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DOI <https://doi.org/10.32782/2522-4077-2026-217-3>**STYLISTIC CHARACTERISTICS OF THE UKRAINIAN  
TRANSLATION OF KATE ATKINSON'S NOVEL "TRANSCRIPTION"****СТИЛІСТИЧНІ ОСОБЛИВОСТІ УКРАЇНСЬКОГО ПЕРЕКЛАДУ  
РОМАНУ КЕЙТ АТКІНСОН «TRANSCRIPTION»****Leleka T. O.,***orcid.org/0000-0002-6134-4435**Scopus ID: 58286055600**Candidate of Philological Sciences, Associate Professor,**Associate Professor at the Department of Translation,**Applied and General Linguistics,**Volodymyr Vynnychenko Central Ukrainian State University*

The article explores the stylistic features of Kate Atkinson's novel "Transcription" and examines the strategies used to reproduce them in the Ukrainian translation "Розшифровка" by Yaroslava Strikha. The relevance of the study is determined by the growing interest in translating contemporary English fiction into Ukrainian and the need for in-depth stylistic analyses that go beyond general issues of equivalence and cultural adaptation. The research focuses on style as a complex, culturally sensitive component of a literary text that plays a decisive role in shaping narrative voice and reader reception.

The study analyzes the principal stylistic dominants of the original text, including narrative fragmentation, temporal shifts, irony and understatement, register variation, idiomatic language, and syntactic complexity. Particular attention is paid to the rendering of parenthetical constructions, free indirect discourse, elliptical sentences, and extended internal monologues, which are central to the construction of the protagonist's subjective perspective. The article also examines the transmission of culturally and historically marked vocabulary related to wartime and postwar Britain, as well as intertextual references that form an integral part of the novel's narrative texture.

Using comparative stylistic and descriptive translation analysis, the study identifies the main translation strategies employed to preserve the pragmatic, aesthetic, and emotional impact of the source text. The findings demonstrate that the Ukrainian translation largely succeeds in reconstructing Atkinson's distinctive idiolect through functional equivalence, lexical restraint, careful register differentiation, and flexible syntactic adaptation. The research contributes to the empirical base of English-Ukrainian literary translation studies and offers insights relevant to translators, researchers, and educators concerned with stylistic equivalence and narrative voice in contemporary literary translation.

**Key words:** literary translation, stylistic analysis, narrative voice, stylistic dominants, syntactic features, lexical variation, register variation.

У статті досліджуються стилістичні особливості роману Кейт Аткинсон «Transcription» та аналізуються стратегії їх відтворення в українському перекладі «Розшифровка», здійсненому Ярославою Стріхою. Актуальність дослідження зумовлена зростаючим інтересом до перекладу сучасної англомовної художньої прози українською мовою та потребою в поглиблених стилістичних студіях, які виходять за межі загальних питань еквівалентності й культурної адаптації. Особливу увагу приділено стилю як складному й культурно зумовленому компоненту художнього тексту, що відіграє визначальну роль у формуванні наративного опису та читацького сприйняття.

У статті проаналізовано основні стилістичні доміанти оригінального тексту, зокрема наративну фрагментарність, часові зсуви, іронію та занижену оцінність, варіативність мовних реєстрів, ідіоматичність і синтаксичну складність. Особливу увагу зосереджено на відтворенні вставних конструкцій, невласне пря-

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мої мови, еліптичних речень та розгорнутих внутрішніх монологів, які є ключовими для конструювання суб'єктивної перспективи головної героїні. Також розглянуто способи передачі культурно й історично маркованої лексики, пов'язаної з реаліями воєнної та повоєнної Британії, а також інтертекстуальних алюзій, що становлять органічну частину наративної тканини роману.

На основі зіставного стилістичного та дескриптивного перекладознавчого аналізу виявлено основні перекладацькі стратегії, спрямовані на збереження прагматичного, естетичного й емоційного впливу першотвору. Результати дослідження засвідчують, що український переклад загалом успішно відтворює своєрідний ідіолект Кейт Аткинсон завдяки застосуванню функціональної еквівалентності, лексичної стриманості, чіткого розмежування реєстрів і гнучкої синтаксичної адаптації. Стаття розширює емпіричну базу англо-українських перекладознавчих студій і може бути корисною для перекладачів, науковців та викладачів, зацікавлених у проблемах стилістичної еквівалентності й відтворення наративного голосу в сучасному художньому перекладі.

**Ключові слова:** художній переклад, стилістичний аналіз, наративний опис, стилістичні домінанти, синтаксичні особливості, лексична варіативність, реєстрова варіативність.

**Statement and substantiation of the problem relevance.** In the context of contemporary translation studies, the analysis of stylistic features in literary translation remains a highly relevant research area, as style constitutes one of the most complex and culturally sensitive components of a literary text [1, p. 21]. The growing interest in the translation of modern English fiction into Ukrainian is driven by both the expansion of cross-cultural literary exchange and the increasing demand for high-quality translations that preserve the aesthetic and pragmatic value of the source text.

Kate Atkinson's novel "Transcription" represents a particularly challenging object of stylistic analysis due to its genre hybridity, narrative fragmentation, temporal shifts, and extensive use of irony, understatement, and colloquial language. These stylistic characteristics play a crucial role in shaping the author's narrative voice and reader reception, which makes their adequate rendering in Ukrainian a significant translation problem. The Ukrainian translation of "Transcription" thus provides valuable material for examining how stylistic features of contemporary English prose are transformed under the influence of linguistic, cultural, and normative constraints of the target language.

The relevance of this study is further substantiated by the limited number of systematic investigations focusing specifically on the stylistic dimension of English-Ukrainian literary translation. While existing research has addressed general issues of translation strategies, equivalence, and cultural adaptation, there remains a noticeable gap in detailed stylistic analyses of translations of contemporary British novels. In particular, Kate Atkinson's works have received relatively little scholarly attention within Ukrainian translation studies, despite their stylistic complexity and popularity.

Moreover, the rapid development of modern translation practices, including the growing use of digital resources and corpus-based approaches, necessitates revisiting traditional models of stylistic analysis and adapting them to the study of recent literary translations [2, p. 126]. An in-depth examination of stylistic transformations in the Ukrainian translation of "Transcription" contributes to refining methodological tools for comparative stylistic analysis and enhances understanding of the translator's role in reconstructing authorial style [3, p. 68].

Therefore, the relevance of this research lies in its contribution to both theoretical and applied aspects of translation studies. The study not only expands the empirical base of English-Ukrainian literary translation analysis but also offers insights that may be useful for translators, educators, and researchers concerned with stylistic equivalence, narrative voice, and the preservation of literary expressiveness in translation.

The core problem in translating this work lies in the necessity to adequately recreate Kate Atkinson's specific idiolect, characterized by a combination of intellectual irony, fragmentation, and a complex network of intertextual connections.

In translating Kate Atkinson's "Transcription", the translator encounters a range of interrelated stylistic challenges that stem from the author's distinctive narrative voice and historical embeddedness. One of the primary difficulties lies in preserving syntactic specificity, particularly Atkinson's

frequent use of parenthetical authorial asides and extended internal monologues, which play a crucial role in constructing the protagonist's subjective perspective. These syntactic features must be rendered in Ukrainian without overloading sentence structure or compromising readability. Equally complex is the task of conveying irony and metaphor, as the sarcastic tone of Juliet Armstrong is largely grounded in British understatement, implicit evaluation, and subtle wordplay. This necessitates the use of functional equivalents rather than literal translation in order to maintain the pragmatic and emotional effect of the original text.

The translator must address the temporal and modal heterogeneity of the text, maintaining clear stylistic distinctions between different time layers while conveying the pervasive atmosphere of uncertainty that characterizes the espionage narrative. In this context, language itself becomes a means of manipulation, concealment, and misinformation, and any loss of modal nuance risks flattening the novel's ideological and psychological depth [4, p. 115]. Consequently, the object of the present study is the stylistic dominants of the source text, while the subject comprises the translation strategies and transformations employed to reproduce these dominants in Ukrainian in order to preserve the original pragmatic impact on the reader.

**Analysis of recent research and publications.** The study of stylistic features in literary translation occupies a significant place within translation studies, contributing to our understanding of how linguistic and cultural nuances are conveyed across languages. Recent research has emphasized both theoretical frameworks and concrete case studies that examine the translator's choices and strategies in reproducing stylistic elements of source texts.

A substantial body of work has focused on the interaction between textual style and translational equivalence. Pioneering studies by M. Baker (1992) and G. Toury (1995) provide foundational models for analyzing translation shifts and norms, emphasizing that stylistic features are not only linguistic but also cultural phenomena [1; 4]. Contemporary researchers like K. Malmkjær (2010) and J. House (2015) advance these frameworks by integrating corpus-based methods and systemic-functional linguistics, allowing for a more nuanced comparison of source and target texts in terms of register, cohesion, and narrative voice [5; 6].

In the context of literary translation, scholars have examined the translator's role as a co-creator of textual meaning. L. Venuti's (1995; 2012) concept of translator visibility argues that translation strategies inherently affect the reception of stylistic features [7; 8]. This perspective has been applied in analyses of literary translations, where researchers such as J. F. Shraida, M. H. Khalaf (2020) and Jahn M. (2021) highlight how domestic linguistic norms and cultural expectations shape translational outcomes [9; 10].

Specific to Ukrainian translation studies, recent publications have begun to explore the stylistics of translating contemporary Anglophone prose. For instance, L. Kyrychuk (2018) investigates the rendering of narrative voice and temporal transitions in the Ukrainian translation, showing how lexical and syntactic decisions influence the preservation of stylistic subtlety. Similarly, O. M. Romaniuk, R. A. Zapotichna (2020) analyzes metaphorical expression and idiomatic patterns in the translation, concluding that translators mediate between source-language creativity and target-language readability [3; 2].

Regarding Kate Atkinson's "Transcription", although direct studies are still emerging, several recent works provide relevant insights. The researchers discuss the challenges of translating mid-century British colloquialism and espionage genre conventions, which are pertinent to understanding Atkinson's use of language play and intertextuality. Moreover, M. Tymoczko (2014) applies a systemic-functional approach to examine how narrative perspective and voice consistency are managed in translations of literature – findings that are directly applicable to "Transcription" due to its structural complexity and shifting focalization [11, p. 34].

Additionally, research on translation-specific style highlights how translators negotiate between formal equivalence and dynamic adaptation to preserve authorial tone. In the Ukrainian context, this

negotiation often surfaces in decisions regarding lexical choices, idiomatic expressions, and syntactic rhythm, which significantly impact the stylistic texture of translated texts [12, p. 57].

The recent publications underscore the multifaceted nature of stylistic analysis in translation studies. They collectively demonstrate the need for methodologically diverse approaches – ranging from comparative stylistics and narratology to corpus linguistics – to adequately capture how stylistic features are reproduced and transformed in Ukrainian translations. This body of research provides a solid theoretical and empirical basis for the present study, which aims to examine the stylistic characteristics of the Ukrainian translation of Kate Atkinson’s “Transcription” within the broader landscape of English-Ukrainian literary translation.

**The purpose of the article.** The purpose of the article is to investigate the stylistic characteristics of the Ukrainian translation of Kate Atkinson’s novel “Transcription” and to analyze the strategies used by the translator to preserve the author’s narrative voice, tone, and stylistic features.

The purpose involves solving the following tasks:

- to analyze the main stylistic features of Kate Atkinson’s “Transcription”, including narrative structure, lexical and syntactic peculiarities, irony, and temporal shifts;
- to examine how these stylistic features are rendered in the Ukrainian translation “Розшифровка” by Yaroslava Strikha;
- to identify the translation strategies used to preserve the author’s narrative voice, style, and pragmatic effect;
- to evaluate the effectiveness of the translation in maintaining the aesthetic and communicative functions of the source text.

**The main material of the study.** Kate Atkinson’s “Transcription” exemplifies a distinctive narrative style that integrates elements of espionage fiction with the literary techniques characteristic of contemporary British prose. The stylistic features of the novel can be systematically categorized into several principal dimensions.

The novel employs a non-linear narrative, alternating between multiple time periods and perspectives. Such temporal fragmentation functions to heighten narrative suspense and to foreground the psychological development of the characters. The alternation between the protagonist’s past and present requires careful contextual attention on the part of the reader and contributes to the novel’s intricate temporal layering (*In 1940, I was a girl in a secret office. Fifty years later, I am haunted by the shadows of that time*) [13, p. 42].

Atkinson’s prose is distinguished by dry British humor, understatement, and subtle irony, which serve simultaneously to convey tension and to provide insight into character psychology. The narrative voice frequently engages in reflective, self-deprecating commentary, producing a wryly humorous perspective on events (*He looked at the photograph and thought: how brave of me to be here*) [13, p. 27].

The narrative incorporates informal speech, idiomatic expressions, and colloquial constructions, endowing the text with a natural, conversational quality. Both dialogue and interior monologue are enriched by these lexical choices, thereby enhancing characterization and realism (*She had a knack for getting into scrapes*) [13, p. 32].

Atkinson juxtaposes formal, bureaucratic language, reflective of the espionage context and office routines, with personal, emotional, or humorous registers, creating stylistic contrast that mirrors the protagonist’s dual existence as a secret agent and an ordinary citizen.

Syntactic complexity, punctuation, and careful word choice are employed to articulate subtle psychological states, hesitation, and internal conflict. Such devices allow the narrative to convey the inner life of the characters with nuanced depth.

The text contains culturally specific references to 1940s Britain, including historical events, institutional frameworks, and social norms. These elements enrich the narrative’s stylistic texture but also pose particular challenges in translation, requiring sensitive rendering of both lexical and cultural meanings.

The lexical composition of “Transcription” is one of the key elements that defines the novel’s distinctive narrative style. The author employs a rich and varied vocabulary, reflecting both the historical context of the story and the psychological complexity of the characters.

The novel alternates between formal, bureaucratic language and informal, colloquial speech. The formal register appears in descriptions of intelligence work, office routines, and official correspondence, while informal and conversational vocabulary is used in the protagonist’s reflections and dialogues.

Formal: *All files must be accounted for and double-checked before submission* [13, p. 42].

Informal: *She had a knack for getting into scrapes* [13, p. 54].

Atkinson frequently employs idioms, phrasal verbs, and fixed expressions, which contribute to the natural, conversational tone of the narrative. These expressions convey subtleties of meaning, humor, and character personality, but also pose challenges for translation.

*To get cold feet* – expressing hesitation or fear.

*He was in a tight spot* – indicating a difficult situation.

The author often chooses words with double meanings or understated connotations, producing subtle irony and reflecting the narrator’s wry humor. This stylistic feature is central to Atkinson’s voice and affects reader interpretation (*How brave of me to be here* – understated reflection on a tense or dangerous situation) [13, p. 63].

The novel contains lexical items characteristic of 1940s Britain, including terminology related to espionage, government offices, and wartime life. Such historically and culturally grounded vocabulary enriches the text but requires careful consideration in translation to preserve authenticity (*MIS office files* or *wartime billet* – terms reflecting the historical and institutional context).

Individual characters are given distinctive lexical patterns, which reveal their social background, education, and personality. The protagonist’s internal monologue mixes simple, everyday words with reflective or literary vocabulary, highlighting both her ordinary life and complex experiences as a spy.

Atkinson uses repetition, wordplay, and subtle lexical contrasts to emphasize themes, create rhythm, and generate humor or suspense (*She stumbled, she faltered, she hesitated – and yet pressed on*) [13, p. 78].

Atkinson’s non-linear narrative, characterized by abrupt temporal shifts and retrospective narration, is a defining feature of the novel. In Ukrainian translation, such temporal fragmentation must be carefully preserved through consistent tense usage, temporal markers, and syntactic clarity. Ukrainian verb aspects and adverbial modifiers are particularly important in signaling chronological movement without over-explaining transitions.

In 1940, I was a girl in a secret office. Fifty years later, I am haunted by the shadows of that time [13, p. 27]. – У 1940 році я була дівчиною в таємному офісі. Через п’ятдесят років мене й досі переслідують тіні того часу [14, p. 28].

The contrast between past (була) and present (переслідують) tenses maintains the temporal duality central to the narrative.

Atkinson’s restrained irony and dry humor rely heavily on understatement and implicit evaluation. Ukrainian translation must avoid explicitation, as excessive clarification risks neutralizing the ironic effect. Lexical restraint and syntactic simplicity are key to preserving the understated tone.

He looked at the photograph and thought: how brave of me to be here [13, p. 59]. – Він подивився на фотографію й подумав: як це відважно – бути тут [14, p. 62].

The irony is conveyed through the preservation of internal monologue and the seemingly self-congratulatory phrasing, which remains subtly ironic in Ukrainian.

Colloquial expressions and idiomatic phrases contribute to the conversational tone of the novel and enhance character authenticity. In translation, direct literal equivalents are often unavailable; therefore, functional or culturally analogous Ukrainian idioms are preferred.

She had a knack for getting into scrapes [13, p. 48]. – Вона мала хист постійно вплутуватися в халепи [14, p. 50].

The Ukrainian idiom *вплутуватися в халепи* effectively conveys the informal tone and habitual nature of the action.

A notable stylistic contrast in “Transcription” arises from the juxtaposition of bureaucratic espionage language with emotionally charged or humorous narration. Ukrainian translation should preserve this register variation by employing official-administrative vocabulary alongside expressive, everyday language.

The matter was classified, though she herself felt anything but important [13, p. 112]. – Справу було засекречено, хоча сама вона почувалася зовсім незначною [14, p. 115].

The formal passive construction (*було засекречено*) contrasts with the personal, emotional clause, mirroring the stylistic duality of the original.

Atkinson frequently uses syntactic fragmentation, pauses, and carefully chosen punctuation to represent hesitation and internal conflict. Ukrainian translation should reflect this through sentence rhythm, ellipses, and word order, rather than lexical expansion.

She hesitated – just for a moment – before answering [13, p. 201]. – Вона вагалася – лише мить – перш ніж відповісти [14, p. 202].

The preservation of dashes and rhythmic pauses maintains the psychological tension of the scene.

Culturally specific references to wartime Britain, institutions, and social conventions require a balanced translation approach. Where possible, references should be retained without substitution, relying on contextual comprehension rather than adaptation, especially in scholarly or literary translations.

It was all very much in the spirit of wartime Britain [13, p. 178]. – Усе це цілком відповідало духові воєнної Британії [14, p. 180].

The reference is preserved with minimal explanatory intervention, allowing the cultural context to remain intact.

The Ukrainian translation of “Transcription” demands a stylistically sensitive approach that respects narrative fragmentation, tonal subtlety, and cultural specificity. By employing flexible syntactic structures, idiomatic equivalence, and careful register management, the translator can successfully reproduce Atkinson’s distinctive narrative voice while maintaining readability and literary integrity in the target language.

The novel alternates between formal, bureaucratic language associated with intelligence work and informal, colloquial vocabulary used in personal reflection and dialogue. In Ukrainian translation, this contrast should be maintained through the selection of register-appropriate lexical items and syntactic constructions. Official discourse is typically rendered using standardized administrative vocabulary, passive constructions, and impersonal phrasing, while informal register relies on idiomatic, emotionally colored lexis.

*All files must be accounted for and double-checked before submission* [13, p. 201]. – *Усі справи мають бути належним чином враховані та повторно перевірені перед поданням* [14, p. 204].

*She had a knack for getting into scrapes* [13, p. 212]. – *Вона мала хист постійно вплутуватися в халепи* [14, p. 214].

The clear lexical contrast reinforces the dual nature of the protagonist’s professional and private identities.

Idiomatic expressions and phrasal verbs contribute significantly to the conversational tone and character realism in “Transcription”. Since direct equivalents are often unavailable, Ukrainian translation favors functional or semantic equivalents that preserve meaning and stylistic effect rather than literal form.

*To get cold feet* [13, p. 221]. – *Злякатися/утратити рішучість* [14, p. 224].

*He was in a tight spot* [13, p. 222]. – *Він опинився у скрутному становищі* [14, p. 225].

Such translations maintain idiomatic naturalness while ensuring clarity for the target readership.

Atkinson frequently relies on lexemes with understated or ambivalent connotations, allowing irony to emerge implicitly. In Ukrainian translation, lexical economy and neutrality are essential; exaggeration or explicitation may weaken the ironic effect.

*How brave of me to be here* [13, p. 270]. – *Як це відважно з мого боку – бути тут* [14, p. 272].  
The ironic undertone is preserved through restrained lexical choice and syntactic simplicity.

Lexical items tied to 1940s Britain, particularly those relating to espionage and wartime administration, are central to the novel's historical authenticity. Ukrainian translation generally preserves such terms through established equivalents or descriptive translations, avoiding modernization.

*MI5 office files* [13, p. 214]. – *Службові справи MI5* [14, p. 215].

*Wartime billet* [13, p. 215]. – *Військове помешкання для постою* [14, p. 216].

These renderings retain the historical and institutional specificity of the source text.

Atkinson differentiates characters through distinct lexical patterns that signal social class, education, and psychological disposition. The protagonist's internal monologue blends everyday vocabulary with reflective or literary lexis. Ukrainian translation must replicate this mixture to preserve character depth.

*It was all rather ordinary, and yet it wasn't* [13, p. 218]. – *Усе це здавалося цілком звичайним – і водночас ні* [14, p. 220].

The contrast between simple and abstract vocabulary mirrors the protagonist's dual perception of events.

Repetition, parallelism, and lexical contrast are frequently used to create rhythm and emphasize psychological tension. Ukrainian translation should preserve these devices, particularly repetition, as they are central to narrative pacing and emotional intensity.

*She stumbled, she faltered, she hesitated – and yet pressed on* [13, p. 278]. – *Вона спіткнулася, вагалася, зупинилася – і все ж рушила далі* [14, p. 280].

The repetition of verbs maintains the cumulative effect and forward momentum of the original passage.

The rendering of lexical stylistic features in the Ukrainian translation of "Transcription" requires a nuanced balance between semantic accuracy and stylistic fidelity. By preserving register contrasts, idiomatic naturalness, ironic restraint, and historical specificity, the translator can effectively reproduce Atkinson's distinctive lexical voice and ensure the aesthetic and interpretive integrity of the target text.

Kate Atkinson's novel "Transcription" is marked by a distinctive syntactic organization that reflects the psychological complexity of the protagonist and the fragmented nature of espionage reality. Syntax in the novel functions not merely as a grammatical framework but as a stylistic tool that shapes narrative perspective, temporal layering, and pragmatic meaning. The Ukrainian translation must therefore preserve these syntactic features while adapting them to the norms and expressive potential of the target language.

One of the most characteristic syntactic features of the novel is the frequent use of parenthetical constructions, often marked by parentheses or dashes. These asides convey the narrator's self-reflection, irony, or retrospective commentary and play a key role in shaping Juliet Armstrong's subjective voice. In Ukrainian translation, such constructions are generally preserved, although occasional syntactic compression may be required to avoid excessive sentence length.

*She agreed (although she was far from convinced) to follow the instructions* [13, p. 293]. – *Вона погодилася (хоча була далеко не переконана) виконати інструкції* [14, p. 295].

The preservation of parentheses maintains the introspective and ironic tone of the original.

Atkinson frequently employs extended, multi-clause sentences that reflect the flow of memory and internal monologue. These syntactic structures convey hesitation, associative thinking, and emotional tension. Ukrainian syntax, which allows for flexible word order and subordination, generally accommodates such constructions, though careful clause organization is necessary to maintain clarity.

*She wondered, as she often did, whether any of it had ever really mattered, or whether it was all just another story told too many times* [13, p. 301]. – *Вона, як і часто раніше, замислювалася, чи справді все це колись мало значення, чи, можливо, це була лише чергова історія, розказана надто багато разів* [14, p. 304].

The syntactic complexity is retained, preserving the reflective rhythm of the passage.

The novel also features syntactic fragmentation, including incomplete or elliptical sentences, particularly in moments of heightened tension or introspection. Such structures mirror uncertainty and psychological strain. Ukrainian translation retains these fragments, as Ukrainian stylistic norms allow for sentence fragmentation in literary prose.

*No time to think. No room for doubt* [13, p. 310]. – *Немає часу думати. Немає місця для сумнівів* [14, p. 313].

The parallel structure and brevity preserve the urgency of the original.

Parallel constructions and repetition are employed to create rhythm and emphasize emotional or thematic development. Ukrainian translation typically preserves these features directly, as parallelism is stylistically productive in Ukrainian narrative prose.

*She listened, she waited, she remembered* [13, p. 288]. – *Вона слухала, чекала, пам'ятала* [14, p. 290].

The repetition of verbal forms reinforces narrative cohesion and psychological continuity.

Atkinson frequently shifts between narrative modes, particularly employing free indirect discourse to blend the narrator's voice with the protagonist's thoughts. Ukrainian translation must carefully reproduce these shifts, often relying on intonation, word order, and modal particles rather than explicit markers.

*He would never return, she knew. Of course he wouldn't* [13, p. 310]. – *Він ніколи не повернеться, вона це знала. Авжеж, не повернеться* [14, p. 312].

The free indirect discourse is preserved through syntactic and lexical alignment with the character's perspective.

The novel's non-linear narrative is reinforced through syntactic markers of tense and modality, which signal transitions between time layers and degrees of certainty. Ukrainian verb aspect and modal constructions play a central role in maintaining these distinctions.

*She would later understand what had really happened* [13, p. 390]. – *Згодом вона зрозуміє, що насправді сталося* [14, p. 393].

The future-in-the-past construction is rendered through temporal adverbials and aspectual choice.

The syntactic organization of "Transcription" is integral to its stylistic identity, functioning as a vehicle for psychological depth, irony, and temporal complexity. Ukrainian translation must therefore adopt a flexible and context-sensitive approach, preserving parenthetical asides, syntactic fragmentation, and narrative mode shifts while ensuring grammatical coherence and stylistic naturalness. Through careful syntactic adaptation, the translator can reproduce the novel's distinctive narrative voice and sustain its pragmatic impact on the Ukrainian reader.

Conclusions. The present study has examined the stylistic characteristics of Kate Atkinson's "Transcription" and the strategies employed in its Ukrainian translation ("Розшифровка", translated by Yaroslava Strikha), with a particular focus on the reproduction of the author's narrative voice, lexical diversity, and syntactic specificity. The analysis demonstrates that Atkinson's novel represents a complex stylistic system in which narrative fragmentation, irony, register variation, and psychological depth are realized through carefully orchestrated lexical and syntactic choices.

The findings confirm that style in "Transcription" functions as a key carrier of meaning, shaping both character construction and reader perception. The novel's hybrid genre nature, combining elements of espionage fiction with contemporary literary prose, intensifies the translator's task, as it requires the simultaneous preservation of formal bureaucratic discourse and informal, introspective narration. The Ukrainian translation largely succeeds in maintaining this stylistic duality through deliberate register differentiation, the use of functionally equivalent idioms, and the preservation of syntactic rhythm and fragmentation.

Particular attention has been paid to the rendering of irony and understatement, which constitute core elements of Atkinson's idiolect. The analysis shows that the translator predominantly avoids

explicitation, opting instead for lexical restraint and syntactic simplicity, thereby preserving the implicit evaluative layer of the original text. Similarly, the study demonstrates that syntactic features such as parenthetical constructions, free indirect discourse, and elliptical sentences are effectively reproduced in Ukrainian, allowing for the retention of the protagonist's subjective perspective and the novel's atmosphere of uncertainty.

The research also highlights the importance of cultural and historical specificity in the translation of "Transcription". The careful handling of period-specific vocabulary, institutional references, and intertextual allusions enables the target text to retain its historical authenticity while remaining accessible to the Ukrainian reader. This balance underscores the translator's role as an interpreter of both linguistic form and cultural meaning.

The Ukrainian translation of "Transcription" illustrates how stylistic dominants of contemporary English prose can be successfully reconstructed through a combination of adaptive and preservative translation strategies. The study contributes to the broader field of English-Ukrainian literary translation by offering a detailed stylistic analysis of a modern British novel and by demonstrating the methodological value of integrating lexical, syntactic, and pragmatic perspectives. The results may be useful for further research in comparative stylistics, translator training, and the analysis of narrative voice in literary translation.

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