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MULTIMODALITY AS CHALLENGE IN HORROR FICTION TRANSLATION

Стаття має на меті розглянути труднощі перекладу мультимодальних засобів у літературі жахів. Сьогодні цей жанр художньої літератури є надзвичайно популярним продуктом масової культури. Він чітко вирізняється серед інших жанрів літератури, позаяк створює похмурий настрій і атмосферу саспенсу у канві твору. З огляду на це, метою розвідки є визначення мультимодальних засобів, необхідних для створення атмосфери саспенсу в англomовних романах Стівена Кінга «Кладовище домашніх тварин» (1983) та «Аутсайдер» (2018), а також проаналізувати перекладацькі трансформації для їх передачі українською мовою. У цьому відношенні, мультимодальні засоби привертають значну увагу, позаяк імпліцитно доповнюють та уточнюють вербально виражену інформацію.

Задля досягнення поставленої мети розкрито засоби параграфеміки та фонічні елементи, використані для відтворення образів жаху в мові оригіналу та детально проаналізовано стратегії їхнього перекладу для передачі мультимодальності в мові перекладу.

Принципи компаративного підходу стали фундаментальними для розкриття спільних і відмінних рис між порівнюваними текстами. У ході комплексного аналізу проведено збір, класифікацію та інтерпретацію мультимодальних засобів у жанрі літератури жахів, а також застосовано *методи* контекстуального та прагматичного аналізу.

Результати дослідження показали, що фонічні та параграфемні засоби підсвідомо впливають на читачів. Частота вживання фонічних засобів залежить від контексту. Засоби параграфеміки представлені синграфемними, супраграфемними та топографемними елементами. Семантичні, граматичні та прагматичні перекладацькі трансформації вжиті для досягнення адекватності перекладу та здійснення впливу на цільову аудиторію. Основними перекладацькими прийомами слугували синонімічна та контекстуальна заміни, дослівний, антонімічний та описовий переклади, експансія та компресія. Комплексний аналіз показав, що перекладачі стикнулися з багатьма проблемами і зробили певні помилки у декодуванні полісеміотичних знаків. Проте переклад є змістовним, безперечно справляє вплив на читача та передає комунікативну інтенцію автора.

Ключові слова: мультимодальність; жанр літератури жахів; мова перекладу; фонічні та параграфемні засоби; перекладацькі трансформації.

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Introduction

Nowadays, communication is regarded as the process of transmitting interrelated patterns of culture-bound experience, surpassing its role as a mere “neutral channel of expression” [Halualani, 2019, p. 51]. Admittedly, translation is fast becoming an indispensable

tool for conveying meaning and socially-embedded practices in the international arena, enabling people to communicate “not only in-between their own countries and cultures, but also in the international and intercultural medium” [Blažytė, Liubinienė, 2016, p. 44]. The 21st century witnessed immense growth in seminal scientific research based on the analysis of both verbal and non-verbal means of communication. The digitalized era makes linguists reconsider their views on conventional communication elements and their pragmatic potential. The issue of hidden signs in verbal communicative acts sheds an immense cognitive load on the translator. Furthermore, information expressed implicitly facilitates understanding of the text structure’s essential elements, which help penetrate into its basic concepts. Cognitive problems arising in the interpreting process are attributable to particular sociocultural and historical experiences collectively shared among members of the target language (hereinafter – TL) culture [Onyshchak et al., 2021, p. 226]. Hence, the foremost translator’s goal is to penetrate the communicative intent of the source language (hereinafter – SL) text and reach it in the TL.

Since literary text practically presents “a polymedia multivocal unity regenerated in each interpretation” [Bondarenko, 2019, p. 196], its meaning is communicated through many semiotic modes undergoing certain transformations in translation. In this respect, it is viewed as “multimodally constituted and orchestrated” [Adami, Ramos Pintos, 2020, p. 74] and poses significant challenges for translators. Translation focused on multimodality modes enhances understanding of extralinguistic factors involved in SL utterance construction and comprehension and stipulates faithful rendering of its authentic meaning. Horror fiction strikes a considerable interest of scholars within the translation studies field and linguistics. The former sets challenging tasks for translators due to the compelling need to render the author’s specific lexicon, lingual and stylistic means, and eccentric chronology. Furthermore, horror fiction has true pragmatic value and tends to make a powerfully expressive and emotive impact on the reader by portraying the characters’ feelings and emotions. It can be achieved by skillfully manipulating the translated text and employing relevant translation strategies.

The present paper has been initiated to disclose the most frequently used multimodal means in S. King’s horror novels “Pet Sematary” [1983] and “Outsider” [2018] and determine the efficient translation strategies applied to them. Even though multimodality means in written texts have been meticulously scrutinized [Borodo, 2015; Dicerto, 2018; Pârlog, 2019; Wang, 2019; Altmann, 2020], the aspects of horror fiction and its translation into Ukrainian are found to be neglected and need further clarification. Thus, two primary objectives within the research framework are: 1) to disclose the phonic and graphic means used to recreate horror imagery in the TL text; 2) to examine translation strategies employed in rendering multimodality means into the TL. In this respect, the analysis of the multimodal means commonly used for building suspense in Stephen King’s novels determines the novelty of the research, which allowed to pinpoint the most relevant multimodality types in conveying the implicit sense. Thus, this is the first time that non-verbal signs have been used to explore the suspense effect in Ukrainian translations of Stephen King’s works.

Theoretical background and literature overview

Recent trends in translation studies have led to a proliferation of scientific research that regarded translation as a paradigm for broader problems of understanding and interpretation. The latter is viewed as a linguocultural phenomenon and psychic and cognitive activity [Petrilli, 2015; Демецька, 2019; Presner et al., 2021], systemic and creative process [Ребрій, Ребрій, 2018, p. 184]. Information processed in communication can be rendered explicitly and implicitly. Explicit information endowed with verbal form is believed to be the essential means of expression in language. Nevertheless, the translator must consider the information, which is not clearly stated, expressed by multimodal means, often bearing a more significant communicative load.

Multimodality has triggered scholars’ interest since the end of the 20th century. The former, “established by using different types of signs” [Pârlog, 2019, p. 21], is of great significance in the English communicative space. Life is perceived through sight, sounds, taste, touch, and movement. In this regard, ordinary communication manifests intonation, gestures, mimicry, pauses, and other means along with verbal ones. These intertwined sign systems enable people to perceive information through their sense perception and create multimodal communication.

Thus, speech as the secondary system transforms the signs of reality perceived through multimodality into linguistic units. However, a few discussions have hitherto been about all the means of rendering multimodal means in written discourse into the TL.

Translation is not “a monomodal language operation” [Jakobsen, Alves, 2021, p. 7]. C.J. Altmann [2020, p. 39] highlights the need for the translator to interpret symbols, signs, and cultural codes, internalizing different facets of the TL. Thus, his/her role is not restricted to conveying the ideas expressed in the SL text, but he/she should consider the semantic, semiotic, and communicative aspects of the translated text. Correspondingly, all explicit and implicit information is communicatively relevant in deciphering the meaning of the text. According to M. Borodo [2015, p. 23], the multimodal modes encompass a range of expressive elements, such as pictorial images, gesture, posture, gaze, and color. These modes should not be regarded as mere embellishments or illustrative aids to the textual medium, but rather as independent modes that possess an equivalent capacity for constructing meaning in specific contexts. Moreover, being involved in sense production, they can add positive or negative colouring to the lexemes, syntactic constructions, and even the whole texts, transforming the utterance’s meaning.

The theory of multimodality is clearly formulated in the research works of A. Baldry and P. Thibault [2006], G. Kress and T. van Leeuwen [2020]. The scholars put forward their viewpoints on the phenomena, adopting a complex approach to its study. Although their interpretation of multimodality encompasses its generally accepted definition, the scholars highlight the significance of multimodality for providing broader perspectives, new ways of thinking, and scientific approaches. In their seminal work, A. Baldry and P. Thibault [2006] highlight the significance of the resource integration principle and text coherence. They point out that semiotic resources do not function to create communicative oppositions within the text. On the contrary, they are used to achieve a complete, indivisible unity [Baldry, Thibault, 2006, p. 18]. A. Baldry and P. Thibault [2006, p. 16–17] suggest that the meaning-making process of a text needs to be defined regarding four types of meaning: 1) logical (activated by raising questions and providing answers to them); 2) textual (forming a narrative timeline in which each participant is identified across successive occurrences in time); 3) experiential (activated by the respective expectations applied to different participant roles); and 4) interpersonal (determined by reader’s evaluative position with respect to the depicted world).

G. Kress and T. van Leeuwen [2020] claim that semiotic resources constitute a base for multimodality. They are influenced by both its intrinsic features and potentialities, as well as by the societal and cultural necessities, histories, and values [Kress, Leeuwen, 2020, p. 20]. Thus, the choice of multimodal means ultimately depends on the culture and society a person belongs to. The adequate perception of the communicative act involves the complete integration of possible information modes since any communicative activity is multimodal. Furthermore, social interaction, human activity, and material artifacts are intricately linked with multimodality. Studying the multimodal text, G. Kress and T. van Leeuwen [2020] differentiate between language and images as separate communication systems. However, their interpretation often depends on linguistic structures. The research of multimodal text in their works is more focused on the place of the linguistic unit, its colour, and fonts within the text structure than language structures or meaning poetics.

Foreign scholars ground their studies of multimodality on two linguistic paradigms – the theory of cognitive metaphors [Lakoff, Johnson, 1980] and functional grammar [Bateman, 2008; Halliday, Matthiessen, 2014]. Bateman [2008] sharply criticizes the works of A. Baldry and P. Thibault [2006] for lacking irrefutable evidence to support their theory. The researcher employs corpus linguistics to study multimodality to resolve the inconsistency, introducing the so-called “GeM Model”. The model presupposes singling out several layers of description for multimodal documents: content structure (images and a text), genre structure (the delivery of the content in a given genre), rhetorical structure (rhetorical correlation between images and a text), linguistic structure (the linguistic details of any verbal elements), layout structure (the position of textual elements on the page, and their hierarchical correlations) and navigation structure (for digital texts) [Bateman, 2008, p. 15–19]. The complex analysis of multimodal texts’ structure determines their communicative functions and general hierarchy of its elements. The suggested approach is considered optimal for developing empirical research in the multimodal meaning-mak-

ing process. Consistent with J. Bateman [2008], C. Forceville [2020, p. 118] states that “genre governs the interpretation of discourse”. Furthermore, the scholar adopts a cognitive approach to multimodality by studying metaphor in pictures and multimodal representations. C. Forceville [2020, p. 50] claims that “metaphorical utterances ... share very few of their logical properties with the literal thoughts that supposedly give rise to them”. Metaphorization of multimodal means is believed to create textual poetic images and enriches connotation.

Multimodal means revolve around genre, author’s intent, addressee’s social background, academic expertise, gender, and age. Thus, it is determined by the author’s desire to produce reactions to ideas and concepts expressed in the text. While creating the literary text, the author is apt to show the plot’s development, the chronology of the events, and the characters’ descriptions. Interwoven in the literary text fabric, semiotic systems can be perceived differently. They contribute much to creating intercommunication and structuring the literary text. In her seminal article, G. Miššiková [2019, p. 32] maintains that “exploring the performative function in literary translation primarily means discussing the translators’ purposes: what they attempt to achieve by the translation and how the TL text interacts with the receiving culture and intended readership”. It is apparent that the translators’ role is significant since they should be sure that “their translations match the register expectations of their prospective receivers” [Baker, 2018, p. 15]. Literary text as a multimodal, visual, and graphic text possesses verbal and paralinguistic elements, forming an inseparable unity and having a pragmatic influence on the reader.

Translation is a challenging task, which demands creativity on the translator’s part. The adequate translation strategy to interpret modality is contingent upon the translators and their distinct worldview, which serves as a representation of a particular cultural paradigm [Rebrii, Demetska, 2020, p. 240]. The complexity of rendering multimodal means into TL may arise from genre peculiarities of the SL text and the author’s individual style. The latter becomes the focal point of the translator’s concern, shifting his/her interests from finding the precise substitute or equivalent to promoting the author’s idea and presenting the images and concepts created by him/her. To reach this translation output, the translator should possess such key cognitive competencies as understanding directed towards objectifying the author’s intent, a high capability to reflect, and active cognitive activity [Pati, 2016, p. 193]. By integrating the competencies mentioned above and being eager “to introduce a new idea or aesthetic form into a culture” [Gentzler, 2017, p. 2], he/she can ‘flee’ from subjectivity in depicting the SL text and retaining its aesthetic effect.

Horror, both “as a genre and as an industry” [Enright, 2018, p. 499], attracts large audiences due to “human nature, rooted in a fondness for imaginative fear scenarios and activities that give us vicarious experience with danger” [Clasen, 2018, p. 44]. Multimodality means, regardless of their sort, are relevant in this genre and, beyond any doubt, can contribute much to creating the emotionally tense atmosphere. The horror genre is allegoric and symbolic by nature, presupposing the unavoidable existence of suspense. While there has been suggested a plethora of terms to refer to the latter, this paper will use the definition by M. Anastasova [2019, p. 19], who regards it as “a reception phenomenon ... an emotional experience that is connected to the tension provoked by the hope and fear the reader feels in relation to a specific outcome in a story”. According to N. Carroll [1990], visualizing a scary monster that confronts our worldviews and beliefs, a person is overcome by emotion [art-horror], a fusion of horror and disgust, which characterizes the horror genre precisely and accurately. In the same vein, K. Cox [2018, p. 340] claims that “horror is experienced both by characters in the novels but also by the reader-critic”. The latter frequently confronts overwhelming mythological and psychoanalytical play.

To immerse into the art-horror atmosphere and keep the readers in suspense, the authors usually tend to use traditional narrative structures. On the contrary, Stephen King [1983; 2018], whose works have penetrated worldwide national consciousness, manages to integrate conventional narrative forms with the postmodern form of metafiction in a unique manner [Anderson, 2021, p. 196]. L. Enright [2018, p. 503–504] states that such postmodern restructuring will result in the “ability to domesticate horrific elements and re-appropriate difference as merely misunderstood or marginalized rather than dangerous”. King’s novels, the most remarkable phenomenon in the history of publishing [Joshi, 2016], reflect and shape violence in the real world but do

not stipulate it. This view is supported by L.A. Cooper [2010, p. 177], who writes that King often confronts the question of whether violent art can cause real-life violence.

The current paper utilizes the recent translations of King's "Pet Sematary" [2015] and "Outsider" [2019]. A. Pityk and K. Hrytsaichuk [Київ, 2015] are freelance translators specializing in audiovisual and horror fiction translations from English and French. A. Rohoza [Київ, 2019] was the first to translate King's "Outsider" [2018] from English into Ukrainian. Other versions are retractions from other languages.

The study of King's world-famous horror stories from a translation perspective may be significant in at least two major respects. Firstly, it contributes much to defining the role of semiotic knowledge in making multimodal choices as to what needs to be translated. Secondly, the analysis of translation strategies applied to rendering multimodal means can open new insights into the ways of ushering the TL reader into the world of horror.

Methods and material

The corpus for comparative analysis has been thoroughly selected from the novels "Pet Sematary" [1983] and "Outsider" [2018] by Stephen King and their translation into Ukrainian by Anatolii Pityk, Kateryna Hrytsaichuk, and Anastasiia Rohoza. There are several reasons for choosing this material for the analysis. Firstly, Stephen King [1983; 2018] is one of the most famous American novelists and short-story writers specifying in creating horror scenes. He is often referred to as the "king of horror". His style of horror, "casually and colloquially narrated, American in outlook, regional in setting, recapitulating the prosaic and the mundane of modern life, and incorporating the detritus of popular culture into its dialogue, narration, and description – has been influential on nearly every American horror writer to follow him, whether as an inspiration or as an influence to work against" [Nevins, 2020, p. 141]. Secondly, Stephen King's works introduce contemporary American narratology, psychoanalysis, and postmodernism. Thirdly, the translator has to choose linguistic means to both reproduce the atmosphere of horror designated by the author and faithfully reach the author's intent to affect the reader emotionally in the TL text. Furthermore, these are the newest translated versions of Stephen King's horror novels into Ukrainian. Apropos the research material, since the Ukrainian translations of "Pet Sematary" and "Outsider" were performed only in 2015 and 2019 correspondingly, it is the first study exploring the selection of translation strategies encountered in Ukrainian for rendering multimodality.

The data of this research are limited to two novels due to the lack of other translated works by Stephen King into Ukrainian. Nevertheless, the total of the samples collected for the analysis exceeds 1500. We believe that it will be helpful for valuable generalizations and deep insights into the subject.

The present research presupposes several interconnected stages. During the first stage, the corpora containing multimodality means were thoroughly collected by studying the English texts of King's "Pet Sematary" [1983] and "Outsider" [2018] with further comparing them to the Ukrainian texts. In the current study, a unit of analysis is identified as a unit of thought representing ideas and feelings, a segment of the SL text independent of specific size and form. The existing data were classified and analyzed in detail in the next step based on the applied translation strategies. In the end, the contextual and pragmatic analyses have been used, enabling us to single out techniques employed by the translators to make the artistic identity of the writer understandable for the TL readership.

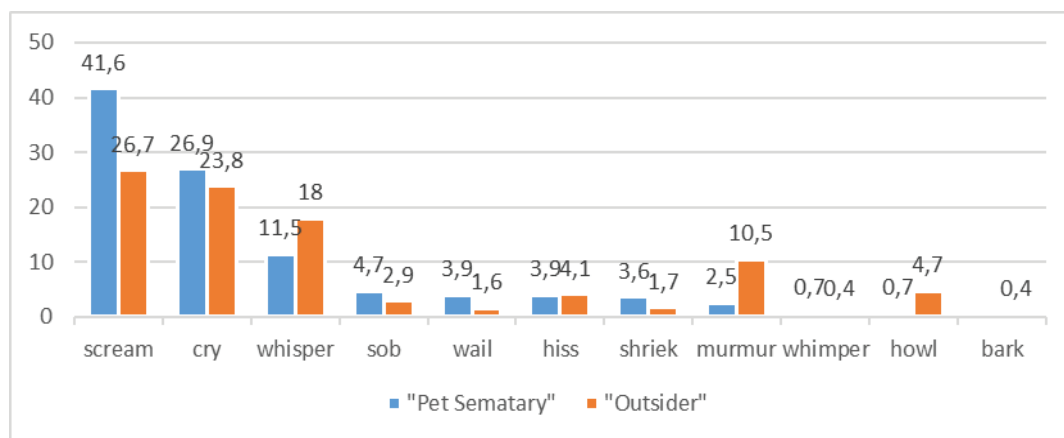
Results and discussion

Fiction text can convey relevant information implicitly through linguistic signs. However, the aforementioned specific method of information transfer requires compliance with the acquired knowledge of the author's artistic talent and the analyzed genre. Meanwhile, certain modifications should be introduced in the TL text to create the author's desired effect. Thus, the multimodal TL text will be partly dependent on "the translator's ability to examine several texts in terms of their multimodal organization to identify the author's 'signature', arguably becoming something of an expert in a certain multimodal style rather than content" [Dicerto, 2018, p. 104-105]. The deciphering of characters' expressive reactions to danger in horror fiction texts is

regarded as a multi-purpose tool for their comprehension since it enhances the verbalization of emotional knowledge and activation of emotional mechanisms involving fear, horror, and apprehension.

Multimodality expressed in phonic means: A case study of “Pet Sematary” and “Outsider” by King [1983; 2018]

Phonic means of non-verbal communication are revealed in prosodic and extralinguistic elements. The former include the pitch, tone, speech manner, timbre, and tempo, whereas the latter comprise pausation, breaking of the utterance, emphatic stress, intonation shift, sobbing, and sighing. In other words, phonic means of modality expression in horror fiction texts are the peculiarities of articulation and sound. Overcome with fear, the dominant emotion portrayed in horror fiction, the main characters are overwhelmed and often make strange, unexpected sounds. Under the influence of this intense emotion, a person instinctively reacts to the situation, losing control of his/her actions. The scrutiny of King’s “Pet Sematary” [1983] and “Outsider” [2018] shows that the English language possesses a range of words denoting voice peculiarities [Graph 1], vividly underlining the subtleties of the language that should not be lost in translation.



GRAPH 1. Phonic means of multimodality expression in King’s “Pet Sematary” [1983] and “Outsider” [2018]

The percentage share shown above demonstrates that the most frequently used lexeme to render the emotion of fear indicated in the voice is *scream*. To make the emotion more intense and give a ‘flavour’ of horror to an event, King [1983; 2018] chooses various lexico-semantic stylistic devices. Specifically, epithets and similes are quite frequent occurrences. To transfer the form and sense of the SL text to the TL, lexical and semantic transformations are commonly employed. For instance, the SL sentence “*His voice rose to a hectoring scream*” [King, 1983, p. 231] portrays a highly strained situation or even unbearable when a person cannot take control over himself/herself. The translators managed to adapt the TL sentence both semantically and pragmatically by employing synonymous substitution: “*Його голос перейшов на істеричний лемент*” [Кінг, 2015, p. 236]. Loan translation is used provided that the noun is modified by several epithets: “*The cry this occasioned she was aware of: a high, long, ululating scream*” [King, 2018, p. 242]. The translator employs the former by reproducing each of the adjectives in Ukrainian: “*Крик, що вихопився з неї на цей раз, вона таки почула: високий довгий ридливий зойк*” [Кінг, 2019, p. 225]. The strategy is fully justified as it allows the translator to maintain the semantic integrity of the original utterance while also avoiding the creation of “absolutely gibberish versions”. By using loan translation, she is able to convey the precise meaning of the adjectives in the TL without resorting to awkward or inaccurate phrasing. Furthermore, this technique can be seen as a reflection of the translator’s adherence to the principle of fidelity in translation, whereby the goal is to faithfully communicate the intended meaning of the source text with maximum precision.

Likewise, the simile applied in *"The cut was shallow, but she was screaming like someone who had just lost a leg, Louis thought [a bit ungenerously]"* [King, 1983, p. 6] is also preserved in the translation output. However, contextual substitution which lies in the substitution in translation of the dictionary equivalent by the contextual one, was unavoidable: *"Поріз дрібний, проте репетує так, наче їй хтось ногу відрізав", — трохи нечуло подумав Луїс* [Кінг, 2015, p. 13]. No doubt, the use of stylistic devices and phonic means contributes to the expressive value of the literary work, creating the model of multi-dimensional communication. Furthermore, the analysis suggests that the expressive value of a literary work is a product of multi-dimensional communication, which encompasses not only the literal word meaning but also their connotations, sound effects, and other aspects of language use. As such, a successful translation should aim to replicate not only the denotative meaning of the text, but also its connotative dimensions, which contribute to the overall aesthetic and emotional impact of the work.

Epithets and similes are often used to premodify the noun *shriek* to make the utterance more emphatic: *"They seemed so meaningless against the low shriek of the wind, the seedling bed of stars in the black"* [King, 1983, p. 112]. *"There was silence for a moment and then the laugh came again, this time rising to a maniacal shriek that froze Louis's blood"* [King, 1983, p. 345]. *"A shriek, as thin and sharp as a shard of broken glass, arose from the direction of Masterton's shout"* [King, 1983, p. 57]. While analyzing the translation outcome, both similarities and differences can be revealed. Thus, interpreting the first two sentences, the translators applied synonymous substitution, picking up the fully justified Ukrainian equivalents of the polysemantic word *shriek*: *"Вони здавалися такими безпорадними проти низького голосіння вітру та розсипу зірок у мороці неба"* [Кінг, 2015, p. 123]; *"Раптом все стихло, та тільки для того, щоб через хвилину знову сповнитися цим сміхом, і тепер він вивищувався до маніакального лементу, від якого у Луїса кров стигла в жилах"* [Кінг, 2015, p. 351]. However, in the process, the use of similes has been replaced with TL attributive word combinations, leading to the loss of the original similes in the translated text: *"Як раптом почув відчайдушний крик Мастертонна з кімнати очікування"* [Кінг, 2015, p. 67]. This loss of linguistic imagery in the TL may impact upon the emotional and contextual portrayal of the character's utterances and may affect the overall impact of the translated text. The analysis highlights the importance of a translator's understanding of the literary devices employed by the author in the source text and their effective translation into the TL. Failure to do so results in a loss of meaning and impact of the original text in the translated version.

Sound acoustics in fear perception is mostly revealed in intonation patterns capable of mirroring the complexity of human psychic reactions. Phonic framing of characters' speech is intricately linked with modality and serves as the primary criterion for differentiating various emotions. Certain verbs containing characteristics relevant to loudness [*shriek, cry, whisper, murmur, hiss, wail, bark*], length [*sob, howl*], and timbre [*mutter, murmur*] have been identified to disclose essential vocal characteristics involved in characters description. The given excerpt presents a contrast between the verbs *cry* and *whisper*, with an emphasis on their distinct connotations and semantic nuances. Thus, the verb *cry* points to the appearance of a loud sound expressing a strong emotion often mingled with pain, anxiety, or unrest: *"She jumped back, tripped over the same protruding rock on which she had already come a cropper, sat down hard, and began to cry again in mingled pain, surprise, and fear"* [King, 1983, p. 7]. The protagonist's physical discomfort leads to a vocalized outburst of tears that conveys a mix of emotions. On the contrary, the verb *whisper* means speaking or saying something very quietly, using breath rather than voice: *"What in Christ's name?" he whispered hoarsely to Jud* [King, 1983, p. 120]. *"The woman beside him stared, round-eyed, then whispered to another woman"* [King, 2018, p. 165]. By selecting the appropriate verb to describe a character's actions or emotions, writers can help to create a vivid and engaging narrative that resonates with readers.

The author's choices of employing the verbs *sob* and *howl* bear polarized connotations, which are inferred from the length of the sound produced: *"From the room where Masterton had sequestered the people who had brought Pascow in, he could hear a girl sobbing wildly"* [King, 1983, p. 63]. *"She was still holding Grace, who was sobbing against her big sister's shoulder"* [King, 2018, p. 232]. *"Who's out there? you howled into the dark when you were frightened and*

all alone, and it was his answer that came back: Don't be afraid, it's just me. Hi, howaya?" [King, 1983, p. 300]. *"Now the prisoners in the short bus – who would wait there in the day's strengthening heat, stewing in their own sweat until the star prisoner's arraignment was disposed of – added their voices to the auditory melee, some chanting Needle, Needle, others just yipping like dogs or howling like coyotes, pistoning their fists against the mesh covering the open windows"* [King, 2018, p. 207]. The former refers to short sudden bursts of cry, whereas the latter emphasizes that the sound produced is long. The use of the verbs under scrutiny is not limited to their literal meaning. Instead, they are often used figuratively to convey an emotional state or a particular atmosphere. Thus, the verbs' implied meaning, as well as the length of the sound they convey, contribute to the atmosphere and emotional state depicted in each text.

There appears to be a pair of verbs referring to timbre characteristics within the corpus of selected SL samples. Such characteristics as the softness of the voice are typical of the verb *murmur*: *"Oh God," Louis murmured and covered his eyes*" [King, 1983, p. 57]. For instance, the verb *mutter* underlies the point that the character's voice was low: *"David Dandridge shook his hand and muttered something inarticulate, his prominent, arrowhead-shaped adam's apple bobbing up and down"* [King, 1983, p. 225]. The TL sentences demonstrate canonical translation tendencies typical of Ukrainian culture: *"О Боже, – буркнув він і заплющив очі"* [Кінг, 2015, p. 66]. *"Девід Дендрідж потиснув йому руку і щось нерозбірливо пробурчав"* [Кінг, 2015, p. 230]. As can be clearly seen from the last TL example, the translators employed an outer partitioning technique, where they replaced the SL sentence with two target ones in translation, thereby avoiding any potential distortion or ambiguity of the message. This technique highlights the importance of the grammatical structure and syntax in conveying modality accurately in translation. Moreover, the use of this strategy in the translation process attaches much significance to maintaining the integrity of the original message while ensuring that it is conveyed accurately and clearly in the TL. The translators' deliberate application of this technique reflects their deep understanding of the TL's cultural norms and linguistic conventions, further emphasizing the influence of cultural and linguistic factors in translation. It becomes evident that the translation of modality involves intricate translators' decisions based on their personal worldview and cultural norms.

It is worth mentioning that the verb *to bark* that stands for making a short loud sound or series of sounds, is only found in King's *"Outsider"* [2018]: *"Dave wasn't barking anymore, he was howling, poor thing, and I just don't know who would do something like that"* [King, 2018, p. 9]. The Ukrainian translation of the sentence closely mirrors the original text in terms of semantics: *"Дейв уже не гавкав, а вив, бідолаха, і я просто не уявляю, хто б міг таке зробити"* [Кінг, 2019, p. 12]. The translation of this verb reflects not only the lexical choice but also the cultural significance of the sound being produced. This example underscores the skillful translation process at work, as the meaning of the SL text has been accurately conveyed in the TL.

The sentences depicting the characters' inability to act soundly in threatening situations present a special interest due to their expressive load. In other words, silence expressed implicitly is an inseparable element of a horror scene. The change in the intervals between silence and speech can unconsciously affect human consciousness and most significantly stimulate the reader to endure. King [1983; 2018] skillfully intertwines both modes, making a profound emotional impact on his readership. The elements creating the atmosphere of deathly silence are mainly represented by a single word. For example, *"The wind moaned and whined. Wordlessly, Louis handed Jud his pick"* [King, 1983, p. 126]. *"Вітер гудів і завивав. Так само мовчки Луїс віддав Джадові його кайло"* [Кінг, 2015, p. 136]. However, idioms can be used to make a succinct explanation: *"Louis pushed back the blankets and swung his feet out onto the nubs of the hooked rug, ready to tell her he'd skip the eggs, just a bowl of cereal and he'd run ... and the words died in his throat"* [King, 1983, p. 76]. *"Луїс відкинув з ніг ковдру і спустив ноги на ворсинки килима. Він уже збирався відповісти, що не буде яечню, а з'їсть миску вівсянки і вже бігтиме на... як слова застрягли в горлі"* [Кінг, 2015, p. 86]. *"He listened without saying a word, looking into her eyes"* [King, 2018, p. 380]. *"Він вислухав, не промовивши ані слова, дивлячись джінні у вічі"* [Кінг, 2019, p. 351]. The use of figurative language adds a layer of complexity to the scene and contributes to the overall sense of tension and unease. The provided TL examples demonstrate the challenge of capturing the nuances of such language and idioms in another lan-

guage. Furthermore, the use of silence as a literary device adds to the emotional weight of the scene and helps to build tension in the narrative. The translators made rational linguistic choices in crafting effective literary atmospheres.

King's [2018] proficient use of phraseological units in conveying the bodily responses induced by fear is noteworthy: "*He didn't know, but when her eyes opened, his own heart seemed to give an upward leap in his chest*" [King, 2018, p. 134]. Specifically, the phrase in question effectively captures the physiological and emotional reactions that are typically associated with fear. However, the translator's choice to employ a semantic paraphrase to render the same phraseological unit in the TL is worth exploring. The translation involves modifying the grammatical structure of the original idiom while aiming to maintain approximately identical meanings: "*Він не знав, та коли Арлін розплющила очі, його власне серце мов стрибало вгору*" [Кінг, 2019, p. 125]. In this case, the translator opts to describe the same situation using different words to reflect the intended meaning. Additionally, the translator might have aimed to retain the poetic and stylistic quality of the original text in the TL, which required a more creative approach to translation.

Comparing the SL and TL sentences below, one would immediately notice the omission of repetition in the translated version: "*Louis stared down into the ditch as if hypnotized. At last he dragged his gaze away with a little gasp – the gasp of one who has come to, or who has been called from a mesmerist's trance by the final number in a count of ten*" [King, 1983, p. 329]. "*Мов загіпнотизований, Луїс дивився в ту трубу. Врешті він прогнав марево з легким зітханням – начебто людина, яка щойно вийшла з месмеричного трансу на рахунок десять*" [Кінг, 2015, p. 336]. In our view, the chosen substitute was irrational since the author intended to produce the eco-effect, which was not retrieved in translation at all. Thus, this example illustrates the importance of carefully considering the nuances and connotations of each word and its functions in the SL sentence when translating into the TL. The translator must be mindful of the author's intent, cultural context, and target audience, as well as their own individual perspective and worldview.

To sum up, it can be assumed that the translators of the legendary "Pet Sematary" [1983] and "Outsider" [2018] tried to adapt the TL text so that it conveyed the same sense as the SL text, carefully preserving imagery and conceptual space of King's horror fiction. They employed relevant translation strategies to achieve these goals, rejecting a word-for-word translation and, hence, making the utterance comprehensible for the TL reader.

Graphic means of modality expression in King's "Pet Sematary" [1983] and "Outsider" [2018]

Stephen King's novels "Pet Sematary" [1983] and "Outsider" [2018] present a fruitful source for comparative analysis. The very title of the former is deeply symbolic, semiotically coded and contains syngraphemic means since children and even adults commonly misspell the word 'cemetery'. The change in the letters produces a special emotive effect on the reader, creating associative pictures of horrifying scenes where the person happens to be and a vivid picture of a person lost for words. However, the same effect is not reached in Ukrainian translation since near semantic equivalence ["*Кладовище домашніх тварин*"] was encountered to adjust to the literary and structural norm, overlooking the interplay of the letters in the original text.

Having analyzed the selected corpus, it can be assumed that graphic means can transmit functional and stylistic loading, retrieving extra information actualized in the state of being overcome with particular negative emotion. The proper use of such multimodal elements can help the author reveal his attitudes and make his/her communicative intent clear. Implicit information can be deciphered and complement explicit text messages. The graphic notation system includes means underlining the readers' avid interest in certain text fragments. Certain translation strategies should be involved to adequately render the graphic means into the TL. The concept is not new, yet recently received much attention in translation studies [Chesterman, 2016; Baker, 2018]. However, there are still cases when translators tend to overlook any necessary changes and manipulate the TL text to their advantage.

Graphic means in horror fiction often serve to draw the reader's attention. In Stephen King's works, such graphic means are often manifested through the repetition of onomatopoeic words and phrases: "*Beat-beat-beat, WHACK-WHACK-WHACK, beat-beat-beat-beat-beat*" [King,

1983, p. 95]. The translators capitalize the corresponding part of the TL sentence but apply differentiation to adjust the meaning to the context: “Тук, тук, тук, *ТУК-ТУК-ТУК*, тук, тук, тук ...” [Кінг, 2015, p. 105]. Capitalization belongs to supragraphic means and helps underline the keywords stylistically, creating the imagery and constructing the plot. Furthermore, the repetition of the words in the phrase demonstrates the character’s idiosyncrasies, who cannot act decisively while being kept in fear. It should be noted that repetitions of the phrase components are quite frequent phenomena in King’s horror fiction. The former are a common technique employed to highlight the characters’ emotions and create a more immersive reading experience for the audience.

Liaison serves as an instrument of rendering sense and a powerful tool of character description. In the sentence “*You got to scream yourself awake doesn’t matter if you scare Rachel Ellie Gage wake the whole household the whole neighborhood got to scream yourself awake screamscreamscreamyourselfawakeawakeawake*” [King, 1983, p. 73], the fusion of final words is reminiscent to stammering typical of a horror-stricken person. The connotation is not lost in the translation of the sentence into Ukrainian, where the fusion of final words is replicated in a word-for-word manner: “*Ти маєш закричати щоб прокинутися байдуже що налякаєш Рейчел Еллі Гейджа розбудиш увесь дім розбудиш усю околицю треба закричати щоб прокинутися закричатизакричатизакричатищобпрокинутисяпрокинутисяпрокинути-ся ...*” [Кінг, 2015, p. 83]. The analysis of the examples proves that the use of liaison can convey powerful emotions and associations across different languages and cultures, and that it can be a valuable tool for writers wishing to create specific moods or characters.

The use of italics in written discourse is commonly employed as a means of introducing additional information to the reader. Such information is referred to as supragraphic, which means it goes beyond the basic units of language such as letters and words. In many cases, these additional pieces of information are given in brackets, as if to parcel the sentence into smaller, more digestible units for the reader. This can be exemplified in the following sentence: “*When he crossed the street [*rud, he reminded himself, smiling*], the lady had already retired for the night*” [King, 1983, p. 13]. It is noteworthy that the use of italics to introduce supplementary information is not limited to the English language, as evidenced by the successful retention of this feature in the TL text: “*Коли він перейшов через дорогу (“дого-гу”, підправив він себе, усміхаючись), господиня вже лягла спати*” [Кінг, 2015, p. 21]. This linguistic feature, therefore, represents an effective means of enhancing the clarity and precision of written discourse, particularly in cases where additional information is necessary but may disrupt the flow of the sentence or paragraph. By separating such information with italics or brackets, the writer can maintain the integrity of the sentence while still providing the necessary details to the reader. Furthermore, the successful retention of this feature in translation highlights its universality and suggests that it may be employed across a range of linguistic and cultural contexts.

Syngraphemic means in King’s works are mainly presented by full stops and hyphens: “*I guess ... sticking out of his ... his ... well, you know* [King, 2018, p. 8]. “*Shit-n-farz-n-farz-n-shit,*” *Gage sang cheerily, and Ellie hid her giggles in her hands*” [King, 1983, p. 169]. The former are used to convey relevant syntactic and semantic information. For instance, the repeated use of ellipses through hyphens conveys a sense of hesitation and uncertainty in the speaker’s tone. This use of syngraphemic features adds to the reader’s understanding of the character’s internal dialogue and emotional state.

However, the translation strategies applied to syngraphemic means vary considerably. In some cases, loan translation was used, where the original English form was directly transposed into the TL: “*No-no-no-no-no!*” [King, 1983, p. 6]. “*Hi-ni-ni-ni-ni!*” [Кінг, 2015, p. 13]. In contrast, compression was used to omit the extra elements that might make the utterance incomprehensible: “*Goodbye, gentlemen! Goodbye! Goodbye! and then he laughed, but it was screaming, really ... something inside him ... screaming ... and screaming ... and screaming*” [King, 1983, p. 258]. “*Прощавайте, джентльмени! Прощавайте, джентльмени! Прощавайте! Прощавайте! Потім він зареготав, але це все нагадувало крик... щось кричало всередині него... кричало і кричало*” [Кінг, 2015, p. 263]. The repetition of full stops can mirror intonational pauses and characters’ incoherent speech fixed like aposi-

opesis. Through the use of syngraphemic features such as full stops, King [1983; 2018] creates a sense of realism in the dialogue and emotional depth of his characters.

In his novels, King [2018] often creates the atmosphere of horror by repeating the same short exclamatory sentences: "*Ollie screamed and dropped to his knees beside her. 'Mom! Mom! Mom!' He looked up at his father. 'I don't think she's breathing!'*" [King, 2018, p. 134]. One noteworthy aspect of this passage is the way in which King's use of repetition effectively conveys the urgency and panic of the situation. By repeating the word *mom* multiple times in quick succession, King [2018] emphasizes the character's desperation and sense of helplessness. Moreover, the short, staccato sentences convey a sense of immediacy and urgency, heightening the tension and drawing the reader deeper into the narrative. Interestingly, the translator of this passage has managed to preserve the impact of King's prose in the TL: "*Оллі закричав і впав перед нею на коліна: – Мам! Мам! Мамо! – і, поглянувши на батька: – Здається, вона не дихає" [Кінг, 2019, p. 124]. Despite the linguistic and cultural differences between English and Ukrainian, the tension and horror of the original have been effectively retained. This speaks to the translator's skills, who managed not only to convey the literal meaning of a given text, but also capture its emotional and stylistic marking.*

Confer the following pairs of SL and TL sentences: "*He and Jud and Norma Crandall now sat on the Crandalls' porch in the cool of the evening, drinking iced tea instead of beer. On 15, going-home-after-the-weekend traffic was fairly heavy" [King, 1983, p. 44]. – "*Цього прохолодного вечора вони з Джадом і Нормою Крендал сиділи на ганку і пили замість пива холодний чай. Рух на трасі № 15 був дуже жвавим, адже багато хто повертався з відпочинку" [Кінг, 2015, p. 53]. "*The bills--Zelda's bills--were sky-high. My dad had missed his chance to expand into the suburbs, and the sales in the downtown store were off. On top of that, my mother was half-crazy herself*" [King, 1983, p. 196]. – "*Рахунки за лікування Зельди були неймовірно великими. Батько прогавив нагоду вкласти гроші в передмістя, а продажі в місті різко впали. Мама тоді ледь не збожеволіла*" [Кінг, 2015, p. 204]. In this case, the use of hyphens in the original English sentences posed a significant challenge for the translators, as they needed to ensure that the meaning of these phrases was accurately conveyed in the TL. Rendering the phrases *on 15* and *Zelda's bills*, they used addition of words (*на трасі № 15* and *рахунки за лікування Зельди*) to make the unknown information understandable to the TL reader. To interpret the hyphenated phrases, the translators of "Pet Semetary" [1983] employed descriptive translation (*багато хто повертався з відпочинку*) to create approximately identical meaning in the TL. It is worth noting that the translators did not simply add the missing information in a literal or mechanical way. Instead, they used descriptive translation to convey the meaning of the original sentences in a way that would be most easily understood by the TL reader. The approach is aligned with the principles of functional equivalence, which prioritize conveying the meaning and intention of the original text rather than simply reproducing its form.**

Sometimes the translators tend to shift the stresses by either emphasizing the part, which is not the focus of attention in the SL text or making it less emphatic by changing the graphic means: "*He said that he was sent to warn but that he could not interfere. He said that he was ... I don't know ... that he was near Daddy because they were together when his soul was dis-dis-I can't remember!" she wailed*" [King, 1983, p. 300]. – "*Він сказав, що його послали попередити, але він не може втручатися. Він сказав, що був... Я не знаю... що він був біля татка, що вони були разом, коли його душа від... від... Я не можу пригадати! – Еллі зойкнула.*" [Кінг, 2015, p. 305]. "*"I don't know," Ellie said. "It was the dream. Something about Gage. Or maybe it was Church. I don't remember. I don't know"*" [King, 1983, p. 300]. – "*Я не знаю, – прошепотіла Еллі. – Я бачила сон. Щось про Гейджа. Чи, може, про Черча? Я не пригадую. Я НЕ ЗНАЮ!"*" [Кінг, 2015, p. 305]. Moreover, the translator has also made certain lexical choices that affect the emphasis of the TL text. For example, in the SL text, the character wailed to express her frustration, being overcome with strong emotion. However, in the TL, the word *прошепотіла* is used and this downplays the character's frustration and the emotional intensity of the sentence. Thus, the translator made a mistake in rendering the emotional tonality of the SL message. As a result, the TL text lacks the emphasis and intensity present in the SL message.

However, it is crucial to acknowledge that translation mistakes were observed, stemming from the clumsy interpretation of multimodal means due to subjective choices and a lack of proofreading. To address this, it is recommended that translators exercise greater caution and employ thorough proofreading processes to ensure detailed interpretation and representation of the multimodal elements in the target text. Furthermore, it is vital to highlight the complexities involved in reproducing the horror genre's peculiarities and preserving the SL utterances' functional aspects in the TL to avoid any text misrepresentation or distortion. Finally, to navigate these challenges successfully, translators should employ a thoroughly selected combination of strategies, including but not limited to the careful selection of appropriate vocabulary, attention to the nuances of emotional tonality, and adherence to the intended atmospheric and psychological effects inherent in horror fiction.

Our findings put forward statements that give a strong perspective for further research and developing new approaches to horror novel interpretation.

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TRANSLATION, MULTIMODALITY AND HORROR FICTION

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Key words: *multimodality; horror genre; target language; phonic and graphic means; translation strategies.*

The paper outlines a framework for approaching the complexities of translating multimodal means in horror fiction. Nowadays, the horror genre is reaching its peak, becoming the most remarkable mass product in demand. It is sharply distinguished from other literary genres due to generating a morbid mood and heart-stopping suspense in the textual canvas. From this perspective, the research aims to identify multimodal means essential for creating suspense in King's horror novels "Pet Sematary" (1983) and "Outsider" (2018) and determine the translation strategies used to render them into Ukrainian. In this regard, multimodal means stir fresh interest since they implicitly complement and clarify the information transmitted verbally.

The research framework is designed with two *primary objectives*. Firstly, to disclose the phonic and graphic means utilized in recreating horror imagery in the TL text. Secondly, to examine the translation strategies employed in rendering the multimodal means into the TL.

The principles of the comparative approach were chosen to identify the similarities and differences between translation strategies in the analyzed texts. The *research methodology* adopted in this study enables a comprehensive study of the multimodal means in the horror fiction genre, employing a meticulous approach that involves data collection, analysis, and interpretation through the lens of translation strategies, contextual and pragmatic analyses.

The conducted research reveals the involvement of phonic and graphic means to influence the readership unconsciously. The frequency of phonic means depends on the context of their occurrence. Graphic means are represented by syngraphic, supragraphic, and topographic elements. To render the sense of the SL adequately and meet the TL audience expectations, the translators of "Pet Sematary" and "Outsider" advocated semantic, grammatical, and pragmatic translation strategies. Synonymous and contextual substitution, loan, antonymous and descriptive translation, addition, and compression proved to be the dominant translation transformations. The in-depth analysis has shown that the translators faced multiple hindrances, making some errors in encoding polysemiotic signs. However, the TL version makes sense, undeniably affecting the reader and retaining the author's communicative intent.

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