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### STYLISTIC CHALLENGES IN TRANSLATING STEPHEN KING'S THE SHINING

**Aloshyna Maryna Dmytrivna,**

PhD, Associate Professor,

Associate Professor at the Department of Linguistics and Translation

*Borys Grinchenko Kyiv Metropolitan University*

[m.aloshyna@kubg.edu.ua](mailto:m.aloshyna@kubg.edu.ua)

[orcid.org/0000-0003-2055-9920](https://orcid.org/0000-0003-2055-9920)

*The article is devoted to the analysis of stylistic challenges in translation of Stephen King's novel The Shining into Ukrainian. The study examines the author's individual style, particularly his ability to create an atmosphere of horror and tension through the use of colloquial language, slang, fragmented syntax, incomplete sentences, and specific stylistic tools. The paper analyzes the difficulties in preserving these features in the target language and studies the effectiveness of the used strategies and techniques. The consideration of style in translation is based on the differentiation between primary (explicit) and secondary (implicit) meanings, which shape the semantic and emotional components of the text. Special attention is paid to the issues of cultural adaptation, particularly the rendering dialectal, idiomatic, and metaphorical expressions. A comparative analysis of English original and Ukrainian translation has been conducted, which allowed to identify main translation strategies: domestication, compensation, calque, and adaptation. It has been revealed that the balance between maintaining the author's style and ensuring the text's accessibility for the target audience is achieved through a moderate use of formal equivalents and the introduction of culturally relevant analogs.*

*The analysis of both the original and the translation demonstrated that the translator occasionally uses intensification or neutralization of the original's tone, particularly in reproducing vulgarisms, expressive vocabulary, and character speech. The paper addresses to the problem of preserving emotional impact of the text on the reader: King creates a sense of psychological tension through lexical repetitions, contractions, and unconventional word order, which are often difficult to convey in another language without compromising stylistic coherence. The use of functionalist approach allows to conclude that translation of the novel cannot be literal, as effective rendering of fear and anxiety depends not only on content but also on sentence structure and text rhythm. Thus, the study emphasizes the importance of an interdisciplinary approach that combines cognitive stylistics, translation analysis, and linguocultural studies.*

**Key words:** style, Stephen King, adaptation, narration, vernacular, lowered lexicon, dialect.

### СТИЛІСТИЧНІ ВИКЛИКИ ПЕРЕКЛАДУ РОМАНУ «СЯЙВО» СТІВЕНА КІНГА

**Альошина Марина Дмитрівна,**

кандидат філологічних наук, доцент,

доцент кафедри лінгвістики та перекладу

*Київський столичний університет імені Бориса Грінченка*

[m.aloshyna@kubg.edu.ua](mailto:m.aloshyna@kubg.edu.ua)

[orcid.org/0000-0003-2055-9920](https://orcid.org/0000-0003-2055-9920)

*Стаття присвячена аналізу труднощів відтворення роману Сяйво Стівена Кінга українською мовою. У дослідженні розглядається індивідуальний стиль письменника, а саме його здатність створювати атмосферу жаху та напруги за допомогою розмовної мови, сленгу, фрагментованого синтаксису, неповних речень та специфічних стилістичних засобів. У статті проаналізовано труднощі збереження цих особливостей при перекладі мовою та ефективність використаних стратегій і прийомів.*

*Розгляд стилю у перекладі ґрунтується на розмежуванні первинних (експліцитних) та вторинних (імпліцитних) значень, що зумовлюють змістовну та емоційну складову тексту. Особливу увагу приділено питанням культурної адаптації, зокрема передачі діалектних, ідіоматичних та метафоричних виразів. Використано порівняльний аналіз англomовного оригіналу та українського перекладу, що дозволило виокремити основні перекладацькі стратегії: доместикацію, компенсацію, калькування та адаптацію. Виявлено, що баланс між збереженням стилю автора і доступністю тексту для цільової аудиторії досягається шляхом помірнього використання фор-*

мальних еквівалентів та введення культурно релевантних аналогів. Аналіз оригіналу та перекладу показав, що перекладач часом вдається до інтенсифікації або нейтралізації тональності оригіналу, зокрема при відтворенні вульгаризмів, експресивної лексики та мовлення персонажів. У статті розглянуто проблему збереження емоційного впливу тексту на читача: Кінг створює ефект психологічного напруження через лексичні повтори, скорочення та нестандартний порядок слів, що часто складно передати іншою мовою без втрати стилістичної цілісності.

Застосування функціоналістського підходу дозволяє визначити, що переклад роману не може бути буквальним, оскільки ефективність передачі страху та тривоги залежить не лише від змісту, а й від структури речень та ритму тексту. Таким чином, дослідження підкреслює важливість міждисциплінарного підходу, що поєднує когнітивну стилістику, перекладознавчий аналіз та лінгвокультурологічні студії.

**Ключові слова:** стиль, Стівен Кінг, адаптація, розмовна мова, занижена лексика, діалект.

**Introduction.** The study of style in translation involves linguistic, literary, and cultural analysis, offering a lens through which the translator's choices and their impact on the target text can be explored. In literary texts, style constitutes the author's distinctive voice and forms a fundamental part of meaning-making. Translating style, therefore, is a task that requires balancing fidelity to the source text with sensitivity to the linguistic and cultural norms of the target language. As Gabriela Saldanha notes, the translator's role involves engaging with "first-order meanings" (lexis and syntax) and "second-order meanings" shaped by cultural implications and implied nuances (Saldanha, 2014: 55).

The complexity of style arises from its dual nature: it exists at the intersection of form and content, where the two can rarely be fully separated. Geoffrey Leech and Michael Short address this tension through their dualist and monist approaches (Parks, 2007: 120). While the dualist view distinguishes between manner and matter, the monist approach contends that form inherently shapes meaning. For translators, the challenge lies in preserving stylistic elements that contribute to both primary (explicit) and secondary (implicit) meanings while adapting them for a new readership. This dynamic interplay of fidelity and adaptation is the basis of the theoretical discussion concerning translating style.

**Translating Style: Challenges and Approaches.** Translating style requires sensitivity to the linguistic, literary, and cultural dimensions of the source text. From a linguistic perspective, style is realized through patterns of diction, syntax, and rhythm. Translators must make conscious decisions about these elements to reproduce the stylistic effect of the original. Tim Parks illustrates this process with modernist texts such as Mrs. Dalloway and Ulysses, where subtle shifts in sentence structure or rhythm significantly alter the reading experience (Parks, 2007: 120). Parks introduces the technique of "back-translation," a method that highlights how deviations occur when the stylistic texture

of a text is recreated in another language. This method underscores the translator's interpretative role in preserving or reconstructing style.

At a deeper level, style carries cultural and ideological significance. Saldanha highlights how cultural sensitivity is integral to translating second-order meanings – those "weakly implied" nuances that shape tone, mood, or social connotations (Saldanha, 2014). This is particularly evident in the translation of culture-specific terms, idiomatic expressions, or regional dialects. For instance, when Peter Bush translates "mate" (a traditional South American beverage) as "tea," the choice reflects a stylistic adjustment aimed at making the text relatable to English readers. Such decisions illustrate how translating style often requires balancing cultural fidelity with accessibility in the target language.

The functionalist approach to translation, advocated by scholars like Reiss and Vermeer, further broadens the understanding of style (Reiss; Vermeer, 1984). According to this perspective, the *skopos* – or purpose – of the translation determines stylistic choices. A literary translation, for example, may prioritize reproducing the author's artistic voice, while a technical translation emphasizes clarity and precision. Functionalism underscores the importance of aligning stylistic choices with the communicative goals of the translation. This approach recognizes that preserving the "spirit" of the original text often necessitates creative adaptation rather than rigid adherence to formal equivalence.

Corpus-based methods have emerged as a powerful tool for analyzing stylistic patterns in translation. Libo Huang uses quantitative data to examine the stylistic universals of translated texts and the individual stylistic tendencies of translators (Huang, 2015). By analyzing metrics such as sentence length, lexical density, and frequency of specific features, corpus-based studies reveal systematic stylistic shifts that occur during translation. For instance, Huang's research on Howard Goldblatt's translations of Chinese novels demonstrates how stylistic



choices, such as simplifying sentence structures, enhance readability for English-speaking audiences. Such studies reinforce the view that style in translation is shaped by both linguistic norms and the translator's subjective interpretation.

Translating style is a multi-dimensional task that involves navigating linguistic, cultural, and interpretative challenges. Theories of style, whether dualist, monist, or functionalist, highlight the intricate relationship between form and content, as well as the translator's role in shaping meaning through stylistic choices. By engaging with both first-order meanings (explicit lexis and syntax) and second-order meanings (cultural and implied nuances), translators work to preserve the artistic and communicative impact of the source text. As corpus-based approaches demonstrate, stylistic analysis in translation reveals not only the universals of translated texts but also the translator's unique voice. Ultimately, translating style requires a careful balance of fidelity, creativity, and cultural sensitivity to recreate the literary essence of the original work.

The *Shining* exemplifies the Gothic novel, rooted in the fear of the unknown and the supernatural. The novel is known for its narrative style and psychological tension. It's important to note that the topic of horror is actual nowadays. This feeling is one of the strongest human emotions, which is expressed with the help of verbal, non-verbal and stylistic means. This article aims to study stylistic challenges in translating Stephen King's *The Shining*. The aim of the article is achieved with the help of scientific methods: generalization, systematization, and classification of methodological sources and scientific approaches to the study of Stephen King's writing style. The data collection process was based on the novel of Stephen King *The Shining* and its translation into Ukrainian. Generalization synthesizes recurring linguistic and stylistic features that define King's narrative voice, including his use of colloquial language, fragmented syntax, and idiomatic expressions. These elements collectively generate the psychological tension and horror atmosphere inherent in his work. Systematization the identified stylistic features into structured categories, facilitating a comprehensive analysis of their function within the narrative and their translation. This method also systematically categorizes the translation techniques observed, such as adaptation, compensation, and domestication, ensuring that each approach is analyzed in relation to its impact on maintaining the integrity of King's style. Classification further anchors the research within theoretical and practical frameworks, focusing

on linguostylistic studies, cognitive stylistics, and translation theories that address genre-specific challenges, such as domestication and foreignization. Textual analysis focuses on close readings of both the source text and its translation, examining how specific linguistic and stylistic elements are rendered, adapted, or omitted. Comparative analysis juxtaposes the original and translated texts to highlight the efficacy of translation strategies, their impact on the narrative tone and psychological depth.

The research contributes to translation studies, linguostylistics, and literary criticism, specifically focusing on the complexities of rendering the stylistic nuances of Stephen King's *The Shining* into Ukrainian. As one of the most iconic works in modern Gothic literature, *The Shining* exemplifies a narrative style rich in psychological tension, colloquial language, and fragmented syntax, all of which are integral to creating its atmosphere of horror and suspense. Furthermore, this research highlights the critical role of cultural and linguistic adaptation in preserving the affective power of horror. The novelty of this research lies in its interdisciplinary approach, integrating cognitive stylistics with traditional translation methodologies to research how King's linguistic choices evoke specific psychological effects and how these are replicated or transformed in translation. By highlighting the translator's role in preserving the narrative's emotional and psychological depth, the study contributes new perspectives to the translation of genre-specific literature. Furthermore, it provides practical implications for translators and scholars, offering a detailed analysis of strategies such as domestication, compensation, and cultural equivalence that can be applied to similar works. This research also broadens the scope of translational practices in the horror genre, making it a valuable resource for both academic and professional contexts.

Translating Stephen King's *The Shining* presents a nuanced endeavor within literary studies, particularly in combining the stylistic complexity and psychological horror inherent to King's narrative. *The Shining*, a seminal work in modern Gothic literature, navigates themes of supernatural terror and psychological dread, which are complicated further by the depth of character introspection and use of atmospheric suspense. Translators must address these intricate stylistic elements, ensuring that the target language retains the novel's core affective power, as well as its specific linguistic and cultural nuances.

**Background.** *The Shining* is a narrative in which many fears are expressed and consequently



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

The events in the novel happen according to the rules of Gothic. Each character is influenced by the Gothic tradition and presented with the features set by King in the novel. The writer manipulates his characters making them evolve into almost unrecognizable people. The horror in the novel comes from the monsters that are inside people under the right influence of the surroundings (Ilisin, 2015).

Stephen King brings his characters to reality through their speech. He uses dialogue and description to affect the readers. C. Landais points out the following strategies, which can be used to translate horror literature: domestication, forenization and overtranslation. The translator faces with two complementary mechanisms, the reality effect and suspense while translating horror literature. These mechanisms evoke a specific feeling in readers' mind (Landais, 2016). Wesam Ali Mohamed Ali El-Sayed points out metafictional determinism as one of the novel's metafictional determinism (El-Sayed, 2023).

**Stylistic and Cognitive Challenges.** King's use of cognitive stylistics in *The Shining*, as El-Sayed discusses, exploits lexical choices to evoke uncertainty and hesitation, hallmarks of the horror genre that pose another set of translation challenges (El-Sayed, 2023). Through nuanced language that suggests rather than asserts, King creates an interpretive ambiguity where supernatural events remain at the periphery of perception. This linguistic ambiguity, as Todorov's theory of the fantastic indicates, is essential in creating the uncanny, yet its subtleties can be easily lost in translation. Here, cognitive stylistics, which examines how language and grammar

shape reader perception and emotional response, becomes crucial for translators who must replicate the semantic conflicts that drive reader uncertainty. Landais further highlights that translating horror requires an awareness of suspense, a narrative mechanism that in *The Shining* is both explicit and implicit [8]. Suspense is cultivated not only through plot but also through structural elements such as narration, focalization, and descriptive density, which work together to embody the horror and dread pervading the Overlook Hotel. Translators, therefore, must address both the narrative techniques and the underlying cognitive mechanisms that shape readers' psychological responses to suspense.

Thus, translating *The Shining* into other languages requires a multidisciplinary approach, integrating Gothic stylistics, cognitive linguistics, and cultural adaptation strategies to convey its layered horror. By studying the interplay between King's stylistic choices and their cognitive effects on readers, translators can more effectively retain the unsettling atmosphere and psychological depth that make *The Shining* a landmark in horror literature.

The following example introduces the character's self-reflective, rude personality, highlighting his acceptance of his own "bastard" nature as necessary for running the hotel: **don't care**. Certainly, your feelings toward me play no part in my own belief that you are not right for the job. During the season that runs from May fifteenth to September thirtieth, the Overlook employs one hundred and ten people full-time; one for every room in the hotel, you might say. I don't think many of them like me and I suspect that some of them think I'm **a bit of a bastard**. They would be correct in their judgment of my character. **I have to be a bit of a bastard** to run this hotel in the manner it deserves (King, 2001: 6).

...це байдуже. Зрозуміло, ваші почуття стосовно мене ніяк не впливають на моє особисте переконання, що для такої роботи ви непридатні. Ви могли б помітити, що під час сезону, а він триває з п'ятнадцятого травня по тридцяте вересня, в «Оверлуку» постійно працює сто десять людей – по одному на кожен номер. Навряд чи багатьом я подобаюся, і підозрюю, що дехто вважає мене **неабияким мерзотником**. Якщо так, вони не помилилися. Щоб управляти готелем так, як він того заслуговує, **доводиться бути неабияким мерзотником** (King, 2010: 11).

This example shows the use of rude, self-reflective language to convey the character's personality. Here, the translator renders



the term *bastard* as "мерзотник" to match the self-deprecating tone of this colloquial expression. This choice maintains the original's informal and slightly aggressive self-assessment, crucial in setting the tone of authority mixed with self-awareness. The repetition of the lexeme "мерзотником" helps to preserve the stylistic emphasis, maintaining the original rhythm and reinforcing the character's unapologetic behavior. The translator successfully conveys the directness and informal tone of the original. The phrase "це байдуже" renders the dismissive nature of "Don't care." The translator uses direct equivalent and antonymic translation to render the meaning of this expression as well as uses a similar balance of short and long sentences, retaining the original's rhythm. Thus, we can observe balance between domestication and formal equivalence.

King's ability to blend psychological unease with physical discomfort, a hallmark of his style in horror. This example shows the protagonist's physical reaction to a memory, blending a sense of discomfort with King's trademark visceral horror: It was humid in here, but it was more than the humidity that brought **the sick and slimy sweat** onto his brow and stomach and legs. The remembering did that, it was a total thing that made that night two years ago seem like two hours ago. **There was no lag**. It brought the shame and revulsion back, the sense of having no worth at all, and that feeling always made him want to have a drink, and **the wanting of a drink** brought still blacker despair – would he ever have an hour, not a week or even a day, **mind you**, but just one waking hour when **the craving for a drink** wouldn't surprise him like this (King, 2001: 15).

Там було сиро, але лоб, ноги й живіт Джека вкрилися **противним липким потом** не від вогкості. Через спогади – від тої ночі, здавалося йому, минули не два роки, а дві години. Жодного розриву в часі не було. Повернулися сором і відраза, повернулося відчуття, що він нікчемна людина – а від цього йому завжди хотілося напиться, але **бажання напиться** схиляло до ще більш безпросвітнього розпачу: чи зуміє він бодай годину – не тиждень, навіть не день, розумієте, лише годину – бути наготові, щоб **нестерпне бажання напиться** не застало його зненацька, як зараз (King, 2010: 28).

Here, the translation effectively renders physical discomfort, essential in horror for immersing the reader in the character's emotional state. The phrase "противним липким потом" renders

the phrase "sick and slimy sweat," appealing to the reader's intuition. This phrase effectively preserves the tactile unpleasantness while adapting it to natural Ukrainian. However, "slimy" carries a connotation of internal psychological revulsion in English. The use of "липким" emphasizes the sensation but could be intensified with additional descriptors to enhance the psychological weight, thus reinforcing the scene's horror. Moreover, the translator used antonymic lexeme «противним» (disgusting) to emphasize the tonality of expression. The translation evokes the same sensory responses in the target language, crucial for maintaining horror's psychological effect. Stephen King often uses the lexeme "thing" in his novel, but it was omitted in translation. The translator faithfully renders the emotional intensity of Jack's shame and self-loathing, preserving the oppressive tone of the original. The translator uses repetition («повернулися») to emphasize the cyclical nature of Jack's trauma, a technique that aligns with the original's thematic focus on recurrence. The conversational tone of "mind you" is translated as "розумієте," a natural and culturally appropriate equivalent in Ukrainian, preserving the directness of Jack's inner monologue.

Stephen King uses conversational, humorous language to downplay a serious incident, showcasing his style of informal, character-driven storytelling: a sleigh, **can you believe that? He about split a gut** tryin to keep it out of the papers. Did pretty well, I got to give him that. There was **an item** in the Denver Post, and of course the bituary in **that pissant little rag** they have down in Estes Park, but that was just about all. Pretty good, considerin the reputation this place has got. I expected **some reporter** would dig it all up again and **just sorta put Grady in** it as an excuse to rake over the scandals (King, 2001: 18).

... сани, **можете собі уявити? Він собі пупок надірвав**, тільки б справа не потрапила в газети. Правду кажучи, він із цим чудово впорався. Була **заміточка** в «Денвер Пост», ну і, звичайно, та **смердюча газетка**, яку видають в Естес-Парк, вкусила. Але й тільки. Чудово, якщо врахувати, що за репутація в цього місця. Я так і чекав, що **який-небудь репортерик** розкопає все заново і **просто втисне Трейді туди ж**, щоб виправдатися, навіщо він копався в старих скандалах (King, 2010: 35).

This example shows colloquial tone presented as a specific challenge, as it captures casual disrespect through idiomatic language. "He about split a gut" is translated with the colloquial

“пупок надірвав,” and «смердюча газетка» (pissant little rag). These phrases effectively convey the original's informality and irreverence. The conversational flow of the narrative is preserved through the use of rhetorical questions (“можете собі уявити?”). Using an idiom, while different in literal meaning, the translator shows colloquial exaggeration effectively in Ukrainian. The translation strategy here reflects a cultural adaptation technique, where the idiom's emotional tone and humor are prioritized over a literal translation, maintaining the conversational tone essential for character voice. The lexeme “some reporter” is rendered with diminutive one. The colloquial phrase “just sorta put Grady” is translated via descriptive “все заново і просто втисне Грейді туди ж” (which is familiar for Ukrainian readers).

In this example, King uses humor and simile to describe a character's exaggerated reaction, contributing to the novel's dark, often crude, atmosphere: So they're here a week, ten days maybe, and every night it's the same drill. Down in the Colorado Lounge from five to seven, **her suckin up singapore slings** like they're gonna outlaw em tomorrow and him with just the one bottle of Olympia, suckin it, makin it last. And she'd be makin jokes and sayin all these witty things, and every time she said one he'd grin just like **a fuckin ape**, like **she had strings tied to the corners of his mouth** (King, 2001: 19).

Ну, пробули вони тут тиждень, може, днів десять, і щодня одна й та ж розминка: вона з п'ятої до сьомої в барі «Колорадо» смокче **солодкий джин із водою й мускатом**, і то так, начебто його завтра заборонять законом, а він попиває пляшку «Олімпії». Вона і жартує, і коники всякі викидає, – і щоразу, коли вона щось таке відмочить, хлопець скалить зуби, **мавпа хрінова**, ніби **ця баба йому до кутів рота мотузочки поприв'язувала** (King, 2010: 35).

This extract illustrates stylistic challenges in translating colloquial speech and cultural references. “Singapore slings” here requires not just linguistic translation but also cultural localization. By choosing “солодкий джин із водою й мускатом,” the translator renders the meaning of the essence as a beverage but loses some specificity. The translator adapts the informal tone effectively. Here, King uses simile and informal language to convey disrespect. The translator's use of “мавпа хрінова” (damn ape) emphasizes the crudeness of “fuckin ape” while adapting to local slang for effect. This translation strategy maintains the character's voice and the intended

tone of mockery. Additionally, “мотузочки поприв'язувала” provides a vivid visual equivalent for “strings tied to the corners of his mouth,” emphasizing the unnatural expression described in the original. The translator uses colloquial “коли вона щось таке відмочить” instead of “every time she said one” and, thus, intensifies the tonality.

The following example highlights a character's bitter cynicism and serves as a strong instance of insult-laden dialogue that requires careful translation to preserve its intensity: Hell get all the **for-free** out of you that he can, **the fat little prick**, and then **whine around** in the spring about how you didn't do the job half right. I told him once right to his face, I said... (King, 2001: 20)

**Жирний виродок** вичавить із вас **на халяву** все, що можна, а навесні буде **нити й скиглити**, що й половини роботи не зроблено так, як треба. **Якось я йому просто в пику кажу**, я кажу... (King, 2010: 38).

The translator adapted “for-free” as “на халяву,” a colloquial Ukrainian expression that perfectly renders the informal and slightly derogatory tone of the original. The phrase “Fat little prick” is translated as “жирний виродок,” which effectively conveys the insult's tone and emphasis. The word “виродок” (freak) aligns well with the original's offensiveness while fitting naturally into Ukrainian vernacular. This line's harsh, derogatory tone poses a challenge in translation, especially as it conveys strong character emotion and social judgment. This choice reflects an adaptation strategy, where equivalent expressions capture the cultural tone and relational dynamics of the original. The translation reflects the emotional intensity and disrespect of the original with phrases like “нити й скиглити” (whine and whimper) for “whine around.” The repetition of synonyms amplifies the character's exasperation. The colloquial phrase “Просто в пику кажу” (right to his face) preserves the directness and boldness of the original, ensuring the character's assertive tone is intact.

The following example shows Danny's physical reaction to exhaustion, reflecting his internal emotional state through a vivid metaphor: **Danny sighed quietly** and **his body slumped on the curb as if all the muscles had gone out of it**. He was fully conscious; he saw the street and the girl and boy walking up the sidewalk on the other side, holding hands because they were (King, 2001: 25).

**Денні тихо зітхнув**, його тіло **осіло на край тротуару**, немов усі м'язи з нього **зникли**. Він був при свідомості, бачив





і вулицю, і хлопця з дівчиною, які простували по іншому тротуару, тримаючись за руки, **тому що були...** (King, 2020: 47)

The translator conveys the emotional nuance of "Danny sighed quietly" with "Денні тихо зітхнув," maintaining the understated tone through the use of "тихо." The comparison "його тіло осіло на край тротуару, немов усі м'язи з нього зникли" effectively reflects the original's vivid description of physical collapse, preserving both the imagery and the emotional vulnerability, maintaining the same cognitive impact on the reader. This strategy reflects the translator's attention to physical descriptions that parallel the character's emotional state. The trailing ellipsis in "тому що були..." successfully replicates the unfinished thought of the original, creating a sense of ambiguity and introspection that renders the source expression.

Here, King describes the different interpretations of Danny's abilities through various cultural and scientific lenses, deepening the supernatural elements of the novel: What you got, son, I **call it shinin on**, the Bible calls it **having visions**, and there's scientists **that call it precognition**. I've read up on it, son. I've studied on it. They all mean seeing the future. Do you understand that (King, 2001: 64)?

Те, що ти вмієш, синку... **я називаю це «сяяти»**, Біблія – **«мати видіння»**, а вчені – **«передбачати»**. Я багато читав про це, синку. Спеціально. І означає все це одне – бачити майбутнє (King, 2020: 122).

The translator effectively conveys the conversational tone of "shinin' on" with direct equivalent «сяяти». This choice preserves the metaphorical richness of "shining" while adapting it naturally into Ukrainian. The omission of "on" does not detract from the meaning in this context, as the core metaphor is preserved. The use of diminutive "синку" renders the form of address "son," preserving the informal and intimate tone. King's writing combines colloquial speech and psychological nuance, demanding translators not only to render vocabulary but also the language with equivalent cultural resonance and emotional weight. The tension between domestication and foreignization persists as a recurring challenge. This example presents unique translation challenges, particularly in conveying the different interpretations of Danny's abilities. Additionally, the careful rendering of "visions" and "precognition" aligns with the original distinctions, maintaining the layered interpretation of Danny's abilities. This approach demonstrates sensitivity to both linguistic and thematic ele-

ments, as "shining" serves as a multifaceted symbol in the novel.

Hallorann discusses the special intuition of mothers, presenting a blend of metaphor and warmth that deepens the emotional themes of the novel: "I tried them like I did you," Hallorann said. "Your momma **jumped the tiniest bit. I think all mothers shine a little**, you know, at least until their kids grow up enough to watch out for themselves. Your dad..." (King, 2001: 67).

– Я їх перевірів, так само як тебе, – сказав Геллоран. – Твоя мама **лише сіпнулася ледь-ледь**. Знаєш, **по-моєму, всі мами трохи сяють** – принаймні, поки їхні діти не підروстуть настільки, щоб самим про себе подбати. Твій тато... (King, 2010: 127).

The translator effectively preserves the conversational tone with phrases like "сіпнулася ледь-ледь" for "jumped the tiniest bit." This choice reflects the informality and minimizes any potential over-sophistication of the language. "Shine" is translated as direct equivalent «сяяти», preserving its metaphorical and narrative significance. This choice reflects both the literal meaning and the emotional connotation of warmth and supernatural connection. The phrase "по-моєму, всі мами трохи сяють" successfully conveys Hallorann's affectionate observation, ensuring the metaphor is culturally and emotionally accessible to Ukrainian readers. This careful rendering maintains the balance between the literal and metaphorical, an essential technique in translating King's language, which often relies on such dual meanings to enrich character dialogue. King uses "shine" in a metaphorical sense here, suggesting an intuitive or protective instinct that mothers have for their children, which resonates with the novel's central supernatural theme. The translator also renders the gentle, affectionate tone Hallorann uses when speaking to Danny by choosing the phrase "ледь-ледь," an expression that reflects "the tiniest bit" with a similar colloquial softness, subtly conveying Hallorann's warmth and familiarity. This strategy allows the translation to retain both the emotional intimacy and the layered meaning, ensuring that the dialogue remains accessible and impactful for Ukrainian readers.

**Conclusions.** King's frequent use of vulgarisms, derogatory tone, colloquial speech, slang and idiomatic expressions requires special approach to render them into target language and evoke the same emotions of horror and suspense from target readers. Translators face the dual challenge of conveying familiarity in speech patterns without losing cultural nuance

or depth. Particularly, King's emphasis on fragmented sentences and abrupt transitions within dialogue emphasizes the characters' mental states, a nuance that must be rendered in translation to maintain narrative cohesion and psychological immersion.

To retain the atmosphere of horror and suspense as well as specific style of the novel of *The Shining* in translation, each passage must balance the direct equivalent in translation of content with attention to tone and cultural context, maintaining the horror genre's core affective qualities. Translators, therefore, must balance between linguistic fidelity and cultural accessibility, ensuring that King's style – marked by suspense, colloquialism, and psychological realism – resonates with the target readership.

The translation analysis reveals that techniques such as adaptation, compensation, and calque were used to recreate the nuanced atmosphere of *The Shining* in Ukrainian. Notably, the strategy of domestication was used to render King's colloquial language and speech patterns effectively. Although the translator occasionally softened or neutralized the intensity of expressions, they successfully preserved the core stylistic features of King's writing. Key aspects of King's style – such as metaphors, epithets, comparisons, repetitions, and colloquial language – remain preserved, maintaining the target reader's engagement. The translator's deliberate choices play a critical role in shaping the reception of the text, underscoring the need for a nuanced approach in reproducing King's horror genre features. This research aims at studying strategies and methods of rendering dominant features of Stephen King's individual style in translation.

The analysis of the novel and its Ukrainian translation has shown that Stephen King used various linguistic and stylistic means to create the atmosphere of horror, make the reader feel the same emotions as his characters and deepen into tension. The writer used "shining" as a multifaceted symbol to appeal to the readers' intuition. At the syntactic level King used abrupt phrases, shortenings, incomplete sentences and incorrect grammar constructions. The translator used direct equivalents, antonymic translation and cultural appropriate equivalents to render colloquialisms and conversational tone. Sometimes the translator used rhetoric questions and diminutives. Adaptation was used to maintain the same cognitive impact on the readers. Sometimes the translator intensified and neutralized the tonality of expressions but all the specific features of Stephen King's novel *The Shining* have been preserved for the target reader.

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