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RENDERING LINGUISTIC REPRESENTATION OF *DEATH* IMAGE IN CLASSICAL HORROR FICTION

У статті розглядається проблема відтворення мовних особливостей зображення смерті у класичній літературі жахів, зокрема на матеріалі романів Б. Стокера, Д. Стокера та М. Шеллі. Розвідка, що пропонується, має на меті виокремити ключові когнітеми, що формують мовну репрезентацію смерті на стилістичному рівні та виокремити домінантні перекладацькі зсуви у їх відтворенні.

Українське літературознавство, лінгвістична наука та перекладознавство знаходяться на початках виявлення істинного покликання жанру жахів. Жанр, що колись був осторонь вартої літератури, зараз переживає розквіт. Результати дослідження дозволяють виявити превалюючі ознаки досліджуваного жанру та сфокусуватися на основній його меті, а саме провокування напруги.

Донедавна, література не вважалася тим інструментом, який може доступно та реалістично пролити світло на питання смерті. Питання надприродного, невідомого, фатального вважалися табуйованими. Дослідження фокусується на підвищенні статусу жанру літератури жахів у сучасній науковій площині.

Стаття базується на компаративно-перекладацькому та контрастивному методах дослідження, що уможливають ретельне порівняння ТО та ТП та дозволяють дійти релевантних висновків. Результати статті виявили, що домінантними когнітемами, які формують мовне зображення смерті є *тварини, що пророкують смерть та мертве тіло*. Емоційно-забарвлена лексика, епітети та лексичні повтори є превалюючими стилістичними фігурами у жанрі хоррор і їх відтворення є пріоритетом для перекладача. Кількісні показники використання стилістичних зсувів перекладачами свідчать про бажання перекладача бути якомога ближче до оригіналу та зберігати мовну напругу (46,3%), однак суттєво високий відсоток стилістичного послаблення (33,3%) дозволяє констатувати недостатнє вивчення перекладачем специфіки жанру жахів та послаблення ТП.

Проведене дослідження є практичним підґрунтям для дослідження авторського стилю та рівня збереження наративної напруги у сучасних авторів романів жахів.

Ключові слова: *переклад, класична література жахів, смерть, мовні засоби зображення смерті, перекладацькі зсуви.*

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Introduction

Nowadays, regardless of the fact that fear is a negative emotion, readers enjoy consuming horror, as it traces back to evolutionary psychology reminding of constant threats our predecessors had to encounter. While referring to literature genres none can capture the human mind as powerfully as horror. It appeals to our primal instincts and provides us with a unique opportunity to experience an adrenaline rush. Harvard University Review states that humanity has always sought to “satisfy its curiosity about the dark side of the human psyche” [Yang, 2021, p.1] which has led to the emergence of a booming horror industry [Yang, 2021, p.1]. Admittedly, the ability to receive pleasure from horrifying descriptions means to have a “protective frame” of being physically safe, far from fearful experience and confident in getting hold of danger.

The problem of rendering English horror literature genre peculiarities into Ukrainian is considered to be topical within the scope of translation studies both in Europe and worldwide. The investigated genre has been marginal towards the other literature genres as it has been considered the one to have no aesthetic effect on the reader. Only in recent decades has horror literature been recognized as a valid an object of translational studies. Most of them are aimed at exploring horror literature relevantly by studying its roots, especially the Gothic novel. The issue of reproducing the lexical peculiarities of classical horror literature is of great importance, as they form the basis of the genre itself. Focusing on the lexical peculiarities through the lense of translation studies it must be admitted that the paper is closely related to genre theories in translation [Tekalp, 2016, p. 114]; lingo stylistic peculiarities of translation [Gudmanian, 2017, p. 12]; translation criticism [Taqiyeh, 2005, p. 57; Zavarynska-Toborek, 2019, p. 86]; gothic and horror genres in literature [Lovecraft, 2000, p. 34; Joshi, 2014, p. 19; Joshi, 2020, p. 59; Emandi, 2016, p. 70; Clasen, 2014, p. 13; Landais, 2016, p. 246; Reyes, 2016, p. 104]; multimodality in horror fiction [Nykytchenko et al., 2023, p. 254]. The translational analysis of translation strategies in rendering classical horror highlights the theory of stylistic shifts in the target text (TT) [by A. Popovich, 1970, p. 80].

Even though Stephen King is considered to be the king of modern horror fiction, this paper aims to reveal the most frequently used ways of depicting DEATH in classical examples of horror fiction by B. Stoker’s novel “Dracula” [1995], D. Stoker’s novel “Dracula. The Un-Dead” [2009] and M. Shelley’s novel “Frankenstein; or, the Modern Prometheus” [1993] and determine effective translation strategies for rendering them into Ukrainian. Thus, the primary objective within the research framework is to disclose the language representation of the main cognethemes in depicting DEATH in the source texts (ST) and to identify translation techniques used to reproduce them in the target texts (TT). There is still a certain mistrust concerning the power of literature to deliver socially relevant insights about death. The analysis of how DEATH cognethemes are represented linguistically in classical horror literature paves the way for applying the identified results to the translation of modern horror fiction. The current investigation seeks to realize the significant potential of fiction to provide a distinct perspective on death as an inevitable aspect of human existence.

Theoretical background and literature overview

The importance of rendering fiction triggers scholars’ interest and cannot be overestimated, “young editors and translators today are ‘in the vanguard’. They are the scouts, they bring the stuff in” [Self, 2023]. Translation enables younger generations to access literature across barriers and experience the ST as if it were originally written in their language, as Anthea Bell states: “Translators are in the business of spinning an illusion: the illusion is what the reader is reading is not a translation but the real thing” [Mba, 2023, 1]. Recent findings in horror fiction translation show scholars’ profound interest in the horror genre and its translation as a means of cross-cultural communication.

Challenges of rendering multimodality in horror fiction have been extensively studied by K. Nykytchenko and H. Onyshchak who consider “a literary text to be multimodal, visual and graphic... having a pragmatic influence on the reader” [Nykytchenko, Onyshchak, 2023, p. 254], emphasizing that multimodality contributes to creating tension. It is claimed to be crucial for the translator to interpret symbols, signs and cultural codes while translating horror [ibid, p. 255], furthermore, scholars highlight the complexity of rendering genre peculiarities and author’s

idiostyle and “shifting from substitute or equivalent to the promotion of the author’s idea” [Ibid, p. 264]. In the process of reproducing multimodality, avoiding subjectivity and preserving the aesthetic effect of ST remains a challenging task for translators.

R. Szymyslik shares the idea of being aware of the author’s writing style as well as psychological and pragmatic issues to be amongst the most effective translation strategies of horror fiction adding that the language in horror is characterized by accessibility, conciseness, and swiftness [Szymyslik, 2018, p. 187]. Referring to Drawing on L. Venuti’s work, R. Szymyslik defines translation as “reconstruction of the foreign text in accordance with values, beliefs and representations that preexist in the translating language and culture” [Ibid, p. 186]. According to R. Szymyslik, the three dominant strategies for translating horror fiction are: 1) simplification of lexical and syntactic structures to make the reading fluid and pleasing; 2) creation of a hybrid text; 3) effective correlation with the linguistic requirements [Szymyslik, 2019, p. 201].

Translation is seen as a mental process that has a cognitive structure [Ahmed, 2023, p. 4] and emotions play a significant and genre-forming role in the process of translating horror fiction. Competence of the translator and the potential impact on both process and outcome are considered key functions of emotions in translation process [Ibid, p. 6]. Translators’ personal and emotional impact on the work of translation is unavoidable due to situational elements, episodes, emotional experiences, images, feelings, and memories [Ibid, p. 14]. All these affect the translator’s decision regardless of the fact whether the emotion is positive or negative.

Investigating horror, like any other type of fiction, is inseparable from its stylistic dimension. Literary stylistics aims to shed light on meanings created through specific linguistic choices or patterns [Toolan, 2019, p. 19]. Horror fiction itself encompasses the aesthetic application of language and is expressed with intricacies and artistic elements [Nordquist, 2019] in adding depth and shaping characters [Adila, 2024, p. 461]. Expressiveness is gained through stylistic devices [Strikauskaite, 2016, p. 71] which develop or improve the meaning of a setting [Sukarini, 2022, p. 270]. Within the framework of our research, we find it essential to define the notion of stylistic devices as particularly they give deliberate intensification of semantics of a language unit in horror fiction. According to L. Soroka-Boyacioglu a stylistic device “refers to a specific technique or tool that a writer uses to convey meaning, create mood or evoke certain emotions in the reader” [Soroka-Boyacioglu, 2024, p. 40]. According to Leech and Short [Leech et al., 2007], stylistic devices are classified into four categories: lexical, grammatical, phonological and graphological. Horror fiction is determined by its genreforming register, therefore maintaining lexical stylistic devices “plays one of the biggest roles in providing readership with a proper equivalent of fiction” [Strikauskaite, 2016, p. 71]. *Emotionally colored lexemes, epithets, lexical repetitions* are the key devices used by B. Stoker, D. Stoker and M. Shelley in the process of describing death.

Translating stylistic devices in horror fiction is quite a particularly challenging task translators as maintaining expressiveness is considered to be a primary task. When rendering emotionally colored lexemes, the translator has to decompose the source text and produce an equivalent that aligns with the author’s intention and reads naturally to the target audience. Inspecting stylistic devices in the target text before applying them is a rigorous task and is determined by a translator’s strategy. L. Venuti defines the “triological space” within which a translator of horror fiction operates: 1) fidelity to the source text; 2) target language constraints; 3) own ideological stance [Venuti, 2018]. Respecting the specificity of English and Ukrainian languages and cultures and successfully delivering fiction to the target audience is inevitable without alterations or translation shifts [Popovich, 1970, p. 82]. The use of stylistic equivalents is the prevailing translation technique while rendering stylistic devices in the horror genre. Additionally, stylistic weakening and intensification—both of which can result in domestication—play crucial roles in conveying the emotional intention of the source text.

Problems of rendering horror fiction can be vividly observed in numerous investigations based upon S. King’s novels. M. Alioshyna identifies metaphors, comparisons, slang and colloquial language as key challenges in translating horror fiction and suggests four main translation techniques for rendering them: domestication, adaptation, compensation, calque [Alioshyna, 2023, p. 111]. Domestication is mainly used for translating colloquialisms and results in stylistic intensification. A.M. Pezer adds adds idioms, phrasal verbs, culture-specific items,

color symbolism, and images of terror and disgust to this list, pointing out that translation shifts in rendering horror fiction are inevitable [Pezer, 2023, p. 35]. The scholar follows up with the necessity of preserving “naturalness and readability of the TT while preserving the meaning and the style” [Ibid].

Naturalness in translation has been extensively examined by O. Rebrii, who claims that translation studies today can be categorised as either interdisciplinary or polypragmatic [Rebrii, 2023, pp. 64–65], while the first treats translation as a complex phenomenon closely connected to many areas of humanity and the scholars are in the neverending search of new theories, methods, ideas, the second promotes naturalness. Naturalness is grounded on the basic ideas of preserving the intention and effect of the ST [Rebrii, 2023, 65]. Preserving deviations reflects the author’s individual style and this is the aim all the translators should follow [Ibid].

Horror literature is almost 250 years old. In ancient times, even among educated people, the belief in the supernatural was undoubted and now it is proved by the flashbacks of witches, magicians, etc. In the Soviet literature studies and linguistics horror literature genre was excluded from the literature process itself, but reinterpretation of the literature process caused the revival in the studies of the ignored genre.

In the foreign literature studies, critical works connected with horror literature started to appear in the 1920s [Tymn, 1981, p. 64]. Researchers started to face discrepancies in the conceptual framework of the genre itself: black novel / le roman noir, horror literature [Caroll, 1996, p. 72], gothic romance, and ghost fiction. In modern literature studies the most widespread term is thought to be «horror literature», which encompasses all pieces of work regardless of form [Caroll, 1996, p. 74; Clasen, 2014, p. 17; Joshi, 2020, p. 94]. Critics, literary scholars and linguists [Lovecraft, 2000, p. 43; Caroll, 1996, p. 23; Clasen, 2014, p. 11] generally agree that the origins of horror literature trace back to the Gothic novel, which appeared at the end of 18th century while in the end of 19th – the beginning of 20th centuries gained a prestigious status. Horror literature by its nature belongs to those genres presented via the formula: *heroes’ emotions = readers’ response*. According to N. Caroll, the emotional effect caused by the abovementioned genre is defined as «art horror» [Caroll, 1996, p. 45]. Despite the fact that fear and horror are thought to be negative emotions, with the help of his own term (art-horror) the researcher tried to persuasively explain the genre’s seemingly paradoxical popularity of the genre among those not associated with danger. “Art horror” has the power to evoke inevitable curiosity.

The pragmatic peculiarity of the genre is defined by the creation of fear and suspense and the latter is vividly described by Alfred Hitchcock: “The trouble with the suspense is that few people know what it is” [Smuts, 2009, p. 2]. Suspense is closely interconnected with expectation, as the reader becomes apprehensive while anticipating a certain event. It is thought to be an emotional reflection of the tension caused by fear – fear of supernatural, fear of unknown, and fear of death. All in all, horror fiction is a sorrowful reminder of our sensitivity. C. Landais throws light on the idea of using a common term “fear” for the emotions and feelings that the authors of horror try to insert into our mind [Landais, 2016, p. 243]. The researcher highlights two main ways of perceiving horror: lifelike effect and suspense [Ibid]. Suspense is seen to be crucial as it is closely bound with disbelief. Brewer and Lichtenstein uncover suspense as “a discourse organization which generates a psychological response in the reader” [Brewer, 1982, p. 475]. The key idea is that when a reader understands more than what is explicitly stated in the text, they begin to make their own plot predictions, and suspense itself becomes paramount.

Horror fiction provides us with a narrative stage where we can dialogically discuss the morality, from life to death [Davis, Crane, 2015, p. 419]; it depicts our never-ending struggle to reconcile black and white. Moreover, horror literature uses special language to disconnect the reader from reality. It should be noted that not all horror fiction books are written in English, consequently translation is an inevitable part of the publishing industry.

The present research aims to reveal the direct consequences of a translator’s choices on the target text perception, as “translation is not primarily about language. Language is the repository of culture” [Lefevere, 2017, p. 38]. The issue of rendering horror fiction in translation is both relevant and widely discussed, so the current paper attempts to explore the naturalness in rendering horror fiction mostly by analyzing its stylistic shifts and giving a critical opinion on the translations performed by Inna Bazylianska and Volodymyr Horbatko.

Data and methods

The methodological background of the study is based on anthropological, functional, and descriptive analysis of the text that states the principle of translation adequacy of the source text through the prism of rendering genre peculiarities at the lexical level.

The corpus for comparative analysis has been thoroughly selected from English horror novels, namely B. Stoker's "Dracula" [1995], D. Stoker and I. Holt's "Dracula. The Un-Dead" [2009], and M. Shelley's "Frankenstein; or, the Modern Prometheus" [1993], along with their Ukrainian translations by Inna Bazylanska [2009] and Volodymyr Horbatko [2010]. The choice of the material has deliberately been made from the classical horror fiction to single out the dominant linguistic representations of DEATH in the works of representatives of classical horror fiction. B. Stoker, D. Stoker, and M. Shelley are recognized as classical horror narrators touching upon central horror topics. The selected translations represent the first Ukrainian versions of these horror novels, making it possible to examine the initial translators' choices and strategies for rendering death-related descriptions, which can later be compared with contemporary translations as a prospective avenue for further research.

The data of the research is limited to three novels; nevertheless, it provides a unique opportunity to make a deep insight into language representation of DEATH in classical horror fiction. The number of analyzed samples exceeds 1000, which gives us sufficient grounds to claim that the results of the investigation are reliable.

The methodology of the paper is multifaceted and involves general scientific, philological and translational methods of analysis. Among linguistic and translation-specific methods are comparative-translational, contrastive, definitive, contextual, linguistic and stylistic, descriptive and method of quantitative calculations.

The present paper suggests a multi-stage methodology. In the first stage, the corpora containing linguistic means representing DEATH was carefully selected from the English texts – B. Stoker's "Dracula" [1995], D. Stoker and I. Holt's "Dracula. The Un-Dead" [2009], and M. Shelley "Frankenstein; or, the Modern Prometheus" [1993] – and then compared with their Ukrainian translations. In this study, the language representation of cognetheme DEATH is analyzed in context rather than in isolation, which allows consideration of genre-specific characteristics. The data was classified and analyzed, resulting in identification of dominant tendencies in depicting DEATH. The final stage involved a comprehensive analysis of all novels in line with the overall aim of determining whether translators tend toward stylistic intensifications or stylistic loss.

Results and discussion

The lexical code of the genre [Steen, 2011, p. 27] is inseparably connected with notional, thematic, emotional, imagistic, plot, and ideological levels. We consider it relevant to study the lexical code of horror literature within the framework of the genre, as it helps to convey both explicit and implicit meaning of the concept.

The theme of death, which runs through all the novels under study and dominates across all authors, is depicted through help of cognethemes that shape the concept. The most productive cognethemes that form the central concept DEATH are: *animals that predict death* and *dead body*. In the process of depicting fatal endings, authors employ conceptually shared and individual images.

B. Stoker, in his novel "Dracula", uses the lexeme *bat* with attributes *giant, great, large, good-sized*, that indicate size, color lexemes *white, dim*, chronotope indicator *moonlight*, lexemes *whirling circles, every now and again struck*, that indicate movement and somatic lexemes *veins, wings*. The source text is rich in detailed descriptions of bats that forecast death and are thought to be annunciators of evil. The speed of their movements, coming at night and their large size indicate the imminent fatal hour for the hero. An important part of bat's description is the description of its wings, symbolizing the vampire's black outfit. For example, the bat that is frequently mentioned in the novel "Dracula" by B. Stoker [1995] is the Count himself who has transformed into a bat that was whirling circles at the victim's window, striking with its wings, biting the body and drinking blood.

In the process of rendering bats' descriptions, Inna Bazylanska either preserves or omits out the emotional coloring of lexemes that indicate the bats' movements and is considered to

be a significant element of creating dynamics in the plot, suspense, and narrative tension. The abovementioned loss prevents full correspondence TT to coincide with ST. Thus, the translator saves the chronotropic indicators of the night as an important sign of bats' look, color lexemes that describe color of bats. As it can be seen in the examples from B. Stoker's "Dracula":

Between me and the moonlight flitted a great bat, coming and going in great whirling circles. Once or twice it came quite close, but was, I suppose, frightened at seeing me, and flitted away across the harbour towards the abbey [Stoker, 1995, p. 101] (Перед вікном без упину кружляв великий кажан; осяяний місячним світлом, він то з'являвся, то знову зникав; часом він дуже швидко підлітав до вікна, але потім, мабуть, злякавшись мене, полетів через гавань до абатства) [Стокер, 2009, с. 98].

There was a full moonlight, and I could see that the noise was made by a great bat, which wheeled around, doubtless attracted by the light, although so dim, and every now and again struck the window with its wings [Stoker, 1995, p. 159] (Світив повний місяць, і я побачив, що цей шум зчинив великий кажан, який кружляв біля самого вікна – очевидно, приваблений світлом, хоча й тьманим, – постійно вдаряючись крилами об вікно) [Стокер, 1995, с. 155].

Both abstracts describe the appearance of Count Dracula in an image of a bat near the victim's windows. The author of the ST uses chronotopic indicators *moonlight* – *місячне світло*, *full moonlight* – *повний місяць* indicating night and allowing to see the bat with help of the moonlight that is described as *dim* – *тьманий*, dimmed further by the bat's shadow, the repeated adjective *great* emphasizes both the bat's size and the speed of its *whirling circles*. In the process of rendering the bat's flight the translator has not transferred all the emotional coloring of the word combination eliminating the adjective *great* and weakening two synonymic lexemes *whirling circles*, that indicated very high speed, the translator used the lexeme *кружляв*, that slows down the speed of the description of bat's flying not allowing to see the Count's intentions. In the second example the description of bat's actions was rendered successfully *and every now and again struck* – *постійно вдаряючись* with the help of stylistic equivalents that helped to preserve the author's intention and the emotional expressiveness of the source text.

Rats also appear in "Dracula. The Un-Dead" by D. Stoker and I. Holt, where they serve a forecasting function. The description of these rodents is conceptually similar in both novels. The lexeme *rat* is used with color lexemes *white*, *red*, *dark*, *black*; *white* and *black* describe its fur, while *red* evokes the color of blood that is frequently associated with rats; somatic lexemes *teeth*, *chest*, *neck*, *skin*, *blood*, *eyes* detail all the parts of the body affected by rats; lexemes with negative emotional coloring – *squealing*, *filthy*, *verminous* – describe the rats' appearance, and lexemes *crawled*, *howled*, *kicked*, *tearing*, *gouging out* describe their movements:

The patient went on without stopping, "Then he began to whisper. 'Rats, rats, rats! Hundreds, thousands, millions of them, and every one a life. And dogs to eat them, and cats too. All lives! All red blood, with years of life in it, and not merely buzzing flies!' I laughed at him, for I wanted to see what he could do". Then the dogs howled, away beyond the dark trees in His house. He beckoned me to the window. I got up and looked out, and He raised his hands, and seemed to call out without using any words. A dark mass spread over the grass, coming on like the shape of a flame of fire [Stoker, 2009, p. 260] (Він почав шепотіти: «Щури, щури, щури. З'явилися сотні, тисячі, мільйони щурів, і всі живі; і собаки, що знищували їх, і кішки теж. Усі живі, з червоною кров'ю...» Я засміявся, бо мені захотілося подивитися, що Він може зробити ще. Тоді завили собаки за темними деревами біля його будинку. Він покликав мене до вікна. Я підвівся і підійшов, а Він здійняв руки і ніби гукав когось, не вимовляючи жодного звуку. Темна маса з'явилася на траві; і коли Він порухом руки розсунув туман праворуч і ліворуч, я побачив, аж кишили тисячі щурів з такими ж вогненними очима, як і в нього) [Стокер, 2010, pp. 256–257].

The excerpt opens with the lexical repetition *rats, rats, rats!* and continues with lexical gradation *hundreds, thousands, millions*, overwhelming in quantity. With the help of repetition and gradation intensifies the atmosphere of fear and death in the plot. The author describes life through the prism of death which is shown by the word combinations *red blood*, *years of life*, *flame of fire*, they help the reader to imagine the rats that sought to prolong their lives by consuming someone's blood. Color adjective *dark* that appears in the source text twice is

rendered adequately and connected with negative emotions and death. The author introduces in the source text the images of dogs and cats that ate rats to show the symbol of life – blood. All elements of language representation of the cognetheme have been rendered adequately. The only discrepancy is the rendering of word combination *coming on like the shape of a flame of fire*. The author of the source text focuses on the big number of rats that appeared on the grass as the fire increased the feeling of fear. But the translator misinterprets the sense: *з такими ж возненними очима, як і в нього*, comparing rats' eyes with the eyes of the Count Dracula. Such kind of logical inconsistency leads to a certain translational deformation of the ST.

The lexeme *dog* appears early in B. Stoker's novel during the description of the black soil being delivered to the port, with a dog being a witness of it and later found dead. The lexeme is paired with the following somatic lexemes: *belly*, *throat* to show especially those parts of the body that were torn by the opponent and the somatic lexeme *claw* to describe the manner of the dog's death. The author also combines the lexeme *dog* with lexemes that indicate the size and the breed of the dog which is important for the further plot understanding. Several genre-defining lexemes, such as, *dead*, *torn*, *fighting*, *savage*, *opponent*, and *slit open*, combine with the lexeme *dog*, have negative coloring and denote death and evil:

Early this morning a large dog, a half-bred mastiff belonging to a coal merchant close to Tate Hill Pier, was found dead in the roadway opposite its master's yard. It had been fighting, and manifestly had had a savage opponent, for its throat was torn away, and its belly was slit open as if with a savage claw [Stoker, 1995, p. 87] (Сьогодні рано-вранці знайшли мертвим великого собаку, що належав торговцеві вугілля, поблизу Тет Хілл, Пір, на дорозі проти двору його господаря. Він із кимось побився, і мабуть, зі скаженим супротивником, оскільки горло пса було розірване, а черво розпороте неначе величезними пазурами) [Стокер, 2009, p. 85].

The abstract presents a detailed description of a dead dog found in the street. The language representation of the concept DEATH is evident in the use of negatively charged lexemes such as *fighting*, *savage*, *opponent*, *torn away*, *savage claw*. At the beginning of the abstract, the author points out the dog's and its size – *large dog, a half-bred mastiff* – associatively signaling danger, and uses somatic lexemes such as *belly*, *throat* to describe crippled body and wounds. The language representation of the cognetheme DEATH is partially rendered due to the translator's omission of certain elements. A hasty decision was to omit the dog's breed, which the author of the original emphasizes. All the other elements have been rendered adequately, mostly through stylistic equivalents.

In M. Shelley's novel, the lexeme *dog* symbolizes death and functions a forewarning of the monster's approach. Frequent discoveries of dead dogs on the North Pole – the space coordinate of the novel – usually alarm danger. It is common for the lexeme *dog* to be combined with lexeme *die*, which describes dead animals, and the lexeme *sledge*, denoting dogs used to pull a vehicle.

The translator preserves all the genre forming lexemes in the dog's description at M. Shelley's novel:

In this manner many appalling hours passed; several of my dogs died, and I myself was about to sink under the accumulation of distress when I saw your vessel riding at anchor and holding forth to me hopes of succour and life [Shelley, 1993, p. 506] (Так я провів багато жахливих годин; кілька собак у мене здохло; і сам я вже знемагав під тягарем, аж раптом побачив корабель, що стояв на якорі) [Шеллі, 2009, pp. 509–510].

The translator uses stylistic equivalents to render the dogs' descriptions. Preserving their state *several of my dogs died* – *кілька собак у мене здохло*, the translator strives to stay as close as possible to the source text saving the genre-forming lexemes and keeping to the author's intention that is fulfilled in forecasting function.

Descriptions of dead bodies scattered throughout the novels reveal certain consistent tendencies in the use of genre-forming lexis. B. Stoker employs the lexeme *body* with the adjective *poor*; D. Stoker and I. Holt use it with *ravaged*, *hollow*, *dead*, *misshapen*, *bloody*, *torn*. In M. Shelley's novel, it is combined with *lifeless*, *inanimate*, *distorted*. D. Stoker and I. Holt

also introduce the synonymous lexeme *flesh* – *плоть*, that is used with adjectives *seared*, *raw*, *bloodied*, *jagged*; in the novel “Frankenstein”, the synonymous *form* is joint with lexeme *relaxed*. Corpus analysis proves that the most violent descriptions of crippled human body are found in D. Stoker and I. Holt, while B. Stoker employs milder representations. The most humane death descriptions are observed in M. Shelley’s novel. All authors share the same thought of describing the dead body introducing it as *cold* at the beginning of detailed descriptions. After showing the general image of the body, the authors continue describing physical characteristics to show the distinction between a living and a dead body. Genre-forming are considered to be lexemes denoting *color*, describing *eyes* and *face*. Thus, the lexemes *white* and *pale* dominate in B. Stoker and M. Shelley novels, that denote death through facial pallor. In B. Stoker’s text, these lexemes also describe wounds and the bed sheets covering the corpse. D. Stoker and I. Holt use color lexeme *green* and its derivatives to picture the color of the dead skin and eyes. These color choices align with genre conventions: a face and body lacking blood circulation appear pale and white, whereas a mutilated body undergoing chemical decomposition acquires a greenish tint. The eyes of the dead, as an artistic element in the novel “Dracula. The Un-Dead”, is characterized by joining the lexemes *dead*, *frozen*, *wide-open*, *staring*, *blankly*, and green color as comparison of heroine’s eyes with green eyes of a bat, established symbol of death. The face of a victim becomes white and its description is made with lexemes *horror*, *terror* at B. Stoker and at D. Stoker and I. Holt with lexeme *drawn*. established symbol of death is always followed by an overwhelming fear that is felt after the character’s death.

In the process of rendering the description of a dead body in the novel “Dracula. The Un-Dead” Volodymyr Horbatko chooses unsuccessful stylistic equivalents to describe the dead body’s skin color and weakening the genre-forming register:

Beneath it lay the ravaged body of Jonathan Harker sprawled on a white enameled cast-iron gurney. After the wooden spike, forty feet high and four inches in diameter, had been removed postmortem, the man’s face had collapsed in on itself. Jonathan Harker’s hollow, misshapen body had begun to decay as Cotford waited two days before contacting his widow. The corpse’s skin had become a greenish blue, which looked even worse under the hydrogen lamplight. The stench billowed out into the morgue the moment Cotford pulled back the sheet [Stoker, 2009, p. 148] (Під ним, розпростершись на білому емальованому возику, лежало понівечене тіло Джонатана Гаркера. Коли його – після смерті – зняли з сорокафутової палі, голова загиблого неначе провалилася сама в себе. Розпухле безформне тіло Джонатана Гаркера вже почало гнити, бо Котфорду довелося чекати два дні, поки не приїхала вдова нещасного. Шкіра трупа стала сірувато-зеленою, а під водневою лампою виглядала ще жахливіше. Щойно інспектор зірвав простирadlo, як на увесь морг поширився нудотний сморід) [Стокер, 2010, с. 151].

The abstract presents a description of a dead body, where the color lexeme *white* is used by the author to depict the cart on which the corpse lies. The palette of color lexemes is expanded with *greenish blue*, used to convey the skin tone of the deceased and is rendered in translation as *сірувато-зеленою*, which doesn’t convey the real color by the author’s intention. The absence of blood circulation caused by the vampire’s actions results in a bluish discoloration of the body. Such inaccuracies twist the plot and lead to translational misunderstandings. A wide variety of epithets enables a detailed description with powerful lexical registers. Contextual synonyms *ravaged*, *hollow*, *misshapen*, have been rendered with stylistic equivalents *понівечене*, *розпухле*, *безформне* considering the genre characteristics. Associative row *decay*, *widow*, *stench*, *morgue* fill the text with the attributes of death that help the author to show the importance of the researched concept is rendered with the help of stylistic equivalents *гнили*, *вдова*, *сморід*, *морз* saving the genre forming register in the target text.

Rendering language representation of cognetheme DEATH – *animals as death forecasters* – Inna Bazylianska refers to stylistic equivalents while rendering the depiction of *bats*; violates the source text while translating the description of *rats*: from time to time neglecting the preservation of their quantity in the target text which is considered to be crucial in terms of genre specificity; the translator also employs stylistic weakening in rendering the depiction of a dead *dog*, eliminating its breed that is thought to be a significant plot forecasting feature of the original. In the process of rendering “Dracula. The Un-dead” Volodymyr Horbatko uses stylistic

emphasis in rendering the description of *rats*, that proves an in-depth knowledge of the source text but he eliminates emotionally colored lexemes in rendering the description of *big birds* as forecasters of death and it makes the source text lack the powerful genre-forming lexemes. In “Frankenstein; or, the Modern Prometheus” Inna Bazylanska preserves the depictions of *dogs* that are constantly dying by using stylistic equivalents.

Rendering the language representation of cognetheme *dead body*, translator Inna Bazylanska frequently overinterprets the source text in her translation of “Dracula” imposing her own vision of the plot and lacking balance between emotional and compositional structure of the original. Nevertheless, she consistently employs stylistic devices to emphasize the genre-forming register, contributing to the atmospheric texture of the target text. Volodymyr Horbatko aiming at preservation of dead body descriptions in “Dracula. The Un-Dead” introduces several discrepancies with the source text while rendering the color shades of a dead body skin, eliminates the artistic details of describing eyes which play an important genre and compositional role in forming the ST but refers to a successful stylistic emphasis in reproducing human flash. In “Frankenstein; or, the Modern Prometheus”, Bazylanska uses stylistic emphasis in the process of rendering the emotions from observing a dead body but refers to stylistic weakening while depicting the physical state of a corpse.

Conclusion

The Significance of monstrosity in literature, culture, and art demonstrates the expansive boundaries of the horror genre. The present research has established that auditory, olfactory, and tactile sensations play a vital role in crafting horror.

The prevalence of the stylistic equivalents in the translator’s repertoire reflects a conscious effort to engage deeply with the plot and preserve the genre-forming lexemes. According to the quantitative calculations of the corpora selected – language representation of the concept DEATH has been rendered as follows – *stylistic weakening* accounts for 33.3%, *stylistic emphasis* for 20.4%, and *stylistic equivalence* constitutes the largest proportion at 46.3%. These figures indicate that the translators do their best to be equivalently close to the original and doesn’t want to be an illegal co-author of the original.

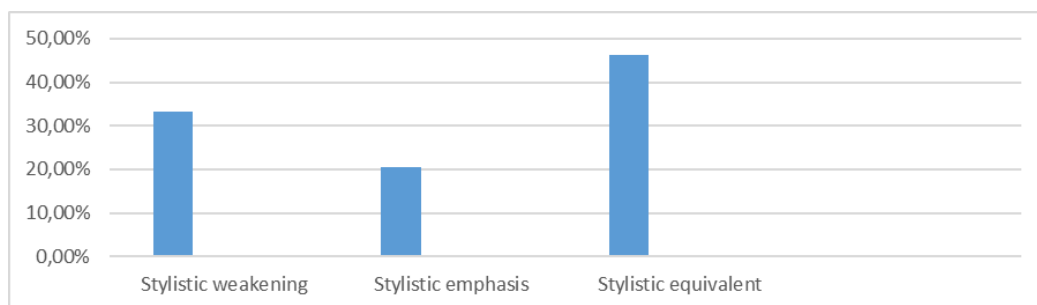


Fig. 1. Quantitative characteristics of rendering DEATH into Ukrainian

These conclusions demonstrate the precious contribution to rendering language representation of the concept DEATH from English into Ukrainian highlighting the main translation techniques. Relatively high percentage of stylistic weakening suggests that translators are frequently unaware of dominant peculiarities in creating suspense and captivating readers’ attention in horror narratives. Lexemes with high emotional connotations have been neglected without adequate compensation, leading to discrepancies between the ST and TT. Given these findings, it is advisable for the translators to delve deep into the horror genre itself and comprehend the nuances of creating suspense that cannot be omitted as they significantly impact the TT.

To address the challenges translators face when rendering horror, it is crucial to acknowledge that the strategy of domestication, which comprises two main criteria of naturalness and fluency,

is the light path to follow. Making the reading fluent is possible through simplification of some lexical and stylistic mechanisms and effective adaptation of the ST to TT language requirements. Word-for-word and sense-to-sense translation problems remain unsolvable that highlights the necessity to be deeply aware of the horror genre and preserve the intention of the ST.

Our findings open up promising avenues for further research into contemporary Ukrainian translations of horror fiction. A comparative analysis of works by different translators, viewed through the lens of adaptation, association, and analogy, would offer valuable insights, especially from a psycho-cognitive perspective.

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RENDERING LINGUISTIC REPRESENTATION OF *DEATH* IMAGE IN CLASSICAL HORROR FICTION

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The article sheds light upon the problem of rendering English horror literature genre peculiarities into Ukrainian within the scope of translation studies not only in Europe but all over the world. The investigated genre has been marginal towards the other literature genres as it has been considered the one to have no aesthetic effect on the reader. Horror literature as an object of translational studies has been declared only during the last decades. Most of the studies are aimed at exploring horror literature relevantly by studying its roots, especially the gothic novel. The issue of reproducing the lexical peculiarities of classical horror literature is of great importance as they form the basis of the genre itself.

The *aim* of the present paper is to reveal the most frequently used ways of depicting DEATH in classical examples of horror fiction by B. Stoker's novel "Dracula", D. Stoker's novel "Dracula. The Un-Dead" and M. Shelley's novel "Frankenstein; or, the Modern Prometheus" and determine the efficient translation strategies of rendering them into Ukrainian. Thus, the primary *objective* within the research framework is to disclose the language representation of main cognethemes in depicting DEATH in the ST and to find out translation techniques applied to reproducing them in the TT. There is still a certain mistrust concerning the power of literature to deliver socially adequate information related to death. The analysis of rendering language representation of DEATH cognethemes in classical horror literature paves the way to applying the singled-out results to translating modern horror fiction. The current investigation attempts to remedy the huge potential of fiction to provide a distinctive explanation of death as inevitable human reality.

The methodology of the paper is multifaceted and involves general scientific, philological and translational methods of analysis. Among linguistic and translation-specific methods are comparative-translational, contrastive, definitive, contextual, linguistic and stylistic, descriptive and method of quantitative calculations.

Horror fiction is determined by its genre-forming register, therefore maintaining lexical stylistic devices is prioritized. *Emotionally colored lexemes, epithets, lexical repetitions* are the key devices used by B. Stoker, D. Stoker and M. Shelley in the process of describing death. Stylistic equivalent is the prevailing translation technique while rendering stylistic devices in the horror genre, while stylistic weakening and stylistic intensification that result in domestication play crucial roles in bridging the emotional intention of a source text.

The *results of the research* show the domination of the stylistic equivalent in the translator's repertoire witnesses the translator's desire to go deep into the plot and preserve the genre forming lexemes. According to the quantitative calculations of the corpora selected – language representation of the concept DEATH has been rendered as follows – *stylistic weakening* prevails in 33,3 %, in 20,4 % dominates *stylistic emphasis*, that shows the translator's willingness to be as close to the source text as possible and the biggest percentage is *stylistic equivalent* – 46,3 %, proving that the translator does his/her best to be equivalently close to the original and doesn't want to be an illegal co-author of the original.