

LATVIJAS UNIVERSITĀTE

BAKALaura DARBS

RĪGA 2017

UNIVERSITY OF LATVIA
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH STUDIES

**LEXICAL MEANS CREATING SUSPENSE IN
STEPHEN KING'S "IT"**

**LEKSISKIE IZTEIKSMES LĪDZEKĻI, KAS VEIDO
SPRIEDZI STĪVENA KINGA DARBĀ "TAS"**

BACHELOR THESIS

Juta Brasliņa

Matriculation card No. jb08182

Adviser: lect. Lauma Terēze Lapa

RĪGA 2017

Abstract

Suspense can be found in every literary work. Authors use suspense to create and maintain reader interest in their work. Although suspense is widely criticized as being a low literary technique there are genres which cannot function without it, like mystery and horror. In these genres suspense works as a fuel for readers because the narrative keeps them guessing about what will happen next and what will be the resolution. Suspense can be viewed from the macro level and micro level of narrative. This work will explore the creating of suspense on the micro level of the narrative-language. The goal of this Bachelor thesis is to analyse the use of lexical means in creating suspense in Stephen King's novel "It". The analysis of lexical means in creating suspense will address two particular aspects of narrative such as setting and character.

Key words: suspense, lexical means, horror, Stephen King, narrative, setting, character.

Anotācija

Spriedze ir atrodama katrā literārā darbā. Rakstnieki izmanto spriedzi, lai izveidotu un uzturētu lasītāju interesi par viņa darbu. Lai gan spriedze tiek uzskatīta par necilu literāro tehniku, ir žanri, kuros spriedze ir to neatņemama sastāvdaļa, kā mistērija un šausmu literatūra. Šajos žanros spriedze darbojas kā dzinējs lasītāju interesei, jo stāstījums liek viņiem minēt kas notiks tālāk un kāds būs stāstījuma atrisinājums. Spriedze var apskatīt no stāstījuma makro līmeņa un mikro līmeņa. Šis darbs aplūkos spriedzes veidošanu no mikro līmeņa- valodas. Šī bakalaura darba mērķis ir analizēt leksiskos izteiksmes līdzekļus, kas veido spriedzi Stīvena Kinga darbā „Tas“.

Leksisko izteiksmes līdzekļu analīze ir koncentrēta uz spriedzes veidošanu caur stāstījuma vidi un tēlu.

Atslēgas vārdi: spriedze, leksiskie izteiksmes līdzekļi, šausmu literatūra, Stīvens Kings, stāstījums, vide, tēls.

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INTRODUCTION

When we read stories, novels from horror genre we already know what to expect from this work- we will be frightened but that will not stop us from reading further. Horror genre, according to Thomas Fahy (2010), is driven by the anticipation of terror, a mixture of fear and exhilaration and confrontation of the unpredictable and dangerous (2010:1). He compares reading horror stories to rollercoaster rides. Which at first are scary but when the ride has ended you have a sense of relief and feeling that you have survived and that it was not that bad. In a way people who read horror stories are seen as thrill seekers, adrenaline junkies. Overall horror stories let people explore danger in a safe environment and also explore their pressure points.

According to Yumiko Iwata, analysis of suspense is usually carried out in the field of psychology (2008:1), mentioning that it is probably due to the neglect of suspense as an important literary technique (2008:19). It can also be said that literary theorists are more interested in the structure of the narrative than the effect it evokes in the reader. But suspense is a crucial element of horror, without it the text would be plain and it would not achieve its main goal- to evoke fear in the reader. In horror genre fear is achieved through setting and characters. Thus this paper is dedicated in exploring how suspense is created through these narrative elements. These elements have been chosen because of their importance in the horror genre. Setting from the beginning has been the main focus of the text, but as the genre developed the antagonist or the monster has also become an important element. Both elements are absolutely necessary in horror genre since through the description of these elements the author evokes fear in the reader.

The goal of this bachelor paper is to analyse lexical means in creating suspense in horror fiction. To achieve this goal the following **enabling objectives** were set:

- To study the theory on the development of horror genre;
- To study the key factors of horror genre;
- To study the theory of narratology;
- To locate aspects of narrative which create suspense in Stephen King's novel "It";
- To analyse lexical means and how they create suspense in the novel;
- To draw conclusions.

The research question of the bachelor thesis is: What lexical means does Stephen King use to create suspense?

The research methods are the study of theory on horror genre, narratology and suspense. Empirical research method (e.g. text analysis) and analysis of lexical means is applied to analyse Stephen King's novel "It". Theory of horror was based on Noel Carroll's, Thomas Fahy's, H.P. Lovecraft's and Becky Spiegel Spratford's works. Narratology theory was studied by works of Gerard Genette, Seymour Chatman and Monika Fludernik. Suspense theory was based on William Cane's and Thomas Fahy's theory.

- The first chapter is an overview of horror. It includes an overview of horror genre from 18th till 21st century. It also looks at aspects of horror, like what are the key features of a horror story and what emotions horror evokes upon readers. Also a little description of the author is included.
- The second chapter explores Gerard Genette's and Seymour Chatman's narrative theories.
- The third chapter explores the definition of suspense and also ways how Stephen King creates suspense in his works. This chapter also includes two aspects of narrative which will be explored in the analysis part of this work. Also it contains an overview of the stylistic devices which are used in Stephen King's work "It" to create suspense.
- The fourth chapter provides a summary of Stephen King's novel "It" and it also contains the application of Seymour Chatman's narrative theory. This chapter also includes analysis of the first aspect- setting. Analysis is based on four prominent settings in the narrative- Derry, house on Neibolt street, sewer and macroverse. Various extracts are chosen to analyse lexical means which create suspense.
- The fifth chapter provides analysis of the second chosen aspect- character. The character chosen for this analysis is the antagonist of the story- Pennywise the clown or *It*. Various extracts and forms of Pennywise the clown are chosen to analyse how suspense is created through lexical means.
- Appendix 1 and Appendix 2 consists of an overview of stylistic devices which are used to describe setting and character- Pennywise the clown.

This work begins with Chapter 1 which, as stated above, is an overview of horror, its development, key features and an overview of the author Stephen King.

1. HORROR OVERVIEW

This chapter will explore the development of horror genre starting from the 18th century till the 21st century. It will also look at the concept of horror and horror genres most notable author Stephen King.

Before the 18th century, which is said to be the starting point of horror genre, elements of horror have already been present in some literary works, like, myths, legends and tales. But in the 18th century it was established as a stable literary genre which no one expected to become very popular. Nowadays we usually associate horror with Stephen King who has become one of the greatest writers of horror. The appeal of horror lies in the unknown. As H. P. Lovecraft has written in his essay '*Supernatural horror in literature*' the oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown" (1973:2).

The genre of course has undergone changes since the 18th century but fear and uncertainty of what is going to happen next are still the most important ingredients of a horror story.

1.1. Definition of a Gothic Novel

In the 18th century horror was known as Gothic. According to Encyclopædia Britannica (2007) a gothic novel is a pseudo medieval fiction having a prevailing atmosphere of mystery and terror. John Mullan, a professor of English at University College in London, writes that Gothic novels include supernatural (or the promise of the supernatural), the discovery of mysterious elements of antiquity, and that it usually takes its protagonists into strange or frightening old buildings. Becky Siegel Spratford (2012) writes that the plot of Gothic novels revolves around a bad guy chasing an innocent human being who in the end exposes the bad guy (2012: 2). But plot development was not the main focus. Gothic novels focused more on the atmosphere and illustration of the terrors of the haunted places and mystical beings-ghosts, vampires, werewolves.

The early authors of Gothic novels shocked their readers with graphic descriptions of rape, torture and other unpleasant details.

1.2. 18th century

Horror was not something new in the 18th century. B.S. Spratford says that horror elements have been in literature before. The first author to write a gothic novel was Horace Walpole. His work "The Castle of Otranto" was published in 1765 (2012:2) and the work was said to be an antique relic and that it is based on true events. In reality it was a fake but soon after

many other works followed in this genre. B.S. Spratford continues by saying that the first works included terrifying descriptions, archaic settings, use of the supernatural, stereotyped characters, and attempts to use techniques of literary suspense.

Some other Gothic novel authors include Matthew Lewis, John Polidori and Ann Radcliffe. After the first published Gothic novels and their success other authors who were not known associated with the horror genre also started incorporating Gothic elements in their works, examples, Bronte sisters, Henry James, Wilkie Collins etc. (2012:3).

1.3. 19th century

“Frankenstein”, written by Mary Shelly in 1818 (2012:4), and “The strange case of Dr. Jekyll and Mr. Hyde”, written by Robert L. Stevenson in 1886 (2012:4), gave way to a new kind of Gothic which incorporated science in the supernatural stories. According to B.S. Spratford (2012), “Frankenstein” and “The strange case of Dr. Jekyll and Mr. Hyde” were influenced by the Enlightenment period. The essence of these stories was to scare people with the dangers of rapidly evolving technology and science by showing that it would only bring harm. Psychology was also a theme which was explored in Gothic novels. John Mullan, in his article ‘The origins of the Gothic’ (n/a), says that Edgar Alan Poe used Gothic elements in his works and turned them into an exploration of extreme psychological states. Thus Gothic changed the focus of terror from supernatural beings and settings to terrors of psychological disturbances of people. In this period Gothic started to become synonymous with “horror”. The most memorable work of 19th century was Dracula, written by Bram Stoker. B. S. Spratford writes that it is still one of the best-selling novels at all times and that it has become only more popular over time. B. Stoker’s Dracula has also become an epitome of a vampire and it is the most portrayed character in horror films. In the 19th century horror stories had gained popularity among people and they were transferred to stage. According to Noel Carroll (1990), in 1823 (1990:5) “Frankenstein” was adapted to stage by Richard Brinsley Peake.

At the end of 19th century Gothic was foreshadowed by the works of realists but the 20th century put spotlight on Gothic.

1.4. 20th century

The most notable author of early 20th century is H.P. Lovecraft. B.S. Spratford writes that H.P. Lovecraft has influenced many writers of this time. Lovecraft’s stories were about aliens/ other ancient beings and other dimensions and how they intrude our world. B.S.Spratford says that these stories were called Cthulhu Mythos stories which were published in a magazine called Weird Tales (2012:5). Even after Lovecraft’s death writers continued to make Cthulhu- inspired stories. His works started a new era of horror which

became widely popular. Ray Bradbury, Shirley Jackson and Richard Matheson, who grew up with Lovecraft's horror stories, pursued career as horror writers (2012:6). B.S. Spratford says that their works are considered the best in fiction genre. Another aspect which helped horror genre to gain popularity was development of cinema. B. S. Spratford says that many popular stories and novels were adapted into movies thus allowing horror genre to become more common and appeal to bigger audience (2012:6). In 1974 (2012:7) horror fiction was changed by Stephen King and his novel '*Carrie*'. B.S. Spratford says that '*Carrie*' marks the beginning of horror's modern era. She continues by saying that when Stephen King started writing his novels, other works were compared to his. In a short time span he became a pillar of the horror genre.

From 1970s to 1990s (2012:8) Stephen King, Anne Rice and Dean Koontz were the top horror authors and everyone was reading a book by one of these authors (2012:8). By the end of 20th century horror had established its success in writing and cinema.

1.5. 21th century

B.S. Spratford says that at the end of 20th century a new genre called dark fantasy emerged from horror. In dark fantasy atmosphere and monsters still exist but the main goal is not to scare the reader as much. The dark fantasy genre still includes supernatural beings just as horror. But the big difference is that it promotes these beings or at least some of them as good guys. The biggest authors of dark fantasy genre include Jim Butcher, Charles de Lint, and Charlaine Harris (2012:9). In a small time span dark fantasy has gained a lot of popularity even overshadowing horror. And it seems that all movies and TV shows contain some of the supernatural beings, most popular being vampires. Some of the TV shows and movies that have been adapted from books include "True Blood", "Vampire Diaries" and "Twilight".

1.6. Concept of horror

According to Cambridge online dictionary, horror is an extremely strong feeling of fear and shock. These emotions are usually triggered by some unpleasant situation in which a person feels discomfort. In every horror story there is a character or characters that are put through these emotions by encountering a monster in sequence of events until the monster is defeated.

The key of the horror story is the monster. In Encyclopedia of Gothic Literature, written by Mary Ellen Snodgrass, monsters in Gothic were a creative rebellion of Romanticism against the regularity and predictability of 18th century neoclassic conventions (2005:237). Mary Ellen Snodgrass continues by saying: 'since monsters disturb universal harmony they are depicted as gnarled, deformed, and oversized or out of proportion' (2005:237). Mary Ellen Snodgrass also says that in many instances the monsters usually

appear at night and that it can be explained by the psychological connection between darkness and danger and the counterbalance of daylight and safety (2005:238).

According to Noel Carrol (1990:16) characters that meet the monster see it as a disturbance of the natural order which is the factor for fear and shock. Because if monsters would live among us and interact with us we would not be afraid of them. We would perceive them as normal beings.

In his book, *'The Philosophy of Horror or Paradoxes of the Heart'* (1990), Noel Carrol distinguishes five types of generating monsters. Two of them are fusion and fission. Fusion beings are creatures that violate categorical distinctions between living and dead, insect and human and so on. Vampires and ghosts are fusion beings because both living and dead categories are morphed into one creature. Fission beings are those which can change into and back from something horrible at different times. Examples of fission beings include werewolves and alter-egos. The other three types are magnification, enlargement, and massification, unnaturally large numbers of something dangerous. This method of generating monsters uses beings which are already typically thought of as fear inducing within the culture, sharks, spiders, rats, snakes etc. Noel Carrol says that those usually are things which creep and crawl and make peoples flesh creep and crawl just by seeing or thinking of them (1990:49).

Most monsters are equipped with magical powers, and they are shown as unstoppable. Magical powers of the monsters can be explained of them coming from unknown places, like, lost continents or outer space. In horror stories monsters are always depicted as revolting, disgusting and unclean. Noel Carrol says that horror stories and novels tend to associate monsters with filth, decay, deterioration, slime etc. This depiction is used to intensify the feeling of fear, as no one wants to be in contact with something that disgusts them or would in some way infect them.

Each new century has brought a new factor of fear into the horror genre. But some characters have become so iconic that rather than disappearing they have been modified and established their status as irreplaceable throughout the time. According to Bārbala Simsone, one of the classic types of characters used in horror genre and not only are vampires and werewolves (2015:133). As the reason why vampire as a character had become popular, Bārbala Simsone mentions religious freedom of the 19th century which paved the way for growing interest in supernatural and occult and that it fitted in the gallery of romantic yet misunderstood characters (2015:134). Werewolves became popular because of the human fear from the uncontrollable nature and inappropriate behaviour created by mental illnesses,

and also the fact that beasts in human disguise are a part of many ancient beliefs (2015:147). The other iconic characters are women and children. Women have become iconic characters because of the recurring theme 'damsel in distress'. This concept has stemmed from the stereotype woman vs. man, where woman is depicted as weak and endangered and who is saved by the strong and fearless man (2015:150). The reason why children have become important is because that in tradition children embody innocence, kindness and sanctity (2015:159). According to Bārbala Simšone this concept changed after World War 2 and a notion that children actually are evil flourished (2015:160). This concept was established through the fact that children can comprehend and consider death and violence as a game (2015:160).

Intensification of fear is the next important factor in horror and not only for characters involved in the story. Noel Carroll says that horror is the genre in which it is necessary that the reader feels the same emotions as the character. He continues by saying that characters show us how we should react if we would be in the same position (1990:17). Example, on stage or movies, characters usually shrink, run, freeze or become speechless encountering the monster. But physical response is not the only way of fear. Noel Carroll mentions cognitive elements, such as beliefs and thoughts which can also provoke fear. This is helpful when deciphering physical fear from emotional fear. For example, you know very well that monsters don't exist yet the very thought that there might be monsters who do terrible things is frightening. In this case it is not the monster who evokes the fear but the thought of a monster. This emotional fear is more terrifying because if the physical fear at some point goes away, emotional fear has longer effect.

1.7. Allusions in horror

Laurence Perrine calls allusions as means of re-inforcing the emotions or the ideas of one's own work with the emotion or ideas of another work or occasion (1956:106). Meaning that allusion creates associations without naming it clearly. Laurence Perrine says that allusions not only help strengthen emotions but it also marks a theme of what is being said (1956:109).

Bārbala Simšone in her book "Monstri un Metaforas" says that starting from the 20th century (2015) there has been an interest in why horror genre has become so popular and as one of the reasons she mentions that works in horror genre strengthen an individual's confidence in sound moral values that are rooted in religious standards (2015:172). Religion as an element was already present in Gothic novels. Bārbala Simšone says that authors of 19th century used religious characters to define people as the "eternal victims" or to place convicting travellers in the centre of Calvinistic parable of sin and redemption

(2015:172). Writer Maurice Broaddus says: “No other genre [than horror] offers audiences a more spiritual view of the world, and no other genre communicates a more clearly defined moral perspective” (2005). Bible as the most recognized book is an ideal ground for intertextuality. Characters of horror genre encounter with the unknown aspects of reality. These aspects with which they encounter, are not explainable by any scientific facts. Horror genre creates a world which is saturated with transcendent reality and beings that cannot be studied or controlled. This kind of world is closer to the depicted world of Bible (2015: 173).

Bārbala Simsone concludes that not all works in horror genre are based on the Bible, but since Bible is one of the most universally recognized texts it has had its impact on the horror genre (2015:174).

1.8. Stephen King

Nowadays when we hear the word horror for most of us Stephen King comes to mind. Since the publication of *‘Carrie’* he has become a staple of horror genre.

Stephen King born in 1947 (2009:238) comes from a middle class divorced family. His mother raised him and his brother alone. In his memoir “On writing” (2000), he says that his childhood was odd and that memories of that time are “fogged- out landscapes from which occasional memories appear like isolated trees” (2000:17).

His passion for writing started at the time when he was sick. Because of the sickness, he was not able to attend school and was homebound. He says that during that time he read a lot of comic books and advanced to authors like Tom Swift, Dace Dawson and Jack London (2000:27). His first works were copies of comics.

Stephen King has become a published author by the support of two people in his life- his mother and his wife. After he started copying the comics he showed one of them to his mother which encouraged him to write one of his own. This encouragement pushed him to write and submit his works to magazines such as *Spaceman* (2000:35), Alfred Hitchcock’s *Mystery Magazine* (2000:39) and *Fantasy and Science Fiction* (2000:41). Although no one published his stories he received and collected all rejection slips and notes with useful tips. Attending Lisbon High (2000:50) Stephen King became an editor of the school newspaper ‘The Drum’ but it did not bring much joy to him. At one time he made a satiric newspaper called ‘The Village Vomit’ (2000:51). This newspaper caused him quite trouble but it also paved way to a job at the Lisbon Weekly Enterprise as a sports columnist. The editor of Lisbon newspaper, John Gould, taught Stephen King more of writing than all the writing and literature classes he had taken (2000:55). Another encouragement which he received from his

mother was about going to college, so to say if he would not make it as a writer he would have something to fall back on (2000:67).

During his college years Stephen King continued writing. His work '*Graveyard Shift*' (2000:60), inspired from his work in the mill, was bought and published by Cavalier magazine. He also got a job in the University of Maine library. There he met his wife, got married year and a half later and in three year time they already had two kids (2000:61). To support his family Stephen King worked in a Laundry cleaners shop (2000:67) and later he got a teaching job (2000:72). This is also the time when he started writing '*Carrie*'. The inspiration for the opening of *Carrie* came from his working one summer in the Brunswick High as a janitor. Stephen King himself says that he was not a fan of '*Carrie*' he did not feel like it was clicking (2000:76). And so he threw it out. This time it was his wife who encouraged him to keep writing '*Carrie*' because she saw the potential. With the help of his wife he perfected *Carrie* and it was bought by Doubleday books (2000:82) and later the paperback rights went to Signet Books (2000:86).

Altogether Stephen King has published about hundred short stories and forty novels and many novels have been adapted to film. He is named the New York Times bestselling novelist with his books in horror and fantasy genre. Most notable works include '*Carrie*', '*The Shining*', '*Stand*' and '*It*'.

Horror, from its early stages in literature, has changed quite a bit. Starting as a genre which tells stories about mythical, supernatural beings and haunted places, endangering innocent people, it has transferred its setting to everyday life making people believe that supernatural is all around us. Also the centre of horror has shifted. Monsters are no longer the scariest part of horror, events leading up to meeting the monster are at the centre of horror. Meaning that it plays more on reader's emotions. The latest installations of making supernatural beings as protagonists has also let this genre flourish.

Since narrative is an important aspect in creating suspense, the next chapter will explore two narrative theories by Gerard Genette and Seymour Chatman.

2. NARRATIVE THEORY

It is known that there are different ways how to tell a story. Events may be arranged in chronological order or they can be arranged in a mixed order. It is possible to tell a story from one point of view but it is also possible to explore it from more than one point of view. Narrative theory gives insight on how different elements are put together thus allowing to distinguish different types of literary genres.

This chapter will explore the proposed narrative theories by Gerard Genette, whose narrative theory is widely recognized, and Seymour Chatman, whose theory was the first in Anglo- American tradition.

2.1. Gerard Genette's narrative theory

According to Jonathan Culler, in 1972 (1980) Gerard Genette created a systematic theory of narrative (1980: 7). G. Genettes model of narrative presents a way to how to identify constituents and techniques used by authors creating fiction. Narrative theory more or less is based on the structure and devices rather than to interpreting literature. Meaning that they were not as much interested in the meaning of the work but rather the system of a literary work, how details are organized to produce effects of suspense, characters, plot sequences, and thematic and symbolic patterns (ibid: 8). Although G. Genettes study is strictly about narrative discourse it still brings important attempt to define the forms and figures (ibid: 8) and letting explore the unusual structures of novels. As Jonathan Culler puts it "G. Genette leads us to experience the strangeness of the text." (ibid: 10).

G. Genette starts off his essay by establishing the meanings of the word "narrative" which are

1. Narrative- narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events- story (ibid: 25)
2. Narrative- narrative refers to the succession of events, real or fictitious, and their several relations of linking, opposition, repetition etc. (The study of a totality of actions and situations) narrative or text (ibid: 25)
3. Narrative-the event that consists of someone recounting something: the act of narrating taken in itself- narrating (ibid: 26)

G. Genette says that it is surprising that narrative theory has been concentrating its attention on the statement and its contents but not on the narrative enunciating (ibid: 26). Meaning that the previous studies of narrative theory have been focused on the what's and whys of the story and how this story is rendered rather than on the structure of text, how the whys and what's and rendering are put together. G. Genette continues by saying that it is the

only level, from the three distinguished levels, which is directly available to analyse. Because if we wanted to explore the events we would probably consult history books and if we would want to explore the way in which the author wrote we would consult the author's autobiography.

So G. Genette's model of how we can analyse narrative (text) is by exploring five aspects which are:

1. Order
2. Duration
3. Frequency
4. Mood
5. Voice

The first element which G. Genette explores is **order**. G. Genette says that there are not many works in which events are accounted in chronological order (ibid: 36). Thus here he explores the order or lack of order (anachronies) between story time and narrative time and he establishes two possible ways of order:

1. Analepsis- any evocation after the fact of an event that took place earlier than the point in the story (ibid: 40).
2. Prolepsis- any narrative maneuver that consists of narrating or evoking in advance an event that will take place later (ibid: 40).

Next element is duration. G. Genette says that **duration** of narrative can be measured in sentences, paragraphs or pages which cover several days, weeks, months or years of narrative. He distinguishes four types how this duration may appear in narrative:

1. Summary- a description which sums up days, weeks, months or years of some character (ibid: 95-96);
2. Pause- a descriptive passage which pauses the sequence of events (ibid: 100);
3. Ellipsis- omitted story time (ibid: 106);
4. Scene- gives a detailed description of some time period; opposite of summary (ibid: 109);

G. Genette calls **frequency** the relation between narrative and diegesis. Put more simply, frequency is repetition of events in the text, distinguishing four types:

1. narrating once what happened once (ibid: 114);
2. narrating n times what happened n times (ibid: 114);
3. narrating n times what happened once (ibid: 115);
4. narrating once time what happened n times (ibid: 116).

The fourth element is **mood** which G. Genette calls the point of view from which the narrative may be told. He distinguishes two degrees and three sub-degrees:

1. Distance- the narrative provides the reader with more or fewer details (ibid: 162)
2. Perspective- different point of views- different focalization
 - a) Zero focalization- narrator knows more than the character or says more than the character (ibid: 189)
 - b) Internal focalization- 1) fixed -narrator is a character in the story; says only what a given character knows (ibid: 189), 2) variable- narrator the narrator says what more than one character knows (ibid: 189), 3) multiple- narrator tells the same event from different character perspectives (ibid: 190)
 - c) External focalization- narrator tells what the character is doing but not what he thinks or feels (ibid: 190)

And the last element is **voice** which explores the who narrates and from where. By distinguishing the level of narrator to the narrative (extradiegetic/ intradiegetic) and the relationship between the narrator and narrative (heterodiegetic/ homodiegetic), G. Genette distinguishes four types of narrative statuses:

1. extradiegetic- heterodiegetic- a narrator in the first degree who tells a story he is absent from (ibid: 248);
2. extradiegetic- homodiegetic- a narrator in the first degree who tells his own story (ibid: 248);
3. intradiegetic-heterodiegetic- a narrator in the second degree who tells stories she is on the whole absent from (ibid: 248);
4. intradiegetic- homodiegetic- a narrator in the second degree who tells his own story (ibid: 248).

From G. Genette's narrative theory we can see that he has explored narrative structure very meticulously. This theory allows to explore narratives more closely thus clearly indicating the choices that the author has made while creating his work and lets the reader appreciate the author's creativity.

2.2. Seymour Chatman's narrative theory

This subchapter will explore the narrative theory of Seymour Chatman from his work *Story and Discourse. Narrative Structure in Fiction and Film* (1980).

In preface Seymour Chatman already says that in his theory he uses dualist and structuralist approaches since they are most exciting for him. He also acknowledges that his

theory is by no means a full theory and that he has explored problems which he considers important.

Seymour Chatman distinguishes that each narrative consists of two parts:

1. story- events (actions, happenings) and existents (characters, items of setting) (1980:19).
2. discourse- the means by which the content is communicated- point of view and narrator (ibid: 19).

As S. Chatman puts it more simply- story is the what and discourse is the who.

Continuing his narrative theory he distinguishes that story consists of events (1) and existents (2).

- 1. Events.** Events are actions or happenings, which indicate changes of state (ibid: 44).

S. Chatman says that all events are joined together by cause and effect. Taking into account Barthes structure, S. Chatman agrees that there are two types of events- kernels and satellites.

a) Kernels are events which advance the plot by raising and answering questions; he also adds that kernels cannot be deleted from narrative since that would destroy the logic of narrative (ibid: 53);

b) Satellites are minor plot events. Their main function is to fill in, elaborate or complete the kernel. They may be deleted from narrative and it will in no way affect the logic of narrative. As S. Chatman says satellites form the flesh on the skeleton (kernel) (ibid: 54).

As we read further S. Chatman's narrative theory we see that he makes a distinction between reading- time (discourse- time) and plot- time (story- time) (ibid: 62). And based on G. Genettes narrative theory he also distinguishes that discourse-time and story- time events may be classed in:

a) order- how the events appear in the narrative. There are two types of sequence- normal sequence and anachronous sequence. Anachronous sequence can be divided into:

- flashbacks- where the discourse breaks the story-flow to recall earlier events (ibid: 64);
- flashforwards- where the discourse leaps ahead, to event subsequent to intermediate events (ibid: 64).

b) duration- the time it takes to read out the narrative to the time the story-events themselves lasted (ibid: 68). Five types of duration may be possible:

- summary- discourse- time is shorter than story-time (ibid: 68);
- ellipsis- discourse- time is shorter than story- time, except that discourse- time is zero (ibid: 68);
- scene- discourse- time and story- time are equal (ibid: 68);
- stretch- the discourse- time is longer than story- time (ibid: 68);
- pause- the discourse- time is longer than story- time, except that story- time is zero (ibid: 68).

c) frequency-

- singularly- a single discursive representation of a single story moment (ibid: 78);
- multiple- singularly- several representations, each of one of several story moments (ibid: 78);
- repetitive- several discursive representations of the same story moment (ibid: 78);
- iterative- a single discursive representation of several story moments (ibid: 78).

2. **Existents.** Since events cannot happen by themselves there has to somebody or something to make them happen- character/ characters. The same goes for the place where the events by characters take place. So narrative also asks for a setting. And these two things character (a) and setting (b) Seymour Chatman distinguishes as story existents.

a) Character. When we speak about narrative in the definition we get that it is a sequence of events and there is no mention of a character and that characters are secondary to narrative. But S. Chatman says that they are important part of the narrative since they are the ones which in most cases carry out the action. And the actions of characters are carried out by their traits. Thus S. Chatman says that “the (character’s) traits exist at the story level: indeed, the whole discourse is expressly designed to prompt their emergence in the reader’s consciousness” (ibid: 125). S. Chatman continues by using E. M. Forster’s classification of characters:

- 1) round- possess a variety of traits, some of them conflicting or even contradictory, they’re not predictable and are capable of changing (ibid: 132);

2) flat- endowed with a single trait- or very few and are predictable (ibid: 132).

b) Setting. Here S. Chatman distinguishes the same problem as with characters, that it is secondary to narrative. Yet he concludes that “things depicted no longer need meaning: they simply are: that is their meaning” (ibid: 145). Meaning just as we accept events in the narrative as concrete entities we should also accept setting in the same manner.

Discourse as mentioned above is the means by which the content is communicated. And here Seymour Chatman distinguishes- point of view (1) and narrator (2).

1. Point of view. From point of view three senses may be distinguished:

a) literal: through someone’s eyes (perception) (ibid: 151);

b) figurative: through someone’s world view (ideology, conceptual system) (ibid: 151);

c) transferred: from someone’s interest- vantage (characterizing his general interest, profit, welfare, well- being etc.) (ibid: 152).

S. Chatman concludes that “point of view” is the physical place or ideological situation or practical life-orientation to which narrative events stand in relation (ibid: 153). And that voice refers to the speech or other overt means through which events and existents are communicated to the audience. Meaning that point of view is embedded in the story while voice outside this story.

2. Narrator. S. Chatman says that it is not that important to categorize types of narrators than to identify the features that mark their visibility (ibid: 196). Based on their visible features S. Chatman distinguishes between two narrators- overt and covert.

a) Covert- we perceive someone speaking of events, characters and setting yet we do not see him.

a) Limited- has access to one characters thoughts and feelings;

b) Omniscient- has access to more than one characters thoughts and feelings.

b) Overt- we perceive someone speaking of events, characters and setting and we discern that it is the narrator.

As stated in the beginning of this subchapter S. Chatman has kept his theory to a minimum. In his theory S. Chatman has also introduced character and setting as important items of the narrative. S. Chatman’s theory is somewhere between structuralism and cognitive studies. He also touches on the subject of author, implied author, narrator, narratee, implied reader and reader.

Both theories in some aspects bear some similarities and differences. Both theories distinguish that narrative differs from plot and narration. S. Chatman's theory about the order, duration and frequency of events is taken from G. Genette's theory which indicates that these are important points while looking at story-time and discourse-time. We can also see that G. Genette has distinguished a more specific analysis of narrator types than S. Chatman yet they are not completely different. S. Chatman has just compressed them, made them more understandable. We can see some differences in "point of view" between both theories. And the most noticeable difference is that S. Chatman proposes to take into account characters and setting as part of narrative, not just events.

Next chapter will explore the definition of suspense and elements used by Stephen King to create suspense in his works. Emphasis is put on aspects such as description of setting and characters which will be explored in more detail in the analysis part of this work.

3. SUSPENSE

This chapter explores the definition of suspense and also introduces ways how Stephen King creates suspense in his works. The subchapters introduce narrative elements- setting and characterization, which will be explored in the analysis part of this work.

According to Oxford Dictionary definition of suspense is: “A state or feeling of excited or anxious uncertainty about what may happen.” Suspense is very popular in literature. A work without suspense would not be entertaining. It can be assumed that suspense is the most powerful tool that drives the reader’s interest. If the work is not entertaining and there is no suspense the reader most probably will put the book aside and search for a new one. Readers need suspense to feel connected to the book, to main character/ characters. Readers are curious; they need to know whether their favourite characters will meet each other and whether they will escape danger etc. The plot of any book and especially horror book consists of putting its main character/ characters in jeopardy. Suspense is not only used to gain attention of the reader but it also helps develop the stories plot. Stephen King says that he does not believe in creating plot beforehand. He believes that the plot will form itself from situations and characters. And if the story seems stuck you can always put a character in danger and see how he will get out of the situation, thus creating suspense and also reveal some characteristics of the main character/ characters.

3.1. Creating suspense

William Cane (2009) distinguishes three steps how Stephen King creates suspense, and those are:

1. Problem;
1. Call back;
2. Final battle.

In the first phase Stephen King introduces the problem, which arouses the readers concerns/ curiosity. William Cane says that Stephen King usually creates suspense based on reader worry (2009:242). The second phase is, as William Cane calls it, the call back. It means that the problem is mentioned again and again after it is introduced. This problem may be shown through different characters in the story. And the third phase is when the final battle or payoff takes place. This is the phase in which the main character or character’s come face to face with the problem and the end result is presented.

William Cane also notes that Stephen King usually creates suspense based on reader worry; he wants the reader to feel that probably something bad is going to happen to that

character to which the reader has started to take liking. Stephen King also uses repetition to create suspense in the call backs. Here William Cane presents us with an example from Stephen King's other work "Misery". "Misery" is a novel about a disabled man who is taken care by a sadist caretaker. William Cane points out that the sentence "Now I must rinse" occurs several times in the story, this sentence works as a worrisome device because the reader knows that the sadist caretaker is going to hurt the disabled man thus creating suspense in the reader when he reads the sentence (2009:243). As other suspense inducing elements William Cane mentions promissory words, figurative language and delay (2009:245).

3.2. Description

Description in its most basic definition stands for "a spoken or written account of a person, object or event" (Oxford Online Dictionary). Thus an important part of a narrative, yet it is usually perceived as an unnecessary item. Werner Wolf (2007) says that description in literary studies does not appear to be a key concept (ibid: 4), because it is just a visual representation and does not take any part in revealing narratives plot.

A definition of description from Encyclopedia of Narrative Theory (2010) is: "Description is a text-type which identifies the properties of places, objects, or persons. Classical narratology defines description as a narrative pause interrupting the presentation of the chain of events" (ibid: 101).

In this definition description is called a narrative pause. We may assume that it is called a pause because readers are more interested in what is going to happen to its favourite character rather than reading a description of a street or a building. Seymour Chatman (1990) says that description has a logic of its own, and it is unreasonable to belittle it because it does not resemble the chrono-logic of narration (ibid: 24). If anything it should be acknowledged as a powerful tool in literature as it helps the reader to transport himself to that particular place and also to immerse in the text more fully. In words of Seymour Chatman (1990) one comes (description) in to assist the other (narrative) (1990:30). Meaning that description does not interrupt the chain of events rather it gives an additional information/ facet to narrative like, depicting setting and mood of a literary work.

According to Werner Wolf (2007), we recognize description based on intuition. In horror novels description plays a crucial role as it creates, emphasizes and intensifies the readers emotions based on intuition that something bad is probably going to happen. Werner Wolf (2007) distinguishes two obvious functions of description which are: to make the text more comprehensive and to make it more compelling to the reader (ibid: 14). In short, description is the tool which feeds the reader's imagination helping the reader to become

more immersed in the fictional world. In his book “On Writing” (2000), Stephen King also says that he uses description to create a sensory reality for the reader (ibid: 163), key term being the word reality, something which the reader can recognize and relate. In narrative description is usually applied to setting and characterization.

3.2.1. Setting

Every narrative takes place somewhere, it is a background where the characters live and where events will take place. Monika Fludernik (2009) says that most narrative texts create an impression of being real by inserting characters in imagined settings making references to real places (ibid: 42). Setting also describes the overall mood of the narrative. For example, in Gothic literature the setting always takes place in some abandoned house which is inhabited by some monster. Thus we can already deduce that the story is meant to be scary.

Setting does not only describe where the plot is taking place but it also sets an overall mood to the story. These components are important in horror fiction and creating suspense.

3.2.2. Characterization

Through characterization the reader gets to know his character or characters. Characters are usually human beings but not necessarily. In literature we can find characters that are animals, non-living things and creatures who in real life do not actually exist. As in the case of Stephen King’s novel “It”.

According to Shlomith Rimmon- Kenan (2005) there are two ways how characters are introduced in the narrative. First, through direct definition, and, second, through indirect representation (ibid: 61). Direct definition encompasses all the traits given to the character by narrator (ibid: 62). Indirect representation displays characters traits through actions, speech, external characterization and environment (ibid: 63-68).

Characters, especially antagonist, are inseparable elements of horror fiction. The better and adverse the description of the monster is the more fear it evokes in the reader.

3.2.3. Stylistic devices

This subchapter is a brief overview of stylistic devices. Stylistic devices which are viewed here are chosen because of their frequency in Stephen King’s novel “It”. Definitions and examples of stylistic devices are taken from David Crystal’s (A Dictionary of Linguistics and Phonetics (2008)), J. A. Cuddon’s (The Penguin Dictionary of Literary Terms and Literary Theory (1999)) and Katie Wale’s (A Dictionary of Stylistics (2001)) dictionaries.

It is known that language has many levels, the most notable levels being literal and figurative. Literal meaning is when words are used in their basic meaning. Figurative meaning is when words are used in an imaginative meaning to create an effect and to evoke

feelings. According to Laurence Perrine, an average word has three component parts: sound, denotation and connotation (1963:32). Sound is achieved when we utter it, denotation is the meaning of the uttered word and connotation is what is suggested by the word. Words have a variety of denotations and connotations, and writers take advantage of this. Laurence Perrine says that writers tend to use the more meaningful words to enrich their works (1963:35). But words are not the only way how to enrich a literary work.

Figures of speech are expressions which are also used to convey figurative meaning. According to Jonathan Culler literary theory has been concerned with rhetoric and the nature and function of rhetorical figures (1997:70). He continues by saying that rhetorical figures generally have been defined as alterations or swerves from 'ordinary' usage to achieve special effects (1997:70). Laurence Perrine says that figures of speech are a way of adding an extra dimension to language, thus allowing to use language more effectively (1956:49). He distinguishes four reasons of the effectiveness of figures of speech:

1. figures of speech allow imaginative pleasure (1956:53);
2. figures of speech bring additional imagery, making the abstract concrete (1956:53);
3. figures of speech are a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information (1956:53);
4. figures of speech are a way of saying much in brief compass (1956:53).

Thus it is safe to assume that authors use figures of speech to enable reader imagination, allowing them to form mental images. Reader imagination is achieved by stating things in a more emotional way making them more appealing. Figures of speech lets authors communicate their narratives better by using less overwhelming language, ensuring enjoyment of their literary works.

Effects which can be achieved by using stylistic devices are to emphasize something or to give a rhythm to the text (types of repetition, hyperbole), to compare two different concepts (metaphor) or to just compare one thing to another so it would be easier to visualize it (simile).

1. Epithet

Epithet is a word or phrase which characterizes a noun and is regularly associated with it (2008:171). Epithet usually is an adjective (1999:282).

Examples: William the Conqueror (2008:171), Chalky White (1999:282), clumsy idiot (2001:132).

2. Hyperbole

Hyperbole is a figure of speech which contains an exaggeration for emphasis (1999:404).

Example: I haven't seen you for ages (1999:404)

3. Metaphor

Metaphor is a process of understanding one conceptual domain in terms of another (2008:98).

In metaphors comparison usually is implicit (1999:507)

Example: Night's candles are burnt out (Shakespeare) (2001:250)

- **Extended metaphor**- a metaphor introduced and then further developed throughout all or part of a literary work (taken from Dictionary. com).

4. Onomatopoeia

Onomatopoeia is the formation and use of words to imitate sounds (1999:614).

Example: cuckoo, bang, sizzle (2001:277)

5. Personification

Personification is a figure of speech in which an inanimate object, animate non-human, or abstract quality is given human attributes (2001:294).

Example: Twice on Sunday, the bells startle the sky (Sylvia Plath) (1999:661)

6. Repetition

Repetition is a stylistic device in which a word is repeated two and more times. Repetition is used for emphasis and drawing attention (2001:341).

Example: And what will ye leave to your ain mither dear, Edward, Edward?

And what will ye leave to your ain mither dear (Edward) (2001:341)

- **Anadiplosis**- repetition of the last word of one clause at the beginning of the following clause (1999:34);
- **Anaphora**- repetition of the same word at the beginning of successive clauses, sentences or verses (2001:19);
- **Epiphora**- repetition in which last words in successive lines, clauses or sentences are repeated (2001:132);
- **Epanalepsis**- repetition of words after intervening words; repetition of the beginning of a line or sentence at the end of the line or sentence; double repetition involving parallelism (2001:130);
- **Diacope**- or epizeuxis, repetition of a word or phrase repeated emphatically (1999:283).

7. Simile

Simile is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison recognizable by the use of words

“like” or “as” (1999:830). “Like” and “as” are the commonest connectives but in quasi-similes words “as if”, “resembling”, “suggesting” also indicate simile. (2001:358)

Example: As much mud in the streets, as if the waters had but newly retired from the face of the earth (Bleak House) (2001:358)

Next chapter contains the empirical part of this work. It includes summary of Stephen King’s novel ‘It’, application of Seymour Chatman’s narrative theory and analysis of setting and how it creates suspense.

4. ANALYSIS OF SETING IN STEPHEN KING’S NOVEL “IT”

This chapter is dedicated to exploring Stephen King’s language describing the setting. The setting was a vital component in Gothic novel and still remains an important feature of a narrative. Setting helps the reader visualize background in which the narrative takes place thus creating the overall mood.

4.1. Summary

Stephen King’s novel “It” was first published in 1986 (2011). It is a novel about terrifying events in a small town called Derry which is haunted by a monster called *It*. Seven children, Bill Denbrough, Michael Hanlon, Eddie Kaspbrak, Richie Tozier, Ben Hanscom, Beverly Marsh and Stan Uris form a unique friendship in summer of 1958. Their friendship is based on their misfit characteristics and staying alive after their encounters with *It*. Revenge driven Bill Denbrough with the help of his friends sets out a plan to kill *It* and free Derry from the horrible monster. At the end of summer ’58 they make a promise to return if the killings would start again. After twenty- seven years six of them return to Derry to finish what they started in 1958.

4.2. Narrative theory

Seymour Chatman’s narrative theory was chosen because it also mentions setting and characters as an important part of the narrative which comprises the bulk of this analysis. In chapter 2 it was stated that Seymour Chatman distinguishes that narrative consists of two parts: story (2) and discourse (1). Application of narrative theory will start by exploring discourse and then move on to story. I have chosen to start with discourse because story includes aspects, setting and character, which I have chosen to analyse in more depth. This way the theory will be applied in a logical sequence.

1. Discourse. In the theory of discourse Seymour Chatman distinguishes two important properties- point of view (a) and narrator (b).

a) Point of view. From the three types of point of view- literal, figurative and transferred, Stephen King has written “It” from literal point of view. Literal point of view means that events are perceived through someone’s eyes. While reading the novel we see the story unfold through many characters. When the main characters recall their encounters with Pennywise the encounters are told from that particular characters point of view. The reader perceives these encounters with the same emotions as the character who tells it. The novel not only contains points of view of

the main characters but it also contains minor character points of view, examples, Victor Belch, Tom Rogan and Audra Phillips;

b) Narrator. Here Seymour Chatman distinguished two types of narrator- covert and overt narrator. From the discussion of point of view we can assume that the narrator is covert, because we perceive the speaker of events as one of the characters. And since point of view changes throughout the novel we can also distinguish that the narrator is omniscient since the reader has access to more than one characters thoughts and feelings.

2. Story. Seymour Chatman distinguishes that story consists of events (a), setting (b) and characters (c).

a) Events. From the theory there are two types of events- kernels and satellites. Kernels are those events which if removed from the narrative would destroy the logic. Thus kernels are important events which advance the plot. Satellites are minor plots. Their main function is to fill, elaborate or complete the kernel. Kernels in the novel “It” are- death of George Denbrough, Ben Hanscom meeting the other protagonists in the Barrens, forming a group to destroy *It*, facing and wounding *It*, making a promise to come back, Mike Hanlon making the call, defeating *It*.

- **Order.** Placement of events in the novel is mixed. Meaning that events are not depicted in chronological order. Throughout the novel there is a shift between years 1958 and 1985 and we are also introduced to events which have happened even earlier. Thus order is shaped through flashbacks.
- **Duration.** In the novel we can observe all types of duration. There is summary when the reader is introduced to some facts what the characters have been doing since 1958. And there is also ellipsis because we the reader is only given some facts what the main characters have done since 1958. Then of course we have scenes which give a full account of some events, like how all the main characters got to know Pennywise. Stretch is found in the last chapters of the novel when the main characters come face to face with *It* in 1985. And pause occurs when a description of setting or a character is given.
- **Frequency.** Since the story moments do not repeat themselves throughout the novel, the frequency is singular.

b) Setting. In the novel setting creates the overall mood of the story. There is this little city called Derry where multiple killings happen every twenty seven years, which

evokes uneasiness in the reader. As the story unfolds the reader is introduced to the place which Pennywise uses to come out of its lair- the sewers. This already creates a discomfort in the reader because it is something that actually lives in this town and that the killings are not just a coincidence.

c) **Characters.** The novel “It” contains many characters and some of them are round and some flat. Round characters are all main protagonists and also the antagonist. The main protagonists were not afraid to face their fears and overcome obstacles, which already shows that they possess a variety of traits. Flat characters are those which are introduced episodically. Example of a flat character would be Tom Rogan. He was depicted as a violent character and he stayed that way until he died.

4.3. Setting

For the analysis of setting I have chosen four places which are essential to the narrative. The first, of course, is the town where the horrific events take place. The other three places, House on Neibolt Street, sewer and macroverse are chosen because of their importance in the story. The House on Neibolt Street is one of the places where the main characters on two separate occasions wound *It* and which is the place *It* uses to come out of the sewer. Sewer- the habitat of *It* and where the climax of the story takes place. And macroverse- the place where the real form of *It* lives.

4.3.1. Derry

The setting takes place in a small American town named Derry, located in Maine. A town in which child disappearance and dreadful killings happen approximately every twenty-seven years. Throughout the story we get the most information about Derry from Michael Hanlon’s manuscript or diary of Town’s history. In this manuscript he documents all the strange events that have happened there by interviewing the old residents of Derry and also incorporating his memories of the year 1958 when he and his friends became aware of a monster living in Derry. This manuscript serves for two purposes- to regain his own memories of the year 1958 and also to understand the pattern of the monster, what sets him off and why the monster has chosen Derry.

Can an entire city be haunted? Haunted as some houses are supposed to be haunted? Not just a single building in that city, or the corner of a single street, or a single basketball court in a single pocket-park, the nettles basket jutting out at sunset like some obscure and bloody instrument of torture, not just one area- but everything. The whole works. Can that be? (ibid: 175)

These are the opening lines of Derry town’s history from Michael Hanlon’s manuscript. It starts and ends with rhetorical questions which arouses reader curiosity and makes them

guess whether it is true or not, thus creating suspense. What catches our eye next is the use of repetition. Repetition is a conscious emphasis which is used to attract the reader's attention. The word "haunted" appears three times in the first two sentences. The next word which is repeated throughout the next sentence is "single". The word single has a negative meaning to it. Definition of single is: 'considered on its own and separate from other things' (taken from Cambridge dictionary online). The repetition of the word single emphasizes that Derry is separate and on its own. To capture this uniqueness there is another repetition at the end "Can that be?" which is an elliptical sentence of the first sentence. This type of repetition is called frame repetition. It is usually used to explain something in detail and to clear up the misunderstandings that might have arisen. In this case Stephen King really wants to convince the reader that Derry is unique and that it is haunted.

The murder rate in Derry is six times the murder rate of any other town of comparable size in New England. (...) Derry sticks out like a sore thumb. (...) Here in Derry children disappear unexplained and unfound at the rate of forty to sixty a year. (...) In the year 1930, for instance- the year the Black Spot burned- there were better than one hundred and seventy child disappearances in Derry- and you must remember that these are only the disappearances which were reported to the police and thus documented. (...) During 1958, a hundred and twenty- seven children, ranging in age from three to nineteen, were reported missing in Derry. (ibid: 190-191)

This extract exemplifies just how unique Derry is with its high murder rate. A simile 'like a sore thumb' is used to show that nothing similar happens in other towns and that it presents a painful statistics. To emphasize the facts the author uses enumeration. He lists two years and lists the quantity of the missing children in two time periods, or at least those that were reported. A haunting setting of small town where we can assume nothing ever happens except the murders which do not seem to bother anyone, even the townspeople. When Michael Hanlon interviews one of the old timers for town's history we can see the attitude and also the loss of hope for rescue.

"Mr. Keene, how could a thing of that... that magnitude...be covered up?"
"Wasn't no cover up," he said, looking honestly surprised. "It was just that no one talked about it much. (...) Besides, it happened in Derry, not in New York or Chicago. The place makes it news such as what happened in the place, sonny. (...) Besides, it happened in Derry." (...) They say it as if it were a natural law any natural man should understand. (ibid: 786-787)

Events which deal with murders are covered up. Meaning that they are being hidden from a larger public. The sentence "Besides, it happened in Derry", shows the coolness of attitude and that this matter should be left alone because no one cares. Derry is just a small town on

the big map, as it is said it is no New York or Chicago. The last sentence strengthens this conclusion that sometimes there are things which cannot be changed and nothing can be done to change them.

From the outside we can see that Derry is a typical small town. But on the inside Derry is something else. It is filled with murders and child disappearances. The town's people know that there is something more to these events yet their attitude is apathetic. Most of it due to the sense of hopelessness which they have accepted. It almost seems that their apathy and hopelessness is created by some cloak which is covering the city.

4.3.2. House on Neibolt Street

In all cities we can find a place that somehow stands out on the rest background. In Derry this house is located on Neibolt Street, near trainyard. The house on Neibolt Street mainly serves as a passage way for *It* to come out from the sewers. The house has an important role in the narrative because on two occasions the group of protagonists injure *It* there thus making them believe that the monster can be defeated.

Twenty- nine Neibolt Street had once been a trim red Cape Cod. (...)
Now the red paint had faded to a wishy- washy pink that was peeling away in ugly patches that looked like sores. The windows were blind eyes, boarded up. Most of the shingles were gone. Weeds grew rankly down both sides of the house and the lawn was covered with the season's first bumper crop of dandelions. To the left, a high board fence, perhaps once a neat white but now faded to a dull grey that almost matched the lowering sky, lurched drunkenly in and out of the shrubbery. About halfway down this fence Richie could see a monstrous grove of sunflowers- the tallest looked five feet tall or more. They had a bloated, nasty look he didn't like. A breeze rustled them and they seemed to nod together: *The boys are here, isn't that nice? More boys. Our boys.* Richie shivered. (ibid: 447-448)

The description of the house is an extended metaphor. This description definitely evokes some negative and fear inducing emotions. In the second sentence the author draws similarities between the fences peeling paint to sores. Sores are usually associated with pain and infection. So here Stephen King shows us that the territory of the house, in this case the fence, is shown as an infected wound. In the next sentence metaphor -the windows were blind eyes, further intensifies this feeling that the house is infested with some kind of sickness which is eating it away. The expressions which are used to denote how weeds are growing shows that the sickness is taking over everything. Words like rankly, first bumper crop and monstrous are exaggerations and metaphors of the growing of weeds and with each of these words we see that the situation is getting worse. The overall mood is also depicted by colours, like, wishy-washy pink and dull grey, which evokes a gloomy feeling. We can assume that

this description is a simile to a sick person. The house is the person which is infected and that this infection is spreading fast, taking over the person's body. To intensify this situation Stephen King uses adjectives, like, ugly, bloated, nasty to emphasize that this sickness is completely changing the looks of once beautiful house. Descriptive attributes like lurched drunkenly shows that there is no distinct pattern on how the disease is spreading, it is just sowing seeds in an uncoordinated way. Word phrase "utterly deserted" indicates that the process is invertible and that all hope is lost. The phrase "nodded sagely" complements the thought that all hope is gone. Stephen King has used these particular stylistic device to show that *It* is like an infectious disease. To show *Its* infectious/ toxic influence the author draws comparison between a sick person and a house. This extended metaphor also shows the consequences which the monster causes.

4.3.3. Sewer

This subchapter will explore *Its* lair. The place where he sleeps between cycles, takes his dead victims and of course the place where he is defeated.

When we think of sewers it mostly evokes negative emotions. Sewers are associated with dirt and waste, it definitely is not the place where one would want to end up. Yet the main antagonist has chosen sewer as the place he calls home. Throughout the text there are many mentions about stormdrains, drains and Standpipe which already give clues to the reader that *It* is probably living in the sewer and that the final battle will take place there.

We learn about the sewer from main character's Bill Denbrough's dad's story.

The main sewers are maybe six feet in diameter. The secondaries, from the residential areas, are three or four, I guess. Some of them might be a little bigger. And believe me when I tell you this, Billy, and you can tell your friends: you never want to go into one of those pipes, not in a game, not on a dare, not for any reason. (...) My point is that nobody knows where all the damned sewers and drains go, or why. (...) It's dark and it's smelly and there are rats. Those are all good reasons to stay out, but the best reason is that you could get lost. It's happened before. (ibid: 809)

From this retell we can sense that Zach Denbrough, Bill's dad, becomes anxious while telling about the sewer. He calls the sewer "damned", which expresses that they are somewhat extraordinary, amazing but that they also bring ruin and death. This latter meaning is exemplified when Zach Denbrough enumerates all the reasons why no one should go there, accentuating that people had got lost there. And the remark: "It's happened before", evokes the feeling that people had got lost on more than one occasion in the sewer. The emphasis of the sewer being dangerous is achieved through repetition of the word "not": not in a game, not on a dare, not for any reason.

The main characters at the beginning of the story were not sure where *It* lives because they all had encountered *It* in different settings. After they explored the house on Neibolt Street, heard Beverly's story about the voices from the drain and Zach Denbrough's warning about the sewer they figured that it probably was *Its* hiding place. And once they got down in the sewer they knew they were on the right path.

Bill led them to the pipe, grimacing at the smell, and crawled in. The smell: it was sewage, it was shit, but there was another smell here, too, wasn't there? A lower, more vital smell. If an animal's grunt could have a smell (...), it would be like this undersmell. (ibid: 1225)

In this passage Stephen King uses one of the five senses- smell to appeal to the reader and create suspense. He uses epithet, onomatopoeia and simile to express *Its* presence and nature through smell. The usage of smell is used to create another level of imagery. In previous extracts we could see that the author mostly uses sight as its main sense in creating setting. Yet smell is another sense which may be found across this work. The smell symbolizes the presence and nature of *It*. Through the smell Stephen King reveals that in the most basic nature *It* is an animal which feeds on Derry's children. As the group moves forward along the pipes we can see that the presence of smell only gets stronger.

These pipes were older, not kiln-fired ceramic but a crumbly claylike stuff that sometimes oozed springs of unpleasant-smelling fluid. The smells of human waste- those ripe gassy smells that had threatened to suffocate them all- had faded, but they had been replaced by another smell, yellow and ancient, that was worse. (ibid: 1238)

In this extract we can see that the smell of waste has faded but the smell of *It* still remains. Smell is used as an indicator of danger. Metaphors "oozed springs" and "ripe gassy smells" indicate that the smell is strong and unpleasant. The hyperbole used here to describe the suffocating smell of human waste has faded and yet the other smell, the smell of *It*, is getting worse and that smell could actually kill them. When they have walked and crawled through the pipes they finally reach a door which is the entrance to *Its* lair.

He placed the tented fingers of his right hand on the door and pushed. It swung open on a flood of sick yellow-green light. That zoo smell wafted out at them, incredibly strong, incredibly potent now. (ibid: 1251)

This passage establishes that *It* is perceived as an animal. To describe it more the author has compared the smell to the smell of Zoo where we have a mixture of all kinds of smells. And to accentuate the smell the author uses repetition of the word incredible, which stands for

extraordinary almost impossible with the word potent which means powerful and mighty. Thus we can understand that the smell of *It* and also *It* itself is incredible and very powerful.

4.3.4. Macroverse

The place where the real form *It*, deadlights, lives in. When the characters have come face to face with *It* they start the ritual of Chud, which is said to destroy him. The ritual of Chud asks that one of the characters access their mind and imagination in order to bite in the tongue of *It*. When this connection is established, *It* pulls the character into the macroverse, in this case Bill Denbrough.

(...) exploding outward into utter blackness, the blackness was everything, the blackness was the cosmos and the universe, and the floor of the blackness was hard, hard, it was like polished ebonite and he was skidding along on his chest and belly and thighs like a weight on a shuffleboard. He was on the ballroom floor of eternity, and eternity was black. (ibid: 1275)

In this extract we have anadiplosis and epiphora of the word blackness, thus emphasizing that the macroverse is a complete darkness. The floor of the darkness is compared to polished ebonite through simile 'floor was like polished ebonite'. And then in another simile 'he was skidding like a weight on a shuffleboard' the floor of the macroverse is compared to a game board, and thus comparing Bill to a game figure. The metaphor 'ballroom floor of eternity' is used as a parallel to indicate that Bill will be skidding on the floor for unending time. And in the end of this extract the word black appears which again emphasizes the absence of light in the macroverse.

The analysis of setting shows us that Stephen King uses settings which are known throughout the genre of horror- a city which is not like the others, a haunted house, a space beyond understanding. In revealing these settings Stephen King already creates suspense, as he does not depict only one setting but four. These settings are filled with stylistic devices which help the reader visualize or sense the setting thus inducing even more fear in the reader if a haunted house was not enough. Through lexical means the author also shows the power of the monster and its effect, like in the descriptions of the city and the house on Neibolt street, the monster's effect over the city is compared to a disease which takes over a human's body. For a more extended overview of stylistic devices see Appendix 1.

The next chapter will explore the main antagonist of the novel, Pennywise the clown and how Stephen King creates suspense through this character.

5. CHARACTER ANALYSIS IN STEPHEN KING'S NOVEL "IT"

This chapter will focus on the description of the main antagonist of the story- Pennywise the dancing clown. As the analysis of Pennywise will show it is not a regular type of monster. It is a mixture of everything. Stephen King has used all typical monsters of horror when creating Pennywise.

5.1. Who is Pennywise?

As mentioned in the introductory paragraph, the main fear inducing character, antagonist, of the work is Pennywise the dancing clown. Also called in the work as Bob Gray and *It* by main protagonists. Throughout the story Pennywise morphs into different shapes, making him a shape- shifter. Pennywise mostly uses its clown look to lure its victims but it can also take a form of victim's worst fears.

In the final battle between the main characters and Pennywise we are told what Pennywise really is. Pennywise is an ancient evil. By his own words: "*I am eternal. I am the Eater of Worlds.*" (ibid: 1274). It is said that it lives beyond universe in macroverse. Another being which is mentioned and living in the macroverse is *the Turtle*, the creator of the Universe, a good force. Both of these things are creations of *the Other*. When the main characters are in the sewers and Pennywise shows one of its last forms it comes to their attention that Pennywise is actually female. This fact is proven by showing that the spider is pregnant and later it is revealed that it has laid eggs and abandoned them in hopes to save them.

Pennywise comes to life in cyclic periods, roughly each twenty seven to twenty eight years. There always is a starting point. Usually it is a murder in Derry that wakes Pennywise up. After it has fed it goes to sleep again. These starting points are revealed in the book through memories of the oldest inhabitants of the town. Some of the notable starting points mentioned in the book are- axe murderer Claude Heroux, gunning of the Bradley Gang and fire at the Black Spot.

Stephen King has also gifted Pennywise with different powers and abilities. Most notable powers and abilities are:

1. Shape-shifting. Mentioned at the beginning of this chapter and explored more in subchapter 5.2.
2. Telekinesis. Throughout the text the word "float" comes up many times, whether it is referring to the dead kids in the sewer or balloons, thus we can assume that *It* has the powers to move objects.

“But the balloons couldn’t be floating toward Ben, into the wind. Yet that was just what they appeared to be doing.” (ibid: 255)

3. Control of weather. When main characters are getting close to *It*, to killing it, the weather usually changes. At the end, when the final battle happens, Pennywise sets up a storm that destroys half of the city.

“By 5:30 it was raining hard. The weather forecasters on the Bangor radio stations expressed mild surprise and tendered mild apologies to all the people who had made plans for picnics and outings on the basis of yesterday’s forecasts. Tough break, folks; just one of those odd weather patterns that sometimes developed in the Penobscot Valley with startling suddenness.” (ibid: 1261)

4. Illusions. Pennywise creates illusions to lure in its victims. In cases when *It* killed or was close to killing he developed illusions of music, smell, moving pictures etc.

“The Model-T that should have remained eternally in the middle of the intersection (or at least until chemicals in the old photo finally dissolved completely) passed through it, a haze of exhaust puffing out of its tailpipe.” (ibid: 406)

Other powers and abilities which can be found across the text include telepathy, mind control and partial invisibility.

5.2. The many shapes of Pennywise

This subchapter is devoted to summarize the many shapes of *It* which it morphs into throughout the story. This subchapter will not only account for the shapes but it will also concentrate on what kind of stylistic devices are used by Stephen King to create the many forms of *It*.

5.2.1. Clown

Pennywise as a clown is shown in two episodes. At the beginning of the story when we have given an account of George Denbrough’s death. And soon after when one of the main character’s Ben Hanscom encounters Pennywise.

There was a clown in the stormdrain. The light in there was far from good, but it was good enough so that George Denbrough was sure of what he was seeing. It was a clown, like in the circus or on TV. In fact he looked like a cross between Bozo and Clarabell, who talked by honking his (...) horn on Howdy Doody Saturday mornings (...). The face of the clown in the stormdrain was white, there were funny tufts of red hair on either side of his bald head, and there was a big clown-smile painted over his mouth. (...) He was wearing a baggy silk suit with great big orange buttons. A bright tie, electric-blue, flopped down his front, and on his hands were big white gloves, like the kind Mickey Mouse and Donald Duck always wore. (ibid: 15)

In this extract nothing peculiar stands out. George Denbrough has seen other clowns on TV, which is shown through simile- looked like a cross between Bozo and Clarabell. The only thing which is confusing is that he is situated in the stormdrain. At first Stephen King portrays Pennywise as a positive and normal looking clown. Using simile he even compares the clothes of the clown similar to popular Comic characters- Donald Duck and Mickey Mouse and other clowns. But as the story develops, Pennywise morphs into the children eating monster it is.

The clown seized his arm. And George saw the clown's face change. What he saw then was terrible enough to make his worst imaginings of the thing in the cellar look like sweet dreams; what he saw destroyed his sanity in one clawing stroke. (ibid: 17)

In this description Stephen King uses hyperbole "destroyed his sanity" to amplify the clown's horrible looks which the boys mind could not process. Also metaphor in the next sentence shows that any other monster would not be as scary as Pennywise. Other metaphors like "clown seized his arm" and "in one clawing stroke" depict that the boy was attacked suddenly and with great force just like when animals attack on their prey.

In another episode where *It* is depicted as a clown, we are given a similar description to the previous episode. The difference between these two episodes is found in the details of its appearance.

The figure was dressed in what appeared to be a white- silver clown suit. It rippled around him in the polar wind. There were oversized orange shoes on his feet. They matched the pompom buttons which ran down the front of his suit. (ibid: 254)

The use of epithet "polar wind" indicates that the weather was cold and the wind was blowing strongly. But the metaphor that the clown suit rippled around him shows that Pennywise is not affected by the strong wind, which could indicate that he is the one creating it. When it comes to describing the physiognomy of the clown, the author is meticulous.

There were bandages, most of them around its neck and wrists, blowing back in the wind, but Ben could see the clown's face clearly. It was deeply lined, the skin a parchment map of wrinkles, tattered cheeks, and flesh. The skin on its forehead was split but bloodless. Dead lips grinned back from a maw in which teeth leaned like tombstones. Its gums were pitted and black. Ben could see no eyes, but something glittered far back in the charcoal pits of those puckered sockets, something like the cold jewels in the eyes of Egyptian scarab beetles. (...) reaching up with a dry and twisted hand from which flaps of skin rustled like pennons, a hand through which bone like yellow ivory showed. One almost fleshless finger caressed the tip of his boot. (ibid: 256-257)

We can find a wide variety of stylistic devices in this extract, starting from onomatopoeia to similes. With the help of stylistic devices we can distinguish that the clown is very old. The description of clowns face is based on similarities between things and objects relating to Ancient Egypt. This might also be a coincidence since the character thought of a mummy because of the bandages on the clown's body. And since Pennywise is a telepathic shape-shifter he read the mind of the character and presented itself as a mummy, a character which the boy had recently seen in a movie and which scared him. This description mostly concentrates to show the old age and vicious looks of Pennywise. To emphasize the old age, metaphor is used to compare the clown's skin to a parchment, which is associated to one of the first materials of writing. Epithets like tattered cheeks and flesh, dead lips, fleshless fingers stand for very old, used and no longer living, basically a corpse. And to amplify the horrid looks its mouth is compared to a maw which shows that the clown is vicious and flesh-thirsty animal. The overall description of Pennywise is an extended metaphor where the author draws comparison between something really old and vicious in nature. Also if we put together both appearing's of the clown we can see that Stephen King has created suspense in revealing the looks of Pennywise. Because at first we are not given a full account of the clown's looks and they are revealed to the reader gradually, starting with the recognition that it is a clown and then revealing its other features, like clothes and physiognomy.

5.2.2. Bird

These excerpts are taken from the attack on one of the main protagonists, Michael Hanlon. In this case *It* presented itself as the bird because the character recently had seen a movie where the main character was a bird released from the depths of the earth. While the memory of the movie was still fresh the boy was frightened to meet this character in flesh.

It was not just the shock of seeing a monster bird, a bird whose breast was orange as a robin's and whose feathers were the unremarkable fluffy gray of a sparrow's feathers; (...) its brightly ringed eyes as black as fresh, warm tar (...). Its scaly talons were a dusky orange. Its beating wings, each more than ten feet across, blew the scraggy timothy grass this way and that, paternlessly, like the wind generated by helicopter rotors. It uttered a buzzing, chirruping scream. (...) (ibid: 334)

Most of the stylistic devices used in this extract are similes. The author compares the bird's wing size to helicopter rotors, to show the size of the bird and to stress that it was not a regular bird. To paint a more vivid picture to the reader Stephen King uses colours, such as orange and dusky orange, gray and black. The colour that most stands out is black which the author has emphasized by comparing it to fresh, warm tar. The black colour in this case indicates the evil which lies in the bird and tar shows that this evil is thick and sticky which

slowly takes over one's mind and drive's them insane. The bird figure actually is not that scary but with each trait of the bird Stephen King reveals a new layer. The fear inducing moment comes when the last description of the bird is made.

It withdrew for a moment and then lunged again, beak opening, revealing that pink lining again, revealing something else that caused Mike to freeze for a moment, his own mouth dropping open. The bird's tongue was silver, its surface as crazy-cracked as the surface of a volcanic land which has first baked and then slagged off. And on his tongue, like weird tumbleweeds that had taken temporary root there, were a number of orange puffs. (ibid: 338-339)

Here again we can see the use of similes. But the vital thing in this description is that the bird is Pennywise. The description of bird's tongue being silver and covered with orange puffs is the same as the description of the clown suit in previous subchapter. Thus creating a repetition of idea with the change in looks. Thus it creates suspense in the reader. It makes the reader ask what form it will take next.

5.2.3. Leper

This form of *It* presented itself to the main character named Eddie Kaspbrak. He encountered this form while exploring the abandoned house on Neibolt Street.

It was not the hobo with flayed nose, but there were resemblances. Terrible resemblances. And yet...this thing could not be human. Nothing could be so eaten up and remain alive. The skin of its forehead was split open. White bone, coated with membrane of yellow mucousy stuff, peered through like the lens of bleary searchlight. The nose was a bridge of raw gristle above two red flaring channels. One eye was gleeful blue. The other socket was filled with a mass of spongy brown-black tissue. The leper's lower lip sagged like liver. It had no upper lip at all; its teeth poked out in a sneering ring. (...) Its questing, clutching hands crawled with sores. Beetles crawled and lumbered busily to and fro. (...) The leper appeared to be wearing the ragged remains of some strange silvery suit. Things were crawling in the straggles of its brown hair. (ibid: 376)

This description showcases the horrid look of the leper. The description is mostly based on colour. Colours which appear are: yellow, red, blue, brown-black and reddish-brown (the colour of kidney). The colours stress the liveliness in the inhuman thing. In epithet yellow mucousy stuff, the yellow colour symbolizes energy. In this extract it is used together with the metaphor coated with membrane. Membrane in human body works as a boundary of cells. Overlooking the fact that the leper is practically a dead man its body still tries to preserve itself. The red colour is used to depict nostrils through simile which are said to look like red flaring channels. Indicating that they are most probably inflamed. Metaphor mass of spongy brown-black tissue indicates that one of the eyes most probably has rotted out. And to depict the lower lip of the leper a simile is used to compare it to a liver thus the reddish- brown

colour. This depiction shows that this organ is also inflamed. The colour blue, in the epithet gleeful blue, usually is associated with calmness, peace and happiness but it can also be associated with depression. Most likely in this case it is associated with happiness, the leper or *It* is happy to see that someone has come to him as a food and that it does not have to lure its victim in. But again the main description which ties it together with Pennywise the clown comes in the end of the suspenseful episode.

The leper was crawling out. It was wearing a clown suit, he saw- a clown suit with big orange buttons down the front. (...) The leper's tongue had not just dropped from its mouth; it was at least three feet long and had unrolled like a party-favor. It came to an arrow-point which dragged in the dirt. Foam, thick- sticky and yellowish, coursed along it. Bugs crawled over it. (ibid: 378)

We can see that the leper is wearing a clown suit with big orange buttons, again repetition of an idea that the leper is also the clown. In this extract one stylistic device stands out and it is simile. The clown's tongue is compared to a party-favor which is three feet long. Clowns are usually used as a main attraction at children's parties and they are usually associated with positive feelings. But many people have traumatic experiences with clowns in their childhood and this fear later on develops into a phobia of clowns- coulrophobia. This simile also has a humorous effect by showing that Pennywise is having fun with its forms.

5.2.4. Werewolf

Pennywise appears in the shape of werewolf when characters Bill Denbrough and Richie Tozier go to the house on Neibolt Street to shoot it. Pennywise took this form from Richie Toziers mind. As in previous cases Richie had recently seen a scary movie about werewolves.

Richie heard snarling sounds. They were very loud- the sounds a wild animal in a cage might make. He saw loafers descend the steps. Faded jeans on top of them- swinging hands-. But they weren't hands... they were paws. Huge, misshapen paws. The paws were covered with dense brown hair that curled and coiled like wire; the fingers were tipped with jagged nails. Now Richie saw a silk jacket. It was black with orange piping- the Derry High School colors. (ibid: 452)

The first sentence introduces onomatopoeia to describe the sounds which the werewolf made. To stress just how they sounded Stephen King compares them to a sound which a caged animal would make, thus that they were really aggressive sounds. The whole passage is an extended metaphor which compares Pennywise to an animal which is kept locked in a cage. To intensify the looks the author describes its outer looks concentrating on the paws which is the scariest thing at it descends. The paws are described as being very thick and gathered in circles so that it is hard to see where the hair ends and the skin starts. And fingernails are described as being rough and sharp indicating that a lot of damage might be done. In this

excerpt we can also see that sentences are short and simple. We can also see anadiplosis in this excerpt, a repetition of a word in the last part of the sentence and at the beginning of the next, which adds emphasis and rhythm to what is being said.

The face of the Werewolf suddenly swam out of the dark. Its forehead was low and prognathous, covered with scant hair. Its cheeks were hollow and furry. Its eyes were a dark brown, filled with horrible intelligence, horrible awareness. Its mouth dropped open and it began to snarl. White foam ran from the corners of its thick lower lip in twin streams that dripped from its chin. The hair on its head was swept back in a gruesome parody of a teenager's d.a. It threw its head back and roared, its eyes never leaving Richie's. (ibid: 454-455)

Describing werewolves face we again have a vivid description. The emphasis in this extract is on the werewolves eyes. The use of metaphor that its eyes were filled with awareness and intelligence shows that it was not just an animal. Together with repetition of the word horrible shows that the werewolf knows exactly what he is going to do with its victim. Anaphora of 'Its' in the beginning of sentences also creates rhythm in revealing werewolves face.

5.2.5. Dracula

Pennywise appeared as Dracula to adult character Ben Hanscom in the library. It was the second form which Pennywise took in this particular passage.

The clown was gone. Dracula was standing at the top of the lefthand stairway, but it was no movie Dracula; it was not Bela Lugosi or Christopher Lee or Frank Langella or Francis Lederer or Reggie Nalder. An ancient- man thing with a face like a twisted root stood there. Its face was deadly pale, its eyes purplish-red, the colour of blodclots. Its mouth dropped open, revealing a mouthful of Gillette Blue-Blades that had been set in the gums at angles; it was like looking into a deadly mirror-maze where a single misstep could get you cut in half. "KEE-RUNCH!" it screamed, and its jaws snapped closed. Blood gouted from its mouth in a red-black flood. Chunks of its severed lips fell to the glowing white silk of its formal shirt and slid down its front, leaving snail- trails of blood behind. (ibid: 656-657)

The first part of this extract is a complex metaphor which is created through cultural allusions, such as the actors names which have played Dracula and similes, like in 'mouthful of Gillette Blue-Blades' which are compared to teeth. To emphasize how sharp the teeth were a metaphor of 'blood gouted in a red-black flood' is used, which shows that blood started flowing as soon as the jaw snapped which is another metaphor.

5.2.6. Spider

One of the last forms of *It* or the closest form that the mind of the main characters can come to. This form is shown when the last battle between *It* and main character's is happening.

(..) It raced down the grossamer curtain of Its webbing, a nightmare Spider from beyond time and space, a Spider from beyond the fevered imaginings of whatever inmates may live in the deepest depth of hell. (ibid: 1269)

It was perhaps fifteen feet high and as black as a moonless night. Each of Its legs was as thick as a muscle- builder's thigh. Its eyes were bright malevolent rubies, bulging from sockets filled with some dripping chromium- colored fluid. Its jagged mandibles opened and closed, opened and closed, dripping ribbons of foam. (ibid: 1269-1270)

It was possessed of a stinger long enough to impale a man. A clear fluid dripped from its tip, and Ben saw that this was also alive; like the saliva, the poison writhed away into the cracks of the floor. Its stinger, yes... but below that, Its belly bulged grotesquely, almost dragging on the floor as It moved (...). (ibid: 1270)

The opening lines of this description contains epithet- 'nightmare spider' and 'fevered imaginings'. The epithet is used here to show that nothing like this spider exists and that it can only appear in fever induced nightmares. The spider is also compared to an inmate of hell, showing that something as terrible as this spider can only be locked away and that there is no place for him on earth. Similes are used to describe the overall look of the spider. Simile- 'legs thick as a muscle-builders thigh'- makes us think that not only its legs were thick but also strong. To describe the spider's eyes a metaphor is used which compares them to rubies. And the rubies are described through personification 'malevolent rubies', meaning that the eyes of the spider looked evil. The description of the spider also contains two important colours- red (colour of rubies) and black. Red and black colour can be dated back to Gothic literature. Red colour depicts aggression and power and black colour symbolizes evil, death and also power. The whole picture which Stephen King tries to give us is that this spider is the most vilest, aggressive and powerful thing on earth. To emphasize this power the spider also has a stinger, a sharp weapon which could pierce through a body Thus making it more dangerous than it already is. Another device which should be mentioned is anaphora. Every sentence begins with 'It', as in 'It raced down', 'It was perhaps', 'Its eyes were' etc. Anaphora is used to emphasize the horrific outer appearance of the spider. And it also creates a rhythm, an identifiable pattern in which this outer appearance is provided.

5.2.7. Deadlights

Deadlights is the real form of Pennywise which cannot be seen unless you step into macroverse as it usually takes the shape which it reads from fear or like in the case of spider form the closest your mind can perceive. Once you see the deadlights the person is said to go mad, the person lives yet it becomes unresponsive.

Wait for the deadlights! You'll look and you'll go mad... but you'll live... and live... and live... inside them... inside Me... (ibid: 1278)

In this extract we can see that Stephen King uses repetition of the words 'you'll live' but it here has a negative connotation. You live yet you live in the place where Pennywise lives, in the macroverse. Basically the physical form of the person lives on but the mind is trapped, enclosed in the blackness from where there is no return. Only on special circumstances can the person's mind be brought back. Description of deadlights is shown in the extracts below.

Ben heard Its eager mewling, looked into Its timeless, evil red eyes... and for an instant did see the shape behind the shape: saw lights, saw an endless crawling hairy thing which was made of light and nothing else, orange light, dead light that mocked life. (ibid: 1271)

We can see that sensory words as 'heard', 'looked' and 'saw' are used. Meaning that this form of Pennywise is abstract and not a material thing. This is also supported by the repetition of the word 'saw light'. Adjectives- orange and dead, are used to describe the light. Orange colour denotes fiery and lust. Meaning that the deadlights are aggressive and crave human flesh. Yet they are also described as dead- not living. Meaning that they are dead in real life but in the macroverse they continue living. This is supported by the fact that it mocks life which is a personification. It laughs about the human life which can end while Pennywise is not affected by it, it does not have a beginning or an end. It lives on for ever. It is interesting that Stephen King has used two very similar sentences in succession of two pages.

He wheeled toward the Spider, heard Its eager mewling, looked into Its timeless evil eyes, and saw something behind the shape; something much worse than a spider. Something that was all insane light. (ibid: 1273)

We can look at these extracts as frame repetition. Concluding that there is no real description of deadlights and that the only thing you can see is lights, in this case insane lights. At the start of this chapter it was said that George Denbrough's sanity was destroyed when Pennywise showed its real form. The human brain lacks the ability to understand and to make sense of deadlights and drives people, who come eye to eye with deadlights, insane.

While creating the many shapes of *It* Stephen King depicted all the basic monsters of horror genre. We have the oldest horror genre monsters like Dracula and werewolf. A big spider and a zombie- a newer generation of monsters. And deadlights which is something beyond understanding and which exists somewhere in the universe. Second, one of these monsters is sure to scare the reader. People over time develop many phobias. Like fear of birds, ornithophobia, fear of clowns, coulrophobia and so on. In this novel every monster can be paralleled to an existing phobia and Stephen King masterfully uses them to create a suspenseful literary work. For a more extended overview of stylistic devices see Appendix 2.

CONCLUSIONS

The goal of the bachelor paper was to analyse lexical means in creating suspense in horror fiction. The research question of the bachelor paper was: what lexical means does Stephen King use to create suspense in his novel “It”? The analysis of lexical means showed that while there is not a big variety used in the work, the lexical means which are used are enough to evoke anxiety and fear in the reader.

According to Thomas Fahy, horror genre is driven by the anticipation of terror, a mixture of fear and exhilaration and confrontation of the unpredictable and dangerous (2010:1). On a macro level, suspense is created through plot. From the beginning of horror genre the plot of a horror narrative shows a protagonist who is haunted by an antagonist who is a monster, ghost, vampire, big spider etc., and the reader has to guess will the protagonist escape the clutches of the monster. The plot of horror genre is based on stereotypical themes, like, woman vs man and good vs evil. On a micro level, suspense is created by the events depicted in the novel, focusing on cause and effect, like, what will happen if a hero enters the haunted house. Other elements of narrative which create suspense and have been used in the horror genre since its beginning are setting and characters. The use of lexical means describing them create a more vivid picture of these aspects thus adding an emotional colouring to suspense and more effectively cause fear in the reader.

Narrative theorists are usually more bothered with events and their placement in the narrative and neglect the fact that setting and character are just as important. This neglect is explained by the fact that description of characters and setting are perceived as narrative pauses which do not develop narrative. But in horror genre these aspects create horror, without them it would lose its appeal. After reading a novel you may not be able to remember all events in the story but you would remember the setting and at least one character who made this story worthwhile. The key aspect of horror is the monster and the better developed the more fear it induces in the story. The same can be applied to setting, the more diverse and realistic it is, the more fear it will evoke.

In horror genre it is important to use setting which is more or less ordinary thus creating a surprise effect in the reader. When the reader is introduced to Derry, the city where the setting takes place, the opening lines are: “*Can an entire city be haunted?*” This rhetorical question already puts the reader in an uneasy state and guessing whether it is true or not. And while the reader might think that there is no such thing, suspense is triggered and

the anticipation of answer is set in motion. The creation of setting should also be done in a careful way, you have to keep the reader guessing. As the story unfolds the reader is introduced to other settings which intensify suspense, like the house which the monster uses to come out, sewer, which is its main liar and macroverse, a place beyond universe. In this novel Stephen King uses altogether four settings thus masterfully playing the guessing game with the reader. Descriptions of these places are complemented with lexical means which create a sensory reality for the reader. After reading the story, these places and feelings which were created through descriptions will follow the reader and maybe even create some phobic feelings. For example, uneasy feelings when entering abandoned places.

The same can be applied to the monster which Stephen King has created. The author slowly reveals the powers of the monster. When the first killing is narrated the reader might not feel suspense but as the story moves forward Pennywise the clown embodies the biggest fears which the reader may feel. A monster which uses a clown disguise to lure children and then drives them insane will with no doubt create coulrophobia, the fear of clowns, on its basic level. The powers, which are attributed to the monster, like, shape- shifting, mind reading and controlling would induce fear even to the most rational readers of horror. This thought is supported by the fact that most of the monsters powers are revealed towards the end of the novel and looking back on the previous events the reader may realize that it was the monster all along. Lexical means are used more extensively when describing the looks of the monster so that the reader could picture it more vividly. Description of Pennywise the clown not only uses visualization as its main device but it also appeals to other senses, like incorporating sounds and smells in the description. This way the monster works on more than one level of perception.

In the depiction of setting and character Stephen King has used the most common stylistic devices, like, metaphor, simile, epithet etc. In creating setting Stephen King has used nine stylistic devices. These devices are: epithet (6), metaphor (4), personification (4), repetition (anadiplosis-3, anaphora- 2, epiphora- 2, epanalepsis- 1), onomatopoeia (3), simile (3), hyperbole (1), rhetorical question (1), extended metaphor (1). In creating Pennywise the clown the author has used eight stylistic devices. These devices are: epithet (26), simile (24), personification (13), metaphor (10), onomatopoeia (6), hyperbole (5), allusion (2), repetition (anaphora- 2, epiphora- 2, anadiplosis- 1, epanalepsis- 1). Epithet usually is used to describe something in more detail, so it is only comprehensible that it is used extensively. Simile is used to paint a more vivid picture or to make something clearer for the reader. Since some of Pennywise's forms are inhuman personification is used to enhance the characterization.

Overall all these stylistic devices are used to help the reader create a more vivid description of the monster. With the more vivid descriptions of setting and character the author appeals to the fears and emotions of the reader which adds more suspense in the narrative.

This research concentrates on the creation of suspense with the help of lexical means yet there are other aspects which could be explored. Some of them include exploration of cultural allusions, semantic fields, and the way how Stephen King uses language to communicate to its readers. Also a more thorough research could be done on repetition since this paper concentrates on lexical means as a whole. Other themes which could also be explored include symbolism and fight between good and evil. There are also themes which could be explored from psychological viewpoint, like, domestic violence, childhood, adolescence and fears.

THESES

1. Horror genre was introduced in the 18th century and it most prominently focused on setting and character descriptions. Nowadays the horror genre has changed, promoting antagonists as good characters and depicting them as victims.
2. Key factors of horror genre are the creation of a monster and intensification of fear. The more developed and complex the monster is the more fear it will evoke in the reader.
3. Suspense is an important ingredient of horror. It keeps the reader guessing whether its favourite character will escape from danger or not. Stephen King creates suspense by introducing a problem (problem), reminding the problem (call-back) and destroying the problem (payoff).
4. Setting and characters are important aspects of narrative when creating suspense, since these aspects are more memorable to the reader than events which are depicted. Description of setting and characters create a sensory reality for readers.
5. Lexical means are used to intensify fear by depicting the setting or character in greater detail to create phobic feelings towards specific places or things.
6. The novel includes a reflection of the most common types of setting used in horror genre. A haunted city and haunted house belong to the start of the genre, 18th century, sewer belongs to a newer time period, 20th century and macroverse belongs to the newest era of horror genre, 20th-21st century.
7. The monster in Stephen King's novel is complex and very well developed. Pennywise the clown is gifted with many powers which keep the readers guessing of what more Pennywise is capable of. Forms of Pennywise the clown include also a reflection of the most popular monsters used in horror genre.
8. In this novel, Stephen King uses the basic figures of speech, like, epithet, simile, metaphor to intensify and emphasize the setting and characteristics of Pennywise the clown.
9. Nine stylistic devices are used throughout the novel. These stylistic devices are: epithet, simile, metaphor, hyperbole, personification, onomatopoeia, repetition (various types), rhetorical question, allusion.
10. The most common stylistic devices are: epithet (32), simile (27), personification (17) and metaphor (14). These stylistic devices are used the most since they easily can intensify the reader's emotions.

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APPENDIX 1

Derry

1. Can an entire city be **haunted**? **Haunted (anadiplosis)** as some houses are supposed to be **haunted (epanalepsis)**? Not just a **single** building in that city, or the corner of a **single** street, or a **single** basketball court in a **single (anaphora)** pocket-park, the **nettles basket (epithet)** **jutting out at sunset like some obscure and bloody instrument of torture (simile)**, not just one area- but everything. The whole works. Can that be? (ibid: 175)
2. The murder rate in Derry is six times the murder rate of any other town of comparable size in New England. (...) **Derry sticks out like a sore thumb (simile)**. (...) Here in Derry children disappear unexplained and unfound at the rate of forty to sixty a year. (...) In the year 1930, for instance- the year the Black Spot burned- there were better than one hundred and seventy child disappearances in Derry- and you must remember that these are only the disappearances which were reported to the police and thus documented. (...) During 1958, a hundred and twenty- seven children, ranging in age from three to nineteen, were reported missing in Derry. (ibid: 190-191)

House on Neibolt street

1. Twenty- nine Neibolt Street had once been a trim red Cape Cod. (...) Now the red **paint** had faded to a wishy- washy pink that **was peeling (personification)** away in ugly **patches that looked like sores (simile)**. **The windows were blind eyes (metaphor)**, boarded up. Most of the shingles were gone. Weeds grew rankly down both sides of the house and the lawn was covered with the season's first bumper crop of dandelions. To the left, a high board **fence**, perhaps once a neat white but now faded to a dull grey that almost matched the lowering sky, **lurched drunkenly (personification)** in and out of the shrubbery. About halfway down this fence Richie could see a **monstrous grove (epithet)** of **sunflowers**- the tallest looked five feet tall or more. They **had a bloated, nasty look (personification: sunflowers had a bloated, nasty look)** he didn't like. A breeze **rustled (onomatopoeia)** them and they **seemed to nod (personification: sunflowers seemed to nod)** together: *The boys are here, isn't that nice? More boys. Our boys (epiphora)*. Richie shivered. (ibid: 447-448)
2. This house was a special place, a kind of station, one of the places in Derry, one of the many, perhaps, from which it was able to find its way into the overworld. This stinking rotted house where everything was somehow wrong. (ibid: 1040)

Sewer

1. The main sewers are maybe six feet in diameter. The secondaries, from the residential areas, are three or four, I guess. Some of them might be a little bigger. And believe me when I tell you this, Billy, and you can tell your friends: you never want to go into one of those pipes, **not in a game, not on a dare, not for any reason (enumeration)**. (...) My point is that nobody knows where all the **damned sewers (epithet)** and drains go, or why. (...) It's dark and it's smelly and there are rats. Those are all good reasons to stay out, but the best reason is that you could get lost. It's happened before. (ibid: 809)

2. Bill led them to the pipe, grimacing at the smell, and crawled in. The smell: it was sewage, it was shit, but there was another smell here, too, wasn't there? A lower, more vital smell. **If an animal's grunt (onomatopoeia) could have a smell (...), it would be like this undersmell (metaphor)**. (ibid: 1225)

3. These pipes were older, not kiln-fired ceramic but a crumbly claylike stuff that sometimes **oozed (onomatopoeia)** springs of unpleasant-smelling fluid. **The smells of human waste-those ripe gassy smells (metaphor) that had threatened to suffocate (hyperbole)** them all had faded, but they had been replaced by another smell, **yellow and ancient (epithet)**, that was worse. (ibid: 1238)

4. He placed the **tented fingers (epithet)** of his right hand on the door and pushed. It swung open on a flood of **sick yellow-green light (epithet)**. That zoo smell wafted out at them, **incredibly strong, incredibly (anaphora/ parallelism) potent now**. (ibid: 1251)

Macroverse

(...) exploding outward into utter **blackness, the blackness (anadiplosis)** was everything, **the blackness (epiphora)** was the cosmos and the universe, and the floor of the blackness was hard, hard, it was like polished ebonite and he was skidding along on his chest and belly and thighs like a weight on a shuffleboard. He was on the ballroom floor of **eternity**, and **eternity (anadiplosis)** was black. (ibid: 1275)

APPENDIX 2

Clown

1. There was a clown in the stormdrain. The light in there was far from good, but it was good enough so that George Denbrough was sure of what he was seeing. It was **a clown, like in the circus or on TV (simile)**. In fact **he looked like a cross between Bozo and Clarabell (simile)**, who talked by honking his (...) horn on Howdy Doody Saturday mornings (...). The face of the clown in the stormdrain was white, there were funny tufts of red hair on either side of his bald head, and there was a big clown-smile painted over his mouth. (...) He was wearing a baggy silk suit with great big orange buttons. A bright tie, **electric-blue (epithet)**, flopped down his front, and on his hands were big white **gloves, like the kind Mickey Mouse and Donald Duck always wore (simile)**. (ibid: 15)

2. The **clown seized his arm (metaphor)**. And George saw the clown's face change. What he saw then was terrible enough **to make his worst imaginings of the thing in the cellar look like sweet dreams (metaphor); what he saw destroyed his sanity in one clawing stroke (hyperbole; clawing stroke- metaphor)**. (ibid: 17)

3. The figure was dressed in what appeared to be a white- silver clown suit. **It rippled (metaphor)** around him in the **polar wind (epithet)**. There were oversized orange shoes on his feet. They matched the pompom buttons which ran down the front of his suit. (ibid: 254)

4. There were bandages, most of them around its neck and wrists, blowing back in the wind, but Ben could see the clown's face clearly. It was **deeply lined (epithet)**, the **skin a parchment map of wrinkles (metaphor), tattered cheeks, and flesh (epithet)**. The skin on its forehead was split but bloodless. **Dead lips (epithet) grinned (personification: dead lips grinned)** back from a maw in which **teeth leaned like tombstones (simile)**. Its gums were pitted and black. Ben could see no eyes, but something glittered far back in the **charcoal pits (hyperbole)** of those puckered sockets, **something like the cold jewels in the eyes of Egyptian scarab beetles (simile)**. (...) reaching up with a **dry and twisted hand (epithet)** from which **flaps of skin rustled (onomatopoeia) like pennons (simile)**, a hand through which **bone like yellow ivory (simile)** showed. One almost **fleshless finger (epithet)** caressed the tip of his boot. (ibid: 256-257)

The Bird

1. It was not just the shock of seeing a **monster bird (epithet)**, a bird whose **breast was orange as a robin's (simile)** and whose feathers were the unremarkable fluffy

gray of a sparrow's feathers; (...) its **brightly ringed eyes (epithet) as black as fresh, warm tar (simile)** (...). Its scaly talons were a dusky orange. **Its beating wings**, each more than ten feet across, blew the scraggy timothy grass this way and that, patternlessly, **like the wind generated by helicopter rotors (simile)**. **It uttered a buzzing, chirruping (onomatopoeia) scream (personification: it uttered a scream)**. (...) (ibid: 334)

2. It withdrew for a moment and then lunged again, beak opening, revealing that pink lining again, revealing something else that **caused Mike to freeze (hyperbole)** for a moment, his own mouth dropping open. The bird's tongue was silver, its surface **as crazy-cracked as the surface of a volcanic land (simile)** which has first baked and then slagged off. And on his tongue, **like weird tumbleweeds** that had taken temporary root there, were a number of **orange puffs (simile: orange puffs like weird tumbleweeds)**. (ibid: 338-339)

Leper

1. It was not the hobo with **flayed nose (epithet)**, but there were resemblances. Terrible resemblances. And yet...this thing could not be human. **Nothing could be so eaten up and remain alive (hyperbole)**. The skin of its forehead was split open. **White bone**, coated with membrane of yellow mucousy stuff, **peered through (personification) like the lens of bleary searchlight (simile)**. **The nose was a bridge (metaphor)** of raw gristle above two red flaring channels. One eye was **gleeful blue (epithet)**. The other socket was filled with a mass of spongy brown-black tissue. The leper's lower **lip sagged like liver (simile)**. It had no upper lip at all; its teeth poked out in a sneering ring. (...) Its **questing, clutching hands (epithet) crawled with sores (personification)**. Beetles crawled and lumbered busily to and fro. (...) The leper appeared to be wearing the ragged remains of some strange silvery suit. Things were crawling in **the straggles of its brown hair (epithet)**. (ibid: 376)

2. The leper was crawling out. It was wearing a clown suit, he saw - a clown suit with big orange buttons down the front. (...) The leper's tongue had not just dropped from its mouth; it was at least three feet long and **had unrolled like a party-favor (simile)**. It came to an arrow-point which dragged in the dirt. Foam, **thick- sticky and yellowish (epithet)**, coursed along it. Bugs crawled over it. (ibid: 378)

Werewolf

1. Richie heard **snarling (onomatopoeia)** sounds. **They were very loud - the sounds a wild animal in a cage might make (simile)**. He saw loafers descend the steps. Faded jeans on top of them- swinging hands-. But they weren't hands... they were paws. **Huge, misshapen paws (epithet)**. (...) The paws were covered with dense brown hair that **curled and coiled like wire (simile)**; the fingers were tipped with jagged nails. Now Richie saw a silk jacket. It was black with orange piping- the Derry High School colors. (ibid: 452)

2. **The face** of the Werewolf suddenly **swam out (personification)** of the dark. Its forehead was low and prognathous, covered with scant hair. Its cheeks were hollow and furry. Its **eyes were** a dark brown, **filled with horrible intelligence, horrible (anadiplosis) awareness (metaphor)**. Its mouth dropped open and it began to snarl (**onomatopoeia**). White **foam ran (personification)** from the corners of its thick lower lip in twin streams that dripped from its chin. **The hair** on its head **was swept back in a gruesome parody of a teenager's d.a. (simile)** It threw its head back and **roared (onomatopoeia)**, its eyes never leaving Richie's. (ibid: 454-455)

Dracula

1. The clown was gone. Dracula was standing at the top of the lefthand stairway, but it was no movie Dracula; it was not **Bela Lugosi or Christopher Lee or Frank Langella or Francis Lederer or Reggie Nalder (allusion)**. An **ancient- man thing (epithet)** with a **face like a twisted root (simile)** stood there. Its face was **deadly pale (epithet)**, its **eyes purplish-red (epithet)**, **the colour of blodclots (simile: purplish-red like blodclots)**. Its mouth dropped open, revealing a mouthful of **Gillette Blue-Blades (allusion)** that had been set in the gums at angles; **it was like looking into a deadly mirror-maze (simile)** where a single misstep could get you cut in half. "KEE-RUNCH!" it screamed, and its **jaws snapped (metaphor)** closed. **Blood gouted** from its mouth **in a red-black flood (metaphor)**. Chunks of its **severed lips (epithet)** fell to the **glowing white silk of its formal shirt (metaphor)** and slid down its front, leaving **snail- trails of blood (epithet)** behind. (ibid: 656-657)

Spider

1. (...) **It raced down (personification)** the **grossamer curtain (epithet)** of Its webbing, a **nightmare Spider (epithet)** from beyond time and space, a **Spider (anaphora)** from beyond

the **fevered imaginings (epithet)** of whatever inmates may live in the deepest depth of hell. (ibid: 1269)

It was perhaps fifteen feet high and **as black as a moonless night (simile)**. Each of Its **legs was as thick as a muscle- builder's thigh (simile)**. Its eyes were bright **malevolent (personification: malevolent rubies) rubies (metaphor)**, bulging from sockets filled with some dripping chromium- colored fluid. Its jagged mandibles **opened and closed, opened and closed (diacope)**, dripping ribbons of foam. (ibid: 1269-1270)

It was possessed (personification) of a stinger long enough to impale a man. A clear fluid dripped from its tip, and Ben saw that **this was also alive (personification); like the saliva, the poison (simile) writhed away (personification: the poison writhed away)** into the cracks of the floor. Its stinger, yes... but below that, Its belly bulged grotesquely, almost dragging on the floor as It moved (...). (ibid: 1270)

Deadlights

1. Wait for the deadlights! **You'll look and you'll go mad (hyperbole)** ... but you'll **live... and live... and live (epiphora)... inside** them... **inside (anaphora)** Me... (ibid: 1278)

2. Ben heard Its eager **mewling (onomatopoeia)**, looked into Its **timeless, evil red eyes (epithet)** ... and for an instant did see the shape behind the shape: saw **lights**, saw an endless crawling hairy **thing** which was made of **light** and nothing else, **orange light (epithet), dead light (epiphora: light) (epithet/ personification: dead light) that mocked life (personification)**. (ibid: 1271)

Dokumentārā lapa

Bakalaura darbs "Lexical means creating suspense in Stephen King's "It"" (Leksiskie izteiksmes līdzekļi, kas veido spriedzi Stīvena Kinga darbā "Tas") izstrādāts LU Humanitāro zinātņu fakultātē.

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Rekomendēju/nerekomendēju darbu aizstāvēšanai

Vadītāja: lektore Lauma Terēze Lapa _____ 11.05.2017.

Recenzents: _____

Studiju metodiķe: _____

Darbs iesniegts Anglistikas nodaļā ____ . 05. 2017.

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2017. gada..... jūnijā, prot. Nr., vērtējums

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