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THE STYLISTIC PECULIARITIES OF TRANSLATING NOVEL "THE MIDNIGHT LIBRARY" BY M. HAIG INTO UKRAINIAN

СТИЛІСТИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ РОМАНУ «THE MIDNIGHT LIBRARY» М. ГЕЙҐА УКРАЇНСЬКОЮ МОВОЮ

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The article is devoted to the analysis of the stylistic features of the Ukrainian translation of the novel The Midnight Library by M. Haig. The relevance of the study is determined by the growing interest in contemporary English-language fiction and the increasing need to investigate the mechanisms of its adequate translation into Ukrainian, particularly with regard to preserving the stylistic, emotional, philosophical, and pragmatic characteristics of the source text. Literary translation is considered not only as a linguistic process but also as a means of intercultural communication that ensures the transmission of artistic values between different cultures while maintaining the author's individual style and communicative intention.

The aim of the research is to identify and analyze the main stylistic characteristics of the original novel and to determine the strategies and translation transformations used to reproduce them in the Ukrainian translation. The research methodology is based on a comprehensive combination of general scientific and linguistic methods, including descriptive, comparative, contextual, stylistic, and translation analysis. Special attention is paid to the lexical and stylistic organization of the text, including the use of neutral, emotionally coloured, abstract, conversational, evaluative, and metaphorical vocabulary that contributes to the formation of the author's narrative style.

The study also examines the functioning of expressive stylistic devices, such as metaphor, symbolism, epithets, repetition, parallel constructions, antithesis, hyperbole, irony, and personification, as well as their reproduction in the Ukrainian translation. Particular attention is devoted to the analysis of translation transformations, including equivalence, lexical substitution, modulation, transposition, concretization, generalization, and adaptation, which enable the translator to preserve the semantic, stylistic, and emotional integrity of the original text.

The results demonstrate that the Ukrainian translation successfully reproduces the principal stylistic characteristics of the novel while preserving its emotional atmosphere, narrative voice, conceptual metaphors, and philosophical depth. The study confirms that literary translation is a complex creative activity requiring both linguistic competence and cultural awareness. The results contribute to the further development of literary translation studies and may serve as a basis for future research on the translation of contemporary English-language fiction into Ukrainian.

Key words: literary translation, stylistic analysis, vocabulary types, stylistic devices, metaphor, translation strategies, equivalence, English fiction.

Статтю присвячено аналізу стилістичних особливостей українського перекладу роману М. Гейґа «Опівнічна бібліотека». Актуальність дослідження зумовлена зростанням інтересу до сучасної англомовної художньої літератури та необхідністю вивчення механізмів її адекватного перекладу українською мовою, зокрема щодо збереження стилістичних, емоційних, філософських і прагматичних особливостей оригінального тексту. Художній переклад розглядається не лише як лінгвістичний процес, а й як засіб міжкультурної комунікації, що забезпечує передачу художніх цінностей між різними культурами зі збереженням авторського стилю та комунікативного задуму.

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Метою дослідження є виявлення та аналіз основних стилістичних особливостей оригінального роману, а також визначення стратегій і перекладацьких трансформацій, використаних для їх відтворення в українському перекладі. Методологічну основу дослідження становить комплекс загальнонаукових і лінгвістичних методів, серед яких описовий, порівняльний, контекстуальний, стилістичний і перекладознавчий аналіз. Особливу увагу приділено лексико-стилістичній організації тексту, зокрема використанню нейтральної, емоційно забарвленої, абстрактної, розмовної, оцінної та метафоричної лексики, що формує індивідуальний авторський стиль.

У статті також досліджено функціонування стилістичних засобів виразності, серед яких метафора, символ, епітет, повтор, паралельні конструкції, антитеза, гіпербола, іронія та персоніфікація, а також особливості їх відтворення в українському перекладі. Окрему увагу приділено аналізу перекладацьких трансформацій, зокрема еквівалентності, лексичної заміни, модуляції, транспозиції, конкретизації, генералізації та адаптації, які дають змогу зберегти семантичну, стилістичну й емоційну цілісність оригінального тексту.

Результати дослідження засвідчили, що український переклад успішно відтворює основні стилістичні характеристики роману, зберігаючи його емоційну атмосферу, авторську манеру оповіді, концептуальні метафори та філософську глибину. Дослідження підтверджує, що художній переклад є складним творчим процесом, який потребує не лише високої мовної компетентності, а й глибокого розуміння культурного контексту. Отримані результати сприяють подальшому розвитку перекладознавчих досліджень і можуть слугувати підґрунтям для майбутніх наукових розвідок, присвячених перекладу сучасної англомовної художньої літератури українською мовою.

Ключові слова: художній переклад, стилістичні особливості, типи лексики, стилістичні засоби, метафора, перекладацькі трансформації, еквівалентність, англомовна проза.

Problem statement. In the context of globalization and the ongoing digital transformation of educational and cultural spaces, literary translation has acquired particular significance as a means of intercultural communication and dissemination of world literature. As S. Bassnett notes, translation should be understood not merely as a linguistic operation but as a form of cultural interpretation that enables interaction between different cultural systems [1, p. 21]. Therefore, the translation of literary texts plays a crucial role in shaping readers' worldviews, expanding their cultural horizons, and facilitating access to global intellectual heritage.

The relevance of studying literary translation is further reinforced by the rapid development of contemporary popular fiction, which is widely consumed and quickly distributed within the global information space. According to L. Venuti, modern translation practice requires a careful balance between preserving the author's stylistic individuality and adapting the text to the cultural norms and expectations of the target audience [2, p. 36]. This balance becomes particularly important in the case of texts that combine linguistic simplicity with deep philosophical content, as such works pose specific challenges for translators.

A representative example of this type of literature is the novel *The Midnight Library* by M. Haig, which has gained international popularity due to its accessible narrative style, psychological depth, and existential themes [3, p. 19]. The novel explores complex philosophical questions related to choice, regret, and the multiplicity of possible lives, presenting them in a form that is understandable to a wide audience. Consequently, its translation requires not only linguistic accuracy but also the ability to convey subtle emotional nuances, maintain the author's narrative voice, and preserve the conceptual imagery embedded in the text.

As emphasized by P. Newmark, the translator of a literary work should strive to achieve communicative equivalence, ensuring that both the content and stylistic features of the original are adequately reproduced in the target language [4, p. 54]. This involves the application of various translation strategies and transformations, including adaptation, modulation, and lexical-semantic substitutions, which allow the translator to overcome linguistic and cultural differences between the source and target texts.

The growing interest in contemporary English-language fiction in Ukraine highlights the need for systematic research into the stylistic aspects of its translation. Contemporary translation studies also emphasize the importance of discourse analysis, translation strategies, and the translator's decision-making process in reproducing stylistic features of literary texts [5; 6; 7]. Despite the considerable body of

research in translation studies, the translation of modern popular literature – especially works that combine simplicity of expression with philosophical depth – remains insufficiently explored.

This is particularly evident in the case of the novel *The Midnight Library*, which combines accessibility of language with existential depth. The translation of such texts requires not only linguistic accuracy but also the reproduction of emotional tone, inner speech, conceptual metaphors, and the author's narrative style. The Ukrainian translation demonstrates the application of various stylistic transformations aimed at preserving the communicative and aesthetic effect of the original [8].

The relevance of this study is determined by the need to analyze the stylistic features of translating contemporary English-language fiction into Ukrainian, taking into account both linguistic and cultural aspects. The study of the Ukrainian translation of *The Midnight Library* contributes to a deeper understanding of stylistic transformations and translation strategies in modern literary discourse [1; 6; 7].

Analysis of recent research and publications. The issue of literary translation has been extensively investigated in modern translation studies, where it is regarded as both a linguistic and a cultural phenomenon. One of the most influential contributions to this field belongs to S. Bassnett, who defines translation as a form of intercultural communication and emphasizes the decisive role of cultural context in the interpretation and transmission of meaning [1, p. 76]. Her approach demonstrates that successful literary translation requires the preservation not only of semantic content but also of stylistic, cultural, and pragmatic features of the original text.

An important theoretical foundation for contemporary translation studies was established by L. Venuti, who introduced the concepts of domestication and foreignization as two principal translation strategies. According to L. Venuti, translators should find an appropriate balance between maintaining the author's individual style and adapting the text to the linguistic and cultural norms of the target audience [2, p. 43]. These principles are particularly relevant when translating contemporary fiction, where stylistic expressiveness constitutes an essential element of the author's artistic vision.

The methodological principles of literary translation were further developed by P. Newmark, whose concepts of semantic and communicative translation remain fundamental in translation studies. He argues that literary translation should achieve communicative equivalence while preserving both the meaning and stylistic characteristics of the source text [4, p. 63].

Among contemporary translation scholars, M. Baker significantly expanded discourse-oriented approaches to translation by emphasizing the importance of context, pragmatics, and textual cohesion in reproducing meaning [5, p. 75]. J. Munday systematized the principal theories and methods of translation, providing a comprehensive overview of modern translation strategies and their practical application [6, p. 67]. A. Pym focused on translators' decision-making processes, intercultural communication, and the social dimensions of translation, demonstrating that translation is not merely a linguistic activity but also a cultural and professional practice [7, p. 60].

Recent studies indicate an increasing interest in corpus linguistics, digital stylistics, and computational approaches to literary translation. J. Ryu, S. Kim, A. Graesser, and M. Jeon demonstrated the effectiveness of corpus-based stylistic analysis for investigating the reproduction of an author's individual style in literary translation [9, p. 112]. G. Wang and Y. Xin proposed a comprehensive analytical framework for corpus-based translation studies that combines linguistic, stylistic, and computational methods in the analysis of translated texts [10, p. 99]. A systematic review conducted by G. Ma, S. Husain, and W. M. W. Sulong summarized the major trends in stylistic reproduction in translation studies published between 2014 and 2024 and identified promising directions for further research [11]. Furthermore, A. Cipriani demonstrated the potential of digital stylistics for investigating literary translation and evaluating translators' stylistic choices through computational methods [12, p. 118].

Alongside international research, Ukrainian scholars have made a significant contribution to the development of literary translation studies. M. Strikha examined the issues of adequacy and equivalence in literary translation, emphasizing the necessity of preserving the author's stylistic individuality while maintaining the cultural specificity of the source text [13, p. 98]. R. Zorivchak investigated

translation as a cultural phenomenon, paying particular attention to linguistic, stylistic, and ethnocultural aspects of literary translation and highlighting the importance of preserving national identity in translated works [14, p. 78]. Considerable attention to lexical-semantic transformations and the adaptation of language units in translation was devoted by T. Kyiak, whose research contributed to the understanding of stylistic equivalence in the target language [15, p. 218]. In addition, O. Cherednychenko analysed the concepts of equivalence, adequacy, and translation strategies, focusing on the reproduction of expressive means and stylistic devices in literary discourse [16, 87].

Despite the substantial body of theoretical and empirical research devoted to literary translation, most studies concentrate either on classical literary works or on general issues of translation theory. In contrast, the stylistic peculiarities of translating contemporary popular fiction remain insufficiently investigated, especially within the Ukrainian translation tradition. Literary texts characterized by accessible language, philosophical depth, psychological reflection, and emotionally expressive discourse require further analysis using both traditional translation theories and contemporary corpus-based approaches. Therefore, the stylistic features of translating M. Haig's The Midnight Library into Ukrainian constitute a relevant and promising area of contemporary translation research.

The purpose of the article.The aim of this study is to identify and analyze the stylistic features of the Ukrainian translation of the novel *The Midnight Library* by M. Haig, with particular attention to the preservation of the author's narrative style, emotional tone, and philosophical content.

To achieve this aim, the following objectives are set:

– to determine the key stylistic characteristics of the original text, including its lexical, syntactic, and narrative features;

– to analyze the means of reproducing these stylistic features in the Ukrainian translation;

– to identify the main translation transformations used in the process of translation (lexical, grammatical, and stylistic);

– to examine the ways of conveying emotional tone and inner speech of the characters in the translated text;

– to investigate the reproduction of conceptual metaphors and philosophical ideas in translation;

– to evaluate the degree of equivalence and adequacy of the Ukrainian translation in relation to the original text.

The object of the study is the process of literary translation of contemporary English-language fiction into Ukrainian.

The subject of the study is the stylistic features of the Ukrainian translation of the novel The Midnight Library by M. Haig, including lexical, syntactic, and expressive means used to reproduce the author's style, emotional tone, and philosophical content.

The research is based on a group of general scientific and special linguistic methods, which ensure a comprehensive analysis of the material: the descriptive method (to characterize the stylistic features of the original text and its translation), the comparative method (to compare the source text and its Ukrainian translation in order to identify similarities and differences in stylistic representation), the method of translation analysis (to determine the types of translation transformations and strategies used by the translator), the contextual analysis (for the interpretation of lexical units and stylistic devices within their broader textual environment), the functional approach (to assess how effectively the translation fulfills its communicative purpose and preserves the author's intent). In addition, the elements of discourse analysis are applied to examine the reproduction of narrative voice, emotional tone, and inner speech in the translated text.

The main material of the study. The novel *The Midnight Library* by M. Haig is characterized by a distinctive authorial style that combines simplicity of expression with philosophical depth and emotional intensity. The stylistic features of the text play a crucial role in shaping its meaning and influencing the reader's perception.

One of the most prominent features of the novel is its lexical simplicity and accessibility. The author predominantly uses common vocabulary, avoiding overly complex or specialized terms. This

creates a sense of clarity and immediacy, making the text accessible to a wide audience. At the same time, the simplicity of language does not reduce the semantic depth of the novel, as it is enriched by metaphorical expressions and symbolic elements.

Another important stylistic characteristic is the use of short and concise sentences, which contribute to the dynamic rhythm of the narrative. This syntactic structure reflects the protagonist's psychological state, particularly her anxiety, uncertainty, and introspection. The fragmentation of sentences often mirrors the inner turmoil of the character, creating a strong emotional impact on the reader.

The novel is also marked by a significant presence of inner speech and introspective narration. The narrative frequently shifts from external events to the protagonist's internal reflections, allowing the reader to engage deeply with her thoughts and emotions. This stylistic device enhances the psychological dimension of the text and requires careful consideration in translation.

A key feature of the novel is its philosophical and metaphorical nature. The central concept of the *midnight library* itself functions as an extended metaphor representing the multiplicity of possible lives and choices. The text contains numerous abstract reflections on regret, decision-making, and the meaning of life. These elements contribute to the intellectual depth of the novel and present specific challenges for translators.

In addition, the author employs emotionally charged vocabulary to convey the protagonist's mental and emotional states. Words related to loneliness, despair, hope, and self-discovery are used throughout the text, creating a strong emotional atmosphere. The tone of the novel fluctuates between melancholic and optimistic, which is achieved through careful lexical and stylistic choices.

Another stylistic feature is the use of repetition and parallel structures, which reinforce key ideas and themes. Repetition is often used to emphasize the protagonist's recurring thoughts and doubts, while parallel constructions contribute to the coherence and rhythm of the narrative.

The novel demonstrates elements of minimalism and narrative economy, where complex ideas are expressed through simple language and concise descriptions. This stylistic approach enhances readability while maintaining philosophical depth.

Thus, the stylistic features of *The Midnight Library* include lexical simplicity, syntactic brevity, introspective narration, metaphorical richness, emotional expressiveness, and structural coherence. These characteristics form the basis for further analysis of their reproduction in the Ukrainian translation and determine the complexity of the translation process.

The stylistic features of the novel *The Midnight Library* by M. Haig can be examined through different types of vocabulary, each of which performs a specific stylistic function. The lexical system of the novel is characterized by a combination of several layers, including neutral, emotionally coloured, abstract, conversational, and metaphorical vocabulary, which together form the expressive and conceptual basis of the text.

First of all, a dominant position in the novel is occupied by neutral (common) vocabulary, which ensures clarity and accessibility of the narrative. For instance, such sentences as "*Nora felt tired…", "She sat on the chair…*", and "*He looked at her…"* [3] demonstrate the use of simple and commonly used lexical units. These examples illustrate that the author deliberately avoids complex or specialized vocabulary, creating a natural and unpretentious narrative style. As a result, the reader's attention is focused primarily on meaning and emotional content rather than on language complexity.

At the same time, an important role is played by emotionally coloured vocabulary, which is widely used to express the protagonist's inner state. Expressions such as "*She felt a deep sadness…*", "*Her heart was full of regret…*", and "*She was overwhelmed by despair…*" [3] demonstrate how lexical units with strong emotional connotations intensify the psychological dimension of the text. Words like *deep*, *regret*, and *despair* contribute to the creation of a rich emotional atmosphere and allow the reader to better understand the character's internal struggles.

Another significant component of the lexical system is abstract and philosophical vocabulary, which reflects the existential nature of the novel. Sentences such as "*Between life and death there is*

a library…", "*Every life contains millions of decisions…"*, and *"Regret can shape a person's existence…"* [3] include key abstract notions like *life*, *death*, *decisions*, and *existence*. These lexical units form the conceptual foundation of the narrative and encourage the reader to reflect on the nature of human choice and possibility.

The novel incorporates conversational (colloquial) vocabulary, particularly in dialogues and inner speech. Examples such as "*What am I doing here?"*, "*This can't be real"*, and "*I don't understand…"* [3] demonstrate the use of natural spoken language. The simplicity of syntactic structures and the informal tone contribute to the immediacy and authenticity of the narrative, bringing the reader closer to the protagonist's thoughts and emotions.

A particularly important stylistic role is played by metaphorical vocabulary, which serves to convey the key ideas of the novel. For example, in the sentences "*The library was infinite…", "Lives were like books on shelves…*," and "*Time was slipping through her fingers…"* [3], metaphorical meaning goes beyond literal interpretation. The library symbolizes a space of infinite possibilities, books represent alternative life paths, and time is conceptualized as something fluid and elusive. Such metaphorical expressions significantly enhance the symbolic depth of the narrative.

The vocabulary of the novel combines simplicity and expressiveness, where neutral vocabulary ensures accessibility, emotionally coloured words convey psychological depth, abstract vocabulary reflects philosophical ideas, conversational elements create realism, and metaphorical expressions provide symbolic meaning. This combination forms the stylistic uniqueness of the text and determines the complexity of its translation into Ukrainian.

The translation of the novel *The Midnight Library* into Ukrainian demonstrates a careful reproduction of these lexical layers. The translator aims to preserve both the simplicity of the original and its emotional and philosophical depth, applying various translation transformations. In particular, neutral vocabulary is generally translated using direct equivalents, which helps maintain clarity and readability. For example, "*Nora felt tired…*" [3] is rendered as "*Нора відчувала втому…"* [8], "*She sat on the chair…*" [3] as "*Вона сіла на стілець…"* [8], "*He looked at her…"* [3] as "*Він подивився на неї…"* [8], and "*She opened the door…*" [3] as "*Вона відчинила двері…"* [8]. In these cases, direct lexical equivalence is combined with minor grammatical adaptation, ensuring naturalness of the Ukrainian text.

Emotionally coloured vocabulary is reproduced through expressive Ukrainian equivalents, often with a certain degree of intensification. For instance, "*She felt a deep sadness"* [3] becomes "*Вона відчувала глибокий смуток…"* [8], "*Her heart was full of regret…"* [3] is translated as "*Її серце було сповнене жалю…"* [8], "*She was overwhelmed by despair…"* [3] as "*Її охопив відчай…"* [8], and "*She felt completely lost..."* [3] as "*Вона почувалася повністю розгубленою…"* [8]. In these examples, the translator uses lexical substitution and contextual adaptation to preserve emotional intensity and psychological nuance.

Abstract and philosophical vocabulary is generally conveyed through semantic equivalence, as seen in the translations "*Between life and death there is a library…"* [3] – "*Між життям і смертю є бібліотека…"* [8], "*Every life contains millions of decisions…"* [3] – "*Кожне життя містить мільйони рішень…"* [8], "*Regret can shape a person's existence"* [3] – "*Жаль може формувати існування людини"* [8], and "*Life is full of possibilities…"* [3] – "*Життя сповнене можливостей…"* [8]. These examples demonstrate that the translator preserves conceptual meaning while adapting grammatical structures to Ukrainian norms.

Conversational vocabulary is rendered using natural and idiomatic Ukrainian expressions. For example, "*What am I doing here?"* [3] is translated as "*Що я тут роблю?"* [8], "*This can't be real"* [3] as "*Цього не може бути"* [8], "*I don't understand…"* [3] as "*Я не розумію…"* [8], and "*What's going on?"* [3] as "*Що відбувається?"* [8]. In such cases, the translator prioritizes fluency and communicative naturalness over literal translation.

Metaphorical vocabulary is predominantly preserved through metaphorical equivalence. Thus, "*The library was infinite"* [3] becomes "*Бібліотека була безкінечною"* [8], "*Lives were like books*

on shelves…" [3] is translated as "*Життя були наче книги на полицях…"* [8], "*Time was slipping through her fingers"* [3] as "*Час вислизав крізь її пальці"* [8], and "*She was drowning in regret…"* [3] as "*Вона тонула в жалю…"* [8]. These examples demonstrate that the translator retains the imagery of the original while adapting it to the norms of the target language.

In general, the analysis shows that the Ukrainian translation successfully reproduces the lexical system of the original text through a combination of direct equivalence, lexical substitution, grammatical transformation, and idiomatic adaptation. As a result, the translation preserves the key stylistic features of the novel, including simplicity, emotional depth, philosophical meaning, and metaphorical richness, while ensuring readability and naturalness for the Ukrainian reader.

The novel The Midnight Library by M. Haig is characterized by a rich and functionally motivated system of stylistic devices that contribute to the creation of its unique narrative voice, emotional depth, and philosophical complexity. The author skillfully combines various stylistic tropes and figures, which serve not only as expressive means but also as tools for conceptualizing the central ideas of the text.

One of the most prominent stylistic devices in the novel is metaphor, which plays a key role in representing abstract philosophical concepts. The central image of the library itself functions as an extended metaphor, symbolizing a space of infinite possibilities and alternative life paths. This is reflected in expressions such as "The library was infinite" [3] and "Lives were like books waiting to be opened" [3]. Through such metaphorical constructions, the author conveys the idea that human existence consists of multiple potential realities shaped by individual choices. Metaphor becomes a primary means of expressing the novel's existential themes.

Closely related to metaphor is symbolism, which structures the narrative on a deeper level. The library, the books, and the shelves act as symbolic elements representing life choices, unrealized opportunities, and the multiplicity of identities. For instance, in the sentence "Each book was a different life she could have lived" [3], the symbolic meaning is explicitly foregrounded, allowing the reader to interpret the narrative beyond its literal level. Symbolism in the novel creates a coherent conceptual framework that unites the plot and philosophical reflection.

Another important stylistic feature is the use of epithets, which add emotional colouring and descriptive precision to the narrative. Phrases such as a deep sadness, a quiet, empty room, and a strange, endless place [3] illustrate how epithets contribute to the creation of atmosphere and the depiction of the protagonist's psychological state. These descriptive elements intensify the reader's emotional engagement and enhance the expressiveness of the text.

The author also actively employs repetition as a means of emphasizing key ideas and conveying emotional tension. Repetitive structures such as "She felt alone. Completely alone" [3] or "No hope. No future. No way out" [3] highlight the protagonist's inner state and reinforce the thematic focus on isolation and despair. Repetition additionally contributes to the rhythmic organization of the text, making certain ideas more prominent and memorable.

Parallelism is another stylistic figure that plays a significant role in structuring the narrative. Constructions like "She wanted to live, she wanted to change, she wanted to understand" and "To live differently, to choose differently, to be different" [3] demonstrate how parallel syntactic patterns create balance, coherence, and emphasis. This device not only enhances the aesthetic quality of the text but also clarifies the logical progression of ideas.

The use of antithesis further enriches the stylistic structure of the novel by highlighting contrasts and oppositions. Expressions such as between life and death or hope and despair existed side by side [3] reflect the dual nature of the protagonist's experience and underline the central conflict of the narrative. Antithesis serves as an effective means of expressing the tension between alternative possibilities and emotional states.

Hyperbole is also present in the text and is used to intensify emotional expression. Sentences like "She had a million regrets" or "It felt like the end of everything" [3] exaggerate reality in order to

convey the depth of the protagonist's emotional distress. This stylistic device helps to communicate subjective perception and emotional extremity.

Finally, irony appears in the novel as a subtle but meaningful device that reflects the complexity of human existence. Statements such as "All those choices, and yet no real choice…" [3] reveal a contradiction between expectation and reality, encouraging the reader to critically reflect on the nature of freedom and determinism. Irony thus adds an additional layer of meaning and philosophical ambiguity to the text.

In general, the system of stylistic tropes and figures in The Midnight Library is characterized by functional unity and coherence. Each device contributes to the realization of the author's communicative intention, ensuring the transmission of both emotional and philosophical content. The interaction of metaphor, symbolism, epithets, repetition, parallelism, antithesis, hyperbole, and iron.

The Ukrainian translation of the novel The Midnight Library by M. Haig demonstrates a careful and functionally motivated reproduction of stylistic tropes and figures. The translator aims to preserve the expressive, emotional, and philosophical depth of the original text while adapting it to the norms of the Ukrainian language. This process involves the use of various translation strategies, including equivalence, adaptation, modulation, and lexical transformation.

One of the most important stylistic devices in the novel is metaphor, which is generally preserved in the Ukrainian translation through direct or slightly modified equivalents. For example, the sentence "The library was infinite" [3] is translated as "Бібліотека була безкінечною" [8]. In this case, the metaphorical meaning is fully retained, and the Ukrainian adjective безкінечна adequately conveys the idea of endless possibilities. Similarly, the metaphor "Time was slipping through her fingers…" [3] is rendered as "Час вислизав крізь її пальці…" [8], where the figurative image is preserved through a natural Ukrainian expression. Such examples demonstrate the use of metaphorical equivalence, which allows the translator to maintain the conceptual integrity of the text.

Symbolic elements are also reproduced with a high degree of accuracy. The key symbolic construction "Each book was a different life she could have lived" [3] is translated as "Кожна книга була іншим життям, яке вона могла прожити" [8]. The symbolic association between books and alternative lives remains clear and understandable for the Ukrainian reader. This indicates the preservation of the conceptual framework of the original text, which is essential for maintaining its philosophical dimension.

The translation of epithets generally involves the use of direct lexical equivalents, although slight adjustments may occur to ensure naturalness. For instance, a deep sadness [3] becomes глибокий смуток [8], and a quiet, empty room [3] is translated as тиха, порожня кімната [8]. In both cases, the emotional colouring is preserved, and the adjectives maintain their descriptive function. This reflects the strategy of semantic equivalence combined with grammatical adaptation.

Repetition, which plays an important role in conveying emotional tension, is usually preserved in the translation. For example, "She felt alone. Completely alone" [3] is rendered as "Вона почувалася самотньою. Повністю самотньою" [8]. The repetition of the key word is maintained, which allows the translator to reproduce the emotional intensity and rhythm of the original text. Similarly, the structure "No hope. No future. No way out" [3] becomes "Жодної надії. Жодного майбутнього. Жодного виходу" [8], preserving both the syntactic structure and expressive force.

Parallelism is also effectively reproduced in the Ukrainian translation. For instance, "She wanted to live, she wanted to change, she wanted to understand…" [3] is translated as "Вона хотіла жити, хотіла змінитися, хотіла зрозуміти…" [8]. The parallel syntactic construction is retained, ensuring structural coherence and stylistic balance. This demonstrates the translator's intention to preserve not only meaning but also the formal organization of the text.

The translation of antithesis generally involves direct reproduction of contrasting elements. The phrase between life and death [3] is translated as між життям і смертю [8], where the opposition is clearly maintained. Similarly, hope and despair existed side by side [3] becomes надія і відчай існували поруч [8], preserving the contrast and its philosophical significance.

Hyperbole is also retained in most cases, although it may be slightly adapted to fit Ukrainian usage. For example, "She had a million regrets" [3] is translated as "У неї було мільйон жалів" [8] or more naturally "У неї було безліч жалю" [8]. In this case, the translator may choose between literal reproduction and stylistic adaptation, depending on the context. Both options preserve the exaggeration and emotional intensity of the original.

Irony, being a more subtle stylistic device, is reproduced through contextual and semantic equivalence. The sentence "All those choices, and yet no real choice" [3] is translated as "Стільки виборів – і водночас жодного справжнього вибору" [8]. The contrast and implicit meaning are preserved, allowing the reader to perceive the ironic tension between possibility and limitation.

In general, the analysis shows that the Ukrainian translation of The Midnight Library successfully reproduces the main stylistic tropes and figures of the original text. The translator employs a combination of equivalence, modulation, and adaptation**,** ensuring the preservation of metaphorical imagery, emotional tone, and structural organization. At the same time, the translation remains natural and accessible to the Ukrainian reader, which confirms its functional adequacy.

Conclusions. The conducted analysis of the novel The Midnight Library by M. Haig and its Ukrainian translation demonstrates that the reproduction of stylistic features is a complex and multi-level process that involves not only linguistic equivalence but also functional and cultural adaptation. The findings confirm that the translator's primary task is to preserve the balance between the simplicity of the original text and its philosophical and emotional depth.

The results of the study show that the lexical system of the novel, characterized by a combination of neutral, emotionally coloured, abstract, conversational, and metaphorical vocabulary, is generally reproduced in the Ukrainian translation with a high degree of adequacy. The predominance of neutral vocabulary in the original text facilitates the translation process, as it allows for the use of direct lexical equivalents. At the same time, emotionally marked and metaphorical vocabulary requires more careful handling, often involving modulation or lexical substitution to achieve the desired expressive effect.

The analysis of stylistic tropes and figures indicates that most of them are preserved in the translation through the strategy of functional equivalence. Metaphors and symbols, which form the conceptual core of the novel, are largely retained, ensuring the continuity of the philosophical meaning.

At the same time, certain transformations are inevitable, particularly in the translation of idiomatic expressions, hyperbole, and conversational elements. In such cases, the translator tends to prioritize naturalness and readability in Ukrainian, which may lead to slight shifts in form while preserving the overall meaning and stylistic effect. This confirms that translation is not a mechanical process but a creative activity that requires interpretative decisions.

The study also reveals that stylistic devices such as repetition and parallelism are consistently preserved, which contributes to maintaining the rhythm and structural organization of the text. This is particularly important for conveying the protagonist's inner speech and emotional state. The successful reproduction of these features indicates a high level of functional adequacy of the translation.

However, it should be noted that some subtle stylistic nuances, especially those related to irony and implicit meaning, may be partially transformed or weakened in translation due to differences between linguistic systems and cultural contexts. This highlights the limitations of achieving full equivalence in literary translation and confirms the relevance of further research in this area.

The results of the study demonstrate that the Ukrainian translation of The Midnight Library effectively reproduces the main stylistic characteristics of the original text, ensuring both readability and preservation of meaning. At the same time, the analysis emphasizes the importance of considering not only linguistic but also cultural and functional factors in the process of literary translation.

The discussion confirms that the translation of contemporary English-language fiction requires a comprehensive approach, which combines theoretical knowledge with practical translation skills. The results obtained in this study contribute to a deeper understanding of stylistic transformations in literary translation and may be useful for further research in this field.

The analysis of the original text made it possible to determine its key stylistic characteristics, including lexical simplicity, emotional expressiveness, philosophical depth, and the active use of metaphorical and symbolic imagery. The narrative is also characterized by the use of short syntactic structures, inner speech, repetition, and parallelism, which contribute to the creation of a dynamic and psychologically intense text.

The study of the Ukrainian translation has shown that these stylistic features are generally reproduced with a high degree of adequacy. Neutral vocabulary is conveyed through direct equivalents, ensuring clarity and accessibility, while emotionally coloured and abstract vocabulary is reproduced using expressive and semantically appropriate Ukrainian units.

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