

**AUTHOR'S IDIOSTYLE, LINGUISTIC AND TRANSLATION ASPECTS**

***O ESTILO DO AUTOR, ASPECTOS LINGÜÍSTICOS E DE TRADUÇÃO***

***EL ESTILO IDIOMÁTICO DEL AUTOR, ASPECTOS LINGÜÍSTICOS Y DE TRADUCCIÓN***

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**ABSTRACT:** The problem of individual author's Stylistics, its place in the system of already functioning verbal means and its role in realizing the unique pragmatic potential of a literary work and the author as a whole have become the basis for numerous studies in the field of linguostylistics, which indicates the relevance of this work. **The purpose** of the article is to study the linguistic and translation aspects of the author's idiosyle. **Methods.** The paper used scientific methods: generalization, systematization and classification of methodological sources and scientific approaches to the study of the concept of "idiosyle" in the system of linguistic analysis of literary texts in scientific works of Ukrainian and foreign researchers. **Results.** The semantic difference between the studied comparisons and metaphors revealed some semantic value of these tropes and their functions in establishing genre features of Stephen King's idiosyle. **Conclusion.** Structural differentiation of comparisons and metaphors allowed us to analyze the frequency of their use in the author's works. The most common type is a group of binomial nominative comparisons, while other groups have approximately the same number of examples. Among metaphors, the most widely used type is a simple metaphor with a single image. The analysis of the translation aspect of S. King's works shows that each author uses his own approaches in translating lexical and stylistic means aimed at implementing a strategy to create a certain atmosphere. But it should be noted that the most effective is the use of lexical and stylistic means close to the original, while omission, transliteration and often contextual substitution in translation reduce the effectiveness of creating certain emotions in the reader. **The basis for further research** is to determine approaches to the study of the author's idiosyle in the dramatic genre.

**KEYWORDS:** Idiosyle. Comparison. Metaphor. Author's style. Linguistics.

**RESUMO:** *O problema da Estilística do autor individual, o seu lugar no sistema de meios verbais já funcionais e o seu papel na realização do potencial pragmático único de uma obra literária e do autor como um todo tornaram-se a base de numerosos estudos no campo da linguística, o que indica a relevância desta obra. O objectivo do artigo é estudar os aspectos linguísticos e de tradução da idiosincrasia do autor. Os métodos. O artigo utilizou métodos científicos: generalização, sistematização e classificação de fontes metodológicas e abordagens científicas do estudo do conceito de "idiosstilo" no sistema de análise linguística de textos literários em obras científicas de investigadores ucranianos e estrangeiros. Resultados. A diferença semântica entre as comparações e metáforas estudadas revelou algum*

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*valor semântico destes tropos e as suas funções no estabelecimento de características de género do estilo idiossincrático de Stephen King. Conclusão. A diferenciação estrutural das comparações e metáforas permitiu-nos analisar a frequência da sua utilização nas obras do autor. O tipo mais comum é um grupo de comparações binomiais nominativas, enquanto outros grupos têm aproximadamente o mesmo número de exemplos. Entre as metáforas, o tipo mais utilizado é uma metáfora simples com uma única imagem. A análise do aspecto de tradução das obras de S. King mostra que cada autor utiliza as suas próprias abordagens na tradução de meios léxicos e estilísticos destinados a implementar uma estratégia para criar uma certa atmosfera. Mas é de notar que o mais eficaz é a utilização de meios léxicos e estilísticos próximos do original, enquanto a omissão, a transliteração e muitas vezes a substituição contextual na tradução reduzem a eficácia da criação de certas emoções no leitor. A base para uma maior investigação é determinar abordagens ao estudo da idiossincrasia do autor no género dramático.*

**PALAVRAS-CHAVE:** *Idiossincrasia. Comparação. Metáfora. Estilo do autor. Lingüística.*

**RESUMEN:** *El problema de la estilística del autor individual, su lugar en el sistema de los medios verbales que ya funcionan y su papel en la realización del potencial pragmático único de una obra literaria y del autor en su conjunto se han convertido en la base de numerosos estudios en el campo de la lingüística, lo que indica la relevancia de este trabajo. El propósito del artículo es estudiar los aspectos lingüísticos y de traducción del idiosstyle del autor. Métodos. El artículo utilizó métodos científicos: generalización, sistematización y clasificación de las fuentes metodológicas y enfoques científicos para el estudio del concepto de "idiosstyle" en el sistema de análisis lingüístico de los textos literarios en las obras científicas de los investigadores ucranianos y extranjeros. Resultados. La diferencia semántica entre las comparaciones y metáforas estudiadas reveló cierto valor semántico de estos tropos y sus funciones en el establecimiento de las características de género del idiosstyle de Stephen King. Conclusión. La diferenciación estructural de las comparaciones y metáforas nos permitió analizar la frecuencia de su uso en las obras del autor. El tipo más común es un grupo de comparaciones nominativas binarias, mientras que otros grupos tienen aproximadamente el mismo número de ejemplos. Entre las metáforas, el tipo más utilizado es la metáfora simple con una sola imagen. El análisis del aspecto de la traducción de las obras de S. King muestra que cada autor utiliza sus propios enfoques en la traducción de los medios léxicos y estilísticos destinados a aplicar una estrategia para crear una determinada atmósfera. Pero hay que señalar que lo más eficaz es el uso de medios léxicos y estilísticos cercanos al original, mientras que la omisión, la transliteración y, a menudo, la sustitución contextual en la traducción reducen la eficacia de la creación de determinadas emociones en el lector. La base de las futuras investigaciones es determinar los enfoques para el estudio del idiosstyle del autor en el género dramático.*

**PALABRAS CLAVE:** *Idiosstyle. Comparación. Metáfora. Estilo del autor. Lingüística.*

## **Introduction**

The language of literary works has always been a subject of research since the emergence of philological thought as a science. At the end of the nineteenth and beginning of the twentieth century, the attention of scientists was focused mainly on the types and means of formal coherence of literary speech, as well as on the features of its structural organization and syntactic filling within a single text (ELIOT, 2000), which did not allow to describe such a complex phenomenon as the style of literary language, studied comprehensively and comprehensively. Subsequently, the introduction into the linguistics of the concepts of “language consciousness” and “language picture of the world” (BARLOW, 2013) created the preconditions not only for the study of the artistic text as an integral structure but also for its perception and study as a specific defined anthropocentric communicative model, which is determined primarily by the features of the worldview and language of the author. The analysis of the stylistic system of an artistic text through the prism of the speech personality of the author has become one of the integral aspects of the study of literary language. In turn, the problem of individual author's stylistics, its place in the system of already functioning verbal means, and its role in the implementation of the unique pragmatic potential of the literary work and the author as a whole became the basis for numerous studies in the field of linguistics, which indicates the relevance of this work. At the same time, there is still no definite and unified classification of approaches to the study and interpretation of the category of “individual style” of the author of a literary text in the modern scientific environment, which determines the novelty of this article.

The phenomenon of speech personality and the concept of individual style of the author of a fiction text have been the subject of extensive and in-depth research of many domestic and foreign scholars since the second half of the XX century. The conducted analytical review of modern scientific works, devoted to the study of the above concept, indicates that in recent years the interest in this issue has increased significantly.

We consider it appropriate to note that the vast majority of researchers consider the terms “individual style” and “idiosyle” as synonymous, but some still argue that the concept of “idiosyle” is more modern than “individual style”, as it means a new and broader linguistic phenomenon by its content (BARLOW, 2013). In addition, recently we can observe that there have been discussions about the distinction between “idiosyle” and “idiolect” in academic circles. While in the dictionaries of linguistic terminology and in the works of individual researchers (JOHNSON; WRIGHT, 2014) the above definitions almost coincide, most modern

linguists conclude that the author's idiolect as a set of only linguistic forms of individual language is a narrower concept than idiostyle and can be seen as a part of the latter.

The analysis of scientific works devoted to the study of the author's individual speech shows that most researchers understand and interpret the concept of “author's idiostyle” as a complex, multilevel, but structurally and internally connected system of specific linguistic stylistic means and forms of verbal creative expression, peculiar to the author. The textual activity of the author in the creation of his own artistic world (EDWARDS, 2019). Individual style is the individual use of various linguistic means in new functions depending on the linguistic taste of the writer, a peculiar selection of these means, an individual synthesis of forms of speech, and content plan (EDER, 2013). However, there are other attempts to define the above-mentioned term. Idiostyle as a system of individual speech cognitive mechanisms and associative-semantic fields of creating textual space is considered in the study of Babich (2017). According to Crystal (2016) definition, a writer's idiostyle is a communicative and cognitive space of linguistic personality, which creates artistic discourse, modeling a linguotypological version of the fiction text of a certain period.

Idiostyle as a distinctly organized structure is considered by (SCHMID, 2016). The researcher interprets this concept as a set of internal text-forming dominants and constants, distinguishing four types of its structural elements: situational, conceptual, operational, and compositional “metatropes”, which are the basis of the author's individual style and form a hierarchically ordered, but at the same time closed system. Noteworthy is the thesis of Shevkun (2019), who argues that the study of idiostylistic features of the author should also take into account the individual, socio-historical, national, psychological, moral, and moral norms of a certain period, the peculiarities of human worldview, and knowledge about the world, which the researcher perceives as a unique author's conceptual picture of the world, the thesaurus. In this regard, it is appropriate to mention Schmid (2016) who wrote that the individual style of the author, his individual and creative consciousness is determined not only by linguistic means. Style is not speech in the narrow sense of the word, but, above all, the aesthetic perception and attitude of the author to his work as a tool for creating a new artistic reality.

From our point of view, the basis for the study of authorial style is the text. Idiolect in a work of art acquires the features of idiostyle. Different approaches to the analysis of this term determine some approaches to its interpretation. According to the first, linguistic approach, idiostyle is a combination of linguistic and textual stylistic features inherent in the author's language. In the context of communicative stylistics, idiostyle can be identified with the extralinguistic concept of “creative personality of the author”, but its study is based on specific

speech material. According to the third point of view, it is a mixture of linguistic and extralinguistic aspects, which can be represented by the formula “the creative individuality of the author plus the linguistic means”. In other words, the individual style is a special type of aesthetic linguistic structure, which forms integrity with the content.

According to the results of the preliminary analysis of scientific directions of the linguistic study of the author's idiosyle, ten approaches can be identified, which, from our point of view, provide the most complete characterization of individual style as a component element of the stylistic system of the artistic text, namely: structural, aesthetic-labeled, image-compositional, pragmasemantic, communicative-cognitive, linguostylistic, lexical, linguo-creative, linguostatistic and linguotypological. These approaches are united by a common subject of research (idiosyle) with differences in aspects of its consideration in accordance with different goals and objectives of scientific research. At the same time, we can observe the tendency that even within the same approach the schemes of analysis can be quite different.

This article aims to study the linguistic and translation logical aspects of the author's idiosyle.

## **Material and methods**

The aim of the article is achieved with the help of scientific methods: generalization, systematization, and classification of methodological sources and scientific approaches to the study of the concept of “idiosyle” in the system of linguistic analysis of artistic texts in the scientific works of Ukrainian as well as foreign researchers. The data collection process was based on the novels of Stephen King (1408, Carrie, The Shining, Dreamcatcher, Dead Zone).

The main characteristics of Stephen King's idiosyle are comparison and metaphor. Linguistic and translation analysis of some novels (“1408”, “Carrie”, “The Shining”, “Dreamcatcher”, “The Dead Zone”) is aimed at revealing the semantic and structural types of comparison and metaphor, identifying their functions in the development of content.

According to Ukrainian linguists, the comparison is a trope in the structure of which two incompatible concepts, usually belonging to different classes of phenomena, fall into a comparison between themselves by one of the parameters, and the comparison receives formal expression in such words as: as, for example, as if, as it seems, and so on. (BABICH, 2017; SHEVKUN, 2019). Foreign researchers also define comparison as an indication of the similarity of two concepts. Thus, in the work of S. Schamis, a comparison is defined as an assertion of the similarity of two objects in one or more qualities, i.e., a comparison is a figure

of speech that requires an explicit connection between the object, the subject, and the construction that brings them together (LARNER, 2014). Comparison is a figure of language that consists of comparing two different objects to identify their similarities (TYMIAKIN, 2018).

Comparison is seen as the similarity of depicted objects, phenomena, facts, and images that are well recognized by viewers. This comparison has been found to present opinion more vividly and emotionally (ARGAMON; KOPPEL, 2013). Moreover, the value of comparison in a text is undeniable for two reasons:

- exaggeration of a weak subject parameter compared to a stronger parameter;
- correlation by a parameter established based on the comparison (ELIOT, 2000).

As for the types of comparisons, there are different approaches to this question: some linguists identify comparisons that compare objects from different fields; comparisons that are made in accordance with logic and to establish the degree of their similarity or difference (SHEVKUN, 2019).

A metaphor is an implicit comparison, it is made by referring the name of one object to another that reveals the main feature of the second, the trope is formed through association by similarity (MUTTENTHALER; GORDON; AMANN, 2019). Metaphor is one of the most common tropes in world literature. It is based on the similarity of objects or phenomena in different ways. It is thought to arise from comparison as a comparison of a new object with an already known one and is accompanied by the highlighting of their common features. The peculiarity of metaphor is manifested in its semantic structure: the members of the trope are united so rigidly that the first element (the one being compared) is displaced and completely replaced by the second one (with which it was compared). Metaphor, like all tropes, based on the meanings possessed by the word, is a connection between dictionary and contextual logical meanings, based not only on the essential and general qualities of objects (phenomena) but also on a wide range of its secondary properties or features; metaphor imparts certain properties to two corresponding concepts. For the authors, these “secondary” signs, expressing moments of sensual representation, are a means of revealing through them the essential features of reality. Metaphor enriches our understanding of the subject, accentuates new characteristics of phenomena, and in fiction, it takes on a special significance.

## Results

Comparison is one of the most frequent tropes used by S. King in his novels. It brings symbolism to the idiosyle, creates tension, makes the text more vivid and poignant, and represents the fictional world, people, their emotions, etc. It is very important to analyze comparison within the framework of S. King's books because they help to reveal the genre of his texts through the lexemes used and the images created. The works of S. King are often characterized by a complex nature, as the author mixes different genres in his texts: horror, science fiction, mysticism, and some others. But in most cases, the main goal is to scare readers and make them experience the same emotions as the characters in his books. This goal is achieved through the choice of lexemes and word pictures, which makes literary analysis crucial. The following is an explanation of the semantic difference between the tropes studied.

The semantic difference of comparisons is based on the identification of common lexical components. Comparisons are mainly used to express the atmosphere of horror, to describe people and their emotions, and to represent objects or concepts of the world depicted by the author. Each type serves a different function.

The first type is characterized by lexemes that create an atmosphere of horror in the text, such as words like sinful soul, blood, rot, death, polarizing shield, etc. However, there may be occasions when an atmosphere of tension is implicitly structured in the text. The first example shows how a horrible image is constructed, it is used to describe a mediocre object, the comparison makes it more frightening because of its lexical structure and image:

(1) the finger-holes in the dial looked like surprised white eyes (KING, 2007, p. 392).

Here the atmosphere of horror is created by the adjective white because together with the phrase astonished eyes it makes the scene unnatural. This comparison creates a visual image of something unusual and surprising. The use of the adjective white as an attribute of eyes evokes associations with a dead body or the eyes of a monster. This association becomes leading to the perception of the paragraph; it may possibly evoke certain emotions in readers.

The second type of comparison has a similar function and image; it also presents a simple object through a rather surprising image:

(2) the pictures began to bend, turning into shapes like the windshields of old cars (KING, 2007, p. 396).

An atmosphere of tension is created through the use of the verb to bend, which in this case carries additional information similar to distortion. The image points to something supernatural seen in hotel room 1408. Of course, this is part of the story, but the trope is based

on comparing two rather different objects “picture” and “used car windshields,” this logical inconsistency makes the situation tense for readers.

The following example helps to describe an environment distorted by scary symbols:

(3) And to his left, where the picture of the fruit had been, the wall was bulging outward toward him, splitting open in those long cracks that gaped like mouths, opening on a world from which something was now approaching (KING, 2007, p. 34).

Because of the presence of the indefinite pronoun something in this context, it, along with the comparison to those long cracks that gaped like mouths, brings a touch of frightening uncertainty. Interestingly, the author uses such indefinite pronouns quite often in the books under study; we assume this is done through the associations carried by part of the language. Probably the pronoun something conjures up associations with some monster hidden in the dark, some undefined force that could harm the characters in the book.

Comparisons with a lexical component capable of creating an atmosphere of horror or tension reflect the main feature of the genre. The author's particular skill is evident in imitating comparisons that carry the side effect of horror, without the use of overtly frightening lexemes. King uses strange associations to create images that can evoke complex emotions in the readers' minds.

The second type is represented by comparisons with a color lexeme. The color lexeme gives expression and, in some cases, creates atmosphere; red and black lexemes are used through associations with darkness, blood, death, and danger:

(4) it was as red as a stoplight (KING, 2001, p. 27).

Comparisons of this type usually describe objects of the real world or serve the function of evaluation. They bring color and brightness to artistic images, making them more real and dynamic. The role of color in some of King's novels is important, this attribute helps to distinguish people, objects, or situations.

Comparisons with the lexical component “representatives of fauna” are usually used to describe characters, their behavior, and appearance. Such comparisons reveal the savagery of human nature; it is a reminder of the dark and wild part of humanity.

The following example presents a hunting scene, the character enters the state of an animal and with the help of the lexeme alligator, the author expresses an aggressive attitude towards another person:

(5) To his horror, he realized he was still tracking the man below with the Garand, as if some stubborn alligator deep in his brain refused to let go of the idea that the man in the brown coat was prey (KING, 2001, p. 30).

The alligator is a dangerous and strong animal, and when a person is compared to it, certain characteristics are meant. It is important to point out the partly unconscious state of the character, which is vividly manifested through the use of such lexemes as realized and refused. Thus, the comparison not only compares a person with an animal but also reveals the dark side of human nature, its wild side.

In some cases, fauna lexemes characterize the objects of the fictional world, as is the case when the movements of cords are compared with the movements of snakes:

(6) All the heavy light cables were in the air, flowing and jerking and writhing like snakes out of an Indian fakir's basket (KING, 2000, p. 52).

The image is also complemented by the phrase "Indian fakir's basket," which immediately evokes many different associations; of course, it transforms and expands the image of comparison through the emotions evoked in the reader's mind.

In the last example, the sounds of laughter are identified with the sound of black birds flapping their wings.

(7) She went down them in great, awkward leaps, with the sound of the laughter flapping around her like black birds (KING, 2000, p. 56).

Due to the use of such a trope, laughter is perceived as something annoying, frightening, and intrusive. This image emphasizes the relationship between the girls and Carrie, their dislike for her is palpable and strong. Also, her perception of this situation is great, it concerns her, and it is evident in the use of the attribute black.

Comparisons with lexical components of representatives of color and fauna perform the function of describing objects, characters, or events. They bring expressiveness and brightness to the images presented, help to create a non-traditional verbal identification of objects, as well as the emotional state of the characters and their perception of the situation.

Comparisons with the lexical component "object" are most often used to describe the surrounding world. In the structure of such comparisons, abstract nouns are sometimes used along with the main lexeme.

The following example is interesting because it contradicts the main situation. In the previous clause, one of the characters, Susan, realizes that she is no longer a good girl; she has made terrible mistakes. The author then gives us the following comparison:

(8) The late afternoon sunlight, warm as oil and sweet as childhood, slanted through the high, bright gymnasium windows (KING, 2000, p. 32).

The warmth of the sunlight is compared to oil and childhood. So here we see an emphasis on the fact that the heroine, who mocks her classmate, is a child. This antithesis is

created through a vivid image of comparison, which combines an abstract concept and an object of material life.

Another comparison is part of the paragraph about Susan's classmate's death, here she knows that Carrie did it. Her certainty lies in this comparison:

(9) She had no idea how she knew it, but the conviction was as pure and right as arithmetic (KING, 2000, p. 67).

The referent of the comparison is expressed by an abstract noun, and the agent is a concept of the world around it.

In the following example, the means of comparison is a contracting sentence; through the extended structure of comparison, it expresses not only the characteristics of the object but also its action:

(10) She envisioned the door swinging shut, and the door did just that as if moved by a light breeze (KING, 2000, p. 36).

According to semantic typology and statistical analysis, we can assume that the most significant semantic type of comparison is the one expressing the atmosphere of horror. This type represents the dominant genre of S. King's novels - horror; they also describe the characters and the world around them; convey an evaluation of the characters. Due to the choice of lexemes used, such comparisons help to create an atmosphere of horror and tension, as well as to reveal the characteristics of the characters and their surroundings.

Different structural types of comparisons can be distinguished in S. King's works. In this study, we use the following classification of structural types: three-member nominative, binary nominative, two-member adjective, and one-line verb.

The three-member nominative comparison has the following structure-referent and noun agent; referent (compared), agent (with what is compared), and base are explicated (attribute).

In the example below, the author uses comparison to describe a character. The image shows that the character is very frightened; the use of the lexeme pale usually introduces the emotion of fear:

(11) Olin's manicured hands were clasped behind him now, and Mike saw that the little man's face was as pale as cream (KING, 2007, p. 383).

This comparison is also of the trivial comparison type, but the image is vivid, and the reader easily understands the emotion.

This type is introduced mainly by authorial comparisons. The author's comparisons are expressive and metaphorical. Thus, in example (13), the mother's hand is identified with a steel

handcuff. Through this comparison, the reader understands the nature of the relationship between mother and daughter. This detail is important to S. King's work because he usually focuses on the problem of domestic violence and rough upbringing. In this regard, the use of the trope here emphasizes the problem:

(12) She tried to struggle to her feet and Momma's hand, as strong and pitiless as an iron manacle, forced her back to her knees (KING, 2000, p. 16).

In the following comparison (14), the referent and the agent are denoted by word combinations; one of the referent members is represented by an abstract noun. The base of the comparison is represented by the two adverbs quickly and silently. This comparison imitates a holistic image, comparing an object based on its two characteristics:

(13) Momma's eyes, gone as quickly and soundlessly as summerlightning (KING, 2000, p. 17).

Three-member nominative comparisons introduce a vivid, vivid image; because of their structure the attribute is explicit, it carries additional information. Author comparisons combine abstract and concrete nouns, making the image more complex and profound.

Two-member nominative comparisons consist of an explicit referent and an agent, as in the example below, where the speech is compared to a dry leaf:

(14) My tongue is felt like a little dried-up plant (KING, 2000, p. 9).

With this trope, the author implicitly describes the character's condition, the reader perceives the situation correctly: the character cannot utter a word because of the situation described.

In the following example, the comparison is used to describe the character's appearance; the eyes are compared to poached eggs:

(15) Her eyes were very large in the rimless glasses; they looked like poached eggs (KING, 2000, p. 16).

The trope has no aesthetic function, but the image is expressive and vivid.

In the last example, the abstract noun dislike is identified with a paper snake:

(16) Sue nodded and raised a hand, although dislike rose in her throat like a paper snake (KING, 2000, p. 21).

Concepts with different characteristics are combined into a single image through the use of the verb to rise, which is a common feature for both concepts.

Two-member nominative comparisons are the most numerous type of comparisons in S. King's books. There is no base in their structure, but sometimes there is an attribute associated with the agent, which brings additional information and details to the image.

The agent of a two-member adjective comparison is expressed by an adjective formed through suffixation or composition, the referent and the agent are explicated. This type of comparison is similar to an attribute in that it reveals the characteristics of the object:

(17) The Wheel began to slow and now they could hear the metronome-like tick-tock of the small wooden clapper sliding past the pins that divided the numbers (KING, 2016, p. 27);

(18) Next morning she comes down and tries to put on this big act, but all day she's gettin paler an paler, and Mr. Ullman asks her, sorta-like, smack-like, sorta diplomatic-like, would she like him to notify the state cops, just in case maybe he had a little accident or something (KING, 2006, p. 17).

A single-member verbal comparison consists of an explicit agent expressed by a verb. Sometimes it can be difficult to distinguish the agent from the image created by the sentence:

(19) For a moment Sue felt as if she were watching a candle flame disappear down a long, black tunnel at a tremendous speed (KING, 2000, p. 71).

This example presents a rather frightening image. The heroine's emotional state is uncertain because she somehow feels that Carrie is dying. The candle is a symbol of Carrie's soul, which goes along with all the problems and terrifying events.

The following sample comparison describes the heroine's emotions; she cannot make a move, say something, she feels uncomfortable and frightened:

(20) They were all just staring. I felt like I was frozen in ice (KING, 2000, p. 51).

This comparison is trivial, but the image is nevertheless vivid, due to the fact that it evokes different emotions, and helps to understand the whole situation from the emotional side.

Sometimes you can find a different construction:

(21) Jonesy saw a pair of good-sized wildcats moving between two little groups of deer and actually rubbed his eyes, as if to clear them of a mirage (KING, 2001, p. 64).

Here the whole sentence creates the image, it is difficult to separate the comparison and its context. We assume that each component of the sentence is important in structuring the comparison. This trope describes a situation where one does not know where reality is, whether one can see the real world or anything else.

Such comparisons, because of their structure, compare the actions of objects or characters; the use of verbs gives dynamism to the world around them. The author brings out images in which the object or character is no longer stationary.

Metaphor is the second most frequent trope in S. King's novels after comparisons. The unstable use of metaphors in the works of the writer should be taken into account. The nature of metaphors and, in general, the metaphORIZATION of images is dictated, first of all, by the

installation of S. King. King creates an atmosphere of tension and hidden horror, describing the internal experience of the characters in such situations and their appearance. The main difference between comparison and metaphor lies in the method of comparison; the comparison has an explicit description, while the metaphor is implicit.

The semantic distinction is made based on finding common lexical components in metaphors. Metaphors mostly express an atmosphere of horror and objects or concepts of the world around them.

Some metaphors include lexemes (e.g., blood, perdition, etc.) aimed at creating an atmosphere of horror or tension.

Example (22) describes a part of the human mind that is wild and unpredictable. The phrase “wild things” gives the metaphor a frightening connotation—the subconscious level at which wild things grow (KING, 2001, p. 396).

(22) the subconscious level where savage things grow (KING, 2001, p. 396)

The use of the word “thing” shows uncertainty because it causes the reader's imagination to begin to form different images of future terror. This image leads to the idea that sometimes the human mind can lead to impulsive behavior, because of which the character becomes unpredictable, and the reader does not know what to expect from him.

In the following example, an atmosphere of horror is created by a phrase screaming in unhappy voices.

(23) Dreams age faster than dreamers, that is a fact of life Pete has discovered as the years pass. Yet the last ones often die surprisingly hard, screaming in low, miserable voices at the back of the brain (KING, 2001, p. 10).

The image is vividly presented. The idea of dying dreams is unbelievable; the reader would probably remember the phrase because of the poignant image. This metaphor has a light touch of personification because it is said that such an abstract concept as a dream behaves like a person: it grows old, screams, dies. Such a complex image significantly conveys the idea and becomes a reflection of the dominant genre, because there is nothing more horrible than dying dreams.

In example (24) a metaphor is used to describe the deer that the main character hunts. The use of two closely related concepts, dark and black, is interesting. These epithets reinforce the qualitative properties of the eyes. In his description, the author emphasizes this feature as something potentially important:

(24) one eye so dark it was almost the black of jeweler's velvet (KING, 2001, p. 29).

The next widely used concept in metaphors and comparisons is that of darkness:

(25) a darkness has come into his own life that polarizing filter – and Henry finds he has no objection to this (KING, 2001, p. 16);

(26) as the neurosis deepens, so does the interior darkness (KING, 2001, p. 16).

The concept of darkness helps to construct an image; it should be seen as a figure of rhythm. This can be seen in the novel *Dreamcatcher*: in 385 pages there are 33 sentences with the word “darkness”. We assume that this number is large enough that the word “darkness” reveals not only its first definition but also has another function: it creates a tone of tension in the story.

Metaphors that include a lexeme expressing objects or concepts of the world around them add expressiveness to the description of characters or objects of reality.

In example (27), the implicit comparison of eyes and lenses seems appropriate because it describes the character's behavior as a doll, unencumbered by intellectual activity. The author reinforces this characterization of the character by introducing this metaphor:

(27) wide eyes not blinking as the snowflakes whirled into them to melt on their warm living senses (KING, 2001, p. 54).

In the following example, the metaphor reflects the main character's change in mood:

(28) Carrie went into the house and closed the door behind her. Bright daylight disappeared and was replaced by brown shadows, coolness, and the oppressive smell of talcum powder. The only sound was the ticking of the Black Forest cuckoo clock in the living room. Momma had gotten the cuckoo clock with Green Stamps (KING, 2000, p. 11).

By using the lexemes brown chill and the word combination depressing smell, the author gives his reader a clear idea of the character's depression and inner longing.

The following example of metaphor shows a succinct description of the character. Barry Newman has an unhealthy complexion, which is impressively reflected in the description of his characterization and the implicit comparison to a herd of bulls:

(29) At first Henry sits where he is, not moving, listening to the departing thunder of the one-man buffalo herd that is Barry Newman (KING, 2001, p. 19).

Example (30) compares blush to red roses. Along with the epithet deathly pale, this comparison reinforces the description of the hero's morbid character, despite the supposed romanticism of the metaphor:

(30) ‘Stop it!’ Barry is sitting up now, he hasn’t needed Henry to give him a hand this time, and he is deathly pale except for little red roses, one growing in each cheek (KING, 2001, p. 18).

The structural distinction between metaphors was based on the distinction between

ordinary and complex metaphors. As the analysis of the factual material shows, the idiosyncrasy of S. King is characterized by simple metaphors, consisting of a single image. Despite the presence of detailed metaphors, the frequency of using simple metaphors is higher.

Among simple metaphors some are close in structure to epithets, they perform a descriptive function:

(31) Barry is an eating machine (KING, 2001, p. 16);

(32) he is a lipid goldmine (KING, 2001, p. 17).

Expanded metaphors give expressiveness to the state or image being described; by using such metaphors, the author emphasizes the complexity of the event or situation for perception:

(33) body filled with sunlight, musical notes in her mind, butterflies behind her skull in the cage of her mind (KING, 2001, p. 14);

(34) death had had him in the street, and had then to come to the hospital to finish the job, death masquerading as a man (or perhaps it had been a woman, it was hard to tell) meant Jonesy (KING, 2001, p. 28).

The research of the translation aspect was based on the texts of the most famous and iconic works of Stephen King's horror genre "The Shining", "The Green Mile", "It", "The Pet Cemetery", "The Long Walk" and their translations into the Ukrainian language.

The analysis showed that for each individual lexical and stylistic means to create an atmosphere of horror in the texts translators resorted to a certain set of techniques.

When translating Stephen King's metaphors translators use transformation and replacement of the image, calquing, lexical and semantic substitution, and modulation. Calquing is the most common, and in most cases, it serves the main strategy most successfully.

Its eyes sunken diamonds pushed deep into dark sockets.

And the eyes, like sunken diamonds, are deeply planted in the dark eye sockets.

With eyes-diamonds deeply sunken into dark eye sockets.

When translating comparisons, the most common method is calquing, but contextual substitution is also common. Descriptive translation, omission, and lexical substitution are rare. In some cases, translators use two transformations to achieve the desired effect, e.g.:

It felt as if a long, invisible wire was being twirled through his head.

It should be noted that since translators resort to omission when translating these lexical and stylistic means, it can be assumed that the translation of comparisons causes difficulties.

Cases of complete omission are observed when translating idioms and phrases, e.g.:

Louis assessed the situation and then, before he could get cold feet, he dropped off into

space, holding on to the branch with his hands laced together over it.

At the same time, in the original, the phraseological phrase cold feet serves as an additional means of creating an atmosphere of horror, while in the Ukrainian translations no linguistic tactics are working on the implementation of the main strategy when omitted.

However, in most cases, translators use such translation techniques as literal translation and calibration, which helps to effectively implement the strategy in Ukrainian.

Hyperbole is translated mostly by calquing, modulation, or omission, but descriptive translation and contextual substitution can also be found to achieve the goal.

They shivered the cathedral silence of winter into a million rattling fragments.

They tore the cathedral silence of winter into a million rattling shards, frightening the wildlife.

With their crackling, they broke the solemn, almost sacred winter silence into millions of fragile shards.

When translating occasionalism, translators most often use calibration or omission, due to the complexity of the words the writer uses in the original texts. Sometimes translators use transliteration or concretization, such as:

That was bad; Ulman was the type of man who would file such lapses away in a mental Rolodex for later consideration.

As can be seen from the examples, transliteration cannot serve the main strategy of creating an atmosphere of horror, while concretization, the use of certain vocabulary, typical for the Ukrainian language, allows the text to play a role in creating this atmosphere.

When translating the lowered vocabulary, the translators mostly used literal translation or calicature, preserving the degree of lowering and the level of expression inherent in the original text.

Stop that or get the hell out of here!

## Discussion

The analysis of recent works devoted to the study of the author's idiosyncrasy through the prism of text composition shows that their number is quite limited. Among them, we can distinguish between Ukrainian and foreign researchers. In particular, Shevkun (2019) distinguishes individual style in the construction of prose verse and in the paragraph distribution of the compositional-syntactic structure of the text. The scientist considers the prose passage as the smallest artistic unity. Each author, according to Shevkun A., has his own relatively constant

type, closely connected with his artistic method. The researcher considers the paragraph as an important idiosyletic tool of emphasis, a graphic representation of syntactic units, and a tool of the meaningful and stylistic division of the text. In turn, BABICH (2017) in his study argues that the analysis of the construction of individual sentences and the entire text allows us to conclude about the idiosyle of the author, to determine his hidden intentions. At the beginning of the XXI century, we can observe a transition from text-centric and discourse-centric approach to textual analysis as a result of the actualization of the personal factor in speech and the interpretation of the fiction text as a special way of communicative interaction between the author and the addressee (reader) (JOHNSON; WRIGHT, 2014). Researchers began to turn to new paradigms of analysis of artistic discourse, primarily linguopragmatic and discourse-cognitive. As for the study of idiosyle through the prism of specificity of the author's textual activity in relation to the addressee, the review of scientific works shows that studies of this type are usually conducted in two directions - pragmasemantic and pragmaticognitive.

Directing their research in the course of pragmatic semantics, scholars (MUTTENTHALER; GOSRDON; AMANN, 2019) try to identify the pragmatic intentions, strategies, tactics, and factors of effectiveness of poetic communication, capable of having an appropriate artistic (aesthetic) impact on the reader. Exploring the communicative-cognitive approach to the study of the author's idiosyle, we conclude that it includes the identification and systematization of dominant conceptual models peculiar to a particular author's style, and various linguistic means of their representation based on a reconstruction of individual cognitive space. The feasibility of using the linguistic and cognitive approach in the study of the fiction text to understand the linguistic implementation of the author's intent was emphasized in the studies of Wright (2017). In particular, Larner (2014) believes that the author's style is determined by what is fixed using numerous means of actualization of reality, operating at different levels of the artistic structure, that is, concepts. The very last is the dominant factor that allows the reader to adequately interpret the text.

In the last decade, this approach has become extremely relevant and is also widely used in the study of literary language and the idiosyle of the author. The application of conceptual analysis and cognitive methods in the study allowed Barlow (2013) to identify the features of the cognitive level of the poet as a linguistic personality. Analysis of the speech realization of key concepts and the specifics of the use of various linguistic means revealed its verbal-semantic level. The task of describing the concept of idiosyle Eder (2015) sees it in its connection with the concept of the concept and interprets the individual style of the author as a unity of mental and linguistic, concepts and cognitive structures of their speech embodiment.

The study showed that some researchers combine pragmatic and cognitive approaches. For example, in his dissertation, Babich (2017) tried to develop a methodology for analyzing linguistic means of expression, linguistic and cognitive mechanisms of formation, and pragmatic strategies of functioning of the lyrical self in Frost and Sandberg idiodiscourses.

Another direction in the study of idiostyle is its analysis from the position of functional stylistics. Representatives of this direction, which we define as linguistic stylistics, focus their attention on the principles of the author's selection and synthesis of stylistic language means, the nature of associations, the dominance of certain lexical, grammatical, phraseological, and syntactic expressions, stylistic tropes and figures. Sometimes the features of the plot also become the objects of study.

The conducted analytical review of scientific resources indicates that the linguistic study of idiostylistic features of literary works does not lose its relevance today, attracting the attention of many scholars. In particular, Argamon and Koppel (2013) conclude that idiostyle is a verbal realization of the author's unique picture of the world in the system of linguistic dominants (phonetic, lexical, phraseological, grammatical), due to its ideological orientation, constant style-forming features, determining the specificity of the artistic system.

In some studies by Barlow, 2013 and Eliot, 2000 we find a combination of the linguistic-vostylistic approach with other above-mentioned approaches. Analyzing the research studies of the last decade, we conclude that the approach to the study of the idiostyle of the writer through the analysis of the lexical idiosystem of the author also deserves attention. Thus, examining the idiostyle, we conclude that it is the lexical system of a literary work that is its integral component. In turn, Lerner (2014) is convinced that the idiostyle of the writer is a combination of those or other means by which the author embodies certain intentional dominants in the linguistic reality, verbalizes certain artistic ideas that can only be expressed by a special combination of words and sounds, constituting the real meaning of the artwork.

Studies by Shevkun (2019) are somewhat similar, Wysocka (2016), in which the creativity of the writer's speech activity is presented as the main element of his idiostyle. The objects of research, in this case, are the author's neologisms, occasional, non-visual grammatical forms, and speech game.

The above directions of scientific research comprehensively cover the concept of idiostyle and its place in the stylistic system of the language of a literary work. However, taking into account the fact that individual style is a complex multilevel category, the combination of several approaches within the framework of one study, as far as we know, allows not only to describe the features of the writer's individual language more deeply but also to provide a

complete understanding of the principles of selection and synthesis of stylistic means of a particular author, to identify the prevailing and most characteristic features of his works, to outline the prototype of the individual author's speech model.

## **Conclusion**

The study indicates that the study of the language of the fiction text through the prism of the analysis of the author's speech model is one of the more important and urgent tasks of modern linguistics. The basis of modern studies of idiosyle is the study of the role of the author's image, which still has not lost its relevance. At the center of recent research are such concepts as aesthetically marked linguistic means, the pragmatics of the author's speech, conceptual idiosphere of the author, the cognitive level of linguistic personality, language play, and the author's syntagmatic. One of the most common areas of the study of idiosyle is the study of the author's conceptual sphere, combined with the study of the features of the use of stylistic techniques, the organization of syntax, and individual vocabulary.

Thus, the semantic difference between the studied comparisons and metaphors revealed some semantic value of these tropes and their function in establishing the genre features of Stephen King's idiosyle. The features and functioning of comparisons and metaphors in King's works are consistent with the group membership of the tropes.

The semantic richness of comparisons and metaphors helps to express the atmosphere of horror, which is the main reflection of the genre; being semantically and conceptually united, these types participate in creating an atmosphere of tension and horror. This is obviously reflected in the data - about 40% of the use of tropes. Due to the vividness of the images, comparisons and metaphors evoke different associations, and their decoding depends on the potential of each reader's imagination. Other types of comparisons and metaphors more often perform the descriptive and emotional-evaluative function, giving the fragments expressiveness, vividness, and imagery.

Structural differentiation of comparisons and metaphors allowed to analyze the frequency of their use in the works of the author. The most frequent type is the group of two-member nominative comparisons, the other groups have approximately the same number of examples. This type has no basis in its structure; therefore, it lacks additional attribute and detailing of the image. Among metaphors, the most widely used type is the simple metaphor with one image.

The analysis of the translation aspect of S. King's works shows that each author uses his

own approaches in the translation of lexical and stylistic means, aimed at implementing the strategy of creating a certain atmosphere. But it should be noted that the most effective use of lexical and stylistic means close to the original, while omission, transliteration, and often contextual substitution in translation reduce the effectiveness of creating certain emotions in the reader.

In some cases, it is possible to talk about a more successful linguistic means chosen by the translator, with the comparison and analysis of these linguistic means helping to see this most clearly.

The basis for further research is to determine the approaches to the study of the idiosyncrasy of the author in the drama genre.

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