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### ONOMATOPOEIA, SIMILE, METAPHOR, EPITHETS AS THE FEATURES OF LEIGH BARDUGO'S FANTASY WORLDS' CREATION

**Abstract.** The article is devoted to the analysis of certain stylistic means, which were used by the popular novelist Leigh Bardugo. As the material for the research styde the author has chosen the fantasy novel "Shadow and Bone" which immerses the reader into the Grishaverse – fivtional world which was thoroughly created by L.Bardugo. The purpose of the scientific study is relevant because it suggests to analyze and interpret the discourse of the fantasy worlds of Leigh Bardugo which will help to interpret them correctly in Ukrainian. The author underlines that the study of the artistic text and the language of individual authors cannot do without referring to the concept of individual style. Each work of art focuses on one of the "possible worlds" of the author, his picture of the world in sounds, colors, emotions, and assessments. It is mentioned that special attention must be given to the author's style, which is manifested in everything: in the selection of life material, in the formulation of problems, in the choice of the subject of the works, in the favorite methods of composition, in the character of the emotional tonality of the work, in the means and methods of creating images, in ideas, in genre preferences, in the choice of creative material, in the selection and organization of language units, etc. The author make stress on the fact that the creation of the fantasy worlds is impossible without the system of semantic and aesthetic complexes, without a system of emotional and evaluative complexes, which should be represented at the linguistic level. The result of the studies of the implementation of the category of emotionality in the text proved the implementation of various stylistic means, such as: onomatopoeia, simile, metaphor, epithets, etc. The novel is written and must be interpreted in a bright and fascinating language, in which there are many author's neologisms. There are many multi-events, all kinds of transformations, "circle composition", symbolic elements which are expressed through various stylistic means. In the Bardugo's text, there is a mixture of two narrative styles: fantastic (violation of the laws of



nature is allowed) and realistic, with a predominance of one or the other. On a realistic background, fantastic interspersions are possible, and, on the contrary, realistic layers are observed in fantastic things (even the main character - Alina is both the hero of a and the teller). As the conclusion the author suggest to analyze the Bardugo's individual style, as the mix of fantasy, fairy tales' motives, detective's features and elements of folklore which are intricately intertwined in the novel "Shadow and Bone" due to the extensive implementation of stylistic means and creation of the highly emotional twisted plot.

**Keywords:** stylistic means, the author's style, onomatopoeia, simile, metaphor, epithets, fantasy world.

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## **ОНОМАТОПЕЯ, ПОРІВНЯННЯ, МЕТАФОРА, ЕПІТЕТИ ЯК ОСОБЛИВОСТІ СТВОРЕННЯ ФЕНТЕЗІЙНИХ СВІТІВ ЛІ БАРДУГО**

**Анотація.** Стаття присвячена аналізу окремих стилістичних засобів, які використовував популярний прозаїк Лей Бардуго. Матеріалом для дослідницького напрямку авторка обрала фантастичний роман «Тінь і кістка», який занурює читача у Всесвіт Гриша – п'ятірковий світ, який ґрунтовно створив Л.Бардуго. Мета наукового дослідження є актуальною, оскільки пропонує проаналізувати та інтерпретувати дискурс фентезійних світів Лі Бардуго, що допоможе правильно їх інтерпретувати українською мовою. Автор підкреслює, що вивчення художнього тексту та мови окремих авторів не може обійтися без звернення до поняття індивідуального стилю. Кожен художній твір фокусує увагу на одному з «можливих світів» автора, його картині світу в звуках, кольорах, емоціях, оцінках. Зазначається, що особливої уваги заслуговує авторський стиль, який виявляється в усьому: у доборі життєвого матеріалу, у постановці проблем, у виборі тематики творів, в улюблених прийомах композиції, у характері емоційної тональності твору, у засобах і прийомах створення образів, в ідеї, у жанрових уподобаннях, у виборі творчого матеріалу, у відборі й організації мовних одиниць тощо. Автор наголошує на те, що створення фантастичних світів неможливе без системи семантико-естетичних комплексів, без системи емоційно-оцінних комплексів, які повинні бути представлені на мовному рівні. Результати досліджень реалізації категорії емоційності в тексті засвідчили реалізацію різноманітних стилістичних засобів, таких як





звуконаслідування, порівняння, метафора, епітети тощо. Роман написаний і має бути інтерпретований яскраво та захоплююче. мова, в якій багато авторських неологізмів. Багато подійності, всіляких трансформацій, «композиції кола», символічних елементів, які виражаються різноманітними стилістичними засобами. У тексті Бардуго спостерігається змішання двох стилів оповіді: фантастичного (допускається порушення законів природи) і реалістичного з перевагою того чи іншого. На реалістичному тлі можливі фантастичні вкраплення, і, навпаки, у фантастичних речах спостерігаються реалістичні нашарування (навіть головна героїня – Аліна є і героїнею, і оповідачкою). Як висновок автор пропонує аналізувати індивідуальний стиль Бардуго, як поєднання фантастики, казкових мотивів, рис детективу та елементів фольклору, які вигадливо переплітаються в романі «Тінь і кістка» завдяки широкій реалізації стилістичних засобів та створення надзвичайно емоційного закрученого сюжету.

**Ключові слова:** стилістичні засоби, авторський стиль, звуконаслідування, порівняння, метафора, епітети, фантастичний світ.

**The Problem's Statement.** The most popular writers are characterized by the intense translation of their novels and literary works around the world. One of such authors is Leigh Bardugo who is really impressive personality who graduated Yale university (nowadays she is the associated fellow of this educational establishment). she worked in the marketing, visage, created special effects for action movies etc. nowadays she is the author of best sellers and we can find her works in various honored editions and anthologies. Her readers collect books, make cosplays on the main characters and write their secrets into the special diaries The Severed Moon. Her novels are translated in 38 languages of the word and were published more than in 60 countries, but some of them are not translated in Ukrainian yet

The literature heritage of Leigh Bardugo comprises books about the Grishaverse, the universe which was created by the author. The fantastic events are described in several cycles: "The Shadow and Bone", "The Six Crows", "The King Of Scars" and many others, including "The Ninth House". She has also written the collection of tales "The Language of Thorns" which deals with the Grishaverse but it is still was not translated. "The Lives of Saints" also is still waiting for its translation in Ukrainian.

"The Demon in the Wood" is the graphic novel which was not translated also.

**The purpose of the scientific study** is relevant because it suggests to analyze and interpret the discourse of the fantasy worlds of Leigh Bardugo which will help to interpret them correctly in Ukrainian. The study of the artistic text





and the language of individual authors cannot do without referring to the concept of individual style. Each work of art focuses on one of the "possible worlds" of the author, his picture of the world in sounds, colors, emotions, and assessments. Interest in the personality of the word artist determines special attention to his style, which is manifested in everything: in the selection of life material, in the formulation of problems, in the choice of the subject of the works, in the favorite methods of composition, in the character of the emotional tonality of the work, in the means and methods of creating images, in ideas, in genre preferences, in the choice of creative material, in the selection and organization of language units, etc. (Bolotnova).

**Analysis of recent scientific research works** proves that the author's style is the amazing field for the linguists (Jaedyn Young, Petrana Radulovic, Jessika Ritz etc) proved the lack of enough amount of the studies of the author's style of the worlds' creation, considering mythopoetic, stylistic means, used within the author's style and inspiration which she gained, according to her interview during her vacation in mountains. Feeling the instant fear sitting in the darkness she decided to describe the power of the evil forces which could be hidden in the human souls. Also, she told about the emotions which led her during the creation of Grishaverse – universe which surprises us with the highly detailed picturesque and real worlds where human and monsters fight for their right to exist within various marvelous chronotopes of the fantasy worlds.

In L. Bardugo's works, there is an interweaving of events in time, a juxtaposition of the real past which is obtained with the help of various stylistic means, such as onomatopoeia, simile, metaphor, epithets. Perhaps these means are responsible for the extremely bright manifestations of the characters' unconsciousness, which is seized by a creative impulse and turns into conscious actualization. Denying of the progressive movement, the retrospection involves temporal sections of the work ("Shadow and Bones"), forces us to analyze the events of the novel considering the past, present and future. The Leigh Bardugo's artistic chronotope deals with the stylistic devices that cover different aspects of world creation. The space here is a reflection of the real and unreal space connected with time; it is the internal unity of the parts of the characters' lives and their previous lives in the past (Darkling, Alina).

The beginning of the "Shadow and Bones" immerses us into the fantasy world starting with the map of the Grishaverse with the depiction of coats of arms, geographical fictional territories (The True Sea, Permafrost, Ravka, Os Alta, Poliznaya, Chernast, Dierholm, Fierda, The Unsea). The names we read makes us to imagine these locuses, to make predictions due to the onomatopoeia which is a combination of certain sounds which are able to convey imitate natural sounds: water splashes, burst of the thunder, roar of the wild animals or monsters,





hissing of the snakes, whisper of autumn leaves etc. The choice of the word is the author's responsibility and her desire to create the needed atmosphere. It means that this stylistic mean is not only the effort to convey the natural sounds but a subjective, conscious choice.

The first page of "Shadow and Bones" starts with onomatopoeia which is used for making stress and emphasis on the situation when the participants have to keep silence:

*"Shhhhh!"* the girl **hissed**. But hidden by the deep shadows of the cupboard, she smiled. [8,4]

The depiction of "malenchki" (little ghosts which were created by the author) which haunt the Duke's house, also has some sense of the onomatopoeia: "they were like **giggling** phantoms, darting and out of rooms, hiding in cupboards....., sneaking into the kitchen to steal the last of the summer peaches" [4,8]. It makes us feel some mixed emotions from the early beginning, because hearing about the haunted apartment we should be aware of it but in case of Leigh Bardugo we can run into harmless, giggling, smiling creatures who could be your friends or companions in eating tasty fruits.

Another example we can find analysing the first conversation of the main character with the magicians (Grishas)

*"You're witches!"* **blurted and mumbled** Mal.

*"Witches?"* she **sarled**. [4,11]

Describing the rhythmic and repeated, soft and gentle sound of Mal's knocking the Alina's door, Bardugo implements such onomatopoeia:

*"I was still wide awake when I heard it. Tap tap. Pause. Tap.*

*Then again: Tap tap. Pause. Tap.*

*"What's going on?"* **mumbled** Alexei drowsily from the cot nearest mine [4,23].

Further, L.Bardugo uses the technique of misspelling. This helps to describe the social background, education, mood and intention of the character (you was, yer, yep, gotta). The translators in these cases tried to convey the features of the character's language through a colloquial style or colloquialisms through the introducing words that are in the sphere of use of illiterate people.

Also we would like to underline as one of the features of Bardugo's individual style, such things as foreign language interspersed (Permafrost, Ravka, Os Alta, Poliznaya, Chernast, Dierholm, Fierda, The Unsea, Kerch, Shadow Fold); lexical means: puns, occasionalism, anagrams, the use of monosyllables, author's created words, poems, riddles, songs (kefta, Corporalnik, Grisha, Oprichnik, Fentomen)

The chronotope of a literary work has genre specificity, in particular, the chronotope of fantasy texts differs from the representation of the time-space of



everyday life and the chronotope of other genres. In fantasy texts, the categories of time and space have a significantly different character than in realistic prose, since the canons of the genre provide the writer with the possibility of any experiments in the space-time continuum. In particular, the fantasy chronotope in "Shadow and Bone" allows distortion, instantaneous movement of the character in space and time, stretching and compression of space, acceleration and deceleration of time, appearance and instantaneous movement of the material objects, disappearance, as well as objects with properties impossible in reality.

In modern studies, the category of time (along with space) is presented as the first element, as the main cognitive structure that participates in the construction of various models. Thus, it can be argued that L. Bardugo observes violations of the temporal sequence in the presentation of events, the shift of the reference point due to the change of synchronous and retrospective types of presentation, the alternation of time modes - these are typical ways of manifesting the author's picture of the world, actualizing his personal meanings in relation to the chronotope of the prose work. The main units used to build a chronotope are: just, never, now, before, and they are used purposefully and have a constant emotional impact on the reader. Maybe this takes place due to the Bardugo's love to novels written by Diana Vinn Jones, Moris Sendaka, George Martin, Nill Geiman etc.

The structure of the Grishaverse is rather complex but depicted in details. Actually there are five countries in this fantasy world. There are some of them: Kerch, which is the island country, not very big but rather powerful trade state; Ravka, which is the monarchy who has to deal with the sad consequences after the war and the Fold. The fold is very dangerous place with "strange, shifting darkness" [4, 24]. The author depicts the unusual substance in the Fold.

Using the bright image of it, created with the help of short sentences, full of the character's (Alina) emotions:

"... At first, it was like drifting into a thick cloud of smoke, but there was no heat, no smell of fire. Sounds seemed to dampen and the world became still" [4, 24]. This description involves the majority of our physical senses and creates the atmosphere of the real Grishaverse which pull us into itself with the help of correctly chosen stylistic means such as Hyperbole: "I was scared to death". There are many metaphors: "Darkness fell around us, black, weightless, and absolute" [4, 28].

The huge Shadow Canyon (Fold) divides Ravka into two parts: eastern and western. In the impenetrable darkness of the canyon, monsters are waiting for people, but in order to get from east to west, the inhabitants of Ravka are forced to either cross a dangerous Fold or look for a detour through enemy territory. There are few people willing to take on such a deadly adventure. The only hope





to destroy the Canyon and reunite the country is the appearance of a Suncaster capable of summoning light and destroying darkness, but many Ravakians have long since believed that this is nothing more than a myth Ravka's military power consists of two armies: the First Army, made up of ordinary people, and the Second Army, made up of sinners and led by the Dark Lord Darkling. The Grishes in Ravka are sought all over the country, and their supernatural abilities are discovered as children and sent to study at a special academy. That these people then join the Second Army is their honor and duty.

Very often we deal with the simile and metaphores: "It was still there, **cringing like an animal inside me**, but it had been pushed aside by something calm and sure and powerful, something vaguely familiar [44].

The author describes the protagonist's hands which were full of "something black that pooled and curled through the air **like ink in water**" [44]. These lines tell us about Alina's feelings when Darkling was trying to understand the essence of her power with the help of his spiritual strength.

Another sample of metaphore:

"One of the boys, Alexei, was taken. It was terrible, terrible."

His hands **fluttered like two startled birds** [4,39].

The author gives us the hope that the struggle between good and evil in, as well as in a folk fairy tale, necessarily ends with the triumph of good: "I tried for a reassuring smile. "We'll get rid of it," I promised. "As soon as we can" [268] These two basic concepts of human civilization are paired concepts, they can inter-transform into each other, but it constant that the linguistic expression of these emotional concepts is necessarily represented by the actions of the main heroes of the novel. It was done by lexical means that have negative and positive connotations, neutral means that accept the proposed connotations in the novel, as well as lexical repetitions, epithets, similes, metaphors, emotional exclamations, etc.)

The written novel suggests us phonographic stylistic means (alliteration, euphony, phonetic writing, graphons, capitalized words, italics etc.):

"MY LIGHT KEPT US warm through the night" [4, 226], my head. "*He wouldn't do that. He would never do that.*" I remembered the night he'd spoken to me by the fire in the broken-down barn, the shame and sorrow in his voice. *I've spent my life searching for a way to make things right. You're the first glimmer of hope I've had in a long time.* "He said he wants to make Ravka whole again. He said that—" "Stop telling me what he said!" [4, 183]. Such means helps us to feel the atmosphere of the conversation between two characters, to understand the collision of their interests.

Also we have to underline that the author implements syntactic stylistic means (inversion, litota, catch-up, syntactic compression, polysyndeton,



aposiopesis, autology, repetition etc.), which help to create a bright image of the emotional context:

"No he doesn't," Mal said fiercely. "No. Not me. Not ever."

"Oh really? Don't you have someplace to be, Mal? Don't you have orders to follow?" [4, 178]

Bardugo's author's style is revealed in her literature heritage, comprising mythology of the magical folk tales, ancient legends from different corners of the world and the philosophical idea of the human life value. In "Shadow and Bones" we deal with the familiar plot when the hero (Alina) doesn't know about her super powerful and her fate, her destiny and value for her own country.

The creation of the fantasy worlds is impossible without the system of semantic and aesthetic complexes, without a system of emotional and evaluative complexes, which should be represented at the linguistic level. Thus we have to make a stress on the category of emotionality. The result of the studies of the implementation of the category of emotionality in the text which also was represented with the help of various stylistic means:

"I was shocked to see Sergei sitting next to Marie, his arm looped through hers.

*Maybe there's something in the air,  
I thought in amazement*" [4, 152].

Thus, we find a peculiar combination of the real and the unreal, the ordinary and the unusual, the life-like, quite probable and completely improbable, unbelievable

"I dug deeper and the circle of light swelled past the island, bathing the whole lake and the school on the opposite shore in gleaming sunlight" [4, 149]. In this scene, when the author describes Alina mastering her power, we can find some stylistic means including metaphor, epithets etc. It is precisely as a result of the collision of the two worlds, two types of plot situations (possible and impossible) that what makes a story obtain the features of the fairy tales.

In general, the novel is written and must be interpreted in a bright and fascinating language, in which there are many author's neologisms. Multi-events, all kinds of transformations, "circle composition", symbolic elements. In the artistic text, there is a mixture of two narrative styles: fantastic (violation of the laws of nature is allowed) and realistic, with a predominance of one or the other. On a realistic background, fantastic interspersions are possible, and, on the contrary, realistic layers are observed in fantastic things (even the main character - Alina is both the hero of a and the teller).

As the conclusion we'd like to mention that due to the individual style, Bardugo's works contain a detalized fairy-tale worlds which comprise fantasy, fairy tales' motives, detective's features and elements of folklore are intricately intertwined in the creative works of the author.





Our further research works will be devoted to the peculiarities of graphon's implementation because L. Bardugo's includes capitulation, ellipsis, dashes, capital letters and italics. In this case, graphics performs not only the function of reproducing living speech, the semantic selection of a word, the transfer of intonation, but also a kind of tool for influencing the emotional perception and the sphere of feelings of the reader-recipient, as it helps him/her to feel a certain range of emotions of the character.

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