

Shifts of Speech Acts in Translation

Allamuratova Umida

EFL teacher, TERSU

Annotation: The article analyzes the importance of pragmatics, especially the role of speech acts, in the translation the work "Rich dad, Poor dad" and its translation into Uzbek language.

Key words: speech acts ,style, translation ,pragmatics, contextual meaning

Introduction

Translating literary texts is difficult, because it challenges translators to use cognitive and metacognitive skills to understand ambiguities, connotation and symbolism. Literary styles also vary depend on each writers` creativity. Therefore, having sensitivity to literary language, and ability to reveal and re-create the work of art helps translators to translate creatively¹. Pragmatics is very important in the translation process. It should be noted that the first issue of pragmatic equivalence is not how to connect sentences and paragraphs based on the features of the text, but how to use sentences in a communicative way and how to translate them into context. The important thing is that the original meaning of a sentence is determined by pragmatically analyzing the contextual meaning.

Main part

To analyze the importance of pragmatics, especially the role of speech acts, in the translation, the work "Rich dad, Poor dad" and its translation into Uzbek was selected. The famous American writer, entrepreneur and teacher Robert Kiosaki wrote this work.

The notion of speech act was first conceived by the philosopher John Austin. Austin identified three basic types of speech acts. The first one is a "locutionary act", which is the act of uttering a meaningful expression or sentence, the literal meaning/propositional content of the sentence (such as "It is very cold in here" referring to the temperature of a place). The second is an "illocutionary act", the speaker's meaning, which may be different from the literal meaning (such as when we use "It is very cold in here" as a request to close the window). The last type is a "perlocutionary act", which is what is brought about or achieved by the speaker's utterance (such as when the person we talk to closes the window)².

After comparing the translated text with the original, we identified three main manifestations of changes in speech acts in the original language. They are shown in Table 1 below. In our study, we will look at what changes have taken place in the translated text and then analyze their communicative and stylistic effects.

¹ Magda Madkour. Linguistic levels of translation: A generic exploration of translation difficulties in literary textual corpus. International Journal of Applied Linguistics and English literature. Vol. 5, No6. November 2016

² Othman Abualadas. Shifts in Speech Acts in Fiction Translation: Evidence of a More Marked Narratorial Voice. *Dirasat, Human and Social Sciences*, Volume 47, No. 1, 2020

Types of shifts	Number	%
Explication of a performative verb	11	17%
Change in mood structure	24	37.5%
Change in speech mode	29	45.5%
Total	64	100%

The first change is related to performative verbs, which are not mentioned in the original text, but are added in the translation process. In other words, it means emphasizing the illocutionary force of speech. In the following examples, we will see how this change occur.

1. My dad put down the evening paper. “Why do you want to get rich, son?”³

“Nima uchun boy bo`lmoqchisan”, - o`g`lim deb *so`radi*.⁴

In the first example, the writer's father was reading an evening newspaper and asked him how he could get rich. Although he came from a middle-class family, he went to a school for the rich's children, and today at school Jim's mother comes in a new car and takes Jim and some of his friends to his beach house for a weekend, only Mike and he are not invited. The protagonist is very impressed, because Jim considered them "poor kids". Surprised by his son's unexpected question, the father asks him the above question in order to find out why he asked such a question. In this change, we can see that the translator described the illocutionary force of the sentence and expressed it by using a performative verb.

2. Son, I want you to study hard, get good grades, so you can find a safe, secure job with a big company⁵.

O`g`lim, yaxshi o`qi, chuqur bilim ol, yaxshi ish top⁶.

Shift in this example is related to the mood structure of the locutionary act, and the change occurs in the syntactic mood used to represent the illocutionary act. For example, a question sentence changes to a declarative sentence, or from declarative sentence to a command sentence.

This dialogue is taken from a conversation between a poor father and his son, and the father says that he wants his son to get a good education and then get a good job from a good company. An indirect speech act was used in this sentence. In indirect speech acts, it is sometimes used to increase the power of a message, to be polite, to explain or reject something, and sometimes to be sarcastic. The reason for using an indirect speech act in this sentence is politeness. In translation, this sentence is expressed not in the declarative form, but in the command form, that is, a directive act.

3. He explained that once a person stops searching for information and knowledge of one's self, ignorance sets in.

Boy ota tushuntirishda davom etdi:

Inson o`qish o`rganishdan to`xtadi deguncha nodonlik, johillik to`riga tushadi⁷.

Shift in this example occurs in the speech mode, which direct speech changes into indirect speech or happens vice versa. In this example, indirect speech in the origin is converted into direct one in

³ Robert T.K. Rich dad, Poor dad. Plata Publishing, LLC. 2011 p.13.

⁴ Robert T.K. Boy ota, kambag`al ota. Donnish chirog`i. 2019 b.30.

⁵ Robert T.K. Rich dad, Poor dad. Plata Publishing, LLC. 2011 p.56

⁶ Robert T.K. Boy ota, kambag`al ota. Donnish chirog`i. 2019 b.103

⁷ Robert T.K. Boy ota, kambag`al ota. Donnish chirog`i. 2019 b.107

the translation. in the original text the illocutionary force of the sentence is expressed with the help of indirect speech act, but in the translation illocutionary force turns into direct speech act.

Conclusion

In conclusion, we can say that the translation of a work may not have the same perlocutive effect as the original, or may not have the same illocutionary force. Due to the complexity of the dynamic and interactive features of the text of the story, the "re-creation" or "reshaping" of the same illocutionary acts as the original requires special knowledge, skills and actions from the translator.

References

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