ЛИНГВИСТИКА
И МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ

ОСНОВНЫЕ ХАРАКТЕРИСТИКИ ИДИОСТИЛЯ СТИВЕНА КИНГА

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Аннотация. В данном исследовании описываются основные характеристики идиостиля С. Кинга. Несмотря на то, что феномен идиостиля изучается в течение длительного времени, интерес к нему не угасает, а только растет. Концепции идиостиля, метафоры и сравнения как тропа имеют долгую историю. Как русские, так и зарубежные лингвисты разделяют общие взгляды на сравнение – сравнение характеризуется как структура, которая объединяет две разные концепции в одном образе, это явное сопоставление. Метафора всегда неявное сравнение. Исследование выявляет частые семантические и структурные типы сравнений и метафор в романах С. Кинга и их функции в тексте. Сравнения и метафоры были идентифицированы, извлечены из романов С. Кинга и проанализированы в соответствии с используемыми типологиями. Результаты показывают, что существует возможность разграничения семантических и структурных типов упомянутых тропов. Наиболее широко используемые типы сравнения – это сравнения с лексемами ужаса и двучленные номинативные сравнения. Среди метафор чаще всего встречаются метафоры с лексемами ужаса и простые метафоры, состоящие из одного образа. Большинство тропов с лексикой ужаса указывают на жанр романов – литературу ужаса.

THE MAIN CHARACTERISTICS OF STEPHEN KING'S IDIOSTYLE

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Abstract. This study aimed to investigate the characteristics of S. King's idiostyle. Despite the fact that the phenomenon of idiostyle is studied for a long time, the interest in it does not run

low, but also grows. The concept of idiostyle, metaphor, and simile as a trope has a long history. Both Russian and foreign linguists have common views to the phenomenon of simile – simile is assumed like the structure which unites two different concepts in one image, it is explicit comparison. Metaphor is always implicit comparison. More specifically, this investigation attempts to find out frequent semantic and structural types of similes and metaphors in S. King's novels and their functions in the text. These similes and metaphors were identified, retrieved from S. King's novels, and analyzed according to typologies used. Results indicate that there is a possibility of introducing semantic and structural types of mentioned tropes. The most widely used types of simile are similes with horror lexemes and two-term nominative similes. Among metaphors there are a lot of metaphors with horror lexemes and simple metaphors with only one image. The majority of tropes with horror lexemes indicates the genre of novels, which is horror. The study calls on teachers to take these findings into account when teaching metaphors within the framework of stylistics.

According to Russian linguists, simile is a trope in structure of which two incompatible concepts, usually related to different classes of phenomena, fall into comparison among themselves by one of the parameters, and the comparison gets a formal expression in the words such as: *as, such as, as if , like, seem,* etc [Galperin, 2012]. Foreign researchers agree with Russian scientists in this question, understanding simile as indication of two concepts similarity. F.e in the work of researcher S. Shamisa, simile is defined as the affirmation of the similarity of two objects in one or more qualities, i.e. simile is a figure of speech requiring an explicit connection between the object, the subject and the construction that connects them [Shamisa, 2004]. Simile is a figure of speech that compares two different objects to reveal their similarity [Hussein, Sawalha, 2016]. Simile is seen as the likeness of the depicted objects, phenomena, facts, images that are well recognized by the audience. It is established that as a result of this comparison, the described phenomenon becomes more concrete, obvious and expressive [Yefimov, 1957]. Moreover, the value of simile in the text is undeniable due to two reasons: 1) exaggeration of the weak parameter of the subject of simile with the stronger parameter, 2) correlation by the parameter established by the basis of comparison [Ogol'tsev, 2010]. As for the types of similes, there are different approaches to this question: some linguists reveal comparisons and similes. Similes compare objects from different fields; comparisons do it according to logic [Gargani, 2016].

Metaphor is a hidden comparison, which is carried out by using the name of one object to another and reveals the main feature of the second, trope is formed on the association by similarity [Arnol'd, 2012, p. 58]. Metaphor is one of the most common tropes in the literature. Metaphor is based on the similarity of objects or phenomena in a variety of ways. It arises from simile, the comparison of a new object with the already known one and the isolation of their common features. The peculiarity of metaphor reveals in semantic structure: the members of trope are so merged that the first term (which was compared) is superseded and completely replaced by the second (with which it was compared). Metaphor, like all tropes, is based on the

property of the word that is its meaning relies not only on the essential and general qualities of objects (phenomena) but also on the entire wealth of its secondary definitions. For authors these "secondary" signs, expressing moments of sensual presentation, are means of revealing through them the essential features of the reflected reality. Metaphor enriches our understanding of this subject, drawing on its characteristics new phenomena. Metaphor is a general language phenomenon, but acquires special significance in fiction.

The data collection process was carried out through the use of five S. King's novels ("1408", "Carrie", "The Shining", "Dreamcatcher", "It"). 500 similes and 200 metaphors were selected from the above-mentioned books. The objective of this study is to find out the most frequent semantic and structural types of similes and metaphors and analyze functions of semantic types in the idiostyle of the author. In this investigation following methods are used: analysis, statistical method, and sampling method. Sampling method was used during selection of similes and metaphors; then corpus was analyzed and divided into semantic and structural types; and finally conclusion on the number of tropes was made with the use of statistical method.

Simile is one of the most frequent tropes in the novels of the author. It introduces symbolism into idiostyle, and frequency of use is also important moment. Simile makes tension more vivid and acute, it also describes literary world, people, their emotions, etc. It is highly important to analyze similes in the frame of S. King's books because they help to reveal genre of text due to lexemes used and images created. S. King's works are often characterized by their compound nature; the author mixes different genres in his texts: horror, science fiction, mystery, and some others. But in most cases the main aim is to scare readers and to make them feel the same emotions as heroes of books. This goal is achieved through choice of lexemes and images; due to this it is crucial to analyze lexical structure of tropes, according to which semantic distinction is made.

1) Semantic distinction of similes is made on the basis of revealing common lexical components in similes. Similes mostly express the atmosphere of horror, describe people and their emotions, and objects or concepts of the surrounding world; their lexical structure influence functioning in the texts. Each type carries different dominant function.

a) The first type is divided due to having a lexeme expressing an atmosphere of horror in the structure. In this group such words as *sinning soul, blood, rot, death, polarizing shield* etc. are included. But some lexemes are implicit in the text. This type increases the atmosphere of tension.

The first example creates horrifying image, it is used in order to describe mediocre object, but simile makes it more frightening due to its lexical structure and image – (1) *the finger-holes in the dial looked like surprised white eyes* [King-3, p. 392]. – Here lexeme, which creates the atmosphere of horror, is adjective *white*, because it makes the scene horrible and unnatural, along with collocation *surprised eyes*. This simile produce vivid image because the semantic structure of it unusual and odd. The use of adjective *white* as the attribute of *eye* evokes associations with dead body, or eyes of a monster. Association becomes a part of whole perception of the paragraph; it is, probably, evokes different emotions in readers.

The second simile has similar function and image, it also describe the simple object with odd image – (2) *the pictures began to bend, turning into shapes like the windshields of old cars* [King-3, p. 396]. – The image creates an atmosphere of tension in connection with the use of the

verb *to bend*, which in this case carries additional information *to be distorted*. Image makes reader think of supernatural forces, which are seen in the hotel room number 1408. Of course it is a part of narration, but the trope makes the situation more vivid and abstract because of the comparison of two simple objects. This comparison is simple only initially, due to use of verb *to bedistorted*, image becomes acute and horrifying.

The next simile describes environment, which becomes distorted with scary symbols – (3) *And to his left, where the picture of the fruit had been, the wall was bulging outward toward him, splitting open in those long cracks that gaped like mouths, opening on a world from which something was now approaching* [King-3, p. 34]. – This trope was assigned to this group due to the presence in the contextual environment of the indefinite pronoun *something*, which brings a shade of frightening uncertainty. It is interesting, that the author uses such indefinite pronouns quite often in analyzed books; we assume that it is done because of associations, which bear this part of speech. Probably, pronoun *something* evokes associations to some monster, hidden in the dark; some uncertain force which would harm.

Similes with the lexical component, expressing the atmosphere of horror, are important material for the study, because reflect the genre of the works. The author's skill is manifested in simulating similes that carry a side effect of horror, without using explicit frightening lexemes. The author uses associations in order to create vivid images, which evoke complex emotions in reader's minds. The use of lexemes is outstanding due to correlation to images, described through them.

b) The second type is similes with the color lexeme. Color lexeme brings expressiveness and, in some cases, inject the atmosphere if the *red and black* lexemes are used due to associations *to darkness, blood, death, and danger*: (4) *usually its little red eye seemed to be watching the other guy, daring him to say the wrong thing* [King-3, p. 371]; (5) *(it was as red as a stoplight)* [King-2, p. 27].

Similes of this type usually describe objects of real world or carry function of estimation. They bring color, brightness to described images; make them more real and dynamic. Role of color in some S. King's novels are important, because this attribute emphasizes heroes, objects or situation. F.e. in the novel "Dreamcatcher" lexeme *yellow* probably emphasizes normal real life in contrast with the horrible situation, which is depicted in the book.

c) Similes with the lexical component expressing representatives of the fauna are usually used to describe the characters, their behavior, and appearance. Such similes reveal savageness in human nature; it is a reminder of dark and wild part of humankind.

In the example the scene of hunting is introduced, during which the character enters an animal state and with the help of a lexeme *alligator* the author expresses an aggressive attitude of the hero to another person – (6) *To his horror, he realized he was still tracking the man below with the Garand, as if some stubborn alligator deep in his brain refused to let go of the idea that the man in the brown coat was prey* [King-2, p. 30]. – Alligator is a dangerous and strong animal, person compared to it also transposes these characteristics, but in this image it is important to note the partly unconscious state of the hero, which is seen due to use of such lexemes as – *realized, refused*. So, simile is not only compares the person to the animal but also reveals the dark part of human nature, its savage side.

In some cases, representatives of fauna-lexemes characterize the objects of the surrounding world. In this case movements of cords compared to movements of snakes – (7) *All the heavy light cables were in the air, flowing and jerking and writhing like snakes out of an Indian fakir's*

basket [King-1, p. 52]. – The image is also complemented with collocation *an Indian fakir's basket,* which immediately brings set of different associations; of course it transforms and broadens the image of simile, due to emotions evoked in reader's mind.

In the last example, the sounds of laughter are identified with the sounds of black birds flapping the wings. – (8) *She went down them in great, awkward leaps, with the sound of the laughter flapping around her like black birds* [King-1, p. 56] – In connection with the use of such a trope, laughter is perceived as something annoying, frightening and intrusive. This image emphasizes the relationship between girls and Carry, their dislike to her is tangible and strong. Also her perception of this situation is great, it touches her, and it is seen in the use of attribute *black.*

Similes with lexical components of color and fauna representatives carry the function of describing objects, characters or events. They bring expressiveness and brightness to the introduced images, with the help of them non-traditional identification of objects is created. Also through described images it could be seen the emotional state of heroes, their perception of the situation.

d) Similes with the lexical component-object are most often used to describe the surrounding world. In the structure of such similes, sometimes abstract nouns are used, along with the main lexeme.

The next example is interesting because of the contrast to the main situation. In the previous paragraph, one of the heroines, Susan, understands that she is not good girl anymore, she has made horrible mistakes. Then the author gives us the following simile – (9) *The late afternoon sunlight, warm as oil and sweet as childhood, slanted through the high, bright gymnasium windows* [King-1, p. 32]. – In this example, the warmth of sunlight is likened to oil and childhood. So, here we can see underlining of the fact that the heroine, who mocks her schoolmate, is a child. Such antithesis is made due to the bright image of simile, which brings together abstract notion and object of material life.

The following simile is part of the paragraph about the death of schoolmate of Susan, here she knows that Carrie did it. Her confidence shapes into this simile – (10) *She had no idea how she knew it, but the conviction was as pure and right as arithmetic* [King-1, p. 67]. – The referent of simile is expressed by an abstract noun, and the agent – by the notion of the surrounding world.

In the last example, the simile agent is the subordinate clause; because of the extended structure simile expresses not only the characteristics of the object, but also its action – (11) *She envisioned the door swinging shut, and the door did just that, as if moved by a light breeze* [King-1, p. 36].

According to semantic typology and statistical analyze we can assume that the most considerable semantic type of similes is similes expressing the atmosphere of horror. This type carries the function of reflecting the dominant genre of S. King's novels – horror; they also describe characters and surrounding world; transfer estimation of heroes. Due to lexemes used, such similes help to create horror atmosphere and reveal characteristics of people and world.

In the works of S. King there are different structural types of similes, in this study we use the classification of structural types proposed by I. Kocheshkova (three-term nominative, two-term nominative, two-term adjective, one-term verbal) [Kocheshkova, 2004, p. 10].

a) Three-term nominative simile has the following structure – the referent and the noun agent; the referent (what compared), the agent (with what compared) and the base are explicated (attribute).

In the example the author uses simile in order to make a description of the character. The image reveals that the character is very scared, because the use of lexeme *pale* usually introduces the emotion of *fear* – (12) *Olin's manicured hands were clasped behind him now, and Mike saw that the little man's face was as pale as cream* [King-3, p. 383]. – This simile is also refers to the type of trite similes, nevertheless the image is bright and the reader easily understands the emotion.

This type is introduced mostly by author's similes. Author's similes are expressive and metaphorical. Thus, in the example (13), the mother's hand is identified with a steel handcuff. Through the simile the reader understands the nature of relationship between mother and daughter. Also this problem is significant in S. King's works because he usually pays attention to the problem of violence in the family and coarse education. Due to it the use of trope in this situation emphasizes the problem – (13) *She tried to struggle to her feet and Momma's hand, as strong and pitiless as an iron manacle, forced her back to her knees* [King-1, p. 16].

In the next author's simile (14), the referent and the agent are expressed by word combinations; one of the referent members is represented by an abstract noun *fear*. The base of simile is represented by two adverbs *quickly and soundlessly*. Such a simile simulates integral image, compares the subject, based on its two characteristics: (14) *Momma's eyes, gone as quickly and soundlessly as summer lightning* [King-1, p. 17].

Three-term nominative similes introduce bright, vivid image, because of their structure the attribute is explicit, which brings additional information in the trope. In the author's similes abstract and concrete nouns are combined, which make the image more complex and profound.

b) Two-term nominative similes consist of an explicated referent and an agent.

In example, the tongue is compared with *a dry sheet* – (15) *My tongue is felt like a little dried-up plant* [King-1, p. 9] – With the help of this trope, the author describes the character, although the characterization seems implicit, the reader perceives the situation properly due to the expressiveness of the simile: the character cannot say a word due to situation described.

(16) *Her eyes were very large in the rimless glasses; they looked like poached eggs* (King-1, p. 16) – In this example, the simile is used to describe the appearance of the character: *eyes* are compared with *boiled eggs*. The trope is not performing an aesthetic function; however the image is expressive and vivid.

(17) *Sue nodded and raised a hand, although dislike rose in her throat like a paper snake* [King-1, p. 21] – In the last example, the abstract noun *dislike* is identified with a *paper snake*. Concepts that have different characteristics are united in a single image due to the use of the verb *to rise*, which is a common feature for both concepts.

Two-term nominative similes are the most numerous type of simile in S. King's books. They do not have a base in their structure, but sometimes there is an attribute connected with the agent, which brings additional information and details into the image.

c) The agent of a two-term adjective simile is expressed by an adjective formed by means of suffixation or compositional, the referent and the agent are explicated. This type of similes is similar to attribute, because reveals characteristics of object:

(18) *The Wheel began to slow and now they could hear the **metronome-like** tick-tock of the small wooden clapper sliding past the pins that divided the numbers* [King-4, p. 27];

(19) *Next morning she comes down and tries to put on this big act, but all day she's gettin paler an paler, and Mr. Ullman asks her, sorta-like, smack-like, sorta **diplomatic-like**, would she like him to notify the state cops, just in case maybe he had a little accident or something* [King-5, p. 17].

d) A one-term verbal simile consists of an explicated agent expressed by a verb. Sometimes it is difficult to say where agent ands ends and sentence begins.

This example introduces rather scary image. Emotional state of heroine is vague, because she somehow feels that Carry is dying – (20) *For a moment Sue felt as if she were watching a candle flame disappear down a long, black tunnel at a tremendous speed* [King-1, p. 71] – *candle* is a symbol of Carry's soul is going away, with all problems and awful situations.

The next simile describes the emotions of the character, she cannot make a step, say something, she feel awkward and scared – *(21) They were all just staring. I felt like I was frozen in ice* [King-1, p. 51]. – This simile is trite, but the image nevertheless is bright, due to the fact that it brings different emotions, helps understand the whole situation from emotional side.

Sometimes one can find another construction – *(23) Jonesy saw a pair of good-sized wildcats moving between two little groups of deer and actually rubbed his eyes, as if to clear them of a mirage* [King-2, p. 64] – here the whole sentence creates image, it is difficult to divide the simile and the context of it. We assume that all sentences are in the structure of simile. This trope describes the situation when one does not know where the reality is, he sees the real world or something else.

Such similes, in view of the peculiarity of their structure, compare the actions of objects or characters; the use of verbs gives dynamism to the surrounding world. The author displays images in which the object or character ceases to be motionless.

Metaphor is the second most frequent trope in the S. King's novels after similes. Instable use of metaphors in the works of the writer should be considered. The nature of metaphors and, in general, the metaphorization of images is dictated, above all, by S. King's setting to create an atmosphere of tension and hidden horror, a description of the inner experience of characters in similar situations and their appearance. The main difference between simile and metaphor is in description of comparison; simile has explicit description, when metaphor – implicit.

1) Semantic distinction is made on the basis of revealing common lexical components in metaphors. Metaphors mostly express the atmosphere of horror and objects or concepts of the surrounding world.

a) There are metaphors, which have a lexeme expressing an atmosphere of horror in their structure. In this group such words as *blood, death* etc. are included. This type increases the atmosphere of tension.

The first example describes part of human mind, wild and unpredictable. Phrase *savage things* bring a frightening connotation to the metaphor. – (1) *the subconscious level where savage things grow* [King-2, p. 396]. – The use of word *thing* reveals uncertainty, because through it imagination of reader begins to form different images of upcoming terror. This image provide the thought that sometimes human mind consist of unseen things, due to which behavior of person becomes unpredictable, the reader does not know what to expect from the character.

In the next example atmosphere of horror is created by phrase *miserable voices. – (2) Dreams age faster than dreamers, that is a fact of life Pete has discovered as the years pass. Yet the last ones often die surprisingly hard, screaming in low, miserable voices at the back of the brain* [King-2, p. 10].–

The image is vivid and bright. The idea of *dying dreams* is incredible; probably the reader would remember this phrase due to the acute image. This metaphor has slight tint of personification, because abstract noun *dream* behave like a human: it ages, screams, dies. Of course, such complex image significantly influences the text. It conveys the idea, and becomes the reflection of dominant genre, because there is nothing more horrible than dying dreams.

In the third example, the metaphor is used to describe the deer, on which the protagonist hunts. The use of two close concepts – *dark and black* – is interesting. These epithets enhance the qualitative characteristics of the eyes. The author emphatizes this feature as something potentially important. – (3) *one eye so dark it was almost the black of jeweler's velvet* [King-2, p. 29].

The next widely used concept in metaphors and similes is the concept of *darkness* – (4) *a darkness has come into his own life that polarizing filter – and Henry finds he has no objection to this* [King-2, p. 16]; (5) *as the neurosis deepens, so does the interior darkness* [King-2, p. 16]. – The concept becomes not only the part of images, but also should be considered like figure of rhythm. It is easily seen, f.e. in the novel "Dreamcatcher": there are 33 sentences with the word *darkness* in 385 pages. We assume that this number is quite big and the word reveals not only its first definition, but carries bigger function: underlining the course of narration.

b) Metaphors, which include a lexeme expressing objects or concepts of the surrounding world, bring expressiveness to the description of characters or objects of reality.

In the example (6), the implicit comparison of the *eyes and lenses* seems appropriate because described character behaves like a doll that is unencumbered by the intellectual activity. The author through the introduction of this metaphor strengthens this characteristic of the hero. – (6) *wide eyes not blinking as the snowflakes whirled into them to melt on their warm living lenses* [King-2, p. 54].

(7) *Carrie went into the house and closed the door behind her. Bright daylight disappeared and was replaced by brown shadows, coolness, and the oppressive smell of talcum powder. The only sound was the ticking of the Black Forest cuckoo clock in the living room. Momma had gotten the cuckoo clock with Green Stamps* [King-1, p. 11]. – In the above-mentioned example, the metaphor reflects the change in the mood of the main character. Using the lexemes *brown, coolness* and the phrase *oppressive smell*, the author made reader to be clearly aware of the depression and inner anguish of the character.

This metaphor is an example of a capacious character description: Barry Newman is distinguished by an unhealthy complexion, which was impressively reflected in the description of his characteristic and implicit comparison with *a herd of bulls*. – (8) *At first Henry sits where he is, not moving, listening to the departing thunder of the one-man buffalo herd that is Barry Newman* [King-2, p. 19].

In example (9), *the blush* is compared with *red roses*. Along with the epithet *deadly pale*, this comparison reinforces the description of the morbid character of the hero, despite the seeming romanticism of the metaphor. – (9) *'Stop it!' Barry is sitting up now, he hasn't needed Henry to give him a hand this time, and he is deadly pale except for little red roses, one growing in each check* [King-2, p. 18].

2) The structural delineation of metaphors was based on the isolation of simple and complex metaphors. As shown by the analysis of factual material, the idiostyle of S. King is characterized by simple metaphors consisting of one image. Despite the presence of detailed metaphors, the frequency of using simple metaphors is higher.

a) Among the simple metaphors there are metaphors, which are close in structure to the epithets, perform the function of description:

(10) *Barry is an eating machine* [King-2, p. 16];

(11) *he is a lipid goldmine* [King-2, p. 17].

b) The expanded metaphors impart expressivness to the described state or image, by using of such metaphors, the author emphasizes the complexity of the event or situation for perception:

(12) *body filled with sunlight, musical notes in her mind, butterflies behind her skull in the cage of her mind* [King-1, p. 14];

(13) *death had had him in the street, and had then to come to the hospital to finish the job, death masquerading as a man (or perhaps it had been a woman, it was hard to tell) meant Jonesy* [King-2, p. 28].

Thus, the semantic distinction of similes and metaphors revealed the main characteristics of these tropes and their functions in the text. The features and functioning of similes and metaphors in S. King's works seem to be consistent with the group affiliation of the tropes. Groups of similes and metaphors with lexemes, expressing an atmosphere of horror, are the reflection of the genre; these types participate in the creation of an atmosphere of tension and horror, perform a genre-forming function. Also these groups are the most widely used – about 40%. Due to the vividness of images, these similes and metaphors evoke different associations, which depend on the imagination of reader, his upbringing, etc. The other types of similes and metaphors more often perform a descriptive and emotional-evaluative function; give expressiveness, brightness and imagery to fragments.

Structural differentiation of similes and metaphors allows us to analyze the frequency of use of a particular group in the author's works. The most frequent group is a group of two-term nominative similes (about 60%), the remaining groups have approximately the same number of examples. This type has not a base in its structure; due to this it lacks the additional attribute and detail of the image. Among the metaphors the most widely used type is simple metaphors with one image (approximately 55%).

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СРАВНИТЕЛЬНЫЙ АНАЛИЗ ТЕРМИНОЛОГИЧЕСКОЙ СИСТЕМЫ ТУРИЗМА АНГЛИЙСКОГО И РУССКОГО ЯЗЫКОВ

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Аннотация. В рамках данной статьи проведен краткий сравнительный анализ терминологической системы туризма английского и русского языков. При этом первоначально разобраны структурные модели терминов и выявлена степень их продуктивности в процессе терминообразования. При изучении терминологии туризма трудности возникли на начальном этапе исследования, поскольку на сегодняшний день существует небольшое количество толковых терминологических словарей сферы туризма.

Ключевые слова: терминология, туризм, термин, структура, компонент, модель.