

**التحقيق في ترجمة أفعال الكلام باللهجة العراقية بالرجوع إلى رواية غائب
طعمة فرمان "النخلة والجيران"**

***Investigating the translation of Speech Acts in Iraqi dialect with
reference to Gha ibTu'ma Farman's Novel, the Palm Tree and
the Neighbors***

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الملخص :

تقدم هذه الدراسة تحليلاً لأشكال ووظائف أفعال الكلام في اللهجة العراقية العامية واعتماد رواية غائب طعمة فرمان "النخلة والجيران" كنموذج للمترجمة من قبل الراحل "فاضل عباس الموسوي"، كما تعمل الدراسة على تصنيف أفعال الكلام في اللهجة العراقية إلى إجرائية وإخبارية، علماً أنّ بعض الأفعال قد تؤدي بشكل مباشر إلى أفعال محضة فورية والبعض قد يؤدي إلى أفعال لاحقة والبعض قد لا يؤدي مطلقاً إلى أية أفعال في بعض الحالات الخاصة. ومن خلال التحليل هناك تركيز على كيفية تصنيف الأفعال الإجرائية بواسطة أوستن بشكل تداولي إلى أفعال قولية وإنجازية وتأثيرية، وهذه الأفعال وظفت في الخطاب لتطوير التواصل الحوارية بين الشخصيات، ومغزى هذه النظرية في الحقل التداولي هو إجراء الأفعال بواسطة الكلام من أجل التواصل مع الآخرين. إن ترجمة أفعال متنوعة تقدم تفسيراً واضحاً لهذا الموضوع الأساسي في كلا اللغتين فيما يتعلق بالبعد النحوي والبعد المعنوي كإظهار الوظائف الاجتماعية على سبيل المثال، كما أن توظيف أفعال الكلام باللهجة العامية له خصائصه المميزة مثل الاستخدام المتكرر للتوبيخ، أو استخدام الأوامر والطلبات أكثر من باقي الأفعال. وأظهرت الدراسة إمكانية ترجمة اللهجة العراقية العامية إلى مفردات مقابلة باللهجة العامية للغة المقصودة.

الكلمات المفتاحية: التحقيق، الترجمة، أفعال الكلام، اللهجة العراقية، غائب طعمة فرمان، رواية "النخلة والجيران"

Abstract:

This paper presents an analysis to the forms and functions related to different speech acts in Iraqi local dialect with referring to Gha'ib Tu'ma Farman's novel, *The Palm Tree and The Neighbor*, as a model. The main concern will be the taxonomy of speech acts in Iraqi local dialect through the translation of the late Fadhil Abbas al-Musawi, verbs in this text in accordance with Austin's theory had been classified into performative and constative translated from Arabic into English. Some verbs may lead directly to sheer immediate actions and others may lead to later actions, still others may not lead to any action in specific cases. Mostly in these dialogues, the Iraqi local dialect has been literally shifted into the equivalents of the informal English language and daily conversation. Through the analysis, there is a concentration on how the three meanings of performative acts,

according to Austin classified pragmatically into locutionary, illocutionary and perlocutionary acts. These acts in discourse have been employed in developing the conversational communication between characters. Thus, In the field of pragmatics, the focus of this theory is achieving actions by utterances and to be in contact with others. Translating various speech acts will give a clear explanation to this fundamental topic in both languages in the syntactic and semantic dimensions like, for example demonstrating their social functions. The use of speech acts in the local dialect has its unique characteristic features like the repeated employment of condemn and the use of commands and requests more than other acts. The study approved the possibility of substituting most of the utterances in Iraqi local dialects with others in the target language.

Keywords: Investigation, translation, verbs of speech, Iraqi dialect, absence of Tohme Farman, novel "Palm and Neighbors"

1–The Introduction

According to the theory of speech act, Austin distinguishes between forms and functions of constative and performative utterances in communication, therefore he defines a constative utterances as those providing information in communication, while the performative utterances are those leading to actions (Gasparatou, 2017: 2).

Normally, the performative act means creating a connection between a speaker and listener, within this relation, there are three main terms locution, illocution and perlocution. Through the theory of speech act, the study deals with the language of communication and the philosophy of acts. The functions of the different speech acts can be affirmed by the nature of the relations accomplished by speakers of different social ranks. Austin confirms in his study that the performative utterance in the speech act is uttered to propose many functions and forms, but uttering words is actually

considered as the leading incident in the performance of an act (Bulter, 1982: 65).

Speech act is a distinctive topic where words are used to perform actions, within this topic there are many significant terms that should be explained, without which the learner may find it difficult to get ample comprehension. The present study tries to set a clear and comprehensive account for the theory of speech acts in both the colloquial mother tongue and target language such relation has not been studied previously. In addition, this paper tries to answer the question related to the style of translation used in translating speech acts in the colloquial language whether literal or oblique and the degree of dependence on the techniques of translation. Another crucial wonder is related to the possibility of finding word for word equivalent for the Iraqi local dialect in the local dialect of the target language. It is assumed that speech acts theory captures a great significance in both colloquial Arabic and English languages, at the same time it attracts the attention of so many scholars especially in English language, in addition the translation is done directly with some employment to translation techniques.

This study aims at exposing the meanings of different acts, in the text of *The Palm Tree and The Neighbor*, such as command, request, permission, prohibition and question. All these meanings show that the act of speech, the determination of the speaker's identity and the intended message are all significant effective terms. Derrida's argument on Austin's theory is that the language is a means of communication, Derrida has his own opinion on this theory and by his argument, Deleuze and Guattari develop new aspects in dialogue and argumentation. In this study, the performative speech acts have several functions and different forms, that are structurally different from constative speech acts employed in descriptive and assertive styles (Farman, 2011: 107).

These distinguishing treats vary even in intonation, normally through communication according the nature of the utterance. Thus, Speech acts are modes of utterances used in human communication between a speaker and other participants, focusing pragmatically on the use of these utterances in various meanings of request, order, threat, wish, praise and question. With the force of performative, there are the structure and style of producing every act between the speaker and listener.

1. " Locutionary" Act: words uttered by a speaker.
2. "Illocutionary" Act: refers to the expressed meaning, as for example, threatening, promising, advising, asserting and so on.
3. Perlocutionary Act: the effect of speaker's words on the hearer (Sultan, 2007: 27).

The performative verb is considered as null and void, when the speech is produced by a character who has not the ability to perform the action. The other case where the speech act is inactive and the utterance is produced but without any desire or intention to perform the verb articulated by the speaker (Smith, 1991: 120).

The illocutionary component in command, for example, clearly refers to the fact that a speaker asks a listener to do something, which he is obliged to do (Goddard, 2002: 5) in modal sentences, the addressor and the addressee are linked and associated in one relation to complete the action. There are many verbs which have the illocutionary effect with abstract meaning as in the sentence "you have to be careful". The directive function of speech acts for instance, can be direct and indirect. Three main characteristics form the meaning of directive speech act: first of all, that speech act can be done in communication between two identities, speaker(s) and listener(s), secondly, this kind of act confirms a distinguished relation between them, thirdly it shows clearly the speaker's higher social rank upon the listener (Della, 2018: 52).

The performed acts reveal the ability and authority of the speaker. It can be done to perform several functions such as prohibitive, permissible, or suggestive. If the speech act is an indirect command, it will be done by the second identity through exposing the authority of the speaker, like a request from higher to lower person and it will force the ideology and opinion of the speaker. Even in a statement where the speech act is hidden and understood by its context in a modal sentence, there will be actions that the second related character has to do. Through the directive speech act, the speaker may want to get new information or to emphasize a previous piece of information or even to consult other's opinion regarding some topic (Saddhono, 2016: 37).

There are two types of performative utterances, declared and implied, in declared the first identity is expressing his "intention" to the listener, for example "close the door" or it may be implied, and the speaker's intension is unclear, like when you declare, "it is getting cold outside " which means close the door! "Performative utterances are used to undertake an action which is rather "felicitous or infelicitous. " While constative sentences are used to make a statement that can either be true or false (Searle, 1980: 85).

As locution means words that are uttered or written, illocution means the speaker's or writer's intention. And Perlocution means "the performed effect" Devitt and Hanley state that the types of constative utterances are:

1. Affirming (to state something is true or correct formally or confidently).
2. Alleging (to accuse someone).
3. Announcing (to announce something).
4. Answering (to answer a question).
5. Concurring (to declare permission).
6. Denying (to unsure something).
7. Admitting (to prove doing something).

8. Identifying (discriminating different subjects).
9. Informing (supplying details).
10. Predicting (expecting forthcoming events).
11. emphasizing (assuring facts).
12. Stipulating (declaring ideas obviously and terminally as requirement).

2- Discussion

Speech act theory firstly formulated by Austin and Searle in dialogue and interactive communication between identities. Derida has his opinion on this theory and by his argument Deleuze and Guattari revealed new ideas and develop new aspects (Janigova, 2011: 17).

The performative verbs according to their different meanings, are used to achieve different ends such as command, interrogation, negation, praise, pray etc. Usually in dialogue, the speech act will be performed, negatively or positively, with various forms (structures), functions (meanings) and intonation. A speaker will ask a listener to do something or not to do something, praise or insult him, wish or pray, etc. Moves are actually expressed mentally or physically, and during these situations, the speaker's intentions can be done explicitly or implicitly and be variant according to the interlocutor's behavior and thinking (Justine, 2014).

Thus, the performative force can give meaning to its utterance. Austin has developed three major elements in the speech acts: (a') speaker's intentions when uttering the sentence (b') certain traditions depending on the context, and (c') speaker's authority (Gasparatou, 2017: 7).

Permission and optative are utterances indicating lack of necessity (Butler, 1982: 86). For example, let me leave this room,, can you let me say something ?

Verdictive words that are related to a verdict by a judge for example, jury evidences, argumentations and evaluation. In this kind of speech, there is an act which is evaluated according to real events. Verdictive is a performative which makes an assessment or judgment about the act of another identity especially the addressee.

Exercitive an act of speech can be judged as an exercitive when a speaker has exercised power, right and influence. Exerting influence, ordering, prohibiting, appointing to office, voting warning, giving advice ...etc. are all acts of exercitives.

Commissive is an act that is described when a speaker promises to do something for the listener. Commissives are classified as promising or undertaking when they commit the listener to do something, they also include declarations or announcements of intention which are not promises and rather vague things which may be called adaptation, as for example siding with and assuming responsibilities. They have obvious connections with verdictives and exercitives. Commissives are considered as acts which commit the speaker to do something in the future.

Behabitive as a kind of verb takes place in any utterance when a speaker reveals his social behavior connecting it with the other identity directly like apologizing, congratulations blessing, cursing or challenging (Al-Hindawi, 2014: 91).

Expositive includes verbs like replying, proving, admitting and assuming. These verbs participate to form an argument and conversation dealing with mental verbs.

Expositive is a term used to refer to expounding of views, the conducting of arguments and elucidating usages and references (Hafifah, 2020: 81).

As a matter of act, truly the great majority of verdictives and expositives are contrasted to many exercitive and commissive (Austin: 119). Searle classified five types of expositive utterances such as representative (exposes the addressees' commitment to a fact) directive (an addressor orders or requests an addressee to do something) commissive (an interlocutor makes himself in a situation that he is must perform a thing) expressive (the speaker presents his intentions) and declarative (here the speaker announces certain details) (Fitriana, 2013: 75).

As the locution is the word or expression, the illocution will be done by the speaker and the perlocution belongs to the listener (Gasparatou: 6). In a performative utterance, an act is realized sometimes even without revealing it directly. The performative acts logically show an illocutionary act and refer to the force of the utterance (Baktir, 2013: 102).

It is found that certain verbs will be definitely in present time and need a future effect in order to be achieved effectively, these verbs in the present time explicitly impose a social activity as a consequence to uttering them. (I will, am going) for example make a promise and conformation style to do something whether direct or indirect (Austine, 1955: 90).

Sometimes the performative verbs may be unserious and the speaker in a poem for example does not mean the apparent meaning, the same thing may happen in novels also and the speaker's intention may be hidden. In such a case there is no real harmony between the context and the meaning as dialogue may contain quotation, repetition and insertion. Deleuze and Guattari confirm that there is "the abstract machine " in languages which let us realize it as the same coincident natural system. They emphasized investigating spoken and written language as well. Derrida criticizes Austin's theory in language saying that it is somewhat complicated language in its context as he looks for an unprejudiced communication. In communication, repetition will weaken the context of the

utterance as the final controller of the meaning in quotation and grafting (Austin, 1955: 95).

3–Illocutionary and perlocutionary

It depends on the mood and tone of the speaker to express emphasis, hesitation or anger that are expressed through modifiers and grammatical structures accompanying utterances. Austin in his book considers acts such as to inform, order, warn, undertake etc as illocutionary acts while verbs as convince, persuade, deter, surprise, as the perlocutionary acts due they present the effect of the performative acts. (Bulter, 1982: 55). There are four rules for illocutionary acts: prepositional content rules, preparatory rules, sincerity rules, and essential rules (Bulter, 1982: 56, 57).

4– Translation

As the main concern in this study is speech acts in Iraqi local dialect, the translator usually faces a problematic situation in oral language more than the written. The translator has to shift the dialect focus from the source into the target language, whether it is cultural or artistic translation, where he has to know all the techniques used. Cultural translation focuses on matching contexts in speech acts, artistic translation focuses on matching reactions. While literal translation matches only words, in most of the situations the translation can be achieved without using the techniques. Because artistic translation focuses on reactions, judging the translation as artistic is somewhat difficult task (Baktir, 2013: 103).

There are many tools and techniques such as borrowing where words or phrases can be used in translating the source language into the target language. Borrowing can be pure without making any change, or in the form of a natural borrowing (naturalized borrowing), where the words of the second language were matched through similarity in pronunciation. According to this approach any act of translation must be evaluated in the

context of the communicative environment that includes the author of the second language, the receivers (recipients) or the translator. Speech acts are varying greatly in different cultures, particularly in Arabic language which is more decorated than English language. As a translator has to deal with the speech acts in discourse, he has to understand the dynamic equivalent in which he shifts the words from the source language into the second language and the illocutionary force with all its functions and styles whether direct or indirect. In this situation he has to deal the right way with grammar and vocabulary and particular styles from the source into the target (Al-Saaidi, 2013: 88).

In the translation of the locutionary act, the concentration is only on the form of the utterance, when the utterance is brought into the illocutionary level, the involvement of the additional words is related to the context of the utterance. The presence of additional information in the target sentence is intended to further clarify the translated concept used by the author. This technique is only the information used to assist delivering the message to readers. The translator has to be careful to show the distinction between direct and indirect speech act (Della, 2018: 49)

Adaptation replaces the cultural elements in the source language with cultural elements that exist within the target language. This technique can be used if the element or elements of those cultures have synonyms in the target language.

Compensation replaces the item or position effects in the source language with other parts of the target language because it cannot be realized in the same section in the source language.

In order to understand the meaning of speech acts used by the characters in *The Palm Tree and The Neighbor*, there should be an analysis to the context in which these acts have been said, and what style expresses the relation between the addressor and addressee.

1. 'Propositional content condition'. A performative act has to be uttered in the context of a sentence which predicates some future act of the speaker/hearer.
2. 'Preparatory condition'. The utterance is to be uttered in suitable conditions.
 - a) if it is the case that the act proposed would not normally be done and b) if the speaker believes it is the case that the hearer would prefer the speaker doing what is proposed and c) if the hearer prefers the speaker doing what is proposed.
3. 'Sincerity condition'. Any performative utterance should only be uttered if the speaker is really willing to do what is proposed or if the speaker is satisfied with his words.
4. 'Essential condition'. For any utterance to be a performative it is essential for the utterance to be considered as an obligation to do what is proposed.

5-Performative-Constative distinction

In his lecture No 8, Austin confirms that it is not easy to distinguish between the performative and constative utterances. Constative (descriptive) utterance refers to an utterance which reveals facts or affair so may be either true or false. Here the speaker produces his utterance to tell his listener something, but in the performative the speaker asks the listener to do something. Thus, the performative utterance (two identities) is an utterance which is not only denotes a fact or reality, but it conveys the meaning of changing the surrounding actual conditions (one identity). The performative is either happy or not happy (successful or unsuccessful) as opposed to true and false in constative utterances. In performative there are two dimensions: one is force dimensions which means how it has been said and the second is content dimension which means what is said (Green,

2016: 81) A constative verb can be changed into a performative verb and still keep its meaning, as the following:

Illocutionary force

- a) 'I drink water'
- b) 'I hereby declare that I drink water'

6- Styles of speech act

Austin's speech act classification such as expositives, exercitives, commissives, and behabitives, and have the same meaning as to Searle's representatives, commissives and expressives.

6.1. Assertive acts are the most dominant illocutionary acts such as informing, asserting, etc.

Table 1

#	Assertive style	أسلوب التوكيد
1	I am going to look for...I am going to that side now.. but give me a quarter of a dinar. (p.101)	رايح ادور، ... رايح هسه لذاك الصوب، بس اطيني ربع دينار
2	If Sahib sees him, he will be mad. (p. 99)	لو يشوفه صاحب، جان تخبّل
3	You'll remember quickly. (p.53)	تذكر بالعجل
4	I fled from my house and I intended to throw myself in the river. (p.131)	انهزمت من بيتي واني ناوية اذب نفسي بالشط
5	You have just finished the morning tea. The midnoon hasn't come yet. (p.107)	هسه خلصت من جاي الصبح، بعد الظهر ما صار

In this style, table -1 the function of performative act will be assertive such as: claim, assure, argue, inform and swear. The speaker hereby

confirms his action through conversing with the listener explicitly and implicitly. In first utterance, Sahib says to Hussain, in the local dialect he will go to another place in an assertive style related to another style of request in order to get some money. while in the second we find another form of conditional utterance, for unachieved action which is "if Sahib sees him ", when Hussain speaks with himself, as a wish which is mixed with an assertive function, certainly he will be mad of astonishment if his friend sees him. Using the future tense in the third utterance, here Abu Mehdi, the bicycle owner speaks with our hero Hussain to return back to school soon. Tamadher in the fourth line expresses her feeling in an assertive function and her desire to kill herself. In the fifth line, his mother in law speaks irritationally to Hussain in an affirmative style "I have just finished ".

6.2. Command style: Here the speaker orders the addressee to do what he needs, in modal sentences a probability may add meaning to the order. The illocutionary element affirms to the address that he has no choice but to do what he is asked for. Here the speech act is produced by the speaker, then the addressee should respond immediately if he has listened to what is said to him (Goddard, 2002: 116).

6.3. Request: Here the speaker asks the listener politely to do something, this normally begins with modal phrases, such as would you, could you and verbs such as invite, beg and apply for. That can be direct or indirect request, the illocutionary force can be represented in modal sentences.

6.4. Directive speech act: This is a speech act in which the speaker get someone else to do something such as requesting. The following is the example of the translation of the directive act.

Table 2

#	Directive style	أسلوب الأمر
1	Come in. Take it! She said. (p. 264)	تعال اخذها!
2	 Go back to the house. Go back? (p. 285)	ارجعي للحوش ارجع ؟
3	Shut up, atheist! (p. 50)	اسكت كافر!
4	Taste it. what bread we make. (p. 73)	ضوكي! اشلون صمون احنا نسوي
5	Be quiet. Slowly What slowly? (p. 45)	على كيفج.. يواشى لك اش على كيفي ؟

In table 2- Here in the performative and directive acts the speaker asks the listener to do something, which may not be done as the speaker wishes and brings the conventional and repeated situations. In conversation the acts here are not being performed yet, it is just a command, request, negation, interrogative etc. it is just like chess game, in which each one needs a suitable answer. In the second table there are request and function styles. In the first line, aunt Nashmiah orders Hussain, her nephew to take a parcel of a cloth, therefore she asks him to do something in this directive verb. In the second line Hussain requests his mother in law to return back, but she repeated the same utterance in question. By the third line where, Selimah orders Hussain to be silent which is formulated as a directive force. While in the fourth line Hussain asks one of the women to taste a piece of bread. And at the fifth line, the performative act is declared in directive speech act in the conversation between Hammadi and his wife, after fearing of flood which is nearly surrounded their house. /Lek ish/ in the last line in this table is considered as an addition because they have no equivalent in the original text.

6.5. Commissive: it is a speech act through which speakers oblige themselves to so do some future actions such as promising, consenting, or refusing. The following are examples of promising which is similarly translated in the target language.

Table 3

#	Commissive style	
1	I promise you Abu Mehdi, It is impossible to drink. (p. 101)	وداعتك ابو مهدي مستحيل اشرب.
2	I swear that I don't rent it to anyone. (p. 66)	اني حالفة يمين ما اجرها لاحد
3	I'll look for a work if you want to give up baking bread forever. (p. 50)	ادور اذا تريدين تبطلين من الخبز لتالي
4	I 'll be ready for him. (p. 162)	صداك !اني اله!
5	I 'll give it back. only go back and the house is yours. (p. 285)	ارجع لهم العربون.. بس ارجعي والحوش مالج.

Table 3. in this style there are performative verbs such as, promise, consent, refuse, in the first utterance there are two identities or characters who are conversing and the speaker's intension here is committing himself to do something by promising and swearing. In the first line there is substitution where the first word /wadatak/ is substituted by the word promise and at the last line there is omission /arabon/ is omitted because there is no equivalent word for it in the target language.

6.6. Expressive

Table 4

#	Expressive style	أسلوب التعبير
1	Hello, Abu Shihab! Welcome.. we've missed you? (p. 174)	مرحبة يا ابو شهاب ! يا هلا. شني هالغيبة!
2	That 'enough! That right!! (p. 219)	بس عاد!.. (صحيح)!!
3	By God, I am busy. (p. 174)	والله مشغول
4	At last I become a worm of stingy water! (p. 174)	واخر عمري اصير مثل سلبوح سيان؟!
5	Not at all. (p. 153)	كل زحمة ماكو

In such a kind of acts, feelings are expressed and producing a phrase like a move in a chess game, which needs another move by the listener, the speaker's intention is understood from the context.

6.7. Declarative acts: in this kind of act certain facts are expressed.

Table 5

#	Declarative style	أسلوب البيان أو التوضيح
1	Tomorrow I shan't work	باجر ماراح اشتغل
2	How can I keep silent? Don't you hear. (p. 231)	شلون اسكت، ماذا تسمعين؟
3	She lodged a man in the house. (p. 100)	وكعدت الرجال بالحوش !

4	This time is medicine.. dear, we are accustomed to sherbet which is like dates juice. (p. 198)	الدورا دوا... عيني احنا متعلمين على شربت الي مثل الدبس
5	This morning I gave him a lift to al-Rasheed military base. (p. 79)	اليوم الصبح وصلته لمعسكر الرشيد

6.8. interrogative

Table 6

#	Interrogative (Question) style	أسلوب الاستفهام
1	What is happening to you? Am I annoying you? Are you sad? (p. 145)	هاي اشبيج؟ أخاف متضايقه مني؟ ليش مقهورة؟
2	How is Hussein? Is he still in school? He stopped going to school. (p. 19)	وشلونه حسين؟ بطل من المدرسة
3	What is the reason? I want to have rest for some days (p. 31) What do you have for me? (p.31).. knead the dough for you?	الويش عود؟ اريد استراح جم يوم واشعندج وياي؟ اجن الج العجين
4	What do people eat? Tomato broth. (p. 32)	لعد الناس شتاكل؟ تشريب طماطة.
5	Do you consider me so stupid.. ? (p. 13)	عبالك غشيمة... ؟
6	When have I come at midnight? (p. 15)	شوكت اجيت نص الليل؟
7	What will change in it? (p. 19)	شيتغير منة
8	Why? For whom? (p. 19)	والويش؟والمن؟

9	Where can one get a brain?(p. 20)	ومنين الواحد يجيب مخ ؟
10	How can a woman Baker get a bakery? (p. 24)	والخبازة منين تجيب الفرن
11	How can I sleep till noon? (p. 25)	اشلون انام للظهر
12	Why not, a lot of people were tired, and after that they got money? (p. 25)	شكو منها؟ ياما ناس تعبوا وبعدين صارت عدهم فلوس
13	What is your purpose? Say!	شنو مقصودك كولي
14	What are you talking about the old man, Radhifah? (p. 209)	رديفة اش داتحجين على شايب
15	What money? money brings a bride. (p. 188) Are you drunk or provocative? (p. 188)	يا فلوس ؟ فلوس تجيب العرس انت سكران لو تداهر
16	How does the government, God save it, agree? (p. 168)	عيني والحكومة الله يسمعها شلون توافق؟
17	Dear, please...will you tell me where do you learn these beautiful verses from? (p. 149)	تفضل عيني.. متكول لي منين جبت ها الايات الحلوة؟
18	If I don't have? (p. 135)	واذا ما عندي
19	What's the matter, you fell in rest? How can I get money? (p. 134)	ها اش بيكم خاشين بالسبت؟ منين اجيب فلوس ؟
20	What's your purpose? Say! (p. 231)	شنو مقصودك كولي ؟

By using question words such as, how, what, where, when, the speaker's intention is that he is willing to get information from the listener. Even the intonation is completely different from other forms of speech acts,

but it also connects between two identities, and the intention might be clear or ambiguous according to the context. where are you going barefooted? Apparently this statement is a question but the function going to wonder an astonishment, performative act here is heading towards asking a question. The form can be modal also, could, can, would, will, or auxiliary verbs such as do, does and did. The question may expose the speaker's errand and ideology then intention can be implicit or explicit. The speaker wants the listener to do such kind of verbs which may be classified to mental verbs and action verbs like come in and go out, accordingly it can be polite and impolite questions which reveal the speaker relation with the listener. Sometimes the statement in dialogue may be changed to hide the speaker's questions.

6.9. Command

Table 7

#	Command style	أسلوب الامر
1	Be quiet. Slowly What slowly? (p. 45)	على كيفج يواشى لك اش على كيفي ؟
2	Shut up (p. 47)	اسكت
3	Come, bring it here. (p. 50)	تعال جيبه هنا!
4	Taste it. what bread we make. (p. 73)	ضوكي! اشلون صمون احنا نسوي
5	Let him rattle and shut up. (p. 231)	خليه يلغي ويسكت
6	Come in. Take it! (p. 264)	تعال. اخذها!
7	Tell me where did she go? (p. 165)	كليلي وين راحت
8	Tell me dear.. how did he hit him? (p. 279)	احجي لي دادا.. شلون ضربهه؟

9	Go back? Is there any one to let us back after we got the money? (p. 285)	ارجع؟ واكو واحد يرجعنا بعد ماخذنا الفلوس
10	Look! It is Ramadhan, not one song on the radio. (p. 138)	شوفي ! والدنيا رمضان بالراديو غنوة وحدة ماكو
11	You shut up.. or I'll divorce you. (p. 128)	اسكتي لج.. ترى اطلكج
12	Come in to avoid the sun.... tell me what's the matter? He said. (p. 124)	تعال خش من الشمس.. واحجلي شنو القضية
13	Come in, come.... It becomes long story. (p. 125)	تعال خش تعال.. صارت سالفه طويله
14	Let him buy you a horse, two horses. What? (p. 29)	خل يشتري لكم حصان حصانين
15	Come, save me. (p.. 44)	تعال خلصني
16	Shut up, atheist! (p. 50)	اسكت كافر !
17	And go to the cinemas. (p. 66)	وتروح للسينمات
18	Hussein.. put on your trousers. (p. 114)	حسين تنزع بنطلونك
19	Come in Abu Ibrahim, please! (p. 117)	تفضل ابو ابراهيم
20	Make room to Mr. Coachman. (p. 127)	سواا درب لاسطة عربنجي

6.10. Confirmative

Table 8

#	Confirmative style	أسلوب التوكيد
1	You excruciate me every day.. I swear by Al-Abbas. (p. 13)	انت يومية معذبتي. مو دا احلف بالعباس
2	Don't exaggerate. No one dies of hunger. (p. 42)	لنتخنها.. ماكو واحد ميت من الجوع
3	I swear that I don't rent it to anyone. (p. 66)	اني حالفة يمين ما اجرها لاحد
4	I promise you Abu Mehdi, It is impossible to drink. (p. 101)	وداعتك ابو مهدي مستحيل اشرب
5	I am going to look for.... (p. 101)	راح ادور ؟

These styles and phrases have to be understood according to its context and techniques of communication and in table 9, we have the bad words and abuse phrases, which show the ideology and the mood of speaker himself.

6.11. Condemn style

Table 9

#	Condemn style	أسلوب الذم
1	Silly word! I have a share in it.. (p. 14)	سخافة اني لي بي حصه، حكي وثنني
2	What a bad broth it is! Broth of beggars. (p. 14)	طبخة مكروهة مركة مجادية

3	Damn him, I don't know.. he may be a twenty. (p. 23)	نزول عليه، شمدريني... يمكن عشرين.
4	My house is destroyed, I am late for the dough. (28)	
5	The owl of the wide open lands was and who gave birth to him. (p. 38)	بومة الجوال، هو والي خلفه

In this style of communication, we know how the speaker pray for the other and his feelings at the situation.

6.12. praying style

Table 10

#	Praying style	أسلوب الدعاء
1	And your companion, God save him, what is he working? It is clear, God save you	ديبين. محروس بالله، اش شيشغل؟
2	Aunt Nashmiah, the house is yours. If God willing you bring up birds. (p. 66)	خالة نشمية، البيت مالتج، ان شاء الله تربين طيور.
3	Yes, dear. God save you, she can do everything (p. 66)	اي عيني محصن بالله كلشي تكرر
4	Long live Arab (p. 87)	حي العرب
5	By God. The king's throne.. even the king's throne. ((79)	والله عرش الملك.. عرش الملك همينة

6.13. wonder style

Table 11

#	Wonder style	أسلوب التعجب
1	Oh dear, what drink it is! What wrong with it (p. 198)	اوي عيني هذا اشلون شربت.. اشبيه عيني
2	It is so! (p. 199)	هو هيجي !
3	I accept. I accept everything What are saying (p. 232)	راضية بكلشي راضية.. شنهالحجي
4	Alas, alas! He is a span long and drinks wine..	واي واي، طوله شبر ويسكر
5	How much I liked to ride a bicycle! (p. 99)	اش كد جان يعجبني اركب بايسكل

In utterance no 3 the form is in question, but the meaning is in wonder. The problem here in translation, we cannot find the local language force in the equivalent English language.

6.14. Prohibition

In this style, the negation or prohibition function is clear with particular instruments and with its unique falling intonation. Therefore, in this style the speaker (s) has the power or authority to prohibit the addressee not to do something, for example, he has been warned not to eat too much at night. This is constative sentence, which is used only to give information. But if we say: He has warned his friend not to eat too much at night, here there is a perlocutionary effect and warn has been done.

Table 12

#	Prohibition (Negation) style	أسلوب المنع
1	Do not speak aloud(p. 79)	لتطلع حسك
2	No. she sank in rest..... she says he doesn't stay overnight. (p. 100)	لا خاشة بالسبت.. تكول ميبات بالحوش
3	Don't yawn, dear you make blessing disappear. (p. 148)	لنتاوب عيني وتطير البركة
4	No, Um Hussein, Thanks, I ve just been in the café. (p. 21)	لا ام حسين ممنون هسة جنت بالكهوة
5	Dear, I don't know where they get the money from. She said in surprise. (p. 21)	عيني هذولة ما ادري منين يجيبون الفلوس... فقالت في عجب
6	You don't work.. sitting in your place and your share comes to your door. I don't know.. I suppose you have money, you will get gold. (p. 25)	متشغلين كاعدة بمكانج وحصتج تجي لباب.. ما ادري حسبت عندج فلوس جان كسبت ذهب
7	I did not sleep.. it's possible I stayed up to one o'clock chopping the firewood. (p. 28)	ما نمت يمكن الى ساعة وحدة واني اكسر الحطب
8	I was not happy in my marriage..... (p. 33)	اني بزواجي ما تهنييت
9	Dear, don't wake me. Tomorrow I won't work. (p. 34)	عيني لا تكعدي باجر مراح اشتغل
10	What will people say if they see me not working? (p. 35)	شيكولون الناس عليه اذا شافوني كاعدة
11	You don't know for whom? (37)	يعني ما تعرف المن ؟

12	Oh, I said to you I don't know.. Have I spoken in Kurdish? (p. 38)	اهوه مو كلت لكم ما اعرف قابل داحجي بالكردى ؟
13	Don't make it a problem, Abu Mehdi... then goodbye. (p. 127)	ابو مهدي لتخششنا بايراد ومصرف.. لعد في مال الله
14	No one wants you to steal. (p. 134) No neglectful and she has been in the same dress...	محد رايد تبوك.. ممقصر ولسة هي بالنفوف اللي جتك بيه من اهلها
15	No, dear, you are right! (p. 135)	لا عيني حقج
16	I don't know. You may see him in the bar in the evening. (p. 182)	ما ادري بيه المغرب تشوفة بميخانة
17	Don't be sick like your father.. sit up and eat.. sit in my lap. (p. 208)	لتروحين تتوجعين مثل ابوج اكعدي اكلي تعالي.. اكعدي بحضني
18	She did not answer him, but continued in her dreams. (p. 209)	لم تجبه بل استغرقت في احلامها
19	I can't say... Radifah. (p. 238)	ما اكر اقول رديفة
20	I don't cry but bread is needed. (p. 242)	ما ابجي بس الخبزة تتراد

With all these negation in the present acts, the effects have to be in the future in such a social activity, the speaker orders the listener not to do these verbs.

In translation the translator did not succeed to transfer the local dialect Iraqi diction and he has to use informal questions just to make the local equivalent from Arabic into English language.

Conclusions:

In communication between characters the performative–constative distinction has its effect on the flow of events. The performative acts are not to be considered as possible or impossible instead they may be considered as either felicitous or infelicitous. Utterances used in the colloquial dialect are completely different from the standard language in addition, there are some acts employed in colloquial dialect more than in the standard language like the condemn, prayer and prohibitive acts.

There is word for word equivalent in translating local Iraqi dialect into the local English dialect, so direct or literal translation is the most employed type of translation because the acts of speech are direct, brief and clear with an employment of addition and omission techniques. The direct speech acts are more prevalent than the indirect. While in some situations straight brief sentences in the foreign language were substituted by proverbs or more intricate ones in the Iraqi local dialect, requests and commands are the most employed acts.

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