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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'

The relevance of the present research lies in the rapid development of corpus linguistics research, particularly within the scope of translation studies, and in the omnipresence of intertextuality within literary studies and contemporary culture.

The research aims to identify intertextuality markers and analyse their rendition strategies based on a parallel English-Ukrainian corpus of the novels 'Changing Places' and 'Small World' by David Lodge.

The object of the research is the notion of intertextuality.

The subject of the research is intertextuality markers in the novels 'Changing Places' and 'Small World'.

The research material is a self-compiled parallel English-Ukrainian Sketch Engine corpus of David Lodge's novels 'Changing Places' and 'Small World' and their Ukrainian translations by Tetiana Nekriach.

Parallel bilingual corpora are one of the translation-driven corpora types used for translation research. [6, p. 10-11] In our research, we used a self-compiled parallel English-Ukrainian Sketch Engine corpus. The procedure of corpus building included: collecting printed editions of the novels 'Small World' and 'Changing Places' and their Ukrainian translations; scanning the printed editions; compiling two PDF files with the original text and the translation, respectively; performing the Optical Character Recognition procedure on the PDF files using Adobe Acrobat tools; setting necessary parameters in the Sketch Engine corpus creation tool and uploading the files there. As a result of these procedures, we compiled a parallel English-Ukrainian corpus of the novels' original English text and their Ukrainian translations. For the research on intertextuality markers and strategies of their translation, we used the Sketch Engine Parallel Concordance tool.

In her essay 'Word, Dialogue and Novel' (1966), Julia Kristeva broadly defined intertextuality as 'a mosaic of quotations; any text is the absorption and transformation of another.' [3, p. 64] In his book 'Palimpsests: Literature in the Second Degree' (1982), Gérard Genette noted that intertextuality is represented by quotation, plagiarism, and allusion. [2, p. 1-2] Charles Bazerman proposes several techniques of intertextual representation: direct quotation; indirect quotation; mention of a person, document, or statements; 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; usage of language and forms seemingly echoing certain ways of communicating, discussions among people, and types of documents [1, p. 88-89].

For our research, we propose a classification combining those developed by Genette and Bazerman: quotation (direct and indirect); plagiarism; allusion; mention of a person, document, or statements; 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; usage of language and forms seemingly echoing certain ways of communicating.

In our research, we generally classify intertextual markers thematically as literary, scientific, historical, sociocultural and political, and religious.

To analyse the reproduction strategies, we refer to Peter Newmark's classification of translation procedures [5, p. 68-93].

Literary intertextuality is particularly abundant in its representation, as the plot revolves around scholars in literary studies and linguistics. One of the key figures of the novels' intertextual markers is Jane Austen, given that her work is of scientific interest to Morris Zapp, one of the protagonists.

In 'Changing Places' and 'Small World' the name '*Jane Austen*' is mentioned 38 times. For instance, '*Some years ago he had embarked with great enthusiasm on an ambitious critical project: a series of commentaries on Jane Austen which would work through the whole canon, one novel at a time, saying absolutely everything that*

could possibly be said about them.’ [4, p. 36]. It is translated into Ukrainian as ‘Джейн Остін’ using the procedure of transference by means of transcription: ‘Кілька років тому він з великим захопленням узявся до амбітного літературознавчого проєкту – серії коментарів до Джейн Остін, до кожного роману, щоб створити цілий канон, де було б сказано абсолютно все, що можна про них сказати’ [7, p. 47].

Austen’s novels are also mentioned in ‘Changing Places’ and ‘Small World’.

The name of the novel ‘*Sense and Sensibility*’ is mentioned twice. For instance, ‘*But the work proceeded slowly; he was not yet halfway through Sense and Sensibility and already it was obvious that each commentary would run to several volumes.*’ [4, p. 37-38] It is translated into Ukrainian as ‘Розумні почуття’ by means of transposition: ‘Але робота рухалася повільно; він не подолав і половини роману «Розумні почуття», як стало ясно, що кожен коментар розтягнеться на декілька томів.’ [7, p. 49].

The names ‘Mansfield Park’ and ‘Emma’ are each mentioned once, ‘Persuasion’ – four times. For instance, ‘*...think for instance of the disastrous nature of group expeditions, to Sotherton in Mansfield Park, to Box Hill in Emma, to Lyme Regis in Persuasion.*’ [4, 184] In Ukrainian translation, ‘Mansfield Park’ and ‘Emma’ is translated as ‘Менсфілд-Парк’ and ‘Емма’, respectively, using the procedure of transference by means of transcription, ‘Persuasion’ is literally translated as ‘Переконання’: ‘*...досить згадати згубні наслідки групових поїздок до Сазертон в романі «Менсфілд-Парк», на Бокс-Гіл в «Еммі», до Лайм Реджиса в «Переконанні»*’ [7, p. 231-232].

The name of the novel ‘*Northanger Abbey*’ is mentioned once: ‘*You remember that passage in Northanger Abbey...*’ [4, p. 215]. It is translated into Ukrainian as ‘Нортенгерське абатство’ using the couplet of transference and literal translation procedures: ‘Пам’ятаєте той уривок з «Нортенгерського абатства»...’ [7, p. 272].

Jane Austen’s ‘*Pride and Prejudice*’ is not mentioned by name; however, it is alluded to through the names of Zapp’s children, Elizabeth (mentioned 4 times) and Darcy (mentioned 7 times), named after the protagonists of ‘*Pride and Prejudice*’, Elizabeth Bennet and Mr. Darcy. The confirmation for the allusion is explicitly stated in ‘Changing Places’ – ‘*There are two young Zapps, twins, called rather preposterously Elizabeth and Darcy (Zapp is a Jane Austen man, of course – indeed the Jane Austen man in the opinion of many).*’ [4, p. 104] The names are translated as ‘Елізабет’ and ‘Дарсі’, respectively, using the procedure of transference by means of transliteration – ‘Є там ще двоє юних Заплів, близнюків, яких звуть доволі безглуздо – Елізабет і Дарсі (Запп – спеціаліст із Джейн Остін, власне, як багато хто вважає, – найбільший спеціаліст із Джейн Остін)’ [7, p. 133].

There are also two instances of direct quotation of Jane Austen’s work in ‘Changing Places’: one of ‘Persuasion’ and one of ‘Northanger Abbey’. Morris Zapp quotes a passage from Chapter 9 of ‘Persuasion’, ‘*...she found herself in the state of being released from him ... Before she realized that Captain Wentworth had done it ... he was resolutely borne away ... Her sensations on the discovery made her*

perfectly speechless. She could not even thank him. She could only hang over little Charles with the most disordered feelings [4, 184], and Chapter 31 of ‘Northanger Abbey’, ‘*Seeing in the tell-tale compression of the pages before them that we are all hastening together to perfect felicity*’ [4, p. 215]. For each quotation, the translator provides her own translations without turning to Ukrainian editions of the said novels – ‘*...вона відчула, ніби звільнилася від нього... Не встигла вона зрозуміти, що капітан Вентсворт зробив це... його рішуче відтягли... Її відчуття після цього відкриття буквально відібрали їй мову. Вона не змогла навіть подякувати йому. Вона могла тільки схилитися над малим Чарльзом цілковито збентежена*’ [7, p. 232] and ‘*Бо бачать у красномовному зменшенні сторінок, що ми всі разом квапимося до повного блаженства*’ [7, p. 272].

Thus, as part of our research, we investigated thematically related intertextual markers of several types in David Lodge’s novels ‘Changing Places’ and ‘Small World’ and the strategies for their rendering in the Ukrainian translations of the novels. A self-compiled parallel English-Ukrainian Sketch Engine corpus consisting of the novels’ texts served as a tool for conducting translation analysis and ensuring the qualitative precision of the research.

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TRANSLATION STRATEGIES FOR CONVEYING IRONY IN JANE AUSTEN’S NOVELS

Irony is one of the central artistic strategies in the novels of Jane Austen, shaping the psychological portrayal of characters and influencing perceptions of their