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WILLIAM SAROYAN'S "DEAR GRETA GARBO" FROM THE PERSPECTIVE OF PRE-TRANSLATION ANALYSIS

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Abstract: Pre-translation text analysis is considered a mandatory phase of the translation process in order to achieve effective cross-cultural communication. It leads to proper understanding of the source text (ST) message and reduces misinterpretation of the target text (TT). The pre-translation analysis of W. Saroyan's "Dear Greta Garbo" allows one to determine extra-textual environment, the text is created in and intra-textual elements, which put the author's intention into effect. These key aspects of pre-translation analysis lead to the identification of local and global coherence, which creates mutual understanding between communicants both inside and outside the text. Despite several differences in two versions of the translation by O. Slobodkina and A. Ohanyan, neither translation seriously deviates from the ST corresponding units and loses the pragmatic/cognitive value of the original. In both versions the communicative/functional aspects have the desired impact on the Russian-speaking readership and the translators achieve the intended cognitive and emotional goals.

Key words: communicative/functional aspect, local and global coherence, pragmatic/cognitive value, extra-textual environment, intra-textual units

1. Introduction

Pre-translation analysis has always been considered a mandatory phase of the translation process necessary for an effective result within the scope of cross-cultural communication. It leads to proper understanding of the ST message and maximally reduces the mode of its misinterpretation in the TT. Although it should be noted that even within the same cultural environment the author's intentions and message may be inappropriately interpreted due to the readers' expectations, needs, previous knowledge and situational conditions (Nord 2006). A similar situation may occur whenever the message is transferred into a different cultural environment due to the misunderstanding of the corresponding ideas, notions, culturally marked elements of a specific world, created by the author according to his/her personal world vision.

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Translation theorists suggest different models of pre-translation analysis (Pym 1993; Brandes and Provotorov 2001; Nord 2005; Nord 2006; Tareva 2011; Mirzoeva 2013; Ayupova 2014; Safari 2015; Boldyrev and Krapivkina 2018; Nord 2019). Yet, the analysis in the present article is primarily based on the model suggested by C. Nord, which focuses basically on the communicative/functional properties of both source and target texts. In “Translating as a Purposeful Activity: A Prospective Approach” she writes: “Taking a prospective approach to translation, translators choose their translation strategies according to the purpose or function the translated text is intended to fulfil for the target audience. Since communicative purposes need certain conditions in order to work, it is the translator’s task to analyse the conditions of the target culture and to decide whether, and how, the source text purposes can work for the target audience according to the specifications of the translation brief. If the target-culture conditions differ from those of the source culture, there are usually two basic options: either to transform the text in such a way that it can work under target culture conditions (= instrumental translation), or to replace the source-text functions by their respective meta-functions (= documentary translation) (Nord 2006: 131).

Soon after C. Nord’s approach was first suggested in her “Text Analysis in Translation. Theory, Method, and Didactic Application of a Model for Translation-Oriented Text Analysis” in 1991, Anthony Pym, a specialist in translation studies, published an article (1993), which was a brief research of C. Nord’s theory. His vision of Nord’s solution to the problem was identified as a specifically “translation-oriented” mode of text analysis. He wrote exactly: “When establishing the function of the source text, the translator compares this with the (prospective) “function-in-culture” of the target text required by the initiator, identifying and isolating those source-text elements which have to be preserved or adapted in translation” (Pym 1993: 185). Though some issues were criticized by A. Pym in his research, he came to a rather definite conclusion: “Despite relatively slight problems in her theorizing, I have used and benefited from Nord’s models and checklists in my own translator-training classes. They do not solve all the problems encountered in particular texts. But they do provide very valuable help for students struggling to grasp functionality, as well as a solid basis for oral discussion. As such, they wholly justify Nord’s reputation as one of the few specialists who can really help us consolidate and refine our teaching practices (Pym 1993: 189-190).

Pre-translation analysis is in fact a step-by-step activity employed by any skillful translator before starting the text translation process. Following A. Pym’s recommendation, I conducted a number of discussions with my translation department students, supplementing the course with a couple of additional steps. In one of my recent articles, I mention that all the pre-translation analyses models “lead to a broader spectrum of discourse analysis with its intra-textual and extra-textual parameters and give birth to the translation oriented pragmatic analysis” (Gasparyan 2020: 118). For this project I have selected respectively the indicators of discourse and pragmatic analysis, which specify the translation motivated goals and focus on communicative and functional aspects of both source and target texts.

Thus, one of the crucial aspects of discourse analysis is the interrelation and interaction of language and the social, political, cultural and historical context it is implemented for. This approach leads to the initial stage of pre-translation analysis,

which focuses on the extra-textual environment and reveals predominantly the sociocultural situation, the ST author's intention, message transfer method, the communicative purpose and the recipient option. Hereinafter the pragmatic aspect enters into force: the correlation in between the message sender and the receptor (the author and the addressee). Both aspects may be undoubtedly applied to the second stage of pre-translation analysis, the intra-textual one: the linguistic manifestation of the mentioned "language – sociocultural situation" interdependence, and "message sender – receiver" correlation.

Hence, the ST translation-oriented discourse and pragmatic pre-translation analysis is crucial to making the TT readable and comprehensible to the target readership.

2. Pre-translation Text Analysis as a Mandatory Step to TT Formation

The art of several writers needs a certain type of readership because of their specific and exceptional worldview. They may be split into two categories. A part of them are the representatives of different modernist tendencies in literature (J. Joyce, V. Woolf, M. Proust, F. Kafka, W. Faulkner etc.). The others are known either as immigrant writers or as those whose artistic tradition is conditioned by a profound national and/or ethnic coloring (G. G. Marquez, W. Saroyan, M. Puzo, Da Chen, K. Ishiguro, Ch. Aitmatov, R. Gamzatov, H. Matevosyan etc.).

It is absolutely evident that they all create a circle of their message receptors and focus their artistic efforts specifically on this group. They generate a certain type of perception for their personal world actualization. This certain type of world specification needs respectively relevant transformation while being transmitted into a different culture for a different readership. This is why pre-translation analysis becomes so vitally important for transmitting the 'globe' created for a certain community into a different community to be perceived and properly adopted by the target readership.

The translation properties of the modernist tendencies in literature will be the subject matter of another student-oriented discussion. The present article will focus on pre-translation analysis of a fiction piece relating respectively to the second group of writers and the sociocultural situation actualized in the ST.

To start a discussion with students, the first phase of pre-translation analysis in terms of collecting proper extra-textual and intra-textual information should be undertaken. Thus, the students should determine text creation place and time along with the author's literary specifications and intentions or communicative goals. These are the items, which automatically deliver the relevant data about the place or culture in its wide sense, time-making characteristics of the period the text is created in, the author with his/her intentions and the receptor with his/her expectations. The second step refers to collecting required intra-textual information concerning the genre with its linguistic peculiarities, the structure/composition, and the language media of the text under translation. Within this procedure a thorough analysis of the ST is necessarily required, as the translator should determine for the TT what and how to transmit, keeping on the one hand the ST specific features and making it readable and comprehensible by a new culture, on the other.

As soon as both steps of pre-translation analysis are implemented, the students can proceed to the analysis of the ST local and global coherence (Van Dijk and Kintsch 1988) with its communicative/functional aspects and cognitively conditioned extra- and intra-textual environment. In fact, the third step of pre-translation analysis (discourse and pragmatic analysis of the ST) should identify the new conditions of the TT functioning in a different culture with different readership and respectively different expectations.

3. Pre-translation Analysis of W. Saroyan's "Dear Greta Garbo"

For the discussion with students W. Saroyan's "Dear Greta Garbo" was selected, a very short story containing a great deal of both extra-textual and intra-textual information so very important for the determination of the historical period and sociocultural situation in general and the targeted communicative/functional aspects of both ST and TT. "Dear Greta Garbo" is of specific interest in terms of the interdependence of two types of textual coherence – local and global – with its cognitively conditioned extra-textual environment. The cognitive aspect of the story, which ensures mutual understanding of communicants both inside and outside the text, is based on the situation of immigrants who consider themselves Americans and the US citizens, though they do not at all renounce their native culture and habits. This is why for the activation of memory and recognition functioning in the readers' mind a block of information – not so much about the real events described in the text, but the information about cognitive presuppositions, is of incredible importance in this instance. The block of information in the text performs simultaneously a text-creating function, directly structuring the entire narrative.

Thus, the first step of pre-translation analysis is the identification of the genre of the text, which is of definite significance in this case. The story is written in an epistolary genre and has respectively two authors: the author of the story (William Saroyan) and the author of the letter (Felix Otria), representatives of different nationalities (Armenian and Italian), who are nonetheless consolidated by the common socio-cultural situation of the American 'melting pot.' Simultaneously the story is intended for at least three types of receptors: an intra-textual respondent, an immigrant American (Greta Garbo) belonging to the same socio-cultural community as the author of the letter and the author of the story, a non-immigrant American reader (a native US citizen), and, finally, a non-American reader (a representative of any different socio-cultural community).

It is noteworthy that the author of the story (William Saroyan), the author of the letter (Felix Otria), and the letter respondent (Greta Garbo), as well as the American immigrant reader may be located in a single conceptual domain. Although they all have different genetic codes, their world vision is of a common nature within a conceptual schema of self/native – different/non-native. The second type of readers (native US citizen), though different from the previous one is rather well aware of their socio-cultural situation and demands. The third type of readers (non-American readership) is a group of people who appear in a different socio-cultural situation with their cognitively oriented demands and expectations.

Why is it so important for a translator to consider this key aspect within the frames of pre-translation analysis? Following C. Nord's approach based on communicative/functional properties of both ST and TT, the translation-oriented text analysis should start with the identification of communicative purposes of the ST and the target audience conditions to determine how to transfer the ST message into a different culture with its socio-cultural specifications, mentality and world vision. Such a prospective approach to translation will lead to an accurate choice of translation strategy and proper use of translation methods in the TT.

The chief and the only character of the story is the author of the letter Felix Otria, an immigrant from Italy. The letter respondent, Greta Garbo, is a famous American movie star, Swedish by nationality. The author of the story, William Saroyan, although an American writer, is of Armenian origin. All of them are consolidated by one extensive concept – the concept of a stranger in a foreign land. It is noteworthy that the author of the story is somehow explicated in the text, as the epistolary genre excludes the author-creator from the narrative. He is visible only in the title of the story, which conveys his attitude towards the socio-cultural situation both inside and outside the text. The title (“Dear Greta Garbo”), in fact, duplicates the introduction to the story ‘Dear Miss Garbo’ – so characteristic of the epistolary style. However, the title here becomes the chief conceptual element of both local and global coherence of the text with a large portion of the author's subjective modality, indicated by means of the adjective ‘dear’ meaning ‘beloved,’ ‘respected,’ ‘highly regarded.’ The person who is identified by this adjective (‘dear’) is as dear to the author of the story as to the author of the letter, because Greta Garbo is one who shares their social community. As such she can consider the situation properly and help the young Italian to make his “fantastic ideas” come true. One might wonder if it is really important to determine the meaning of ‘dear’ and the socio-cultural situation it is used in. The answer is definitely: yes, it is. Why? Because even this simple word may be translated in different ways to transmit its modal value and significance.

The story was translated into Russian. Unfortunately, no translation into Armenian exists. During the discussions the students attempted to analyze two Russian versions (by O. Slobodkina and A. Ohanyan) and to suggest their own variants in Armenian if necessary.

Thus, in both Russian versions the adjective ‘dear’ is translated as ‘дорогой’: “Дорогая Грета Гарбо” in the title of the story and ‘Дорогая мисс Гарбо’ at the beginning of the letter (as it is used in the ST) though, from the perspective of socio-cultural situation, there is a slight difference in between ‘dear’ in the title and ‘dear’ at the beginning of the letter. In the title it conveys the meaning ‘любимая’ (‘beloved’), representing for William Saroyan as someone close, not a stranger. At the beginning of the letter William Saroyan disappears. Within the text he is actualized only once, at the end of the story, where he merges with the narrator in one sentence (the sentence will be analyzed later). Within the story Otria's respondent becomes someone ‘highly respected’ – ‘глубокоуважаемая,’ as it is important that he appear imposing and impressive right from the beginning of the letter so as to prepare a path for his “bright ideas” and to focus on the further message. Taking into consideration all the above mentioned, I can suggest two different transformations for the adjective in the Armenian translation. In the title it is ‘սիրելի’ as ‘beloved’ and at the beginning of the

letter ‘dear’ transforms into ‘մեծարգո’ or ‘հարգարժու’ as ‘highly respected’ or ‘highly regarded.’ The use of lexical substitution in ‘Dear Miss Garbo’ appears to show Otria’s “magic” desire, his deep respect towards the person who will show him favor by making his dream come true. This meaning of the adjective ‘dear’ seems to be confirmed by the last unit in the letter, the usual epistolary-style expression ‘Yours truly’ (devoted to you), where the adverb ‘very’ appears ‘Yours very truly.’ In fact, it is used to intensify the narrator’s sense of devotion towards his respondent. Simultaneously, it applies a new semantic colouring to the adverb ‘truly’ - ‘grateful’ for the goodwill that the latter will demonstrate in granting his request. In both versions of Russian translation ‘Yours very truly’ is transmitted as ‘Искренне Ваш,’ where ‘very’ is missing. This corresponds to ‘Yours truly’ and does not imply the sense of gratitude. A version with minor modification as ‘Признательный Вам’ (‘grateful to you’ which is also typical to Russian epistolary style) will intensify the conceptual value of the unit and mostly convey its deeper significance.

There is a great deal of factual information within the text which should be definitely scrutinized by the translator to convey the essence of the events and the people involved. In both Russian translations the reader is provided with required information about the Detroit Riot and the famous Hollywood stars – Greta Garbo, Rudolph Valentino, Ronald Colman, and Cecil B. DeMille. The Armenian version will also require this information in the comments as well. In the case of Greta Garbo, one of the greatest actresses of all times, it is mandatory in order to grasp the conceptual vision of the situation. In the cases of Rudolph Valentino and Ronald Colman, the most handsome movie heartthrobs, it helps the reader surmise who Felix Otria looks like. In the case of Cecil B. DeMille, a renowned film director and producer, it is important to understand who Felix Otria wishes to be filmed by.

The famous strike in Detroit is revealed in the text itself. It is mentioned at the beginning of the story: “I hope you noticed me in the newsreel of the recent Detroit Riot” The adverb ‘recent,’ as an indicator of time, means not only ‘recent,’ but also ‘fresh.’ The word helps place the situation in context, which the intra-textual receptor should recognize as very fresh news about events associated with the strike at Ford’s automobile enterprises in Detroit. For the extra-textual reader, the Detroit Riot may be of no importance, as he/she may be unaware of the strike. The author, however, does not leave the reader without a context, noting that the strike was at Ford enterprises. He does so by simply stating, “I never worked for Ford,” thereby providing insight into the extra-textual environment in which Felix Otria is writing.

Moving on from the identification of the extra-textual environment, its conceptual vision and cognitive value as well as the discursive and pragmatic determination, we now proceed to pre-translation analysis related to the intra-textual elements and their use in transmitting the author’s intentions.

The compositional structure of the story is actually shifted for the intra-textual respondent. Usually, when a person wishes to introduce himself/herself in a letter, he/she does it right at the beginning of the message. Felix Otria, at the beginning of the letter, provides his respondent with information about the Detroit Riot in which his head was broken. The riot was filmed, and Felix Otria hopes very much that Greta Garbo has watched the newsreel and noticed him as he turned around on purpose three or four times to have his face filmed. He hopes the actress saw him smile as it looked

pretty good. For three rather extended paragraphs he speaks about the riot, the accident which kept him in the hospital a week, and the newsreel in which he played a part. In the very middle of the story, he introduces the information about himself. Why so? That is because he is concerned that if he started the letter with this extract his respondent would not have considered the message and would have immediately put it aside or thrown it away. This definitely indicates the pragmatic impact on the intra-textual receptor, which determines the relations in between the extra-textual communicants as well.

The linguistic palette of the story is rather simple from the perspective of the selected language means and stylistic colouring. No special stylistically marked elements are found in the story. There are, however, certain indicators in the text which encourage the reader to guess some facts, rather important to be identified. Introducing himself and describing his appearance, Felix Otria writes: "I look a little like Rudolf Valentino and Ronald Colman." Even if you do not know who Rudolph Valentino and Ronald Coleman are, you can definitely guess that they must be rather handsome people. Otherwise, a person "advertising" himself as a "product" of what good material he is for the movies, would not compare his appearance with the appearance of those actors. The situation is somewhat different with the name of Cecile B. de Mille. In the sentence "... I sure would like to hear that Cecil B. DeMille or one of those other big shots noticed me and saw what good material I am for the movie" there appears some hint (... one of those other big shots ...) concerning Cecile B. de Mille, indicating the caliber of producer/director Felix Otria wishes to impress.

Though the text is very accurately translated into Russian (by both translators), from the perspective of cognitive value of the ST, there are a number of deviations in the target texts. Thus, the sentence "...I sure would like to hear that Cecil B. DeMille or one of those other big shots noticed me and saw what good material I am for the movie" is translated by O. Slobodkina as "... и мне, конечно же, хотелось бы услышать, что Сесиль де Милле или еще какая шишка вроде него заметили меня и поняли, какой я прекрасный материал для кино," where 'шишка вроде него' cannot be used by the young Italian who wishes Greta Garbo to be deeply impressed by his message. 'Big shot' is defined in American English as 'an important person in an organization' (Macmillan Dictionary). It does not sound so rude as in the TT, where 'шишка' as well as 'вроде него' are more peculiar to Russian colloquial, non-standard norms. It could not have been used by Felix Otria in his letter to Greta Garbo. A better version is suggested by A. Ohanyan: "... и мне бы очень хотелось, чтобы Сесил Б. Де Милль или кто другой из большого начальства заметил меня и убедился, что я – годный материал для кино." Though, in the case of '... what good material I am for the movie' O. Slobodkina's translation seems more relevant for the situation 'какой я прекрасный материал для кино' (what gorgeous material I am for the movie), where the young Italian is trying to flaunt himself to demonstrate that he is indeed a "remarkable" person. Meanwhile, in A. Ohanyan's translation ('годный материал для кино') the adjective 'годный' (suitable, appropriate), though rather close to the original, does not convey the author's idea of boasting pretensions of his "prominent gift." Syntactical transposition is also marked here, as the subordinate clause is extended and the syntactical norms of the TL predominate.

Syntactical transposition is marked also in the final part of both target texts.

I know I'll make good and I'll thank you to my dying day, Miss Garbo. I have a strong voice, and I can play the part of a lover very nicely, so I hope you will do me a little favor. Who knows, maybe some day in the near future I will be playing the hero in a picture with you (Saroyan 1975: 69).

The extract is translated very carefully in both versions, and although it is transmitted rather exactly, the difference in between the ST and the two target texts is definitely visible. Thus, in O. Slobodkina's translation grammar substitution is observed in the case of 'I'll thank you to my dying day ...,' where the verb 'thank' is replaced by an adjective 'благодарный' (thankful, grateful). It does not absolutely lose the expressiveness of the utterance as it is followed by a colloquial unit 'по гроб жизни' (literally 'to the grave of life'), a direct translation which closely corresponds to the original. It does, however, sound rather rude and does not accurately represent the attitude of the young Italian requesting a favour.

Я знаю - у меня выйдет, и я Вам буду благодарен по гроб жизни, мисс Гарбо. У меня сильный голос, и я смогу отлично сыграть любовника - надеюсь, Вы мне сделаете это маленькое одолжение? Кто знает, может, в один прекрасный день в недалеком будущем я буду играть героя вместе с Вами (Saroyan in Armenian Global Community).

A. Ohanyan suggests a different version, with additions and syntactic transformation, though in case with 'I'll thank you to my dying day ...' the verb 'thank' is maintained '... буду всю жизнь Вас благодарить' (literally 'I'll thank you all along my life'). The word order change in the sentence seems to intensify the emotive potential of the utterance. It becomes more persuasive and convincing.

Я знаю, что не ударю в грязь лицом и буду всю жизнь Вас благодарить, мисс Гарбо! У меня сильный голос, и я смогу прекрасно подойти на роль любовника. Поэтому я надеюсь, что Вы окажете мне эту небольшую милость. Как знать, может быть в один прекрасный день в скором будущем я сыграю роль главного героя в одном из фильмов вместе с Вами (Saroyan in MogNB).

The difference in between the two versions is also visible even in the beginning of the utterance, where 'Я знаю - у меня выйдет ...' in O. Slobodkina's version is a direct translation of 'I know I'll make good ...,' whereas in A. Ohanyan's translation it is transmitted by a Russian idiomatic expression 'ударить лицом в грязь' (literally 'to face the dirt'), which serves to intensify significance of the utterance as well.

The next sentence in the ST is a compound sentence consisting of three independent parts, linked by conjunctions 'and' and 'so': "I have a strong voice, and I can play the part of a lover very nicely, so I hope you will do me a little favor." A rather interesting solution is suggested by both translators. It should be noted that both versions, though rather different, convey the cognitive and emotive value of the utterance. Thus, in O. Slobodkina's translation it is transmitted by means of a compound sentence consisting of three independent parts, linked by a conjunction 'и' and a hyphen '-': "У меня

сильный голос, и я смогу отлично сыграть любовника - надеюсь, Вы мне сделаете это маленькое одолжение?” But the most vivid element here is the question mark, which is missing in the ST. The syntactical transformation of the sentence in the TT acquires a certain mode of impact on the receptor (both intra-textual and extra-textual), making the utterance even more expressive and persuasive. The perlocutionary effect is basically achieved in the TT.

In A. Ohanyan's version the method of sentence partitioning is used. The original sentence is implemented in two independent sentences: a compound sentence consisting of two parts, linked by a conjunction 'и' ('У меня сильный голос, и я смогу прекрасно подойти на роль любовника') and a complex sentence ('Поэтому я надеюсь, что Вы окажете мне эту небольшую милость'). The translator seems to intensify the impact upon the intra-textual receptor by separating the part of the utterance where Felix Otria asks his respondent for a favour. Can this transformation be regarded as reasonable or else motivated? Definitely, it can, as the emotional disposition is successfully conveyed and the perlocutionary effect of the utterance is achieved as well.

The last sentence of the paragraph occupies the dominant position in the extract. It may be regarded as the only moment throughout the text where the author of the story becomes visible as he seems to merge with the author of the letter:

'Who knows, maybe some day in the near future I will be playing the hero in a picture with you' (Saroyan 1975: 69).

Neither William Saroyan nor Felix Otria can be sure, whether Greta Garbo would read the letter and consider the young Italian's request. Even the extra-textual reader of any nationality or social group would doubt whether Felix Otria's dream will come true. Though the sentence is not an interrogative one, the relative pronoun 'who' in the combination 'who knows' together with the adverb 'maybe' in 'maybe some day in the near future' creates an impact upon the intra-textual respondent and extra-textual receptor: nobody can be absolutely sure whether the movie star will ever read the message and do whatever the young Italian asks her to do.

A slight difference in between the two translation versions is marked, but both of them very adequately transfer the intra- and extra-textual situation, which intensifies the emotive potential of the utterance and determines the pragmatic impact on the receptor.

In O. Slobodkina's translation 'Who knows maybe some day in the near future' two translation techniques are used: addition in case with 'прекрасный' (wonderful) and lexical substitution in case with 'недалеком будущем' (literally: in not far future) instead of 'near future,' though in terms of adequacy the sentence is very accurately translated:

Кто знает, может, в один прекрасный день в недалеком будущем я буду играть героя вместе с Вами (Saroyan in Armenian Global Community).

The adjective ‘прекрасный’ (wonderful) seems to be implemented by the translator to make the utterance more expressive and to convey the author’s vision of the day, if it really comes.

In A. Ohanyan’s version the methods of lexical substitution in the case of ‘Как знать’ (literally: how to know), grammar substitution in case with ‘в одном из фильмов’ (literally: in one of the films) and additions in cases of ‘прекрасный’ (wonderful) and ‘роль главного героя’ (literally: the part of a chief hero) are used. No changes of the cognitive aspect and key concepts, no changes of the emotive power, no changes of the perlocutionary effect!

Как знать, может быть, в один прекрасный день в скором будущем я сыграю роль главного героя в одном из фильмов вместе с Вами (Saroyan in MogNB).

Both translations convey the implicit content and reveal the delicately concealed expressive emotiveness of the ST.

It is apparent that every sentence of the story could be discussed in the details from the perspective of pre-translation analysis. Unfortunately, the requirements for the article format are rather limited. Therefore, one more rather vivid specificity of stylistic colouring will be finally identified. A kind of the author’s (both intra- and extra-textual) conceptual modification indicator in the story is the numerous repetitions of personal pronouns ‘I’ (43 times), ‘me’ (10 times) and possessive pronoun ‘my/mine’ (8 times), totally – 63 times throughout the narrative performs simultaneously a number of both stylistic and pragmatic functions. Although the repetition of the personal pronoun ‘I’ is not usually considered a stylistic device, as it rather conveys the emotional condition of the narrator or any character, nonetheless in this situation it does perform a certain stylistic function due to its modal coloring and pronounced expressiveness. From the perspective of the narrator – this is a means of “self-glorification” and advertising. From the perspective of the author, it is a technique for creating a highly emotional and expressive zone where the narrator is revealed as a self-confident and rather daring young man. Simultaneously, this repetition is included in the general block of text-forming elements that create the intra-textual local coherence of the narrative in between the narrator and his respondent and extra-textual global coherence in between the author and his receptor – read, realize and appraise. The enumerated semantic units carry certain information about the author of the letter and his attitude towards the situation described. Simultaneously, they become a means of identifying of the author’s vision of the situation with his narrator.

The same expressiveness and text-forming function of the numerous repetitions of personal pronouns ‘я,’ ‘мне,’ ‘меня’ and possessive pronoun ‘мой/моя’ are marked in both target texts. In O. Slobodkina’s translation ‘я’ is repeated for 26 times, ‘мне’ – for 7 times, ‘меня’ – for 8 times, ‘мой/моя’ – only once, in all – 42 times. In A. Ohanyan’s version ‘я’ is repeated for 31 times, ‘мне’ – for 5 times, ‘меня’ – for 6 times, ‘мой/моя’ – for 3 times, for a total of 45. Though the figures differ from those in the ST, nonetheless the pronouns indicate the same functional/communicative interaction in between the narrator/author and the respondent/receptor.

Thus, the analysis from the perspective of communicative/functional aspect of the impact on the Russian-speaking readership reveals the situation described in the story,

though by means of different linguistic indicators. It may be definitely declared, that the Russian-speaking readership experiences the desired impact and that the translators achieved basically the translation-motivated cognitive and emotional goals.

4. Conclusion

Pre-translation text analysis leads to proper understanding of the ST message and definitely reduces misinterpretation in the TT. It is a step-by-step activity employed by a skillful translator before starting the text translation process. The crowning phase of this process is the pragmatic-discursive analysis of both source and target situations to specify the translation-motivated goals and focus on their communicative/functional aspects.

One cannot definitely say, that translators O. Slobodkina and A. Ohanyan have undertaken the required analysis as any translation is a creative process very often based on the translator's skills, basic knowledge and talent. Nonetheless, the task of a researcher is to reveal the special emphatic value of the TT and the desired impact on the receptor in terms of pre-translation analysis.

The pre-translation analysis of W. Saroyan's "Dear Greta Garbo" allows the determination of the extra-textual environment the text was created in and the intra-textual elements which put the author's intentions into effect. These key aspects of pre-translation analysis lead to local and global coherence, which enhances mutual understanding of communicants both inside and outside the text.

Two translations of the story by O. Slobodkina and A. Ohanyan have been considered in the article. Despite several differences in the two translations, they do not seriously deviate from the ST corresponding units and do not lose the pragmatic/cognitive value of the original. In both versions in terms of communicative/functional aspect of the impact on the Russian-speaking readership the situation described in the story is clearly revealed: the Russian-speaking receptor undergoes definitely the desired impact and the translators achieve basically the translation targeted cognitive and emotional goals.

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