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LEXICAL, STYLISTIC AND GRAMMATICAL TRANSFORMATIONS IN " A PLACE TO HANG THE MOON " STORY IN TRANSLATION

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ABSTRACT

In this article, A Place to Hang the Moon is a charming story. However, it was missing a certain "spark," something particularly unique or memorable that would have made me enjoy it more.A note for sensitive or younger readers. There is a scene where William and Edmund have to go ratting with the rest of the village boys. William and Edmund are both horrified and sickened by the prospect of having to kill rats by hitting them with old boards. William ends up killing two rats, and while details really aren't given, the scene could unsettle more sensitive readers. During WW11, Anna, Edmund, and William are evacuated from London to the countryside where it is safer from bombing. The children are seeking more than safety from bombs as they have just lost their grandmother, their only guardian, and are in need of a "forever" home. The children encounter cruelty, cold, and hunger. They find one place of comfort and refuge in the library; The librarian, Mrs. Müller becomes a significant person in their lives. With her, they experience cozy fires, hot chocolate, hot buttered thickly-sliced toast, bedtime stories, and someone who thinks they "hang the moon."

Keywords: the main purpose of the book, stylistic, transformation, parenthesis, understatement alliteration.

INTRODUCTION

An ideal home is described by a young character in A Place to Hang the Moon as "one of warmth and affection and certainty in the knowledge that someone believes you hung the moon." Dorothea Dix is believed to have popularized the expression 'hanging the moon,' one that portrays a starry-eyed view of another person,

particularly of a parent for their child. Kate Albus' debut children's novel, a New York Public Library Best Book of 2021, places three orphaned siblings on a search for this kind of unconditional love. The innocent desires of the three young narrators are reflected in the novel's prose, a former language of books in the style of The Secret Garden or A Little Princess, a story read from and quoted within. The cover illustration by Jane Newland, a cheerily drawn depiction of three children clutching books and posing before a cozy village library, signifies the way stories are intertwined with the characters' dreams. Set in 1940s London, A Place to Hang the Moon accentuates themes of love and acceptance, of the comfort of stories, of the written word, and of finding joy in uncertain times.As the novel opens, the death of an austere grandmother leaves three siblings with an inheritance but without the protection of family. Living in London during the difficult early days of WWII, the city has begun rationing resources; across the city, people are evacuating in anticipation of bombing. The family solicitor, with a sly 'twinkle,' suggests the premise of Albus' story—the children are to flee to the English countryside with other children seeking safety—while leading an underlying mission to find a permanent home and adopted family. In interviews, Albus pays homage to C.S. Lewis' Narnia series, a parallel tale of children evacuated to escape the bombing in WWII. In contrast to the magical realm of Narnia, the children in A Place to Hang the Moon are grounded in reality, relying on their wits and each other as they are sent to be 'billeted' with strangers in the countryside. Albus provides the children the agency to discern would-be parents as they navigate among benevolent but distant adults; grasping, disruptive adults; and caring, flawed adults.The novel explores conflict in the harsh reality of wartime poverty; Albus doesn't shy away from placing her characters under pressure and illuminating the plight of children less materially advantaged. Edmund's perspective is changed early in the novel when he offers his remaining chocolate to a young boy, noting how he "saw the sort of hunger whose endlessness digs a pit in a person"[1-3]. The children are placed in a series of living situations where they are primarily unwanted; with money tight in their billet, the two boys are expected to earn money by 'ratting,' ridding the animals from a barn by force with 2x4s. Horrified by the situation, and scolded later for the small pittance they receive, the sensitive brothers rise above the ugliness, banding together to protect and comfort one another.The novel is geared towards ages nine

to twelve, the same age range as its three narrators; like other children's works, the perspective of the young narrators allows readers to experience the story from a more innocent and egocentric lens. Rotating the point of view among the three siblings so close in age could potentially become confusing, if Albus' characterizations lacked interiority, or were not as sharply drawn: "Funerals can be tough spots to find enjoyment, but eleven-year-old Edmund Pearce was doing his best. He was intent on iced buns" [4-8]. In the first line of the novel, the character of Edmund—honest but outspoken, often on the wrong end of mischief—finds his voice. Albus' Edmund resembles his namesake from Narnia; his strong will leads to short-term problems, with the administrators of the evacuee program viewing him as ungrateful and difficult. Anna, the youngest of the three, is the dreamer, and the most bookish; too young to remember being parented or to interpret adult jargon; she leans on her world of school. When the solicitor asks her to "take care…to be circumspect in divulging the particulars of your situation?" she falls upon her lessons, but falls short in her interpretation: "circumspect sounded like circumference, but that made no sense" William, the oldest of the three, presents himself as a protector and defender, yet the reader is given access to his interior state when the pressure of holding his family together causes a crack in the veneer: "Bilious panic rose in William's throat. 'I don't know, Anna!'…There was a shrieking sound inside his skull" [9,14]. The three narrators each possess a unique voice that distinguishes their dialogue; the layering of the three voices adds a greater depth to the story.

MATERIAL AND METHODS

While the history and style of the novel feel distant from current children's stories, strong similarities can be drawn to issues affecting children in our post-pandemic world, and in our country's battle over the very nature of immigrants who seek to find a new home. Albus draws a parallel when the young evacuees are not universally welcomed: "Edmund and William hoped they were imagining it when they heard one of the twins murmur, 'Filthy vackies'[1,11,13]. Yet, the overall tone of the novel is hopeful. Albus' language captures moments of joy in the everyday, in a tin of sweets which "filled the children with a warmth that can only come from the magnificent alchemy of butter and sugar" [1,5,12] or the gift of a used bicycle: "The icy wind on his face smelled clean and wild, and the gleeful shouts of the

audience were nearly drowned by the thrum of his own heart. It felt like flying" (279). The message of love, finding reliable adults, and taking comfort in art, is unchanged.Kate Albus writes historical fiction for young people. She loves getting to know new characters, both by writing and reading about them. Kate grew up in New York and now lives with her family in rural Maryland. Other than writing, she loves baking, reading, knitting, and other activities that are inherently quiet.Mary Sopphie Filicetti is a teacher whose fiction has appeared in Montana Mouthful, Every Day Fiction, AEL press' Locked Room Mysteries, Nightingale and Sparrow, The Magnolia Review, 365 Tomorrows, The Phoenix, Toasted Cheese, and Iron Faerie Press, is a first fiction reader at Little Patuxent Review and an MFA Creative Writing candidate at Spalding University. In addition, in London in June of 1940, 12-year-old William, 11-year-old Edmund, and 9-year-old Anna attend the funeral of their grandmother and guardian. William interfaces with the guests while the other two pursue their own interests. None of them know why people are saying nice things about their grandmother, who was a mean woman.Because their parents died seven years ago, they are now worried about their future guardian. They are fond of their housekeeper, Miss Collins, and wish she could be their mother. However, Miss Collins is too elderly to take responsibility for them. Their grandmother's solicitor, Mr. Engersoll, says their best chance at being adopted in wartime is to evacuate to a northern village with other London schoolchildren and endear themselves to their foster family so much that they will want to adopt all three when they reveal their grandmother's death. The children and Miss Collins are highly skeptical, but there are no better options. They evacuate with St. Michaels school, where they meet the severe and strict Miss Carr and the kindly Mrs. Warren. Edmund gets motion sick on the train ride north, which earns Miss Carr's animosity. When they and the other evacuated children arrive in a northern English village, the Women's Voluntary Service (WVS) puts them in a room. Townspeople mill through the children deciding who they want to foster. Many people pass up the siblings, either not wanting three children or not wanting boys. A couple, Mr. and Mrs. Forrester, ask Anna if she'll leave her siblings, but when she says no, they begrudgingly agree to foster all three. That night at dinner, the Forrester twins—Jack and Simon—begin to express distaste for the evacuees. Mr. and Mrs. Forrester half-heartedly scold them. The next day, the siblings attend school with Mrs. Warren. After school, they happily

visit a library. Mrs. Müller, the librarian, is kind and engaging, but Mrs. Forrester is inexplicably cool toward her. After school, Edmund finds that the twins stole all his candy. He tries to tell Mrs. Forrester, but she dismisses him. The children get to know Mrs. Müller more over the next weeks and grow fonder of her, though they discover that the townspeople do not like her. Things with the Forresters grow worse as the twins harass and bully the Pearce children. Edmund hides a dead snake in their bed for revenge. Several days later, the school is graffitied with the word "VACKIES," an offensive nickname for evacuee, in black paint. The twins hide a black paint can in Edmund's things to frame him, and the siblings are subsequently kicked out of the Forresters' house. When they and the other evacuated children arrive in a northern English village, the Women's Voluntary Service (WVS) puts them in a room. Townspeople mill through the children deciding who they want to foster. Many people pass up the siblings, either not wanting three children or not wanting boys. A couple, Mr. and Mrs. Forrester, ask Anna if she'll leave her siblings, but when she says no, they begrudgingly agree to foster all three. That night at dinner, the Forrester twins—Jack and Simon—begin to express distaste for the evacuees. Mr. and Mrs. Forrester half-heartedly scold them. The next day, the siblings attend school with Mrs. Warren. After school, they happily visit a library. Mrs. Müller, the librarian, is kind and engaging, but Mrs. Forrester is inexplicably cool toward her. After school, Edmund finds that the twins stole all his candy. He tries to tell Mrs. Forrester, but she dismisses him. The children get to know Mrs. Müller more over the next weeks and grow fonder of her, though they discover that the townspeople do not like her. Things with the Forresters grow worse as the twins harass and bully the Pearce children. Edmund hides a dead snake in their bed for revenge. Several days later, the school is graffitied with the word "VACKIES," [1,8,14,15]. an offensive nickname for evacuee, in black paint. The twins hide a black paint can in Edmund's things to frame him, and the siblings are subsequently kicked out of the Forresters' house. Miss Carr, annoyed, finds them a new billet with Mrs. Griffith, a poor and embittered woman with a house that is falling apart and four kids of her own. London continues to be bombed and Mrs. Warren leaves when her husband is killed fighting in the war, leaving the severe Miss Carr as the children's teacher. As winter approaches, the kids get increasingly cold and hungry, only finding reprieve with Mrs. Müller. They help Mrs. Griffith where they can, but

she treats them as an inconvenience and an annoyance. After a winter clothing swap, Anna gets nits. The children are fearful of Mrs. Griffith's reaction. Mrs. Müller, sensing this, removes the nits and tells them what to do with their blankets. As she does this, she tells them that the town dislikes her because she married a German man who disappeared back to Germany when the war began and has not been heard from since. On Christmas Eve, the children see that Mrs. Griffith has instructed her daughter to tear up their books for the outside toilet, called the petty. This leads to an altercation in which she hits Edmund across the face and the children leave the house.

RESULTS

1.He shoved one into each of his trouser pockets and scooping up a handful of **custard cream cookies** to round out the meal, navigated through the crowd until he found a vacant armchair. Page-1. **Stylistic transformation Alliteration-** *Alliteration* (uh-lit-uh-RAY-shun) is the deliberate repetition of a sound at the beginning of two or more words, stressed syllables, or both. The word derives from the Medieval Latin word *alliteratio*. The English word *alliteration* was first used in the 17th century.

Because it joins words together in a similar way to rhyme, alliteration is sometimes referred to as *head rhyme* or *initial rhyme*.

"Место, где можно повесить Луну" Страница-1 Он сунул по одному в каждый карман брюк и: зачерпнув горсть печенья с заварным кремом, чтобы завершить трапезу, пробирался сквозь толпу, пока не нашел свободное кресло.

2. She wasn't entirely certain what **formidable** meant, but it sounded like **forbidding**, which was a word that described their grandmother nicely. Page-10 **Stylistic transformation Onomatopoeia-***Onomatopoeia* (ON-uh-MAT-uh-PEE-uh) refers to words that imitate or evoke the sound they refer to. Put another way, these words look like they sound. The term stems from the Greek *onoma*, meaning "name," and *poiein*, meaning "to make" (*poet* also stems from *poiein*). "Место , где можно повесить Луну" Страница-10 — Да, спасибо, — сказал Уильям, отшатнувшись с некоторым смятением, увидев Эдмунд вынул из кармана — кармана! — булочку со льдом и сунул ее в рот целиком.

3. He is a bitcher and is getting around the rationing scheme somehow but it's all right because it'll mean more meat for us. They have two sons who are horrid, but we'll manage fine. I hope you are having fun with your sister. Your friend, Edmund **(and Anna and William). Stylistic transformation Parenthesis-**Parentheses are a pair of rounded brackets ( ) used to enclose numbers, words, phrases, or sentences considered to be additional information. In academic writing, equations, acronyms, and in-text citations usually go inside the parentheses Depending on the style formatting, square brackets [ ] are used to enclose numbers, words, phrases, or sentences that modify direct quotations and provide appropriate context. "Место , где можно повесить Луну" Страница-50 Он стерва и каким-то образом обходит карточную систему, но это ничего, потому что это будет означать больше мяса для нас. У них два ужасных сына, но мы справимся отлично. Надеюсь, тебе весело со своей сестрой. Ваш друг, Эдмунд (и Анна и Уильям).

4.. William chose to respond to **only** the first question. "School went well, thanks. And thank you for coming to collect us." **Stylistic transformation Understatement-** Understatement is a type of verbal irony that turns language into an opportunity to say a lot with a little. Mastering this type of verbal irony is a great tool for any writer looking to bring sophistication and nuance to their dialogue. Let's define understatement with examples that show just how versatile it can be. "Место, где можно повесить Луну" Страница-54 .Уильям решил ответить только на первый вопрос. «Школа прошла хорошо, спасибо. И спасибо, что пришли забрать нас.

DISCUSSION

Stylistic devices, also known as rhetorical devices or figures of speech, are linguistic techniques used by writers to enhance the expressiveness of their language and create a more engaging and memorable experience for readers. These devices go beyond the literal meaning of words, adding layers of meaning, emphasis, or clarity to the text. Writers often deploy stylistic devices to evoke specific emotions, highlight key points, or craft a unique and artistic style. These devices contribute to the overall aesthetic appeal and effectiveness of literary and rhetorical works.

CONCLUSION

A heartwarming story about three siblings, evacuated from London to stay in the countryside, searching for a everlasting home--and a new meaning for family. A New York Public Library Best Book of the Year It is 1940 and William, 12, Edmund, 11, and Anna, 9, are not terribly upset with the aid of means of the death of the not-so-grandmotherly grandmother who has taken care of them given that their mother and father died. But the children do need a guardian, and in the darkish days of World War II London, these are in quick supply, specially if they hope to stay together. Could the mass wartime evacuation of adolescents from London to the countryside be the answer It's a preposterous plan, alternatively off they go-- holding their drawback a secret, and hoping to be positioned in a transient home that ends up lasting forever. Moving from one billet to another, the young people go through the cruel trickery of foster brothers, the cold realities of out of doors bathrooms and the hollowness of empty stomachs . But at least they come across remedy in the village lending library-- a cozy refuge from the harshness of every day life, stuffed with preferred memories and the quiet agency of Nora Müller, the kind librarian. The teens surprise if Nora might also favor to be the family they've been searching out for. . . . But the shadow of the war, and the unknown whereaouts of Nora's German husband complicate matters. A Place to Hang the Moon is a story about the significance of family: the one you are given, and the one you choose. Filled with rich, sensory prose, allusions to basic kid's stories like A Little Princess, Mary Poppins, and The Story of Ferdinand, this at ease story with a typical sense is sure to warmth your heart. Don't leave out Kate Albus' Nothing Else But Miracles which takes area in New York City for the length of WWII and was once described as "historical fiction at its finest" in a starred evaluation from School Library Journal.

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