Translating the speech act of Insinuating in Shakespearean Tragedy, *Othello*

Dr. Anfal Qubais Saeed Alfahady

University of Mosul / College of Arts / Department of Translation

(received in 21\8\2020, accepted in 18\10\2020)

Abstract:

The present research intents to study the speech act of insinuating in the Shakespearean tragedy Othello .In the light of pragmatics in general and speech acts theory in particular .Both literary translation and linguistic, represented by speech act theory deal with the performative function of language rather than the communicative role of language. Both of them highlight the implicit meaning of the literary text through tracing the characters motives, emotions, needs, and concerns for mapping the implicit meaning of the text and conveying it into the target language. The Arabic translation of *Othello,* introduced by the national council for translation, Egypt represents some translation problems of the speech act of insinuating in the Shakespearean tragedy. Thus, the present study aims at highlighting the main principles of speech act theory that can reflect insinuating in Shakespearean Tragedy, Othello. In addition, it connect the main principles of speech act theory to the literary translation through selected texts of the Arabic translation of Othello, translated by Muhamed Mustafa Badawy.

The research hypothesizes that :1.speech act theory can be applied to this particular literary genre (tragedy),and 2.the source and target languages might exhibit network of different patterns of the acts. Finally the study ends with some conclusions

Key Words: Speech act theory, Translation, Literary translation, Source text (ST), Target text (TT), William Shakespeare, Othello, Insinuating.

ترجمة أفعال الكلام في مسرحية شكسبير، عطيل

د. انفال قبيس سعيد الفهادي

جامعة الموصل/ كلية الآداب/ قسم الترجمة

الملخص :

يهدف البحث الحالي إلى دراسة فعل الكلام في التراجيديا الشكسبيرية ' عطيل' في ضوء البراغماطيقية بشكل عام ونظرية فعل الكلام بشكل خاص. تتعامل كل من الترجمة الأدبية واللغوية ، ممثلة بنظرية فعل الكلام ، مع الوظيفة الأدائية للغة بدلاً من الدور التواصلي لها . إذ يسلط كلاهما الضوء على المعنى الضمني للنص الأدبي من خلال تتبع دوافع الشخصيات والعواطف والاحتياجات والاهتمامات لتعيين المعنى الضمني للنص ونقله إلى اللغة الهدف. تمثل الترجمة العربية لعطيل ، التي قدمها المجلس القومي للترجمة في مصر بعض مشاكل الترجمة لفعل الكلام للتلميح في مسرحية شكسبير. وبالتالي ، تهدف الدراسة الحالية إلى تسليط الضوء على المبادئ الأساسية لنظرية الفعل الكلامي التي يمكن أن تعكس التلميح في مسرحية شكسبير ، عطيل . بالإضافة إلى ذلك ، تربط المبادئ الأساسية لنظرية فعل الكلام بالترجمة الأدبية من خلال نصوص مختارة من الترجمة العربية لعطيل ، التي ترجمها محمد مصطفى بدوي.

يفترض البحث أن:

1. يمكن تطبيق نظرية افعال الكلام على هذا النوع الأدبي قيد الدراسة (المأساة) .

2. يمكن أن تظهر لغات المصدر والهدف مجموعة من أنماط مختلفة من الأفعال ، وأخيراً تنتهي الدراسة ببعض الاستنتاجات.

Introduction:

Amongst various theories and linguistic terms, still speech act theory keeps unique characteristics as it deals with language as a sort of action and communication rather than being a medium through which this language is

conveyed and expressed. That is to say, speech act concerns with the ways in which speech can be utilized not only to communicate but also to motivate actions.

Here, necessary to mention that that it attributes the speech a performative function as Kent Bach mentions: Almost any speech act is really the performance of several acts at once, distinguished by different aspects of the speaker's intention: there is the act of saying something, what one does in saying it, such as requesting or promising, and how one is trying to affect one's audience. (par. 3)

During the long history of linguistics, language was viewed primarily as "a way of making factual assertions, and the other uses of language tended to be ignored." Here, Austin asserts: It was for too long the assumption of philosophers that the business of a 'statement' can only be to 'describe' some state of affairs, or to 'state some fact', which it must do either truly or falsely. (*How to do things with words* 1)

Austin was one of the first scholars who made a systematic account for the use of language. In addition, Wittgenstein presents the notion of "don't ask for the meaning, ask for the use." ("Speech Acts" 2). Consequently, he tackles with language as a new drive for social activity. Speech act theory came from Wittgenstein's philosophical theories. He focused on the meaning which derives from pragmatic tradition, declaring the significance of adopting the language to accomplish objectives within certain situations rather than a method of communicating.

Translation literary works is strongly associated with speech act theory as the theory can introduce through the term "insinuating," which is associated to the intention of the speaker that cannot directly understood through the text. This idea is related to the term "implicature" in translation as the translator must search beyond the written words in order to perceive the speaker's intention in order to convey it communicatively into the target language.

To cover all these interrelated linguistic and translations issues, the presents study is divided into two main parts: a theoretical background and a main discussion. This theoretical part discusses the connection between speech act and literary translation; in addition it. casts a shadow of light on the main principles of speech act theory. The main discussion of the study discuses translating the speech act of insinuating in Shakespearean Tragedy, *Othello.*

Insinuating and convincing are not direct terms in the study of speech acts as anyone cannot insinuate or convince someone through any certain speech . However, literary texts, such as Othello, require perceiving the characters' feelings, motives, and intentions. Thus, speech act theory has the ability to reflect and illustrate the socially and cognitively significant, non-descriptive acts that can be carried out with in the literary text. Moreover, the theory can make descriptive discourse more clearer and understood. In literary translation, the translator must be fully aware of the pragmatic function of the text in the light of speech act theory in order to convey the pragmatic function of the character's speech into his target language.

Objectives of the study:

- Defining the main principles of speech act theory

- Discussing insinuating in the Shakespearean Tragedy

- Connecting the main principles of speech act theory to the literary translation through selected texts of the Arabic translation of Othello

- Defining the pragmatic function of the speech in both ST and TT

Review of literature:

Too many studies have discussed and analyzed speech act theory as well as too many researches, articles, and books have discussed and highlighted the problems of translations, namely literary translation. In their book, *Speech Act Theory and Pragmatics*, (1980) John R. Searle, Ferenc Kiefer, and Manfred Bierwisch aim at introducing a clear explanation of the differences and similarities between the two terms: "speech acts" and "pragmatics". The study argues that the concept of "speech act" clear as the theory of speech acts starts with the assumption that the minimal unit of human communication is not a sentence or other expression, but it can be defined as the performance of certain kinds of acts, such as making statements, giving orders, asking questions, describing, explaining, apologizing, thanking, congratulating, etc.

In "Presequences and indirection: Applying speech act theory to ordinary conversation." (1988), Emanuel Schegloff contrasts and compares the analysis and clarifications highlighted by speech act theory for the utterances of the form "Do you know+[embedded WH-question]" with the analysis demonstrably arrived at by participants in actual ordinary conversations.

In Raymond Perrault's "An application of default logic to speech act theory" (1990) which is punished in *Intentions in Communication*, the author discusses speech act theory's three aspects of utterances. Then, he argues that all utterances should be viewed as actions of the speaker. After that, the author provides with examples each one of these aspects highlighting their objectives in the process of communication.

In "From Functional Grammar and Speech-Act Theory to Structure of Meaning: A Three-Dimensional Perspective on Translating" (1996) by Chunshen Zhu, the author elaborates that textual comparison has a great significance in translation studies. One of the important principles therefore is to identify the textual elements that are comparable and should be compared. In the study's comparison and investigation into the tri-stratal nature of language use in text formation .The study begins with a comparison between two main elements: functional grammar and speech act theory. The study has reached a perception that textual meaning involves three-dimensional patterns. The production of a more comprehensive model, pattern or (structure) of Meaning (SOM). The model of the study introduces a functional perspective on text formation in the process of translating, on a comparative basis through investigating one by one the three constituent dimensions, i.e., linguistic composition, interactional dynamic and aesthetic impact. In addition, the study highlights that the observation of proportionate relationships between the three dimensions of a structure of Meaning open the linguistic arena to new perspectives such as genre, form and content, information, and effect, in the formation of the target language text.

In "On linguistic Aspects of Translation" (1959), a study by Roman Jakobson, which discuses and analyzes the role of linguistic studies in shaping the different translations of a certain text. In addition, it focuses on how the linguistic study can help the translator in shaping the best structural, semantic, and grammatical form in target language.

The mistakes committed in literary translation of the notable literary works due to the misunderstand of the main principles of speech act theory were not discussed directly in the academic arena of linguistics nor translation; however, there some studies that have dealt with the issue of literary translation. For example, Suzan Bassnett, and André Lefevere's book Constructing cultures: Essays on literary translation (1998) defines the problems which are discovered and highlighted in literary translations. Focusing on the cultural element, this book discusses the role of cultural diversity in deforming the translator's message and how the translators can overcome the cultural barriers in translations.

Speech Act: Between Literature and Translation

While linguistics were concerned with the form of language, two language philosophers, Austin and Searle were concerned with its meaning in terms of reference, implicature and function. Speech act theory is proposed for the first time by Langshaw Austin in 1962, one of the founder of pragmatics. Austin suggests that in saying something, a speaker actually is performing certain acts. This theory is developed later by John R. Searle in 1969. Both of them believe that the function of language is not to communicate but to perform things. In other words, actions

can be performed via utterances, this is called: Speech act theory. "In some cases we use speech to perform an action" (Austin, 1975: 40).

In his theory, Austin distinguishes between two statements performatives and constatives. Austin gives the name "constatives" to statement that can be judged as true or false. Performatives are action performers. In uttering speech under certain condition by the appropriate person and in culture-specific predetermined course of action or procedures, a speaker will be performing certain action. The conditions associating with the performatives, Austin gave the term "felicity conditions". The felicity conditions must cope with three conditions: there must be accepted conventional procedure, participants or the persons must be the appropriate persons and the procedures must be executed completely and correctly. When these conditions are not met, the performative will go wrong, in Austin word "misfire" (1975:16).

Moreover, Austin distinguishes between three acts: illocutionary act, locutionary act and perlocutionary act. Illocutionary act refers to the real actions which are performed by the utterances. Locutionary act is the basic act of the utterance. Perlocutionary act is the effect produced on the listener when they listen a locutionary act or this is the hearer's response. Austin gives an example:

Act (A) or Locution

He said to me 'shoot her' meaning by 'shoot' and referring by 'her' to her

Act (B) or Illocution

He urge (or advised, ordered, &c.) me to shoot her.

Act (C. a) or Perlocution

He persuaded me to shoot her.

Act (C. b)

He got me to (or made me, & c.). (1975, 105).

John Searle further develops speech act theory. He stated that "the utterances of which in a certain context would in virtue of its (or their) meaning constitute the performance of that speech act. (1969: 18) in his essay, "A Classification of Illocutionary Acts," he states that the classification of Austin is defective for "lack of clear criteria to distinguish between one kinds of illocutionary action". (1976:1) He divides illocutionary action into five basic types: directive, commissive, assertive, declarative and expressive. Assertive illocutionary action, the speaker states a fact. Commissive illocutionary action refers to the promises and commitments, the speaker make to others. Directive illocutionary action is the speaker orders to the hearer. Declarative illocutionary action, the speaker's speech that change the world upon utterance. Expressive illocutionary action is the speaker feelings about certain situation.

Louise Pratt in his book *Toward A Speech Theory of Literary Discourse* asserts the importance of speech act theory because it plays a role in everyday life. In addition, utterances have a grammatical features. He points out that utterances have a meaning in their context (1977:86). Scholars and researchers study speech act theory as a way to better understand human communication. "Part of the joy of

doing speech act theory, from my strictly first-person point of view, is becoming more and more remindful of how many surprisingly different things we do when we talk to each other," (Kemmerling: 2002, 91).

There are two views of the application of Speech act theory to literary works. The first view finds the impossibility to apply speech acts to literary works. The second view is that speech acts can be applied to literature because literary works consist of utterances and there is a sender and a receiver.

On the one hand, Austin doesn't approve the application of his theory to literary works. Austin (1975) doesn't apply his approach to utterances written in literary works because they don't have illocutionary force. For example, a declarative sentence in a lyrical poem. As well, the reader cannot be sure whether the statement made under appropriate circumstances, and so on. This pushes Richard Ohmann to refuse apply to Speech act theory to literary utterances since the latter do not have any illocutionary force. (1971:14)

On the other hand, Derrida objects to Austin's notions. Derrida is one of the supporters of applying Speech act theory to literature. He points out that when the sentence is uttered, it has meaning, even new meaning in different contexts (Miller, 2001: 93). However, the listener cannot grasp the real meaning of the speaker, the listener can guess the most appropriate one as meaning is unstable and changes according to the context. Furthermore, Derrida states that everything people say in everyday life is: "sarcastic, even a bit ironic, parasitical، metaphorical, citational, cryptic, fictional, literary, insincere" (Miller, 2001: 103). Miller in his book *Speech Acts in Literature* is a supporter of applying speech acts to literature:

Speech acts in literature" can mean speech acts that are uttered within literary works, for example promises, lies, excuses, declarations . . . said or written by the characters or by the narrator in a novel. It can also mean a possible performative dimension of a literary work taken as a whole. Writing a novel may be a way of doing things with words. (1)

Furthermore, the analysis of the literary works may be depend on the cultural contexts in which the text is produced. Hence the pragmatic linguistic is important to understand the meaning of the intended meaning of context of an utterance. This is clearly explained by Sadock (1974) in his classical work *Toward a Linguistic Theory of Speech Act*, he claimed that speech act theory which hypothesizes that there should be a one to one relation between surface form and encoded illocutionary force for direct speech acts meets with unsurmountable difficulties. Thus, literary texts can be studied from a pragmatic point of view.

Therefore, the study of literature in terms of Speech Act Theory is a possibility since the literary work represent a text. For instance, novels deal with the real world with a real speech. The reader is a part of the reading process. As long as, the reader receives the intention of the real author who wants to achieve a certain perlocutionary effect on a certain socio-cultural context. Consequently, tackling any literary text without pragmatic theory constitutes a real problem. As a result, the present study attempts to propose the chance to read a literary work from a pragmatic perspective.

In translating the literary work, the translator must be totally aware of the pragmatic function of the speech in order to perceive the character's intentions and motives in order to convey the accurate meaning in his target text.

Thus, speech act theory can be applied to the analysis of utterances said by a character within a literary work. It provides a framework for identifying the unspoken presuppositions, implications, and effects of speech acts. The application of SAT to literature is directed towards developing the SAT of Austin (1962) and Searle (1969). The application of Speech act theory to literary works, will make literary works it easier to be understood.

Discussion: **Translating the speech act of Insinuating in Shakespearean Tragedy,** *Othello*

As a tragedy, there must be an elicit communication that can be concluded and understood through the intentions and elicit emotions of characters. Language cans transferee emotions and intentions into actions the dramatic works. However, can the translator of a literary convey this triangular intentions-language-actions relationship into target language (TT). Understanding this relation necessitates a translator who is able to deal with both literary and linguistic aspects of language. In other words, he must be fully aware of the literary techniques of the text, such as metaphors, irony besides the major linguistic aspects of translation such as semantic and grammatical features. Furthermore, the translator must be totally aware of the dramatic techniques and methods that give the implicit message of the author such as pathos, irony, etc.

The Tragedy of Othello, the Moor of Venice is a Shakespearean tragedy which is written in 1603. The tragedy is based on the tale of *Un Capitano Moro* ("A Moorish Captain"). The play has to major central characters: Othello, the Moorish general who is obsessed by his love to wife, Desdemona. The second main character is ensign, Iago who hates Othello and persuade him that Desdemona is a traitor. In this regard the play reveals varieties of themes, intentions, and feelings, such as racism, love, jealousy, betrayal, revenge and repentance.

The following example highlights Othello's replying to Brabantio's accusations that did not trick or seduce Desdemona but he really loves her, so he married her. This quotation implies Othello's power of language and reveals Othello's good intention and

Source text:

Most potent, grave, and reverend signiors,

My very noble and approved good masters,

That I have ta'en away this old man's daughter,

It is most true; true, I have married her:

The very head and front of my offending

Hath this extent, no more. Rude am I in my speech,

And little bless'd with the soft phrase of peace:

For since these arms of mine had seven years' pith,

Till now some nine moons wasted, they have used

Their dearest action in the tented field,

And little of this great world can I speak,

More than pertains to feats of broil and battle,

And therefore little shall I grace my cause

In speaking for myself. Yet, by your gracious patience,

I will a round unvarnish'd tale deliver

Of my whole course of love; what drugs, what charms,

What conjuration and what mighty magic,

For such proceeding I am charged withal,

I won his daughter (I.iii.76)

Target text:

سادتي النبلاء الأجلاء العظام يا أولى السلطه والحكمه والوقار صحيح انني أخذت كريمه
هذا الشيخ صحيح تماما هذا هو أقصي ما ارتكبت من ذنب غايته ومنتهاه.

وصحيح أيضا اني تزوجته. إنني رجل حشن الكلام. ولم أرزق القدرة علي ما تجلبه حياة السلم من لين
الحديث فمنذ أن بلغت ذراعاي عنفوان السابعة من عمري وحتي الآن قرب انصرام التسعة أهلة الماضية كان
أعظم بلائي في ميدان الحرب وحيث تضرب الخيام. ولذلك فحين أتحدث دفاعا عن نفسي لن أستطيع تحلية
الدفاع أو التأثير بسحر البيان. ومع ذلك أرجو أن تتكرموا فتصبرو حتي أحكي لكم القصة الكاملة الصادقة
لحبي وأي العقاقير والتعويذات و الرقي و السحر الجبار وما أنا متهم با ستخدامه لكسب كريمته. (57

This source text reflects the power of Othello's language. He is intelligence and self-confident. The speaker adopts affirmative statements sometimes argumentative for rationalizing his speech. The redundancy of punctuation marks creates of "pause" in Othello's speech. This "pause" reflects Othello's self-confidence, his awareness of his military position in the society. In addition, using expressions, such as "ta'en away this old man's daughter," "My very noble and approved good masters, and "whole course of love" reflects the speaker's good intention, and his love to Desdamone. In the target text, due to the length of the Arabic sentence, the Arabic sentence neglects the "pause effect" made in the source text. In addition, the Arabic text does not introduce the powerful affirmative and argumentative speech in the source text. The unique use of some Qur'anic expressions such as "سحر البيان" and "تضرب الخيام" cannot achieve the act of the speech made in the source text.

Source text: [Aside] O, you are well tuned now!

But I'll set down the pegs that make this music,

As honest as I am. (Act ii, scene 1)

Target text:

انكم حقيقه منسجمان الان ولكني سارخ الاوتار التي تنتج عنها هذه الموسيقى بكل ما اوتيت من امانه واخلاص انكما حقيقه منسجمان الان ولكني سارخ الاوتار التي تنتج عنها هذه الموسيقى بكل ما اوتيت من امانة واخلاص

This speech implies Iago's bad intention towards Othello. The metaphor of describing his plan to destroy Othello's life as a destruction of a beautiful musical instrument reinforces the meaning.

Source text:

Thus do I ever make my fool my purse:

For I mine own gain'd knowledge should profane,

If I would time expend with such a snipe.

But for my sport and profit. I hate the Moor:

And it is thought abroad, that 'twixt my sheets

He has done my office: I know not if't be true;

But I, for mere suspicion in that kind,

Will do as if for surety. He holds me well;

The better shall my purpose work on him.

Cassio's a proper man: let me see now:

To get his place and to plume up my will

In double knavery--How, how? Let's see:--

After some time, to abuse Othello's ear

That he is too familiar with his wife.

He hath a person and a smooth dispose

To be suspected, framed to make women false.

The Moor is of a free and open nature,

That thinks men honest that but seem to be so,

And will as tenderly be led by the nose

As asses are.

I have't. It is engender'd. Hell and night

Must bring this monstrous birth to the world's light ((Act I, scene III)

Target text:

هكذا اجعل هذا الابله اضحوكتي وكيس ومالي معا دائما. وكنت أدنس ما اكتسبت من المعرفة والخبرة لو ضيعت وقتي في صحبة مثل هذا المغفل بدون ان اجد فى ذلك تسليه و مكسبا. إني أمقت المغربي ويظن البعض انه قام باداء وظيفتي في سريري . لست موقناً من أن هذا الظن صحيح ولكني سأسلك كما لو كان هذا الشك يقيناً. إنه يحسن الظن بي وفي هذا ما يزيد احتمال نجاح مكيدتي ضده كاسيو رجل وسيم .دعني أقدح ذهني . هل من خطه تمكنني من ان احصل على منصبه وحقق رغبتي بمكيدة مزدوجه تشملهما معاً. كيف؟ لأفكر... بعد قليل أخذ في خداع أذن عطيل وأوهمه بأن كاسيو كثير التودد من زوجته فشكله ولطفه مما يسير الريبة في شخصه إذ خلق لأغواء النساء والمغربي رجل صريح سليم الطوية   يعتقد أن من يبدو في ظاهره الامانه لابد و أن يكون اميناً بحيث يسهل علي ان أقتاده من انفه كما يقتاد الحمار   تلك هي مكيدتي : الجنين البشع الخلقة الذي لابد أن يخرج من نور الدنيا من بطن ظلام الجحيم (70

The target text reflects a "Directive" and "commissive act" in which Iago reveals his bad intention towards both Othello and Rodrigues. Iago orders and persuades himself to set the plan through which he will get rid of Othello, highlighting how much he hates him. As dramatic monologues, the target text has a persuasive function and interpersonal effect on the audience. Speech act theory emphasizes the performativity of speech, which means saying is doing. It has been

widely used in monologues, such as the previous one. The target text succeeded in transforming the effect of the target text monologue through a well-structured Arabic language, besides his subtle translation of the metaphor of the last line's metaphor into "الجنين البشع الخلقة الذي لابد أن يخرج من نور الدنيا من بطن ظلام الجحيم" However, the structure of the Arabic metaphor seems not accurate and seems ambiguous.

Source Text:

Think, my lord!

By heaven, he echoes me,

As if there were some monster in his thought

Too hideous to be shown. Thou dost mean something:

I heard thee say even now, thou likedst not that,

When Cassio left my wife: what didst not like?

And when I told thee he was of my counsel

In my whole course of wooing, thou criedst 'Indeed!'

And didst contract and purse thy brow together,

As if thou then hadst shut up in thy brain

Some horrible conceit: if thou dost love me,

Show me thy thought.

    Target Text:

أفكر يا سيدي! بالله انه لا يجيبني كرجع الصدى كأن في افكاره شيئا ابشع مما يستطيع ان يكشفه. انك تقصد شيئا ولا شك. لقد سمعتك منذ لحظة تقول "أف لا يعجبني هذا" عندما افترق كاسيو عن امراتي... ما الذي لم

يعجبك؟ ثم حين أخبرتك انه كان يعرف قصة غرامنا كلها قلت "أحقا" و انقبضت أسارير رو جهك كما لو كنت
تخفي في ذهنك أمراً فظيعا! إن كنت تحبني حقا فكشفني بما يدور في ذهنك. (122

The conversation with is the turning point in the play as it reflects Othello's involvement with Iago's plan. Othello's speech change as the confidence, illustrated in the first act has totally changed into doubts and fragmentation. That is why this passage is a conversation, dialogical in their structure as well as it is dialogical in their pragmatic function. The Arabic translation reflects that Iago's plan has begun to work. The Arabic structure in the target text has achieved the pragmatic objective of the text as it clearly reflect Othello's inner feelings through the expressions: يجييني كرجع الصدى . In addition, the Arabic language bears the long sentence which does not necessitate a special punctuation; however, the translator preferred to adopt short Arabic sentences to reflect Othello's lack of confidence and suspicious feelings.

Source text:

Farewell, farewell:

If more thou dost perceive, let me know more;

Set on thy wife to observe: leave me, Iago:

Target text

وداعا وداعا ذا لاحظت شيئا جديدا فزدني علما واجعل امرأتك تراقب ما يحدث. أتركني الان يا يجوا

This passage is an important move in Otello-Iago's level of communication. The speech becomes more vivid through Othello's repeated questions and requests

to Iago. This passage reflects more trust in Iago and less trust in Desdamone. The speech is Directives in which Othello's asks Iago to watch his wife; however, the Arabic translation does not convey this directive objective of the speech as the Arabic translation reflects a combination between order, request, and begging.

Source text:

Good my lord, pardon me:

Though I am bound to every act of duty,

I am not bound to that all slaves are free to.

Utter my thoughts? Why, say they are vile and false;

As where's that palace whereinto foul things

Sometimes intrude not? who has a breast so pure,

But some uncleanly apprehensions

Keep leets and law-days and in session sit

With meditations lawful? Act III Scene III

Target text:

عفوك يا مولاي الكريم. انا مكلف بالقيام بكل ما يقتضيه واجبي ولكنني غير مكلف بما اعفي منه العبيد جميعا أتطلب منى انا طلعك على خواطري؟ افرض انها دنيئه وكاذبة فأي قصر لا تقتحمه بعض القذارة في بعض الاحيان؟ من ذا الذي صفا قلبه فلا تدخل الافكار العكره وتختفي احيانا محاكمها وتتربع بجانب الخواطر المشروعة (121)

Source text : Fear not my government.   Act 3 Scene 3

Target text

ثق أنني سأتصرف بحكمة

The source text has a negative imperative appears in this scene for the first time ("Fear not my government". This negative imperative which suggests the highly emotional state of the speaker as it implies: don't worry about how I handle it. The Arabic equivalent does not achieve the pragmatic function of the speech as it does not the strong insistence appeared in the source text.

Source text:

OTHELLO

Hang her! I do but say what she is: so delicate

with her needle: an admirable musician: O! she

will sing the savageness out of a bear: of so high

and plenteous wit and invention:

Target text:

ليكن مصيرها الشنق. كنت فقط أذكر صفاتها كما هي: بارعة في التطريز ماهرة في عزف الموسيقي . غناؤها يستأنس الدب المتوحش. هذا مع فطنة وحدة ذكاء وسعة في الخيال وقدرة علي الإبداع. (158)

The imperative " hang her" has both emotional and pragmatic meaning, however, it is necessary to mention that the real meaning does not mean "hanging her to death;" however this was an implicature or symbol to Desdamone's fate. The real meaning is : Damn her, so the Arabic translation cannot convey the pragmatic objective of this imperative as he translates "Hang her" into ليكن مصيرها الشنق. It is

better to translate it into "لتحل عليها اللعنات". Furthermore, the speech highlights animalistic aggression and violence implied in these lines in order to reflect Othello's jealousy and fury towards Desdmone's claimed betrayal. The subtle metaphor, "she will sing the savageness out of a bear" is translated into " غناؤها يستأنس الدب المتوحش." This translation highlights the translator's attempt to creates the metaphorical effect of the source text.

Source text:

Blessed fig's-end! the wine she drinks is made of

grapes: if she had been blessed, she would never

have loved the Moor. Blessed pudding! Didst thou

not see her paddle with the palm of his hand? didst

not mark that?

(Act II Scene I)

Target text:

فاضله؟كلام فارغ. سخام. أليس النبيذ الذي تشربه مصنوعه من العنب؟ لو كانت فاضلة لما احبت المغربي. فاضلة مثل المهلبيه ! ألم ترها تداعب كفه باصابعها ؟ ألم تلاحظ ذلك؟ (85)

In terms of insinuating, this passage implies Iago's misogynistic nature . He reflects the Jacobean view of Venetian women, which supposes that women are sexually immoral compounds how credible Rodrigo, and Othello, find Iago's portrayal of Desdemona. In addition, this passage highlights how speech act is an utterance defined in terms of a speaker's intention as it reflects the speaker's

feelings and jealousy against both Othello and Desdamone. Iagos's intentions were understood in the Arabic translation through expressions such as سخام besides the good translation of the questions tag which emphasizes the meaning. However, the use of translation فاضلة مثل المهلبيه weakens the pragmatic propose of the speech as the whole translation follows the standard Arabic *al-Fuṣḥá* ; however, this expression is translated into مهلبية (Egyptian dessert). Thus, the use of Egyptian Arabic in this full standard Arabic translated text reduces the pragmatic function of the translation.

Conclusion:

To sum up, speech act theory is associated with the method through which language is conveyed and expressed, so reading the literary text necessities a full understanding of the theory for understanding the behavior of each character. Consequently, the presents study has proven the important role of speech act theory in the process of literary translation. The selected texts have highlighted that perceiving the main principles of speech act theory is as important as understanding the entire process of translation. That is to say, the samples in which the translator puts speech act as a major drive in the process of translation led to accurate well-organized target text. On the contrary, some texts do not consider the interpretive role of speech act theory, so they do not achieve the pragmatic role of the text. In brief, speech act theory is necessary element in the process of literary translation as it gives the translator the implied meaning in each character's speech. In this way, he can convey the text (speech) communicatively in his target language.

Works Cited:

Austen, J. L. (1975) *How To Do Things With Words*, Massachusetts: Harvard University Press.

Kemmerling, Andreas. (2002) "expressing an intent and state, Speech Acts, Mind and Social Reality, Springer. 83-92.

Miller, J. Hillis (2001). *Speech Acts in Literature*, Stanford: Stanford University Press.

Pratt, Louise (1977). Toward A Speech Theory of Literary Discourse Bloomington: Indiana University Press.

Richard Ohmann (1971) Speech Acts and the Definition of Literature *Philosophy & Rheto*ric Vol. 4, No. 1 (Winter, 1971), pp. 1-19

Searle, John R. (1969) *Speech Acts: An Essays in the Philosophy of Language,* Cambridge University Press.

Searle, John R. (1976) "A Classification of Illocutionary Acts." *Language in Society,* vol. 5 no. 1 Cambridge University Press.

Sadock, J (1974).*Toward a Linguistic Theory of Speech Acts*. New York: Academic Press.

Shakespeare, W. (2001). *Othello* (Vol. 6). Classic Books Company.

Shakespeare, W. (2016). Trans. M. M. Badawy *Othello*. Cairo. National Council of Translation.