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CORPUS ANALYSIS OF STRATEGIES FOR REPRODUCING INTERTEXTUALITY MARKERS BASED ON A PARALLEL CORPUS OF DAVID LODGE'S "CHANGING PLACES" AND "SMALL WORLD", AND THEIR UKRAINIAN TRANSLATIONS

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The article examines corpus-based analysis of strategies for reproducing intertextuality markers, based on a self-compiled parallel English-Ukrainian Sketch Engine corpus of David Lodge's novels "Changing Places" (1975) and "Small World" (1984), and their Ukrainian translations by Tetiana Nekriach. The study employs corpus-based methods in literary and translation studies, with a focus on the notion of intertextuality. For the purposes of the present study, the authors analysed the existing approaches to studying intertextuality from the perspectives of literary studies, corpus stylistics, cultural and translation studies, and digital corpora compilation to identify intertextuality markers in the source texts. Further on, the authors proposed the classification of intertextuality markers in the source texts and compiled a parallel corpus of the source and target texts. During the study, the authors analysed 572 pages of the source novels and 715 pages of their translations. The empirical material was classified using a modified framework based on Genette and Bazerman, identifying 568 intertextuality markers, among which mentions represent the most frequent category with 454 instances to conduct a corpus-based analysis to ensure the precision of qualitative and quantitative findings. To evaluate translation decisions, Peter Newmark's classification of translation procedures was applied. The study findings demonstrate that transference by transcription, through-translation, and transference by transliteration. Other strategies, such as paraphrase and footnotes were also utilized. The thematic distribution of markers covers literary, historical, socio-political, and religious groups, with literary intertextuality being the most prominent. The study demonstrates that Tetiana Nekriach successfully preserved the intertextual richness of David Lodge's works, ensuring their cultural resonance for the Ukrainian target audience. The research demonstrates that the compilation of a self-compiled parallel bilingual corpus in Sketch Engine serves as an effective and precise tool for analyses of literary texts and translation strategies.

КОРПУСНИЙ АНАЛІЗ СТРАТЕГІЙ ВІДТВОРЕННЯ МАРКЕРІВ ІНТЕРТЕКСТУАЛЬНОСТІ НА МАТЕРІАЛІ ПАРАЛЕЛЬНОГО КОРПУСУ РОМАНІВ ДЕВІДА ЛОДЖА “ПЕРЕМІНА МІСЦЬ” І “СВІТ ТІСНИЙ” ТА ЇХ УКРАЇНСЬКИХ ПЕРЕКЛАДІВ

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*корпусна лінгвістика,
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гра, стратегії перекладу,
Sketch Engine.*

У статті розглядається корпусний аналіз стратегій відтворення маркерів інтертекстуальності на основі укладеного авторами паралельного англо-українського корпусу романів Девіда Лоджа «Зміна місць» (1975) та «Маленький світ» (1984), а також їхніх українських перекладів Тетяни Некряч за допомогою програми Sketch Engine. У дослідженні використовуються методи корпусної лінгвістики, літературознавства та перекладознавства, які досліджують поняття інтертекстуальності. Автори проаналізували наявні підходи до вивчення інтертекстуальності з позицій літературознавства, корпусної стилістики, культурології та перекладознавства, а також укладання паралельних корпусів для виявлення маркерів інтертекстуальності в текстах оригіналу. Далі автори запропонували класифікацію маркерів інтертекстуальності у вихідних текстах та уклали паралельний корпус оригінальних і перекладених текстів. З цією метою автори проаналізували 572 сторінки оригіналів романів і 715 сторінок їхніх перекладів. Емпіричний матеріал було класифіковано на основі теоретичного підходу Жерара Женетта та Шарля Базермана, що дозволило визначити загалом 568 маркерів інтертекстуальності, серед яких аллюзії є найчастішою категорією. Для аналізу перекладацьких рішень і застосованих трансформацій автори послуговувалися класифікацією процедур перекладу Пітера Ньюмарка. Результати дослідження показують, що транскрипція, наскрізний переклад і транслітерація застосовувалися найчастіше. Також використовувалися інші стратегії, такі як перефразування та додавання зносок. Тематична класифікація маркерів інтертекстуальності охоплює літературні, історичні, соціально-політичні та релігійні, причому маркери літературної інтертекстуальності виявилися найчастотнішими. Результати проведеного дослідження демонструють, що Тетяна Некряч успішно відтворила інтертекстуальне розмаїття творів Девіда Лоджа, забезпечивши їхнє якнайкраще сприйняття серед української цільової аудиторії. Дослідження також доводить, що укладання паралельного двомовного корпусу в Sketch Engine є ефективним інструментом для аналізу художніх текстів і стратегій їх перекладу.

Introduction. The corpus-based approach to linguistic research has come to the fore in recent years, owing to its diverse applications in various fields. Both translation and literary studies have adopted this novel approach, enriching traditional research practices. This methodology allows for the investigation of intertextuality and the strategies employed to reproduce it during translation.

The objective of the present study is to identify intertextual markers in David Lodge's novels "Changing Places" and "Small World" and to analyse their reproduction strategies using a self-compiled parallel English-Ukrainian corpus of these texts. Due to the textual basis of translation studies and the comparative methods used to study translation strategies, corpus-based translation

studies emerged in the early 1990s (Bernardini, 2015: 515). Corpora prompted the development of computer-assisted translation (CAT) tools and machine translation (MT) systems. However, translation corpora are essential in translation research as both subjects and tools (Bernardini, 2022: 486). These corpora are referred to as translation-relevant or «translation-driven,» as defined by Federico Zanettin (2012), presupposing that they are «created and/or utilised for specific translation purposes» (Zanettin, 2012: 8). The scholar offers a classification system for translation-driven corpora, categorising them according to the number of languages involved, text types, and directions of translation. For the purposes of the present research, we focus on parallel bilingual corpora, which entail comparative analyses of source and target texts in two languages (Zanettin, 2012: 10-11). These parallel corpora are recognised as effective tools for examining translation strategies, commonly referred to as *translation procedures* (Vinay, Darbelnet, 2000: 84-93).

From the perspective of literary studies, it is worth mentioning that non-fiction has emerged as the leading genre whose research employs corpus-based methods (Fischer-Starcke, 2010: 56). Particularly since the 2000s, there has been a notable increase in the popularity of the corpus-based approach (Biber, 2011: 21). Corpus-based methods are employed in literary studies under the term «corpus stylistics» (Biber, 2011: 16). Mahlberg (2015) defines corpus stylistics as «the study of literary texts that employs corpus-linguistic methods to support the analysis of textual meanings and the interpretation of texts» (Mahlberg, 2015: 346). The primary objective of corpus stylistics is to achieve equilibrium between quantitative and qualitative analysis methods in literary studies (Ho, 2011: 272). By utilising linguistic corpora to investigate literary texts, researchers can reveal connections between literary and linguistic elements. This approach, along with literary criticism, ensures that corpus stylistics remains relevant across broader fields of literary and linguistic research. Furthermore, the corpus-based method facilitates the introduction of innovative research methodologies (Mahlberg, 2015: 357-358). Essentially, corpus-based literary analysis does not negate the need for manual analysis, which is important for a comprehensive understanding, but rather serves as a valuable supplementary tool for textual research (Mahlberg, McIntyre, 2011: 206). The versatility of corpus-based research enables an in-depth investigation of intertextuality as a primary concept in literary studies. A corpus-based approach enhances the precision of qualitative and quantitative analyses conducted by scholars.

Intertextuality has its roots in the Old Testament and Antiquity, yet it was formally defined in the 1960s, a period during which it was referred to as the “linguistic Big Bang” (Orr, 2003: 22). The term “intertextuality” was first introduced by Julia Kristeva in her seminal works «Word, Dialogue and Novel» (1966) and «The Bounded Text» (1966-1967) (Allen, 2021: 14-15). In «Word, Dialogue and Novel,» Kristeva characterizes intertextuality as “a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, 2024: 64). This essay has established itself as a foundational text for the interpretation of intertextuality among scholars in the Anglo-American context (Orr, 2003: 21). In the latter half of the 20th century, further research and classification of intertextuality were conducted by Roland Barthes (1974; 1977), Michaël Riffaterre (1980), and Gérard Genette (1997). The studies that followed built upon their foundational contributions. Currently, research on intertextuality is evolving, reflecting its growing influence in contemporary culture that extends beyond the boundaries of literature. Allen suggests that “theories of intertextuality need to be rearticulated” (Allen, 2021: 178-204). Additionally, recent developments in digital approaches to intertextuality research have been incorporated into various studies, thereby enriching the field and offering new large-scale perspectives.

Material and Methods. In light of recent developments, this study aims to employ corpus linguistics to analyse the translation strategies for reproducing intertextuality in Tetiana Nekriach’s Ukrainian translations of David Lodge’s novels “Changing Places” (1975) and “Small World” (1984). To facilitate this research, we introduce the term «*intertextuality marker*,» which designates the manifestation of various intertextuality types through specific linguistic units. These markers appear in contexts which we will refer to as *intertextually marked contexts* (Haydanka, Polinko, 2023: 55).

At the initial stages of our study, we conducted a contextual analysis to identify markers of intertextuality in the source texts. This analysis involved a close reading of the source and target novels, with a particular focus on proper names, explicit references to specific concepts, and quotations from both the narrator and the characters. Overall, we analysed 572 pages of the source texts, the novels «Small World» and «Changing Places» by David Lodge, and 715 pages of their Ukrainian translation, carried out by Tetiana Nekriach. Our approach leveraged our background knowledge to emphasise the functions of these elements in the narrative structure. Subsequently, we consulted

relevant online sources and the works cited in the novels to verify the accuracy of our findings. To conduct the research, we compiled a parallel English-Ukrainian corpus of source and target texts using the Sketch Engine software.

The procedure for building the corpus was carried out through the following steps:

1. Collection of printed editions of the novels «Small World» and «Changing Places» along with their respective Ukrainian translations;
2. Scanning of the printed editions to create digital copies;
3. Compilation of two PDF files: one for the original text and another for the translation;
4. Execution of Optical Character Recognition (OCR) on the PDF files utilising Adobe Acrobat tools;
5. Configuration of the necessary parameters in the Sketch Engine corpus creation tool, uploading the files, and their subsequent alignment.

As a result of these procedures, we compiled a parallel English-Ukrainian corpus of the novels' original English text and their Ukrainian translations

(see Figs 1, 2, and 3). The Sketch Engine software automatically aligned the provided English and Ukrainian texts without additional manual alignment.

Results and discussion. For our research on *intertextuality markers*, we propose a comprehensive classification system that integrates the frameworks established by Genette (1997: 1–2) and Bazerman (2003: 88–89), with minor modifications. This classification encompasses the following categories: quotation (direct quotation, indirect quotation, misquotation); plagiarism; allusion; mention of a person, phenomenon, or object; comment or evaluation on a statement, text, or otherwise invoked voice; usage of recognisable phrasing, terminology attributed to specific people or groups of people or particular documents; and usage of language and forms seemingly echoing certain ways of communicating, discussions among people, and types of documents. Overall, our research identified 568 intertextuality markers. Among them



Fig. 1. The Procedure of Documents Alignment and Parallel Corpus Creation



Fig. 2. Dashboard of the English corpus

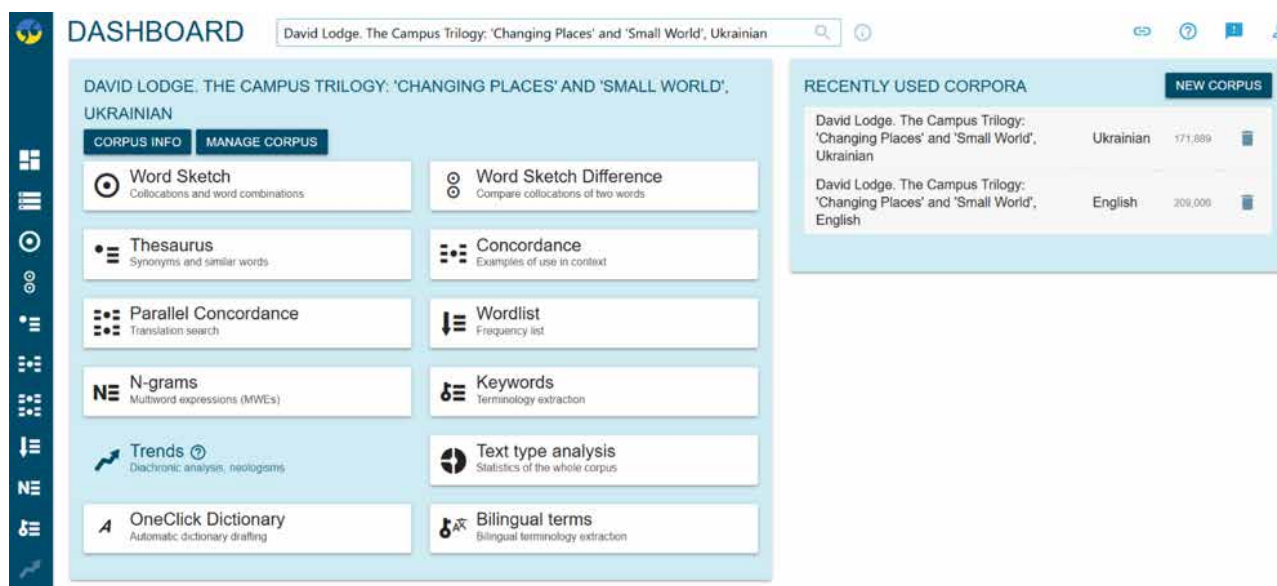


Fig. 3. Dashboard of the Ukrainian corpus

are the following types: *mentions* – 454 markers (79.93%), *allusions* – 47 instances (8.27%), *direct quotations* – 51 instances (8.98%), *indirect quotations* – 3 instances (0.53%), *misquotations* – 8 instances (1.41%), and *commentary* – 5 instances (0.88%).

For the analysis of *intertextuality reproduction strategies*, we refer to Peter Newmark's classification of translation procedures (Newmark, 93: 68-93). Furthermore, we identified 672 translation procedures used to render the intertextuality markers into Ukrainian (See Table 1).

In our examination of the themes in Lodge's novels, «Changing Places» and «Small World,» we can categorise intertextual markers into four thematic groups: literary and scientific, historical, political and socio-cultural, and religious. This classification provides a framework for understanding the rich intertextuality present in

Lodge's work. According to our findings, literary intertextuality is the most prominent theme, as the novels' plots centre on scholars engaged in literary studies and linguistics.

The subtitle of “Changing Places” is “*A Tale of Two Campuses*” (mentioned once), which is an allusion to Charles Dickens' novel “*A Tale of Two Cities*”. It is translated into Ukrainian as “*Повість про два кампусу*”, employing a couplet of recognised translation for the novel's name and a through-translation of the word “*campuses*”.

Lodge opens “Small World” with three epigraphs, quoting famous writers. **The first epigraph** is a quotation from Horace's Epistles (Horace, 1894: 33): “*Caelum, non animum mutant, qui trans mare currunt*” (Lodge, 2011: 221), translated into Ukrainian as “*Ти, що за море плувуть, тільки небо міняють, не душу*” (Лодж, 2025: 9), using the procedure of paraphrase.

Table 1

Distribution of Translation Procedures in T.Nekriach's Translation of the Novels

Transference by transcription	210 times	31.25%
recognised translation	118 times	17.56%
through-translation	81 times	12.05%
transference by transliteration	74 times	11.01%
paraphrase	35 times	5.21%
footnote	25 times	3.72%
transference by means of a loan	24 times	3.57%
naturalisation	21 times	3.13%
expansion	23 times	3.42%
transposition	16 times	2.38%
Other types (cultural, descriptive and functional equivalents, synonymy, reduction and addition)	20 times overall	Less than 3%

Meanwhile, the name “*Horace*” is mentioned once and translated as “*Гораций*”, employing the recognised translation procedure. **The second epigraph** is a quote by N. Hawthorne from the novel “*The House of the Seven Gables*” (Hawthorne, 1903: 3): “*When a writer calls his work a Romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel*” (Lodge, 2011: 221). Tetiana Nekriach translates the quote as “*Коли письменник називає свій твір куртуазним або пригодницьким романом, навряд чи необхідно пояснювати, що він прагне отримати певну свободу як форми, так і змісту, на яку не міг би претендувати, оголосивши, що пише просто роман*” (Лодж, 2025: 9), using a couplet of paraphrase and expansion. The name “*Nathaniel Hawthorne*” is mentioned twice and translated as “*Натаніель Готорн*”, applying recognised translation. **The third epigraph** is a direct quotation from James Joyce’s “*Finnegans Wake*” (Joyce, 1975: 13): “*Hush! Caution! Echoland!*” (Lodge, 2011: 221), rendered by Tetiana Nekriach as “*Цитть! Обережно! Ехоланд!*” (Лодж, 2025: 9).

Throughout his novels, Lodge frequently references a range of esteemed writers, including Joyce, Chaucer, Shakespeare, Jane Austen, T.S. Eliot, Keats, and W.B. Yeats. Jane Austen stands out as the most frequently mentioned novelist, appearing a total of 38 times: 37 instances under her full name «Jane Austen» and once as «Austen», rendered as «Джейн Остін» through transcription. T.S. Eliot is also referenced with notable frequency, appearing 20 times under the full name «T.S. Eliot» and 5 times simply as «Eliot.» His name is transliterated into Ukrainian as «Т. С. Еліот».

Eliot’s poem “*The Waste Land*” in Lodge’s “*Small World*” is referenced eight times. The poem’s title is translated into Ukrainian as “*Безплідна земля*,” utilising a recognised translation along with a footnote for clarity. Tetiana Nekriach cites the version attributed to Ivan Drach’s translation of the poem. This is elaborated in the footnote accompanying the first mention of the poem in “*Small World*,” which states: “*Так переклав назву поєми Т. С. Еліота ‘The Waste Land’ Іван Драч*” (Лодж, 2025: 15). This translates to “*This is how Ivan Drach translated the title of T. S. Eliot’s poem ‘The Waste Land.’*” Lodge opens Chapter 1 of “*Small World*” with a quotation of the first line from “*The Waste Land*”, “*April is the cruellest month*” (Lodge, 2011: 227). The quotation is translated employing the procedure of recognised translation using Ivan Drach’s translation, “*Жорстокий місяць квітень*” (Лодж, 2025: 15). Lodge further provides quotations from “*The Waste Land*”, including those in French,

Italian, and German, which are preserved in the Ukrainian translation.

Moreover, Lodge further refers to the poem through allusions. The sentence “*Somewhere in the neighbouring streets, a clock struck nine, with a dead sound on the final stroke, though by Persse’s watch it was twenty-five minutes past the hour*” (Lodge, 2011: 491) alludes to “*The Waste Land*” through the line “*a clock struck nine, with a dead sound on the final stroke*”, which is an allusion “*The Waste Land*” line “*With a dead sound on the final stroke of nine*” (44). The sentence from “*Small World*” is translated as “*Деся на сусідніх вулицях куранти відбили дев’яту з глухим звуком на останнім ударі, хоча наручний годинник Перса показував уже двадцять п’ять хвилин на десяту*” (Лодж, 2025: 342), using a synonymous “*глухий звук*” translation instead of Drach’s recognised “*мертвий звук*” from “*The Waste Land*” translation: “*З мертвим звуком на дев’яти останнім ударі*” (Еліот, 1990: 72).

Persse receives a card with the text “*Madame Sosostris, Clairvoyante. Horoscope and Tarot. The Wisest Woman in Europe*” (Lodge, 2011: 491), which alludes to the lines of “*The Waste Land*”: “*Madame Sosostris, famous clairvoyante, / Had a bad cold, nevertheless / Is known to be the wisest woman in Europe, / With a wicked pack of cards*” (Eliot, 2020). The card text from “*Small World*” is translated as “*Мадам Созостріс. Ясновидиця. Гороскоп і таро. Наймудріша жінка в Європі*” (Лодж, 2025: 342), referring to Drach’s recognised translation of the above-mentioned line from “*The Waste Land*”: “*Мадам Созостріс, уславлена ясновидиця, / Мала сильний нежить, незважаючи на те, / Що мала славу наймудрішої жінки в Європі / З колодою карт зловісних*” (Еліот, 1990: 71).

Besides direct quotations, Lodge also employs intentional misquotations. T. S. Eliot’s poem “*East Coker*” is misquoted with Lodge’s characters saying, “*What is the late December doing / With the disturbance of the spring?*” (Lodge, 2011: 553), thus having “*December*” replace Eliot’s “*November*” from the original lines “*What is the late November doing / With the disturbance of the spring*” (Eliot, 1943). The quotation from “*Small World*” is translated as “*Як може грудень цей похмурий / Принести радощі весни?*” (Лодж, 2025: 417), using the procedure of paraphrase.

In “*Changing Places*”, Lodge misquotes John Keats’ “*Ode to a Nightingale*”. He describes Morris Zapp finding himself surrounded by strip clubs in London, away from home, the following way: “*So Morris had never crossed the threshold of any strip-club on South Strand, though he had often felt a stab of low curiosity, passing on his way to a restaurant*

or movie-house; and now, standing amid the alien porn of Soho, six thousand miles from home, only strangers around to observe him, and not many of those (for it is a cold, raw night) he thinks, "Why not?" and ducks into the very next strip-joint he comes to, under the nose of a disconsolate-looking Indian at the door" (Lodge, 2011: 94). The phrase "standing amid the alien porn" is a misquotation of a line from Keats' "Ode to a Nightingale" (Кам'янець, Некряч, 2010: 126-127): "stood ... amid the alien corn" (Keats, 1819). The misquotation is translated into Ukrainian as "опинившись у центрі чужого порно" (Лодж, 2024: 120), applying the procedures of synonymy and literal translation.

Lodge frequently comes back to Keats' works in "Small World". For instance, Keats' poem "The Eve of St. Agnes" is quoted 6 times. One of the passages quoted is 'Of all its wreathed pearls her hair she frees, / Unclasps her warmed jewels one by one; / Loosens her fragrant bodice: by degrees / Her rich attire creeps rustling to her knees' (Lodge, 2011: 271), translated using a couplet of recognised translation by Mysyk: "Він ожививсь, коли вона з колін / Звелася й сітку з голови зняла, / І перел теплих ледве вчувся дзвін, / І станик розстібнувся, і спроквола / Розкішна сукня їй до ніг спливла..." (Лодж, 2025: 70) and a footnote "Тут і далі переклад Василя Мусика" (ibid.: 70) ('Here and further on, Vasyl Mysyk's translation). This passage is followed by another, "Beyond a mortal man impassioned far / At these voluptuous accents, he arose, / Ethereal, flushed, and like a throbbing star / Seen 'mid the sapphire heaven's deep repose; / Into her dream he melted, as the rose Blendeth its odour with the violet – Solution sweet" (Lodge, 2011: 271-272), translated using the couplet of recognised translation by Mysyk with an expansion for two and a half more lines than quoted in the source text: "Надлюдським захватом її слова / Порфіро пройняли. Підвівся, весь / Як зірка, що тремтить, легка й жива, / В сапфіровій пустельності небес, / І в сон ввійшов їй – так у полі десь / Єднають пахоці в вечірній час / Фіалка і троянда. Раптом скрес / Морозний вітер і вікно потряс, / Мов знак подаючи: Агнесин місяць згас" (Лодж, 2025: 71). The lines "Раптом скрес / Морозний вітер і вікно потряс, / Мов знак подаючи: Агнесин місяць згас" (Лодж, 2025: 71) are the translation of the poem lines "...meantime the frost-wind blows / Like Love's alarum pattering the sharp sleet / Against the window-panes; St. Agnes' moon hath set" (Keats, 1920), not originally used by Lodge.

W. B. Yeats's poem "Sailing to Byzantium" is referenced in both "Changing Places" and "Small World": it is quoted twice. Once in "Changing Places" as "That is no country for old men..." (Lodge, 2011: 213), and once in "Small World"

as "It is no country for old men" (ibid.: 308). The former is the correct word-for-word quotation of the poem (Yeats, 1989). On both occasions, the quotation is translated as "В країні цій старим немає місця..." (Лодж, 2024: 270; 134: 115), using the procedure of modulation. In "Small World", the translator employs a couplet of modulation and a footnote "Рядок з вірша Вільяма Батлера Єйтса 'Плавання до Візантії'" (Лодж, 2025: 115) ("A line from William Butler Yeats's poem 'Sailing to Byzantium'").

Lodge returns to his practice of humorous misquotations in "Small World". In the novel, Désirée Zapp writes a feminist novel entitled "Men" and uses misquotations of famous, stereotypical sayings about women, replacing the words "woman" or "women" with "man" or "men", e.g. she misquotes a line from Act 1, Scene 2 of 'Hamlet', 'Frailty, thy name is woman' (Shakespeare, 1899: 22), as 'Frailty Thy Name Is Man' (Lodge, 2011: 311). The section title is translated as 'Зрадливість – ось твоє наймення, чоловіче' (Лодж, 2025: 118), using the Leonid Hrebinka's translation: 'Зрадливість – ось твоє наймення, жінко!' (Шекспір, 1986: 16), and through-translation of the replaced word. 'No fury like a woman scorned' from William Congreve's play 'The Mourning Bride' (Congreve, 1697: 39), becomes 'No Fury Like A Man Scorned' (Lodge, 2011: 311). It is paraphrased as 'Найстрашніше на світі – це чоловік зневажений' (Лодж, 2025: 118). And the quote from Act III of O. Wilde's play "Lady Windermere's Fan", "Wicked women bother one. Good women bore one. That is the only difference between them" (Wilde, 1903: 88), becomes "Wicked Men Bother One. Good Men Bore One. That Is The Only Difference Between Them" (Lodge, 2011: 311). The quotation is translated as "Аморальні чоловіки зухвали. Порядні чоловіки занудні. Це єдина між ними відмінність" (Лодж, 2025: 118), using a paraphrase procedure.

Besides the famous novelists and poets, Lodge also refers to scholars whose work was popular at the time when the novels take place, the late 1960s–1970s. One of the most vivid examples is Freud's divisive legacy. Sigmund Freud himself is mentioned 6 times as "Freud", which is translated as "Фройд", using the procedure of transference by means of transcription. In "Small World", Morris Zapp provides commentary on Freud's "Primal Horde Theory" (Freud, 2001: 164-166), projecting it onto the academic world: "You know Freud's idea of primitive society as a tribe in which the sons kill the father when he gets old and impotent, and take away his women? In modern academic society they take away your research grants. And your women, too, of course" (Lodge, 2011: 267). This passage is literally

translated as “*Ти ж знайомий з ідеєю Фройда про примітивне суспільство як плем'я, в якому сини вбивають батька, коли той старіє і стає імпотентом, і забирають собі його жінок? У сучасній науковій спільноті вони забирають собі твої дослідницькі гранти. Ну, і жінок теж, зрозуміло*” (Лодж, 2025: 65–66).

As for historical intertextuality, it is represented only by three markers. One of them is the allusion to The Siege of Masada (Bunting, 2024): “*the Jewish army of Eleazar committed collective suicide rather than surrender to the Romans in 73 A.D*” (Lodge, 2011: 533). This allusion is literally translated as “*в 73 році нової ери єврейська армія Елеазара вчинила масове самогубство, щоб не здаватися римлянам*” (Лодж, 2025: 394).

As the events of “Changing Places” and “Small World” are set against the backdrop of the 1960s and 1970s, political, social, and cultural processes are also referenced through various intertextuality markers.

The Vietnam War is mentioned 9 times: 6 times as “*Viet Nam*” (See Figure 3), and thrice as “*Viet Nam War*” (See Figure 4). “*Viet Nam*” is 4 times translated as “*В'єтнам*”, using the recognised translation, once as “*війна у В'єтнамі*”, using the couplet of expansion and recognised translation, and once it is fully omitted, using the procedure of reduction. “*Viet Nam War*” is once translated as “*війна у В'єтнамі*”, applying a couplet of

transposition and recognised translation, once as “*в'єтнамська війна*”, using the recognised translation, and once it is fully omitted, using the procedure of reduction.

The Beatles, given their immense popularity, are referred to several times. For instance, “*Why Don't We Do It in the Road?*” is mentioned once under the incorrect name “*Let's Do It In The Road*”. In the Ukrainian translation, Tetiana Nekriach performs the procedure of transference by means of a loan of the correct title of the song and addition “*‘Why Don't We Do It in the Road?’ – ‘Чому б не зайнятися цим на дорозі?’*” (Лодж, 2024: 271). While “*Unfinished Music No. 1: Two Virgins*”, the 1968 album by The Beatles, John Lennon and his wife, Yoko Ono (Cunningham, 2026), is alluded to once: “*John Lennon/Yoko Ono album with the full-frontal nude photo of the famous couple on the sleeve*” (Lodge, 2011: 143). This allusion is translated “*альбом Джона Леннона/Йоко Оно з їхньою фотографією голяка на конверті*” (Лодж, 2024: 180), using the couplet of transference by means of transcription and paraphrase.

Due to Lodge's Catholic background, religious beliefs are also referred to in the novels. In particular, Lodge refers to the Bible a few times.

For instance, Exodus, the biblical story of the Israelites' departure from Egypt, is mentioned once in the context of comparing it with the University of Rummidge's English Department moving to

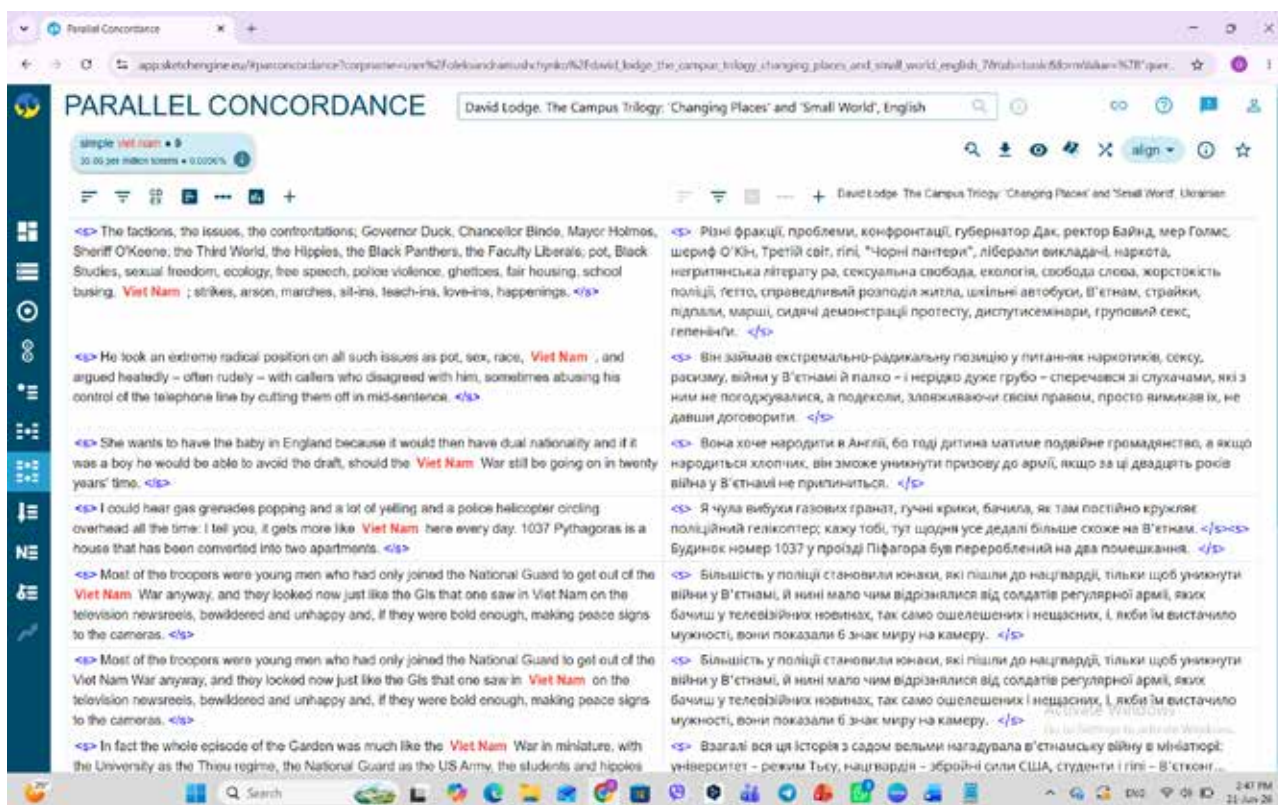


Fig. 4. Results of the “Viet Nam” search in the Parallel Concordance

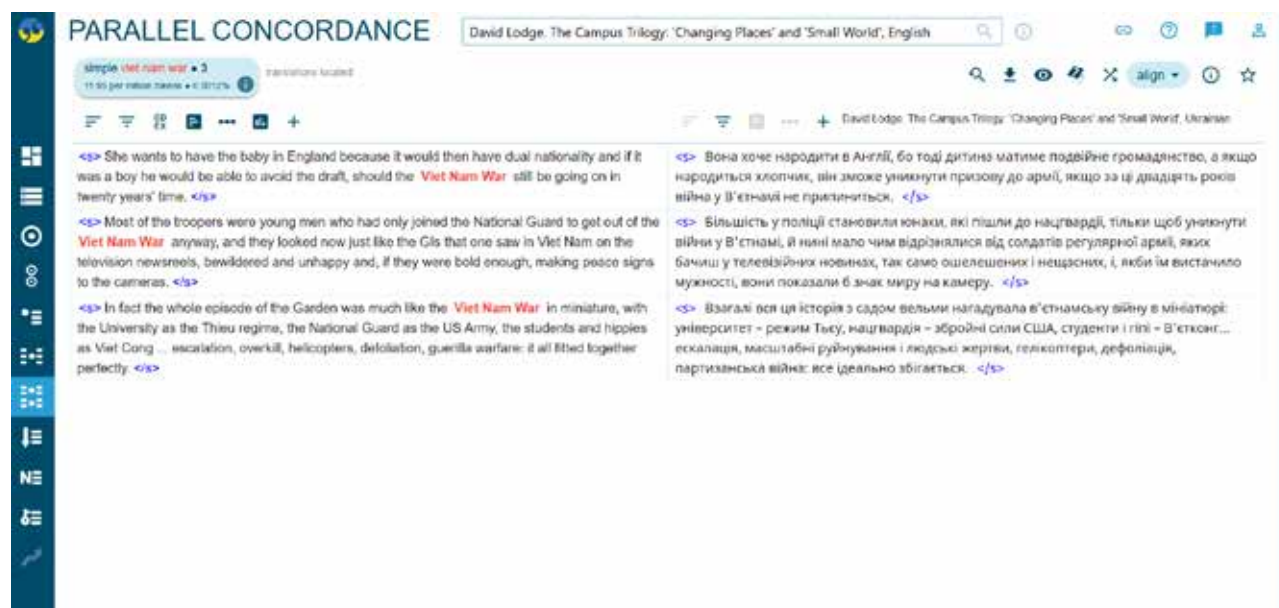


Fig. 5. “Viet Nam War” search in the Parallel Concordance

another building: “*The changeover had taken place in the Easter vacation amid much wailing and gnashing of teeth. Oy, oy, Exodus was nothing in comparison. With a characteristically whacky, yet somehow endearing tenderness for individual liberty over logic and efficiency, the Administration had allowed each faculty member to decide which items of furniture he would like transferred from his old accommodation to the new, and which he would like replaced*” (Lodge, 2011: 180). This passage is translated as follows, using a reduction procedure for the Exodus mention: “*Переїзд відбувся під час великодніх канікул і супроводжувався гіркими волюваннями і зубовним скреготом. З типово безглуздою, проте на диво милою чуйністю до персональної свободи адміністрація, всупереч логіці й ефективності, дозволила всім викладачам самим вирішувати, що з меблів перенести зі старого приміщення в нове, а що замінити*” (Лодж, 2024: 227–228).

Conclusions. In his campus novels, “Changing Places” and “Small World”, David Lodge, a widely recognised master of intertextuality, skillfully utilises intertextual markers to humorously depict the cultural landscape of the 1960s and 1970s, with a particular emphasis on the literary and academic spheres. The focus of our research is a parallel English-Ukrainian Sketch Engine corpus comprising the texts of Lodge’s novels, alongside their Ukrainian translations by Tetiana Nekriach. We undertook a contextual analysis to identify instances of intertextuality markers in their respective intertextually marked contexts, followed by a corpus analysis to assess their frequency and identify appropriate Ukrainian equivalents.

We propose a classification of intertextuality types developed by Gérard Genette and Charles Bazerman. In our analysis of the strategies for rendering intertextuality markers, we applied Peter Newmark’s classification of translation procedures. Our research identified 568 intertextuality markers, with the most prevalent being references to a person, phenomenon, or object, comprising 454 markers. Additionally, we identified 672 translation procedures for these markers, with transcription as the most frequently employed method, occurring 210 times.

Overall, by analysing translation procedures, we can single out the following: literal translation used 12 times, transference by means of transcription – 210 instances, transference by means of transliteration – 74 instances, transference by means of a loan – 24 instances, naturalisation – 21 instances, cultural equivalent – one instance, functional equivalent – two instances, descriptive equivalent – one instances, synonymy – 10 instances, through-translation – 81 instances, transposition – 16 instances, modulation – 4 instances, recognised translation – 118 instances, reduction – 11 instances, expansion – 23 instances, paraphrase – 35 instances, footnote – 25 instances, and addition – 4 instances.

The variation observed between the total number of intertextuality markers and the translation strategies employed arises from the need to employ multiple strategies to effectively render certain markers. From our perspective, the translator Tetiana Nekriach has effectively captured all intertextuality markers, ensuring that the translation resonates with the intended Ukrainian audience.

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