THE ROLE OF PRAGMATICS IN ART TRANSLATION

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Abstract: Because both pragmatics and translation entail communicative settings, there has been an increase in interest in studying literary translation through a pragmatic lens during the last two decades. In literary translation, pragmatic and semantic factors are intertwined, and both are critical for evaluating the source work and producing a corresponding version in the target language. Pragmatic adaptation in translation should enable the target text's reader to not only understand the essential content but also interpret its metaphorical and situational interpretations. This article investigates pragmatic aspects such as speech acts, assumptions, implicatures, deictic expressions, and politeness techniques.

Keywords: literary translation, pragmatic problems, speech acts, assumptions, implicatures, deictic expressions, and politeness tactics.

Introduction: The primary goal of literary translation is to improve cross-cultural comprehension. According to Rainer Schulte, an American academic, "Literary translation builds bridges between the nuanced emotional connections of cultures and languages, fostering understanding across national boundaries." The essence of a distinct culture arises during the literary translation process, and the translator expresses the finer features of foreign places and people by exploiting the new language's grammatical, melodic, rhythmic, and visual capabilities.

A literary translator deals with a text that contains linguistic, pragmatic, and cultural factors. Ganesh Devi summarizes the characteristics of literary translation: expressiveness, connotation, symbolism, emphasis on both form and content, subjectivity, the possibility of multiple interpretations, timelessness and universality, the use of special techniques to enhance communicative effect, and the proclivity to deviate from language norms. Lindsay Gutt highlights the importance of preserving the original text's style when translating literary works. He explains, "This broader stylistic aspect of communication is undoubtedly of particular interest to literary studies, and it is no surprise that theorists of literary translation have paid considerable attention to preserving the stylistic features of texts".

Pragmatic relations in literary translation overlap with semantic relations and are equally essential when studying the source text. The pragmatic consequences of words are a crucial aspect of meaning, as they have a specific effect on the recipient. Every act of verbal communication is targeted at a specific receptor in order to produce a specific effect on him or her. "All communication is an exercise in pragmatics" in this way. Semantically comparable messages do not always signify the same thing to receptors in the source and destination languages, therefore the

pragmatics of the source literary work necessitate major changes in the communicated message. The translator must recognize whether the message is a statement of fact, a request, a demand, a plea, or a jest. Frequently, the sender's communication goal differs from the message that appears.

For example, "as I don't know" can be interpreted as "I don't know" (a fact) or "How should I put it?" (indicating hesitation).

The pragmatic adaptation of translation should enable the target recipient to understand the message's ramifications as well as its figurative and situational meaning.

English academic Basil Hatim defines pragmatics as situationality, intentionality, and acceptability. Thus, one may argue that the pragmatic approach to literary translation incorporates these three important characteristics.

Methods: Situationality is the acceptable usage of a statement in a given context. The utterance would be impossible to decipher in the absence of context. Understanding is acquired by associating and linking new information verbally presented in the text with general knowledge or a specific scenario. Stephen Levinson refers to this process of "concrete emergence" in context as actualization.

In William Somerset Maugham's novel The Moon and Sixpence, one of the characters remarks that Strickland's wife, a woman engaged in literature who invites writers to her home, thinks they're entertaining. She wishes to participate in the movement. "Here, the word "movement" bears the contextual or situational meaning of "following patterns". This can be translated as "She doesn't want to fall behind the times. "According to an English-Russian dictionary, the word "movement" can be interpreted as "movement, relocation, and displacement." However, none of these interpretations would work here because a literal translation would sound unclear.

Intentionality refers to a producer's intention. An effective literary translation requires the recipient's understanding to be consistent with the sender's purpose. Even if the form of the statement does not correspond to the intended function, the recipient can recognize the sender's intent. This occurs because the sender and recipient are acquainted with one another and share shared information.
In translation, the writer and target language (TL) reader rarely exchange this information. As a result, the translator's responsibility is to serve as a go-between for the writer and the reader. The pragmatic method requires that the intended meaning be kept in the translation.

Acceptability relates to the source text's impact on the intended text audience. When a reader receives a literary piece, they associate it with their own knowledge. The effect is the impression that the reader has while reading. The target text's impact on the target language reader should be equal to that of the source language reader.

Pragmatic difficulties develop when the pragmatic principles of the source language (SL) and target language (TL) vary. Different languages employ distinct pragmatic principles in the same communicative behavior: what is polite in one group may be considered rude in another. The concept of collaboration in one community may be irreconcilable with another. According to Fawcett, this pragmatic distinction is part of a translator's skill set. The translator must recognize regions of pragmatic interference between the two languages. The definition of pragmatic competence is "the ability to use language effectively to achieve a specific purpose and understand language in context." He contends that pragmatic failure occurs when a speech fails to achieve the sender's intent. This causes confusion and may even result in a breakdown in intercultural communication.

RESULTS AND DISCUSSION: When applying pragmatic principles to translation, such as speech actions, presupposition, implicature, deixis, and politeness formulae,

pragmatic difficulties emerge.

First, keeping the force of speaking acts can be difficult. The improper translation of speech actions is caused by discrepancies in the meaning of the speech act's force, or in other words, between locutionary and illocutionary acts.

Politeness, as a societal phenomena, can be regarded as one of the primary governing principles of human interaction. The goal of politeness is to reflect or realize social or interpersonal ties in order to facilitate interaction while minimizing the possibility for conflict and confrontation inherent in human exchanges.

Studies analyzing distinct speech acts in different languages have provided useful insights into the culture-specific elements of politeness as well as the obstacles that foreign language learners confront while understanding and adhering to the target language's courteous norms. Polite requests are important to Levinson's theory and the most researched component of intercultural and cross-linguistic pragmatics.

In both English and Russian, the imperative "Tell me" is appropriate as an initial request for information, as shown in the following excerpt from "The Dead," one of James Joyce's Dubliners' short stories. Gabriel, a middle-aged family acquaintance, is preparing to have a chat with the small girl Lily.

Professional translator Olga Holmskaya suggests the following translation:

"Are you still going to school?" he said in a friendly tone.

"What, sir," she responded. "I finished school a year ago, or even more" .

The imperative phrase "tell me" should not be interpreted as coercion or a threat. A verbal act in a different situation may be translated differently.

Second, translators may struggle to translate suggested meaning. Premises and implicatures are examples of implied meaning. Presuppositions are based on common knowledge between the reader and the author. In translation, there may be times when the author and the TL reader do not have the same knowledge. It can be difficult to translate implicatures as well. Certain inferred connotations go beyond what is clearly stated.

For example, Agatha Christie's novel title Crooked House was translated into Russian as "Кривой домишко," with the additional lexical emotive implication of "crookedness" (poverty) paired with the emotive suffix "-ишко," one of the many emotive suffixes characteristic of the Russian lexical system.

In linguistics, deictic expressions are the phenomena in which comprehending the meaning of specific words and phrases in an utterance requires contextual information. In English, there are numerous expressions that are typically analyzed as deictics: personal pronouns like "I" and "you," spatial adverbs like "here" and "there," demonstrative verbs like "now," "then," "today," "ago," and "recently," movement verbs like "come" and "go," and temporal morphemes like the future auxiliary "will" and past tense suffix.

Furthermore, grammatical constructs like the imperative and vocative are frequently referred to as deictics. Other linguistic aspects can be employed deictically if they are paired with real deixis or another referential method. For example, if a word like "tree" is accompanied with a demonstrative statement that relates the concept of "tree" to a specific thing in the surrounding situation (e.g., "this tree"), it can refer to that object.

Content words can also be grounded in the speaking setting by non-linguistic techniques such as gestures, glances, or object presentation. As Levinson noted, practically every nominal statement can be utilized deictically if it is accompanied by a communicative tool suggesting a direct referential link between language and situation.

Старик скончался. Я приподнял кровать и осмотрел его тело. Он был мертв, как камень. Я приложил руку к его сердцу и держал её несколько минут. Пульс отсутствовал. Он был по-настоящему мертв. В поэме Эдгара Аллана По "Сердце-обличитель" упоминается, что его глаз больше не тревожит его.

The deictic phrases "I" and "there" in the story allude to the narrator and elements within the discourse universe, not the author or things in the surrounding context. Khinkins, the Russian translator, has done an excellent job translating it:

The old man died. I slid the bed aside to inspect the corpse. Yes, he was dead forever. I put my palm on his chest, against his heart, and held it there for several minutes. The heart had stopped beating. He was permanently gone. His gaze will no longer worry me.

Conclusion: To sum up, focusing on pragmatic facts and principles in the process of literary translation can enhance comprehension of translation. An effective literary translation conveys both the propositional content and the pragmatic elements of the original text. The primary aim of literary translation is to achieve the highest possible equivalence with the source material. Additionally, it's important to emphasize that a translator must possess a deep knowledge of history, culture, and language.

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