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PECULIARITIES OF FANCIFUL IMAGES CREATION IN THE NOVEL BY RANSOM RIGGS “MISS PEREGRINE’S HOME FOR PECULIAR CHILDREN”

Summary. The article is devoted to the research of the system of linguistic and stylistic means of fantastic images creation in the novel by Ransom Riggs “Miss Peregrine’s Home for Peculiar Children”. Due to the use of lexical, syntactic, graphic and phonetic means of creating imagery, the author achieves his goal by creating vivid, colorful and unusual images of peculiar children described in the novel. A special role in the imagery function is played by author’s lexical novelties used to nominate images of peculiar children.

Key words: fantasy, image, artistic image, fantastic image, nomination, lexical-stylistic means.

Portrait in fiction is one of the means of specifying artistic narration, individualization of a character. The author aims at either emphasizing some of the most distinctive features of appearance or providing a detailed description of it. The hero lacks a face without the portrait; it’s just a symbol, a sign of a human image [3, p. 194].

Portrait in a literary work is a kind of artistic description that depicts the appearance of a character from those aspects that most clearly represent it in the author’s vision. Portrait is one of the most important means of characterizing a literary hero. The term “portrait” is defined as one of the three types of compositional-speech form of the description, the subject of the image in which the character acts, his or her appearance, manner of behavior, language including psycho-emotional reactions to the surrounding world [8, p. 36].

In an artistic text, the central object of the image is a person, and all situations described in the text serve as a means of its comprehensive characteristics. The author of a piece of fiction develops the view of the essence of human characters in the system of actors created by him or her, that absorb the synthesis of artistic generalization in a particular non-repeat individualization in the light of the artist’s aesthetic ideal [1, p. 84].

In the second half of the twentieth century, significant changes in the field of literature have taken place. Gradually, the popularity of science fiction decreases, because the fiction in the works of this genre starts to coincide with reality. A new kind of fantastic fiction – fantasy took the place in the created niche. It is becoming more and more popular and of interest to translational science from a theoretical and practical point of view. To translate such works, the translator must not only know the language perfectly, but also have a creative thinking, understand the author’s style, be able to convey the main idea and idea of the work to the reader. Each piece of literature has its own set of lexical units – appeals, onyms and realities, etc that help to reveal the artistic intention. Given the peculiarity of the fantasy genre, the interpreter may have difficulty reproducing’s nominations in the text. The prob-

lems of translation of artistic works were investigated by L.O. Belei [2], I.R. Gudyma [4], R.P. Zorivchak [5], O.M. Kolomeytseva [6] and I.V. Korunets [7].

The urgency of the chosen topic is defined by the need of exact transfer of fantastic images in the language of translation, since the understanding of foreign-language works of art depends on it, because a fantasy writer has greater freedom in creating a fantastic world using the means that are often not acceptable in other genres. The purpose of the research is the analysis of linguistic and stylistic means of fanciful images creating.

The key fanciful images in the novel are peculiar children living in Miss Peregrine’s orphanage. Their guardian can manage time and create time loops for safe living. Peculiar children are forced to hide because of their abilities and dissimilarity to ordinary people. Negative characters, wights and hollowgasts, also hunt for peculiars and ymbrynes, to be able to control time and gain immortality. The characteristics of the main characters are quite fully revealed in the novel. The author pays attention to both appearance and character, showing the relationship between the heroes. Description of the accents or peculiarities of speech, helps to understand the place of birth or the previous life of the peculiars.

Key fantastic images belong to two generations of mankind: coerfolc – ordinary people or “people-foundation” and syndrigast, that is, peculiar ones that have certain super-skills. Special features can be manifested through generations or through ten of them. Peculiar parents do not always give birth to peculiar children and vice versa. Usually peculiar descendants of ordinary people experience the most terrible mourning and wandering. At ancient times, they believed that they were werewolves who had to be killed or burnt at the stake. Because of this, such children are forced to live in physical and temporal isolation.

The novel equally reveals both positive and negative characters. The portraits of positive characters are constantly completed throughout their work, while the description of the negative ones are actually concentrated in one part. The author pays special attention to the external description, but the literary portraits also include the description of the behavior, tastes, habits, abilities of the characters.

In order to portray fanciful images in the novel, the author uses the whole range of linguistic and stylistic tools designed to recreate the smallest and finest features of a particular character. Most often in the novel, the author uses epithets to express the essence of a hero and give emotional features to the characters. Among the usual ones, one can distinguish those that clearly emphasize the appearance and features of characters or tension in their work: *In her picture she stood barefoot, challenging the camera with an icy stare*

[9, p. 213]. R. Riggs shows that the girl is strong not only physically but also spiritually as well. The epithet reminds of the suffering and trials that led the child to pass through his life.

The following example proves that Fiona's connection with nature is evident and her gift is emphasized – to grow any plants: *As the game resumed, the wild-haired girl dropped the centaur's tail, and it went still once more* [9, p. 216].

In the next example the author tries to convey the appearance of a cute little girl and make this image very nice and innocent: *Claire, a doll-like girl with immaculate golden curls, sat next to Miss Peregrine but ate not a morsel* [9, p. 193].

Oxymoron is also one of the commonly used means of creating portrait characteristics. For example, the author emphasizes the discrepancy between the appearance and age of Emma: *We stood like that in the darkness for awhile, me and this teenage old woman* [9, p. 200].

One of the key means of the characters image creating is metaphors. Because they are related to the feelings of the protagonists, it is not surprising that some have the word "heart" in their composition:

My heart sank [9, p. 23].

I wake up in a puddle of sweat, my heart doing hurdles and my stomach tied in knots [9, p. 46].

My heart picked up speed [9, p. 260].

Another metaphor illustrates the image of Nazis, from the childhood memories of Abraham Portman: *They were monsters with human faces, in crisp uniforms, marching in lockstep, so banal you don't recognize them for what they are until it's too late* [9, p. 15].

In addition, R. Riggs uses the word "bird", referring to *Miss Peregrine*:

Bird made her dress like a lady for the picture [9, p. 199].

The author uses a number of similes in the novel. The similes reinforce the anxiety that Jacob feels after he realizes that the children who are watching him have been seen in the photos from the suitcase. The tension arises because the boy previously thought that nobody lives in this house, and so the appearance of people frightened him: *"She held it before her like a waiter carrying a tray, lighting the path and casting our twin shadows across the trees"* [9, p. 116].

Jacob compares Emma, who has a fire in his arms with the waitress, to emphasize how easily she does this seemingly impossible action. He also highlights the calm, self-assured nature of Emma, which attracts the boy: *"Miss Avocet looked helplessly at her hands, trembling in her lap like a broken-winged bird"* [9, p. 169].

The simile shows that as far as ymbrynecan turn into a bird, she has inherited bird features, even when she is in human shape: *"When were ached the cairn, Olive patted the stones like a beloved old pet"* [9, p. 228].

This moment means the end of the so called child's time in the loop and on the island. The contour was a defense for them, and the mound was the entrance to this place. Of course, it's difficult for children to say goodbye to such an important part of their lives, and the comparison emphasizes the sadness they feel when leaving.

The author almost always places an element of a certain absurdity and opposition to common sense into the basis of hyperbole. This figure attracts attention and acts as unexpectedness: *"But my jaw had come unhinged, and all I could do was stare"* [9, p. 117].

In fact, Jacob was simply very surprised to see children from their grandfather's photos, for many years he refused to believe in their authenticity, and considered grandfather's tales as fairy tales:

"But my heart was beating a hundred miles an hour, and some deep animal instinct commanded me to be silent" [9, p. 116]. Hyperbola transfers the fear of the protagonist to the reader, at the moment of being in a seemingly empty old house, when he heard some steps and voices.

Irony is used when a friend of Jacob hints at him for a visit to a psychiatrist, because he also considers him to be impudent: *"You mean head-shrinker," I replied, "and thanks a lot. It's great to have such supportive friends"* [9, p. 45].

The novel is rich in various lexical means, which helped the author to create a unique fantastic world, to clearly characterize the heroes and render the mood. However, the use of syntactic means of creating imagery plays not less important role. Thus, the author uses upward gradations to reinforce the semantic or emotionally expressive meaning of the utterance. R. Riggs starts the description of Abraham Portman from the story about his military past, then adds jargon to enhance the impression, and finally compares it with Rambo – an invincible warrior. The reader presents him as a steadfast hunter for emptiness and creatures:

He was military-trained, dummy. A stone-cold badass. He had a walk-in closet full of sawed-off shotguns. The man was Rambo compared to you [9, p. 322].

Inversion – violation of syntactic structures – is used for the emotional and semantic expression of the characters' speech in the novel: *Rarely had I worked so hard at anything, and yet no matter how incompetent I pretended to be, Shelley stubbornly kept me on the payroll* [9, p. 22].

To attract the attention of the reader to the name of Millard, the author used the inversion as well: *Millard, his name was* [9, p. 10].

Often, the content and emotional flavour of words and phrases is amplified by repetitions – mostly anaphoric ones: *Every action, every conversation, every sound made by each of the one hundred fifty-nine human and three hundred thirty-two animal residents of Cairnholm, minute by minute, sunup to sundown* [9, p. 231].

Thus the author shows how much Millard knows in detail what is happening on the island. It characterizes him as a patient human perfectionist.

I wanted to tell him. I wanted to explain everything, and for him to tell me he understood and offer some tidbit of parental advice. I wanted, in that moment, for everything to go back to the way it had been before we came here [9, p. 210].

Jacob describes his feelings to his father: he expected his support and advice. Like all the peculiar children, he does not find understanding among his relatives.

I went to take a shower and thought about Emma, then I brushed my teeth and thought about Emma and washed my face and thought about Emma [9, p. 135].

With the help of epiphoric repetitions, the author describes the feeling of the protagonist to a new acquaintance: *I was still looking when I heard my father go to bed in the next room, and still looking when the gennies kicked of and my lamp went out, and when there was no light anywhere but her face on my little screen, I lay there in the dark, still looking* [9, p. 136]. The first love begins in the heart of the protagonist, and he cannot but think about it every moment. Jacob constantly looks over the girl's photo and wants to meet her as soon as possible.

The use of chiasm acts as a means of creating tension and a sense of ambiguity in the image of a certain hero, for example:

Dylan whispered something to Worm, and Worm whispered something to Dylan [9, p. 86].

Instead he watched me, and I watched him back [9, p. 175].

Preserving the intrigue in the behavior of characters is created by means of retardation: *Scattered toys, evidence of children long gone, lay skinned in dust* [9, p. 89].

Phonetic and graphic imagery tools also play an important role in creating fanciful images. So, capital letters are used to draw the attention of the reader and to emphasize the importance of object names: *Wait till every one's a sleep and then slide down the chimney like Santa Claus and **BLAM!*** [9, p. 129].

As well, this font change may indicate the rhythm of a song or rap read:

*At first I thought he was choking on his tongue, except there was a rhythm to his sputtering coughs, – puhh, puh-**ЧАХ**, puhpuhhh, puh-**ЧАХ** – over which Worm began to rap* [9, p. 83].

The author stressed that it was the lack of the key that worried Abraham Portman so much. Later, the reader will find out that it was the cause of his death: *If I could just find that goddamned **KEY!*** [9, p. 24].

In the following example, R. Ruggs highlighted the inscription on the Bronwin speech: *Emblazoned across the back was **THE AMAZING STRONG-GIRL OF SWANSEA!*** [9, p. 213].

Onomatopoeia is used to achieve an acoustic effect when depicting certain phenomena. It can be direct, for example, ringing sounds in the phone or animals:

European ring – waaap-waaap ... waaap-waaap – and a man whom I could only assume was profoundly intoxicated answered the phone [9, p. 67].

That one said oink-oink and then went to sleep in its own filth! [9, p. 124].

Worm gagged and began to cry, which was seen as a tacit admission of guilt [9, p. 139].

The others shushed her and then, one after another, they hugged her and floated down to join me [9, p. 32].

To sum up, the author's need for unusual linguistic-stylistic means is satisfied by lexical units, which realize the individual need to emphasize the author's subjective relation to the objects, phenomena, creatures created by his or her vivid imagination. The main reasons for creating new words in the genre of fantasy is the authors' desire for the most accurate and concise expression of their thoughts and the desire to impress the reader by means of emotional influence.

Thus, graphic and phonetic means of imagery creation are widely used in the novel and serve as a powerful method of implementing a pragmatic influence on the reader. Phonetic means create sound images in the mind of a person and are used to make the text and the characters vivid. The main linguistic-stylistic means of creating fanciful images are lexical, syntactic, graphic and phonetic. They help not only describe the appearance, but also feelings,

experiences of heroes, render the atmosphere of the novel, enhance the reader's emotions, draw attention to certain words or phrases that serve as the key elements in the characters images creating.

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Головня А. В. Особливості створення фантастичних образів у романі Ренсома Ріггза «Дім дивних дітей»

Анотація. Статтю присвячено дослідженню системи лінгвостилістичних засобів створення фантастичних образів у романі Ренсома Ріггза «Дім дивних дітей». Завдяки використанню лексичних, синтаксичних, графічних і фонетичних засобів створення образності автор досягає своєї мети, створивши яскраві, колоритні та незвичайні образи дивних дітей, описаних у романі. Особливу роль в образотвірчій функції відіграють авторські лексичні новостворення, використані з метою номінації образів дивних дітей.

Ключові слова: фентезі, образ, художній образ, фантастичний образ, номінація, лексико-стилістичні засоби.

Головня А. В. Особенности создания фантастических образов в романе Ренсома Риггза «Дом странных детей»

Аннотация. Статья посвящена исследованию системы лингвостиллистических средств создания фантастических образов в романе Ренсома Риггза «Дом странных детей». Благодаря использованию лексических, синтаксических, графических и фонетических средств создания образности автор достигает своей цели, создав яркие, колоритные и необычные образы странных детей, описанных в романе. Особую роль в изобразительной функции играют авторские лексические новообразования, использованные с целью номинации образов странных детей.

Ключевые слова: фэнтези, образ, художественный образ, фантастических образ, номинация, лексико-стилистические средства.