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**THE RENDERING OF THE AUTHOR'S STYLE  
IN THE LITHUANIAN TRANSLATION OF  
*ANGELA'S ASHES***

MASTER THESIS

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**AUTORIAUS STILIAUS PERTEIKIMAS  
LIETUVIŠKAME *ANGELA'S ASHES* VERTIME**

MAGISTRO BAIGIAMASIS DARBAS

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## INTRODUCTION

Translation has played and plays a fundamental role in the development of world culture. It is common to think of culture as national and absolutely distinct, but the history of world culture from the perspective of translation reveals a constant movement of ideas and forms, which are absorbed from country to country with the help of translators. Literary works is one of the means for the ideas to be transferred; thereby significant attention should be paid to translations. Sapir and Whorf (1956) claim that “each language together with its individual sounds, words and syntax, reflects a separate social reality which is different from that which is reflected in another” (cited from Chiaro, 1992: 79). As a result, “translation is not simply a matter of substituting the words of one language with those of another and adapting the syntax to suit it”, but also “the translator has to convey a whole store of added meaning belonging to the culture of the original language” (ibid). Therefore translating words and ideas from one language to another has always been a puzzling and difficult task. Although it is not always possible, “the ideal would of course be to translate both form and content, without the one in any way impinging on the other” (Hatim and Mason, 1994: 8). Moreover, the ability to render an author’s style translating literary works is a more crucial problem, because it is not only a content of sentences, but also its structural parts, stylistic devices and phonetic expressive means should be regarded as they are inseparable parts of style. The issue of rendering an author’s style and the defining concepts of “style” and “stylistics” has been discussed by both foreign (Hatim and Mason, 1994; Bell, 1991; Baker, 1999; Cronin, 2004; Leech, 2003; Schmalstieg, 1969; Galperin, 1981; Crystal, 2005) and Lithuanian authors (Pikčilingis, 1971; Ambrasas- Sasnava, 1978, 1984; Venclova, 1979; Župerka, 1977, 1980, 1997) in various aspects. Furthermore, the translation analysis of a separate work is generally a rare subject. We have chosen this topic for our research as this issue is of major relevance.

Data sources of the present study are Frank McCourt’s novel *Angela’s Ashes* and its translation (translated by Rasa Akstinienė).

The **aim** of the research is to investigate the rendering of the author’s style in the Lithuanian translation of *Angela’s Ashes*.

To achieve this aim the following **objectives** have been set:

- To define the concepts of an author’s style
- To briefly elaborate translation quality assessment models
- To analyse and describe peculiarities of Frank McCourt’s style

- To analyse and exemplify translation of the author's style in the Lithuanian version of *Angela's Ashes*

The **object** of the research is the identification of specific stylistic transformations in the Lithuanian translation of *Angela's Ashes*.

The **hypothesis** of this work is: *the author's style is not rendered absolutely perfectly.*

The research **methods** used in the present study include the method of *literary analysis* that made it possible to analyse various theoretical frameworks applied to the study of style, stylistics, expressive means, stylistic devices and translation quality assessment; and *contrastive analysis* which enabled to investigate the rendering of the author's style in the Lithuanian translation of *Angela's Ashes*. As regards the **structure** of this study, it consists of three major parts. *In the first part* we define the concepts of "style" and "author's style" and present translation quality assessment models. *In the second part* we provide the analysis of Frank McCourt's style. Finally, *the third part* provides the contrastive analysis of the rendering of the author's style in the Lithuanian translation of *Angela's Ashes*.

We presume that our research and data collected for it might be useful for those who are dealing with translation studies, also for translators of literary works.

## 1. TRANSLATING AN *AUTHOR'S STYLE*

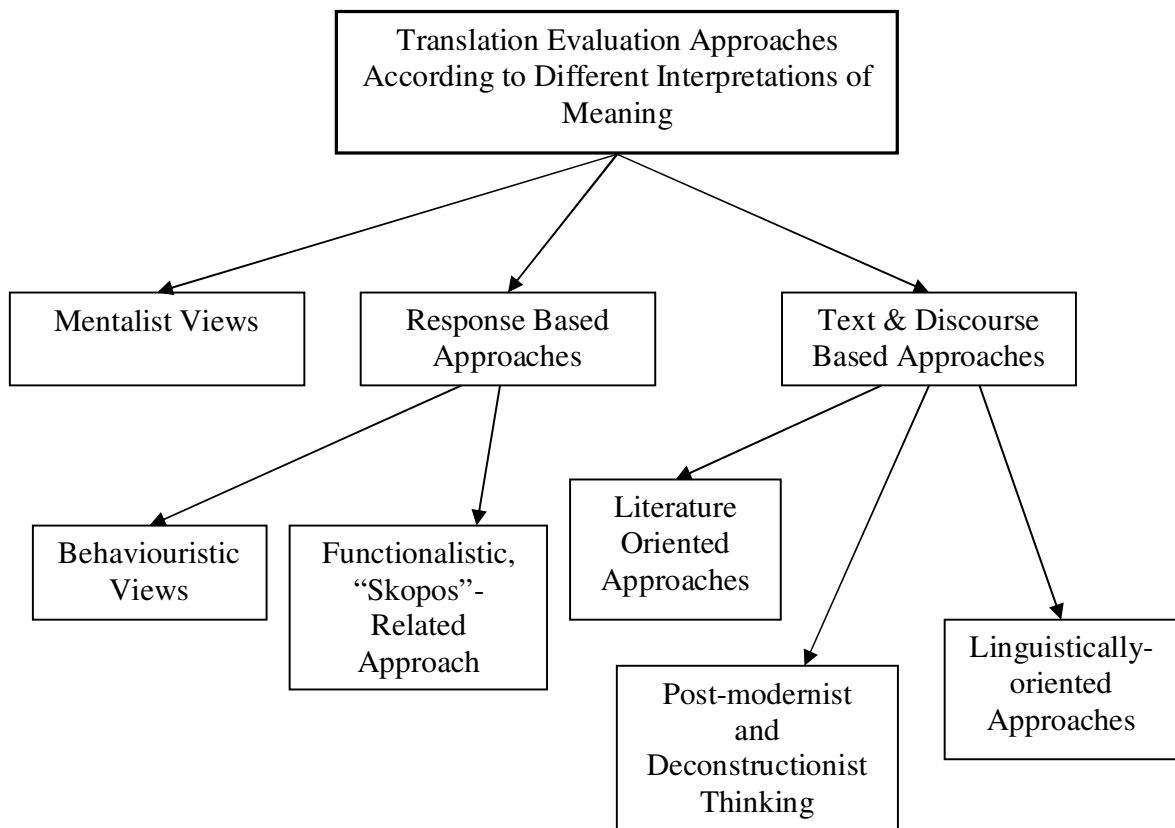
### 1.1. Definition of an *Author's Style* and Its Identification

First of all we should note that the word “style” is derived from the Latin word “stilus” which meant “a short stick” used by the Romans for writing on wax tables. Galperin (1981: 11) indicates that nowadays this word “is used in so many sentences that it has become a breeding ground for ambiguity”. A number of definitions for “style” have been proposed by different scholars. For example, Chatman has expressed “the most frequent definition of style”: “Style is a product of individual choices and patterns of choices among linguistic possibilities” (quoted from Galperin, 1981: 12). This definition implicitly deals with the idiosyncrasies that are characteristic to a given writer, because “style is a set of characteristics by which we distinguish one author from another” (Galperin, 1981: 12). Furthermore, as Galperin (*ibid.*) suggests, the term “individual style” is applied to the field of linguistic and literary science which deals with the peculiarities of a writer’s individual manner of using language means to achieve the effect he desires. The Professor assumes that the analysis of an author’s language is the most significant procedure in estimating his/her individual style, and this is obvious, because language is the only means how his/her ideas can be conveyed to the reader. Moreover, the individuality of a writer is expressed by both the choice of lexical, syntactical and stylistic means and their treatment (Galperin, 1981). Crystal (2005: 70) also notes that “rhetorical figures”, introduced by classical rhetoricians, arranged in a particular order, help “to achieve special stylistic effects”. He provides the traditional classification of rhetorical figures, which initially were divided into *schemes* and *tropes*. The main distinction between these are that the former (e.g. alliteration) “were considered to alter the formal structure of language to create stylistic effects, without altering the meaning”, while the latter (e.g. metaphor) “were thought to alter the meaning of the language in some way” (Crystal, 2005: 70). Crystal (*ibid.*) notes that “in the present-day stylistic analysis, the distinction is usually not made”, the term “figures of speech” is used instead. Znamenskaya (2005) also indicates that already Aristotle differentiated literary and colloquial languages, and that this first theory of style included the following three subdivisions: 1) the choice of words, 2) word combinations, and 3) figures. She also acknowledges that nowadays the modern classifications of expressive means offered by Leech, Galperin and Skrebnev are commonly recognized. We will venture to ground our empirical investigation on Galperin’s distinction of expressive means and stylistic devices as it covers the three level-oriented approach, because, as it will be analysed in the other sections of this work, all, the phonetic, lexical and syntactical, expressive means create McCourt’s style exclusive.

## 1.2. Translation Quality Assessment

### 1.2.1. Translation Evaluation in Different Schools of Thought

How do we know when a translation is good? House (2001: 1) believes that “this simple question lies at the heart of all concerns with translation criticism”. In addition to this, “trying to assess the quality of a translation one also addresses the heart of any theory of translation”, i.e., the relationship between a source text and its translation (ibid.). House (2001) highlights three different approaches to translation evaluation which upsurge from three concepts of meaning. First of all she distinguishes mentalist views that treat meaning as a concept existing in language users’ heads and suggest that “translation is likely to be intuitive and interpretative” (House, 2001: 2.). The second approach deals with response-based methods, while the third one discusses a discourse when meaning is emerging from larger textual stretches which involve both context and context surrounding individual linguistic units. Thus, we will elaborate briefly on these three approaches to translation evaluation. We have graphically illustrated them in the figure below:



**Figure 1.** Translation Evaluation Approaches According to Different Interpretations of Meaning

(According to House (2001))

To begin with, House (2001: 2) disapproves of subjective and intuitive evaluations that are being propagated by neo-hermeneutic translation scholars “who regard translation as an individual creative act depending exclusively on subjective interpretation and transfer decisions, artistic-literary intuitions and interpretive skills and knowledge”. She presupposes that texts, being assessed from the hermeneutic position, “have no core meanings at all, rather their meanings change depending on individual speakers’ positions” (ibid.). Therefore, House (2001) claims that such “relativisation” of “form” and “content” is completely inappropriate for evaluation of texts.

The behaviorist and functionalistic views are opposed to subjective-intuitive approaches to translation evaluation (House, 2001). The behaviorist view aims at a more “scientific” technique of assessing translations, while the adherents of the functionalistic views (cf. Reiss and Vermeer, 1984) claim that it is the purpose (or the “skopos” ) of a translation that is of principal importance in evaluating the quality of a translation. Moreover, the approach of behaviorist views is influenced by American structuralism and behaviorism, what is primarily associated with Nida’s (1964) work. Positing global behavioral criteria, such as “intelligibility” and “informativeness”, Nida (1964) took readers’ reactions to a translation as the major yardstick for the evaluation of a translation’s quality. He stated that a “good” translation is one which is leading to “equivalence of response”. As House (2001: 3) assumes, this concept is noticeably linked to his principle of “dynamic equivalence of translation,” i.e., that the method in which “receptors of a translation respond to the translation should be “equivalent” to the manner in which the source text’s receptors respond to the original”. However, House (2001) presumes that it is impossible to measure an “equivalent response”, “informativeness” or “intelligibility”, consequently, “it is useless to postulate them as criteria for translation evaluation” (ibid.). She also disapproves of functionalistic approach claiming that no explicit models have been suggested in order to determine the “(relative) equivalence and adequacy of a translation” (House, 2001: 4).

The last, text and discourse based, approaches can also be subdivided into literature-oriented, post-modernist and deconstructionist thinking, and linguistically-oriented approaches. The literature-oriented approach is particularly connected with descriptive translation studies, and a translation is assessed mainly in terms of its “forms and functions inside the system of the receiving culture and literature” (Toury, 1995). The main focus is cast on the retrospective from translation to original, thus the original text becomes of subordinate importance. However, House (2001) argues again that no definite criteria have been presented for judging qualities and weaknesses of a given translation text. Scholars (e.g. Venuti, 1995; Robinson, 1997) belonging to the next, post-modernist



and deconstructionist thinking, approach tend to critically examine translation practices from a psycho-philosophical and socio-political position in order to reveal “unequal power relations, which may appear as a certain skewing in the translation” (House, 2001: 5). House (ibid.) emphasizes that “they focus on the hidden forces shaping both the process of selecting what gets translated in the first place and the procedures that result in the ways original texts are bent and twisted in the interests of powerful individuals and groups “pulling strings” when choosing texts for translation and adopting particular strategies of re-textualization”. Furthermore, “if comparative analyses of original and translation focus primarily on the shifts and skewings stemming from ideologically motivated manipulations, and if an agenda is given priority which stresses the theoretical, critical and textual means by which translations can be studied as loci of difference”, then a serious question, how one can make a distinction between a translation and any other text that may result from a textual operation, arises (House, 2001).

Finally, we will overview the linguistically-oriented approaches. Catford (1965), the early Reiss (1971), Wilss (1974), Koller (1979) and the translation scholars of the Leipzig school were the first ones who suggested some programmatic ideas for translation evaluation. However, House (2001) claims that in this early work no particular procedures for evaluating the quality of a translation were offered. In a few last decades some linguistically oriented works on translation by, e.g. Baker (1999), Hatim and Mason (1997), and Steiner (1998) have made important contributions to evaluation of a translation. Their proposed ideas express the relationship between the source text and its translation; however, they differ in their ability to present detailed procedures for analysis and evaluation. House (2001: 7) supposes that “the most promising are approaches which explicitly take account of the interconnectedness of context and text because the inextricable link between language and the real world is both definitive in meaning making and in translation”. Furthermore, several decades ago, applying such a view of translation as re-contextualization, House (1981; 1997; 2001) developed and recently revised a functional-pragmatic evaluation model which is based on the features of non-quantitative, descriptive-explanatory approach.

Thus we have overviewed the most significant approaches of translation evaluation presented by different schools of thought. In the following section we attempt to present translation quality assessment models, including a functional-pragmatic evaluation model proposed by House.

### 1.2.2. Translation Quality Assessment Models

The assessment of translator performance is an activity which, despite being widespread, is under-researched and under-discussed. (Hatim and Mason 1997: 199)

Translation quality assessment (TQA) is a field of translation studies that interests both foreign (Nord, 1991; House, 1997, 2001; etc.) and Lithuanian (Pikčilingis, 1985; Ambrasas-Sasnava, 1978; Balčiūnienė, 2005) researchers, practitioners and organizations. Their focus is cast on literary or instrumental (pragmatic) translation. Concern for quality in literary translation or translation of the Scriptures dates back centuries, however, excellence in instrumental (pragmatic) translation as an issue of research is a more recent phenomenon. Rapid development of globalization processes generates demand for TQA models because language is a significant feature of successful collaboration and relationship between industries, and cultures as well. Although a universal, perfect for all milieus and contexts, TQA model has not been created, in this section of our paper we attempt to elaborate briefly the proposed TQA models and choose the most suitable aspects for analysing the rendering of the author's style in "Angela's Ashes".

First of all, it is necessary to mention that TQA has traditionally been grounded on error detection and analysis. This approach is usually applied analysing samples, because, full-text analysis, as Williams (2001) admits, requires much time. Obviously, applying such a method, the evaluator ignores "compensatory" efforts that the translator may have made in not sampled parts of the text or overrates the translation. Moreover, it is rather complicated to mark errors by seriousness, i.e. no significant measurements have been proposed according to which errors could be graded as critical/major, minor, weakness, etc. Also, some researches e.g. Darbelnet (1977) suggests that a number of parameters (for example, accuracy of individual translation units; accuracy of translation as a whole; idiomaticity; correctness of target language; tone; cultural differences; literary and other artistic allusions; implicit intentions of author; adaptation to end user) should be considered while assessing a translation. Additionally, existing TQA models have one common feature: "categorization of errors lies at the heart of each approach" (Williams, 2001: 4).

Basically, all thus far proposed TQA models may be divided into the following two main types:

- 1) models with a quantitative dimension,

2) and non-quantitative, textological models.

The first type of TQA models include e.g. SEPT (1979), Sical (1986), Larose's (1987) multilevel grid, while the models proposed by Nord (1991) and House (1997) may be attributed to the second one (Williams, 2001). Sical is The Canadian Language Quality Measurement System used as both an examination tool and to help the Canadian government's Translation Bureau to assess the quality of instrumental translation, besides, other translation organizations in Canada (e.g., Ontario government translation services, Bell Canada) have adopted Sical or adapted it to their specific requirements. This model is based on twofold categorization of errors: 1) transfer and language errors and 2) major and minor errors and on the quantification of errors. However, the system is focused on the word and the sentence level, not on the text as a whole, and that could be regarded as the "imperfection" of it (Williams, 2001). Larose's (1987) proposed multilevel grid covers microstructure, macrostructure (or semantic structure), superstructure (narrative and argumentative structures) and extratextual factors (e.g. intentions, sociocultural background, etc.). Bensoussan and Rosenhouse (1990), using works by van Dijk (1980), Widdowson (1979), Halliday and Hasan (1976), and Searle (1969) for the theoretical underpinnings of their model, propose a TQA scheme for evaluating student translations by discourse analysis. They divide errors into 1) misinterpretations of macro-level structures (frame, schema) and 2) micro-level mistranslations (of propositional content, word-level structures including morphology, syntax and cohesion devices). The functional-pragmatic evaluation model proposed by House (1997) presents a detailed non-quantitative, descriptive-explanatory approach to TQA. She uses the functional text features, however, dismisses the idea that TQA is by nature too subjective. Simultaneously, House (1997:18) does not underestimate the "immense difficulties of empirically establishing what any "norm of usage" is", especially for the unique situation of an individual text, and "of meeting the requirement of knowledge about differences in sociocultural norms". House (1997: 45) also concedes that "the relative weighting of individual errors is a problem which varies from individual text to individual text" and stops making a judgement on the text as a whole, stating that "it is difficult to pass a "final judgement" on the quality of a translation that fulfils the demands of objectivity". As Williams (2001: 7) highlights, "she ultimately sees her model as descriptive- explanatory, as opposed to a socio-psychologically based value judgement" and "unlike the scientifically (linguistically) based analysis, the evaluative judgement is ultimately not a scientific one, but rather a reflection of a social, political, ethical, moral or personal stance".

Nevertheless, Williams (2001: 1) presumes that the first type of TQA models "suffers from some major shortcomings" because it focuses on micro-textual (sampling, sub-sentence)

analysis and error counts. He claims that, first of all, because of time constraints, it cannot assess the content of the translation as a whole, and that applying the models of this type the assessment procedure is merely possible “on the basis of statistical probabilities” (ibid.). Secondly, the micro-textual analysis unavoidably impedes the assessment procedures of the content macrostructure of the translation. And, finally, assessing a translation according to a specific number of errors is also vulnerable to criticism both theoretically and in the marketplace. Furthermore, Williams (2001) tends not to approve of the TQA models classified to the second type because, as he claims, they do not suggest any measurements for error weighting and quantification in individual texts. However, Williams (2001) supposes that an approach which could combine both the quantitative and textological dimensions would be a perfect solution. Consequently, applying ideas proposed by Vignaux (1976), Larose (1987, 1998), Bensoussan and Rosenhouse (1990), Williams (2001) attempts to develop a TQA model on the basis of the following discourse categories: argument macrostructure and rhetorical topology which also includes organizational schemas, conjunctives, types of argument, figures, and narrative strategy. As the most significant aim of our empirical study is to investigate the rendering of the author’s style in the Lithuanian translation of “Angela’s Ashes”, we have chosen to examine the parameters that are most closely related to McCourt’s style (i.e. narrative strategies and figures).

## 2. FRANK MCCOURT'S *ANGELA'S ASHES*

### 2.1. Short Review of *Angela's Ashes*

A number of memoirs have been published recently, yet Frank McCourt's *Angela's Ashes: A Memoir* (1996) stands out. Critics (Elson, 1996; Chin, 1996; Kakutani, 1996, 1999; Allen, 1999; Murtaugh, 1999) claim that this memoir is unique and compelling. The book spent 117 weeks on the New York Times bestseller list. After 65 printings, there are over 3 million copies in print only in the United States. Available in 16 countries, the book claimed a National Book Critics Circle Award in 1996 and a Pulitzer Prize in biography in 1997. In 1999 *Angela's Ashes* was adapted by Laura Jones and Alan Parker into a film of the same name and was a big-screen attraction in theatres everywhere. But reviews of the film and the book repeatedly claim that the film lacks the book's magic because it lacks the book's irony and humour (Kakutani, 1996; Allen, 1999; Murtaugh, 1999).

Initially we will review the autobiographical memoir which is about Frank McCourt's childhood from his infant years in Brooklyn, through his adolescence in Limerick, Ireland and his return to America at the age of nineteen.

*Angela's Ashes* depicts the survival of the McCourt family through the time of the Great Depression and World War II, when all countries were experiencing economic difficulties. From the time he was born until he obtained a steady job, Frank McCourt lived in appalling poverty, for which there were both national and personal causes.

The narrator, Frank McCourt, describes how his parents meet in Brooklyn, New York. After his mother, Angela, became pregnant with Frank, she marries Malachy McCourt, the father of her baby. Angela makes every effort to feed her growing family, while Malachy wastes his salary on alcohol. Frank's sister, Margaret, dies, and Angela falls into depression. Malachy decides to take his family back to Ireland and chooses to live in the South, where he is discriminated against because of his Northern accent and name. Even more troubles plague the family there: Malachy cannot find a job for a long time, and when he is eventually employed it is too late. He becomes an alcoholic, unable to conform to the demands of a job and control his drinking. Therefore, the family is reduced to survival on the dole, around sixteen shillings a week of which ten shillings are paid for rent. When Malachy drinks the dole money, his family has to beg for charity from the Society of St Vincent de Paul, which in winter also provides shoes for the children.

Angela has a miscarriage, Frank's two younger brothers die but Malachy continues to drink away the family's money. However, the father earns Frank's love and affection by entertaining him with stories about heroes of Ireland and people who live on their lane. Furthermore, the Malachy McCourt embodies Northern Irish nationalism at its extreme. Malachy fought for Irish independence in the Easter Uprising of 1916, and although he was abandoned by the Irish Republican Army (the IRA), he sings the songs associated with the uprising – "Kevin Barry", "Roddy McCorley" and "The Boys of Wexford". He teaches Frank McCourt the story of Cuchulain– a Northern Irish tale of a great hero who fought for Ireland in the same way as the heroes of the songs. All Malachy's heroes died young, and he made his sons promise to die for Ireland. Nationalism in this context is unforgiving, uncompromising and fierce. Moreover, throughout the novel, Frank struggles to combine his love for Malachy McCourt with his anger at the way Malachy's drinking practically destroys the family. At the same time, however, Frank realises that his respect for his father might offend his mother. Frank McCourt reveals here that Malachy's drinking causes not only monetary ruin for the family and hunger; it forces the children to choose between their mother and father.

Angela gives birth to two sons, Michael and Alphie (Alphonsus). As Frank grows older, the narration gradually focuses on his experiences at school. When Frank turns ten, he is confirmed, and right after this, he falls ill with typhoid fever and must stay in the hospital for months. There he gets his first introduction of Shakespeare. Frank finds comfort in stories of all kinds, from Shakespeare to movies and newspapers. By the time he returns to school, his gift for language is obvious. In particular, Frank's skills for storytelling gets him noticed by his teacher.

With the beginning of World War II, a lot of men in Limerick decide to go to England and find work that they could send money back home. Malachy goes as well, but he fails to send money to his family. Women were not eligible to obtain dole payments at that time, so when Malachy McCourt leaves his family to work in England, Angela is destitute. She has to beg for food from St Vincent de Paul and the church. Frank starts working for Mr. Hannon, and this is the first one in a series of jobs. Then Frank goes on to work for Mr. Timoney, Uncle Ab, the post office, Mrs. Finucane, and Mr. McCaffrey. Moreover, Frank likes the feeling of responsibility, and he dreams of saving enough to provide his family with clothes and food.

However, this is not enough to pay the rent, so the McCourts get evicted from their lodgings and are forced to live with Laman, Angela's cousin, complying with any demands he makes on her or the children. Furthermore, while working as a messenger boy, Frank begins a

sexual relationship with a customer, Theresa Carmody, who eventually dies of consumption, leaving the boy heartbroken.

McCourt was obsessed with the idea that he should return to the United States of America, where he would be able to earn enough money to support his mother and the brothers. McCourt's earliest memories are centered around Brooklyn, the heart of New York, and he remembered the Statue of Liberty and Ellis Island as the family left for Ireland. The symbols of liberty and economic opportunity formed by Liberty and Ellis Island created the main figure in Frank's mind. He strongly believed that his parents should not have left the USA and that if he returned all would be well. He drove himself to attain the goal of returning to New York, rather than creating a good life in Ireland. The close proximity of the USA to Ireland and the opportunity of saving the fare allowed McCourt to retain his vision in impossible circumstances.

Thus, the consequences of poverty were devastating to the family. Malachy simply ran away from his responsibilities. He was too proud to take money for writing letters or to take food for his family from farmers. He would not even pick up coal to keep his family warm, preferring that his small children did this for him. He was impermeable to shame even when all his children cried at him for drinking the rent, or Angela laughed at him for bringing home half a box of chocolates. Malachy did not manage to hold on to money or make himself take his responsibilities seriously. This was a major factor that leads to the extreme poverty the family endured.

Frank McCourt was entirely different from his father. He reacted to poverty by becoming more resourceful, independent and miserly. As a child, Frank had no pride, preferring to pick up coal from the road than go cold and hungry. He learned at a very early age to steal food when there was no other way to obtain it, being careful as he grew older to take what he needed from the rich rather than the poor. The desire to rise above poverty made McCourt single-minded in his goal to reach the USA.

Hence Frank saves enough money to get to New York. On his first night there, he attends a party and sleeps with an American woman. Though sad to leave behind Ireland and his family, Frank has great expectations for the future.

To sum everything up, Frank faces hunger, neglect, his father's alcoholism, oppressive weather, and illness in the face of the broader struggle that defines his memoir – getting out of Ireland and rising up from poverty. Along the way he encounters opposition from schoolmasters, priests, family members, and people in all positions of authority who look down on him because of his lower-class status. Nonetheless, *Angela's Ashes* is not a tragic memoir; it is an uplifting, triumphant event.

## 2.2. Criticism on the Frank McCourt's Work

Frank McCourt taught writing in the New York Public School system for several years, but waited until he had retired to pen his first book, 1996's award-winning *Angela's Ashes: A Memoir*. McCourt himself told McNamara (1996: 13): "I couldn't have written this book fifteen years ago because I was carrying a lot of baggage around ... and I had attitudes and these attitudes had to be softened. I had to get rid of them, I had to become, as it says in the Bible, as a child." He explained further: "The child started to speak in this book. And that was the only way to do it, without judging" (ibid.).

Several critics (Donoghue, 1996; Allen, 1999; Gingher, 2000) reviewing *Angela's Ashes* claimed that McCourt rightfully placed the blame for his family's poverty upon his father. However, Kakutani (1996: 3) of the *New York Times* surmised that "there is not a trace of bitterness or resentment in *Angela's Ashes*". Moreover, Kakutani (1996), McNamara (1996), Jones (1997), Gwinn (1999) et al. have suggested that McCourt's storytelling ability is a legacy from his father, who often burst into the house in the middle of the night, having drunk his last penny at a local pub, and woke his sons to regale them with stories of Irish folk heroes and patriotic songs. Kakutani (1996: 3) emphasized: "With *Angela's Ashes*, McCourt has used the storytelling gifts he inherited from his father to write a book that redeems the pain of his early years with wit and compassion and grace". Kakutani (ibid.) also noted that McCourt's affinity for descriptive prose "does for the town of Limerick what the young James Joyce did for Dublin: he conjures the place for us with such intimacy that we feel we've walked its streets and crawled its pubs". Although *Angela's Ashes* is filled with examples of typical Irish stereotypes - the drunken father, the mother burdened with too many children - the critics felt McCourt successfully avoided reinforcing them. King (1996: 10) commented: "*Angela's Ashes* confirms the stereotypes at the same time that it transcends them through the sharpness and precision of McCourt's observation and the wit and beauty of his prose".

McNamara (1996: 13) reported in the *Christian Science Monitor* that "what has surprised critic and reader alike is how a childhood of poverty, illness, alcoholism, and struggle, in an environment not far removed from the Ireland of the eighteenth-century English writer Jonathan Swift's *A Modest Proposal*, came to be told with such a rich mix of hilarity and pathos".

Donoghue (1996: 13), discussing the book in the *New York Times Book Review*, asserted: "For the most part, his style is that of an Irish-American raconteur, honourably voluble and engaging. He is aware of his charm but doesn't disgracefully linger upon it. Induced by potent



circumstances, he has told his story, and memorable it is". Elson (1996: 74), in *Time*, wrote favorably of *Angela's Ashes* as well, observing that "like an unpredicted glimmer of midwinter sunshine, cheerfulness keeps breaking into this tale of Celtic woe". Chin (1996: 42), in *People*, hailed it as "a splendid memoir", while McNamara (1996: 13) concluded it to be "a book of splendid humanity".

Gingher (2000: 256), who described McCourt in *World* as "a consummate storyteller", noted of the author's autobiographical book: "We rarely acknowledge the magical power and mystery of the word, spoken or written, but McCourt's memoir shows that in nearly unimaginable seasons of extreme need, stories can keep us and our very souls alive".

Gwinn (1999: 1) also complimented in a *Seattle Times Online* review, "With *Angela's Ashes* and [ *'Tis*] McCourt establishes himself a Dickens for our time, a writer who can peel the many layers of society like an onion and reveal the core".

Despite the desperation that marks his story, McCourt writes of positive, even humorous, events along with the horrible. Jones (1997: 68) observed: "The genius of the book is that the tears and laughter are rarely separated by so much as a comma". Jones (1997: 69) further praised McCourt for enabling readers to "care not just about little Frank but about his brothers, his mother and even his good-for-nothing father".

In the end of his review, Kakutani (1996: 3) asserts: "Mr. McCourt's memoir is not just the story of his family's struggles, but the story of his own sentimental education: his discovery of poetry and girls, and his efforts to come to terms with God and death and faith. By 11, he's the chief breadwinner for the family. By 15, he's lost his first girlfriend to tuberculosis. By 19, he's saved enough money to make his escape to the States".

Conroy (1998: 5) generalizes, "The extraordinary public success of Frank McCourt's memoir, *Angela's Ashes*, was due no doubt in some small measure to good luck - the temper of the times being unusually receptive to memoir - but much more, I think, because it was a closely observed, beautifully written, esthetically satisfying rendering of an exotic world of a particular kind of poverty: that is, white, Irish poverty, which for most American readers had up until then been pretty much an abstraction". He also adds that "Mccourt struggled for many years with this material, and finally succeeded when he discovered the voice of the boy. The ability to balance that voice with the calm, almost invisible voice of the adult author allowed him to move past abstraction to the personal, the particular and the real" (ibid).

Furthermore, the critics agree that Frank McCourt, the author of the Pulitzer Prize - winning *Angela's Ashes*, gave readers touching depictions of Irish poverty.

### 2.3. Peculiarities of Frank McCourt's style

Frank McCourt's stated aim was to create a record of "slum life at that time", so the setting is crucial to the book (Smith, 1999). McCourt's themes and messages of poverty, survival, alcoholism etc. are revealed through the setting. But it is the way in which McCourt depicts this setting that makes the book a success.

Furthermore, the book is characterized by various aspects of style. As it is given in *The Penguin Dictionary of Literary Terms and Literary Theory* (1999), an author's style means the way in which vocabulary, symbolism and structure are used in the text. This relates to the purpose the author had when he/she decided to create the text, whether it was a novel, a biography or a work of non-fiction.

In writing his autobiography, Frank McCourt made conscious decisions about the subject material he would include in his text, the symbols he would incorporate and the structure of the text itself.

It is the style (how words are used) and the tone of this book that make it special. Arreola (2005) singles out the following features of the McCourt's style:

- The child's eye point of view.
- The use of present tense throughout most of the book.
- The lack of speech marks; the run-on sentences; the dearth of commas.
- The vivid use of language including sensory details, colours, imagery (similes and metaphors).
- The irony which arises from the young Frank's innocence; he is often ignorant about what is going on but the meaning is clear to the adult reader.
- Caricaturing of minor characters to poke fun at the "Irishness" of the community: their colourful speech and lack of logic.
- The use of very lively direct speech, conveying in a simple fashion the Limerick dialect, the American accent and the language of Jews, Italians etc.
- The use of letters, sermons, an essay and teacher's lessons to add colour. Most of these are probably only half remembered or completely made up but they are written the way Frank remembers them with an added humorous twist.
- The comic story-telling method, often building up to a punch line.
- The blending of humour and tragedy.

- Historical allusions (to the Soupers, to the famine).

The memoir is emotional and believable recollections of Frank's childhood. Humour and irony play a rather significant role. The humour occurs not only in humorous situations and events but in the way young Frank strives to understand the world and what happens in it. Thus childish innocence, including schoolboy humour, is one of two main sources of McCourt's humour. Another is "the slapstick situations to which poverty can reduce people" (Arreola, 2005: 13). These situations are used by McCourt to make satiric comments on the ignorance of the people he lived with and on the Catholic Church.

In the first few chapters of the text, there are moments of gentle humour and irony. For example, Frank's full immersion baptism when his mother dropped him into the font seemed to be a Protestant symbol to the family.

Also, the situation when Dad was beating a mattress in the street in the middle of the night hoping the fleas would drop off and drown in the water, how Frank had to pour on them, and how they were advised by Uncle Pa to turn the mattress over to confuse the fleas, is stereotypical Irish humour.

The schoolboy humour is associated with First Confession and First Communion. For instance, the boys practice not sticking their tongues out too far to take the wafer, but the wafer itself often gets stuck and causes both Frank and Mikey Molloy grief.

However, Frank's admission to the Priest when Grandma sent him back to Confession to find out if she had to use holy water to clean up his vomit becomes a satirical comment on Grandma's ignorance. But because of McCourt's use of irony, it creates humor that alleviates the gloom.

Another aspect that typifies McCourt's prose is the use of colloquialism. It is important to the realism of the text; it helps the readers to surpass the written word and to believe that they are drawn into a real world. The usage of colloquial style produces humour that would be absent from a more clinical description.

McCourt's style is also characterized by the use of repetition, which is usually used for emphasis and the author uses this technique of writing to give the reader a strong feeling of his state of mind at a particular point of his life, especially through his suffering childhood full of poverty and sadness. Already in the opening passage McCourt's usage of repetition of the word "miserable" lets the readers know that the memory of his childhood is only full of "miserable" events.

The immediacy and originality of McCourt's style and voice are also featured by his sparing use of commas, the absence of quotation marks and the voice of a child, which is expressed in the

first person narrative, - all helps the author to establish and maintain credibility. However, some researches propose that McCourt employed more complex narrative techniques than that of a child. Therefore, we will attempt to analyse that in our next section of the work. Nevertheless, it is not deniable that Frank McCourt has used an outstanding style to express his miserable experiences of his childhood.

## 2.4. Narrative Techniques in *Angela's Ashes*

Frank McCourt, the author of “Angela’s Ashes: A Memoir” spoke about the process of memory in relation to the composition of “Angela’s Ashes” during an interview in December 1996:

*I've been writing in notebooks for forty years or so. I have notebooks filled with stuff about Limerick, about growing up there, catalogues, lists, snatches of conversation, things about my mother and father ... and finally I had to write it. (Forbes, 2007: 1)*

Forbes (2007) agrees that the method one uses to remember one’s past inevitably plays a significant role, and McCourt notably emphasizes this reliance on memory in deciding to entitle his work not just “Angela’s Ashes” but “Angela’s Ashes: A Memoir”. In doing so, McCourt highlights the fact that this text is an account of his life in Ireland. According to a notable Irish intellectual Foster (2002), it is possible to put a mark of equality between “a memoir” and “an autobiography”. However, Eakin (2001) in “Breaking the Rules: The Consequences of Self-Narration” claims that the term “autobiography” suggests “a truthful account, fact based, and the true history of one’s life” (cited from Forbes, 2007: 2). Eakin (ibid) writes that one has to be responsible for the truth when one decides to write an autobiography: “while we may well have the right to tell our life stories, we do so under constraints; we are governed by rules, and we can expect to be held accountable to others for breaking them. Telling the truth - this is surely the most familiar of the rules we associate with autobiographical discourse” (cited from Forbes, 2007: 2)

Eakin (2001) uses terms “autobiography”, “self-narration”, and “the telling one’s life story” interchangeably, but Forbes (2007) in his article presumes that in “Angela’s Ashes” the term “memoir” can carry with it far different connotations. Therefore, Forbes (2007) tries to discuss why McCourt chose to characterize his text as a “memoir”.

Forbes (2007) assumes that the marketing history of “Angela’s Ashes” suggests that McCourt was aware of the differences surrounding the many terms often employed to signify “the

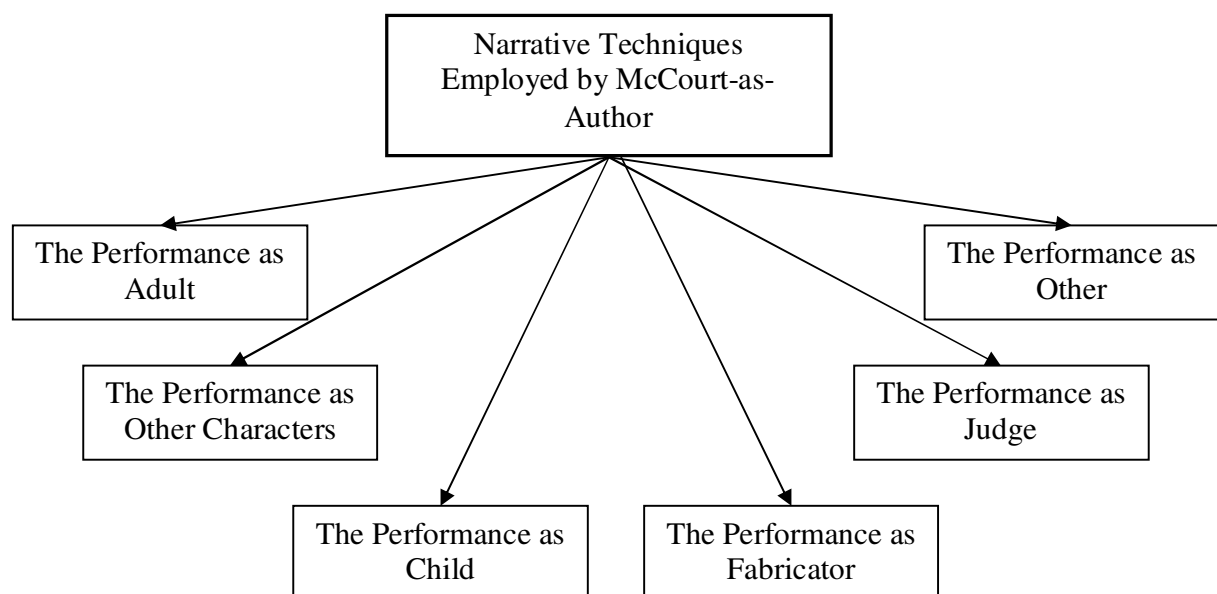
telling of one's life". He notes that the volume was at first alternately identified as "fiction" and as "autobiography" but, by the time of publication, "Angela's Ashes" assumed its final category as "a memoir". Forbes (2007) claims that in choosing this term for the text, McCourt absolves himself of any accusation that his account may be "untrue" because the term "memoir", unlike the term "autobiography", can suggest subjectivity rather than objectivity. In other words, if McCourt's text were titled "Angela's Ashes: An Autobiography", then the text would be vulnerable to criticism. Therefore, Forbes (2007) states that it is logical to call a memoir untrue because "one cannot argue against the form and shape events may take in one's memory" and that it cannot be said "that the way one remembers something is not the way one remembers something" (Forbes, 2007: 3). Thus, in deciding to call the text a "memoir", McCourt claims to be doing nothing more just providing readers with an account of his memory.

Nevertheless, McCourt's memoir has been criticized as not truthful. In an article published in 1997 entitled "I knew Angela. Did Frank McCourt?" Steinfels questions the veracity of McCourt's memoir. Angela McCourt used to babysit Steinfels' child, and according to Steinfels, McCourt got the story wrong. She writes, "As I finished the book, I wondered what McCourt was up to, replacing his real mother with a fictive one ... "the facts" is why I bought the book, hoping to learn more about Angela, the eponymous matriarch" (Steinfels, 1997: 7). This quotation seems to suggest that, as Steinfels (1997: 7) assumes, "the identity is fixed, stable, and transparent to others". Similarly, as Forbes (2007) provides, when McCourt returned to Limerick for a book-signing event, one of his former classmates, angered when McCourt could not recognize those shown to him in a picture and criticized McCourt, saying, "You should know someone in that photograph because you are after writing about four or five of them. You called one of them a Peeping Tom. I have nothing but contempt for you and your book" (Forbes, 2007: 2). The implication made by this former classmate is that if McCourt cannot identify a person in a picture, then it follows that the memoir itself must be imaginary.

Forbes (2007) analyses "Angela's Ashes" using Butler's theory of performative identity and a Lacanian approach in order to consider the highly complex linguistic structures and narrative techniques McCourt employs in "Angela's Ashes", which, as he agrees, have been discussed by critics very little. Forbes (2007) claims that analysing these structures and techniques by way of Lacanian and performative identity theory provides possible answers to questions asked by critics regarding the "truth" of the book. Foster (2002: 169) notes that McCourt has guaranteed in interviews that "all the facts are true" but it seems hard to believe that McCourt is capable of

reciting letters from memory and conversations that took place before he was born. Hence, this can explain why “Angela’s Ashes” was at first alternately identified as fiction and as autobiography.

Forbes (2007), identifying narrative techniques in “Angela’s Ashes”, uses ideas of Butler, Freud and Lacan who state that the nature of a subject is unstable. He, therefore, claims that, when discussing identity formation through performance, it is necessary to differentiate between the concepts of “identity” and “self”. The “self” in “Angela’s Ashes” is considered to be the split subject which is comprised of many identities that depend on the subject’s external actions. Throughout the memoir, it can be noticed that the adult McCourt as the author of “Angela’s Ashes” is relaying his life and that this McCourt, McCourt-as-Author, signifies the “self” of Frank McCourt. Forbes (2007) presumes that the self of McCourt-as-Author is also a split subject. When McCourt-as-Author “remembers” a particular conversation, event, letter, or happening, he employs a set of often varying and complex linguistic structures and narrative techniques. These complex linguistic structures and narrative techniques create in the memoir specific performances, and particular identities of McCourt (for example, of the innocent child, the clever child, the judgmental son, the responsible head of the family, etc.). The list of the possible identities is endless. In other words, the split subject, the self of McCourt-as-Author, uses linguistic structures and narrative techniques to perform an infinite number of identities, and each performance generates a new identity within the memoir. Forbes (2007) has singled out six narrative performance techniques that occur in “Angela’s Ashes” with the greatest frequency. We have laid them in the following figure:



**Figure 2.** Narrative techniques employed by McCourt-as-Author

First of all Forbes (2007) distinguishes the Performance as Adult narrative technique. McCourt-as-Author uses this technique in the following example in the opening of “Angela’s Ashes”:

*My father and mother should have stayed in New York where they met and married and where I was born. Instead, they returned to Ireland when I was four, my brother, Malachy, three, the twins, Oliver and Eugene, barely one, and my sister, Margaret, dead and gone. When I look back on my childhood I wonder how I survived at all. It was, of course, a miserable childhood: the happy childhood is hardly worth your while. (p. 1)*

The Performance as Adult technique is characterized by its use of past tense, its reflective tone and structure, and its description of McCourt as an adult looking back in order to evaluate. Thus, this narrative technique is closest to McCourt-as-Author. Of all the techniques used in “Angela’s Ashes”, when encountering this technique, readers are most aware of the presence of McCourt-as-Author as the writer fashioning the text, and doing so in a way that will inevitably contain evaluation, even judgment, since this opening example promises the conveyance of emotional memories about which McCourt has a clear opinion. Furthermore, with the Performance as Adult technique, McCourt-as-Author is aware of readers and speaks directly to his audience, using “you” as an address. The revelation of a willingness to please this audience is inherent, also McCourt-as-Author promises entertainment and making the reader’s time “worthwhile” (Forbes, 2007).

According to Forbes (2007), the Performance as Adult technique puts the adult McCourt at the forefront of the narrative and in this sense it differs from another narrative technique used by McCourt-as-Author. Forbes (2007) calls it Performance as Other Characters. With the latter technique, McCourt-as-Author stages himself much further in the background of the narrative, and the readers almost forget that McCourt-as-Author is behind the scenes shaping the narrative. McCourt-as-Author applies this technique in two different ways. In the following instance this technique is employed through a dialogue:

*Mrs. O’Connell has the tight mouth and she won’t look at me. She says to Miss Barry, I hear a certain upstart from the lanes walked away from the post office exam. Too good for it, I suppose.*

*True for you, says Miss Barry.*

*Too good for us, I suppose.*

*True for you.*

*Do you think he’d ever tell us why he didn’t take the exam?*

*Oh, he might, says Miss Barry, if we went down on our two knees.*

*I tell her, I want to go to America, Mrs. O'Connell.*  
*Did you hear that, Miss Barry?*  
*I did, indeed, Mrs. O'Connell.*  
*He spoke.*  
*He did, indeed.*  
*He will rue the day, Miss Barry.*  
*Rue he will, Mrs. O'Connell.*  
*Mrs. O'Connell talks past me to the boys waiting on the bench for their telegrams, This is Frankie McCourt who thinks he's too good for the post office.*  
*I don't think that, Mrs. O'Connell.*  
*And who asked you to open your gob, Mr. High and Mighty? Too grand for us, isn't he, boys?*  
*He is, Mrs. O'Connell. (p. 394- 95)*

With the Performance as Other Characters technique, unlike the Performance as Adult technique, McCourt-as-Author is practically absent. It is partially indicated by the omission of quotation marks. As Forbes (2007) notes, in general, quotation marks serve as a reminder to readers that an author is recounting a conversation, but the omission of such marks in the above-mentioned textual example suggests the absence of a prejudiced author who controls the story. Also, the personalities of other characters are emphasized, and readers are witnessing these characters' behaviors directly, not through the evaluative screen of the memory of McCourt-as Author. However, a narrator is present, signified by the occasional inclusion of "says" preceding or proceeding the characters who talk. Moreover, the narrator seems to be more an impartial, omniscient third person narrator rather than the narrator of McCourt-as-Author or the evaluative narrator present in the first textual instance, the opening of the memoir.

Thus, the omniscient, third person narrator is present when McCourt-as-Author employs the narrative technique of Performance as Other Characters. As discussed, the first way McCourt-as-Author uses this technique is through a dialogue, and the second way is through, what Forbes (2007) calls, stream-of-conscious dialogue, as in the subsequent example:

*Dad comes home and Mam swears.*  
*He says that's nice language to be using in front of the children and she says never mind the language, food on the table is what she wants. She says it was a sad day Prohibition ended because Dad gets the drink going around to saloons offering to sweep out the bars and lift barrels for a whisky or a beer. Sometimes he brings home bits of the free lunch, rye bread, corned beef, pickles. He puts the food on the table and drinks tea himself. He says food is a shock to the system and he doesn't know where we get our appetites. Mam says, They get their appetites because they're starving half the time. (p. 15)*



Forbes (2007) claims that the stream-of-conscious version of the Performance as Other Characters technique differs from the technique employed through a dialogue. In the textual example, involving Mrs. O'Connell and Miss Barry, the quotation marks are omitted, creating a sense of the present and removing focus from McCourt-as-Author, or his performance as an adult narrator. However, with the version of the Performance as Other Characters technique, the dialogue runs together into a stream-of-conscious narrative style, moves rapidly, and rolls together as if to heighten the necessity of moving the reader quickly through this really painful memory. Hence, the Performance as Other Characters through the stream of conscious dialogue technique, like the Performance as Adult technique, reveals an understanding by the narrator and a desire to please the reader.

A third narrative performance technique employed by McCourt-as-Author Forbes (2007) calls the Performance as Child. Using this technique, McCourt-as-Author sometimes writes the narrative with linguistic structures that are appropriate for the subject's given age, as in the following two examples:

Age 3:

*I'm in a playground on Classon Avenue in Brooklyn with my brother, Malachy. He's two, I'm three. We're on the seesaw.  
Up, down, up, down.  
Malachy goes up.  
I get off.  
Malachy goes down. Seesaw hits the ground. He screams. His hand is on his mouth and there's blood.  
Oh, God. Blood is bad. My mother will kill me.  
And here she is, trying to run across the playground. Her big belly slows her.  
She says, What did you do? What did you do to that child?  
I don't know what to say. I don't know what I did.  
She pulls my ear. Go home. Go to bed.  
Bed? In the middle of the day?  
She pushes me toward the playground gate. Go.  
She picks up Malachy and waddles off. (p. 11)*

Age 4 going on 5:

*Two big women are at the door. They say, Who are you?  
I'm Frank.  
Frank! How old are you?  
I'm four going on five.  
You're not very big for your age, are you?  
I don't know.*

*Is your mother here?  
She's in the bed.  
What is she doing in the bed on a fine day in the middle of the day?  
She's sleeping.  
Well, we'll come in. We have to talk to your mother. (p. 40)*

In the examples above where McCourt-as-Author employs the Performance as Child technique, the language is chosen as age-appropriate for McCourt as a subject. In other words, when McCourt is three years old, he speaks as a three-year-old and when McCourt is four going on five, McCourt-as-Author applies linguistic structures that are a little more advanced, so performing the identity of a child who is four going on five. The third person narrator appears only one time in these two instances for the purpose of introducing the first words Angela speaks in the passage. Upon making this introduction (“She says”), the omniscient, third person narrator immediately “bows out”, therefore “allowing the identity of the child McCourt to be the complete focus of the reader’s attention” (Forbes, 2007: 7). The construct “She says” also implies that the three-year-old Frank is the one who is reciting his mother’s words. As a consequence, McCourt-as-Author’s performance of the identity of this three-year-old boy creates a narration within a narration. If the three-year-old Frank is providing his interpretation of his mother’s words, then readers, as Forbes (2007: 7) assumes, are “twice removed from what Angela actually said; by the time the reader is privy to Angela’s words, these words have been filtered through the child narrator and then again through McCourt-as-Author”. Besides, such a narrative approach places Angela at a significant distance from the reader and at the same time allows McCourt to demonstrate power over the conveyance of the narrative.

Naturally, readers are able to comprehend more or draw better conclusions than the child narrator. In employing the technique of Performance as Child in this way, McCourt-as-Author empowers readers to make their own judgments. For instance, when Angela asks Frank what he did to cause Malachy’s bleeding mouth, McCourt as a child is speechless, telling readers, “I don’t know what to say. I don’t know what I did”. The three-year-old McCourt does not know what exact incident with the seesaw caused Malachy’s injury, but readers can presume the cause of the accident. Forbes (2007: 8) presumes that “the effect of readers having more information, wisdom, and experience than the identity of McCourt as a child is that readers feel they are more capable than this young McCourt to evaluate and draw conclusions”. Therefore, with the Performance as Child technique, McCourt-as-Author empowers the reader and claims from them a protective, nurturing, and almost parental response, because “the innocent child needs to be protected” (ibid.).

There are cases when employing the Performance as Child technique McCourt-as-Author uses linguistic structures more advanced than the narrating subject. In the following instance McCourt is three years old, the same age as he is in the aforementioned textual example, involving the seesaw. Nonetheless, the level of speech is more sophisticated:

Age 3:

*For days Malachy's tongue is swollen and he can hardly make a sound never mind talk. But even if he could no one is paying any attention to him because we have two new babies who were brought by an angel in the middle of the night. The neighbors say, Ooh, Ah, they're lovely boys, look at those big eyes.*

*Malachy stands in the middle of the room, looking up at everyone, pointing to his tongue and saying, Uck, uck. When the neighbors say, Can't you see we're looking at your little brothers? he cries, till Dad pats him on the head. Put in your tongue, son, and go out and play with Frankie. Go on.*

*In the playground I tell Malachy about the dog who died in the street because someone drove a ball into his mouth. Malachy shakes his head. No uck ball. Car uck kill dog. He cries because his tongue hurts and he can hardly talk and it's terrible when you can't talk. He won't let me push him on the swing. He says, You uck kill me on seesaw. He gets Freddie Leibowitz to push him and he's happy, laughing when he swings to the sky. Freddie is big, he's seven, and I ask him to push me. He says, No, you tried to kill your brother. (p. 13- 14)*

This example suggests that the two events, the incident with the seesaw and the arrival of the twins, occur within several days. The fully developed and longer sentences and more complex vocabulary in the instance involving the twins indicate that the three-year-old McCourt narrates at a completely more advanced level than the McCourt who narrates the incident involving the seesaw. Nevertheless, when McCourt-as-Author employs the Performance as Child technique the narrator does not use as complex level of language as that of an adult. Such method allows McCourt-as-Author “to blend into the background” and empowers readers to interpret the incident, identifying McCourt as “an innocent child” (Forbes, 2007: 10).

Employing the techniques of Performance as Other Characters and Performance as Child, McCourt-as-Author composes in readers' minds the identity of the young McCourt as a positive, cheerful, and promising character. Forbes (2007) assumes that some readers might criticize McCourt for underemphasizing his child narrator and placing focus on his performance as an adult narrator. McCourt-as-Author appears in such a performance when he uses another narrative technique that Forbes (2007) calls the Performance as Fabricator. This technique occurs when McCourt-as-Author tells something that he could not possibly know firsthand, as in the following example:

*At Philomena's house the sisters and their husbands ate and drank while Angela sat in a corner nursing the baby and crying. Philomena stuffed her mouth with bread and ham and rumbled at Angela, That's what you get for being such a fool. Hardly off the boat and you fall for that lunatic. You shoulda stayed single, put the child up for adoption, and you'd be a free woman today. Angela cried harder and Delia took up the attack, Oh, stop it, Angela, stop it. You have nobody to blame but yourself for gettin' into trouble with a drunkard from the North, a man that doesn't even look like a Catholic, him with his odd manner. I'd say that ... that... Malachy has a streak of the Presbyterian in him right enough. You shuddup, Jimmy.*

*If I was you, said Philomena, I'd make sure there's no more children. He don't have a job, so he don't, an' never will the way he drinks. So ... no more children, Angela. Are you listenin' to me?*

*I am, Philomena. (p. 10)*

In this example, Frank is an infant, probably only several days old, in his mother's arms at his christening. It is not obvious that McCourt could not narrate this episode from his actual memory. Therefore, McCourt-as-Author employs an omniscient, third person narrator to tell the story as he "remembers" it, and "this omniscient, third person narrator narrates in such a way that the text assumes the form more of a story than a memoir or an autobiography; the narration seems almost fictive, more akin to the discourse one would find in a novel" (Forbes, 2007: 12). Besides, the telling also acquires fiction-like features when McCourt-as-Author inserts, for example, letters. In some cases it is improbable that McCourt-as-Author even had access to letters or even knew they were ever written, so, it is impossible to reproduce them verbatim decades later in his memoir. Therefore, as Forbes (2007: 14) emphasizes, readers are aware that McCourt "has fabricated parts of the memoir" and that can "explain why Angela's Ashes was at first alternately identified as fiction and as autobiography".

McCourt as an adult narrator is often critical, judgmental, and cynical. This cynicism is present in the examples involving the MacNamara sisters. However, there are a number of cases when narrative techniques intermingle. For example, McCourt's use of the Performance as Adult technique and McCourt-as-Author's use of the third person, omniscient, narrator in the textual illustration involving the christening and in the second one where the words are supposed to be of the MacNamara sisters and not of McCourt himself. Moreover, McCourt-as-Author is performing the identities of his family members in an unfavorable light. Angela's cousins are depicted as heartless, selfish and unsympathetic. In addition to this, McCourt-as-Author indirectly mocks the woman by suggesting they are not extremely bright making grammatical mistakes in the fabricated cousins' letter ("losses," instead of "loses," "hopping" instead of "hoping," etc.).

McCourt-as-Author's Performance as Fabricator is similar to an additional narrative technique employed by McCourt-as-Author which Forbes (2007) calls his Performance as Judge technique. In the following example, McCourt-as-Author is merciless to his aunt Aggie:

*That night Mam's sister, Aunt Aggie, came home from her job in the clothing factory. She was big like the MacNamara sisters, and she had flaming red hair. She wheeled a large bicycle into the little room behind the kitchen and came out to her supper. She was living in Grandma's house because she had a fight with her husband, Pa Keating, who told her, when he had drink taken, You're a great fat cow, go home to your mother. That's what Grandma told Mam and that's why there was no room for us in Grandma's house. She had herself, Aunt Aggie, and her son Pat, who was my uncle and who was out selling newspapers. (p. 58)*

McCourt-as-Author, employing the Performance as Judge technique, publicizes the couple's marital problems and even dares to call his Aunt Aggie "a great fat cow". Furthermore, the passage contains elements of fabrication. Forbes (2007) explicates that cannot be known what words were exchanged between Aunt Aggie and her husband because by the time readers hear about conversation, "they are five times removed from the actual comment made by Aunt Aggie's husband" (Forbes, 2007: 10). Forbes (ibid.) presumes that the following sequence of actions was taken to transform the conversation into its textual version: initially, Pa Keating said something to Aunt Aggie, Aunt Aggie relayed this comment to Grandma, Grandma repeated the comment to Mam, Mam repeated the comment to Frank (who was four years old at that time), and Frank reproduces the conversation for readers, more than five decades later. For this reason, the actual verbal exchange between Aunt Aggie and Pa Keating simply cannot be known. However, in this passage, McCourt-as-Author shifts the attention away from himself as a cynical adult narrator and employs the Performance as Child technique. The child narrator appears as a passive observer who is only, as children often do, repeating the words he has heard. Forbes (2007) also notes that employing such a technique McCourt-as-Author still can be judgmental.

Furthermore, throughout "Angela's Ashes", McCourt-as-Author conveys and employs various aspects of his identity. The final narrative technique, singled out by Forbes (2007), is called McCourt-as-Author's Performance as Other. Forbes (2007) supposes that this technique is applied in every passage of the memoir. It refers to "McCourt-as-Author's use of each passage in the memoir to fashion a particular identity in relation to himself" (Forbes, 2007: 11). McCourt-as-Author performs very specific identities, for example, of the innocent child, the clever child, the judgmental son, the responsible head of the family, etc. He uses very specific linguistic structures and narrative techniques to establish these identities. Frequently McCourt-as-Author simultaneously employs

several of the narrative techniques. For example, he performs the child as he performs other characters through a dialogue or through stream-of-conscious dialogue, also, he can perform an adult narrator, a fabricator and a highly judgmental narrator in the same passage. Forbes (2007) underlines that each performative technique employed in the memoir is never applied in the same way. There is always variance in method and structure. And the result is that “Angela’s Ashes” - “a collection of numerous, complex linguistic structures and narrative techniques, sometimes used in isolation in a particular textual passage, other times in combination, but each time producing a specific identity performance or identity performances, all in some manner reflective of McCourt himself” (Forbes, 2007: 12).

Consequently, in the memoir the technique of Performance as Other operates as an umbrella method because it appears in each passage and thus encompasses the entire memoir but is constantly employed by a particular method or by a combination of several narrative techniques. Forbes (2007) agrees that the list of the identities McCourt-as-Author performs as Other is endless, and it is difficult to name who McCourt really is - the innocent child, the judgmental adult, the merciless fabricator, the talented storyteller, the brilliant survivor, the thankless child, the passive observer, the unbiased chronicler, the cruel critic, the cynical autobiographer, the successful Irish-American, etc.

Forbes’ (2007) presented analysis through Lacanian and performative identity theory introduces to a reality where an individual’s identity is multifarious, unstable and malleable. According to the identity theory, “we use language to try to convince others that we are indeed the identity we are attempting to perform”, therefore one, encompassing everything, reality does not exist, on the contrary, there is “a multiplicity of realities” (Forbes, 2007: 18).

“Angela’s Ashes” is a collection of performances McCourt presents through systematic, complex, and varying linguistic structures and narrative techniques. The presentation of these narrative techniques enables McCourt to establish certain identities within the reader’s mind, and these identities differ from reader to reader, from reading to reading. Basically, it is “the reader’s willingness to experience and co-create that allows the memoir to speak the truth” (Forbes, 2007: 19).

We have overviewed Forbes’ presentation of narrative techniques in “Angela’s Ashes”. However, other critics tend to simplify the narrative techniques in the memoir. For instance, Mitchell (2003: 617) assumes that McCourt employs only two narrative techniques, that of the adult and the child: “the child’s voice speaks with an adult wit - a recognizably adult falsetto, as it were; picking up the thread of narrative after the introduction, it is this child’s voice that wins our

sympathies as readers”. In his paper “The Predicament of Individuality in Angela’s Ashes”, Levy (2002: 260) also oversimplifies McCourt’s linguistic structures and narrative techniques: “throughout the work, personal experience is expressed in terms of universals or general types - in terms, that is, of repeatability and constant nature, in the series of individuals to which they apply. Thus, the singularity of personal experience is rendered in terms of generality”. Matiko’s (2000: 293) article entitled “Ritual and the Rhetoric of Repetition in Angela’s Ashes” suggests that “the voice he writes in - an eternal child, in the present tense - prohibits a tempered acknowledgment of the nearly mythic quality of these grim memories”. O’Brien (2000: 240) distinguishes McCourt’s use of voice primarily that of the child: “the author’s portrait of himself as a young urchin not only constitutes the book’s most comprehensive performance, it also is fundamental to the overall shaping of the story”, nevertheless he acknowledges the level of depth of McCourt’s linguistic structures and narrative techniques in a general way – “the structuring of sentences around free indirect speech and the historic present tense of the verb, the expertise with which such syntactical tendencies as run-on and repetition are reproduced, the manipulation of tone and idiom, convey the tempo and immediacy that give the informal and the demotic the incontrovertible air of natural speech”.

As a conclusion, although Forbes (2007) suggests a number of narrative techniques, others Matiko (2000), O’Brien (2000), Levy (2002), Mitchell (2003) and Arreola (2005) oversimplify them, all critics tend to agree that the most significant ones employed in the memoir are that of the child and the adult. Therefore in our work we will examine how the latter narrative techniques, an important feature of McCourt’s style, are rendered into the Lithuanian language.

### 3. THE ANALYSIS OF THE RENDERING OF FRANK MCCOURT'S STYLE IN THE LITHUANIAN TRANSLATION OF ANGELA'S ASHES

In the previous sections we have discussed Frank McCourt's style and briefly elaborated different models of TQA. In this part of our work we will analyse how McCourt's style is rendered in the Lithuanian translation of "Angela's Ashes". We have paid rather much attention to the narrative techniques employed by McCourt-as-Author, as they are one of the most significant indicators of McCourt's style. Therefore, initially we will analyse the translation of these techniques.

We have already noted that the narrative techniques employed by McCourt-as-Author as a child narrator and the adult are most evident and approved of all critics (Forbes, 2007; Matiko, 2000; O'Brien, 2000; Levy, 2002; Mitchell, 2003; and Arreola, 2005). In the majority of cases McCourt-as-Author, employing the narrative technique as a child narrator, uses a language, appropriate to the age of a young child. This is mainly expressed by simple words, especially by the inclusion of the word "say". However, the translator has conveyed this figure very seldom. Consider the following pairs of examples:

*After baptism Philomena said she had tea and ham and cakes in her house around the corner. Malachy said, Tea? and she said, Yes, or is it whiskey you want? He said tea was grand but first he'd have to go and deal with John McErlaine, who didn't have the decency to carry out his duties as godfather. Angela said, You're only looking for an excuse to run to the speakeasy, and he said, As God is my witness, the drink is the last thing on my mind. (p. 10)*

*Po krikšto Filomena pareiškė, kad namuose, netoliese, turi arbatos, kumpio ir pyragaičių. Malachis perklausė: „Arbatos?“ Ji patvirtino: „Taip, arbatos, o tu norėjai viskio?“ Jis atsakė, kad arbata puiku, bet jis iš pradžių turi eiti ir patvarkyti Džoną Makerleiną, kuris taip nepadoriai pasielgė neatlikdamas krikštatevio pareigų. Andžela pareiškė: „Tu tiesiog ieškai progos nulėkti į barą“. Malachis atsakė, kad Dievas liudininkas, gėrimas tėra paskutinis dalykas jo mintyse. (p. 18)*

*Dad says, Whisht, Malachy, whisht. (p. 28)*

*Tėtis tildo: „Cit, Malachi, cit“. (p. 36)*

*My mother says, Go down the hall and tell Freddie you're sorry. But Dad says, Do you want to tell Freddie you're sorry? (p. 28)*

*Motina liepia: „Eik pas kaimynus ir pasakyk Fredžiui, kad gailiesi“.*



Bet tėtis klausia: „Ar nori pasakyti Fredžiui, kad gailiesi?“ (p. 36)

Good God, says Philomena. Those twins are naked. (p. 40)

„Gerasis Dieve, - atsidūsta Filomena. – Tie dvyniai nuogi“. (p. 49)

Not my husband, says Philomena. (p. 41)

„Tik ne mano vyras, - prieštarauja Filomena. (p. 50)

Malachy ran to Mam and she said. There, there, love, don't cry. (p. 45)

Malachis nubėgo pas mamą, šioji nuramino: „Nagi, nagi, meiluti, neverk“. (p. 54)

Eels, he says, eels galore. (p. 52)

„Unguriai, - svajoja jis, - gyvas galas ungurių.“ (p. 61)

The boy said to the other boy, God, they're Americans. (p. 56)

Berniukas tarstelėjo draugui: „Dieve, amerikiečiai“. (p. 65)

Malachy says. Mam, could I tell Him I'm hungry, and Mam puts her finger to her lips. (p. 57)

Malachis klausia: „Mama, ar galiu Jam pasakyti, kad esu alkanas“, bet mama prideda pirštą prie lūpų. (66)

She says, I don't know under God what I'm goin' to do with ye.

Malachy says, Ye, ye, and starts to giggle and I say, Ye, ye, and the twins say, Ye, ye, and we're laughing so hard we can hardly eat our bread. (p.57)

Ji atsidūsta: „Dieve, nežinau, ką su jumis daryti“.

Malachis mėgdžioja: „Jūsiškių, jūsiškių“, ir ima kikenti. Ir aš sakau: „Jūsiškių, jūsiškių“. Dvyniai kartoja: „Jūsiškių, jūsiškių“, ir mes taip kvatojamės, kad beveik nebegalime valgyti duonos. (p. 66)

Dad says, Malachy and the rest of you, stop it. But Malachy can't, he goes on laughing till dad says, Come over here. (p. 57)

Tėtis sudraudžia: „Malachi ir visi kiti, liaukitės“. Bet Malachis negali, jis vis juokiasi, kol tėtis pakviečia: „Ateik čia“.

*They can kiss my arse, says Nora, the red-haired woman. (p. 65)*

*„Jie gali pabučiuoti man į subinę, - atšauņa raudonplaukė Nora. (p. 74)*

*Ah, come on, love, she says. Good for you. Make you big and strong. (p. 73)*

*„O, nagi, meiluti, - kalbina ji. – Tau tik į naudą. Būsi didelis ir stiprus“. (p. 82)*

*Aw, Jesus, says Grandma, there she is again. What's up with you this time? (p. 76)*

*„O, Jėzau, - pykteli senelė, - ji vėl pradeda. Kas nutiko šikart?“ (p. 85)*

*Dad says. One, one more pint, just one, eh? (p. 79)*

*Tėtis prašo: „Vieną, dar vieną bokalą, tik vieną, a?“ (p. 88)*

*Dad wants to go to another place for a pint but Uncle Pa says he has no more money. (p. 79)*

*Tėtis nori eiti į kitą vietelę bokalo, bet dėdė Pa primena nebeturįs pinigų. (p. 88)*

*It's terrible, terrible, says Uncle Pa, but you'll get over this. (p. 79)*

*„Tai baisu, baisu, - kartoja dėdė Pa, - bet atsigausi“. (p. 88)*

*He asks us if we are good boys and when we say we are, he says, Good Lord, what's this? Are they Yanks or what? (p. 83)*

*Jis klausia mūsų, ar esame geri berniukai, ir kai atsakome, kad taip, jis nustemba: „Gerasis Viešpatie, kas čia dabar? Jie jankiai, ar ką?“ (p. 92)*

*Grandma said. Will you stop that? (p. 87)*

*Senelė jį nutraukė: „Ar nesiliausi?“ (p. 96)*

*Do what you like, says the driver. (p. 95)*

*„Darykit, kaip norit, - subamba vežikas. (p. 104)*

*They say. Sorry for your troubles, and they leave. (p. 96)*

*Jie sumurma: „Užjaučiame jus dėl nelaimės“, ir išeina. (p. 104)*

In the instances above Frank is only three or four years old, and McCourt-as-Author employs the narrative technique as a child to tell the story. Therefore, the author uses simple vocabulary; the structure of the sentences is also not complicated. In Lithuanian the primary meaning of the word “say” is “sakyti/ pasakyti”. The translator, introducing the language of other characters, uses synonyms, e.g. “tildo”, “liepia”, “atsidūsta”, “prieštarauja”, “mėgdžioja”, “kartoja”, “sudraudžia”, “pakviečia”, “atšauna”, “kalbina”, “pykteli”, “prašo”, “primena”, “nustemba”, “subamba”, “sumurma”, “taria”, “lepteli”, “pareiškia”, “perklausia“, “patvirtina”, “nuramina”, “nutraukia”, etc. They also implicate a connotative meaning of the stylistically neutral word “say”. Definitely, we should consider that the Lithuanian language is more synonymous than the English one. However, we would venture to claim that in these cases the author sticks to the word “say” because his intended aim is to illustrate a child’s speech. Thus, the translator fails to achieve the same effect. Our statement can be also grounded on the following examples, where Frank is older (ten years old), therefore, his speech is more sophisticated, sentences are longer, and the author introduces some other verbs (e.g. “cries”, “screams”, “shouts”, “whispers”, “asks”, etc.) presenting the language of other characters:

*O push him and he cries, Waah, waah, I’ll tell Mam.(p. 26)*

*Stumteliu jį, jis ima verkti: „Aaa, aaa, pasakysiu mamytei“. (p. 34)*

*Mam says, No, you’ll stay here where there’s no work and hardly a lump of coal to boil water for the tea. (p. 248)*

*Mama šaiposi: „Ne, tu liksi čia, kur nėra darbo ir vargiai gali gauti anglių arbatai išsivirti“. (p. 256)*

*Bridey says it doesn’t matter what class of an accent an Irishman has for he’ll never forget what the English did to for eight hundred long years. (p. 253)*

*Braidė sako, kad nesvarbu, kokių akcentų kalba airis, jei tik jis nepamirš, ką angliai mums padarė per tuos aštuonis šimtus metų. (p. 261)*

*She screams at us to get into the kitchen. (p.213)*

*Ji šaukia, kad eitume į virtuvę. (p. 221)*

*The bishop asks me a catechism question, What is the Fourth Commandment? and I tell him, Honor thy father and mother. (p. 214.)*

Vyskupas paklausia manęs iš katekizmo: „Koks yra ketvirtasis įsakymas“ Aš atsakau: „Gerbk savo tėvą ir motiną“. (p. 223)

Then Patricia whispers, Give thanks, Francis, give thanks, and say your rosary. (p. 220)

Paskui Patricija sušnabžda: „Dėkok, Frensi, dėkok ir kalbėk rožinį“ (p. 228)

When the nurse leaves he whispers he'll teach me a few songs because singing is good for passing the time when you're by yourself in a typhoid room. (p. 221)

Kai slaugė išeina, jis pakužda, kad išmokys mane keletą dainų, juk dainuojant galima gerai leisti laiką, kai vienišas guli šiltinės palatoje. (p. 229)

He shouts, You didn't empty my damn chamber pot. (p. 342)

Jis rėkia: „Tu neištutinau mano prakeikto naktipuodžio“. (p. 348)

Furthermore, when Frank grows older, McCourt-as-Author, employing the narrative technique as a child and expressing that by a more sophisticated level of the language, uses the inclusion of introductory verbs rather seldom. Consider the subsequent examples:

Mrs. Finucane looks suspicious. That's very fancy stationary you have there. (p. 388)

Ponia Finukein įitariai klausia: „Oje, kokio gražaus laiškų popieriaus atsinešei“. (p. 393)

In a large ledger she gives me the names and addresses of six customers behind in their payments. Threaten 'em, by. Frighten the life out of 'em. (p. 388)

Ji man pasako vardus ir adresus šešių nesusimokančių klientų iš didelės sąskaitų knygos. „Įbaugink juos, išdykėli. Mirtinai juos išgąsdink“. (p. 393)

The next week Mrs. Finucane is squealing with joy. Four of 'em paid. Oh, sit down and write more, by. Put the fear if God in 'em. (p. 389)

Kitą savaitę ponia Finukein spindi iš džiaugsmo. „Keturi jau susimokėjo. O, sėskis ir rašyk dar, išdykėli. Įvaryk jiems Dievo baimės“. (p. 394)

On Friday nights Mrs. Finucane sends me to a pub for a bottle of sherry. You're too young for sherry, by. You can make yourself a nice cup of tea but you have to use the tea leaves left over from this morning. (p. 389)

*Penktadienio vakarais ponias Finukein siunčia mane į barą butelio chereso. „Tu per jaunas cheresui, išdykėli. Gali išpilti puodelį skanios arbatos, bet teks naudoti arbatžoles, likusias nuo ryto“.* (p. 394)

*The barman brings the pints, Uncle Pa pays, lifts his glass, tells the men in the pub, This is nephew, Frankie McCourt, son of Angela Sheehan, the sister of my wife, having his first pint, here's to your health and long life, Frankie, may you live to enjoy the pint but not much.* (p. 398)

*Barmenas atneša alaus, dėdė Pa sumoka, pakelia bokalą ir sako vyrams aludėje: „Tai mano sūnėnas, Frenkis Makortas, Andželos Šyhen, mano žmonos sesers, sūnus, jis geria pirmąjį bokalą. Į tavo sveikatą, gyvenk ilgai, Frenki, gyvenk mėgaudamasis alumi, bet negerk per daug“.* (p. 403)

*She calls up the lane after me, You should have something in your stomach, but I give her my back and turn the corner without answering.* (p. 401)

*Ji šaukia per skersgatvį man pavymui: „Įsimesk ką į skrandį“, bet aš atsuku jai nugarą ir tylomis pasuku už kampo.* (p. 406)

*There is an arm around my shoulders, a brown robe, click of black rosary beads, a Franciscan priest. My child, my child, my child.* (p. 402)

*Kažkieno ranka apkabina mane per pečius, ruda sutana, juodi rožinio karolėliai, tai pranciškonų kunigas. „Mano vaike, mano vaike, mano vaike“.* (p. 407)

*Mr. McCaffrey is in a terrible state in the office. Where were you? Great God above in heaven, does it take you all day to cycle from the railway station?* (p. 408)

*Ponas Makafris kontoroje sėdi persiutęs. „Kur tu buvai? Gerasis Dieve aukštybėse, ar reikia kiauros dienos, kad atvažiuotum iš geležinkelio stoties?“* (p. 413)

Another thing that should be highlighted in thus far analysed examples is that the author also employs a stream of conscious narrative method; he does not use any quotation marks to distinguish direct speech of characters in the text. Also, there are a number of cases when the author refuses to put punctuation marks, especially commas, semi-colons, and dashes. Such author's choice enables him to reinforce the effect that is created by stream of conscious technique. The translator fails to convey this structural author's intention. Firstly, she uses quotation marks to indicate direct speech, secondly, she puts all the necessary punctuation marks and, finally, sometimes divides sentences into several parts. Evidently, the translator has intended to produce a text that could be easily perceivable by a reader. Unfortunately, such structural transformations cause the

simplification of the target text, thus the author's style loses a part of its uniqueness. This is illustrated in the instances below:

*There are two bottles in the pram filled with water and sugar and that keeps them quiet for awhile till they're hungry again and they cry so hard I don't know what to do because they're so small and I wish I could give them all kinds off food so that they'd laugh and make the baby sounds. (p. 25)*

*Vežimėlyje yra du buteliukai su saldytu vandeniu, kuri laiką galime numaldyti dvynukas, bet jie vėl išalksta ir ima žliumbti taip garsiai, kad nežinau, ką daryti. Jie tokie maži, norėčiau pavalgydinti juos bet koku maistu, kad jie vėl juoktųsi ir guguotų. (p. 34)*

*We're having a fine time of it till Mam begins to rave in the bed about her lovely little daughter taken from her and her twin boys gone before they were three and why couldn't God take the rich for a change and is there any lemonade in the house? (p. 273)*

*Mes puikiai leidžiame laiką, kol mama lovoje ima kliedėti apie savo mielą dukrytę, kurią iš jos atėmė, apie dvynukus, kurie nesulaukė trejų, kodėl gi Dievas negalėtų dėl įvairovės pasiimti turtuolių, ar namuose yra kokio limonado? (p. 281)*

*Michael wants to know if Mam will die and Malachy tells him you can't die till a priest comes. (p. 273)*

*Maiklas klausia, ar mama mirs, Malachis atsako, kad ji negali mirti, kol neatėjo kunigas. (p. 281)*

*We push the pram out to the rich avenues and roads but when we knock on the doors the maids tell us go away or they'll call the proper authorities and it's a disgrace to be dragging a baby around in a wreck of a pram that smells to the heavens a filthy contraption that you wouldn't use to haul a pig to the slaughterhouse and this is a Catholic country where babies should be cherished and kept alive to hand down the faith from generation to generation. (p. 273- 274)*

*Mes stumiame vežimėlį į turtingųjų alėjas ir gatves, bet kai pabeldžiame į duris, kambarinės liepia mums eiti šalin, jos žada paskambinti į atitinkamas tarnybas, kokia gėda tampyti kūdikį sulūžusiame vežimėlyje, kuris nežmoniškai dvokia, purvina griuvena, tokioje net kiaulės į skerdyklą niekas negabentų, o čia juk katalikų šalis, čia kūdikiais reikia rūpintis ir saugoti jų gyvybę, kad iš kartos į kartą sklistų tikėjimas. (p. 282)*

*But Mrs. O'Connell and Miss Barry don't know what it's like in the lane when you knock on a door and someone says come in and you go in and there's no light and there's a pile of rags on a bed in a corner the pile saying who is it and you say telegram and the pile of rags tells you would ever go to the shop for me I'm starving with the hunger and I'd give me two eyes for a coup of tea and what are you going to do say I'm busy and ride off on your bike and*

*leave the pile of rags there with a telegram money order that's pure useless because the pile of rags is helpless to get out of the bed to go to the post office to cash the bloody money order. (p. 370)*

*Bet ponia O'Konel ir panelė Bari nežino, kaip atsitinka skersgatviuose, kai pasibeldi į duris, kas nors liepia užėiti, įeini vidun, ten tamsu, kampe ant lovos guli krūva skudurų, ta krūva klausia, kas čia, tu atsakai, kad perlaida, tada krūva skudurų prašo nueiti į parduotuvę, mirštu badu, atiduočiau abi akis už puoduką arbatos. Ką turėčiau daryti – pasakyti, kad aš užsiėmęs, sėsti ant dviračio ir palikti skudurų krūvą su telegrama apie pinigų perlaidą, kuri visai bevertė, nes krūva skudurų nepajėgia atsikelti iš lovos, nueiti į paštą ir išgryninti prakeiktų pinigūkščių? (p. 375)*

*The jelly and custard dish looks delicious and I can't resist it so I'll have it first there's no one there to notice but when I'm eating it the girl in the blue dress comes in with bread and says, What are you doin'?' (p. 243)*

*Drebučiai ir kremas atrodo labai skanūs, negaliu atsispirti, suvalgysiu juos iš pradžių, juk čia nieko nėra, niekas nepastebės, bet kai imu valgyti, su duona grįžta mergina mėlyna suknele ir klausia: „Ką darai?“ (p. 251)*

Some other structural changes have been made by the translator, e.g. direct speech, which is used in the source text, in the target text disappears: the translator transforms it into indirect speech. For example:

*He said, Where are you going? (p. 45)*

*Jis paklausė, kur einame. (p. 54)*

*Delia said, You shuddup.(p. 7)*

*Delija pasiūlė jam užsičiaupti. (p. 15)*

*And he said, As God is my witness, the drink is the last thing on my mind. (p. 10)*

*Malachis atsakė, kad Dievas liudininkas, gėrimas tėra paskutinis dalykas jo mintyse. (p. 18)*

*He calls out to the men in the bar, Youse guys, youse know guy Malachy what sings Kevin Barry? (p. 20)*

*Jis šūkteli vyrams bare, ar kuris nepažįstas tokio vyruko Malachio, kuris dainuoja apie Keviną Barį. (p. 29)*

And the vice versa, i.e. although in the source text indirect speech is used, in the target text it is transformed into direct speech:

*He says that's nice language to be using in front of the children and she says never mind the language, food on the table is what she wants, not suffering Ireland. (p. 15)*

*Jis šaiposi: „Kaip gražiai kalbi prie vaikų“, o ji atšauna: „Nekreipiu dėmesio į šnekas, aš noriu maisto ant stalo, o ne kenčiančios Airijos“. (p. 23)*

Although the translator has decided to ignore the author's choice not to use quotation marks and to change the structural division of sentences, the content has been revealed rather adequately.

The use of metaphors, metonymies and idiomatic expressions is also peculiar to McCourt's style. These stylistic devices make the language vivid. In the majority of cases the translator, employing equivalents, has conveyed the meaning and the effect of these figures fairly effectively, for example:

*He's in heaven over that child. (p. 24)*

*„Jis jaučiasi kaip devintame danguje dėl tos mergytės“. (p. 33)*

*The MacNamara sisters were ready to eat him alive in Brooklyn. (p. 8)*

*Seserys Maknamaros buvo pasiruošusios ji gyvą suėsti Brukline. (p. 17)*

*He hasn't touched a drop since she was born. (p. 25)*

*Nepaėmė nė lašo į burną nuo tada, kai ji gimė. (p. 33)*

*On a cold day like this the fleas would surely freeze to death and we'd all have a good night's sleep. (p. 62)*

*Tokią šaltą dieną blusos tikriausiai sušals į ragą, ir naktį galėsime gerai išsimiegoti. (p. 71)*

*Surely girls who are not right in the head can't tell you go home and I wonder if I should wait for Sister Rita. (p. 243)*

*Tikriausiai merginos, kurioms ne visi namie, negali liepti eiti namo svarstau, gal man palaukti sesers Ritos. (p. 251)*



*Mam says, Look at him trying to dance with that child in his arms, him with his two left feet. (p. 24)*

*Mama šypsosi: „Žiūrėk, kaip jis stengiasi šokti su ta mergyte ant rankų, kilnoja kojas kaip meška“.* (p. 33)

*Angela wanted to give him a middle name, Munchin, after the patron saint of Limerick but Malachy said over his dead body. (p. 9)*

*Andžela norėjo duoti jam antrą vardą, Munchiną, pagal Limeriko šventąjį globėją, bet Malachis atkirto nieku gyvu nesutiksiąs (p.17)*

*Our little cousin no sooner gets off the boat than you are at her. (p. 7)*

*Mūsų mažoji pusseserė išsikapstys iš bėdos tik tau padedant. (p. 15)*

*Hardly off the boat and you fall for that lunatic (p. 10)*

*Vos išlipai iš laivo, ir tas pamišėlis tave pakabino (p. 19)*

*Mother o' God, Mrs. Leibowitz, these twins smell to the high heavens. (p. 34)*

*„Dievo motina, ponio Leibovič, tie dvynukai baisiai dvokia“.* (p. 43)

*God above, you're a bundle of nerves. (p. 28)*

*„Viešpatie aukštybėse, tu tikras nervų kamuolys“.* (p. 37)

*I'm in a desperate pickle. (p. 8)*

*„Imerkiau uodegą“.* (p. 16)

*It's a shame to move when we're so near Leamy's National School but if she doesn't move soon she'll go out of her mind and wind up in the lunatic asylum. (p. 98)*

*Gaila išsikelti, kai esame taip arti Limio valstybinės mokyklos, bei jei ji neišsikels, netrukus išsikraustys iš proto ir baigs dienas beprotamyje. (p. 106)*

However, we suggest that some figures might have been translated more adequately. For instance, the idiomatic expression “to catch death”, conveying its primary meaning, i.e. “to die of cold”, should have been translated “mirtinai peršalsi”. The original sentences are provided below:

*Your shoes are drenched and you'll catch your death and your father will surely get the pneumonia without a shoe to his foot. (p. 60)*

*Batai permirkę, numirsi šitaip, o tavo tėvas tikriausiai susirgs plaučių uždegimu stovėdamas basa koja. (p. 69)*

Consider the following pair of examples:

*Them fags will be the death of you. (p. 56)*

*Cigaretės atneš tau mirtį. (p. 65)*

Our suggested variant is “Cigaretės nuvarys tave į kapus”.

The idiom “to bite one’s head off” is mistranslated, i.e. the literal variant is provided – “nukąs man galvą”. In the Lithuanian language the idiomatic expression used as an equivalent to this one is “nurauti galvą”, there we propose the following translation: “...*tetos Agės ko nors klausti neverta, bijau, kad ji nuraus man galvą*”. The original sentences are provided below:

*I want to ask Dad to tell me if Mam will be gone forever like my sister Margaret but he’s going with Mam and there’s no use asking Aunt Aggie anything for fear she’d bite your head off. (p. 63)*

*Noriu, kad tėtis atsakytų, ar mama išeis amžiams kaip sesutė Margareta, bet jis išskuba paskui mamą, *tetos Agės ko nors klausti neverta, bijau, kad ji nukąs man galvą*. (p. 72)*

Also, consider the following pair of examples:

*I know what 'tis to be in Dublin without two pennies to rub together. (p. 54)*

*„Žinau, ką reikia būti Dubline ir neturėti nė penso“ . (p. 63)*

We suggest changing “neturėti nė penso” into “neturėti nė sudilusio skatiko”, because this expression is more common in the Lithuanian language and sustains the same connotative level of the idiom “*without two pennies to rub together*”.

The translator has failed to render the idiom “to lick the Mick”; she has only provided the literal translation of the expression. *Macmillan English Dictionary* gives the following definitions: “*to lick (informal) – to hit someone*”; and “*Mick – an insulting word for an Irish person*”, therefore, some changes should be made in the sentences provided below:

*It's a dirty Irish trick and I can lick the Mick (p. 3)*

*Tai bjaurus airių pokštas, tad galiu palaižyt Mykoliuką (p. 11)*

If an adequate idiom cannot be found, at least the simple translation should have been made, for example: “*Tai bjaurus airių pokštas, tad galiu jam kad ir gerokai užtvoti*”.

Furthermore, as it has already been highlighted, McCourt, employing the narrative technique as a child, uses the age-appropriate language. The child, narrating the events, uses simple vocabulary, also, sometimes makes up words or definitions for phenomena he is not aware of. Consider the following examples:

*A knee - trembler is the act itself done up against a wall, man and woman up on their toes, straining so hard their knees tremble with the excitement that's in it. (p. 6)*

*Kelių drebėjimas yra aktas, atliekamas atsirėmus į sieną, vyras ir moteris stovi pasistiebę ant pirštų, taip įsitempę, kad jiems nuo susijaudinimo ima drebėti keliai. (p. 14)*

*That knee - trembler put Angela in an interesting condition and, of course, there was talk. (p. 6)*

*Padrebinusi kelius Andžela pastojo, ir, žinoma, pasklido gandai. (p. 14)*

*They knew that Angela, unmarried, had no right to be in an interesting condition and they would take steps. (p. 6)*

*Jos žinojo, kad netekėjusi Andžela neturi teisės būti nėščia, todėl jos ėmėsi priemonių. (p. 14)*

Having analysed the examples that are provided above, we notice that the translator has sustained the childish made-up phrase “a knee -trembler” and has provided a literal translation, but she has neglected the phrase “to be in an interesting condition”, which, is used even two times in the same paragraph. We presume that this repetition has been made on purpose, i.e. to emphasise the primitive language of the child, thus the translator should have conveyed this figure in the target text as well. Probably the translator’s intention was to create a text, easily perceivable to a reader; however, such transformation has slightly affected the author’s style. On the other hand, there are places where the translator compensates the mentioned transformations providing more figurative expressions in the target text than they are used in the source text. For instance:

*Back at home Mam says, I don't care I know it sounds extravagant but I'm going to light the fire and make more tea for it isn't every day your father goes to England. (p. 252)*

*Namuose mama sako: „Tebūnie. Žinau, tai mums ne pagal kišene, bet aš užkursiu krosnį ir išvirsiu dar arbatos, nes ne kas dieną jūsų tėvas iškeliauja į Angliją“.* (p. 260)

*His face is white and he beats on his thighs with his fists.* (p. 31)

*Jo veidas baltas kaip popierius, kumščiais daužo šlaunis.* (p. 40)

*Mam is moaning in the bed, her face pure white.* (p. 62)

*Mama dejuoja lovoje, jos veidas baltas kaip kreida.* (p. 71)

The rendering of metonymies can be roughly divided into such two types: 1) they are sustained in the target text, or 2) the figures disappear- the translator provides their literal meanings. The examples below illustrate the metonymies attributed to the first type:

*Many a man puked up his week's wages.* (p. 2)

*Daugelis vyrų išvemdavo savo savaitės atlyginimus.* (p. 10)

*No one knew why he was called Ab Sheehan, The Abbot, but all Limerick loved him* (p. 4)

*Niekas nežinojo, kodėl jis buvo vadinamas Abu Šyheniu, Abatu, bet visas Limerikas jį mylėjo* (p. 12)

*Dad is out looking for a job again and sometimes he comes home with the smell of whiskey, singing all the songs about suffering Ireland* (p. 15)

*Tėtis vėl išėjęs, ieško darbo, kartais jis grįžta namo kvėpėdamas viskiu, dainuodamas dainas apie kenčiančią Airiją* (p. 23)

*You have the whole house woke up with the singing.* (p. 36)

*Tu dainuodamas prikėlei visą namą.* (p. 44)

and the second one:

*He says he'll never go over there and help England win a war.* (p. 248)

*Jis sako niekada nevažiuosiąs ten ir nepadėsia anglams laimėti karo.* (p. 256)

*He returned to Belfast, which erupted all around him. (p. 3)*

*Grižo į Belfastą, kur jį priėmė priešiška. (p. 11)*

*Limerick City erupts with whistles, horns, sirens, brass bands, people calling and singing, Happy New Year. (p. 4)*

*Limerike visi švilpia, pučia ragus, gaudžia sirenos, groja orkestrai, žmonės šūkauja ir dainuoja, linki laimingų Naujųjų. (p. 13)*

*Mam gets angry and says Ireland can kiss her arse. (p. 15)*

*Mama įpyksta, sako, kad airiai gali pabučiuoti jai į subinę. (p. 23)*

*It's dark on Atlantic Avenue and all the bars around the Long Island Railroad Station are bright and noisy. (p. 20)*

*Atlanto prospekte tamsu, o visuose baruose aplink Long Ailendo geležinkelio stotį dega šviesos, ten klega vyrai. (p. 28)*

*Grandma said, Will you stop that? You're making the whole house nervous. (p. 87)*

*Senelė jį nutraukė: „Ar nesiliausi? Nervini visus namiškius“. (p. 96)*

Having analysed the provided instances, one might claim that the content is revealed adequately, however, the style loses a part of its expressiveness.

Another significant feature of McCourt's style is the use of different accents (i.e. Irish, Italian and American), informal, even impolite language, and the imitation of children's mispronunciations, lispings talk or mistakes. The translator, having employed the translation strategy of compensation, succeeded to render these peculiarities into the Lithuanian language and to recreate the author's intended effect. Consider the following examples:

*She says, Wait, children, wait, darlinks. (p. 32)*

*Ji sako: „Paliaukit, vaikai, paliaukit, brankučiai“. (p. 41)*

*Malachy claps his hands and dances around, singing, Wait chiltren, wait, darlinks. (p. 32)*

*Malachis ploja rankomis ir sukasi ratu dainuodamas: „Paliaukit, vaikai, paliaukit, brankučiai“. (p. 41)*

*Look at him. Little actor awready. So, chiltren, how's your mother? (p. 32)*

*„Tik pažiūrėkit. Tiesiog mažas aktorius. Taiki, vaikai, kaip jūsų motina?“ (p. 41)*

*For the soup, darlink. (p. 33)*

*Sriubai, brankuti. (p. 42)*

*Joe said, Awright, awright, you Irish. Jeezoz! Trouble, trouble. (p. 6)*

*Džojus atsiduso: „Gerai jau, gerai, airės. Jėzau! Vien rūpesčiai“ . (p. 15)*

*Yeah, sonny, whaddya want? You're not supposed to be in here, y'know. (p. 20)*

*„Aha, sūneli, ko nori? Žinai, neturėtum čia būti“ (p. 28)*

*Naw, sonny, how'd I know dat? Who's your fawdah? (p. 20)*

*„Na, sūneli, iš kur man žinot? Kas tavo tėvokas?“ (p. 28)*

*The barman says, Jeez, Pete, I didn't ax ya to tell me history o' da woild, did I? (p. 20)*

*Barmenas atsidūsta: „Jėzau, Pitai, juk neprašiau, kad varytum man pasaulio istoriją, a? (p. 29)*

*Whaddya doin', Pete? Tryina get the kid drunk? Do that again, Pete, an' I'll come out an' break y'ass. (p. 20)*

*„Ką išdarinėji, Pitai? Mėgini nugirdyti vaikį? Dar kartą pasiūlyk, Pitai, ir aš suspardysiu tau subinė“ . (p. 29)*

*Hey sonny, come 'ere. Hey, talkin' to ya. Come 'ere. (p. 27)*

*„Eikš, sūneli, eikš čia. Ei, su tavim kalbu. Eikš čionai“ . (p. 35)*

*He din't. He din't. Din't try to kill Freddie. Din't try to kill me. (p. 28)*

*„Jis ne. Jis ne. Nemėgino užmušti Fredžio. Nemėgino užmušti manęs“ . (p. 36)*

*Sick she is. Zat is one sick baby. I know from sick babies. I work in hozpital. Don't tell me, Frankie. Come in, come in. Freddie, Freddie, Frankie is here. Come out. Frankie won't kill you no more. You and little Malachy. Nice Chewish name, have piece cake, eh? Why they give you a Chewish name, eh? So, glass milk, piece cake. You boys so thin, Irish don't eat. (p. 29)*

„Serga. Tai ligoniukė. Pašįstu ligoniukus. Dirbu ligoninėje. Nesakyk, Frenki. Ušėik, ušėik. Fredi, Fredi, atėjo Frenkis. Pasirodyk. Frenkis tavęs nebežudys. Tu ir mažasis Malachis. Gražus šydišką vardas, imk gabaliuką pyrago, a? Kodėl tau davė šydišką vardą, a? Taigi, stiklas pieno, gabaliukas pyrago. Jūs, berniukai, tokie liesi, airiai juk nevalgo“ . (p. 37)

*Mrs. Leibowitz tells him, Don't talk wiz you mouse full, and I laugh because she's grown-up and says mouse instead of mouth. (p. 30)*

*Ponia Leibovič subara: „Nekalbėk pilna biurna“ . Aš juokiuosi, nes ji suaugusi ir sako „biurna“, o ne „burna“ . (p. 38)*

*C'mere, love, would you like a sweet? (p. 52)*

*„Eikšėn, meiluti, ar norėtum saldainio?“ (p. 61)*

*She smiles. She says, Thatsa nice. (p. 39)*

*Ji šypsosi ir sako: „Tat nuostabu“ . (p. 48)*

*Malachy said, What's a lice? And Mam said, Not lice. One of them is a louse. (p. 55)*

*Malachis paklausė: „Kas yra utėlės?“*

*Mama atsakė: „Kai jų daug – utėlės. Kai viena - utėlė“ . (p. 64)*

*His brains was on the ground.*

*Were on the ground, says Mr. Leibowitz. (p. 30)*

*„Smegenai pasklido ant grindų“*

*„Smegenys pasklido ant grindų“, - pataiso ponas Leibočius. (p. 38)*

In his memoir McCourt has also used another figure- repetition. It is expressed in various ways, i.e. repetition of pronouns, separate words or even phrases, and, certainly, the already discussed verb “say”, depending on the intension to emphasize one or another event or period of his life. Unfortunately, the repetition is not always sustained in the target text. For example:

*Oy, so thin. She says Oy so much Malachy laughs and says Oy and the Leibowitzes laugh and Mr. Leibowitz says words we can understand, When Irish eyes are smiling. (p. 29)*

Ui, kokie jie liesi. Ji sako: ui, Malachis juokiasi ir kartoja: ui, Leibovičiai juokiasi, ponas Leibovičius ištaria kelis suprantamus žodžius, tie airiai, ui, šypsosi. (p. 38)

You're told never never go to the post office to cash one of those money orders for anyone or you'll lose your job forever. (p. 370)

Mums draudžiama eiti į paštą kam nors gryninti pinigų, jei nueisi, visam laikui prarasi darbą. (p. 375)

He walks around the kitchen with her and talks to her. He tells her how lovely she is with her curly black hair and the blue eyes of her mother. He tells her he'll take her to Ireland and they'll walk the Glens of Antrim and swim in Lough Neagh. (p. 24)

Jis vaikšto su ja po virtuvę ir kalbasi. Jis sako jai, kokia ji meilutė su juodomis garbanomis ir mėlynomis motinos akimis. Sako, kad nusiveš ją į Airiją, jie vaikščios Antrimo slėniais ir maudysis Nėjaus ežere. (p. 32)

And the twins sleeping away as if they didn't have a care and their poor little sister sick here in my arms. Sick in my arms.

Your sister is sick in my arms and you're there whining and whining. (p. 31)

„Ir dvyniai miega, tarsi jiems niekas nerūpėtų, o jų vargšė sesytė galuojasi ant mano rankų. Galuojasi ant mano rankų“.

“Tavo sesuo kamuojasi, o tu čia unkšti ir verkšleni”. (p. 39)

I'll go mad, so I will, I'll go pure mad. (p. 33)

Aš išprotėsiu, tikrai išprotėsiu. (p. 41)

The twins slobber and chew and spread banana over their faces, their hair, their clothes. (p.26)

Dvyniai seilėjasi, žiaumoja ir bananais išsiterlioja veidus, plaukus, drabužius. (p. 35)

There is a row of small houses on each side of the lane and Grandma lives in one of the small houses. (p. 56)

Abiejose gatvelės pusėse stovi nedideli namukai, senelė gyvena viename iš jų. (p. 65)

Occasionally, in order to create the effect of intensification or to indicate the child's primitive speech, the author overuses the conjunction “and” (polysyndeton), while in the Lithuanian language it is rendered as asyndeton. Although in the source and the target texts converse stylistic figures are



used, the achieved effect is rather the same - a sense of quick movement through painful memories.

For instance:

*We try to wash all the dirt and lint and feathers and sticky marmalade but when we touch him with water he howls. (p. 273)*

*Bandome nuplauti purvą, pūkus, plunksnas ir lipnų marmeladą, bet kai apipilame Alfuką vandeniui, jis ima staugti. (p. 281)*

*We should take Alphie with us because he's small and he smiles and people will see him and feel sorry for him and us. (p. 273)*

*Reikia pasiimti Alfuką, nes jis mažas, jis šaiposi, žmonės, jį pamatę, pasigailės ir mūsų. (p. 281)*

*There they are, the priests and the nuns telling us Jesus was poor and 'tis no shame, lorries driving up to their houses with crates and barrels of whiskey and wine and eggs galore and legs of ham and they telling us what we should give up for Lent. (p. 371)*

*Kunigai ir vienuoliai sako mums, kad Jėzus buvo vargšas ir kad tai ne gėda, bet sunkvežimiai atrieda prie jų namų su dėžėmis ir statinėmis viskio bei vyno, jie kemša kiaušinius, kumpius ir aiškina mums, ko neturėtume valgyti per gavėnią. (p. 376)*

*I want to get up and tell her I'll be a man soon and I'll get a job in the place with the big gate and I'll come home every Friday night with money for eggs and toast and jam and she can sing again Anyone can see why I wanted your kiss. (p. 21)*

*Noriu atsikelti ir pasakyti, kad netrukus būsiu vyras, gausiu darbą tame pastate su milžiniškais vartais, kad kiekvieną penktadienio vakarą grįšiu namo su pinigais kiaušiniams, skrebučiams ir uogienei, ir ji vėl galės dainuoti: „Kad pabučiuotum, norėjau, ir aišku visiems, kodėl“. (p. 30)*

*Mr. Leibowitz smiles at Freddie and pats his head and Freddie smiles back and makes the strange sounds. (p. 29)*

*Ponas Leibovičius šypsosi, glosto Fredžiui galvą, Fredis irgi nusišypso ir paleidžia keistus garsus. (p. 38)*

*I put a piece of paper on my head and let it fall and they laugh and laugh. (p. 25)*

*Užsidedu popieriaus lapą ant galvos, leidžiu jam nukristi, o tie juokiasi, juokiasi. (p. 34)*

*Go to the Italian for tea and bread and eggs (p. 19)*

*Eiti pas italą arbatos, duonos ir kiaušinių (p. 28)*

*It is lovely and hot and tasty. (p. 34)*

*Ji puiki, karšta ir skani. (p. 42)*

*Her little face is there day and night, her curly black hair and her lovely blue eyes. (p. 36)*

*Jos mažas veidukas matyti ten dieną naktį, jos juodi garbanoti plaukai ir mėlynos akutės. (p. 45)*

*Minnie MacAdorey brings potatoes and cabbage and sometimes a piece of meat. (p. 38)*

*Minė Makeidori atneša bulvių, kopūstų, kartais gabalėlį mėsos. (p. 46)*

*Malachy says, I'm Malachy and this is Oliver and this is Eugene, they're twins, and that's Frankie over there. (p. 40)*

*Malachis sako: „Aš Malachis, čia Oliveris, o čia Judžinas, jie dvyniai, o ten Frenkis“. (p. 48)*

*We have tea and boxty and boiled eggs and we all fall asleep. (p. 46)*

*Geriamė arbatą, valgome blynus, virtus kiaušinius, tada visi sumingame. (p. 55)*

*Grandma goes to the kitchen and soon we have bread and sausages and tea. (p. 47)*

*Senelė nutrepsena į virtuvę, netrukus mes valgome duoną, dešrą, geriamė arbatą. (p. 56)*

However, the effect of enumeration that is created by run-on sentences is reflected in both the source text and the target text, for instance:

*Mam takes me to the railway station to meet him. The station is always exciting with all the coming and going, people leaning from carriages, crying, smiling, waving goodbye, the train hooting and calling, chugging away in clouds of steam, people snuffling on the platform, the railway tracks silvering into the distance, on to Dublin and the world beyond. (p. 311)*

*Mama vedasi mane jo pasitikti į geležinkelio stotį. Stotyje visada įdomu, ten pilna atvykstančių ir išvykstančių, žmonės persisvėrę per vagonų langus, vieni verkia, kiti šypsosi. Mojuoja atsisveikindami, traukinys švilpia ir kviečia, nupukšnoja garų debesyje, išlydėjusieji šniurkščioja ant platformos, geležinkelio bėgiai tolumoje nusidažo sidabru, jie veda į Dubliną, į tolimus kraštus. (p. 316)*

*All she has in that trunk is a lot of papers, certificates of birth and baptism, her Irish passport, Dad's English passport from Belfast, our American passports and her bright red flapper dress with spangles and black frills she brought all the way from America. (p. 291)*

*Ji tame laġamine turi daugybę dokumentų, gimimo ir krikšto liudijimus, savo airišką pasą, tėčio anglišką pasą iš Belfasto, mūsų amerikietiškus pasus ir šviesiai raudiną jaunystės laikų suknelę su blizgučiais ir juodais klostėtais apsiuvais, ją atsivežė net iš Amerikos. (p. 298)*

To sum everything up, not all aspects of Frank McCourt's style have been successfully rendered by the translator. Over 500 examples have been singled out and approximately 150 have been analysed in detail. In the majority of cases the translator failed to structurally represent the stream of conscious narrative method, and to syntactically sustain the run-on sentences. Also some difficulties have been encountered conveying metaphors, metonymies and idioms. Nevertheless, the translator cannot be judged severely because the translated text has reflected a natural and easy form of expression and created nearly the same effect as the original text, managed to unveil painful memories of Frank McCourt's childhood. Moreover, everyone has to admit that the unique and complete originality of the author's style can be perceived only reading the source text.

## CONCLUSIONS

Having analysed the theoretical material and the rendering of the author's style in the Lithuanian translation of "Angela's Ashes" the following conclusions can be drawn:

1. The need of generally accepted model for evaluating literary works is obvious, unfortunately, thus far such a model has not been proposed.
2. Frank McCourt has created a wonderful style to express his childhood's experiences. He has employed several types of narrative techniques but the most significant is the one that McCourt-as-Author performs as a child.
3. Not all aspects of Frank McCourt's style have been rendered by the translator. In the majority of cases the translator failed to structurally present the stream of conscious narrative method, also encountered some difficulties while conveying metaphors, metonymies and idioms. However, the translator cannot be judged severely because the translated text has reflected a natural and easy form of expression and has created nearly the same effect as the original text.
4. The hypothesis has been verified partially - the author's style has not been rendered absolutely perfectly.

## RECOMMENDATIONS

Translating of literary works is a tough task. Probably, all translators would admit that to convey the content and the form of a literary work sometimes is impossible – some “sacrifices” have to be made. However, a translator should strive to transfer to a reader not only the content of the source text or the effect but should also appreciate authors’ implications expressed structurally. Having analysed the rendering of McCourt’s style in the Lithuanian language we could also provide the following recommendations to translators of literary works:

1. Before starting a process of translating, a translator should elaborately analyse the author’s style.
2. While translating, a translator should concentrate not only on the content of the source text, but should also appreciate authors’ chosen structural “deviances” as they might reflect a rather significant part of their style. That is especially specific to contemporary authors who tend to employ stream of conscious narrative techniques.

## SUMMARY

### Autoriaus Stiliaus Perteikimas Lietuviškame *Angela's Ashes* Vertime

Autoriaus stiliaus perteikimas – svarbus uždavinys verčiant literatūros kūrinius, kadangi dėmesys turi būti kreipiamas ne tik į turinį, bet ir struktūrinės sakinio dalis, stilistines bei fonetines raiškos priemones, nes tai - neatsiejamos stiliaus dalys. Darbo tikslas - ištirti, kaip perteiktas Franko McCourto stilius lietuviškame *Angela's Ashes* vertime. Todėl, pirmiausia, apibrėžiamos autoriaus stilių nusakančios sąvokos, trumpai apžvelgiami modeliai, kurių pagalba būtų galima įvertinti vertimo kokybę, apibūdinami bei išanalizuojami Franko McCourto stiliaus ypatumai ir, galiausiai, pateikiami bei išanalizuojami pavyzdžiai, iliustruojantys, kaip perteikiamas autoriaus stilius lietuviškame *Angela's Ashes* vertime. Kelta hipotezė iš dalies pasitvirtino, nes vertėjas, nors ir gana adekvačiai perteikė kūrinio nuotaiką, stiliaus figūrų transformacija vertime neatspindi kai kurių autoriaus stiliaus ypatybių, pvz., sąmonės srauto, pakartojimų, ne visuomet gerai išverčiamos ir metaforos, metonimijos. Manome, jog tyrimo metu surinkti duomenys gali būti naudingi tiems, kurie studijuoja vertimo mokslą bei literatūros kūrinių vertėjams.

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