

ŠIAULIAI UNIVERSITY
FACULTY OF HUMANITIES
DEPARTMENT OF FOREIGN LANGUAGES STUDIES
STUDY PROGRAMME
ENGLISH PHILOLOGY AND ANOTHER FOREIGN
LANGUAGE

**PARTICULARITIES OF DRAMA TRANSLATION
FROM ENGLISH TO LITHUANIAN: THE CASE OF
TENNESSEE WILLIAM'S PLAY "A STREETCAR
NAMED DESIRE"**

BACHELOR THESIS

Research adviser: Asist. Lolita Petrulionė

Student: Gintarė Butnoriūtė

Šiauliai, 2015

CONTENTS

INTRODUCTION	3
1. THEORETICAL BACKGROUND	6
1.1 The Definition of Drama as a Literary Genre	6
1.2 Drama Understanding	6
1.3 The Structure of Drama.....	7
1.4 Dramatic Form	9
1.5 Dramatic Language	10
2. TRANSLATION PARTICULARITIES: THE CASE OF DRAMA TRANSLATION.....	13
2.1 The concept of Drama Translation.....	16
2.2 Translation Process	17
3. TRANSLATION TRANSFORMATIONS.....	19
4. METHODOLOGICAL CONSIDERATIONS	21
5. LEXICAL TRANSLATION TRANSFORMATIONS IN “A STREETCAR NAMED DESIRE” PLAY	22
5.1 Redistribution of the Semantic Components.....	22
5.2 Generalization	27
5.3 Antonymic Translation.....	32
5.4 Concretization	34
5.5 Statistical Analysis.....	42
CONCLUSIONS.....	47
REFERENCES.....	49
APPENDIX.....	51

Introduction

The process of translation is an important form in literary communication. *The Free Dictionary* describes translation as a “written communication in a second language having the same meaning as the written communication in a first language“ (*TFD*). The process of drama translation is a part of literally translation and it is one of the most difficult types of translation. Dramatic texts are written in order to be performed on the stage. As a result, the drama translation is quite complicated and the final version of this type of translation should maintain the meaning of the original as much as possible. Drama plays are unique and have many specific features that will be discussed in the present research. The greatest attention will be given to the dialogues, because it is the most essential part of a play. Plays are not written in paragraphs like short stories or novels. Instead, they are written as lines of dialogues in the form of script. In drama play, many particularities can be distinguished in terms of structure and in terms of translation. In order to achieve the equivalence between the source and target texts, the translator is obliged to make some lexical changes in the play. Those changes include lexical translation transformations, which help to convey the meaning of the original.

The relevance of the work.

The translation theory and practice have been widely analysed by such linguists as Ortrun Zuber-Skerritt (1984), M. Baker (2001), Tamara Kazakova (2004), Eugene Albert Nida, Charles Russell Taber (2003). Also the Lithuanian scholars such as O. Armalytė, L. Pažūsis (1990) have analysed the peculiarities of translation. The great attention in the works of such linguists was paid to translation in general. However, little attention has been paid to the drama translation particularities especially to lexical translation transformations which occur in drama plays. As a result, lexical translation transformations of the particular drama play become a matter of great relevance for the other studies on drama translation.

The novelty of the work.

The novelty of this particular research is the investigation of lexical translation transformations in translation from English into the Lithuanian in the particular drama play.

The **subject** of this research paper is the lexical translation transformations in Tennessee William’s play *A Streetcar Named Desire*.

The aim of the present study is to investigate particularities of drama translation with the particular focus on lexical translation transformations in Lithuanian version of Tennessee William's play *A Streetcar Named Desire*.

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

1. To provide theoretical overview about drama translation.
2. To discuss the classification of lexical translation transformations.
3. To compile and to analyse the examples of lexical translation transformations in Tennessee William's play *A Streetcar Named Desire*.

To achieve the best results, the following **methods** have been used in the research:

1. Literary analysis provided to a possibility to review the theoretical data concerning the drama translation particularities and the classification of lexical translation transformations.
2. Comparative method was used in order to compare the language similarities and differences in the original drama play and its Lithuanian translation.
3. Descriptive analytical method was useful in analysing the lexical translation transformations in the Lithuanian version of the play.
4. Statistical method was used in order to systemize and estimate the results of the present study and to display them graphically.

The scope of the research and research material.

For the scope of the investigation 271 example of the lexical translation transformations have been selected from Tennessee William's play *A Streetcar Named Desire* (1959) and its Lithuanian version „Geismų tramvajus“ translated by Irena Balčiūnienė (1986).

The structure of the work consists of an introduction, the theoretical part, methodological considerations, the empirical part, conclusions, the list of references and sources and the appendix. The introduction gives a brief overview of the drama as a literary genre and discusses the importance of translation equivalence. Moreover, it defines the relevance of the work, the subject, the aim, the objectives, the methods of the research, the scope, the material, the structure and the practical value of the work.

The theoretical part of the research consists of three chapters: in the Chapter 1, theoretical material related to structure, form and language of drama are presented. In Chapter 2, the particularities of drama translation are analyzed. The third chapter presents

the classification of lexical translation transformations. The chapter of methodological considerations describes the methods which have been used in this present research. In Empirical part, some examples of lexical translation transformations that were collected from the play *A Streetcar Named Desire* and its Lithuanian translation are presented and analysed. Conclusions are drawn in a separate chapter. Lastly, the Appendix is presented which includes all the cases of lexical translation transformations that were found in the play *A Streetcar Named Desire* and its Lithuanian translation.

Practical value of the present work will be the most relevant for students who conduct research on particularities of drama translation and/or lexical translation transformations. Moreover, the collected theoretical material and examples will be useful in subsequent translation studies.

1. THEORETICAL BACKGROUND

1.1 The Definition of Drama as a Literary Genre

The first general description to a *drama* coming to a mind simply could be a play for the stage. As it is known that literature can be presented in the written or oral form, drama as a literary genre can also be presented in a form of a text and performance. Therefore drama differs from other genres of literature and has unique characteristics. For better understanding of the definition of drama, several dictionaries have been invoked. *Merriam Webster Online Dictionary* describes *drama* as a “composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance” (*MWOD*). *Collins Online Dictionary* gives the definition for a *drama* as “the genre of literature represented by works intended for the stage” (*COD*). *The Concise Oxford Dictionary of Literary Terms* offers another definition of *drama*, as “the general term of performance in which actors impersonate the actions and speech of fictional or historical characters (or non-human entities) for the entertainment of an audience, either on a stage or by means of broadcast; or a particular example of this art i.e. a play” (*TCODOLT*). Those three definitions have something in common and refer that *drama* is a literary genre, which is typically designed for stage and has its own features and composition. What is more, drama is very emotional and is based on dialogues.

1.2 Drama Understanding

The definition of drama as a literary genre and the structure of it were discussed above. However, it is important to mention that drama has its own literary elements. According to the book *Dramatic Story Structure* there are six widely known elements of drama, distinguished by the Greek philosopher Aristotle (see *Dramatic Story Structure* 2014:19). The elements of drama by which dramatic works can be analysed are presented in Fig. 1.

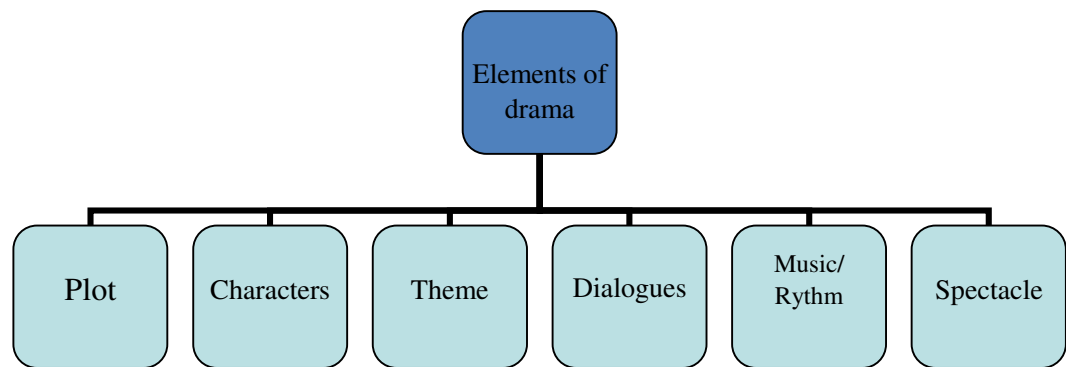


Fig. 1 *Elements of drama* based on Aristotle. (*Dramatic Story Structure* 2014:19)

The plot refers to the basic storyline of a play. The theme is the central idea or meaning of the play. The characters are the people or creatures in a play; the whole play is based mainly on characters. Dialogues are very important part of a play, because they are conversations, which help to move action of a play along. Rhythm is important detail, which shows the rhythm of the character voices as they speak. And the spectacle refers to the visual elements of the play (see *The Elements of Drama* 2009). There are also some more drama elements, which are important to the drama play, such as language, style and monologues. All these elements give the uniqueness to the drama.

1.3 The Structure of Drama

Drama has its own structure, which, according to *Brooklyn College Dictionary of Literary Terms* is “a framework of a work of literature; the organization or over-all design of a work. The structure of a play may fall into logical divisions and also a mechanical division of acts and scenes”. This part mainly focuses on logical divisions of drama, while mechanical divisions of drama are referred to as form in this thesis. Many scholars have analysed the dramatic structure. Some books on drama say that the structure of drama consists of exposition, rising action, climax and falling action. These terms were introduced by the German dramatist and novelist Gustav Freytag, who presented these parts of the drama as a pyramid, which is called *Freytag Pyramid* (see Fig. 2).

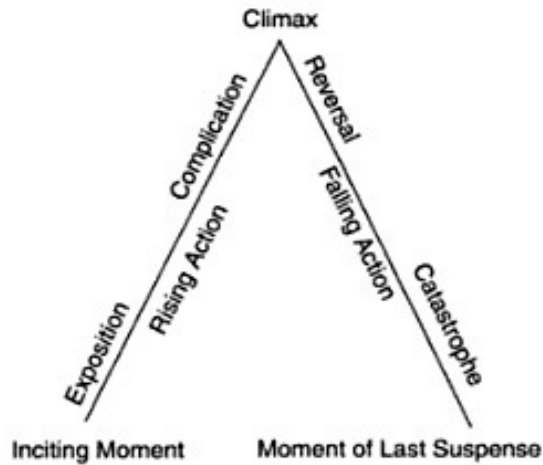


Fig. 2 Freytag's Pyramid. Gerald Prince *A Dictionary of Narratology*, (2003:36)

This model is frequently used to describe the overall structure of drama. James Thomas in his book *Script Analysis for Actors Directors, and Designers* (2013:145) state that “according to Freytag’s way of thinking, plays consist of five distinct parts separated by three crises (beginning, middle, end) in the following way:

1. Introduction (exposition)
 - a. First crisis (inciting action)
2. Rising action
3. Climax (turning point)
 - a. Second crisis
4. Falling action (return)
 - a. Third crisis
5. Catastrophe (denouement or resolution)

The exposition presents the background information of the story, such as the setting, the protagonist, the antagonist and the basic conflict. The exposition ends with the inciting moment, then starts the rising action. The rising action leads the story to the climax, which is the turning point of the story and marks the change for better or worse for the protagonist. In the falling action the conflict between the antagonist and the protagonist

unravels with the main character winning or losing. Resolution is the end of the story and revelation of meaning. This model is frequently used to describe the overall structure of drama.

1.4 Dramatic Form

According to *The Free Dictionary*, *form* is defined as “the manner or style of arranging and coordinating parts for a pleasing or effective result” (TFD, 2014). *A Glossary of literary terms* defines *form* as “the principle that determines how a work is ordered and organized” (1999:101). In other words, the form of a work is the external side of a literary work. As it is known, every drama play is unique and no two or more plays are completely the same, but there are some characteristics, which enable us to distinguish drama from other forms of writing, e.g. novels or short stories. The professor Fratti Leonardo distinguishes three main features of drama play:

- Stage directions;
- Dialogues;
- Monologues. (see Leonardo, 2014)

Stage directions are written in italics, so it is easy to notice and to distinguish them from dialogues. Stage directions are usually found at the beginning of an act. They are informative and give understanding about the details. Moreover they can:

- Give information about the time and place;
- Describe the appearance of a character;
- Describe the actions and movements of characters;
- Depict the setting;
- Depict what happens on the stage;
- Provide information about relationships; (see Leonardo, 2014)

Therefore, stage directions are informative and explain the details which author wants to convey to the actors and directors. Moreover, they are helpful for the readers too, because they show movements, actions and other aspects related to characters or setting to make the reading easier.

Dialogues and monologues are essential parts of a play. Plays are not written in paragraphs like short stories or novels. Instead, they are written as lines of dialogues and monologues (see chapter 1.5) in the form of script. Usually these scripts are broken down to one or more acts, then each act is subdivided into scenes or smaller parts. Typically, when the setting changes, it will also be the change of the act or scene. The following example illustrates the form of a play in a *Streetcar Named Desire* play written by Tennessee Williams (1974:82):

Scene two

It is six o'clock the following evening. Blanche is bathing. Stella is completing her toilette. Blanche's dress, a flowered print, is laid out on Stella's bed. <....>

STANLEY:

What's all this monkey doings?

STELLA:

Oh, Stan! [*She jumps up and kisses him which he accepts with lordly composure*]
I'm taking Blanche to Galatoire's for supper and then to a show, because it's your poker night.

STANLEY:

How about my supper, huh? I'm not going to no Galatoire's for supper!

STELLA:

I put you a cold plate on ice.

This example illustrates the typical form of a play with dialogues, stage directions, names of the characters and the order number of the scene. At the beginning the setting is described, then between the characters begins a conversation and appear the stage directions with movements and instructions for the characters.

To sum up, the form of a drama differs from other forms of literary works, but this difference allows to identify the drama play from other literary works easier. Such features as stage directions, dialogues and monologues make drama specific and unique.

1.5 Dramatic Language

Dramatic language is very specific. As it was mentioned before, plays are not written in paragraphs like short stories or novels. Instead they are written as lines of

dialogues in the form of script. The language of drama is very terse; nevertheless it ought to be very informative.

In the book *Targeting Text*, John Barwick presents the language features of drama texts:

- Characterisation is developed through events and dialogue;
- Action verbs are used effectively e.g. walking;
- Evaluative language is found e.g. sad, happy, a look of death, bossy;
- As the audience is present there is no lengthy narrative description as might be found in a story or novel;
- The language might be emotive, realistic, poetic or whatever is necessary for author's purpose;
- Names of the characters are written before their dialogue so no inverted commas are used for speech. Each character's dialogue begins with a new line;
- Consistent use of first or third person to narrate the script;
- Use of emotive language often speaking directly to you , the audience;
- Atmosphere is developed through the use of noun groups;
- Adverbs and adverbial phrases tell how, when and where;
- May have a narrator who speaks directly to the audience;
- Effective images used in the dialogues so creates vivid pictures;
- Dialogue in present tense, but narration in the past tense. (*Targeting Text* 1998:117)

Additionally, when a text is intended for performance, then the author chooses sentences so that they should predetermine the way of utterance. Tamara Kazakova (2004:207) states that “When character is shy, he uses *shy*, uncertain, “shaky” constructions; when he is authoritative, his syntax *must* be authoritative too” (Kazakova).

Speaking about dialogues, they ought to reveal the personality of the character; moreover, they help to distinguish one character from another. Besides, they help to form and to narrate the situations of the play. In other words, the whole content of a play is transposed into dialogues. Their structure is very simple: they are short, and sentences are

often without conjunctions. There is also many ellipses or unfinished sentences. Even if dialogues of a drama are shorter than those in novels or short stories, they express more. What is more, the language of dialogues has to be terse because of the audience. If sentences are too long, it is difficult to understand and to follow the play. Drama is one in which the author almost never speaks with the reader or audience directly. It could be said that authors of drama plays convey the ideas through their characters and the plot, rather than telling the story as a narrator himself, in the way the novelists or even poets do. One of the best ways to translate dramatic dialogues is the ability to see the particular performance in its original version. But sometimes there is no possibility, then the translator has to think himself not only about the written version of the play, but also about the performance. He himself has to imagine it and think about all the details very carefully.

Dramatic monologues are also a part of dramatic language. Monologue is a speech when the character speaks aloud to himself. *The Free Dictionary* gives the definition of dramatic monologue as “a literary, usually verse composition in which a speaker reveals his or her character, often in relation to a critical situation or event, in a monologue addressed to the reader or to a presumed listener” (*TFD*, 2014). Monologue could also be described as a way of expressing the character’s views and offering the audience and the reader better understanding of character’s feelings, motives or intentions. In other words, monologues help to know better one or another character of a play. Monologue is similar to dialogue, they both have expressive function. The difference between them is that monologues are not intended for any receiver and can be much longer than dialogues.

To conclude, the dramatic language is very specific and has many distinctive features that any other literary genres do not. All these features give the uniqueness to the drama and make it more specific.

2. Translation Particularities: The Case of Drama Translation

The task of the translator is hard enough, because the translator has to depict the original text and also not to create a new piece of work. The translation should maintain the meaning of the original as much as possible. There is a good saying of literary and translation theoretician Jiri Levy that “Translation as a work of art is an artistic reproduction, translation as the process is an original creation and translation as an art form is a borderline case at the interface between reproductive art and original creative art” (2011:58). So the translator is supposed to be creative, quite reproductive, artistic and he has to combine all these features together. Usually there many problems appear. In the book *Translation Studies*, Susan Bassnett presents the translator with the problem as: “whether to translate the text as purely literary text or to try to translate it in its *function* as one element in another, more complex system” (2002:124). Therefore, in order to be effective, the translator has to consider these aspects, moreover he has to consider verbal and non-verbal language as well as he has to think about the relationship between the reader and the spectator. What is more, the translator should say aloud the word that he is translating for the play, in order to hear how they sound on the stage. He has to interpret the text he translates, as he himself is the director of the performance. Translator has to analyse the mood, the characters and other aspects, because it is very important in translating any literary work. Kazakova states that “Thus, translating, we are to have our own point of view on what and how is going on the stage, otherwise, the text will remain rigid and alien to the audience while the play is being performed” (2004:209). Also, in order to achieve the equivalence of the text, the translator is required to study the source drama with great attempts, and he is required to have the great bilingual and bicultural competence.

There is difference between translating novels or short stories and translating drama plays. Though both are literary text, they have several differences and problems of their translation. Novels, shorts stories or other fiction is intended only for readers, while drama is also intended for an actor. Therefore, drama translation has its own features, such as readability and performability. These two are the key elements in drama translation and they cannot be ignored. According to Ortrun Zuber-Skerrit, “a play written for a performance must beactable and speakable” (Ortrun Zuber-Skeritt, 1988). So the translator has to produce that play in a way the audience and the readers would be satisfied. As a specific feature, dialogs are very important for the drama plays, but they are only a part of

the drama. Therefore, the translator must pay attention to all the parts of the play and think very carefully about the final version, about the performance. But there the problems appear. Clifford E. Landers in his book *Literary translation: a practical guide*, defines the problem of the drama translation as follows: “In translating drama, whose very raison d’être is performance, the translator has unseen collaborators: the actors and the director. Both can make explicit elements that on the printed page might forever remain cryptic” (2001:105) Then he follows: “But in order for meaning to journey from paper to spoken word and gesture, the translator must provide the extra textual clues through explanatory notes. As in any other field of literary translation, culture has a leading role” (2001:105). Landers also claims that “The essential requirement is to retain the humour, suspense, satire, or any other preponderant effect of the play, however much it may entail textual modifications” (2001:105). In other words the translator is responsible to transfer the message written by the author to the readers and audience of the target language. The translator is also responsible for all the effects such as humour, suspense and satire, because the final version of the play has to be as good as the original one.

Tamara Kazakova presents some other problems of drama translation, such as:

- Compatibility between the mood of an episode and the structure of the sentence or the choice of words;
- Cultural gap;
- National colouring;
- Linguistic means. (see Kazakova, 2004:209-211)

Speaking about the compatibility, there is the basic difference in syntactic rules and communicative functions of words of the same meaning between the source language and the target language. Because what sounds brief and expressive in one language may be too wordy, complicated and lanky in other language. What is imaginative and expressive in one language, usually becomes too lofty, low, or even rude in other language (see Kazakova, 2004:211). While translating a drama play it is important to distinguish the subgenre of drama, because it influences further process of translation.

The most difficult challenge for the translator is a nationally biased play. Kazakova states that “In the comedy they use a lot of folk phrases, the street language, idioms and names of which are clear and comprehensible to a native speaker but inevitably lose their bright colouration in translation” (2004:210). She also points that the problem of national

colouring is not only associated with drama, but especially in drama that national colouration is extremely complicated because “it penetrates into all components of the text: it colours the language of dialogues, contents, form, and authorial remarks” (Kazakova 2004:210). Then she emphasises that “the first task each translator faces is about what is to be saved first and foremost” (Kazakova 2004:210).

Speaking about linguistic means, they also differ in different languages and national peculiarities of speaking are quite often untranslatable. Another problem as many translators faces with is that of English “you”. Each time the translator has to choose whether to translate the pronoun *you* by e.g “*tu*” or “*jūs*”. He has to assess the relationship between characters. It is difficult, because in English the pronoun *you* has two meanings: singular and plural. This in Lithuanian means familiar “*tu*” and polite “*jūs*”. The singular form of *you* is often used with friends, family, children or others you know well. While the plural form is mainly used showing the respect or speaking with the person you do not know or in formal occasions. Thus, before the translator decides how to translate the English pronoun *you* in Lithuanian, he has to think about the cultural and social context of source text and target text.

Phylis Zatin presents some recommendations what should be considered in translating the drama plays (2005:67). They are following:

- To identify the appropriate version of the text.
- To be aware that format varies in preparing an acting versus a reading version of a play. If they intend to send the manuscript to the potential directors, they should rigorously follow play script format, with characters’ names centred on the page.
- To familiarize themselves with terminology and style for stage directions in the target language.

It could be seen that translation of drama is a quite complicated process and requires not only perfect knowledge of the language, but also other skills and qualifications such as target-language acceptability, speakability, adaptability and others. Moreover, different drama plays have different translation problems, therefore it is hard to formulate any theory how to translate one or another play, it requires time, skill, intuition, cultural knowledge, etc. To summarize, Kazakova (2004:212) lists the following recommendations:

- Assess the timing and rhythm of the source play and try to reconstruct an analogous structure in the target language.
- Study the mood and temper of characters to follow them regaining their speech in translation.
- Study the style and semantics of the source text and follow the functional strategy of their reconstruction.
- Study cultural and historical details in the text and look for their reconstruction.
- Assess national colouring in the text under translation and select a proper strategy of its reconstruction.

To conclude, it is important to work out a balance of translation principles, to evaluate the text, characters, situation in order to decide when to prefer semantic equivalent and when to reconstruct stylistic effect. While translating the text from the source language to the target language there many problems appear, but in any translation they are inevitable. The translator has to find the best way to identify them and then to solve them.

2.1 The Concept of Drama Translation

Translation is an essential part of interaction between two different languages. Translation in general is the process where the full text or single words are rendering from one language to another. The translation of drama is an important theme for literary translators and differs from other forms of literary translation (e.g. novels, poetry, short stories). Professor Ortrun Zuber-Skerritt in her article *Towards a Typology of Literary Translation: Drama Translation Science* defines drama translation as “the translation of the dramatic text from one language and culture into another and as the transposition of the original, translated or adapted text onto the stage” (Ortrun Ziber-Skeritt, 1998). She adds that “As well as being a literary text, the translation of drama as a performing art is mainly dependent on the final production of the play on the stage and on the effectiveness of the play on the audience” (Ortrun Ziber-Skeritt, 1998). The process of drama translation is quite complicated and the final version of this type of translation should maintain the meaning of the original as much as possible, because the author’s intention is to perform the play on the stage. Gostand describes the range of various definitions, aspects and

process of broad term “drama translation” all these are provided in Ortrun Zuber-Skerrit article. They are following:

- One language to another (difficulties of idiom, slang, tone, style, irony, wordplay or puns);
- One culture to another (customs, assumptions, attitudes);
- One age/period to another;
- One dramatic style to another (e.g. realistic or naturalistic to expressionistic or surrealistic);
- One genre to another (tragedy to comedy or farce);
- One medium to another (stage play to radio, TV or film);
- Straight play-script to musical/rock, opera/dance drama;
- Printed page to stage;
- Emotion/concept to happening;
- Verbal to non-verbal presentation;
- One action group to another (professional-stage/film trained to amateur groups, students or children);
- One audience to another (drama for schools or the deaf).

While translating the drama play, the translator has to consider whether it is tragedy, comedy or maybe it is a mixture of them. According to this consideration the translator is able to identify other devices and to focus on those features that are special to one or another genre of the play.

2.2 Translation Process

The process of translating is very old. At the first sight it looks easy enough to translate the text or single words from one language to another, but it not as simple as it looks. Ortrun Zuber-Skerritt (1988) list tshe steps of literary translation discussed by Rose

(1981:1-7). The first stage is covered by the first six steps and the second stage by the next steps. The scheme is the following:

Step 1: *preliminary analysis of the text* in order to decide whether it is worthy of translation;

Step 2: *exhaustive style and content analysis* to establish what makes a literary text literary or what makes a scholarly text authoritative;

Step 3: *acclimation of the text* by externalizing the translation from the internal understanding of the source text;

Step 4: *reformulation of the text* and verbalization in the target language, mostly proceeding from sentence to sentence and often modifying earlier analyses;

Step 5: *analysis of the translation* which is revised (rarely fewer than three times and with time lapses between revisions) by the translator him/herself who as his/her own critic and editor measures his/her translation against the larger context of culture, audience needs or the intended text function;

Step 6: *review and comparison by another person* being familiar with the original and able to judge whether comparable effects and functions are achieved and (if they are not) whether they are desirable;

Step 7: *analysis of suitability for the stage* to establish whether the text under consideration was written as a reading drama or for stage performances. For example, if it turns out to be a reading drama, it has to be established whether an acting edition exists; and if there is no acting edition available, it has to be established whether the play is suitable for the stage and whether an acting edition should be produced;

Step 8: *decision on what basis to use for the translation from page to stage.*

This is a very useful scheme, because it refers to the linguistic translation of the original play into the target language. It is like a plan to the whole process of translation.

3. Translation Transformations

Translation transformations could be described as various intralinguistic changes that allow to convey information from the source text into the target text. In other words these transformations are important for the equivalence of the text. As mentioned earlier, the equivalence for the drama play is very important, because the translation of the drama play must depict the information of the original as much as possible. The translation itself is a transformation from the source language to the target language. In order to achieve equivalence, translators use various translation techniques and translation transformations. There are two main types of translation transformations such as grammatical and lexical ones. The present paper focuses on lexical transformations. Armalytė and Pažūsis (1990:206) state that while making lexical transformations, a single SL lexical unit is replaced with such TL lexical units that are not their equivalents listed in the dictionary. As a result, they distinguish three types of lexical transformations, such as concretization, generalization and antonymic translation (see Armalytė, Pažūsis 1990:206). Later Pažūsis added the fourth type of lexical transformations, *i.e.* redistribution of the semantic components.

Armalytė and Pažūsis (1990:206) state that concretization is a transformation when a word of a wide denotative meaning is changed by a word having more concrete or narrow meaning. Pažūsis (2014:502) states that concretization is a frequent phenomenon in translating from English into Lithuanian. He adds that this lexical transformation is unique because of the structural differences between English and Lithuanian languages (Pažūsis 2014:502). It could be understood that concretization makes the broad meaning of the word more concrete and accurate. For that reason, instead of direct dictionary meaning, the translator uses another suitable word, which is more concrete in the target language.

Generalization is opposite to concretization. It means that the wider meaning of the word is used for a word that has a narrow meaning. In the book “Lietuvių kalbotyros klausimai” it is explained that though generalization and concretization are opposite to each other, the purpose of them is the same. They both are used for making the text clear and understandable for the reader (Lietuvių kalbotyros klausimai, 1978:51). In other words,

generalization is used in order to make the text understandable and natural in the target language.

An antonymic translation is a transformation in which the element of source text is replaced by its antonym with a negation in the target text. The main point of antonymic translation is the transformation of the positive structure into negative one and vice versa (Pažūsis 1990:220). This makes the structure of the sentence of the source text and the target text different, but the meaning of them is the same. Peter Fawcett adds that antonymic translation “is frequently used to achieve what is felt to be more natural wording in target language” (Peter Fawcett 2014:31). According to him, antonymic translation gives the common and more natural sense for the target text.

The last lexical translation transformation is the redistribution of the semantic components. Nida and Taber distinguish two main types of the redistribution of semantic components: analytical and synthetic. The first type is described as “analytical, *i.e.*, “expansion” or distribution of the components over a number of different words” (Nida, Taber 2003:109). Another is described as: “synthetic, grouping of several semantic components into a single term” (Nida, Taber 203:109). In other words, analytical type means that one word is replaced with two or more words, but the number and specifics of semantic components remain the same, *e.g. fortune – didelis turtas, breeze – lengvas vėjelis, scarlet – skaisčiai raudonas* (see Pažūsis 2014:490-492). The synthetic type means that two or more words are replaced by one word, while the number and specifics of semantic components do not change, *e.g. male singer – dainininkas, young man – vaikinas, beautiful woman – gražuolė, small house – namukas* (see Pažūsis 2014:495-497). The whole of semantic components remain the same, but it is expressed by more or less quantity of the text.

4. METHODOLOGICAL CONSIDERATIONS

The empirical part of the research is based on the examples selected from Tennessee William's play *A Streetcar Named Desire* and its Lithuanian version *Geismų tramvajus* translated by Irena Balčiūnienė. The scope of the present research is 271 examples.

All examples have been analyzed and assigned to one of four translation transformations presented in Chapter 3, *i.e.* redistribution of the semantic components, concretization, generalization and antonymic translation. The comparative analysis allowed to compare source and target sentences and assign them to the particular lexical translation transformation. The collected examples of lexical translation transformations have been analyzed and described. The statistical method enabled to systemize and estimate the results of the present study and to display them graphically. 271 cases of lexical translation transformations have been found in the particular drama play.

The results of the statistical method were presented in the figures. The formula which was used to get the percentage of each category is: $X = P \times 100\% / T$, where: X – the percentage of the number; P – the number of examples, which percentage needs to be calculated; T – total number of examples which constitutes 100%.

Abbreviations used in this part of the present research are as follows:

ASND – the play *A Streetcar Named Desire* by Tennessee Williams;

GT – the Lithuanian translation of *A streetcar Named Desire*, *i.e.* „Geismų tramvajus”

SL – source language

TL – target language

ST – source text

TT – target text

5. LEXICAL TRANSLATION TRANSFORMATIONS IN “A STREETCAR NAMED DESIRE” PLAY

5.1 Redistribution of the Semantic Components

Redistribution of semantic components is divided into two types: analytical and synthetic. The analytical type or expansion is the lexical transformation where one semantic component is replaced by a number of different words. The quantity of the text increases, but the meaning of semantic components remains the same. 9 examples of analytical type have been found in the play *A Streetcar Named Desire* and its Lithuanian translation „Geismų tramvajus”. The following examples can be divided into smaller groups. Examples 1-3 illustrate instances where one SL word is translated by two Lithuanian words.

- (1) *It's a **drive** that he has.* (ASND; p.50)
*Jame **beribė jėga**.* (GT; p. 508)

- (2) *Tomorrow you'll see him at the cashier's window getting them changed into **quarters**.* (ASND; p. 52)
*Pamatysi, kaip ryt rytą stovės prie langelio ir keis jas į monetas po **dvidešimt penkis centus**.* (GT; p. 509)

- (3) *Sister Blanche, I've got a little **birthday** remembrance for you.*
(ASND; p. 110)
*Blanša, turiu jums dovaną **gimimo dienos** proga.* (GT; p. 548)

The analytical type is characterized by the cases where one SL word is replaced by two or more words with the same semantic components in the TL. The quantity of the text increases while the meaning remains the same. The examples above present this type. In Example 1, the word *drive*, which is described as a “motive or interest that actuates an

organism to attain a goal” (see *COD*) is translated as *beribė jėga*. The translator expands the semantic meaning and adds the word *beribė*.

Example 2 illustrates the type of currency. When speaking about money, the Lithuanian language requires more concrete equivalent, because Lithuanian does not use the word *quarters* (*ketvirtadalis*, *ketvirtis*) while speaking about the quantity of money. *Dvidešimt penki* is used instead of *ketvirtadalis* or *ketvirtis* and it sounds more natural in Lithuanian. The translator also uses the word combination *dvidešimt penki*, but not *ketvirtadalis*. In Example 3 the word *birthday* can be translated in two ways because in Lithuanian there is *gimtadienis* and *gimimo diena*, so it is the choice of the translator how to translate this word, because both options are possible.

The second group of the examples includes sentences where one SL word is translated by more than two words in the TL. Some examples are presented below:

(4) *Why, **the Grim Reaper** had put up his tent on our doorstep!* (ASND; p. 27)

*Taigi, **Kaulėta Senė su dalgiu** pasistatė savo šėtrą mūsu kieme!*

(GT; p. 493)

(5) ***Aries people** are forceful and dynamic.* (ASND; p. 76)

Po Avino ženklų gimusieji – stiprūs ir ūmūs. (GT; p. 524)

(6) *But had to be burned like **rubbish!*** (ASND; p. 26)

Teko sudeginti – kaip kokį šiukšlyną išmetamą daiktą. (GT; p. 493)

These examples illustrate cases when one word of the ST can be expressed by the bigger quantity of words in the TL. In this case the bigger quantity of words adorns the language. The meaning is the same, but when it is expressed by a number of words it became more attractive and more understandable. In Example 4, *the Grim Reaper* is translated as *Kaulėta Senė su dalgiu*. Despite the fact that *the Grim Reaper* has Lithuanian equivalent *giltinė*, in this case it is translated as *Kaulėta Senė su dalgiu*. Having in mind that this is the translation for the drama play, *Kaulėta Senė su dalgiu* sounds better in Lithuanian, because this word combination is more dramatic than just simply *giltinė*. In Example 5, the word combination *Aries people* is translated as *po Avino ženklų gimusieji*.

In this case the transformation is necessary, because it clarifies the Lithuanian meaning of *Aries people* and emphasizes that it is the sign of the zodiac. In Example 6, instead of *rubbish* the translator uses the word combination *šiuklynam išmetamas daiktas*. There is an opportunity to avoid the transformation, because *rubbish* has the Lithuanian equivalent *šiukšlės*. However, the choice to translate *rubbish* as *šiukšlynan išmetamą daiktą* vivifies the text, because it has figurative meaning.

Another type is synthetic. It is the lexical transformation where several semantic components are grouped or compressed into single word or term. While analytical type increases the quantity of the text, this type diminishes the quantity of the text. 26 examples of synthetic type have been found in the play *A Streetcar Named Desire* and its Lithuanian translation „*Geismų tramvajus*”. These examples of synthetic type can also be divided into smaller groups. One of them could be the attribute *little+noun*. The following examples are presented in order to illustrate this type:

- (7) *But you – you’ve put on some weight, yes, you’re just as plump as a **little partridge!*** (ASND; 21)
*O tu, tu kiek papilnėjai, tokia apskritutė pasidarei – tikra **putpelytė.***
(GT; p. 489)
- (8) *Stella is my precious **little sister.*** (ASND; p. 55)
*Taip, Stela mano žavi, mažą **sesutė.*** (GT; p. 511)
- (9) *Dear, dear **little sister,** don’t be afraid!* (ASND; p. 513)
***Sesute,** brangioji, nebijok.* (GT; p. 513)
- (10) *Where is my **little sister?*** (ASND; p. 60)
*Kur mano **sesutė?*** (GT; p. 514)
- (11) *I’m compiling a notebook of quaint **little words** and phrases I’ve picked up here.* (ASND; p. 76)
*Aš įsitaisiau užrašų knygelę patiems įdomiausiems **žodeliams** ir posakiams, kuriuos čia išgirsiu.* (GT; p. 524)

(12) *Oh, those pretty **little candles**.* (ASND; p. 109)
*Ak, šitos mielos, mielos **žvakutės**...* (GT; p. 547)

(13) *Sleeping like a **little angel**.* (ASND; p. 132)
*Miega lyg **angelėlis**.* (GT; p. 564)

As it could be seen in the examples, the attribute *little* plus noun in English makes the diminutive (a word or suffix that indicates that something is small (see *MWOD*) that is expressed in one Lithuanian word. The plenty of Lithuanian diminutives enables to translate English nouns with the attributes *little* or *small* as diminutives (see Pažūsis 2014:497). Therefore, thanks to many diminutives in Lithuanian, it is easier to translate and convey English semantic components into Lithuanian using only one word or term. In Lithuanian, there is no reason to repeat the word *mažas(-a)* before a noun, because the diminutive itself gives the sense of littleness. Under the examples above, it could be seen that the root of the noun in English and the diminutive in Lithuanian is the same, it indicates that the translator compressed the semantic components correctly. According to „Dabartinės lietuvių kalbos gramatika” the most popular Lithuanian diminutive suffixes are such as *-el*, *-ėl*, *-ut*, *-uk*, *-iuk*, *-yt*. As it could be seen in the examples, the translator uses the same suffixes to make the diminutives in Lithuanian, for instance *putpelytė*, *sesutė*, *žodeliai*, *žvakutės*, *angelėlis*. The semantic meaning retains the same, only the quantity of semantic components changes.

The second group includes different adjectives/nouns defining age. There are 4 cases of this group that are presented below:

(14) *I'm an **old maid** schoolteacher!* (ASND; p. 55)
*Aš **senmergė** – mokytoja.* (GT; p. 511)

(15) *This beautiful and talented **young man** was a degenerate.* (ASND; p.102)
*Kad tas gražus, telentingas **jaunuolis** – iškrypėlis.* (GT; p. 543)

(16) *Well, this one's about the **old maid** and the parrot.* (ASND; p. 106)
*Na gerai, apie **senmergę** ir papūgą.* (GT; p. 546)

(17) *The deaf **old lady** remaining suspected nothing.* (ASND; p. 120)

Senutė buvo kurčia ir nieko neįtardavo. (GT; p. 556)

According to the age adjectives *young* and *old*, this group of examples indicates the age of a person. The resources of Lithuanian vocabulary, Lithuanian word-formation and morphology are convenient to change two English words into one Lithuanian word having both semantic components of the ST (see Pažūsis 2014:494). In that case the word combination *old maid* is translated as *senmergė*. However, it could also be translated as *sena panelė* but it would be more literally translation, therefore, in this case *senmergė* suits better. The examples with the same root in the age adjectives of SL and TL are those where *young man* is translated as *jaunuolis* and *old lady* is translated as *senutė*. The translator has an opportunity to choose whether to translate those semantic components as a single word or to translate them word-by-word. Nevertheless sometimes it is better to translate those semantic components as *jaunas vaikinas* or *sena ponija*, but in most cases the equivalent as a single word sound more naturally in Lithuanian.

The following examples do not fall into any group mentioned before and can be referred to as “other”.

(18) *But couldn't we get a **colored girl** to do it?* (ASND; p. 120)

*Bet ar negalėtume pasisamdyti **negrę**?* (GT; p. 556)

(19) *Some **canary-bird**, huh!* (ASND; p. 98)

*Pamanykit, atsirado **kanarėlė**!* (GT; p. 540)

(20) *This **supply-man** stops at a hotel called the **Flamingo**.* (ASND; p. 99)

*Šitas **tiekėjas** apsistojo „**Flamingo** viešbutyje”.* (GT; p. 540)

(21) *Yes, did you know there was an **army camp** near Loureal and your sister's was one of the places called “**Out-of-Bounds**”?* (ASND; p. 100)

*Tiesa, ar žinai, prie Lorealio yra **kareivinės**... ir tavo sesutės buveinė buvo įtraukta į kareiviams draudžiamą vietų sąrašą?* (GT; p. 541)

(22) *My loving **brother-in-law**?* (ASND; p. 117)

*Mano mylimasis **svainis**?* (GT; p. 554)

(23) *Seen a **bottle-opener**?* (ASND; p. 124)

*Nematėt **atkimštuvo**?* (GT; p. 559)

(24) *And then one time, at a **wedding party**, he broke his front teeth off!*

(ASND; p. 125)

*Ir kartą per kažkieno **vestuves** išsilaužė visus priekinius dantis.* (GT; p. 559)

There are examples where two or more SL words are translated as a single word in the TL, there is no need to translate them word-by-word. They all have single word equivalents in Lithuanian. Moreover, such translation as a single word makes the drama text easy to read and easy to speak, because, drama play is intended not only for the reader but also for the stage. Therefore, the translator should maintain the meaning of the ST as much as possible as well as make the TT easy to speak and understand. As a result, the translator translates *colored girl* as *negrė*, *canary-bird* as *kanarėlė*, *supply-man* as *tiekėjas*, *army camp* as *kareivinės*, *brother-in-law* as *svainis*, *bottle-opener* as *atkimštuvas*, and *wedding party* as *vestuvės*. The translated words retain the same meaning, and diminish the quantity of the text without making any differences on the meaning of sentence.

5.2 Generalisation

Generalization is the change when the wider meaning of the word is used for a word that has a narrow or concrete meaning. Generalization is less frequent in the translation from English to Lithuanian than concretization. 56 examples of generalization have been found in the play *A Streetcar Named Desire* and its Lithuanian translation „*Geismų tramvajus*”. The chosen examples can also be divided into smaller groups such as noun+noun, body parts and the generalization of time.

The first instances present the group of noun+noun. The selected examples illustrate this group of generalization:

(25) *Give me another **bath-towel** to dry my hair with.* (ASND; p. 101)

*Duok dar vieną **rankšluostį** – išsidžiovinti plaukams.* (GT; p. 542)

- (26) *And other things such as blood stained **pillow-slips**. (ASND; p. 119)*
*Ir dar visokie daiktai – kruvini **užvalkalai**... (GT; p. 556)*
- (27) *I wonder if Stella's come back with my **lemon-coke**... (ASND; p. 43)*
*Įdomu, grįš kada nors Stela su **kokakola**... (GT; p. 503)*

In Examples 25-27, generalization can be seen in those cases where English construction noun+noun is expressed only by its underlying noun or by the noun that has a broader meaning. The examples above illustrate this type of generalization. Example 25 demonstrates the case when the combination of noun+noun is replaced by a single word which has a general meaning. The same construction could be translated as *vonios rankšluostis*, but in this case the translator avoids translating *bath-towel* word-by-word and instead of *vonios rankšluostis* a single word *rankšluostis* is used. The generalization could be avoided in Examples 26 and 27, because *lemon-coke* is not exactly the same as just *coke* and *pillow-slips* also has more concrete meaning than just *užvalkalai*. Moreover, in drama play every detail is important, so in that case the generalization could be avoided. However, these details do not change the whole meaning.

Other group of examples illustrates the generalization of the body parts.

- (28) *Honey – that's how it slipped through my **fingers**! (ASND; p. 27)*
*Štai taip namai ir išskydo man iš **rankų**. (GT; p. 493)*
- (29) *I wasn't so good the last two years or so, after Belle Reve had started to slip through my **fingers**. (ASND; p. 79)*
*Paskutiniaais metais aš gyvenau ne taip dorybingai... nuo to laiko, kai „Svajonė“ ėmė slysti man iš **rankų**. (GT; p. 526)*
- (30) *This is after the home-place had slipped through her lily white **fingers**! (ASND; p. 99)*
*Tai buvo po to, kai tėviškės namas išslydo jai iš nekaltų **rankelių**. (GT; p. 540)*
- (31) *Your face and your **fingers** are disgustingly greasy. (ASND; p. 107)*

Ir veidas, ir rankos riebaluoti. (GT; p. 546)

(32) *I stayed at a hotel called the Tarantula Arms!* (ASND; p. 118)

Aš gyvenau viešbutyje, kuris vadinosi “Tarantulo gniaužtuose”. (GT; p. 554)

Present examples illustrate generalization of body parts, when instead of concrete meaning the wider meaning is used. It is important to stress, that the generalization in Examples 28-30 is made, because of the equivalence of two languages. The Lithuanian language has the saying *slysti iš rankų* and another translation of that expression would not be common in Lithuanian. However, it is possible to translate the same phrase as *slysti iš pirštų*, but it would be literally translation. What concerns Example 32, generalization is necessary. Drama play is intended to be performed; as a result, the wording is very important. In that case *Tarantulo gniaužtai* sounds better than *Tarantulo rankos*. Moreover, Tarantula is a spider and it does not have arms, therefore, *gniaužtai* is a good alternative and sounds naturally.

The following group is the generalization of time. The chosen instances that are presented below illustrate this group of generalization:

(33) *Set down here a **minute**.* (ASND; p. 97)

*Prisėsk **valandėlę**.* (GT; p. 539)

(34) *Wait a **minute**.* (ASND; p. 115)

*Luktelkit **valandėlę**.* (GT; p. 552)

(35) *I'm sorry, I must have lost my head for a **moment**.* (ASND; p. 42)

*Dovanokit. **Valandėlę** netekau galvos.* (GT; p. 503)

(36) *No, wait!... One **moment**!* (AND; p. 128)

*Ne, palaukit!.. **Valandėlę**!* (GT; p. 561)

All the cases of the examples above are related with the word *valandėlė*. Despite the fact that all those SL words defining time have the equivalents in Lithuanian the translator translates them differently, in a more general way. It could be possible to avoid

generalization in these cases because *minute* has the equivalent *minutė* and *moment* has the equivalent *akimirka*. Still the translated words have no negative effect on style and do not change the meaning. The generalization of time is also used in some other cases of examples:

- (37) *Stanley doesn't give me a regular allowance, he likes to pay bills himself, but **this morning** he gave me ten dollars to smooth things over.* (ASND; p. 68)
*Stenlis neduoda man pinigų šeimininkavimui, mėgsta pats apmokėti sąskaitas, bet **šiandien** prisigerindamas paliko dešimt dolerių.* (GT; p. 519)
- (38) ***Tonight** I had three.* (ASND; p. 54)
***Šiandien** išgėriau tris.* (GT; p. 510)
- (39) *No, not **tonight**.* (ASND; p. 16)
*Ne. Tai yra **šiandien** nelaukė.* (GT; p. 486)
- (40) *You saw how she was **last night**.* (ASND; p. 34)
*Tu juk matei, kaip ji **vakar** atvažiavus atrodė.* (ASND; p. 497)

What concerns Examples 37- 40, the shorter periods of time in SL are changed into the longer ones in the TL. There is an option for the translator to avoid this type of transformation, because all those words that are related to time have the equivalents in Lithuanian. Therefore, in this case it is not necessary to replace SL words by the words that have are generic ones in TL. As a result, instead of *šiandien* the phrase *this morning* could be translated as *ši rytą* or *šįryt*, as well as *tonight* could be translated as *šįvakar* and *last night* could be translated as *vakar vakare*.

There are also some other cases of generalization that did not fall into any group mentioned earlier. Some of them are presented below:

- (41) *Present them to him with a box of **aspirin tablets**.* (ASND; p. 43)
*Įteikit juos jam kartu su **tablete nuo galvos skausmo**.* (GT; p. 503)

- (42) *You are as fresh as a **daisy**.* (ASND; p. 47)
*Tu gaivi kaip **gėlė**.* (GT; p. 506)
- (43) *A **cruise** of the Caribbean on a yacht!* (ASND; p. 123)
***Kelionė** jachta po Karibų jūrą.* (GT; p. 558)
- (44) *No, I don't want a **bowl** at Riley's.* (ASND; p. 110)
*Ne, pas Railį aš nenoriu **žaisti**.* (GT; p. 548)
- (45) *The **lord and lady** of the house have not yet returned, so come in.*
 (ASND; p. 87)
***Šeimininkai** dar neparėjo namo, užėikim.* (GT; p. 532)
- (46) *They have gone out. With **Mr. and Mrs.** Hubbell upstairs.* (ASND; p. 91)
*Išėjo su **ponais** Habelais.* (GT; p. 535)
- (47) *I don't want Stan's **liquor**.* (ASND; p. 114)
*Nereikia man Stenlio **gėrimų**.* (GT; p. 551)
- (48) *They're Stanley's **friends**.* (ASND; p. 23)
*Stenlio **kompanija**.* (GT; p. 491)
- (49) *Yes, Blanche is. She's going on a **vacation**.* (ASND; p. 135)
*Taip, Blanša važiuoja **pailsėti**.* (GT; p. 566)

As it could be seen in Examples 41-49, there are the cases where the concrete meaning of the word is changed into the more general one. All the words above have Lithuanian equivalents, for instance *aspirin tablets* in English have the equivalent *aspirino tabletės* in Lithuanian, and there is an opportunity not to generalize those tablets. Moreover, *daisy* has the Lithuanian equivalent *saulutė*, and *cruise* has the equivalent *kruizas*. As a result, those words could also be translated the same as in SL. Looking at Example 44, the translator uses the verb *žaisti* instead of *žaisti kėgliais*. Both translations are possible, but *žaisti kėgliais* is more concrete. The Example 45 demonstrates the case where two SL words

are replaced by a single word in TL. *The lord and lady* also could be translated as *ponas ir ponia* instead of *šeimininkai* and then the generalization would be avoided, because both words have Lithuanian equivalents. But the translator translates those words simply as *šeimininkai*. To conclude this group of examples, it is evident that there are cases where the generalization is not necessary, because of the equivalents in Lithuanian, as well as there are cases where the generalization is necessary, because of the natural wording in Lithuanian.

5.3 Antonymic Translation

The antonymic translation is the lexical transformation where the positive meaning of a word or phrase is changed by a negative one and vice versa. The meaning of the ST and TT remain the same, only changes the structure of the sentence. This type of transformation is generally used to make the TT more natural. 41 example of antonymic translation have been found in the play *A Streetcar Named Desire* and its Lithuanian translation „Geismų tramvajus”. The following examples also can be divided into smaller groups such as antonymic translation of negative meaning into positive and the antonymic translation of the positive meaning into negative one.

The first group of examples includes the antonymic translation of negative meaning into positive. 7 examples have been chosen to illustrate this type:

(50) *Well, why **don't you just go in** and make yourself at home till they get back.*

(ASND; p. 16)

*Ką gi, **eime į vidų**, ir jauskitės kaip namie, kol pareis šeimininkai.*

(GT; p. 486)

(51) ***There's nothing to be scared of.** (ASND; p. 61)*

***Būta ko bijoti!** (GT; p. 515)*

(52) ***Why don't you take off your coat** and loosen your collar? (ASND; p. 88)*

***Nusivilkit švarką, atsisekit apykaklę.** (GT; p. 533)*

(53) *Now, Mitch. **Just because Stanley and Stella aren't at home** is no reason why you shouldn't behave like a gentleman. (ASND; p. 91)*

Kaip tik todėl, kad mes vieni, jūs turite būti džentelmenas. (GT; p. 534)

(54) *Why don't you bathe, too, soon as I get out?* (ASND; p. 102)

Tau reikia išsimaudyti, kai tik aš baigsiu. (GT; p. 542)

(55) *She's not stayin' here after Tuesday.* (ASND; p. 104)

Jinai pas mus išbus iki antradienio. (GT; p. 544)

(56) *And that isn't right, you're not old!* (ASND; p. 65)

Ir nieko iš to gero. Tu dar jauna. (GT; p. 517)

According to these examples it could be seen that in those cases where SL negative words or phrases were translated in the TL as positive ones the sentences sound natural in Lithuanian. What is more, in some cases the antonymic translation could be avoided. In Examples 50-51 the phrase *why don't you just go in* could also be translated as *kodėl jums neužėjus į vidų* and *There's nothing to be scared of* could also be translated as *Nėra ko bijoti*. It is possible to translate those phrases the way it is written in the SL. Example 56 presents the utterance *you're not old* which is translated as *Tu dar jauna*. The translator uses antonymic translation instead of word-by-word translation. As a result, the negative SL sentence becomes positive in TL. The same phrase could also be translated as *Tu nesi sena*, because in Lithuanian both expressions are used.

The second group of examples demonstrates the antonymic translation of positive meaning into negative one. 5 instances have been selected to demonstrate this group of transformations:

(57) *I guess you're hoping I'll say I'll put up at a hotel, but I'm not going to put up at a hotel.* (ASND; p. 23)

Man rodos, tu vis lauki, ar nepasakysiu, jog ketinu apsistoti viešbutyje. Bet į viešbutį aš neisiu, nelauk. (GT; p. 491)

(58) *You come out here and let Blanche finish dressing!* (ASND; p. 40)

Išeik ir netrukdyk Blanšai rengtis. (GT; p. 501)

- (59) *Wait till I powder **before you open the door.*** (ASND; p. 47)
*Palauk, **nedaryk durų, pirma pasipudruosiu.*** (GT; p. 506)
- (60) ***Have you got any cigs?*** (ASND; p. 53)
Neturi cigaretės? (GT; p. 509)
- (61) ***Why, everybody knows somebody named Shaw!*** (ASND; p. 77)
*Na... **kas gi nepažįsta ko nors pavarde Šo!*** (GT; p. 525)

As it could be seen in the examples, all those sentences of the SL are translated into the TL as the words or phrases containing a negation. This negation is important in order to convey the meaning of the ST to the TT. The drama play is intended not only to read, but also to act. Therefore, the meaning of the original as well as every detail of the play is very important. Antonymic translation changes the structure of a sentence or the word order, but the meaning is still the same. Examples 57-58 demonstrate the sentences that are translated by the opposite. Those sentences might be translated literally as *I'll say – pasakysiu, let – leisk*, but can also be translated as *nepasakysiu ir netrukdyk*. In Examples 59-60 the negation makes the SL sentences more natural in the TL, accordingly, the phrase *before you open the door* is translated as *nedaryk durų* and *Have you got any cigs?* is translated as *Neturi cigaretės?* Example 61 contains the utterance *everybody knows* which is translated as *kas gi nepažįsta*. In this case the antonymic translation substitutes the words transforming them into their opposite. In the examples above, lexical transformations help to retain the Lithuanian sentence structure and natural wording.

5.4 Concretization

Concretization is a lexical transformation when a word that has a wide denotative meaning is changed by a word that has more concrete meaning. Concretization is one of the most frequent phenomena while translating from English to Lithuanian. This frequency can be clearly seen because 139 examples of concretization have been found in the play *A Streetcar Named Desire* and its Lithuanian translation „Geismų tramvajus”. The instances

could also be divided into smaller groups such as concretization of the general noun *thing*, the concretization of the noun *place*, the concretization of the verb *say*.

The first group is the concretization of the general noun *thing*. 8 examples have been chosen to present this type of concretization:

- (62) *But there are **things** that happen between a man and a woman in the dark – that sort of make everything else seem – unimportant.* (ASND; p. 70)
*Bet tarp vyro ir moters atsitinka **kažkas paslaptinga**... tamsoje... ir po to... visa kita jau nebe taip svarbu.* (GT; p. 520)
- (63) *Such **things** as art – as poetry and music – such kinds of new light have come into the world since then!* (ASND; p. 72)
*Tokie **stebuklai** kaip menas... poezija ir muzika... nušvietė pasaulį nauja šviesa.* (GT; p. 521)
- (64) *Washing out **some things**?* (ASND; p. 97)
*Prausiam **nuodėmingą kūną**?* (GT; p. 539)
- (65) *I found out **some things**!* (ASND; p. 98)
*Sužinojau nemaža **gražių dalykėlių**.* (GT; p. 539)
- (66) *What **things**?* (ASND; p. 98)
*Kokių... **dalykėlių**?* (GT; p. 539)
- (67) *You know you can catch cold sitting around in damp **things**, especially when you been exercinig hard like bowling is.* (ASND; p. 30)
*Žinot, jei pasėdėsi šlapiais **drabužiais**, ypač gerokai padaužęs kėgliaus, kaip, pavyzdžiui, aš, tuojau peršalsi.* (GT; p. 495)
- (68) *This one with the paper **thing** on it.* (ASND; p. 117)
*Na kad ir šitą, su popieriniu **gaubtu**.* (GT; p. 553)

- (69) *It is the one unforgivable thing in my opinion and it is the one **thing** of which I have never, never been guilty.* (ASND; p. 126)
Tai vienintelis dalykas, kurio, mano nuomone negalima atleisti, ir vienintelė nuodėmė, kurios aš niekad niekad nepadariau. (GT; p. 560)

The noun *thing* is frequently used in the source text. *Merriam Webster Online Dictionary* describes the word *thing* as “an object, animal, quality, etc., of any kind”, the same dictionary also provides the definition for the plural form of the word *thing*, and it is the “state of affairs in general or within a specified or implied sphere” (*MWOD*). In Lithuanian the word *thing* means *daiktas/dalykas*, but the usage of this word is not as frequent as in English. As a result, in translation from English to Lithuanian, the noun *thing* is replaced by other nouns having more concrete meaning. Nevertheless, there are some cases where English noun *thing* is translated as *daiktas/dalykas*, as in Examples 65-66 where instead of *things* the translator uses *gražūs dalykėliai* and *dalykėliai*. The other example demonstrates the case where concretization of the word *thing* is necessary. In Examples 67-68 instead of *šlapi daiktai*, the expression *šlapi drabužiai* is used and instead of *popierinis daiktas* the translator uses *popierinis gaubtas*. It is because of the language specificity to resort more specific word instead of the word *thing*.

The second group includes the concretization of the noun *place*. 7 examples have been chosen to illustrate this group:

- (70) *A **place** like that must be awful hard to keep.* (ASND; p. 17)
*Tokį **namą** prižiūrėti turbūt daug vargo?* (GT; p. 487)
- (71) *Sit there and stare at me, thinking I let the **place** go!* (ASND; p. 27)
*Sėdėk štai taip, nenuleisdama nuo manęs akių, ir galvok – neišsaugojau **tėviškės**.* (GT; p. 493)
- (72) *So, we'll go to one of the **little places** in the Quarter afterwards and you'd better give me some money.* (ASND; p. 32)
*Užsuksim į **koki reviu** čia pat, mūsų kvartale, taigi pakratyk piniginę.* (GT; p. 496)

- (73) *The **place** in the country?* (ASND; p. 33)
Plantacijos sodyba? (GT; p. 497)
- (74) *A firm that made loans on the **place**.* (ASND; p. 42)
*Firma, teikianti paskolas už **nekilnojamąjį turtą**.* (GT; p. 503)
- (75) *I've done so much with this **place** since I've been there.* (ASND; p. 115)
*Kiek aš privargau, kol šiek tiek aptvarkiau šitą **butą**.* (GT; p. 522)
- (76) *You never want to go out till after six and then it's always some **place** that's not lighted much.* (ASND; p. 116)
*Iki šeštos jūsų neištempsi, o paskui visada pasitaikydavo kokia tamsi **kertelė**.*
 (GT; p. 553)

Similarly like the word *thing*, the noun *place* is also often used in the ST. However, in Examples 70-76 this word is translated into Lithuanian by more specific words, such as *namas, tėviškė, reviu, sodyba, nekilnojamasis turtas, butas, kertelė*. It could be seen that the translator uses more concrete words rather than a generic ones. Lithuanians tend to avoid the repetition of words in the same text. Moreover, it is a drama play which requires concretization of every detail noted in the SL. For that reason, the translator renders the word *place* from the English into the Lithuanian as more concrete as possible. Furthermore, it could be noted that ST is more abstract than the TT. In the TT there is a variety of more specific words.

The third group of examples is the concretization of the verb *say*. Some examples of the concretization of the verb *say* are presented below:

- (77) *What I am **saying**?* (ASND; p. 19)
*Ką čia aš **paistau**!* (GT; p. 487)
- (78) *She **says** to go out, so I go, but I don't enjoy it.* (ASND; p. 46)
*Jinai pati **liepia** kur nors eiti. Už tai ir išeinu. O džiaugsmo jokio.*
 (GT; p. 506)

- (79) *The one that **says** the lady must entertain the gentleman-or no dice!*
 (ASND; p. 86)
*Tas, kuris **skelbia**, kad dama turi linksminti džentelmeną arba... pasitraukti iš žaidimo.* (GT; p. 531)
- (80) *He **says** you been lapping it up all summer like a wild-cat!* (ASND; p. 115)
*Jau ir taip jis **skundžiasi**, kad visą vasarą lakat pas juos kaip pasiutus katė.*
 (GT; p. 553)
- (81) *Now **don't say** it was one of those mysterious electric things between people!*
 (ASND; p.70)
*Tik **nepradėk pasakot** man, kaip paslaptingos magnetinės srovės ima pulsuoti tarp vyro ir moters.* (GT; p. 520)

It is influenced by the specificity of the Lithuanian language not to repeat the same word many times in the same text. As it could be seen in the examples, the verb *say*, which means to express something in words, is frequently used in the ST. This verb can be repeated so many times in the same English text and does not have any negative effect on the style. In the Lithuanian, the verb *say* which means *sakyti, pasakyti*, it is not used very often, because in many cases it is concretized according to the context. Instead of *sakyti* the Lithuanian has many other verbs such as *kalbėti, sušukti, prabilti, šnekėti, pralemti*, etc. As a result, in Examples 77-81 instead of *sakyti* the translator uses such verbs as *paistyti, pratarti, liepti, skelbti, skūstis, pasakoti*. Moreover, the translated words express not only the act of saying but also the character's expression to the situation. Therefore, the translator does not repeat the word *sakyti/pasakyti* in the TT and conveys the character's approach to the situation and also his or her manner of saying.

The other group of concretization is the change of the nouns into diminutives. There are quite many examples for this group of concretization, some of them are presented below:

- (82) *Open your pretty **mouth** and talk while I look around for some liquor!*
 (ASND; p. 19)
*Praverk savo žavią **burnytę** ir šnekėk, o aš tuo metu paieškosiu, ar nėra čia ko išgerti.* (GT; p. 488)

- (83) *I keep my papers mostly in this tin **box**.* (ASND; p. 41)
*Beveik visi mano dokumentai šioje alavinėje **dėželėje**.* (GT; p. 502)
- (84) *Set down on the **steps** and have a cigarette with me.* (ASND; p. 61)
*Prisėsk ant **laiptelių** ir surūkykim po cigaretę.* (GT; p. 515)
- (85) *Right on my pretty white **skirt!*** (ASND; p. 80)
*Tiesiai and mano gražiojo balto **sijonėlio!*** (GT; p. 527)

The diminutive is the word which notices that something is small. In this case of examples the noun is changed into diminutive. As a result, the underlying word in SL and TL is the same, but its form changes. In Example 82, the word *mouth* is translated as *burnytė*, the meaning of the sentence remains the same, but the form of the word changes. This makes the TL sentence more subtle and sweet, because the speaker uses lovely words. Example 83 presents the case where the word *box* is translated as *dėželė*. The word *dėželė* shows that this *box* is quite small and it is intended for papers. In this case there is an option to avoid the concretization, because the word *dėžė* also sounds natural in the TL. The diminutive only intensifies the sense that the *box* is small. In Example 84 instead of *laiptai*, the translator translates *steps* as *laipeliai*. Through the diminutive *laipeliai* the translator expresses lovely feelings of the speaker.

The last group of examples does not fall into any group mentioned before. Some cases of the examples are presented below:

- (86) *You want it in the **papers?*** (ASND; p. 24)
*Tu ko nori, kad **laikrašty** paskelbčiau?* (GT; p. 494)
- (87) *Come here. I want to kiss you, just once, softly and sweetly on your **mouth!***
 (ASND; 84)
*Aš noriu jus pabučiuoti... tik vieną kartelį... švelniai, švelniai ir tiesiai į **lūpas**.* (GT; p. 530)

- (88) *I am spending the summer on the **wing**, making flying visits here and there.*
 (ASND; p.74)
*Visą vasarą neišlipu iš **lėktuvo**, skraidau čia pas vienus, čia pas kitus.*
 (GT; p. 522)
- (89) *It's a French **name**.* (ASND; p. 54)
*Tai prancūziška **pavardė**.* (GT; p. 510)
- (90) *Ask him to wait **outside**.* (ASND; p. 137)
*Paprašykit jį palaukti **priebutyje**.* (GT; p. 567)

This group of examples shows that there are many cases where concretization is used. In Example 86 the word *paper* is translated as *laikraštis*. In this case the concretization is necessary because the translator clarifies the reader what that *paper* means. Example 87 points out one more type of concretization where SL word means the whole and the TL word means only a part of it. In this case, instead of the word *burna*, which means the whole, the word *lūpos*, which is a part of the mouth, is used. The concretization in this case where the expression *kiss you <...> on your mouth* is translated as *pabučiuoti į lūpas* could not be avoided. The lexical equivalent for the same utterance in Lithuanian would be *pabučiuoti į burną* and it would not sound naturally in the Lithuanian. Therefore, instead of *burna* the translator uses the word *lūpos*, which sounds naturally and has the same meaning as in the SL. The opposite situation is with Example 88, where the word *wing* which is the part, is translated as *lėktuvas*, which means the whole.

What concerns Example 89, the concretization is necessary, because the English word *name* has several meanings in Lithuanian such as *vardas* and *pavardė* or both. In this case, according to the context the translator specifies the SL word and concretizes it in the TL. As a result, the word *name* is translated as *pavardė*, but not *vardas*. Example 90 illustrates the concretization of the adverb *outside*. In this case the abstract adverb *outside* is translated by the very specific word *priebutis*, based on the setting of the play.

To conclude the lexical transformation of concretization it can be stated that it is the most numerous translation transformation. Many cases of concretization have been found by analyzing the translation of a particular play. One of the most frequently used groups of

concretization is the change of the nouns of SL into the diminutives in the TL. There are also quite many instances of concretization of the words *thing*, *place* and the *verb* say.

5.5 Statistical Analysis

This chapter presents the statistical information based on the empirical part of the work.

271 examples have been found in the Tennessee Williams's play *A Streetcar Named Desire* and its Lithuanian version. The biggest group of examples of lexical translation transformations is concretization (139 examples). It is followed by generalization (56 examples), antonymic translation (41 examples) and redistribution of the semantic components which is also divided into two types: analytical (9 examples) and synthetic (26 examples). The results are presented in Figure 3.

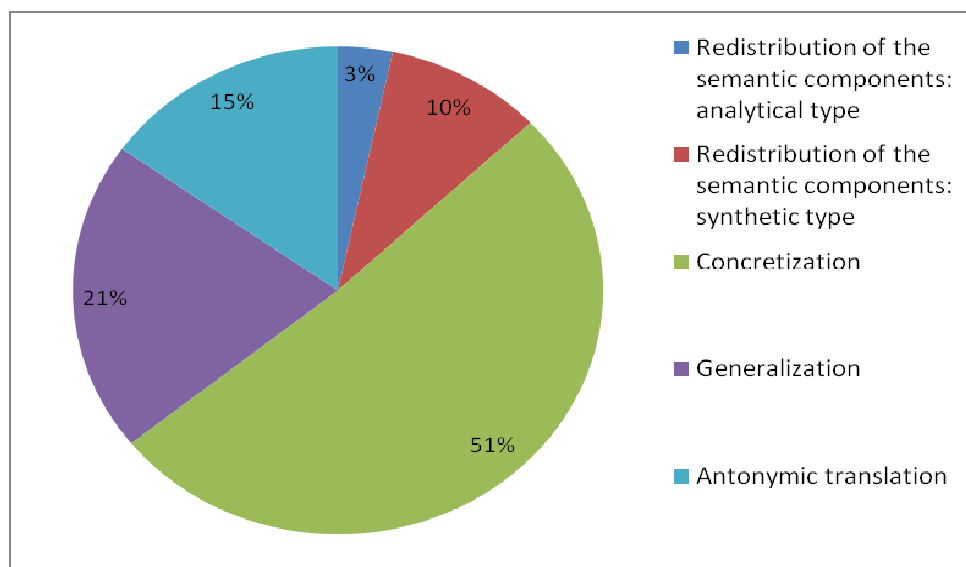


Fig. 3. The distribution of lexical translation transformations in the Lithuanian translation of Tennessee Williams's play.

Figure 3 demonstrates that concretization amounts to the biggest number of examples. The lexical translation transformation is used in 51 percent of instances. The second is generalization which amounts to 21 percent, then goes antonymic translation with 15 percent. The percentage of redistribution of the semantic components is the lowest, synthetic type amounts to 10 percent, and analytical type only amounts to 3 percent. Having the results, it could be stated that concretization is the most frequent lexical translation transformation in the particular drama play, while redistribution of the semantic components has the lowest frequency.

Each lexical translation transformation is divided into smaller groups. The

redistribution of the semantic components is also divided into two types: analytical and synthetic. Each type has its groups. The groups of analytical type are the following: a) one SL word is translated by two Lithuanian words; b) one SL word is translated by more than two words. Having the results it can be said that sentences where one SL word is translated by more than two words in the TL amounts to 67 percent (6 examples), while sentences where one SL word is translated by two Lithuanian words only amounts to 33 percent (3 examples). It could be stated that comparing to other lexical translation transformations, the frequency of this type of examples is quite low in the particular play.

The other type of redistribution of the semantic components is called synthetic. The number of examples is slightly bigger than those in analytical type, but still this lexical transformation cannot be frequently seen in the particular drama play. As well as the analytical type, the synthetic type is also divided into smaller groups such as: a) attribute *little*+noun; b) different adjectives/nouns defining age; c) other. The biggest group of examples is those cases which can be referred to as “other” and it amounts to 58 percent (15 examples). The following group is attribute *little*+noun which amounts to 27 percent (7 examples) and the lowest group is different adjectives/nouns defining age which only amounts to 15 percent (4 examples).

To sum up the results, it could be seen that the frequency of occurrence of redistribution of the semantic components is quite low in the drama play. Nevertheless, the synthetic type is more common than analytical in the play and the number of collected examples of this type is almost three times bigger than those of analytical type. Moreover, according to given results, it could be stated that the number of words in those TL sentences where synthetic type was used is lower, because the synthetic type groups and compresses the information into one term or word.

The second lexical translation transformation is concretization. It is the most frequent transformation found in this drama play. The concretization is also divided into smaller groups such as: a) concretization of the noun *thing*; b) concretization of the noun *place*; c) concretization of the verb *say*; d) the change of nouns into diminutives; e) other. Figure 4 shows the given results graphically:

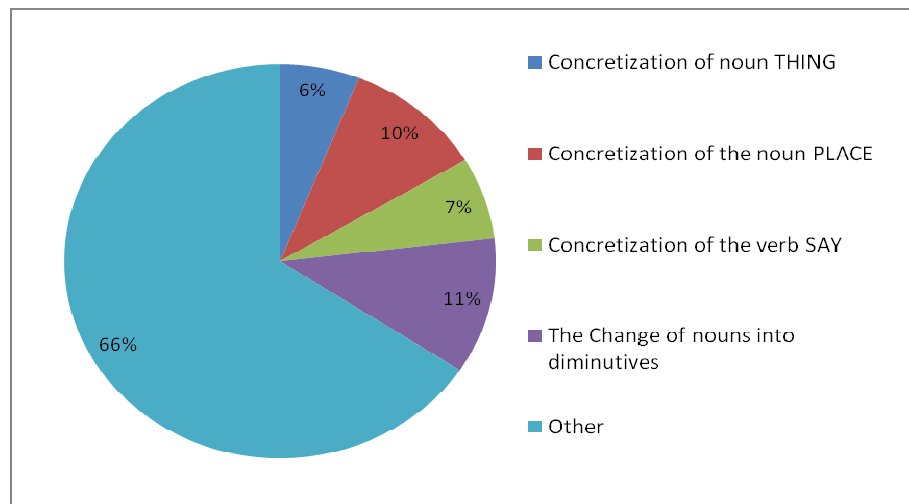


Fig. 4. The distribution of the concretization in the Lithuanian translation of Tennessee William's play.

The figure given above shows that the most common group of concretization found in the particular drama play is the change of nouns into diminutives, which amounts to 11 percent (15 examples). Less often group is concretization of the noun *place* which amounts to 10 percent (14 examples). Concretization of the noun *thing* amounts to 6 percent (8 examples) and concretization of the verb *say* amounts to 7 percent (9 examples). The percentage of the cases referred to as other amounts to 68 percent (88 examples).

To sum up the results of the concretization it could be said that concretization is the most frequent transformation in a particular drama play, because it amounts to 139 examples. The most common case of examples in a particular drama play is the change of nouns into diminutives. Moreover there are also many other cases which do not fall into any group mentioned before, but are referred to concretization. As a result, those cases take the biggest part of examples of concretization.

The third group of lexical transformations is generalization. This lexical transformation is also frequently used in the particular play. 56 cases of generalization have been found in a play *A Streetcar Named Desire*. The selected examples fall into smaller groups such as: a) generalization of noun+noun; b) generalization of body parts; c) generalization of time; d) other. Figure 5 shows the given results graphically.

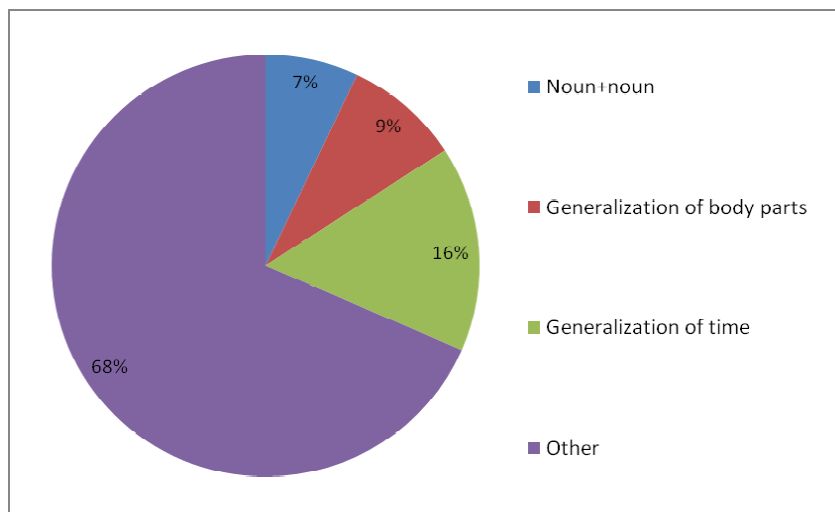


Fig. 5. The distribution of the generalization in the Lithuanian translation of Tennessee William's play.

As Figure 7 demonstrates, the highest frequency has generalization of time which amounts to 16 percent (9 examples). Less frequent is generalization of body parts this group amounts to 9 percent (5 examples). It is followed by generalization of noun+noun which amounts to 7 percent (4 examples). The cases which do not fall into any category mentioned above refer to the group called other, and it amounts to the highest frequency 68 percent (37 examples).

To conclude this group of lexical transformations it could be stated that the most frequent group is generalization of time. The rarest group is generalization of noun+noun. As well as in examples of concretization, the group called other is the biggest one. Consequently, it could be seen that there are many cases where generalization is used.

The last group of lexical translation transformations is antonymic translation. Antonymic translation is divided into two groups such as: a) translation of negative meaning into positive; b) translation of positive meaning into negative. In order to show the selected results graphically Figure 6 is prepared.

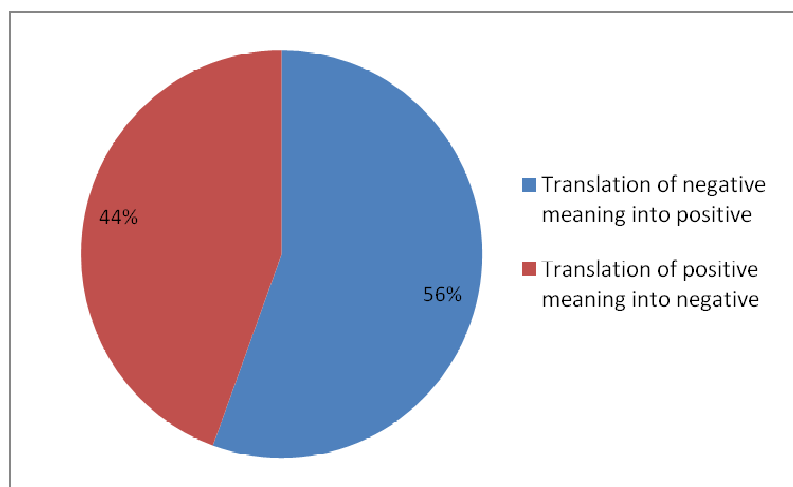


Fig. 6. The distribution of the antonymic translation in the Lithuanian translation of Tennessee Williams' play.

According to the percentage above, it could be seen that the frequency occurrence of both groups of antonymic translation is similar. The group of translation of negative meaning into positive amounts to 56 percent (15 examples). The translation of positive meaning into negative amounts to 44 percent (12 examples). As a result, it could be stated that both groups appear in the particular text similarly.

In a view of the statistical analysis it can be concluded that the most frequent lexical transformation appeared in a play *A Streetcar Named Desire* is the transformation of concretization with 139 instances. Consequently, it can be stated that in the Lithuanian translation in a particular drama play concretization dominates and can be seen very often.

CONCLUSIONS

The aim of the present research was to investigate particularities of drama translation with the particular focus on lexical translation transformations in Lithuanian version of Tennessee William's play *A Streetcar Named Desire*. Having achieved this aim the following conclusion can be drawn:

1. Drama play is intended not only to read, but also to speak. As a result, the translation should maintain the meaning of the original as much as possible. The translation of drama is a complicated process which requires not only perfect knowledge of the language, but also ability to retain drama-specific features in translation, such as acceptability, speakability, adaptability and others.
2. Lexical translation transformations fall into four types: redistribution of the semantic components, concretization, generalization and antonymic translation. These lexical translation transformations help to achieve equivalence, which is very important in translation of dramatic texts.
3. The analysis has showed that the most common lexical translation transformation in the Lithuanian version of the play *A Streetcar Named Desire* is concretization which amounts to 51 percent (139 examples out of 271). Based on the lexical units which have been replaced by more specific ones, concretization is divided into smaller groups: a) concretization of the noun *thing* (8 examples); concretization of the noun *place* (13 examples); c) concretization of the verb *say* (9 examples); d) other (88 examples).
4. The next translation transformation according to the frequency of its application is generalization, which amounts to 21 percent (56 examples). The examples of generalization are also divided into smaller groups: a) generalization of noun+noun (4 examples); b) generalization of body parts (5 examples); c) generalization of time (9 examples); d) other (39 examples).
5. Less frequent translation transformation is antonymic translation which equals to 15 percent (41 example). There are two groups of antonymic translation: translation of negative meaning into positive (15 examples) and translation of positive meaning into negative (12 examples).
6. The rarest lexical transformation found in a play is redistribution of the semantic

components. There are two types of this lexical transformation: analytical, which amounts to 3 percent (9 examples) and synthetic which amounts to 10 percent (26 examples). The frequency of redistribution of semantic components in the Lithuanian translation of Tennessee William's play *A Streetcar Named Desire* is almost four times lower if compared to concretization or the most common lexical translation transformation in the Lithuanian version of the play.

Finally, the wide field on particularities of drama translation from English into Lithuanian indicate the need for further investigations on drama in translation studies. Additionally, this bachelor thesis could be useful for further research on drama translation, as well as for lectures and students conducting their researches on the particularities of drama translation.

REFERENCES

1. Ambrazas V., 1996. *Dabartinės lietuvių kalbos gramatika*. Mokslo ir enciklopedijų leidykla.
2. Armalytė O., Pažūsis L., 1990. *Vertimo teorijos pradmenys*. Vilnius.
3. Barwik J., 1998. *Targeting Text*. Blake Education. Available from: <https://books.google.lt/books> [Accessed 20, May 2015]
4. Bassnett. S., 2002. *Translation Studies*. Routledge.
5. Fawcett P., 2014. *Translation and Language*. Routledge. Available from: <https://books.google.lt/books> [Accessed 10, January 2015].
6. Fink E.J., 2014. *Dramatic Story Structure. A Primer for Screenwriters*, London: Routledge. Available from: http://samples.sainsburysebooks.co.uk/9781135081225_sample_492732.pdf [Accessed 10, January 2015].
7. Frattini L., 2014. *Drama*. Available from: <http://www.liceonolfi.it/download/risorse/English/Drama.pdf> [Accessed 5, April 2015]
8. Kazakova T.A., 2004. *Imagery in Translation*.
9. Landers. C.E, 2001. *Literary translation: a practical guide*. New Jersey City University.
10. Levy. J., 2011. *The Art of Translation*. John Benjamins Publishing. Available from: <https://books.google.lt/books> [Accessed 5, April 2015]
11. *Lietuvių kalbotyros klausimai*. 1987. Valstybinė politinės ir mokslinės leidykla.
12. Nida E. A., Taber C. R., 2003. *The Theory and Practice of Translation*, BRILL.
13. Ortrun Zuber-Skerritt, 1988. *Towards a Typology of Literary Translation: Drama Translation Science*. Meta.
14. Pažūsis L., 2014. *Kalba ir vertimas*, Vilniaus universitetas.
15. *The Elements of Drama*, 2009. English Language Unit. Available from: http://www.eluprogram.com/Elements_of_Drama.pdf [Accessed 25, April 2015]
16. Thomas J., 2013. *Script Analysis for Actors, Directors and Designers*. Available from: <https://books.google.lt/books> [Accessed 10, January 2015]

17. Zatin P., 2005. *Theatrical Translations and Film Adaptation - A Practitioner's View*. Available from: <https://books.google.lt/books> [Accessed 10, January 2015]

DICTIONARIES

1. ABRAMS M.H , 1999. *A Glossary of Literary Terms*. The seventh edition. Available from: http://www.ohio.edu/people/hartleyg/ref./abrams_mh.pdf [Accessed 24, April 2015]
2. *Brooklyn College Dictionary of Literary Terms*, 2012. Available from: http://academic.brooklyn.cuny.edu/english/melani/lit_term.html [Accessed 24, April 2015]
3. *Collins Online Dictionary*, 2015. Available from: <http://www.collinsdictionary.com/dictionary/english/drama> [Accessed 8 January, 2015]
4. *Merriam Webster Online Dictionary*, 2015. Available from: <http://www.merriam-webster.com/dictionary/drama> [Accessed 8, January 2015]
5. Prince G., *A Dictionary of Narratology*, 2003. Available from: <https://books.google.lt/books> [Accessed 9, January 2015]
6. *The Concise Oxford Dictionary of Literary Terms*, Accessed on 8 January, 2015, available from: http://msdarlingsenglish.weebly.com/uploads/1/4/8/8/14880058/oxford_dictionary_of_literary_terms.pdf
7. *The Free Dictionary*, 2015. Available from: <http://www.thefreedictionary.com/> [Accessed 23, May 2015]

SOURCES

1. Williams T., 1959. *A Streetcar Named Desire*. Penguin Group.
2. Williams. T., 1986. *Geismų tramvajus*. Vilnius: Vaga.

APPENDIX

Analytical type

- (1) *The're crazy about each other.* (ASND; p. 61)
Jie iš galvos eina vienas dėl kito. (GT; p. 515)
- (2) *I took the trip as an investment, thinking I'd meet someone with a million dollars.* (ASND; p. 66)
Nutariau, jog kelionė bus tam tikros rūšies pinigų investavimas, jog ji kaip mat atsipirks, kadangi tikėjausi sutikti kokį nors milijonierių. (GT; p. 518)
- (3) *Oh, yes- I love parrot stories!* (ASND; p. 106)
O, taip – baisiai mėgstu pasakojimus apie papūgas. (GT; p. 546)

Synthetic type

- (4) *So you are in the teaching profession?* (ASND; p. 56)
Vadinasi, jūs mokytoja? (GT; p. 511)
- (5) *What can I do for you?* (ASND; p. 82)
Kuo galiu pasitarnauti? (GT; p. 528)
- (6) *Last Christmas I was given a membership to the New Orleans Athletic Club.* (ASND; p. 89)
Pernai per kalėdas mane priėmė į Niu Orleano sporto klubą. (GT; p. 533)
- (7) *Aw. I'll make myself scare, in that case.* (ASND; p. 18)
A! Tada išgaruoju. (GT; p. 487)
- (8) *Oh, keep your hands off me, Stella.* (ASND; p. 110)
Neliesk manęs, Stela. (GT; p. 548)

- (9) *He's so **well-known** he doesn't require any address.* (ASND; p. 128)
*Jis tokia **įžymybė**, kad adreso nė nereikia.* (GT; p. 561)
- (10) *I don't believe all of those stories and I think your **supply-man** was mean and rotten to tell them.* (ASND; p. 102)
*Aš netikiu tais prasimanymais, o jūsų **tiekėjas** yra pašlemėkas ir niekšas, jei pasakoja šitokius dalykus.* (GT; p. 542)
- (11) *Suddenly in the middle of the dance the **boy I had married** broke away from me and ran out of the casino.* (ASND; p. 96)
*Ir staiga, pačiame šokio įkarštyje, **mano vyras** palieka mane ir išbėga iš kazino.* (GT; p. 538)

Antonymic translation

- (12) *You **don't** have to look no further.* (ASND; p. 15)
Tiksliai pataikėt. (GT; p. 485)
- (13) *Why **don't** you tell me, why didn't you write me, honey, why didn't you let me know?* (ASND; p. 20)
*Kodėl **tylėjai**, nerašei, kodėl man nepranešei?* (GT; p. 488)
- (14) *You **can't** beat on a woman an' then call 'er back!* (ASND; p. 60)
***Sumuša** moteriškę, o paskui šaukia – ataik!* (GT; p. 514)
- (15) *Honey, would I be there if the man **weren't** married?* (ASND; p. 67)
*Viešpatie, negi aš būčiau atsidūrusi šičia, jeigu jis **būtų** viengungis?* (GT; p. 519)
- (16) *I **don't** listen to you when you are being morbid!* (ASND; p. 79)
***Kam klausytis** liguistų tavo nesąmonių?* (GT; p. 526)

- (17) *Isn't that lucky!* (ASND; p. 80)
Kokia laimė! (GT; p. 527)
- (18) *Of course he – he doesn't know – I mean I haven't informed him of my real age!* (ASND; p. 81)
Žinoma... jis nežino... negi imsiu ir pati pasisakysiu.. kiek man ištikruju metų. (GT; p. 527)
- (19) *Don't you just love these long rainy afternoons in New Orleans when an hour isn't just an hour-but a little piece of eternity dropped into your hands-and who knows what to do with it?* (ASND; p. 83)
Ar jums patinka tie ilgi lietingi vakarai Niu Orleane, kai valanda jau nebe valanda... o amžinybės skeveldra, nukritusi tau ant rankų... su kuria nežinai ką veikti? (GT; p. 529)
- (20) *You don't think I am?* (ASND; p. 89)
Jums atrodo, ne? (GT; p. 533)
- (21) *I don't think he understands you.* (ASND; p. 92)
Man rodos, jis jūsų tiesiog nesupranta. (GT; p. 535)
- (22) *Not so terribly long!* (ASND; p. 102)
Jau greitai! (GT; p. 542)
- (23) *There's lots of things could have happened.* (ASND; p. 109)
Maža kas galėjo atsitikti. (GT; p. 548)
- (24) *And wasn't we happy together, wasn't it all okay till she showed here?* (ASND; p. 112)
Gal nebuvom mes laimingi, gal buvo mums bloga, kol neatsidangino šita? (GT; p. 550)

- (25) *Only you've got to be careful to dive where the deep pool is- if you hit a rock you don't come up till tomorrow...* (ASND; p. 122)
Tik nerti reikia atsargiai, ten kur gilū... jei duosi galva į uolą, išnirsi tik kitą rytą... (GT; p. 557)
- (26) *Of course you remember Shep Huntleigh.* (ASND; p. 66)
Kaip tu neatsimeni Šepo Huntlio? (GT; p. 518)
- (27) *He could do it whith half what his wife throws away at the races.*
 (ASND; p. 67)
Jam neprireiktų nė pusės tų pinigų, kuriuos žmona iššvaisto per lenktynes.
 (GT; p. 518)
- (28) *Have you been listening to me?* (ASND; p. 79)
Tu nesiklausai? (GT; p. 526)
- (29) *Has anyone ever told you that you look like a young Prince out of the Arabian Nights?* (ASND; p. 84)
Ar jums niekas nesakė, kad jūs panašūs į princą iš „Tūkstančio ir vienos nakties“? (GT; p. 530)
- (30) *I like you to be exactly the way that you are, because in all my-experience-I have never known anyone like you.* (ASND; p. 87)
Aš visai nenoriu, kad jūs būtumėt kitokia, ne tokia, kokia esate... nes dar niekad nebuvo sutikęs tokios kaip jūs. (GT; p. 532)
- (31) *Let's leave the lights off. Shall we?* (ASND; p. 87)
Šviesos nedegsim, gerai? (GT; p. 532)
- (32) *I'm anxious to get out of here – this place is a trap!* (ASND; p. 135)
Man taip norisi greičiau iš čia ištrūkti – ne namai, o spąstai. (GT; p. 566)

- (33) *All we discussed was **recent history**.* (ASND; p. 102)
*Mes šnekėjome **ne apie tokius tolimus laikus**.* (GT; p. 543)
- (34) *I'd much rather **forget it** - when you- reach twenty-seven!* (ASND; p. 110)
*Aš su malonumu **nė neprisiminčiau**, kad man jau... dvidešimt septyneri!*
 (GT; p. 549)
- (35) ***Everything** here isn't Sten's.* (ASND; p. 114)
*Ne **viskas** šiuose namuose priklauso Stenliui.* (GT; p. 551)
- (36) *That was his only accomplishment, **all he could do** – he was just a human
 bottle-opener?* (ASND; p. 125)
*Tai buvo vienintelis jo talentas... **nieko daugiau nemokėjo daryti**... buvo
 tiesiog žmogus kamščiatraukis.* (GT; p. 559)
- (37) *Unless you **got** somebody **hid** under the bed.* (ASND; p. 123)
*Jeigu **neslepiat** ko nors po lova.* (GT; p. 558)
- (38) *She worries because **I'm not settled**.* (ASND; p. 94)
*Ji labai sielvartauja, kad **aš viengungis**.* (GT; p. 536)
- (39) *As if nobody had **even known it** before!* (ASND; p. 57)
*Tarsi prieš juos niekas **nebuvo mylėjęs**!...* (GT; p. 512)

Generalization

- (40) *Stanley! **Where are you going?*** (ASND; p. 14)
*Stenli, **kur tu?*** (GT; p. 484)
- (41) *Tell Steve to get him **a poor boy's sandwich** 'cause nothing's left here.*
 (ASND; p. 14)
*O Stivui pasakykit, tegul pats pasiima, **ko pavalgyti**, nes namie nieko negaus.*
 (GT; p. 485)

- (42) *I told you at breakfast – and phoned you **at lunch**.* (ASND; p. 28)
*Sakiau pusryčiaudamas ir skambinau **per pertrauką**.* (GT; p. 494)
- (43) ***The boy – the boy died.*** (ASND; p. 31)
Jis... jis mirė. (GT; p. 496)
- (44) *I understand there's to be a **little card party** to which we ladies are cordially not invited!* (ASND; p. 37)
*Man rodos, ševakar čia bus **lošiama kortomis**, ir damos bus maloniai nepakviestos.* (GT; p. 500)
- (45) *No, **this way**.* (ASND; p. 44)
*Ne, **šičia**.* (GT; p. 504)
- (46) *I was **fishing for a compliment**, Stanley!* (ASND; p. 39)
*Aš ir **laukiau komplimento**, Stenli.* (GT; p. 500)
- (47) ***The game is still going on.*** (ASND; p. 46)
Dar vis lošia. (GT; p. 506)
- (48) *Where is the **clothes**?* (ASND; p. 58)
*Kur **jie**?* (GT; p. 513)
- (49) *There's so much – so much confusion in the **world**...* (ASND; p. 61)
*Kaip viskas sudėtinga ir painu šiame **gyvenime**...* (GT; p. 515)
- (50) *Haven't you ever ridden on that **street-car**?* (ASND; p. 70)
*Lyg tau pačiai niekada neteko **juo** pasivažinėti.* (GT; p. 520)
- (51) *His poker night! -you call it- this **party** of apes!* (ASND; p. 72)
*„Pokerio naktis!“ Taip tu vadini šituos beždžionių **suėjimus**!* (GT; p. 512)

- (52) *I'm writing a letter to Shep.* (ASND; p. 74)
Rašau Šėpui. (GT; p. 522)
- (53) *This is a nice coat.* (ASND; p. 88)
Geras švarkas. (GT; p. 533)
- (54) *She is as famous in Laurel as if she was the President of the United States, only she is not respected by any party!* (ASND; p. 99)
Ten ji garsi kaip Jungtinių Valstijų prezidentas, tik nė vienas rinkėjas jos negerbia. (GT; p. 540)
- (55) *But the town was too small for this to go on forever!* (ASND; p. 100)
Bet miestelis per mažas, ilgai taip tęstis negalėjo. (GT; p. 541)
- (56) *Well – age is a subject that you'd prefer to ignore!* (ASND; p. 110)
Matot... amžius toks dalykas... kurį geriausia pamiršti!.. (GT; p. 549)
- (57) *The problem is clothes.* (ASND; p. 124)
Visa bėda – ką apsivilkti? (GT; p. 558)
- (58) *What he wants is my companionship.* (ASND; p. 126)
Jis trokšta tik bendrauti su manimi. (GT; p. 560)
- (59) *Yes, Blanche is. She's going on a vacation.* (ASND; p. 135)
Taip, Blanša važiuoja paisėti. (GT; p. 566)
- (60) *What number you lookin' for?* (ASND; p. 15)
O kokio jūs ieškot? (GT; p. 485)
- (61) *She showed me a picture of your home-place, the plantation.* (ASND; p. 17)
Ji rodė jūsų namo nuotrauką, to kur plantacijoje. (GT; p. 486)

- (62) *My **sister** is going to have a baby.* (ASND; p. 57)
*Juk **ji** laukia kūdikio.* (GT; p. 512)
- (63) ***Mother** is sick.* (ASND; p. 94)
***Ji** serga.* (GT; p. 536)
- (64) *I understand you are going **on a trip**.* (ASND; p. 135)
*Jūs, rodos, ruošatės **kažkur** važiuoti?* (GT; p. 566)
- (65) *Honey, I told you I thoroughly checked on these **stories!*** (ASND; p. 100)
*Pupyte, jau sakiau- **viską** patikrinau.* (GT; p. 541)
- (66) *And then I checked on the **story**.* (ASND; p. 117)
*O paskui **viską** patikrinau.* (GT; p. 554)
- (67) *I know the **man**.* (ASND; p. 118)
*Aš **ji** pažįstu.* (GT; p. 554)
- (68) *This **man** is from Dallas.* (ASND; p. 124)
***Jis** iš Dalaso.* (GT; p. 559)
- (69) *You will find them in the **heart-shaped box** I keep my accessories in.*
 (ASND; p. 132)
*Jinai mano **dėžutėj**, kur laikau visokias smulkmenas.* (GT; p. 564)
- (70) *He returned with a **box** of roses to beg my forgiveness!* (ASND; p. 126)
*Atėjo su rožių **krepšiu** prašyt atleidimo.* (GT; p. 560)

Concretization

- (71) ***This here** is Elysian Fields.* (ASND; p. 15)
*Taip, **ši gatvė** – Eliziejaus laukai.* (GT; p. 485)

- (72) *You **haven't said** a word to me. (ASND; p. 19)*
*Dar n  žodelio **nepratarei**. (GT; p. 488)*
- (73) *No coke, **honey**, not with my nerves tonight! (ASND; p. 19)*
*Kam ta kokakola, **sesute**, kai nervai šitaip pertempti? (GT; p. 488)*
- (74) *What are you doing in a **place** like this? (ASND; p. 19)*
*Ir ką tu pati veiki šiuose **namuose**? (GT; p. 488)*
- (75) ***You are all I've got** in the world, and you're not glad to see me!*
 (ASND; p. 20)
*Visame pasaulyje **tu man viena likai** ir n  kiek nesidžiaugi mane matydama.*
 (GT; p. 489)
- (76) *You never did give me a chance **to say much**, Blanche. (ASND; p. 20)*
*Tu juk neleisdavai man **išsikalbėti**, Blanša. (GT; p. 489)*
- (77) *Stella, you **have** a maid, don't you? (ASND; p. 22)*
*Stela, juk tu **samdai** tarnaitę? (GT; p. 489)*
- (78) ***We're going to put** you in here. (ASND; p. 22)*
***Paguldysime** tave čia. (GT; p. 490)*
- (79) *Because – as you must have noticed – **I'm – not very well**. (ASND; p. 23)*
*Juk... turėjai pastebėti... kad **aš nesveikuoju**. (GT; p. 491)*
- (80) *When he's **away** for a week I nearly go wild. (ASND; p. 25)*
*Kai jis **išvažiuoja** savaitei, aš stačiau iš proto kraustausi. (GT; p. 492)*
- (81) *I'm not going to no **Galatoire's** for supper! (ASND; p. 32)*

Aš rodos nesiruošiu į „Galatuaro“ restoraną! (GT; p. 496)

- (82) *I put you a cold plate on **ice**.* (ASND; p. 32)
Padėjau tau lėkštę į šaldytuvą. (GT; p. 496)
- (83) *Where is **she**?* (ASND; p. 32)
O kur tavo seselė? (GT; p. 497)
- (84) *She wasn't expecting to find us in such a **small place**.* (ASND; p. 33)
Ji nemanė, kad mes taip ankštai gyvenam. (GT; p. 497)
- (85) *Now let's have a gander at the **bill of sale**.* (ASND; p. 34)
Ne prošali būtu žvilgtelėti į pardavimo dokumentus. (GT; p. 497)
- (86) *Then where's the money if the **place** was sold?* (ASND; p. 35)
Kur tada dingo pinigai jei namas parduotas? (GT; p. 498)
- (87) *Would you think it possible that I was once considered to be – **attractive**?*
(ASND; p. 39)
Kaip manot, ar galėjau kažkada garsėti kaip... gražuolė? (GT; p. 500)
- (88) *No – not at **my place**.* (ASND; p. 28)
Pas mane negalima. (GT; p. 494)
- (89) *Anyone want a **shot**?* (ASND; p. 45)
Viskio dar yra norinčių? (GT; p. 505)
- (90) ***Get y'r ass off** the table, Mitch.* (ASND; p. 46)
Lipk nuo stalo, Mičai. (GT; p. 505)
- (91) *Then why **don't** you **stay** home with her?* (ASND; p. 46)

*Tai ko **netupi** namie su ja?* (GT; p. 506)

(92) *All the while I keep wondering **how she is**.* (ASND; p. 46)

*Vis galvoju, **kaip ji dabar jaučiasi**.* (GT; p. 506)

(93) *Aw, for the sake of Jesus, **go home**, then!* (ASND; p. 46)

*Tai ir **nešdinkis namo**, po paraliais!* (GT; p. 506)

(94) *You all **are married**.* (ASND; p. 46)

*Visi jūs **turite žmonas**.* (GT; p. 506)

(95) *Aw, **go rut**.* (ASND; p. 46)

***Nešdinkis žinai kur**.* (GT; p. 506)

(96) *I see you boys **are still at it**.* (ASND; p. 47)

*Matau, jūs **nė negalvojate baigti**.* (GT; p. 506)

(97) *It makes me so mad when he does that **in front of people**.* (ASND; p. 48)

*Kaip mane siutina šitie jo išsišokimai **prie šventimų žmonių!*** (GT; p. 507)

(98) ***How is your mother** now, Mitch?* (ASND; p. 49)

***Kaip mamos sveikata**, Mičai?* (GT; p. 507)

(99) *Aw, **let the girls have their music**.* (ASND; p. 51)

***Tegul mergytės pasiklauso muzikos**.* (GT; p. 506)

(100) *And when he goes home he'll **deposit** them one by one in a piggy bank his mother gave him for Christmas.* (ASND; p. 52)

*Ir **sušers** namie taupyklės paršeliui, kurį mamytė dovanojo per kalėdas.*
(GT; p. 509)

(101) *Hello! The **little Boy's Room** is busy right now.* (ASND; p. 52)

O vaikų kampelis užimtas... (GT; p. 509)

- (102) *The show let out at eleven and we couldn't come home on account of the poker game so we had to **go somewhere** and drink.* (ASND; p. 54)
*Reviu baigėsi vienuoliktą, o namo negalime – lošiama... tai ir teko **užsukti į bariuką**.* (GT; p. 510)
- (103) *Tonight **I had** three.* (ASND; p. 54)
*Šiandien **išgėriau** tris.* (GT; p. 510)
- (104) *All of you – **please go** home!* (ASND; p. 57)
***Drožkit** visi namo!* (GT; p. 513)
- (105) ***Put him** under the shower!* (ASND; p. 58)
***Pakiškite** jį po dušu.* (GT; p. 513)
- (106) *Let's **get quick out** of here!* (ASND; p. 59)
*O dabar **spaudžiam greičiau** iš čia.* (GT; p. 519)
- (107) *He **smashed** all the light bulbs with the heel of my slipper!* (ASND; p. 64)
*Mano šlepetės užkulniu **išpyškino** viso buto lemputes!* (GT; p. 515)
- (108) *Money just **goes** – it **goes** places.* (ASND; p. 69)
*Pinigai kažkaip **nesilaiko**... Tai šen **išslysta**, tai ten.* (GT; p. 519)
- (109) *What such a man has to **offer** is animal force and he gave a wonderful exhibition of that!* (ASND; p. 69)
*Toks kaip jis gali **pasigirti** tik grubia jėga, ir jis pademonstravo ją!*
(GT; p. 520)
- (110) *I am not going to **say** anything more at all about it!* (ASND; p. 70)
*Aš ir nesirengiu daugiau apie tai **šnekėti**.* (GT; p. 520)

- (111) *Thousands and thousands of years have passed him right by, and there he is— Stanley Kowalski **survivor** of the stone age!* (ASND; p. 72)
*Tūkstančių tūkstančiai metų ejo praėjo pro šalį. Štai jis – Stenlis Kovalskis – gyva akmens amžiaus **relikvija!*** (GT; p. 521)
- (112) *Maybe he'll strike you or maybe **grunt** and kiss you!* (ASND; p. 72)
*Gal vožtels tau... o gal **kriuktels** ir pabučiuos!* (GT; p. 521)
- (113) *You **must've got** under the car.* (ASND; p. 73)
*Matyt, **gulėjai** po automobiliu.* (GT; p. 522)
- (114) *Most of my sister's friends go north in the summer but some have **homes** on the Gulf and there has been a continued round of entertainments, teas, cocktails, and luncheons.* (ASND; p. 74)
*Beveik visi mano sesers draugai važiuoja vasarą į šiaurę, bet kiti turi **vilas** ant Meksikos įlankos kranto. Ir dabat ten nesibaigiantys pobūviai, arbatėlės, kokteiliai, iškilmingi pietūs...* (GT; p. 523)
- (115) ***Has she got** the police?* (ASND; p. 75)
***Iškviētė** policiją?* (GT; p. 523)
- (116) *She's **gettin' a drink**.* (ASND; p. 75)
***Gurkšnoja** bare.* (GT; p. 524)
- (117) *It makes it seem more like **home**.* (ASND; p. 79)
*Visai kaip **tėviškėje!*** (GT; p. 526)
- (118) *I can leave **here** and not be anyone's problem.* (ASND; p. 81)
*Galėčiau iškeliauti **iš jūsu**, niekam nebūti našta...* (GT; p. 528)
- (119) *This **doesn't** always **work**.* (ASND; p. 83)
*Kartais **neužsidega**.* (GT; p. 529)

- (120) *It would be nice to keep you, but I've got to be good-and **keep my hands off children**.* (ASND; p. 84)
*Būtu neblogai pasilaikyti, bet reikia būti dorybingai ir **duoti vaikams ramybę**.* (GT; p. 530)
- (121) *How will you **get** home?* (ASND; p. 85)
*Kaip jūs **parsigausite** namo?* (GT; p. 531)
- (122) *You mean you are **leaving** here soon?* (ASND; p. 86)
*Jūs norit pasakyt, kad greitai **išvažiuojat**?* (GT; p. 531)
- (123) *Honey, you **open** the door while I take a last look at the sky.* (ASND; p. 86)
*Mielasis, **rakinkit** duris, o aš dar pasižiūrėsiu į dangų.* (GT; p. 531)
- (124) *That night when we **parked** by the lake and I kissed you, you –* (ASND; p. 87)
*Kai mes aną vakarą **vaikštinėjom** prie ežero ir aš jus pabučiavau, jūs...
 (GT; p. 532)*
- (125) *I guess it is just that I **have**-old-fashioned ideals!* (ASND; p. 91)
*Man rodos, aš **tebesilaikau**... senamadiškų idealų.* (GT; p. 535)
- (126) *I **talked** to my mother about you and she **said**, "How old is Blanche?"*
 (ASND; p. 94)
*Aš **papasakojau** apie jus savo mamai, ir ji **paklausė**: O kiek Blanšai metų?“
 (GT; p. 536)*
- (127) *What's all this **stuff** for?* (ASND; p. 97)
*Čia kas per **iškilmės**?* (GT; p. 539)
- (128) *She **here**?* (ASND; p. 97)
*Ji **namie**?* (GT; p. 539)

- (129) *That **girl** calls me common.* (ASND; p. 98)
*Ir šita **paukštytė** vadina mane vulgariu!* (GT; p. 539)
- (130) *But **sister Blanche** is no lily!* (ASND; p. 99)
Seselė Blanša toli gražu ne mergelė lelijėlė. (GT; p. 940)
- (131) *A **second class hotel** which has the advantage of not interfering in the private social life of the personalities there!* (ASND; p. 99)
Nušiuręs viešbutėlis turi vieną privalumą – niekas nekiša nosies į tavo asmeninį gyvenimą. (GT; p. 540)
- (132) *This happened a couple of weeks before she **showed here**.* (ASND; p. 99)
*Nepraėjus nė dviem savaitėm ji ir **apsireiškė pas mus**.* (GT; p. 540)
- (133) *Mitch is a **buddy of mine**.* (ASND; p. 103)
*Mičas **man kaip brolis**.* (GT; p. 543)
- (134) *A hot bath and a long, **cold drink** always give me a brand new outlook on life!* (ASND; p. 105)
*Po karštos vonios ir **šalto viskio** gyvenimas visai kitaip atrodo!* (GT; p. 544)
- (135) *I must **run through** my repertoire!* (ASND; p. 106)
*Reikia **pasklaidyti** savo repertuarą.* (GT; p. 546)
- (136) *You showed me the snapshot of the **place** with the columns.* (ASND; p. 112)
*Tu parodei man nuotrauką – **didžiulį namą** su kolonomis.* (GT; p. 549)
- (137) *But hello, **beautiful!*** (ASND; p. 113)
*Na, bet tiek to... labas vakaras, **mylimasis**.* (GT; p. 551)
- (138) *How is your **mother?*** (ASND; p. 114)
*Kaip jaučiasi jūsų **mamytė?*** (GT; p. 552)

- (139) *You said you needed **somebody**.* (ASND; p. 118)
*Jūs pasakėt, kad jums reikia **draugo**.* (GT; p. 555)
- (140) ***Go away, then.*** (ASND; p. 121)
*Tada **nešdinkitės iš čia**.* (GT; p. 557)
- (141) *Sitting on your throne and swilling down my **liquor!*** (ASND; p. 128)
*Sėdi soste ir laka mano **viskį!*** (GT; p. 561)
- (142) *I'm looking for my sister, Stella Dubois. I mean – **Mrs. Stanley Kowalski.***
 (ASND; p. 15)
*Aš ieškau savo sesers, Stelos Diubua. Tai yra... Pono Stenlio Kovalskio **žmonos.*** (GT; p. 485)
- (143) *Stella **spoke** of you.* (ASND; p. 17)
*Stela **pasakojo** apie jus.* (GT; p. 486)
- (144) *I thought you would never come back to this horrible **place!*** (ASND; p. 19)
*Maniau, jog niekada nebegrįši į šituos siaubingus **namus**...* (GT; p. 487)
- (145) *You **messy child**, you, you've split something on the pretty white lace **collar.***
 (ASND; p. 22)
*Ak tu, **murziuke!** Kažkuo apsitaškei tokią puikią nėrinių **apykaklaitę!***
 (GT; p. 489)
- (146) *And now you sit there telling me with your eyes that I let the **place** go!*
 (ASND; p. 27)
*Tu dabar sėdi sau, žiūri, ir tavo akys kaltina mane, kad išleidau iš rankų **mūsų namą!*** (GT; p. 493)
- (147) *I **made** the spaghetti dish and ate it myself.* (ASND; p. 28)
*Aš **išviriau** spageti, bet viską pati suvalgiau.* (GT; p. 494)

- (148) *Sister Blanche cannot be annoyed with business details right now!*
(ASND; p. 34)
Sesutės Blanšos dabar negalima varginti dalykinėm smulkmenom!
(GT; p. 497)
- (149) *I'm going **outside**.* (ASND; p. 37)
Einu į gatvę. (GT; p. 499)
- (150) *Blanche and I took **in a show**.* (ASND; p. 47)
Buvome su Blanša reviu. (GT; p. 506)
- (151) *I want **my sister's** clothes.* (ASND; p. 58)
Man reikia Stelos drabužių. (GT; p. 512)
- (152) *What you are talking about is brutal desire – just – Desire! – the name of that rattle-trap street-car that brings through the Quarter, up one old narrow **street** and down another...* (ASND; p. 70)
*Tu kalbi apie primityvų geismą, taip, taip, kaip tik apie „geismą“... taip ir vadinasi tas išklėręs tramvajus, kur darda per jūsų kvartalą iš vienos siaurutės **gatvelės** į kitą...* (GT; p. 520)
- (153) *Naw, naw. **At the Four Deuces**.* (ASND; p. 76)
Ne, ne, „Keturių dviakių“ bare. (GT; p. 524)
- (154) *Not in front of your **sister**.* (ASND; p. 78)
*Tik ne tavo **sesutei** matant.* (GT; p. 525)
- (155) *Y' get the door **open**?* (ASND; p. 86)
*Durys **atrankintos**?* (GT; p. 530)
- (156) *We should all **go out** together some night.* (ASND; p. 91)
*Reikėtų ir mums visiems kurį vakarą **išsiruošti**.* (GT; p. 535)

- (157) *I've got th' dope on your big **sister**, Stella.* (ASND; p. 99)
*Aš kai ką sužinojau apie vyresniąją tavo **sesutę!*** (GT; p. 539)
- (158) *But even the management of the Flamingo was impressed by **Dame Blanche!***
 (ASND; p. 99)
*Tačiau **tos šventuolės** darbeliai apstulbino net "Flamingo" administraciją.*
 (GT; p. 540)
- (159) *What – contemptible – **lies!*** (ASND; p. 99)
*Koks... niekingas... **melas!*** (GT; p. 541)
- (160) *She's **not going back** to teach school!* (ASND; p. 100)
*Į mokyklą ji **daugiau nekels** kojos.* (GT; p. 541)
- (161) *The boy's **dad** learned about it and got in touch with the high school superintendent.* (ASND; p. 101)
*Berniuko **tėtušis** sužinojo ir nuėjo pas direktorių.* (GT; p. 542)
- (162) ***Boy, oh, boy,** I'd like to have been in that office when Dame Blanche was called on the carpet!* (ASND; p. 101)
*Ech, **brolyti,** kad taip būtum patekęs į jo kabinetą, kai jis tą damą šventuolę pasišaukė pasikalbėti.* (GT; p. 542)
- (163) *How many **candles** you putting in that cake?* (ASND; p. 102)
*Kiek **žvakučių** bus ant torto?* (GT; p. 543)
- (164) *I didn't think you liked my **stories**, Blanche.* (ASND; p. 106)
*Lig šiol, **Blanša,** jūs mano **anegdotų** nemėgdavot.* (GT; p. 545)
- (165) *Remember what **Huey Long** said – "Every Man is a King!"* (ASND; p. 107)
*Prisimenant, ką pasakė **gubernatorius Hju Longas:** "Kiekvienas- pats sau karalius" (GT; p. 546)*

- (166) *People from Poland are Poles, not Polacks.* (ASND; p. 110)
Iševiai iš Lenkijos – lenkai, o ne lenkberniai. (GT; p. 548)
- (167) *On the Greyhound!* (ASND; p. 111)
Greihaundo autobusu! (GT; p. 549)
- (168) *Didn't you stay at hotel called Flamingo?* (ASND; p. 118)
Argi jūs negyvenote "Flamingo" viešbutyje? (GT; p. 554)
- (169) *Yes, a big spider!* (ASND; p. 118)
Taip, tai milžiniškas voras. (GT; p. 554)
- (170) *Lies, lies, inside and out, all lies.* (ASND; p. 119)
Viskas buvo melas, vien tik melas. (GT; p. 555)
- (171) *Somebody outside...* (ASND; p. 119)
Kažkas už durų... (GT; p. 555)
- (172) *On Saturday nights they would go in town to get drunk.* (ASND; p. 120)
Šeštadienio vakarais jie traukdavo į miestą ir prisigerdavo... (GT; p. 556)
- (173) *Go away, then.* (ASND; p. 121)
Tada nešdinkitės iš čia. (GT; p. 557)
- (174) *And I'm thinking not only of you but of your friend, Mr. Mitchell.*
 (ASND; p. 126)
Aš turiu galvoje ne tik jus, bet ir jūsų drauguži, poną Mičelą. (GT; p. 560)
- (175) *So farewell, my friend!* (ASND; p. 127)
Tai gi, likit sveikas, drauguži. (GT; p. 560)

- (176) *We were in the same outfit together-two-forty – first Engineers.*
(ASND; p. 103)
Kartu tarnavome du šimtai keturiasdešimt pirmajame pulke. (GT; p. 543)
- (177) *I think she said you taught school.* (ASND; p. 17)
Rodos, sakė, kad jūs – mokytoja? (GT; p. 486)
- (178) *I had a little trouble with Riley last week.* (ASND; p. 110)
Apsižodžiuvom su juo praeitą savaitę... (GT; p. 548)
- (179) *You need somebody.* (ASND; p. 96)
Jums reikia artimo žmogaus. (GT; p. 538)
- (180) *We've had this date with each other from the beginning.* (ASND; p. 130)
Juk mes paskyrėm šį pasimatymą viens kitam iš pirmo žvilgsnio! (GT; p. 563)