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**Aspects of suspense and horror in the translation of
Stephen King's *The Shining***

(Bakalářská práce)

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Anotace

Cílem této práce je analýza napětí v překladu *Osvícení* od Stephena Kinga. Stephen King je považován za krále hororu a mnoho jeho knih bylo přeloženo do jiných jazyků. Tato práce je zaměřena na předlohu, *The Shining*, i překlad, *Osvícení*, a na to, zda vytváří stejný dojem na čtenáře jako originál. Byly položeny následující výzkumné otázky: 1. Jaké prostředky využívá Stephen King k vytvoření napětí? 2. Jaké prostředky využívá překladatel pro přenesení prostředků z VT?

Klíčová slova: napětí, Stephen King, Osvícení, překlad

Annotation

This thesis aims to analyse the suspense in the translation of Stephen King's *The Shining*. Stephen King is seen as the king of the horror genre and many of his books have been translated into other languages. Therefore, in this thesis the focus is on both the source material and translation of *The Shining*, to analyse if the translation *Osvícení* has the same effect on the reader. The following research questions were set: 1. What means does Stephen King use to create suspense? 2. What means did the translator use to transfer the means used in the ST?

Keywords: suspense, Stephen King, The Shining, translation

List of Abbreviations

ST source text

TT target text

IJP Internetová jazyková příručka

TL target language

SL source language

VT výchozí text

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1. Introduction

For centuries, people have been fascinated with the fear of the unknown. People felt the need to explain the unexplainable, and so their fear became the major source of tales about supernatural beings such as vampires, ghosts, werewolves, or even aliens. People nowadays are still fascinated by myths and legends about creatures roaming in the woods and things they do not understand. So, it is no surprise that horror is now more popular than ever.

The horror genre as we know it now started with Mary Shelley's *Frankenstein*. Since then, *Frankenstein* has become very popular and has been used in movie adaptations and novels (Carroll 1987, 51). Inspired by this success many authors started to write their novels that contained inhuman beasts. The presence of unhuman creatures does not create horror, because it is not the only genre in which we can find them. After all, children's fairy tales have those elements. According to Carroll, "[what] appears to distinguish the horror story from mere stories with monsters, such as fairy tales, is the attitude of the characters in the story to the monsters they chance upon" (Carroll 1987, 52). Horror novels have one sole purpose and that is to scare and frighten the reader. That is why the most popular monsters in horror stories are associated with death. We can name demons, ghosts, or even objects possessed by an evil entity. Monsters of this type usually cannot be seen in their true form. The reader just sees the result of their actions. But there can be monsters such as aliens, monsters from the sea or the forest, or even realistic threats such as killers.

With so many different creatures and threats authors can choose from, it is clear that every single author has to have their own approach to make their work stand out. Some authors rely on unique monsters, specific places, or the cruelty in which they depict certain situations. Others decided to stand out with the psychological aspect of their novels. One of them is Stephen King, whose novels are one of the most-known horror stories. Not only can people around the world read his stories, but they can even watch his work on TV because there are numerous movies or TV shows based on his novels and ideas.

Stephen King is a well-known writer across the whole world. One of the reasons he is so popular is the already mentioned psychological aspect that can be seen in his characters. We can name several other reasons, for example, Clasen says, "his plots are eventful and dramatic, and he engages unashamedly with big and basic themes such as good versus evil" (Clasen 2017, 76).

With the popularity of his book came the problem of translating his work. Translating horror novels, in general, is not easy “because horror fiction aims at generating a specific feeling in the reader’s mind” (Landais 2016, 242). It is important not to disrupt the suspense otherwise the reader would not feel tempted to continue reading. The suspense together with the reality effect is one of the most important things in the horror genre because the reader is supposed to feel the same emotions characters in the book do (Landais 2016, 244).

The presented thesis will focus on the translation of the suspense and fear in Stephen King’s work. The theoretical part provides information about the horror genre and problems that might occur while translating the horror genre. The practical part focuses on a specific book, *The Shining*, by Stephen King, and its translation into Czech, *Osvícení*. The analysis in the practical part will be focused on the graphics and typography that Stephen King used to create suspense and changes made when conveying the fear in the TT. The second part of the analysis will deal with the syntax and how did the translator convey this issue. Lastly, the vocabulary of characters will be analysed, together with verbs used in reporting clauses. Overall, this thesis aims to examine the realization of the suspense in the original and the translation. The book selected for this thesis is Stephen King's bestseller *The Shining*, first published in 1977 by the New English Library. The first Czech translation by Ivan Němeček is called *Osvícení* and was published in 1993 by Laser-books. Since then, new editions of *Osvícení* have been published. *Osvícení* was republished in 2003 and 2010 using the same translation by Němeček. Based on the aim, the following research questions have been formulated: 1. What means does Stephen King use to create suspense? 2. What means did the translator use to transfer the means used in the ST?

The Shining induces fear by making it an inseparable part of its fictitious world; the monster in this book is not a creature but a human. The antagonist’s nature is combined with isolation and alcoholism. These motifs and the omnipresence of fear provide a great example of how important it is to keep suspense in the translation.

2. Theoretical background

In this part of the thesis, the theoretical background will be discussed. The aim is to introduce the horror genre and its specifics and mention some problems that can arise when translating the horror genre. The theoretical background also contains a brief introduction to Stephen King and his work.

2.1. Horror Genre

As mentioned before, the horror genre has become wildly popular amongst people all around the world since the publication of *Frankenstein* by Mary Shelley. The success of horror is not only in novels, but “horror can also be found in fine art, as in the work of Goya or H.R. Giger, in radio programs such as the *Inner Sanctum* and *Suspense of yesteryear*, and TV series like *Night Stalker*, or *Tales from the Darkside*” (Carroll 1990, 12).

This specific type of horror is called an art-horror. The beginning of the art-horror can be seen in the eighteenth century, although the concept itself is not new and has been around for centuries (Carroll 1990, 13).

The horror genre is specific for its setting. Many horror films or novels take place in the modern world, but several works are set in history, especially medieval times. Old castles, churches, and villages are frequently used as an inspiration.

On the other hand, as Russell suggests, some authors may try to break this format and put their stories in bright places. However, Russell also says, “[if] the genre has traditional monsters, it also has traditional settings” (Russell 1996, 17).

It is a well-known fact that monsters are not specific to the horror genre. Supernatural forces and monsters can be found in other genres, such as fairy tales and myths. So, what differentiates horror from these genres? Monsters in horror are perceived as abnormal, unnatural, and they do not belong to the world that humans live in. Meanwhile, in fairy tales or myths, supernatural beings are seen as normal and ordinary, and can be associated in the world without any problems (Carroll 1990, 16.) Carroll described this distinction, “in examples of horror, it would appear that the monster is an extraordinary character in our ordinary world, whereas in fairy tales and the like the monster is an ordinary creature in an extraordinary world” (Carroll 1990, 16).

The question of what makes monsters so horrifying has an easy answer. Carroll claims that the reason is they are impure and unclean. “They are putrid or moldering things, or they hail from oozing places, or they are made of dead or rotting flesh, or chemical waste, or are associated with vermin, disease, or crawling things” (Carroll 1990, 23). People are not only frightened, but they are also disgusted by their appearance. So, the emotion created by looking at or imagining them is fear and disgust, which is not a pleasant feeling.

In novels, monsters are so frightening because of their description. The reader of the novel has an imagination and gives their mental representation to the provided description. In a certain way, everyone creates a monster that makes them feel the way the art-horror is supposed to.

The origin of monsters can vary. But mainly, they come from places unknown or unexplored by humans. A common theme is also abandoned places or ancient buildings and sites.

Horror can be seen as a broad term. This means that books that do not contain supernatural beings and abnormal evil forces can be labelled as horror too. There is a variety of other villains without any supernatural elements. In such horror pieces of work, we can find killers, psychopaths, etc. These so-called monsters are human but based on the reaction of the characters, fear, and the dread permeating through the piece of art fall into horror genre (Landais 2016, 1).

However, the emotional response of the character is not the only difference between these genres. The horror genre in general is focused on creating the emotional response of the audience, the reader. Viewers are supposed to be tense, scared, and eagerly wait for what is coming next. In other words, the aim is for the audience to feel almost identical as the characters. But we cannot omit the fact that the reader usually has more information than the protagonist. The reader might know the whereabouts of the monster. In that case, they cannot feel the same way, they do not experience the same emotions, because they feel tense about what is going to happen next to the protagonist based on the information they know.

In her Literary criticism called *What Is the Horror Genre* that is part of *Stephen King: A Critical Companion*, Russell states what was previously mentioned about the reader’s knowledge and how it affects emotions. Secondly, she mentions that a character’s search for information is not only a way to control what the reader knows, but also this search is a method for creating suspense. Lastly, the reader’s anticipation of the following events builds the suspense (Russell 1996, 17).

Stephen King: A Critical Companion also provides different ways to separate horror stories. Some stories can be seen as parallel worlds or stories that deal with the supernatural. This category also contains a twist, where the supernatural never occurred, instead, there is a natural and believable explanation (Russell 1996, 18).

Another distinction can be made by the source of the threat. The first category contains stories where the protagonist or another character turns into a monster. On the contrary, the second category is dealing with the threat from the outside. For a better understanding of this category, the example from Russell's book is provided. "An outside force may invade the character and then force the evil out again. The vampire attacks the victim, but then the victim becomes a vampire and attacks others. Stories of ghosts or demonic possession also fall into this category" (Russell 1996, 18).

2.1.1. Human Monsters in Horror

It is important to look back at the human monsters in horror. As stated before, real threats can be as much terrifying as a supernatural being or a being from outer space. Fear is not an unexpected emotion when we talk about zombies, ghosts, or other creatures. But when we are talking about humans, it is essential to say that although it is a real and possible threat, it is still unnatural in some ways.

When dealing with serial killers or psychopaths, one of the things anyone will notice is they are seemingly everywhere. They can show up at any given time and any given space. The antagonists can appear and disappear without anyone noticing. Serial killers in the real world can hardly do that. And even sometimes someone who is seemingly weak and not able to take down a grown-up can brutally murder someone. That is why "their presentation in the fictions they inhabit turn them effectively into fantastical beings" (Carroll 1990, 37).

The same thing can be said about other monsters that can belong to our ordinary life. In his work, Carroll mentions sharks from *Jaws*. Such monsters as well as human monsters are exaggerated and no longer belong in the real world (Carroll 1990, 37). The creatures in such movies behave smartly, they do not act on instinct, but rather observe and then attack. Stephen King's other work, *Cujo*, falls into this category, with an infected dog attacking people.

2.2. Emotions in Horror

Horror fiction is based on the feeling of fear and disgust the audience feels when they confront certain monsters. Characters are not only frightened, but they are also disgusted by what they

see. It is natural for monsters to be somehow associated with death. So, it is no surprise that the most popular monsters are ghosts, zombies, or even vampires. When people think of death and fear, they usually experience negative emotions such as anxiety, distress, or fear. Many people willingly consume horror work, even though it makes them feel unpleasant emotions. But as horror grows more and more popular the question about fear being a negative emotion arises.

People choosing to be invested in something unpleasant and repulsive is primarily a psychological aspect. It is also a matter of character because many people are not attracted to the horror genre at all, because of the negative emotions that horror creates.

However, according to Carroll, the monsters themselves and their existence or proof of their existence are what attracts readers. Disgust is inevitably connected with the horror genre. The pleasure of reading stories involving these specific emotions is cognitive. This cognitive pleasure should make up for the negative emotions readers feel. Our interest is based on “the processes of discovery, proof, and confirmation that horror fiction often employs” (Carroll 1990, 184).

Katerina Bantinaki states the following objection, “it is doubtful whether audiences indeed derive mostly cognitive and thus dispassionate pleasurable experiences in response to horror fiction” (Bantinaki 2012, 384). But it is rather the enjoyment and emotional engagement that makes the horror genre so popular. This is called an integrationist perspective. Cynthia Hoffner and Kenneth Levine conducted psychological research on horror movies, and they believe that there is “a significant positive correlation between enjoyment and negative affect during viewing.” (Hoffner, Levine 2005, 221) There were separate groups for males and females but both groups ended up having greater enjoyment associated with the negative effect.

Susan L. Feagin also does not believe that Carroll’s take on this is correct. Curiosity is not why people enjoy horror, it is rather the taste for blood and gore that attracts people. “One comes to enjoy certain aspects of the experience - the adrenaline rush, the tingles, and the queasiness.” Fear and disgust are not something they have to get through, but it is the reason they turn to the horror genre in the first place. The negative and unpleasant feeling does not have to be only something we want to avoid, but also something we are searching for, it is something we can enjoy and not suffer through. Some people enjoy being frightened and feel disgusted by the monster. It is in their nature, and that is why not everyone enjoys these feelings. “[Such] enjoyment is not some accidental accompaniment of enjoying horror fiction, but integral to appreciating it for what it is” (Feagin 1992, 83).

In his response to Feagin, Carroll mentions that “[being] grossed-out is usually uncomfortable; so how could it figure in the overall pleasure that we derive from horror fiction” (Carroll 1992, 88). This paradox is taken very seriously by Carroll and Alex Neill. However, according to Carroll, Feagin rejected the existence of this paradox.

In the end, Carroll stands behind his reasoning, believing that we tolerate unpleasant aspects to enjoy the specifics of this genre (Carroll 1992, 88).

2.3. Narrative in Horror Fiction

As mentioned before, horror or horror fiction aims to induce fear or disgust. The description and narrative created to induce fear are what make certain authors and novels so popular. Without successful narratives, readers will not experience the emotions that horror strives to create.

As with any other fiction, horror fiction relies on narratives and other means to produce an emotional response from the reader. This emotional response depends on the reader and their reception of the text. Thus, this reception strictly corresponds to two narrative mechanisms. These mechanisms must work together so the perception is successful. Landais claims these two mechanisms are “a lifelike effect and suspense” (Landais 2016, 1).

2.3.1. A Lifelike Effect

A lifelike effect was also named the reality effect by Roland Barthes. This so-called reality effect “serves to draw our attention as critics to the processes of representation within texts, to the lifelike, convincing, plausible representation of objects, characters, actions, and emotions.” (Regalado 1986, 64) The term *effect de réel* or the reality effect is based on drawing a situation starting with things that are familiar to the reader and things the reader can easily imagine. It is based on creating a place that could be real, the narrative uses elements that are known to the people to create a connotation between the narrative and reality. Creating a successful reality effect is the key element of having believable horror fiction. The reader will not question the reality and the supernatural or exaggerated situations and characters in the novel, because the novel creates a believable reality using something the reader knows. But the narrative is not the only place where the author can use this reality effect. According to Landais, it is possible to use the reality effect in dialogs, but “vocabulary and syntax have to be in harmony with the situation, the age, or the social identity of the characters” (Landais 2016, 2).

2.3.2. *Suspense*

The second narrative mechanism that is the key element is the suspense. However, suspense is used in many genres, and it is in no way specific to horror fiction. Suspense can be found in drama, comedy, western, or other genres. The same thing can be said about horror fiction, which can contain other attributes. This claim can be confirmed with Stephen King's work. His horror fiction contains attributes of suspense fiction, science fiction, or fantasy. In his work, genres are combined despite reading his fiction as horror (Rusell 1996, 22-24).

But horror fiction could not work without readers feeling the suspense and wanting to know what is coming next while being concerned for the protagonist. In other words, suspenseful scenes permeate horror fiction and are integral to the majority of horror novels. This indicates that the suspense is closely related to the feeling of fear.

In his book, Carroll states that “[suspense] in fictional narratives is generated as an emotional concomitant of a narrative question that has been raised by earlier scenes and events in a story” (Carroll 1990, 137).

There are two ways the situation that raised the question can go. Simply put, in a near-death situation this narrative question is raised. Will the protagonist survive, or will they die? This question is closely related to the suspense that the author is trying to create. But this narrative question is not enough. The narrative question is used in other genres, and they do not necessarily involve suspense, but they might involve anticipation. The narrative question cannot indicate the suspense in the same way anticipation cannot be compared to the suspense (Carroll 1990, 137).

In fiction, suspense can be created using previous scenes. The narrative question that is raised earlier in the story must have two parallel outcomes. The outcome is not important in terms of the suspense. The suspense is created before the outcome, and the two possible outcomes must be opposites. The opposites can be defined as good and evil, and the suspense depends on a factor of probability and morality. This factor of probability and morality plays an important role and should be used appropriately. The morally right outcome must be less likely to happen for the reader to feel the suspense (Carroll 1990, 137).

Horror fiction should also create macro-questions and micro-questions. The distinction between these two is not difficult to understand. When dealing with the macro-question, the story will raise one question that will exist until we get to the end of the novel. In simple terms, the macro-question is a major question that determines the rest of the structure. On the other hand, the

micro-question evolves around small events in the plot. Micro-questions can move towards the macro-question and help to resolve it, but it is not required, and micro-questions can work on their own without being tied to macro-questions (Carroll 1990, 136).

As previously mentioned, the aspect of suspense in horror was mentioned in Russell's Literary Criticism called *What Is the Horror Genre*, which is part of the book *Stephen King: A Critical Companion*. Her view on the suspense includes the reader's knowledge of the horror genre. That involves the basic elements of horror, such as the existence of monsters or terrifying places or situations connected to the character's actions (Russell 1996, 17).

The knowledge of the horror genre together with the already established suspense created with the control of information, anticipation of what happens next, and Carroll's micro-questions and macro-questions build the ground for a suspenseful story, which is completed with the use of a functional and believable story.

2.4. Translation

Many people read novels in translation and not in the original language. The translation is as old as the writing itself. Since then, the translation has become a critical component of the book industry (Landais 2016, 2).

Now it is possible to read books written in different languages all over the world. Thanks to the translators, readers do not have to understand certain languages and can read books from any part of the world, learn about new cultures, and their customs and they can have access to authors that would have been inaccessible to them.

Roman Jakobson established the main categories of translation. Intralingual, intersemiotic and interlingual. The category discussed in this thesis is the interlingual category, also called translation proper. Jakobson describes it as "an interpretation of verbal signs by means of some other language" (Jakobson 1959, 233).

Even though it can seem clear, there has been an outgoing debate about word-for-word translation and the sense-for-sense approach. The most important figures are Cicero from the first century and St Jerome from the fourth century. Cicero was advocating for sense-for-sense translation because he believed, it is important not to translate the word-for-word but to keep the same ideas (Munday 2016, 31).

Closely related to this is Nida's dynamic and formal equivalence. Dynamic and formal equivalence is a way to replace the free and faithful translation, which originated from sense-for-sense translation and word-for-word translation (Munday 2016, 67).

Formal equivalence or 'formal correspondence' follows the structure of the ST. Copying the structure of the ST is not ideal for literal texts, however, in an academic or legal environment, this provides accuracy. (Munday 2016, 68)

The opposite of this is dynamic equivalence or 'functional equivalence'. The principle of dynamic equivalence is 'the principle of equivalent effect'. To present or transmit the same message, there must be some changes to it or be brought closer to the reader not only from linguistic but also cultural aspects. For example, the TT aims to be natural in all linguistic aspects, using the closest natural equivalence or not following the structure of the TT. (Munday 2016, 68)

2.4.1. Translation of Horror Fiction

While translating horror fiction, the translator should think about readers and their perception of the text. The lifelike effect and the suspense are important parts of the narrative and the structure created by the author.

Keeping in mind that the author is from a different country is a key element in choosing a strategy for translating. The translator must remember that readers and their reception of the text are the priority. A translation may use a "transparent, fluent, 'invisible' style to minimize the foreignness of the TT" (Munday 2016, 225) or it can "move the reader toward the writer" (Munday 2016, 48). These methods are called domestication and foreignization.

The choice of foreignization or domestication can directly affect the reader's perception and the fear induced by the text. Only if the text contains this, we can talk about successful translation of the given text, otherwise, the translation does not work from the point of perception, because it was already mentioned that horror fiction or horror genre strives to induce fear.

According to Stephen King, the story consists of "narration... description, which creates a sensory reality for the reader; and dialogue, which brings characters to life through their speech" (King 2000, 163). Especially the description and the dialogue are closely related to the lifelike effect explained above, however, both are realized in many ways. For example, vocabulary in the dialogue reflects the character, where every single character has their own specific language.

Horror fiction takes place in a believable world, in a world that is familiar to the reader. Horror fiction or the horror genre in general takes place in our contemporary world.

When translating the description of places in the contemporary world, the translator should make sure to keep the image they are creating as close to the description given by the author as possible. “[A] possible strategy for translators is to find external documentation such as a picture which represents the place, being, or device described in the story. Such a strategy can help with the translation” (Landais 2016, 4).

This strategy can solve a problem that can occur when the translator is not familiar with a certain place. Not even the translator knows everything, and approaching this situation with the knowledge of not knowing and using documentation is a valuable aspect of translating, because even in the translation the research of the context, place, and sometimes the author is a critical aspect of a good translation.

The lifelike effect in the dialogue can be even more problematic than in the description. The dialogue used by the author can be specific to their country and culture, and it might be difficult to realistically translate.

The socio-cultural aspect is also a relevant factor for some authors. When translating cultural references, the translator can encounter some problems. According to Lefevere “translation is not primarily ‘about’ language. Rather, language as the expression (and repository) of a culture is one element in the cultural transfer known as translation” (Lefevere 1992, 57).

Landais presents three translation strategies introduced by the French translator of Stephen King, Jean-Daniel Brèque. “The first strategy... is to keep the cultural reference as such in the translated narration and add a footnote” (Landais 2016, 5).

This strategy might be problematic when translating horror fiction. Adding a footnote is not a suitable strategy, because of the lifelike effect discussed above. The footnote stops the reader and destroys the lifelike effect, the process of creating a believable reality is gone and the reader is aware of it. This leads to the destruction of the second key element, the suspense. However, it brings the reader closer to the author, and it is a form of foreignization.

The second strategy that the translator can choose is omitting the cultural reference for the sake of keeping the suspense and the lifelike effect intact. This strategy can be proven useful when dealing with the cultural reference in the description or place, but not so useful when it is the dialogue. “[Dropping] a cultural reference can lead to the possible loss of an important cultural

rooting of the story” (Landais 2016, 7). Especially when translating the dialogues that contain vernaculars.

The third and last strategy is finding a suitable equivalent for the cultural reference. When used properly, the lifelike effect and the suspense are intact. But for the lifelike effect and the suspense to remain intact, the translator must choose an equivalent that is known in the SL or common in the SL and the TL (Landais 2016, 8). But for the translator, this is not an easy task. Finding fitting equivalents can be a challenge, especially when the translator should have in mind readers and what they possibly know about the culture and what is unknown to them. The reader’s reception and understanding of the text is what signals the quality of the translation. According to Newmark, the translator should choose a culturally neutral equivalent. He calls this functional equivalent (Newmark 1988, 82).

According to Landais, the biggest challenge when translating is the translation of narrative rhythm (Landais 2016, 8). The translator should keep the same structure of paragraphs, sentences, and the narrative. This way the translator can induce fear in the reader’s mind as the ST did.

The explanations above suggest that the translation, especially the translation of the horror genre is not an easy task. The translator must preserve the lifelike effect and the suspense created in the SL. Without choosing the right strategies and right vocabulary, the emotions the source language strives to create are not transmitted. The intended fear of the source language must appear in the target language for horror fiction to work. The reception is the key element. Thus, in this manner, translation is considered as much important as the source language. This is a clear and obvious requirement. However, the question how to fulfil it remains. In the practical part, *The Shining* and its translation are analysed to uncover the strategy.

2.5. Stephen King

Stephen King’s first and notable work is *Carrie* and in consonance with Tony Magistrale, it is possible to say that with *Carrie* Stephen King became one of the most popular and well-known authors. In the later years, many of his books became bestsellers and were translated into many languages (Magistrale 2010, 1).

But as Magistrale illustrates in his book, Stephen King’s work is not only known from his books. His novels and short stories have been adapted for the movie screen. A large number of people know his work only from the big screen (Magistrale 2010, 1-2).

However, the acceptance of his work from the big screen differs, mainly because of the quality of the films.

One of the most known adaptations is *The Shining*, which was directed by Stanley Kubrick. Many people are familiar with this story without reading the book, proving that this adaptation was received positively. Some people also know that although fans liked this movie, Stephen King was not as happy as his fans. This problem is addressed by Russel in *Stephen King: A Critical Companion*, where she states King's issue with this adaptation. "While he is interested in what Stanley Kubrick did when he filmed *The Shining*, he feels that he and Kubrick had different opinions of what was important" (Russell 1996, 11).

When talking about adaptations of his work, it is important to mention that Stephen King does not have a problem with that. We will discuss how he brings his books closer to the movies later. Now, we cannot omit that Stephen King encourages adaptations of his works. When looking at his official website, we can find the list of his work and his upcoming works, and other news, we can also see the list of short stories that are not under any movie contract. These stories can be picked up and adapted by film students for free.

2.5.1. Writing Style

The success of his novels suggests that Stephen King's writing style is one of the greatest out there. Many people think highly of him, however, there is a number of people who would disagree and call King merely a good stylist. Magistrale addresses this issue, saying that the literary establishment does not consider his writing any good. On the other hand, he also mentions that "King may not be the greatest prose stylist to publish in the English language, but he is, indisputably, one of the greatest storytellers ever to employ the language" (Magistrale 2010, 19).

There are a few techniques that Stephen King uses in general. Lenore C. Terr introduces seven of them. In short, we are talking about the so-called *telescope* – mentioning something before it happens, the reader identifying with the situation through detail, slow-motion writing, dead characters doing the impossible, the taboo of killing children, and adding the supernatural in the already traumatic environment (Terr 1989, 384).

Many of these techniques, if not all, are used in *The Shining*. Nonetheless, they will not be discussed in detail. The technique of detail will be mentioned in connection with the graphics. It was already stated that Stephen King's writing style is close to the movies. "He textualized

aural, visual, and kinetic sensations, evoked icons from film and television, and narrated in a voice that readers experienced viscerally” (Badley 1996, 1).

The use of graphics and typography is clear from the moment the reader opens the book. A number of inscriptions, thoughts, and songs are typographically differentiated. Badley explains that using typography breaks the text, allowing the reader to experience and feel rather than read the novel (Badley 1996, 12).

That is one of the reasons why his books are described as cinematic. Bringing the situation to life and giving details of inscriptions etc. creates the illusion of watching a movie, and that is why his books can be similar to them.

Russell explains that as much as Stephen King’s writing style has matured, the base of his stories stays the same. Some aspects, such as monsters, may be unbelievable to some readers. However, Stephen King aims to have a believable story and characters. His works usually come from his real experience, although Russell also mentions that Stephen King himself agrees that to keep his artistic integrity he needs to write ‘difficult things’, which in this case means writing something out of his own experience (Russel 1996, 12).

Methodology

This thesis is focused on the suspense in Stephen King's book *The Shining* and in the Czech translation *Osvícení*. *The Shining* was first published in 1977 by the New English Library. The edition used for this thesis is a paperback from 2011 published by Hodder & Stoughton. *Osvícení* is translated by Ivan Němeček. The first translation was published in 1993. His translation was used in reeditions from 2003 and 2010. The edition from 2010 published by Pavel Dobrovský was used.

The practical part will be divided into three parts and will deal with graphics, syntax, and lexicology. They were chosen based on their importance for suspense. As stated in the theoretical part, Stephen King uses graphics to make readers forget they are reading. His use of graphics shows little details that the reader would see in a movie, making it realistic. Samples for this analysis will be taken from the whole book. The focus will be on whether the translator kept the use of graphics, omitted it, or changed it in some way. The analysis will be divided into several parts, dealing with direct speech, specifically the use of italics, inscriptions, and thoughts. Every occurrence of the italics in the direct speech was included in the analysis. The use of italics and its changes in the TT will be shown using graphs. Inscriptions and thoughts were chosen for being representative of the specific group and will be commented on. Both inscriptions and thoughts are provided in full length, however, examples of news articles provide only the beginning of the news article.

Analysis of the syntax will deal with the length of the sentences. Samples will be used from a situation where suspense is escalating and a situation that is not regarded as suspenseful. For this analysis, ten sentences from suspenseful and non-suspenseful moments were chosen. The results will be shown using the number of words in the sentence on average.

The last part of the analysis, lexicology, will target the use of vulgarism, specifically in comparison of two characters, Jack and Danny. The difference in the use of vocabulary and possible equivalents from the book will be shown with graphs. Every occurrence of the expression from the book will be included in the analysis.

Lexicology is not related to the suspense as much as the previous analysis, however, Stephen King uses a distinct vocabulary for each character. This distinction not only makes the characters more realistic, but it also does not interrupt the reader when reading. For example, children do not use the same language as an adult.

3. Practical part

3.1. Graphic level

It was already established that Stephen King uses graphics and typography in his novels. While conducting the analysis, there were some notable shifts that will be shown in the examples.

3.1.1. Direct speech

The direct speech is signalled in the usual way that is graphically separated from the description by quotation marks. Quotation marks are used at the end and the beginning of the direct speech. The translation is separated in the same way; however, the Czech form of quotation marks is used.

Example 1:

'And your son is also extraordinary?' (p. 3)	ST
„Váš syn je také mimořádný?“ (p. 11)	TT

3.1.1.1. Italics

The use of italics to emphasize certain words is quite common in *The Shining*. In *The Shining*, there are three possible uses of italics. In the first one, only one word or phrase is in italics. In the second possible use, the whole sentence is in italics, and the last one is the use of italics in dream sequences and things that are yet to take place or situations from the past. In direct speech, italics are also used when mentioning names of books, and movies, or when using different languages than English.

Example 2 is an example of the first situation, where only one word is emphasized.

Example 2:

'I'll hurt more than your ankle; you <i>bitch</i> .' (p. 408)	ST
„Já ti toho zlomím víc, ty <i>svině</i> .“ (p. 405)	TT

A similar situation is in example 3.

Example 3:

'But it's <i>him</i> too,' Danny said. (p. 357)	ST
„Ale <i>on</i> je na tom stejně,” řekl Danny. (p. 356)	TT

Example 4 shows the possible use of italics for the different languages.

Example 4:

' <i>Muchas gracias</i> , Lloyd,' he said, picking it up. (p. 382)	ST
„ <i>Muchas gracias</i> , Lloyde,” řekl a zdvihl ji.	TT

Example 5 is an example of the use of italics in the whole sentence.

Example 5:

' <i>I said I'll handle him!</i> ' Jack shouted suddenly, enraged. (p. 390)	ST
„ <i>Řekl jsem, že si s ním poradím!</i> ” Přerušil ho Jack vztekle. (p. 388)	TT

Example 6 illustrates the dream sequence of a situation that will happen later in the book.

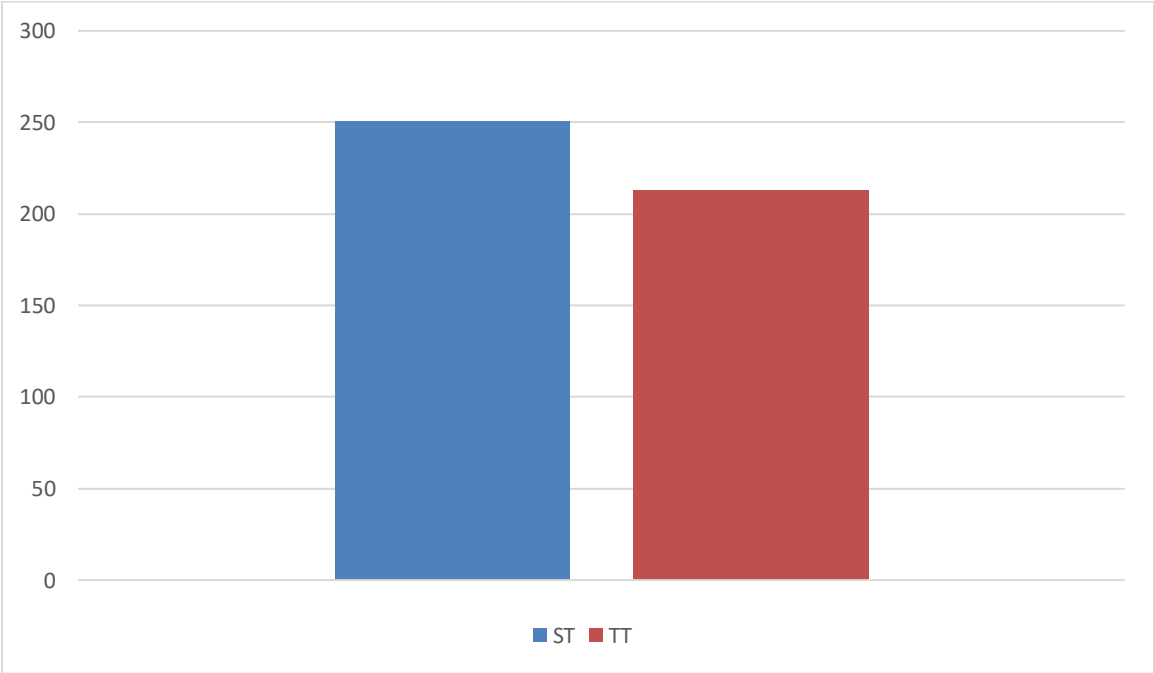
Example 6:

(<i>Come out here and take your medicine, you fucking cry-baby!</i>) (p. 142)	ST
(<i>Pojd' si pro svou medicínu, ty uřvanče!</i>) (p. 147)	TT

The use of emphasis was motivated by the meaning. King does not add emphasis without it playing a role in what he is trying to convey. However, this is more complicated in the translation. The Czech language uses a relatively free word order. The word order depends on the situation and the importance in the sentence (Trávníček 1937, 82). Therefore, the use of italics in the ST is more frequent, which can be proved with a simple analysis.

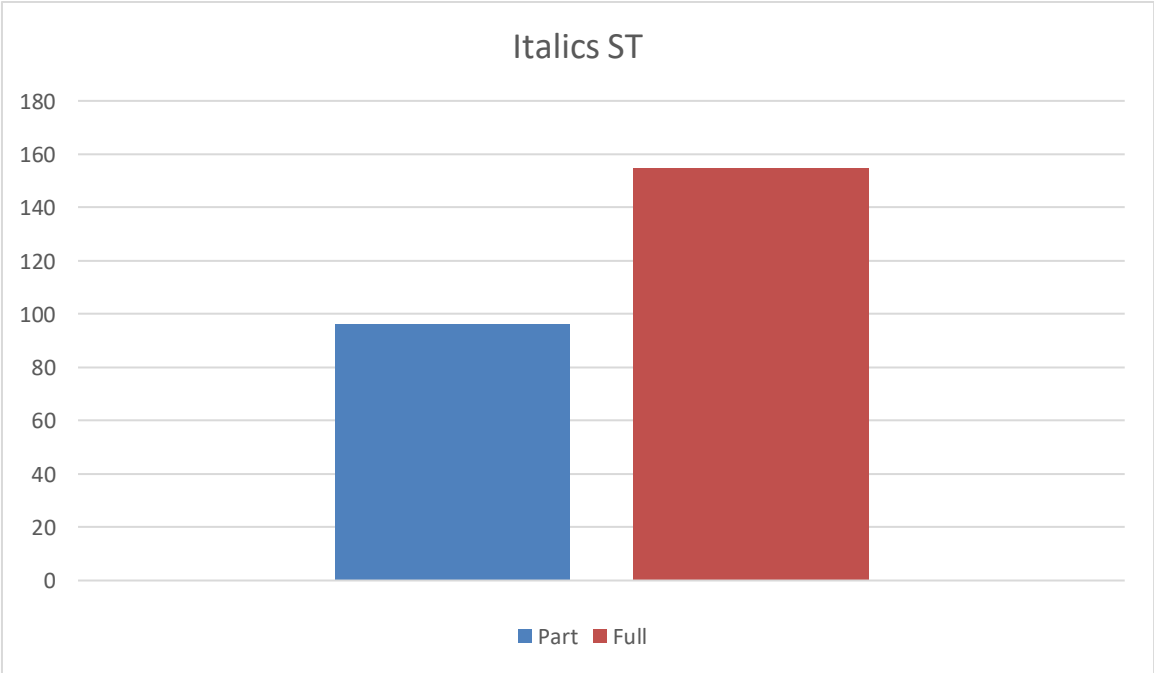
A total of 251 cases of direct speech with italics were extracted from the whole book in the SL. In the TT, only 213 cases kept italics.

Graph 1. The use of italics in *The Shining* and *Osvičení*:



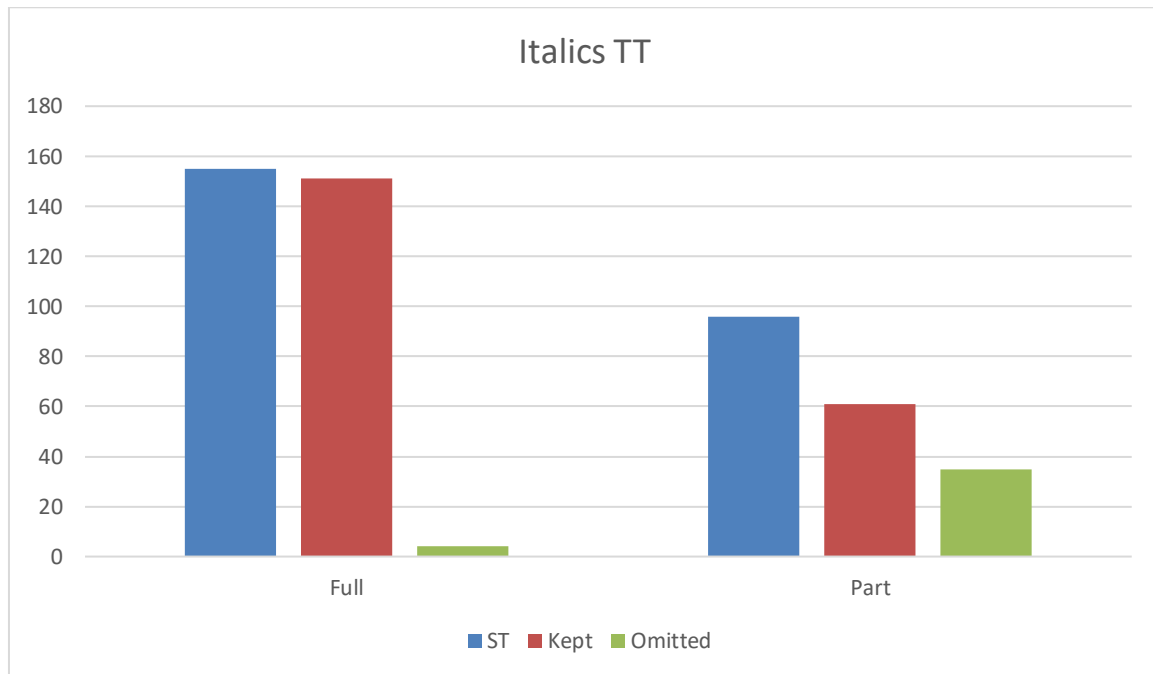
As mentioned before, there are several cases in direct speech where italics are used. The following graph, graph 2, shows the frequency of the use of italics in the part of the sentence and the full sentence in the TT.

Graph 2. The use of italics in the ST:



Graph 3 illustrates how often were italics used in the TT in part of the sentence and the full sentence.

Graph 3. The use of italics in the TT:



Graph 3 confirms that italics are more likely to be omitted when used in a part of the sentence, where the importance is shown through the word order.

3.1.2. *Inscriptions*

The use of different inscriptions and articles is one of the ways King uses to bring his work to life. They appear throughout the book. But they are mostly seen in a chapter called *The Scrapbook*, where there are several of them used close to each other, providing new details to the reader.

The importance of inscriptions is in the details without long descriptions of the situation. Details may be important to the plot, or they can help with the atmosphere of horror or danger by using words associated with it and giving details that could be seen in a movie without a bigger meaning.

The inscriptions are realized using only typography but are distinct from the text of the book because of boldness, italics, or capitals.

Example 7:

... into the snowdrifts. NO SWIMMING. DANGER! LIVE WIRES. THIS PROPERTY CONDEMNED. HIGH VOLTAGE. THIRD RAIL. DANGER OF DEATH. KEEP OFF. KEEP OUT. NO TRESPASSING. VIOLATORS WILL BE SHOT ON SIGHT. He understood... (p. 34)	ST
...do sněhových návějí. ZÁKAZ KOUPÁNÍ, NEBEZPEČÍ: DRÁTY POD NAPĚTÍM. OBJEKT URČENÝ K DEMOLICI. VYSOKÉ NAPĚTÍ. NAPÁJECÍ KOLEJNICE. SMRTELNÉ NEBEZPEČÍ. NEPŘIBLIŽUJTE SE. VSTUP ZAKÁZÁN. ZÁKAZ VSTUPU NA CIZÍ POZEMEK. NARUŠITELÉ BUDOU PŘI SPATŘENÍ ZASTŘELENI. Žádnému z nich... (p. 41)	TT

Example 7 is the first inscription that can be found in the book. At first sight, some changes were made in the process of the translation. The ST is not separated by any space between the description and the inscription. It starts and ends on the same line as the rest of the text. On the other hand, capitals signal different information, in Stephen King's case it is to convey and highlight important parts of the text.

In connection with boldness, the reader notices the change in the text without reading it and knowing that it is an inscription.

Yet, the translation reflects this phenomenon only partly. The reader notices the change on the page before reading it, but the clear distinction made by boldness is lost. This change can be because King emphasizes inscriptions only with capitals when not separated from the text, as illustrated in Example 8. Capitals are also used to show the importance of the word or loudness connected to the direct speech or thoughts, which will be dealt with later.

Example 8:

There was a small sign he didn't know: ROQUE. (p. 73)	ST
U ní byl další nápis, který neznal: ROQUE. (p. 79)	TT

The same situation happens in Example 9.

Example 9:

They passed a sign which read SIDEWINDER 18 MI. and then she took the truck cautiously around a hairpin and shifted up into second. (p. 219)	ST
Minuli ukazatel, který označoval SIDEWINDER 18 mil. Projela ostrou zatáčku a přeřadila na dvojku. (p. 222)	TT

Example 10 is one of the important words that can be presented as an inscription. The first mention is written on the mirror, and that could be one of the reasons why it is kept in capitals throughout the book. The unknown meaning with the implicit importance signalled by typography conveys the suspense.

Example 10:

Across the room was a mirror, and deep down in its silver bubble a single word appeared in green fire and that word was: REDRUM. (p. 35)	ST
Na druhém konci místnosti bylo zrcadlo a hluboko v jeho stříbrných hlubinách se objevilo jediné slovo vyvedené zeleným plamenným písmem: DROM. (p. 41)	TT

As we can see, the distinction between example 7 and the rest of the examples, which provide other inscriptions, is implicitly lost in the translation. So, even though the publisher or the graphic designer did not keep the boldness in example 7, the reader knows it is an inscription. Staying closer to the ST was an option, and it would put more importance and distinction between the text and this inscription. On the other hand, as shown, King uses only capitals in this specific type of inscription. The translation uses the same typography to bring inscriptions to the reader, which does not hurt the translation at all, and could technically be a better option.

3.1.3. News Articles

News articles are in the whole book, one of them was chosen and commented on.

Example 11 represents groups of news articles that are graphically separated from the rest of the text with a gap. The headline and following information before the text of the news article

are arranged in the center of the page. In the headline, King used bold capitals. The following information is the author or subheadings. Subheadings are not in bold capitals, however, they are still arranged in the center of the page and separated by a gap from the rest of the article that may or may not be provided.

Not the whole content of the article is presented, but they still provide a lot of details about the history of the hotel and incidents that happened there in the past. After reading the article, more details can be provided, such as the date or handwritten notes, adding something the author knew.

The examples are taken from Chapter eighteen, *The Scrapbook*. As mentioned, this chapter contains numerous news articles.

Example 11:

<p style="text-align: center;">POSH MOUNTAIN RESORT REOPENS WITH STELLAR GUEST REGISTER</p> <p style="text-align: center;">Derwent Says Overlook Will Be ‘Showplace of the World’</p> <p style="text-align: center;">By David Felton, Features Editor</p> <p>The Overlook Hotel has been opened and reopened in its thirty-eight-year history, but rarely... (p. 171)</p>	ST
<p style="text-align: center;">V NÁDHERNÉM HORSKÉM PROSTŘEDÍ SE ZNOVU OTVÍRÁ HOTEL PRO PRVOTŘÍDNÍ KLIENTELU</p> <p style="text-align: center;">Derwent tvrdí, že Overlook bude „výkladní skříň světa“.</p> <p style="text-align: center;">David Felton, redaktor</p> <p>Hotel Overlook byl ve své osmatřicetileté historii otevírán už několikrát, ale málokdy... (p. 176)</p>	TT

As expected, the articles are not provided in their full length. They give more details, but as soon as the details are given to the reader, they end with an indication that the rest is not shown. The articles are usually about a page long, therefore, only the beginning and the second paragraph are provided in used examples. The rest of the news article does not stand out

graphically, the same font and alignment are used, and only the first line of the following paragraphs is indented. Therefore, there is no need to show the entire article.

But outside of the graphic distinction, it is important to mention the believability of the article. The journalistic style of the article with added quotes creates the sensation of reading newspapers.

When looking at the TT, we can notice that the headline is longer than in the ST. The ST has bigger gaps between each line. That happened as a result of the translation process. The text was separated into three lines, probably because it would have been too long to have the same effect in two lines. The text would have been noticeably longer, and even though it would still be aligned to the center, the first line could potentially create the illusion of being aligned to the beginning of the page.

For the headline, a different font was chosen. The text is written in a serif font, but the headline is in sans-serif. The font is also bolder and more distinct. The translation uses the same font for the headline as for the rest of the text. The distinction between the headline is not as strong, because the boldness is not used to the same extent.

Another thing is the gap between the headline, the name of the author, and the body of the text. The ST does not have any gap between them. On the other hand, the TT added a gap between them. The graphic designer could make this change because of the believability. In the TT, the author may or may not be separated, but in the TT, it is more common to have a gap between the author and the article. This choice is motivated by cultural background.

Lastly, the text of the article. As mentioned before, there is nothing that significant about it. It is a text separated into paragraphs with occasional quotes. But going back to the paragraphs, the first line is not indented, but the following are. A similar phenomenon is in the TT. However, in the TL the first paragraph of the article is indented too, along with the following paragraphs. In the TL, it is required to indent the first line of the paragraph, therefore, the change was made.

The following example, example 12, is taken from the same article as example 11 to illustrate the difference.

Example 12:

<p>When Derwent, who is rumored to have substantial Las Vegas holdings, was asked if his purchase and refurbishing of the Overlook signaled the opening gun in a battle to legalize casino-style gambling in Colorado, the aircraft, movie, munitions, and shipping magnate denied it... with a smile. (p. 171)</p>	<p>ST</p>
<p>Když byl Derwent, který podle pověstí vlastní značnou část Las Vegas, dotázán, zda svou koupí a renovací Overlooku nezačíná zavádět do Colorada hazard, popřel to tento letecký, filmový, zbrojařský a loďařský magnát... s úsměvem. (p. 176)</p>	<p>TT</p>

The graphics in the newspaper articles are the same in all cases. The TT does not deviate in any occurrence as in the inscriptions. The same goes for the ST. They are written graphically in the same way.

3.1.4. *Ledgers and Invitations*

Lastly, chapter *The Scrapbook* also contains ledgers and invitations. They are not common in the book; their appearance is rare. They will be analysed with a focus on the news articles above.

Example 13:

<p style="text-align: center;">ROCKY MOUNTAIN EXPRESS INC.</p> <p>To: OVERLOOK HOTEL</p> <p>From: SIDEY'S WAREHOUSE, 1210 16th Street, Denver, CO.</p> <p>Via: CANADIAN PACIFIC RR</p> <p>Contents: 400 CASES DELSEY TOILET TISSUE,</p> <p style="text-align: center;">1 GROSS/CASE</p> <p style="text-align: right;">Signed <i>D E F</i></p>	<p>ST</p>
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<p style="text-align: right;">Date <i>August 24, 1954</i></p> <p>(p. 167)</p>	
<p style="text-align: center;">ROCKY MOUNTAIN EXPRESS, a. s.</p> <p>Adresát: HOTEL OVERLOOK</p> <p>Odesílatel: OBCHODNÍ DŮM SIDEY'S, 1210</p> <p style="text-align: center;">16. ulice, Denver, Colorado</p> <p>Způsob dopravy: vlakem COLORADO PACIFIC</p> <p>Obsah: 400 BEDEN DELSEYHO TOALETNÍHO PAPÍRU</p> <p style="text-align: center;">1 VELETUCET V JEDNÉ BEDNĚ</p> <p style="text-align: right;">Podpis <i>D E F</i></p> <p style="text-align: right;">Datum <i>24. srpna 1954</i></p> <p>(p. 173)</p>	<p>TT</p>

There are some motivated shifts in the TT, such as adding *vlakem* or putting *16. ulice...* on the next line. *Vlakem* is motivated by the knowledge of the reader and *16. ulice* by the typical structure of an address. Even though they are important, the focus is on typography.

There is a shift in boldness. The ST is not bold, but the TT is. The main issue with this is when compared to the articles. They are in the text almost immediately after this ledger. Considering that headlines use the same font and boldness, the distinction between them is not as prominent as in the ST. Especially when the following article contains only the headline and subheadings.

Using the same font in both cases creates the illusion of the same clipping when it is not the case. The TT should only keep this in capitals or change the font of headlines in the articles, to make a clear difference between these pieces of information.

3.1.5. *Thoughts and Use of Brackets*

Lastly, the analysis of graphics and typography in the book will deal with how thoughts are written. When writing thoughts, the writer has several options, depending on from whose point of view the book is written, what information the storyteller knows, and if he knows what someone is thinking.

In this case, King chose to mark thoughts by simple brackets. Inside them, the text can be in capitals, in italics, bold, or differently emphasized, depending on the situation.

Example 15:

<i>(Nothing there nothing there not there at all NOTHING THERE THERE IS NOTHING!)</i> (p. 166)	ST
<i>(nic nic nic není tu vůbec nic NIC VŮBEC NIC!)</i> (p. 139)	TT

Thoughts can be divided into several groups. The first group is thoughts that are not to be known by other characters in the novel, the second is aimed at other characters, and lastly, thoughts related to the dream sequence relating to a situation that already happened or will happen later in the book. The dream sequence or the reverie is close to the flashback, however, it is still only a thought with the use of the *telescope* method. For the sake of this analysis, they will be addressed as thoughts as they are happening in the character's mind.

These groups of thoughts are written equally with no typographical or graphic distinction between them.

Examples 16, 17, and 18 represent already listed groups. Examples are in the same order as groups. However, all of them may or may not be in italics in the book.

Example 16:

<i>(I dreamed Daddy had an accident.)</i> (p. 211)	ST
<i>(Zdálo se mi, že tatínek měl nehodu.)</i> (p. 215)	TT

Example 17:

<i>(!!! OH DICK OH PLEASE PLEASE PLEASE COME !!!)</i> (p. 338)	ST
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<i>(!!! ACH DICKU PROSÍM PROSÍM PROSÍM PŘIJĎ !!!)</i> (p. 338)	TT
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Example 17 is an example of the second group of thoughts. Capitals are used for emphasis of the loudness and importance of the message. These thoughts are not as common and are usually in italics. Nevertheless, the use of capitals weakens the use of italics. These thoughts even though in italics can look as if they are not.

The TT preserves the typography of the ST. On the other hand, the use of italics is more prominent in the TT. Both the TT and ST use a serif font, but not the same one.

In detail, it is justifiable to say that ST is written in Times New Roman. Finding the font of the TT is tougher. Despite this, I strongly believe that the font used is Century. Century is also a serif font, and the main change is in the letter R. In the novel, the letter R is in capitals represented as R. This form corresponds with the font Century.

Example 18:

<i>(OFF WITH HIS HEAD! OFF WITH HIS HEAD! OFF WITH HIS HEAD!)</i> <i>(this game isn't croquet though the mallets are too short this game is)</i> <i>(WHACK-BOOM ! Straight through the wicket.)</i> <i>(OFF WITH HIS HEEEEEEAAAAAAD –)</i> (p. 238)	ST
<i>(UTNĚTE MU HLAVU! UTNĚTE MU HLAVU! UTNĚTE MU HLAVU!)</i> <i>(tohle není krocket, a ty palice jsou na tuhle hru moc krátké)</i> <i>(BUM-PRÁSK! Přimo na branku.)</i> <i>(UTNĚTE MU HLAVÚÚÚÚÚÚ –)</i> (p. 239)	TT

Example 18 is a so-called thought that illustrates a situation yet to happen. This type of thought is related to suspenseful moments. The typography did not change and reflects the ST.

Graphics are used to differentiate between the present and the past. When chronological order is interrupted by the past, we are talking about flashbacks. They are used in different forms of media, especially movies. By definition, a flashback is “[a] device by which the writer of a

fiction, a drama, or a film presents scenes or incidents that occurred prior to the opening scene of the work” (Holman 1985, 186). These scenes are usually differentiated with simple brackets or italics.

When analysing graphics and typography, the shifts in the use of typography and graphics are none or barely noticeable. The biggest change is the font, but this font is used in the whole book and is not specifically tied to a specific part. There were some parts when analysis proved changes that made the distinction between two different graphic aspects smaller. However, it was still clear what is the scrap of the presented text. Therefore, the TT preserved the flow of the text with minor changes to the suspense.

3.2. Syntax

The sentence length in *The Shining* varies from long to short. The change in sentences can be seen even without analysis. To determine how King works with the syntax and how similar the translation is, examples from chosen moments from various chapters will be provided. The comparison with the length of the sentences in the translation will be shown. Variations in the sentence length are connected to the suspense. When suspense rises, sentences get shorter, and the suspense builds up. Many of them are also grammatically incomplete. They typically capture some ongoing action, unlike non-suspenseful moments that describe the setting or what happened. This usually happens towards the end of the chapter, which is where the majority of examples of suspenseful moments come from. However, suspense is subjective, and not everyone might agree with this choice of examples.

The first comparison is between examples 19 and 20. Example 19 was taken from the part of the book, where the suspense is not present. On the other hand, example 20 was taken from a suspenseful moment. The direct speech in example 20 is not part of this analysis, because the change in the length of that depends on other aspects.

Example 19:

<p>Watson’s words faded away to a comforting drone as they mounted the stairs. (13) Jack Torrance looked over his shoulder once into the impenetrable, musty-smelling darkness and thought that if there was ever a place that should have ghosts, this was it. (29) He thought of Grady, locked in by the soft, implacable snow, going quietly berserk and committing his atrocity. (18) Did they scream? he wondered. (2) Poor Grady, feeling it close in on him more every day, and knowing at last that</p>	ST
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<p>for him spring would never come. (22) He shouldn't have been there. (5) And he shouldn't have lost his temper. (7)</p> <p>As he followed Watson through the door, the words echoed back to him like a knell, accompanied by a sharp snap – like breaking a pencil lead. (26) Dear God, he could use a drink. (7) Or a thousand of them. (5) (p. 27)</p>	
<p>Jak stoupali do schodů, zněla Watsonova slova jako uklidňující šum. (10) Jack se ještě jednou ohlédl za sebe do neproniknutelné zatuchlé tmy a pomyslel si, že pokud existuje nějaké místo jako stvořené pro duchy, je to tohle. (26) Vzpomněl si na Gradyho, uvězněného v budově měkkým, nemilosrdným sněhem, jak pomalu šílí, až nakonec spáchá svůj hrůzný čin. (19) Křičely? pomyslel si. (2) Chudák Grady, dusil to v sobě každý den, až nakonec podlehl přesvědčení, že jaro už nikdy nenastane. (17) Neměl sem chodit. (3) Neměl ztratit nervy. (3)</p> <p>Když vycházel dveřmi za Watsonem, ta slova mu zněla myslí jako zvonění hrany, provázená ostrým praskáním – jako když se láme tuha. (21) Panebože, potřeboval by si dát panáka. (6) Nebo spíš tisíc panáků. (4) (p. 34)</p>	TT

Example 20:

<p>More hollow booming noises, steady, rhythmic, horrible. (7) Smashing glass. (2) Approaching destruction. (2) A hoarse voice, the voice of a madman, made the more terrible by its familiarity: (15) Come out! Come out, you little shit! Take your medicine!</p> <p>Crash. (1) Crash. (1) Crash. (1) Splintering wood. (2) A bellow of rage and satisfaction. (6) REDRUM. (1) (p. 35)</p>	ST
<p>Další temně dunivé zvuky, pravidelné, rytmické, hrůzné. (7) Zvuk rozbíjeného skla. (3) Nadcházející zmar. (2) Chraplavý hlas, hlas šilence, tím horší, že povědomý. (8)</p> <p><i>Vylez ven! Vylez ven, ty malej sráci! Pojd' si pro svou medicínu!</i></p>	TT

Prásk. (1) Prásk. (1) Prásk. (1) Tříštící se dřevo. (3) Řev hněvu a uspokojení. (5) DROM. (1) (p. 41)	
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Number of words in individual sentences from

Example 19:

ST: 13, 19, 18, 2, 22, 5, 7, 26, 7, 5

TT: 10, 26, 19, 2, 17, 3, 3, 21, 6, 4

Example 20:

ST: 7, 2, 2, 15, 1, 1, 1, 2, 6, 1

TT: 7, 3, 2, 8, 1, 1, 1, 3, 5, 1

Both examples 19 and 20 contain 10 sentences. At first glance, it is obvious that sentences in example 19 are longer.

The example unrelated to the suspense has generally longer sentences. On average, the length of the sentences in the ST is 13,4 words. Yet, the ST contains sentences that are similar in length to the sentences in suspenseful moments. On the other hand, some sentences contain almost six times more words per sentence.

The suspenseful moment has 3,8 words per sentence. The longest sentence has 15 words, which is longer than some sentences in non-suspenseful moments. However, the majority is around 2 words long. The change in the length is rapid. With one example, it is uncertain if the change is only accidental. Therefore, more examples will be analysed.

Before analysing other examples, it is important to discuss this change in the TT.

Sentences in the TT, even though they are longer in the non-suspenseful moment, are shorter than in the ST. On average, the TT has 11 words per sentence. The difference in the number of words can be 1 to 5 words. This difference is mainly caused by the articles, verb forms, or prepositional phrases.

The suspenseful moment also has shorter sentences, 3,2 words per sentence. It was already established that the longest sentence in the ST has 15 words. In the TT, this sentence is shorter by half of the words. But once again, Němeček did not make any unnecessary changes and the

length is only the result of systemic differences. The rest of the sentences in the TT is the same length as in the ST, deviations are only about one word.

Example 21:

<p>He sat on the floor of the pantry with his legs out in front of him, a box of Triscuit crackers between them, looking at the door. (27) He was eating the crackers one by one, not tasting them, only eating them because he had to eat something. (20) When he got out of here, he was going to need his strength. (13) All of it. (3) At this precise instant, he thought he had never felt quite so miserable in his entire life. (17) His mind and body together made up a large-writ scripture of pain. (12) His head ached terribly, the sick throb of a hangover. (10) The attendant symptoms were there, too: his mouth tasted like a manure rake had taken a swing through it, his ears rung, his heart had an extra-heavy, thudding beat, like a tom-tom. (32) In addition, both shoulders ached fiercely from throwing himself against the door and his throat felt raw and peeled from useless shouting. (22) He had cut his right hand on the doorlatch. (9) (p. 420)</p>	ST
<p>Seděl na podlaze spižírny s nohama vytrčenýma před sebe, mezi nimi postavenou krabicí sušenek Triscuit, a pozoroval dveře. (18) Jedl sušenku po sušence, aniž cítil jejich chuť, jen jedl, protože něco jíst musel. (14) Až se odsud dostane, bude potřebovat sílu. (7) Veškerou sílu. (2)</p> <p>Myslel také na to, že se ještě v životě necítil mizerněji. (11) Jeho mysl i tělo tvořily jednu velkou knihu bolesti. (9) Hlava ho příšerně bolela dunivou kocovinou. (6) Pociťoval i další průvodní příznaky: v ústech chuť, jako by ho přes ně někdo přetáhl vidlemi od hnoje, v uších mu zvonilo, srdce mu těžce bušilo jako tam tam. (29) K tomu všemu ho bolela ramena, jak divoce útočil na dveře, a hrdlo měl drsné a vyschlé od marného volání. (20) Pravou ruku si poranil o dveře. (6) (p. 415)</p>	TT

Example 22:

<p>Leaning against it was one of the roque mallets from the equipment shed. (13)</p>	ST
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<p>He looked at it for a long time. (8)</p> <p>Then a voice, much deeper and much more powerful than Grady's, spoke from somewhere, everywhere ... from inside him. (18)</p> <p><i>(Keep your promise, Mr Torrance.)</i></p> <p>'I will,' he said. (2) He heard the fawning servility in his own voice but was unable to control it. (15) 'I will.'</p> <p>He walked to the chopping block and put his hand on the handle of the mallet. (16)</p> <p>He hefted it. (3)</p> <p>Swung it. (2)</p> <p>It hissed viciously through the air. (6)</p> <p>Jack Torrance began to smile. (5) (p. 425)</p>	
<p>O špalek se opírala roqueová palice z kůlny na nářadí. (10)</p> <p>Pak uslyšel hlas, hlubší a mocnější, než byl hlas Gradyho. (10)</p> <p>Vycházel odněkud, odevšad... z jeho útroh. (6)</p> <p><i>(Dodržte svůj slib, pane Torranci.)</i></p> <p>„Dodrším,“ řekl. (1) Cítil ze svého hlasu podlézavost ale nedokázal ji potlačit. (9) „Dodrším.“</p> <p>Vykročil k řeznickému špalku a položil ruku na násadu palice. (10)</p> <p>Potěžkal ji. (2)</p> <p>Mávl jí. (2)</p> <p>Vztekle zasvištěla vzduchem. (3)</p> <p>Jack Torrance se začal usmívat. (5) (p. 419)</p>	TT

Number of words in individual sentences from

Example 21:

ST: 27, 20, 13, 3, 17, 12, 10, 32, 22, 9

TT: 18, 14, 7, 2, 11, 9, 6, 29, 20, 6

Example 22:

ST: 13, 8, 18, 2, 15, 16, 3, 2, 6, 5

TT: 10, 10, 6, 1, 9, 10, 2, 2, 3, 5

Examples 21 and 22 are taken from the same chapter. Example 21 is from the beginning of the chapter and example 22 is from the end of the chapter. These examples were taken from the same chapter to show how the suspense affects the length. The change of pace and length is seen especially at the end of example 22.

Words in sentences from example 21 are 16,5 on average. That is even longer than in the previous example with non-suspenseful moments. The longest sentence has 32 words, which is 3 more words than the longest sentence from example 19. The main difference between these two examples is that example 21 has barely any sentences containing less than 10 words. Meanwhile, sentences from example 19 have half of the sentences containing 5,2 words on average.

As suspected, the suspenseful moment is created with shorter sentences. And in example 21, the number of words is higher, the same is in example 22. The number of words in sentences is still not above 10, it is 8,8. With the increase in both presented examples, the difference between them cannot be lost. This is increased even more by writing each sentence on a separate line, as in example 22.

The TT in examples 21 and 22 is once again shorter than the ST. The sentences in the non-suspenseful moment are shorter by 4,3 words on average. Even though the length in this example changed more than in the previous one, example 19, the gap between the ST and the TT also progressed more in the suspenseful moment, making the difference between the ST and the TT 3 words on average. Sentences in the TT from example 21 contain only two sentences with 20+ words in them. The TT also contains more sentences with 10 words or less.

The reason is the same as in the previous examples, examples 19 and 20. As the sentences in the ST get longer, they tend to contain more articles, therefore, making the TT shorter, because the articles are usually not translated.

The last thing that should be mentioned concerning example 21 is graphics. However, this chapter does not deal with graphics, so it will be mentioned only briefly. The ST is in one paragraph, but the TT is separated into two. The translator might be motivated to do that because the separation naturally fits there and may be in correspondence with the provided plotline for the chapter. But as explained before, this brief description of the issue is all that will be said to this.

Example 23:

<p>And the call from Al. (5) At about the same time it had come, Danny had lost all interest in the story they had been reading. (20) He left her to sit by the fire and crossed to the main desk where Jack had constructed a roadway for his matchbox cars and trucks. (26) The Violent Violet Volkswagen was there and Danny had begun to push it rapidly back and forth. (17) Pretending to read her own book but actually looking at Danny over the top of it, she had seen an odd amalgam of the ways she and Jack expressed anxiety. (30) The wiping of the lips. (5) Running both hands nervously through his hair, as she had done while waiting for Jack to come home from his round of the bars. (24) She couldn't believe Al had called just to "ask how things were going." (13) If you wanted to shoot the bull, you called Al. (10) When Al called you, that was business. (7) (p. 210)</p>	ST
<p>A ten hovor s Alem. (5) Přibližně ve chvíli, kdy zazvonil telefon, ztratil Danny zájem o pohádku, kterou si právě četli. (15) Nechal ji u krbu a odešel k recepčnímu pultu, kde mu Jack postavil silnici pro jeho modely aut. (18) Byl tam fialový útočný Volkswagen a Danny s ním začal jezdit sem a tam. (14) Předstírala, že si čte, ale přes okraj knihy pozorovala směsicí Jackových a jejích gest. (14) Otíral si rty. (3) Oběma rukama si nervózně prohraboval vlasy, jako to dělala ona, když čekala, až se Jack vrátí ze své okružní jízdy po hospodách. (22) Nevěřila tomu, že Al volal jen proto, aby se zeptal, jak to tu jde. (14) Když si chtěl pokecat, zavolal Alovi. (6) Když volal Al, šlo o něco vážného. (7) (p. 214)</p>	TT

Example 24:

<p>The elevator whirred into sudden life. (6)</p> <p>It was coming up. (4)</p> <p>And Danny knew who – <i>what</i> - was in it. (8)</p> <p>He bolted to his feet, eyes staring wildly. (8) Panic clutched around his heart. (5)</p> <p>Why had Tony sent him to the third floor? (9) He was trapped up here. (5) All the doors were locked. (5)</p> <p><i>The attic!</i> (2)</p> <p>There was an attic, he knew. (6) (p. 469)</p>	<p>ST</p>
<p>Náhle se rozdrnčel výtah. (4)</p> <p>Jel nahoru. (2)</p> <p>A Danny věděl, kdo – <i>co</i> – v něm je. (8)</p> <p>Vyskočil a divoce střelil pohledem kolem sebe. (7) Srdce mu sevřela panika. (4) Proč ho Tony posílal do třetího patra? (7) Teď je tu uvězněný. (4) Všechny dveře jsou zamčené. (4)</p> <p><i>Půda!</i> (1)</p> <p>Věděl, že tu je půda. (5) (p. 459-460)</p>	<p>TT</p>

Number of words in individual sentences from

Example 23:

ST: 5, 20, 26, 17, 30, 5, 24, 13, 10, 7

TT: 5, 15, 18, 14, 14, 3, 22, 14, 6, 7

Example 24:

ST: 6,4,8,8,5,9,5,5,2,6

TT: 4,2,8,7,4,7,4,4,1,5

The analysis of examples 23 and 24 supports the claim that the length of sentences changes depending on the situation. Example 23 is the non-suspenseful moment and example 24 is the suspenseful moment, with less than 10 words per each sentence.

In example 23, the ST sentences consist of 15,7 words on average. So far, the non-suspenseful moment is created with 15-word long sentences on average. The deviation is roughly 1,5 words in a sentence.

The TT is once again shorter than the ST. Sentences are made of 11,8 words on average. The deviation is 3,9 words on average. The analysis of all non-suspenseful moments that were provided so far shows that the length of the TT in non-suspenseful moments is around 12 words.

Example 24 contains 5,8 words in the ST and 4,6 words in the TT. This example is not the shortest of all the examples presented above as example 20 has 3,8 words on average. However, example 24 is the first example, which consists only of sentences no longer than 10 words. In the ST, the longest sentence is 9 words long. The TT does not have a sentence with 9 words, the longest one is 8 words long. The ST is generally longer, in this example, it is 1,2 words on average, which corresponds with the fact that it is mainly articles that are omitted in the TT.

Example 25:

<p>Sometime after midnight, while they all slept uneasily, the snow had stopped after dumping a fresh eight inches on the old crust. (22) The clouds had broken, a fresh wind had swept them away, and now Jack stood in a dusty ingot of sunlight, which slanted through the dirty window set into the eastern side of the equipment shed. (36)</p> <p>The place was about as long as a freight car, and about as high. (14) It smelled of grease and oil and gasoline and--faint, nostalgic smell--sweet grass. (14) Four power lawnmowers were ranked like soldiers on review against the south wall, two of them the riding type that look like small tractors. (24) To their left were posthole diggers, round-bladed shovels made for doing surgery on the putting green, a chain saw, the electric hedge-clippers, and a long thin steel pole with a red flag at the top. (35) Caddy, fetch my ball in under ten seconds and there's a quarter in it for you. (16) Yes, <i>sir</i>. (2)</p>	<p>ST</p>
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<p>Against the eastern wall, where the morning sun slanted in most strongly, three Ping-Pong tables leaned one against the other like a drunken house of cards. (26) Their nets had been removed and flopped down from the shelf above. (12) (p. 301)</p>	
<p>Někdy po půlnoci, když všichni tři neklidně spali, přestal padat sníh. (11) Na starém příkrovu leželo patnáct centimetrů nového sněhu. (8) Mraky se roztrhaly, rozeznány čerstvým větrem, a Jack teď stál v matném pruhu slunečního světla, které pronikalo špinavými východními okny kůlny na nářadí. (24) Kůlna byla velká asi jako nákladní vagón a stejně tak vysoká. (11) Byla tu cítit vazelína, olej a benzín a – jemná nostalgická vůně – posečená tráva. (13) Čtyři motorové sekačky stály jako vojáci na přehlídce u jižní zdi. (11) Dvě byly jako malé traktory. (5) Vlevo od nich se opíraly o stěnu rýče a kulaté lopaty, dále tu byla motorová pila, elektrické nůžky na střihání živého plotu a dlouhá tenká žerd s červeným praporkem. (18) Nosiči, když mi ten míček přinesete do deseti vteřin, dostanete čtvrtáček. (11) Ano, pane. (2)</p> <p>+</p> <p>O východní zeď, do níž se slunce opíralo nejvíc, byly opřené tři pingpongové stoly, které připomínaly opilý domek z karet. (20) Sítky z nich byly sejmuty a visely z police nad nimi. (11) (p. 302)</p>	TT

Before analysing non-suspenseful and suspenseful moments in this example, examples 25 and 26, it is important to focus on the non-suspenseful moment first. Both the ST and the TT contain the same number of sentences. However, when looking at the last sentence, it is clear that it is not the same one. That is because Němeček separated compound sentences. This phenomenon can be seen twice in example 25. Specifically, the first and fifth sentence in the ST is divided into two in the TT.

The ST contains 20,1 words on average. When going by the number of sentences, the TT has 10,5 words on average.

For purposes of this analysis and comparison between non-suspenseful and suspenseful moments, the divided sentences will be dealt with as one, and two more sentences will be added, so the sample used conveys the same amount of information. On the other hand, it is important

to state that only the number taken from the 10 sentences, 10,5 words, is relevant. The second number is added only to show, how this change affected the overall length of the non-suspenseful moment in comparison with the suspenseful moment.

When working with the two sentences as one, the number goes up to 14,5 words on average. This number is significantly closer to the number of the ST. Nonetheless, the difference is still bigger than in the previously shown examples.

The TT sounds more natural with the sentences separated into two. But as the examples above showed, there is a difference in the length. Němeček's choice could potentially erase this from the text.

Example 26:

<p>It suddenly turned tail and began to shamle away. (9) For a moment its shadow bobbed on the wall, waxing and waning. (12) It trailed cries behind itself like wornout party streamers. (9) Moments later the elevator crashed into life. (7) Suddenly the shining was on him. (6)</p> <p><i>(mommy mr hallorann dick to my friends together alive they're alive got to get out it's going to blow going to blow sky-high)</i></p> <p>like a fierce and glaring sunrise and he ran. (9) One foot kicked the bloody, misshapen roque mallet aside. (9) He didn't notice. (3)</p> <p>Crying, he ran for the stairs. (6)</p> <p>They had to get out. (5) (p. 477-478)</p>	ST
<p>Najednou se to otočilo a klopýtalo to pryč. (8) Na okamžik to vrhlo stín na zeď, ten se však vzápětí rozplynul a zmizel. (14) Jako omšelé fábory se za tím táhly výkřiky. (8)</p> <p>O chvíli později se rozjel výtah. (6)</p> <p>Náhle na něj dolehlo osvětlení (5)</p> <p><i>(maminka pan Hallorann pro přátele dick jsou spolu a naživu musí se dostat ven tady to vybuchne vylítne to do povětří)</i></p> <p>silou náhlého a žhnoucího východu slunce a on se rozeběhl. (10)</p> <p>Jednou nohou odkopl v běhu zakrvácenou roqueovou palici. (8)</p> <p>Nevšímal si toho. (3)</p> <p>S pláčem utíkal ke schodišti. (5)</p>	TT

Number of words in individual sentences from

Example 25:

ST: 22, 36, 14, 14, 24, 35, 16, 2, 26, 12

TT: 11, 8, 24, 11, 13, 6, 18, 11, 2 + 20, 11

Example 26:

ST: 9, 12, 9, 7, 6, 9, 9, 3, 6, 5

TT: 8, 14, 8, 6, 5, 10, 8, 3, 5, 4

The ST in the suspenseful moment has 7,5 words on average. When compared with the suspenseful moment in the ST, the difference in length is evident. On average, there are 12,6 words less than in the non-suspenseful moment.

The TT contains 7,1 words on average. When working with the relevant number 10,5 words, it is clear that the difference from the ST was not preserved. There is only a 3,4 word difference in the TT, which is the lowest number so far.

Hypothetically, if the relevant number would be 14,5 words on average, the number between these two would be proportionate with the rest of the numbers displayed above.

The last two examples, examples 27 and 28, also contain divided compound sentences. As in example 25, both relevant and irrelevant numbers will be provided.

Example 27:

A week and a half later two feet of snow lay white and crisp and even on the grounds of the Overlook Hotel. (23) The hedge menagerie was buried up to its haunches; the rabbit, frozen on its hind legs, seemed to be rising from a white pool. (24) Some of the drifts were over five feet deep. (9) The wind was constantly changing them, sculpting them into sinuous, dunelike shapes. (12) Twice Jack had snowshoed clumsily around to the equipment shed for his shovel to clear the porch, the third time he shrugged, simply cleared a path through the towering drift lying against the door, and let Danny amuse himself by sledding to the right and left of	ST
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<p>the path. (49) The truly heroic drifts lay against the Overlook's west side; some of them towered to a height of twenty feet, and beyond them the ground was scoured bare to the grass by the constant windflow. (35) The first-floor windows were covered, and the view from the dining room which Jack had so admired on closing day was now no more exciting than a view of a blank movie screen. (34) Their phone had been out for the last eight days, and the CB radio in Ullman's office was now their only communications link with the outside world. (27)</p> <p>It snowed every day now, sometimes only brief flurries that powdered the glittering snow crust, sometimes for real, the low whistle of the wind cranking up to a womanish shriek that made the old hotel rock and groan alarmingly even in its deep cradle of snow. (46) Night temperatures had not gotten above 10°, and although the thermometer by the kitchen service entrance sometimes got as high as 25° in the early afternoons, the steady knife edge of the wind made it uncomfortable to go out without a ski mask. (42) (p. 233)</p>	
<p>Za půldruhého týdne ležela kolem hotelu Overlook rovnoměrná, více než půlmetrová pokrývka bílého a křupavého sněhu. (16) Ozdobný zvěřinec se v něm téměř utápěl. (7) Panáčkující zajíc se tyčil nad zasněženým bazénem. (7) Některé závěje byly až metr a půl hluboké. (8) Vítr je neustále přeskupoval a tvaroval z nich křivolaké duny. (10) Jack dvakrát nemotorně došel na sněžnicích do kůlny s náradím pro lopatu, aby odházal sníh před verandou. (17) Potřetí jen pokrčil rameny a proházel jen úzkou cestičku závějí, která se kupila přede dveřmi. (15) Danny si z cestičky udělal sáňkařskou dráhu. (7)</p> <p>Skutečně obrovské závěje se utvořili na západní straně Overlooku, místy dosahovaly až šesti metrů. (14) U jejich úpatí vyfoukal neúnavný vítr sníh až na trávu. (10)</p> <p>+</p> <p>Okna v přízemí byla zapadaná a výhled z jídelny, který Jack tak obdivoval poslední den sezony, nebyl o nic lákavější než pohled na prázdné filmové plátno. (26) Telefon nešel už osm dní a s vnějším světem je spojovala jen vysílačka v Ullmanově kanceláři. (16)</p>	TT

<p>Sněžilo každý den, někdy jen v krátkých přeháňkách, které poprášily blyštivý sněhový příkop, někdy dlouze, za temného skučení větru, který občas zženštile vyjekl, až se celý hotel otrásl a zaúpěl, přestože byl uložen v hluboké sněhové kolébce. (37) Noční teploty byly kolem minus čtyři, kvůli ostrému větru nebylo radno vycházet bez lyžařské kukly, která měla jen otvory pro oči. (21) (p. 235)</p>	
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Example 28:

<p>Danny shrieked. (2) But the sound never escaped his lips, turning inward and inward, it fell down in his darkness like a stone in a well. (23) He took a single blundering step backward, hearing his heels clack on the white hexagonal tiles, and at the same moment his urine broke, spilling effortlessly out of him. (29)</p> <p>The woman was sitting up. (5)</p> <p>Still grinning, her huge marble eyes fixed on him, she was sitting up. (13) Her dead palms made squittering noises on the porcelain. (9) Her breasts swayed like ancient, cracked punching bags. (8) There was the minute sound of breaking ice shards. (9) She was not breathing. (4) She was a corpse, and dead long years. (8) (p. 239)</p>	ST
<p>Danny vykřikl. (2) Ten výkřik mu však neproklouzl mezi rty, ale obrátil se dovnitř a postupoval zpátky, padl do tmy jako kámen do studny. (21) Danny ustoupil o jeden klopotný krůček a slyšel, jak mu paty klaply na šestihranných dlaždicích. (15) V téže chvíli mu povolily svěrače a volně z něj vytekla moč. (12)</p> <p>Žena se narovnávala do sedu. (5)</p> <p>Stále se šklebila, visela na něm skleněnýma očima a sedala si. (11) Její mrtvé dlaně skřípěly na porcelánu. (6) Prsa se jí houpala jako staré potřhané boxovací pytle. (9) Ozval se chrastivý zvuk ledové tříště. (6) Nedýchala. (1)</p> <p>+</p> <p>Byla to mrtvola. (3) Už léta. (2) (p. 241)</p>	TT

Number of words in individual sentences from

Example 27:

ST: 23, 24, 9, 12, 49, 35, 34, 27, 46, 42

TT: 16, 7, 7, 8, 10, 17, 15, 7, 14, 10 + 26, 16, 37, 21

Example 28:

ST: 2, 23, 29, 5, 13, 9, 8, 9, 4, 8

TT: 2, 21, 15, 12, 5, 11, 6, 9, 6, 1 + 3, 2

The ST of a non-suspenseful moment contains 30,1 words on average. This goes hand in hand with a suspenseful moment, which is also the longest one. The suspenseful moment has 11 words on average. This length can be seen in other non-suspenseful moments.

As stated before, in examples 27 and 28 can be seen phenomenon, divided compound sentences. In the previous example, this was used to a lesser extent. In example 27, three sentences from the ST were separated into seven sentences in the TT. The second sentence from the ST became the second and third one in the TT. The fifth sentence was divided into three separate ones; therefore, we are talking about sentences six, seven, and eight. Lastly, the sentence six from the ST became nine and ten in the TT. This rapidly influenced the length of the sentences. If we stated that the suspenseful moment in the ST has 11 words on average and the non-suspenseful in the TT contains 11,1 words on average, the change in the syntax is lost in the TT. Keeping the sentences as in the ST, we would get the number 21,1, which is significantly closer to the number we got from the ST. However, the separation is made in places that make sense to the native speaker of the TL. The reader will usually not read the book in the ST and the TT, so even when the difference between the ST and the TT is lost, the suspenseful moment is still shorter, with 8,8 words on average.

But even in the suspenseful moment Němeček changed the sentences. Without this, the number would be closer to 11,1 by 0,5 words on average.

Overall, all the examples confirm that Němeček kept the distinction in length. The distinction is present in both non-suspenseful and suspenseful moments. Even though some examples from non-suspenseful moments were notably shorter on average, the distinction and the gradation of the text was still present thanks to the changes in the suspenseful moment.

3.3. Lexicology

The last part of this analysis will focus on the vocabulary, more specifically on the direct speech or thoughts related to the character. This last part was chosen in relation to the lifelike effect discussed in the theoretical part. Each character has its own language, and their lexicon depends on their background, education etc. If the character is realistic, the reader will identify and sympathize with them, which adds to the already created suspense. Analysed characters are Jack and Danny. Danny, the little kid, will not have the same vulgar language as Jack.

The first analysed character is Jack Torrance. Jack is one of the main characters in the book and his depiction is not positive. At the beginning of the book, we learn a great deal about Jack's negative traits. He used to be an alcoholic and with his temper it led to violence. Jack's character is complex, and the book contains episodes from his life, how even after he stopped drinking his violent temper showed up. But it happened in more acceptable situations, therefore, the reader can sympathize with him. His positive traits and Danny's love for his father made the reader and Jack closer, however, the ghost of his violent temper and past stays (Russell 1996, 51-53).

The second character is Jack's son Danny. Danny is still a kid, and his view of the world reflects that. There are some aspects where he is mature. He still loves his father, but knows about Jack's struggles, and is cautious around him. His knowledge of darker parts of his father's personality is given by his strength, the shine (Russell 1996, 53). Danny is kind, forgiving, and loving kid. When The Overlook controls Jack, he knows it is not his dad, and is able to break The Overlook's control for a while by using his love, which allows him to escape.

3.3.1. Jack

The analysis of Jack's character contains vulgarism because his violent history with the use of vulgarisms towards other characters suggests that he might resolve to violence again, which heightens the suspense.

The first example is from the first page of the book. This example is not a direct speech but a thought that belongs to Jack.

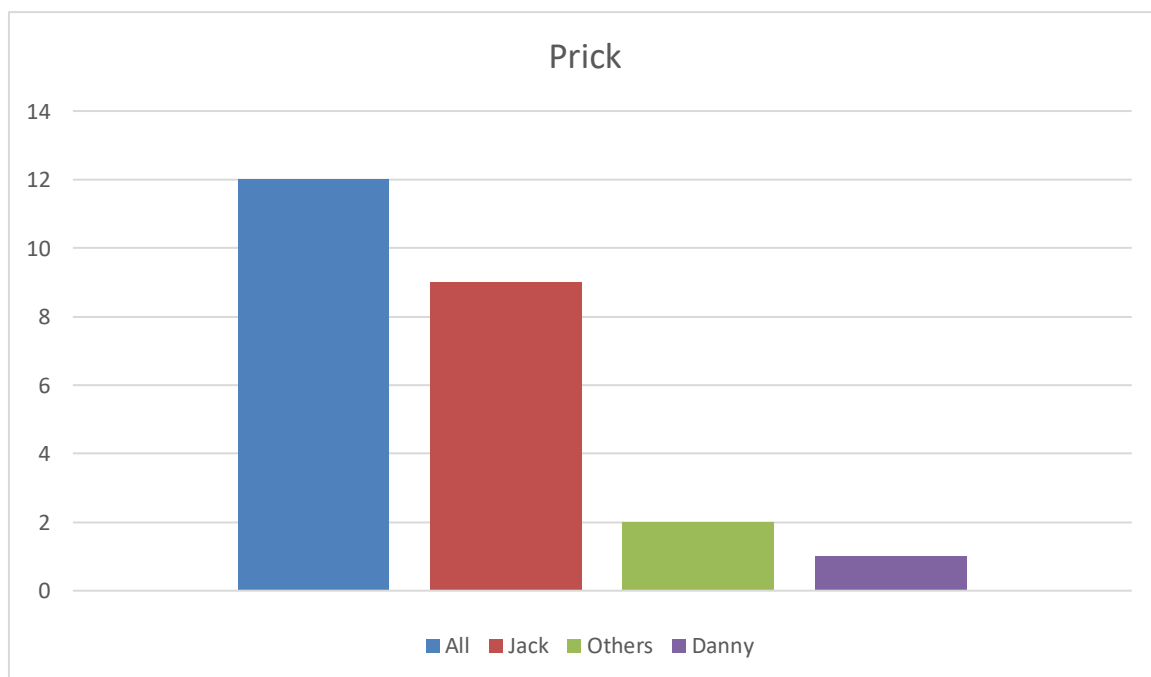
Example 29:

Jack Torrance thought: <i>Officious little prick</i> . (p. 3)	ST
Jack Torrance si pomyslel: <i>Důležitý blbeček</i> . (p. 11)	TT

Prick is an offensive slang word.¹ *Blbeček* is an expressive diminutive word. It is also non-standard offensive word.² *Blbec*³, *blb*⁴ or diminutive *blbeček* is also according to IJP used in everyday language.

Graph 4 illustrates which characters used *prick* in the ST.

Graph 4. The use of *prick* in the ST:



¹ Cambridge University Press. (n.d.). Prick. In Cambridge Dictionary. Retrieved September 10, 2023, from [PRICK | definition in the Cambridge English Dictionary](#)

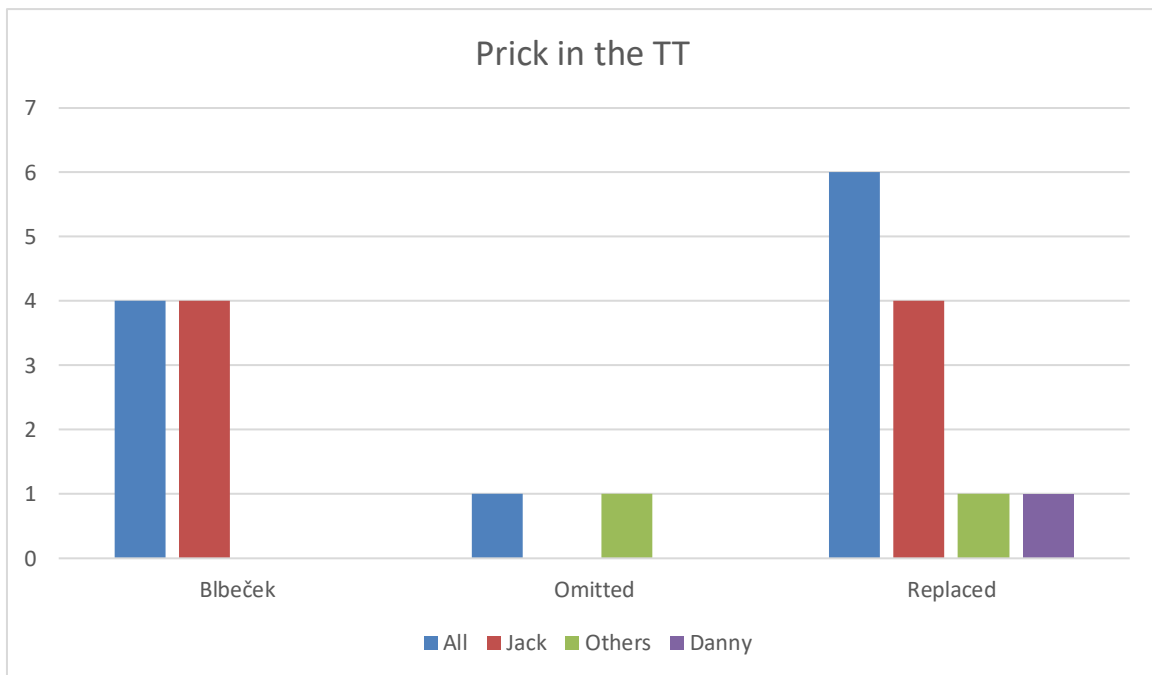
² Ústav pro jazyk český AV ČR. Blbeček. In Internetová jazyková příručka [online] (2008–2023). Retrieved September 10, 2023, from [Internetová jazyková příručka – blbeček \(cas.cz\)](#)

³ Ústav pro jazyk český AV ČR. Blbec. In Internetová jazyková příručka [online] (2008–2023). Retrieved September 10, 2023, from [Internetová jazyková příručka – blbec \(cas.cz\)](#)

⁴ Ústav pro jazyk český AV ČR. Blb. In Internetová jazyková příručka [online] (2008–2023). Retrieved September 10, 2023, from [Internetová jazyková příručka – blb \(cas.cz\)](#)

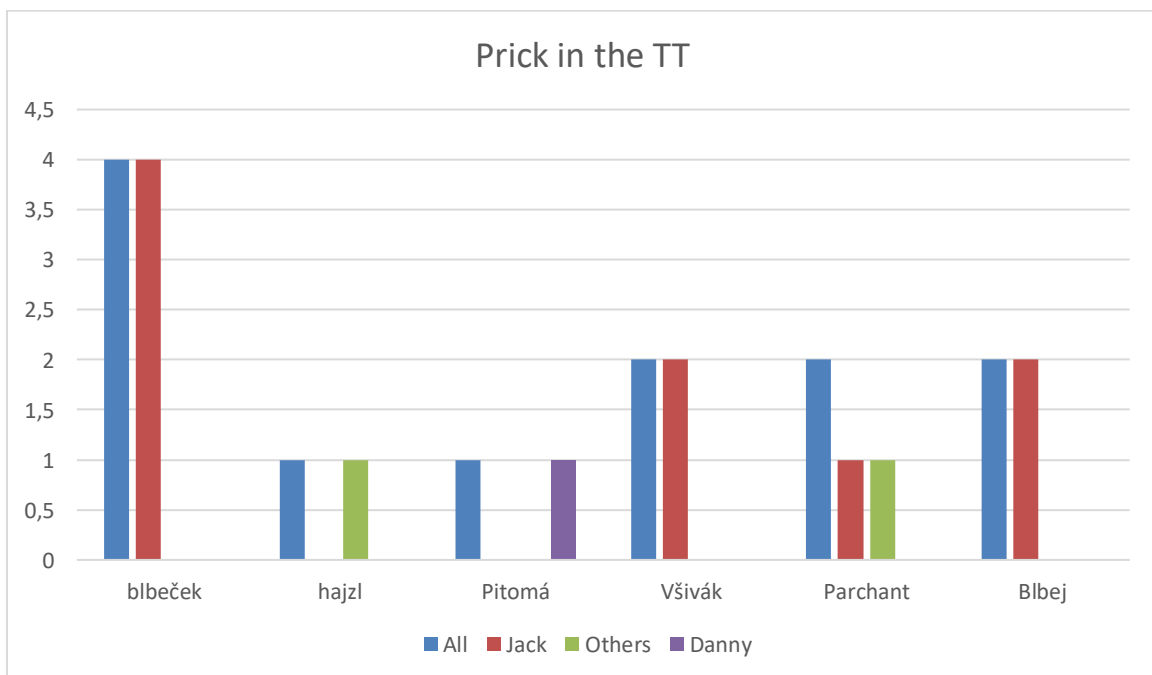
The possible equivalents of *prick* are shown in graph 5.

Graph 5. The use of *prick* in the TT:



Graph 6 illustrates equivalents for *prick* used in the TT.

Graph 6. Equivalents of *prick* in the TT:



The following example, example 30, is another example of Jack's vocabulary.

Example 30:

<p><i>'Oh you goddam fucking son of a bitch!'</i></p> <p>Jack Torrance cried these words out in both surprise and agony as he slapped his right hand against his blue chambray workshirt, dislodging the big, slow-moving wasp that had stung him. (p. 113)</p>	ST
<p><i>„Ty mrcho jedna zasraná!“</i></p> <p>Tahle slova překvapeně a vztekle vykřikl Jack Torrance poté, co si pravou rukou připlácl na pracovní blůzu velkou pomalou vosu, která ho bodla. (p. 119)</p>	TT

In the ST, there is a set phrase *'son of a bitch'*.

The closest equivalent to that phrase in the TT would be *z kurvysyn*.⁵ However, this equivalent would not be natural, because in the TT the wasp is female, therefore, *z kurvysyn*, which is a male equivalent, would not work. Therefore, the female equivalent *mrcha* was chosen. IJP states that *mrcha* is pejorative expression. It also offers diminutive and another meaning of the word, thus the word *mrcha* is homonym.⁶

The words *zasraná* was added as an equivalent for *fucking*. IJP shows *zasraná* is a vulgar word.⁷

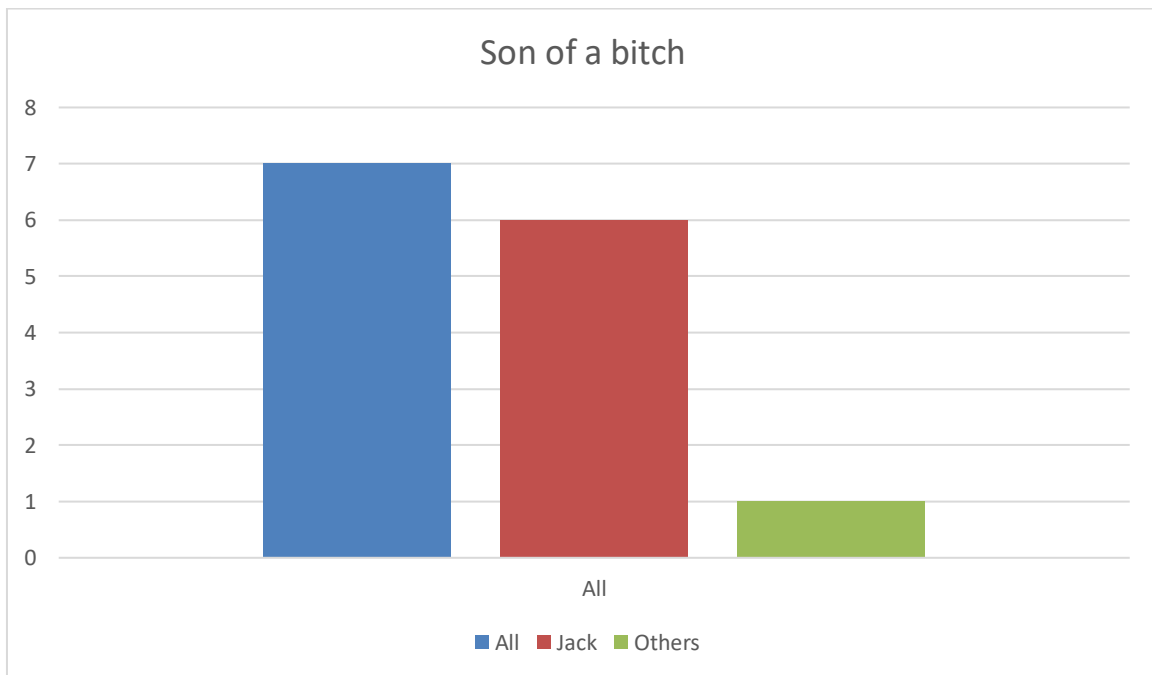
It is important to state that this is not the only time Jack used *son of a bitch*. The phrase *son of a bitch* can be found seven times in the book. Six times it is used by Jack and one time by Hallorann.

⁵ Ústav pro jazyk český AV ČR. Z kurvysyn. In Internetová jazyková příručka [online] (2008–2023). Retrieved September 10, 2023, from [Internetová jazyková příručka – z kurvysyn \(cas.cz\)](https://www.cas.cz/jazyk/jazykova-prirucka/z-kurvysyn)

⁶ Ústav pro jazyk český AV ČR. Mrcha. In Internetová jazyková příručka [online] (2008–2023). Retrieved September 10, 2023, from [Internetová jazyková příručka – mrcha \(cas.cz\)](https://www.cas.cz/jazyk/jazykova-prirucka/mrcha)

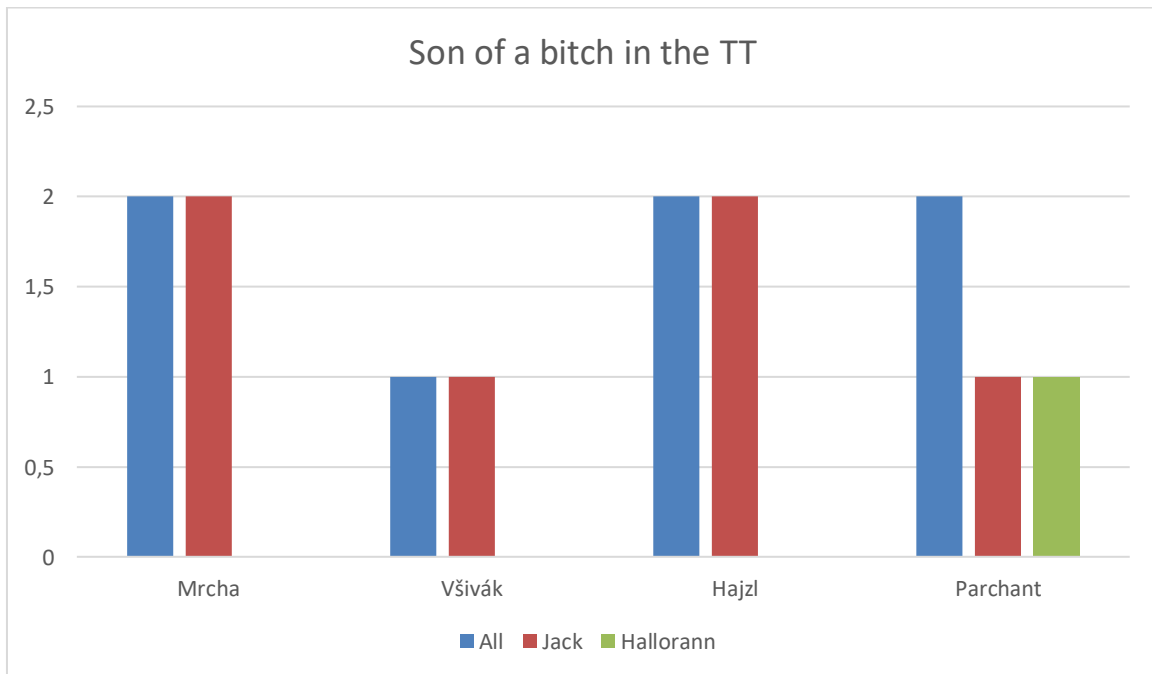
⁷ Ústav pro jazyk český AV ČR. Zasraný. In Internetová jazyková příručka [online] (2008–2023). Retrieved September 10, 2023, from [Internetová jazyková příručka – zasraný \(cas.cz\)](https://www.cas.cz/jazyk/jazykova-prirucka/zasraný)

Graph 6. The use of *son of a bitch* in the ST:



In the TT, the equivalent *z kurvysyn* was never used.

Graph 7. Equivalent of *son of a bitch* in the TT:

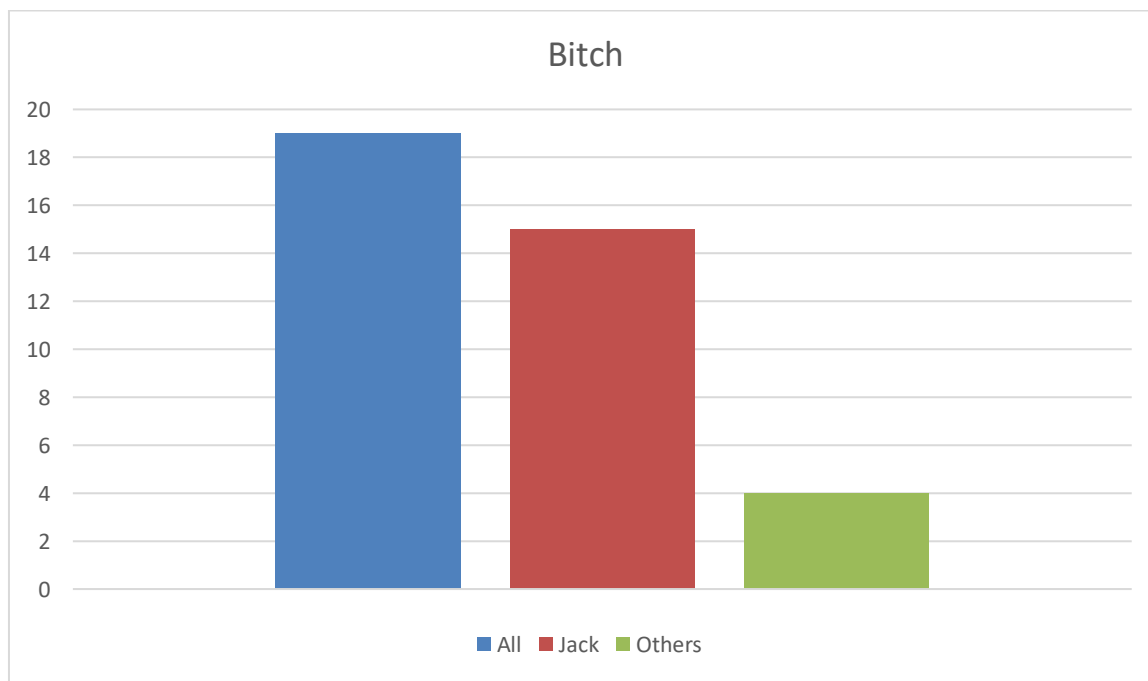


Example 31:

(?? did the bitch stick me can't remember ??) (p.462)	ST
(?? píchla mě ta svině nevzpomínám si ??) (p. 453)	TT

Example 31 is connected to the use of *bitch*. *Bitch* is an offensive word for a woman who is considered to be unpleasant or unkind.⁸ *The Shining* offers possible equivalents, but the most used one is *svině*, which is coarse expression.⁹

Graph 8. The use of *bitch* in the ST:

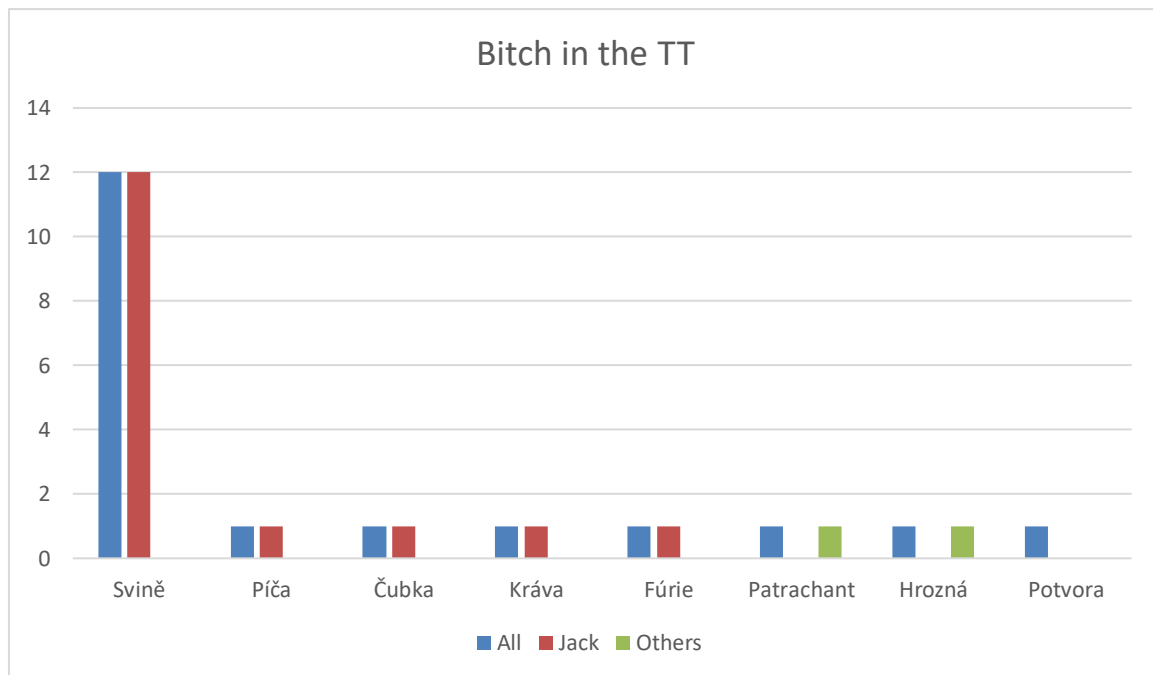


⁸ Cambridge University Press. (n.d.) Goddamn. In Cambridge Dictionary. Retrieved September 10, 2023, from [BITCH | English meaning - Cambridge Dictionary](#)

⁹ Ústav pro jazyk český AV ČR. Zásraný. In Internetová jazyková příručka [online] (2008–2023). Retrieved September 10, 2023, from [Internetová jazyková příručka – svině \(cas.cz\)](#)

Graph 9 illustrates the use of *bitch* in the TT and possible equivalents from the TT.

Graph 9. Equivalents of *bitch* in the TT:



As shown in the graph, the most prominent equivalent is *svině*, and is used only by Jack. To that must be added the information that *svině* is used specifically when Jack is talking about or to Wendy, his wife.

Example 32 is associated with another family member, this time it is expression for Jack's son, Danny. However, this is strictly connected to The Overlook's possession of Jack. The Overlook is more of an entity, therefore, even though it is said by Jack, it might be The Overlook's expression.

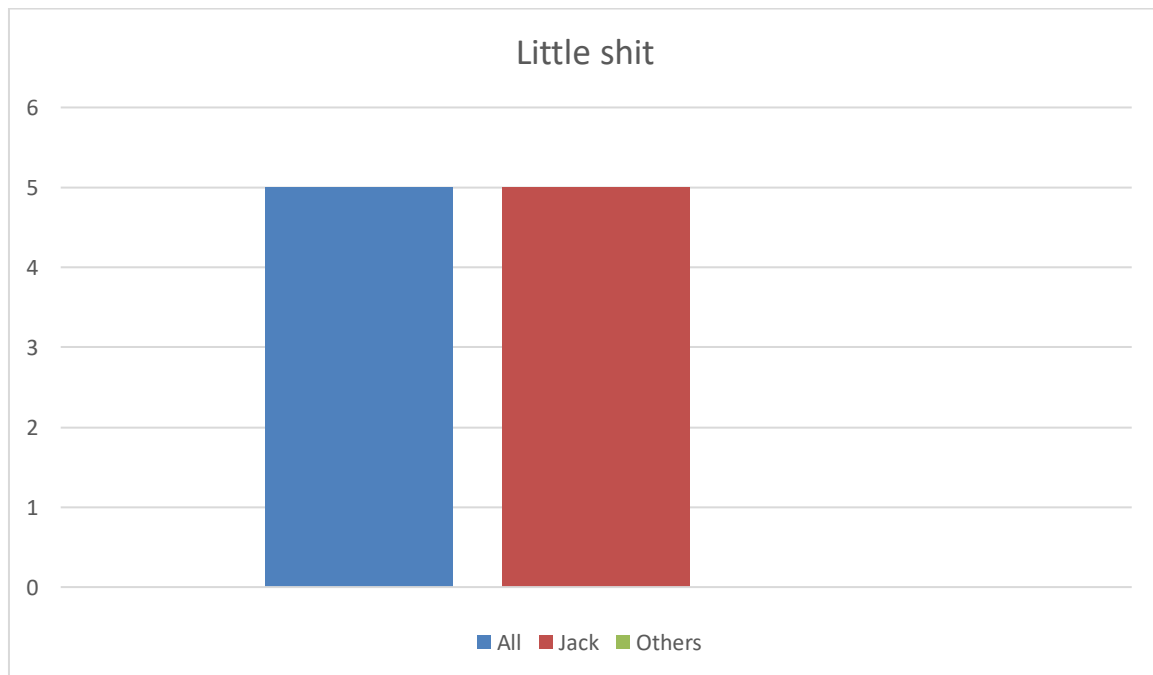
Example 32:

'Come here, you little shit! Right now!' (p. 467)	ST
„Pojď sem ty mrňavej sráči! Okamžitě sem pojď!“ (p.458)	TT

Shit is an offensive and insulting word.¹⁰ It is also the only word from the chosen examples that was never omitted or used more than one equivalent in the TT. Němeček chose the equivalent *sráč*, which was also used in every occurrence in the TT.

¹⁰ Cambridge University Press. (n.d.) Goddamn. In Cambridge Dictionary. Retrieved September 10, 2023, from [SHIT | English meaning - Cambridge Dictionary](#)

Graph 10. The use of *little shit* in the ST:



Example 33 was chosen because of the use of *fucking*; however, it is not the only offensive or vulgar word. *Fucking* is the last word associated with Jack that will be analysed in more depth.

Example 33:

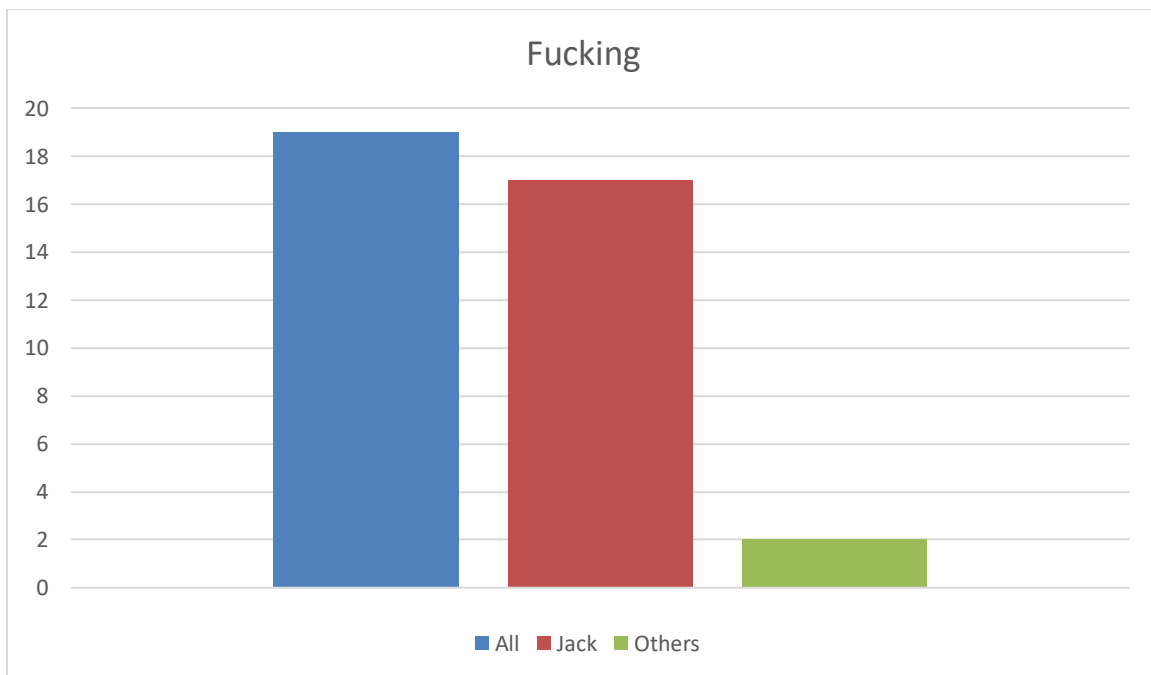
<p>‘You mind your daddy, Danny! You do what I say! You do it or I’ll give you a hiding you’ll never forget. <i>Open this door or I’ll bash your fucking brains in!</i>’ Danny looked at her, pale as window glass. They could hear his breath tearing in and out behind the half inch of solid oak. ‘Wendy, you let me out! Let me out right now! You cheap pickle-plated coldcunt bitch! You let me out! I mean it! Let me out of here and I’ll let it go! If you don’t, I’ll mess you up! I mean it! I’ll mess you up so bad your own mother would pass you on the street! <i>Now open this door!</i>’ (p. 416)</p>	ST
<p>„Neposlouchej tatínka, Danny! Dělej, co říkám já! Budeš poslouchat, nebo ti nařežu tak, že na to nezapomeneš. <i>Otevřeš ty dveře a já ti vyrazím mozek z hlavy!</i>“ Danny se na ni požíval, průsvitný jako okenní sklo. Přes pevné dubové dveře slyšeli Jackův přerývaný dech.</p>	TT

<p>„Wendy, pust' mě ven! Pust' mě okamžitě odsud! Pust' mě, ty píčo uzená! Myslím to vážně! Pust' mě ven a já na to zapomenu. Když mě nepustíš, rozsekám tě na kousky! Myslím to vážně! Dám přes hubu, že tě vlastní matka nepozná! <i>A ted' otevři ty dveře!</i>“ (p.412)</p>	
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The equivalent *zasraná* was already mentioned in the example 30. Adding to that, fucking is ‘used to emphasize a statement, especially an angry one’.¹¹

Even though *fucking* is used more often now, in the TT it is decreased. The more frequent taboo words are the less taboo they are. (Knittlová 2000, 65)

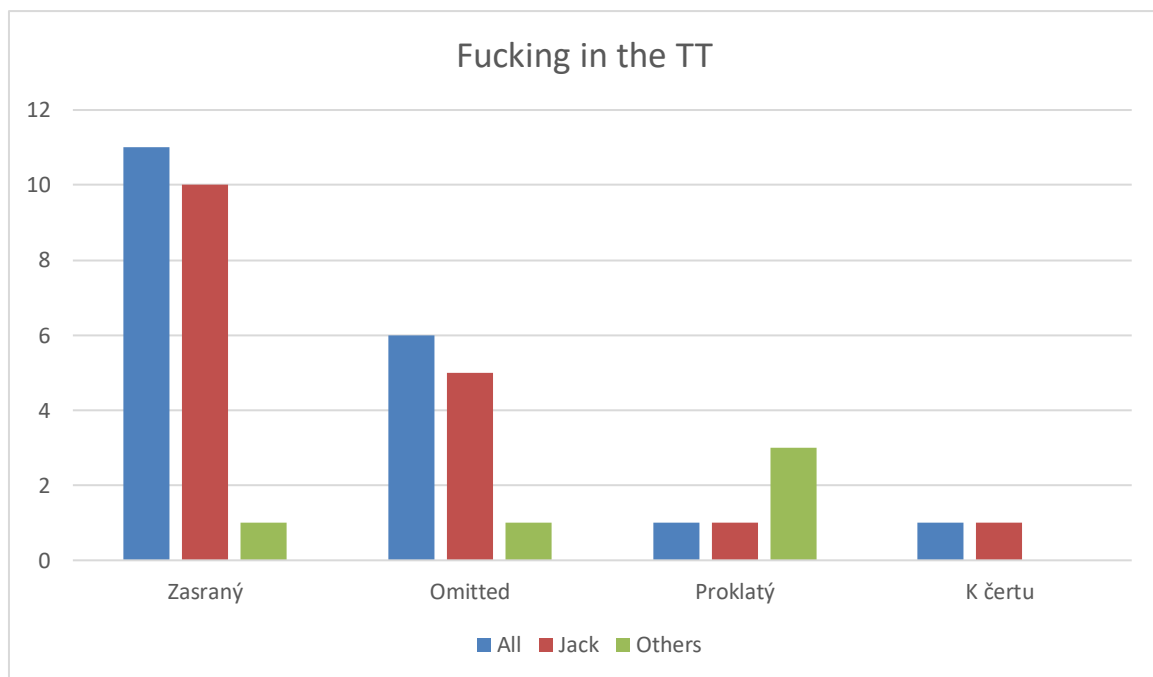
Graph 10. The use of *fucking* in the ST:



¹¹ Cambridge University Press. (n.d.) Goddamn. In Cambridge Dictionary. Retrieved September 10, 2023, from [FUCKING | English meaning - Cambridge Dictionary](https://dictionary.cambridge.org/en/dictionary/english/fucking)

Graph 11 illustrates the change in the use of *fucking* in the TT, possible equivalents etc.

Graph 11. Equivalent of *fucking* in the TT:



3.3.2. Danny

The following example is associated with Danny. As the previous examples from Jack indicate, Danny does not use vulgar words, and if so, it is an exception. Example 34 shows that he does not even know what it is.

Example 34:

<p>‘Dad said it might,’ Danny said in a matter-of-fact, almost bored manner. ‘He said the fuel pump was all shot to shit.’</p> <p>‘Don’t say that, Danny.’</p> <p>‘Fuel pump?’ he asked her with honest surprise.</p> <p>She sighed. ‘No, “All shot to shit.” Don’t say that.’</p> <p>‘Why?’</p> <p>‘It’s vulgar.’</p> <p>‘What’s vulgar, Mom?’ (p. 13)</p>	ST
<p>„Táta říkal, že by mohlo odejít,“ řekl Danny věčně, téměř znuděně.</p> <p>„Říkal, že palivové čerpadlo je v prdeli.“</p> <p>„Tohle neříkej, Danny.“</p>	TT

<p>„Palivové čerpadlo?“ podivil se. „Ne,“ vzdychla. „Je v prdeli. Nemluv tak.“ „Proč?“ „To je vulgární.“ „Co je to vulgární, mami?“ (p. 21)</p>	
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Instead of vulgarism, examples will be showing how well behaved he is and expressions that would not be used if not for Danny.

Example 35:

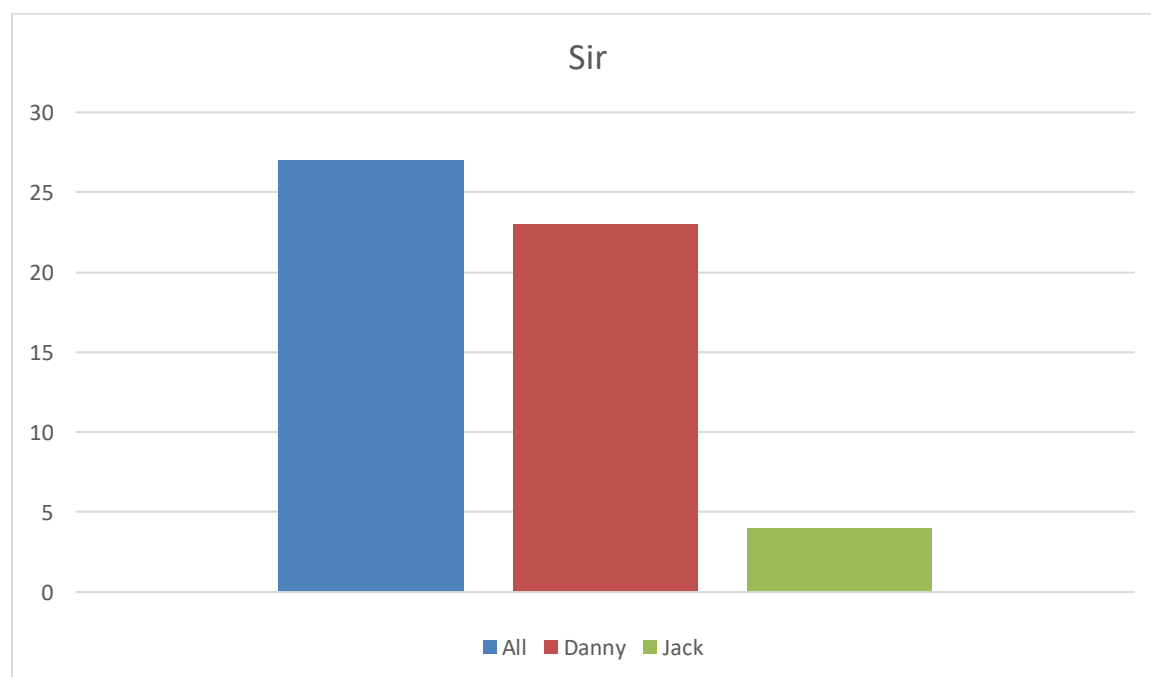
<p>‘Oh yes, sir. Only Tony didn't <i>tell</i> me. He showed me.’ ‘I understand. Danny, what did Tony show you last night? When you locked yourself in the bathroom?’ ‘I don't remember,’ Danny said quickly. ‘Are you sure?’ ‘Yes, sir.’ ‘A moment ago I said you locked the bathroom door. But that wasn't right, was it? Tony locked the door.’ ‘No, sir. Tony couldn't lock the door because he isn't real. He wanted me to do it, so I did. I locked it.’ ‘Does Tony always show you where lost things are?’ ‘No, sir. Sometimes he shows me things that are going to happen.’</p>	ST
<p>„Ano, pane. Jenže on mi to <i>neřekl</i>. On mi ho ukázal.“ „Už tomu rozumím. Danny, a co ti Tony ukázal včera večer? Když ses zamkl v koupelně?“ „Už si to nepamatuju,“ pospíšil si Danny s odpovědí. „Určitě ne?“ „Ne, pane.“ „Před chvílí jsem řekl, že ses zamkl v koupelně. Ale to jsem neřekl správně, že ne? To <i>Tony</i> zamkl ty dveře.“ „Ne, pane. Tony je nemohl zamknout, protože není opravdický. Chtěl, abych to udělal, tak jsem to udělal. To já jsem je zamkl.“</p>	TT

„A Tony ti vždycky ukazuje, kde jsou ztracené věci?“ „Ne, pane. Někdy mi ukazuje, co se stane.“ (p. 158)	
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Sir is one of the words that distinguished Danny from Jack. Even though he is not the only one that uses it, he is the one that says it the most, in some conversations in almost every sentence.

Graph 12 shows how frequently Danny and Jack use *sir*.

Graph 12. The use of *sir* in the ST:



The translation works with the equivalent *pan*.

Example 36 is what Jack; Danny’s father is called. There are some instances where different expression is said, however, mainly *Daddy* is used. *Daddy* is “child's word for father.”¹²

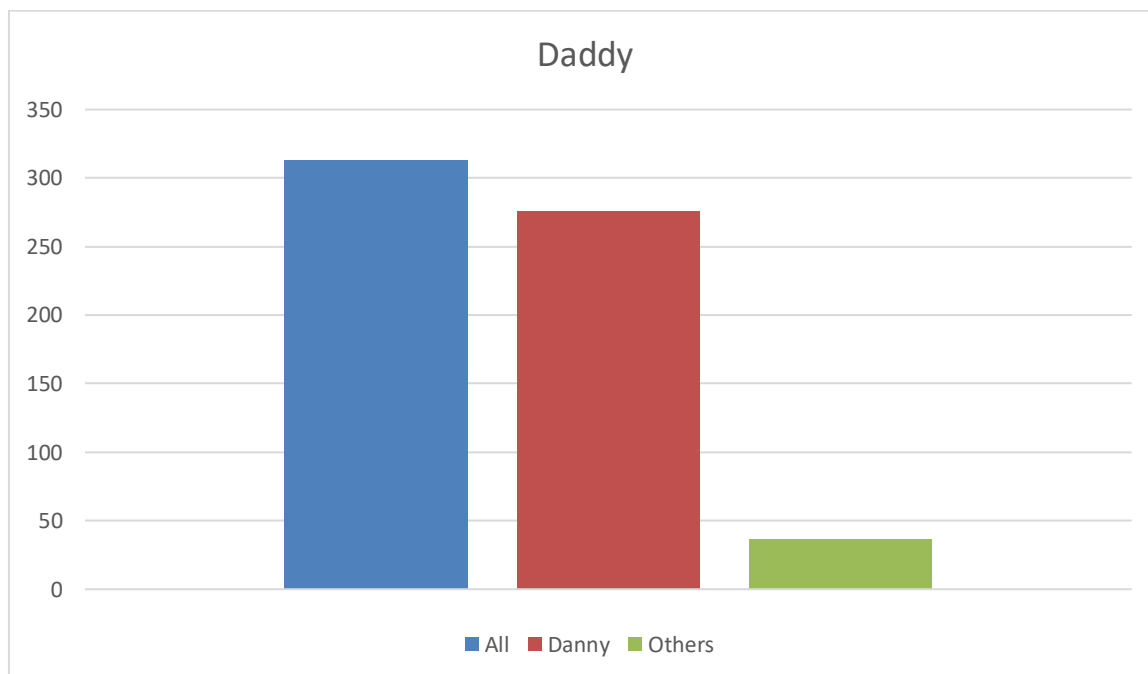
Example 36:

‘Oh Tony, is it my daddy?’ Danny screamed. ‘Is it my daddy that’s coming to get me?’ (p. 466)	ST
„Tony, kde je můj tatínek?“ vykřikl Danny. „Je to on, kdo mě přichází zabít?“ (p. 457)	TT

¹² Cambridge University Press. (n.d.) Goddamn. In Cambridge Dictionary. Retrieved September 10, 2023, from [DADDY | English meaning - Cambridge Dictionary](https://dictionary.cambridge.org/entry/daddy)

Daddy is in the book used 313 times and the majority from that is by Danny.

Graph 13. The use of *Daddy* in the ST:



The translation works with the equivalent *tatínek*, however, equivalents such as *táta* or *otec* are used too.

Another frequently used word is *mommy*, which is ‘child’s word for mother.’¹³ *Mommy* is not as frequent; however, it still characterizes Danny’s character.

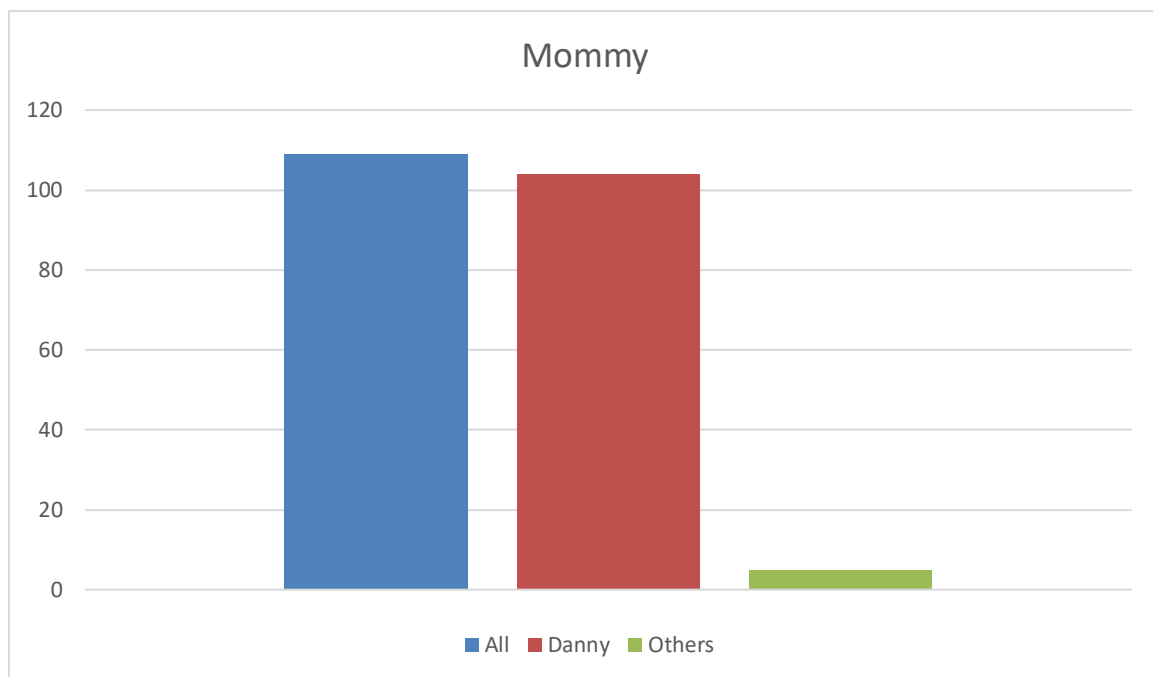
Example 37:

‘Mommy, why did Daddy lose his job?’ (p. 14)	ST
„Mami, proč táta přišel o práci?“ (p. 22)	TT

¹³ Cambridge University Press. (n.d.) Goddamn. In Cambridge Dictionary. Retrieved September 10, 2023, from [MOMMY | English meaning - Cambridge Dictionary](#)

Mommy is used only 109 times in the book.

Graph 14. The use of *Mommy* in the ST:



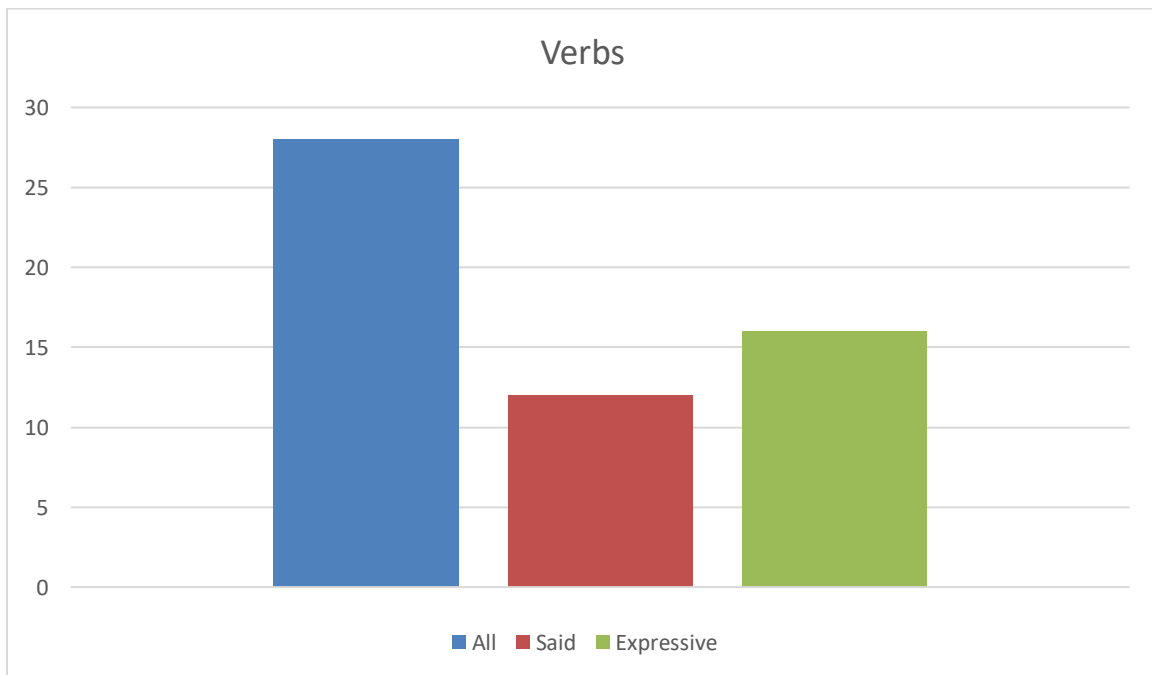
Same as *daddy*, *mommy* has more equivalents, *maminka* and *máma*.

3.3.3. Use of Verbs in Reporting Clauses

The last part of lexicology is the use of *said* and other verbs in reporting clauses. Expressive verbs can help with setting the suspense. Therefore, the analysis will focus on how frequent expressive words are, and how frequent is the verb *said*. The chapter 55 was chosen for this analysis, because it is a suspenseful chapter near the end of the book.

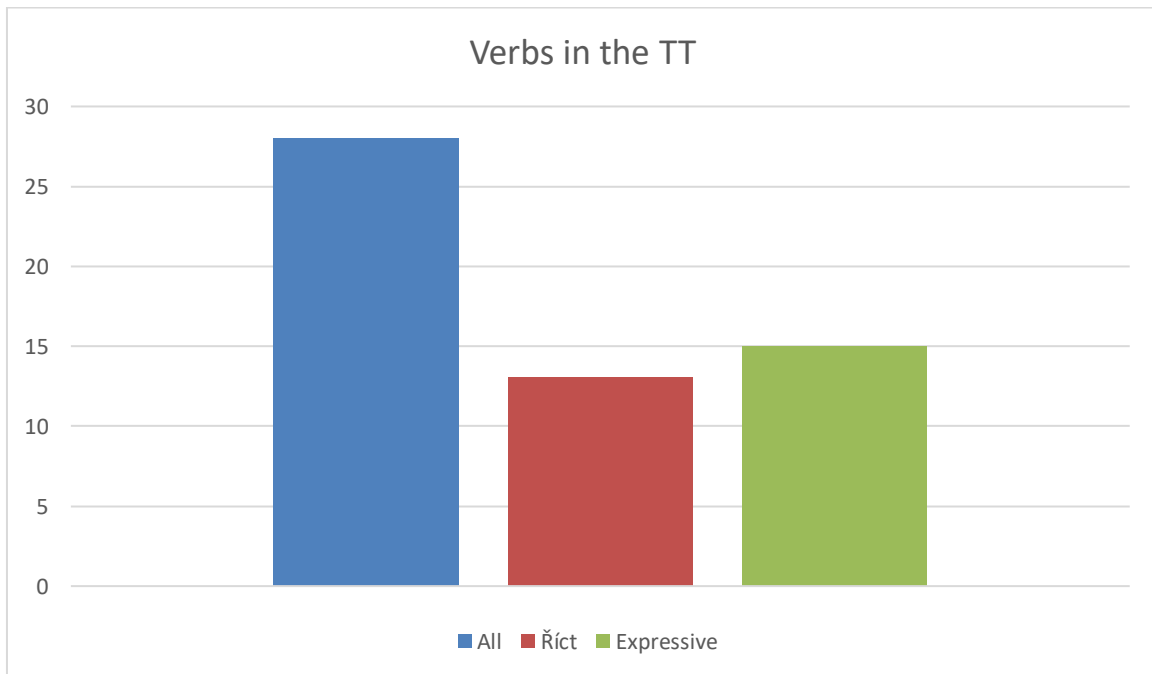
The total of 28 reporting clauses was taken from chapter 55. The verb *said* was used in 12 of them and expressive verbs in the rest.

Graph 15. Verbs in the ST:



The frequency of *said* in TT differs in one word, where *muttered* became *said*.

Graph 16. Verbs in the TT:



Expressive verbs creating the suspense in the TT have been preserved. The following figure provides expressive words and their equivalents.

Figure 1. Expressive verbs and their equivalents:

ST	TT
cried	zavolala
Roared	zařval
Breathed	zafunělo
Muttered	bručelo
Howled	zavylo
murmured	zamumlala
Muttered	řekl
told it	opakoval
whispered (2x)	zašeptal, zašeptalo
Inquired	zeptalo
Screamed	vykřikl
cried (2x)	vykřiklo, vykřikl

Summary

The aim of my bachelor thesis was to analyse the suspense in the book *The Shining* and its translation *Osvícení*. To accomplish this goal, the following research questions were set: 1. What means does Stephen King use to create suspense? 2. What means did the translator use to transfer the means used in the ST?

Stephen King's work is unique, which is why he is considered the king of the horror genre. His writing style is typical for his use of detail for identifying with the read, so called *telescope*, slow-motion writing, supernatural elements and the taboo of killing off children. The realness of the story and the connection between characters and the reader is given by Stephen King's authorial style, which contains writing about situations he knows and experienced.

The Shining is a story about little kid Danny with special power, his father Jack and mother Wendy, in an isolated hotel. The hotel itself can be seen as a character with the influence on the other characters.

In the relation to the suspense, the extensive use of details given by the inscriptions and newspaper articles was analysed in the ST and the TT. Inscriptions contained some changes in the use of italics and boldness. But overall, both inscriptions and news articles were kept graphically distinct from the rest of the text in the TT. The analysis of the brackets in the thoughts with the use of italics shows that there are shows that there are the same graphic distinctions in both the ST and the TT. The analysis of italics showed that italics are more often omitted when used in one word in the sentence.

The following part of the analysis was focused on the use of syntax, specifically the length of the sentences. For this analysis 10 sentences of the suspenseful and non-suspenseful moments were chosen. The analysis proved that the non-suspenseful moments contain longer sentences than the suspenseful moments. Further analysis of the same examples in the TT showed that the difference in the length of the sentences was conveyed to the TT, even when sentences needed to be separated for natural text. The analysis includes the number of words in each sentence, together with the number of words on average. Comparison between the ST and the TT was made and the result of that is also included.

The last part of the analysis of the ST and the TT is lexicological and focuses on the use of vocabulary of the two main characters, Jack and Danny. For Jack's analysis the use of

vulgarisms was chosen, involving the total number of appearances in the book. Then, the comparison between the frequency of Jack's use and other characters use was drawn. This analysis showed that Jack is more vulgar than other characters. The analysis of the TT added possible equivalents for each vulgarism and which characters used them. The same method was used in the analysis of Danny's vocabulary, with the difference of the analysed words. The words used for his analysis show his children's view of the world and influence of his mother. The result of this analysis shows that other characters use some of the expressions under Danny's influence.

Lastly, the verbs in reporting clauses were analysed. The verbs were taken from chapter 55 and the analysis inspect, how often the verb *said* was used and how often was expressive verb chosen to create more suspenseful moment in both the ST and the TT. The result of this analysis is more frequent use of expressive verbs in the ST and the TT with one deviation in the TT.

The aim of this thesis to show the means, which create the suspense in the ST and the means used by the translator, Ivan Němeček, to convey them in the TT to get the same effect on the reader as in the ST.

Závěr

Cílem této bakalářské práce je analyzovat napětí v díle *The Shining* a jeho překladu *Osvícení*. K docílení tohoto byly vytvořeny následující výzkumné otázky: 1. Jaké prostředky využívá Stephen King k vytvoření napětí? 2. Jaké prostředky využívá překladatel pro přenesení prostředků z VT?

Práce Stephena Kinga je jedinečná, což je jeden z důvodů, proč je považován za krále hororu. Jeho styl psaní je typický pro zobrazení detailů, díky kterým dochází ke spojení s čtenářem, využívání 'telescope' (zobrazení situací dříve, než nastanou), zpomalení textu, zobrazení nadpřirozených postav a tabu situace jako je smrt dětí. Realnost jeho děl je tvořena jeho autorským stylem, ve kterém vychází ze situací, které zná, a které zažil.

The Shining je příběh o dítěti se speciální schopností, Dannym, jeho otcem Jackem a matkou Wendy. Odehrává se v opuštěném hotelu, který se sám dá považovat za postavu, která ovlivňuje chování ostatních postav.

V návaznosti na napětí, výrazné zobrazení detailů uvedených pomocí cedulí a článků z novin, byla provedena analýza VT a CT. Cedule obsahovaly obměny ve využití kurzívy a tučnosti. V CT zůstaly cedule i články graficky oddělené od zbytku textu. Analýza použití závorek v zobrazení myšlenek společně s využitím kurzívy vedla k závěru, že grafické rozlišení zůstává ve VT i CT stejné. Analýza kurzívy v textu ukázala, že kurzíva je častěji vynechána, když je použita jen v jednom slově ve větě.

Následující část analýzy byla zaměřena na využití syntaxe, obzvláště na délku vět. Pro tuto analýzu bylo vybráno 10 vět z částí obsahující napětí a z částí bez výrazného napětí. Analýza potvrdila, že části bez napětí jsou tvořeny z delších vět. Podrobnější analýza zahrnující i CT následně prokázala, že rozdíl v délce vět je zachován i v CT. A to i v případech, kde došlo k rozdělení vět z důvodu přirozenosti textu. Tato analýza obsahuje počet slov v každé větě společně s průměrným počtem slov. Následně došlo k porovnání VT a CT.

Následující část analýzy VT a CT je zaměřena na lexikologii, konkrétně na slovní zásobu dvou hlavních postav, Jacka a Dannyho. Pro analýzu Jacka byly využity vulgarismy. Analýza uvádí počet, kolikrát bylo slovo využito v knize, a kolikrát z toho bylo využito Jackem, jak často jinou postavou z knihy. Tato analýza prokázala, že Jack je vulgárnější než ostatní postavy. Analýza CT představuje možné ekvivalenty, které byly v knize použity a kdo je vyslovil. Stejný postup

byl využit při analýze Dannyho, zde akorát došlo k analýze slov, která jsou typická pro dětskou řeč, a která představují vliv jeho matky na jeho chování. Tato analýza ukázala, že ostatní postavy používají stejná slova, což je dáno Dannyho přítomností.

V poslední části se nachází analýza sloves v uvozovacích větách. Tato slovesa byla vytažena z kapitoly 55. Analýza zkoumá, jak často bylo použito sloveso *říct*, nebo zda byla využita expresivní slovesa, aby došlo k stoupání napětí. Výsledkem této analýzy je častější využití expresivních slov ve VT i CT s jednou odchylkou v CT.

Cílem této práce je ukázat prostředky, kterými je tvořeno napětí ve VT a prostředky, které využil překladatel Ivan Němeček k jejich přenesení do CT a vytvoření stejného efektu na čtenáře.

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