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Narrative Representation of Speech Acts as an Indicator of Style: A Comparative Corpus-based Pragma-stylistic Analysis of Speech Acts in Self and Other Translators

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Abstract

This study explores the style of *self* and *other-translators* through a pragmatic analysis of speech acts employed in narrative representation of speech acts (NRSA). As stylistic analysis is limited to the structures of language and does not take into account contextual meaning (Ramtirthe, 2017); therefore, much is lost in terms of what the author intends actually. For example, the stylistic analysis of the use of NRSA in a text reveals that the author chooses to present the even entirely from his own perspective (Leech & Short, 1981), but how the author intends to portray the event or characters through NRSA can only be determined through a pragmatic analysis. The present study; therefore, analyses NRSA through a pragma-stylistic analysis in order to thoroughly understand the style of *self* and *other-translators*. It analyses three categories of texts i.e. *self-translators*, *other-translators* and *Pakistani writers* category. Lists of NRSA are generated for each speech act type based on Searle's (1969) illocutionary acts. Antconc 3.4.4 is used as a tool to generate lists which are then tagged manually. The findings show that *self-translators*, as compared to *other-translators*, are closer in their style to the benchmarked *Pakistani writers*. The style of *self-translators*, through the use of speech acts, is more authoritative in nature and also presents Pakistani culture in a good light. *Pakistani writers*; however, try to create a balance by portraying characters as sometimes authoritative and sometimes polite. Also, unlike *self-translators*, it presents Pakistani culture from an orthodoxical perspective. *Other-translators*, however, have no distinct style. The results are significant for future corpus-based pragma-stylistic studies.

Keywords: speech acts, NRSA, self translators, other translators, pragma-stylistics

Introduction

Translation studies since their birth have come a long way from studying the surface structures of language to the intended meaning of the author. This means that a shift has been noted from the simple computation of frequencies to stylistic analysis and ultimately pragmatic analysis. The reason for this shift is that translators realized that in inter-cultural translation the focus on the transference of propositional content solely results in a misunderstood translation. Therefore, this study will take into the account pragmatic function of translated texts and their effect on the style.

Speech acts make an integral part of pragmatic studies since they are "basic or minimal unit of linguistic communication" (Setyaji, 2014, p. 17). Speech act verbs have been widely studied in political and non-translated fictional texts. But very few studies have been conducted on the study of illocutionary acts in translated language (Setyaji, 2014 & Xing-zhong, 2015).

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However, none of the studies has studied speech acts in a monolingual comparable corpus. Therefore, this research will study the use of illocutionary acts in NRSA in order to determine not only pragmatic meaning but also its effect on the style of translated text.

The major aim of this study is to explore the effect of illocutionary verbs/acts used in NRSA on the style of author as NRSA lies on the narrator end of discourse presentation scale. It will also explore the style of *self* and *other-translators* comparatively with reference to illocutionary acts. For this purpose, the current study examined three text categories, i.e. *other-translators*, *self-translators* and *Pakistani writers* and tagged them manually using Searle's (1976) model of illocutionary acts. Moreover, the results of this research are significant for future researchers interested in the field of translation and pragma-stylistic studies.

Review of the Literature Relevant to the Study

The field of stylistics has testified its development as a discipline by emerging into various sub-branches such as feminist stylistics, cognitive stylistics, critical stylistics as well as pragmatic stylistics (Wales, 2001). The stylistic study of narrative texts, especially, like the one used in this study, takes into account pragma-stylistics as an approach for analysis as it utilizes pragmatic theories and concepts to determine style comprehensively. According to Huang (2012) pragma-stylistics is "the application of the findings and methodologies of the theoretical pragmatics to the study of the concept of style in language" (p.19). It takes into the consideration "intended meaning of the speaker (author), together with distinctive style of the speaker (author)" (Abuya, 2012, p. 9). Recently, this field of study has been integrated with corpus studies (Archer & Bousfield, 2010). The revolutionary nature of corpus studies (Tognini Bonelli, 2010), owing to its ability to search large quantities of language, has resulted in the application of corpora to a large number of linguistic fields. Therefore, the huge body of narrative texts like the one used in this study will employ corpus-based pragma-stylistic approach to employ pragmatic theory, i.e. speech act theory in order to arrive at a better interpretation of corpus, hence its style.

Speech act theory endeavors to explicate "how speakers use language to accomplish intended actions" (Altikriti, 2011, p. 1374). This means that through the use of language, "they either do something or make others do something" (Bayat, 2013, p. 214). This action is performed through speech acts that are the "actions performed via utterances" (Yule, 1996, p.47) such as a promise, a compliment, apology, an invitation, etc. Moreover, in an utterance, speech acts are realized by certain verbs called speech act verbs "whose meanings serve to determine the possible illocutionary forces of the utterances of their sentences" (Vanderveken, 1990, p. 166). This study will investigate the stylistic effect of these speech acts used in narrative representation of speech acts on the style of translations.

Narrative representation of speech acts, thought acts and writing acts being a part of the discourse presentation model is used to represent the style of translations (Obaid, Mahmood, Iqbal & Zahoor, 2018). This category of discourse presentation only reports that a speech act, a mental act or a writing act has occurred, but "the narrator does not have to commit himself entirely to giving the sense of what was said [thought or written]" (Leech & Short, 1981, p. 259). In effect, NRSA is realized by speech act verbs; NRWA, in most cases, also has verbs similar to speech act verbs whereas NRTA is discerned by verbs of cognition (Semino & Short, 2004). Since, verbs of cognition have no illocutionary force similar to speech act verbs to determine the

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style; therefore, this study will only take into account speech act verbs divided into five illocutionary acts suggested by Searle (1976). This will further help to determine if the use of speech act verbs with different illocutionary force affect the style of author in NRSA.

Theoretical Framework

This study analyzes the speech acts present in narrative representation of speech acts to determine the style of *self* and *other-translators*. Speech acts are analyzed based on the fact that narrative texts have characters which indulge in conversations, just like ordinary conversations, whose meaning depends on context. Moreover, when a character utters a speech act he is performing some action e.g. requesting, pledging etc. which ultimately determines the message author wants to communicate to his reader, hence determines his style. Therefore, the linguistic framework used for this study draws on the speech act theory by Austin (1962) and Searle (1969).

Speech act theory is usually attributed to Austin (1962). He categorized speech acts into three classes: locutionary act, illocutionary act and perlocutionary act. Locutionary act is "the literal meaning of an utterance" (Oghogho & Alhaji, 2016, p. 579). It does not involve context or the intention of the speaker. Illocutionary act is an act performed through saying something. It involves "the intention the speaker has in uttering a statement" (Akinwotu, 2013, p. 45). Lastly, perlocutionary act refers to the effect of an utterance on the reader or hearer. Further Searle (1969) divided illocutionary acts into the following types:

i. *Representatives*: They "commit the speaker…to the truth of the expressed proposition" (Searle, 1976, p. 10).

ii. *Directives*: "They are attempts…by the speaker to get the addressee to do something" (Searle, 1976, p. 11).

iii. *Commissives:* They "commit the speaker…to some future course of action" (Searle, 1976, p. 11).

iv. *Expressives:* They "express the psychological state…about a state of affairs specified in the propositional content" (Searle, 1976, p. 12)

v. *Declaratives:* This type is characterized by the notion that "the successful performance of one of its members brings about the correspondence between the propositional content and reality" (Searle, 1976, p. 13).

This study will take into account illocutionary acts only as it involves the intention of the speaker; hence, it will determine the style of author.

Research Methodology

This research employs Searle's (1976) taxonomy of illocutionary acts to analyze the corpus of *Pakistani*, *self* and *other-translators* in order to establish their style.

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Sample

The sample used for this research is a self-compiled corpus of self and other-translations, benchmarked against non-translated Pakistani texts. The texts in the corpus are selected through the convenience sampling in order to handle the data easily and appropriately. The corpus is classified into three groups, i.e. *Pakistani writers*, *self-translators* and *other-translators* for the purpose of comparison. Each category is further comprised of three novels. The *Pakistani writers* category consists of "Ice Candy Man", "Blasphemy" and "The Stone Woman". *Self-translators* category constitutes "The Sun that Rose from the Earth", "River of Fire" and "Weary Generation". Lastly, *Other-translators* category comprises of "The Sea Lies Ahead", "Godavari" and "Umrao Jan Ada".

Tools

The researchers employed AntConc 3.4.4 as a tool for generating lists of NRSA.

Method of Analysis

In order to analyze the narrative representation of speech acts, speech act verbs proposed by Vanderveken (1990) for each speech act type were used. The lists are given in the Appendix A section. Lists were generated for each speech act type in Excel sheet through AntConc 3.4.4 and sentences were further tagged through a pragmatic analysis. The reason is that searches through software can only locate locutions but qualitative evaluation is needed in pragmatic research in order to reveal contextual meanings of the utterances (Jucker, Schneider, Taavitsainen & Breustedt, 2008)

Computation of Frequencies

Raw frequencies generated through the method of analysis were then normalized in order to bring about accurate results. The frequencies of each speech act type in a text were normalized per 10,000 sentences as NRSA deals at segmental level. Therefore, raw frequencies of each speech act type were divided by the total number of sentences in a text and multiplied by 10,000. Furthermore, in order to calculate normalized frequencies for a whole text category, normalized frequencies of all the texts of that category were added.

Results

This study seeks to investigate the effect of speech acts used in NRSA on the style of *self-translators* and *other-translators*. As speech act verbs particularly ascribe to NRSA rather than NRTA or NRWA; therefore, this study will explore their effect on style as used solely in NRSA. However, in this study the speech act verbs are also used to examine if some of the verbs can be used to express NRTA or NRWA. Hence, the results generated for NRTA and NRWA through the use of same speech act verbs will also be discussed briefly.

This section will provide a comparison of normalized frequencies of speech acts, precisely illocutionary acts suggested by Searle (1976), employed in NRSA among *self-*

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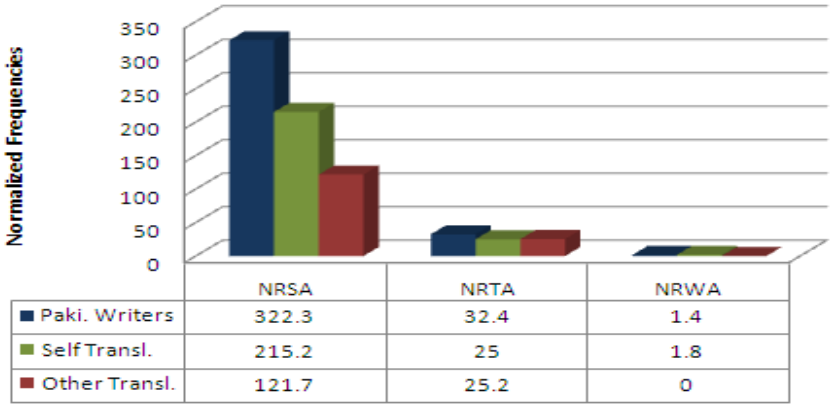
translators, *other-translators* and *Pakistani writers*. However, before focusing on that aspect in detail, figure 1 presents an overall comparison of normalized frequencies of NRSA, NRTA and NRWA, generated by using speech act verb lists suggested by Vanderveken (1990), among *self-translators*, *other-translators* and *Pakistani writers.* The figure shows that NRSA is most frequently used in all the text types as compared to NRTA and NRWA.

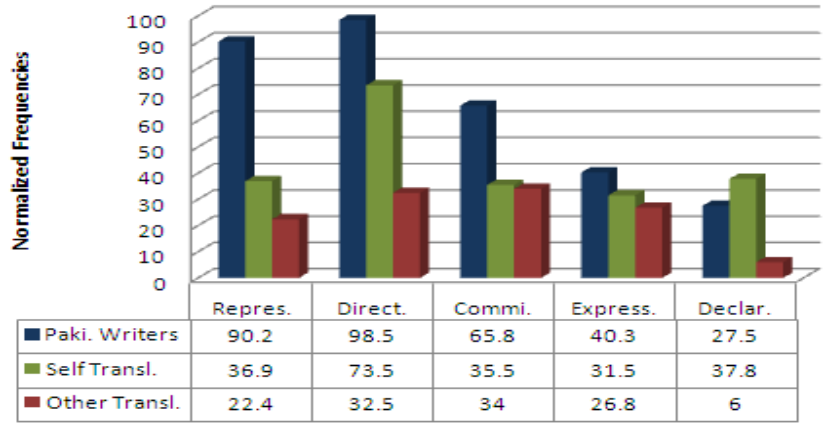


	NRSA	NRTA	NRWA
Paki. Writers	322.3	32.4	1.4
Self Transl.	215.2	25	1.8
Other Transl.	121.7	25.2	0

Figure 1. Comparison of NRSA, NRTA, NRWA across Paki. Writers, Self Transl. & Other Transl.

Figure 1 shows that overall *Pakistani writers* use more narrative representation of linguistic acts (NRSA, NRTA and NRWA together can be called narrative representation of linguistic acts) as compared to translated categories of texts. The reason is that Pakistani writers tend to incline more towards narration and narrator's point of view as compared to translated texts (Obaid et al., 2018). This figure also reveals that *self-translators* use more NRSA and NRWA as compared to *other-translators* whereas the difference of NRTA between the two text types is almost negligible. Moreover, in comparison to *Pakistani writers*, *self-translators* use less NRSA and NRTA; however, use NRWA more frequently though the difference in their normalized frequencies is insignificant i.e. 0.4 only. Furthermore, these results should be subjected to further research as they are based solely on speech act verbs which are a characteristic feature of NRSA.

As speech act verbs make an integral part of NRSA; therefore, this section will further discuss the effect of speech acts used in NRSA on the style of translators in detail.



	Repres.	Direct.	Commi.	Express.	Declar.
Paki. Writers	90.2	98.5	65.8	40.3	27.5
Self Transl.	36.9	73.5	35.5	31.5	37.8
Other Transl.	22.4	32.5	34	26.8	6

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Figure 2. Comparison of all speech act types in NRSA across Paki. Writers, Self Transl. & Other Transl.

Figure 2 demonstrates a comparison of all speech act types, which are present in NRSA, used across *Pakistani writers*, *self-translators* and *other-translators*. It shows that overall directives are the most frequently used speech act type. *Pakistani writers* employ directives most frequently in NRSA, followed by *self-translators*, and *other-translators* have the least normalized frequency. The same pattern is followed in representatives, commissives and expressives type of speech acts where *Pakistani writers* are the most frequent users followed by *self-translators*, and *other-translators* respectively. However, this constant pattern differs in declaratives speech act type as *self-translators* are the most frequent users. This is followed by *Pakistani writers*, and *other-translators*, following the consistent pattern, employ it the least.

It can be noticed from the results mentioned above that, firstly, *Pakistani writers* category of texts, which acts as a benchmark, employs each speech act type most frequently in NRSA followed by *self-translators* except declaratives. Secondly, as a consequence, it can be posited that *other-translators* always employ the least NRSA as compared to the other two text types. Thirdly, declaratives are the only types of speech act employed most frequently by *self-translators* as compared to *Pakistani writers*. The speech act types are further elaborated in the following sub-sections.

Representatives

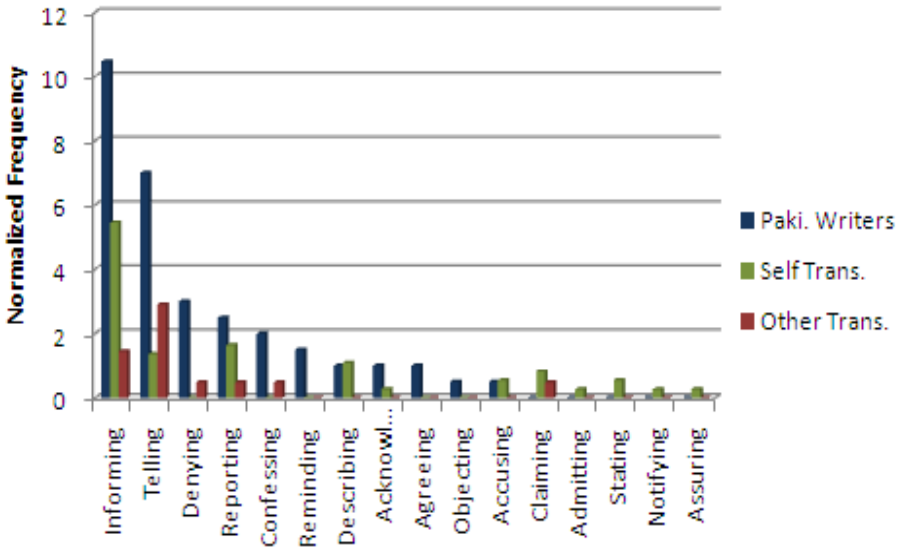

Figure 3. Comparison of representative illocutionary acts in NRSA across Paki. Writers, Self Transl. & Other Transl.

Figure 3 presents a comparison of further illocutionary acts employed in the representative category of speech acts in NRSA across *Pakistani writers*, *self-translators* and *other-translators*. These further acts "differ from one another by force or strength of the assertion" (Yarahmadi & Olfati, 2011, p. 2524). It demonstrates that informing and telling are the two most frequently

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employed representative illocutionary acts in all the text types. *Pakistani writers* lead the other two text types in being most frequent users of informing and telling followed by *self-translators* in informing and *other-translators* for telling. Similarly, *Pakistani writers* employ illocutionary acts of denying, reporting, confessing, reminding, acknowledging, agreeing and objecting more than the other two text types. However, *self-translators* use illocutionary acts of claiming, admitting, stating, notifying and assuring more than the other two text types, though their frequencies are comparatively very low. Moreover, *other-translators* have least representative illocutionary acts except telling where their frequency is higher than the *self-translators* but less than the *Pakistani writers*.

Directives

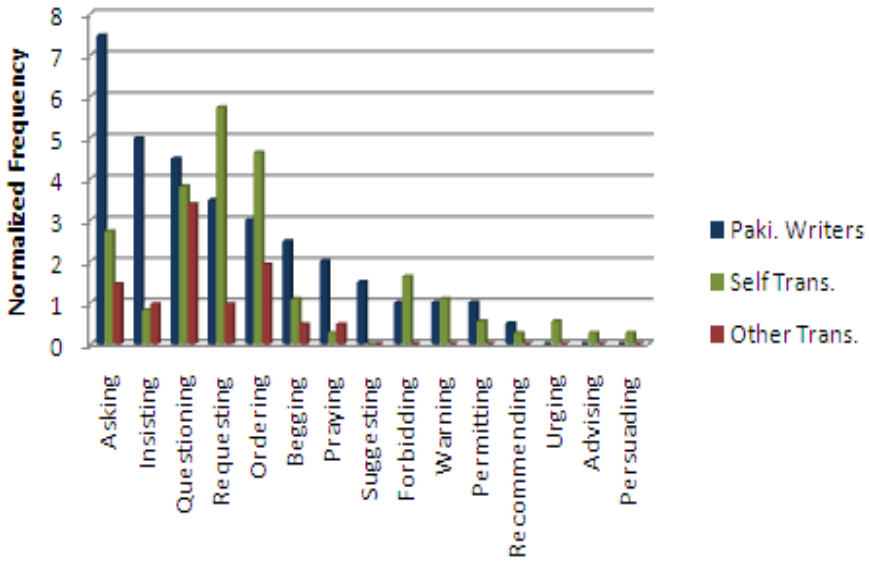

Figure 4. Comparison of directive illocutionary acts in NRSA across Paki. Writers, Self Transl. & Other Transl.

Figure 4 shows a comparison of further directive illocutionary acts used in NRSA across *Pakistani writers*, *self-translators* and *other-translators*. It can be noted in the figure that asking, insisting, questioning, requesting and ordering are some of the most frequently used illocutionary acts across all the text types. As far as their relative normalized frequencies are concerned, *self-translators* are the most frequent users of requesting, ordering and forbidding followed by *Pakistani writers*, and *other-translators* having the least frequency for requesting and ordering whereas none for forbidding. *Pakistani writers* lead the other two text types in using asking, insisting, questioning, begging, praying and suggesting types of directive illocutionary acts. As far as *other-translators* are concerned, they have the least directive illocutionary acts for each type except for praying and insisting where they have frequencies higher than the *self-translators* but less than the *Pakistani writers*.

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Commissives

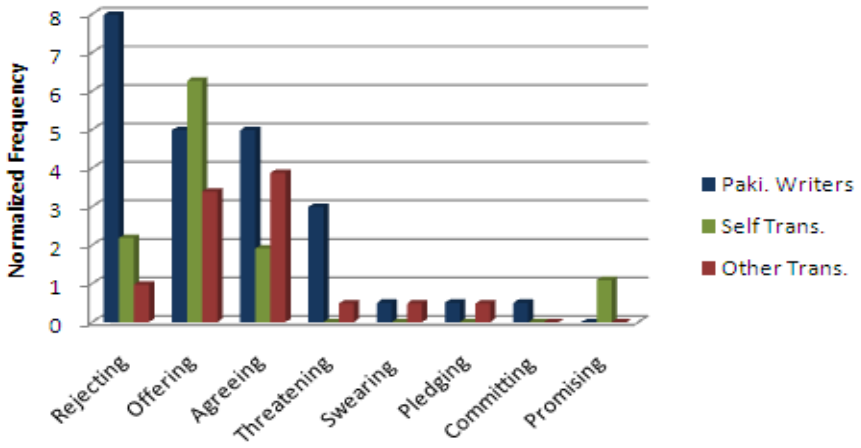

Figure 5. Comparison of commissive illocutionary acts in NRSA across Paki. Writers, Self Transl. & Other Transl.

Figure 5 demonstrates a comparison of all commissive speech acts used in NRSA across *Pakistani writers*, *self-translators* and *other-translators*. It can be noticed that rejecting, offering and agreeing are the most frequently used commissive speech acts across all the text types. *Self-translators* are the most frequent users of the illocutionary act of offering and promising. As far as *other-translators* are concerned, they are the least frequent users of illocutionary acts of rejecting and offering. For the illocutionary act of agreeing their frequencies are less than the *Pakistani writers* and more than the *self-translators*. As far as illocutionary acts of swearing and pledging are concerned, *Pakistani-writers* and *other-translators* almost carry the same frequencies whereas *self-translators* use none of these acts. Finally, committing is the only commissive illocutionary act type used by none of the translated texts. Contrarily, *Pakistani writers* employ commissive illocutionary acts of rejecting, agreeing, threatening and committing more than the other two text types.

Expressives

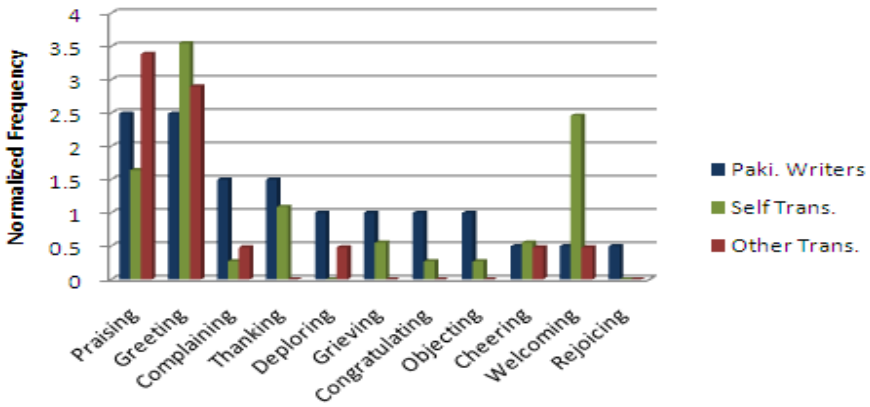

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Figure 6. Comparison of expressive illocutionary acts in NRSA across Paki. Writers, Self Transl. & Other Transl.

Figure 6 displays a comparison of expressive illocutionary acts employed in NRSA across *Pakistani writers*, *self-translators* and *other-translators*. It can be seen that praising and greeting are the two most frequently employed expressive illocutionary acts across all the text types. Firstly, taking into account *self-translators*, they employ more greeting, cheering and welcoming illocutionary acts as compared to the other two text types. However, their frequency difference for cheering with the other two text types is almost negligible. Also, their frequency is less as compared to benchmarked *Pakistani writers* in grieving, congratulating and objecting illocutionary acts where *other-translators* use none of these. *Other-translators*, however, only use the illocutionary act of praising more frequently than the other two text types.

Declarative

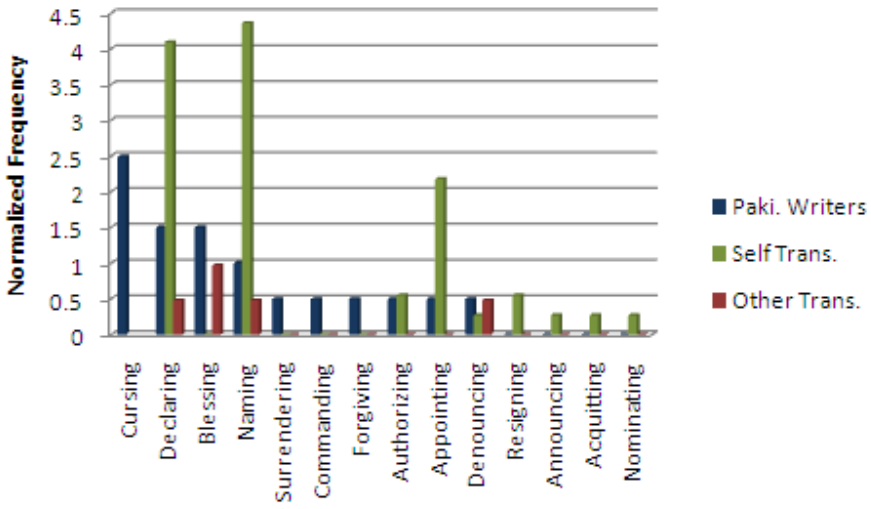

Figure 7. Comparison of declarative illocutionary acts in NRSA across Paki. Writers, Self Transl. & Other Transl.

Figure 7 presents a comparison of all the declarative illocutionary acts used in NRSA across *Pakistani* writers, *self-translators* and *other-translators.* It can be noted in the figure that declaring and naming are the two most frequently employed illocutionary acts across all the text types. In comparison to *Pakistani writers* which acts as a benchmark, *self-translators* use more declaring, naming and appointing illocutionary acts whereas *other-translators* have the least declaring and naming acts and no appointing illocutionary act. Also, *self-translators* are the only users of declarative illocutionary acts of resigning, announcing, acquitting and nominating, but their frequencies are comparatively very low. As far as *other-translators* are concerned, they use less amount of the illocutionary act of blessing in comparison to *Pakistani writers* whereas *self-translators* use none. Lastly, *Pakistani writers* are the most frequent users of cursing and blessing.

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Discussion

This section will provide a qualitative analysis of the quantitative results given in the previous section. It will also provide examples to demonstrate the style of texts established through the use of illocutionary acts. As narrative representation of speech act category lies on the narrator end of the speech presentation scale, therefore, it means that this speech presentation category acts as a mouthpiece for the author/translator and present characters and their speech from his own point of view. Hence, it indicates the preferred style of the author/translator. Consequently, the illocutionary acts used in it will also demonstrate the style of a text.

First taking into account representative illocutionary acts, it can be noted in figure 2 that *Pakistani writers* use this speech act type most frequently. Taking a detailed view of further representative illocutionary acts, figure 3 demonstrates that as far as the translated text categories are concerned, *self-translators* are more frequent users of 'informing' than *other-translators* and vice versa for 'telling'. 'Informing' is hearer directed and it assumes "that the hearer does not already know what he is being informed of" (Searle & Vanderveken, 1985, p. 185). This means that 'informing' has a sense of authority to it where the speaker is considered more knowledgeable than the hearer. However, 'telling' involves speaker simply telling "the truth of the expressed proposition to the hearer" (Ainurrohmah, 2011, p. 58). This difference can be explicated from the following examples:

Example 1:

Locution: The jinns immediately *informed* him of whatever was worth being brought to his wise and benevolent intellect (Faruqi, 2014)

Illocution: Representative (Informing)

Example 2:

Locution: I *told* him many words of love, and showed him how I wept for him (Rusva, 1996)

Illocution: Representative (Telling)

Example 1, taken from *self-translators* category, is an instance of NRSA using representative speech act verb, precisely the illocutionary act of 'informing'. Jinns in eastern culture are supernatural creatures known to have more knowledge than humans owing to their invisibility. In this example "him" refers to Sikandar Sultan Lodi who was the ruler of certain parts of Hind. Though he was the ruler, he was being informed, i.e. imparted knowledge. This means that the speech act has been used appropriate to culture, i.e. Jinns are given authority over knowledge. Example 2 taken from *other-translators* category, contrarily, uses the illocutionary act of 'telling'. It simply shows the truth of expressed feelings i.e. there is no sense of authority of knowledge to it.

The frequencies of 'reporting' and 'claiming' representative illocutionary acts are also quite significant where *self-translators* are more frequent than the *other-translators*. Again, these illocutionary acts have a sense of authority to them. In 'reporting', "the propositional content is about either the past in relation to the time of utterance, or, in some cases, the present"

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(Vanderveken, 1990, p. 173). This means that there is a dearth of knowledge on the part of the hearer as the speaker reports the events from past or present to the hearer. Similarly, the illocutionary act of 'claiming' "connect[s] the assertion to the speaker by way of right or "ownership"" (ibid., p. 170) i.e. ownership/authority of knowledge imparted to the hearer. This can again be explained through the following examples:

Example 3:

Locution: Within a few months they would all be dead, killed or *reported* missing in action (Hussein, 1999)

Illocution: Representative (Reporting)

Example 4:

Locution: Many families *claimed* descent from Zeyeb, one way or another (Faruqi, 2014)

Illocution: Representative (Claiming)

Example 3 and 4 both show the ownership of knowledge projected through 'reporting' and 'claiming' illocutionary acts respectively. Hence, the style of *self-translators* developed through the use of representative speech acts is more authoritative as compared to *other-translators*.

As far as *Pakistani writers* are concerned, they are the most frequent users of 'informing', 'telling', 'reporting' as well as 'claiming' in comparison to the other translated categories. As three of these illocutionary acts i.e. 'informing', 'reporting' and 'claiming' are related to the authority of knowledge; therefore, it can be said that the style of *Pakistani writers* is also authoritative in nature.

Next, taking into account directives, it can be noted in figure 2 that the trend is same for this category as *Pakistani writers* are the most frequent followed by *self-translators* and lastly *other-translators*. Firstly, *self-translators* have the highest frequencies for 'requesting' and 'ordering' directive illocutionary acts followed by *Pakistani writers*. Some examples of these acts are given below:

Example 5:

Locution: He *invited* Cyril and Kamal to dinner (Hyder, 1999)

Illocution: Directive (Requesting)

Example 6:

Locution: A spontaneous tumult of applause, appreciation and *demands* of encores arose from the audience (Faruqi, 2014)

Illocution: Directive (Requesting)

Example 7:

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Locution: They *solicited* Ali's agreement (Hussein, 1999)

Illocution: Directive (Requesting)

Example 8:

Locution: After a long silence, he *asked* the Sultan *for* permission to speak and it was granted (Ali, 2014)

Illocution: Directive (Requesting)

The above-mentioned examples are all NRSA with 'requesting' illocutionary verbs. Examples show that although examples 5, 6 and 7 are taken from the *self-translators* category; however, the illocutionary verbs used to indicate 'requesting' illocutionary act vary in all the examples. In example 5, the speech act verb used is 'invited', in example 6 it is 'demands' while in example 7 the speech act verb is 'solicited'. Example 8, contrarily, is extracted from *Pakistani writers* category. It also uses a different illocutionary verb for portraying request i.e. 'ask for' which is essentially a phrasal verb. However, all the verbs used in their particular context fulfill the preparatory condition for a request i.e. "the possibility of refusal" (Searle & Vanderveken, 1985, p. 199) by the hearer. Moving further, a few examples of 'ordering' illocutionary act are mentioned below:

Example 9:

Locution: In his frenzy he even *ordered* the demolition of the mosques but his ulema stopped him (Hyder, 1999)

Illocution: Directive (Ordering)

Example 10:

Locution: The Sultan *demanded* a full report when he was informed of the matter by his own spies and news bearers. (Faruqi, 2014)

Illocution: Directive (Ordering)

Example 11:

Locution: The Emperor then *asked for* a glass of water—the emperors drank only the holy Ganga water, which was always kept handy—and an ornate glass with a matching tray was presented to him (ibid.)

Illocution: Directive (Ordering)

Examples 9, 10 and 11 are also NRSA with 'ordering' illocutionary verbs. Though their verbs differ from one another, but all of them fulfill the preparatory condition, i.e. the speaker is in the position of power (Searle & Vanderveken, 1985, p. 201). Another interesting observation is that the verbs for 'requesting' and 'ordering' are also similar in a few examples. For instance, example 6 and 10 both use the verb 'demand' but example 6 is a request and example 10 is an order owing to different preparatory conditions. Similarly, example 8 and 11 also employ the

same speech act verb i.e. 'ask for'. Hence, it can be said that only the context or pragmatic analysis reveals the true nature of an illocutionary verb.

Self-translators are the most frequent users of 'forbidding' directive illocutionary act as well. It is also a kind of order in which the speaker orders the hearer not to do something (Vanderveken, 1990). It can be elaborated with the help of following example:

Example 12:

Locution: So she *forbade* Labiba's outdoor duties as soon as her sharp eyes saw, or felt, the coming changes in Labiba (Faruqi, 2014)

Illocution: Directive (Forbidding)

In this example, "she" who is the owner of Labiba orders her not to go outside, so it portrays the character as authoritative. Hence, it can be said that the style of *self-translators* through the use of directive illocutionary acts is more authoritative as it employs 'ordering' as well as 'forbidding', but the use of 'requesting' acts also tries to depict the characters positively as they try to convince the hearer politely.

As far as directive speech acts in *Pakistani writers* are concerned, they are the most frequent users of 'asking', 'questioning', 'insisting', 'begging', 'praying' and 'suggesting'. Begging, praying, asking and suggesting are all kinds of requesting but with different strengths. 'Begging' implies requesting humbly and politely, 'praying' implies beseeching God with utmost respect, 'asking' means requesting the hearer to do something and suggesting is a "weak attempt" (Vanderveken, 1990, p. 195) to make someone to do something. Contrarily, 'questioning' and 'insisting' are more authoritative forms where 'insisting' implies persistence from the speaker to direct the hearer to do something whereas 'questioning' requires an answer from the hearer. Therefore, using directive acts, *Pakistani writers* try to portray characters as more polite as opposed to being authoritative.

Next, considering commissive speech acts it can be viewed that *self-translators* are the most frequent users of 'offering' and 'promising'. It is followed by *Pakistani writers* and *other-translators* for offering but none of these two text categories use 'promising' illocutionary act. Promises are commitment on the part of a speaker made to a hearer "to do something for his benefit" (Searle & Vanderveken, 1985, p.192). Also, it is an "explicit undertaking of an obligation" (Vanderveken, 1990, p. 182) which augments the strength of commitment. 'Offering', likewise, is a promise "conditional upon the hearer's acceptance" (ibid., p. 185). Hence, *self-translators* use commissive acts that are positively hearer directed. Some of the examples are given below:

Example 13:

Locution: He gave him one dam in advance, with *promise* of another on his return… (Faruqi, 2014)

Illocution: Commissive (Promising)

Example 14:

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Locution: He *offered* Naim another stool (Hussein, 1999)

Illocution: Commissive (Offering)

Example 15:

Locution: The Sardarji led him to the front veranda and *offered* him tea (Hyder, 1999)

Illocution: Commissive (Offering)

Example 14 and 15 show that *self-translators* use the illocutionary act of 'offering' in order to depict the hospitality which is a characteristic feature of Pakistani culture. So they try to glorify the Pakistani culture and its positive aspects. Similarly, promise also shows a commitment towards the hearer which is beneficial for him. Hence, it can be said the *self-translators* depict characters as being helpful and true to their words.

Next, taking into the account commissives illocutionary acts of *Pakistani writers*, it can be noticed in figure 5 that they are the most frequent users of 'rejecting', 'agreeing' and 'threatening' illocutionary acts. It mostly presents characters as more powerful as 'rejecting' means to deny or refuse some offer. It ultimately puts the speaker in a more authoritative position owing to the choice available to accept or reject the offer. Likewise, the act of 'threatening' intimidates the hearer as the speaker intends to do something detrimental to the hearer. This again puts the speaker in the position of power. Hence, it can be said that through the use of commissives *Pakistani writers* are portrayed as authoritative and in the position of power.

Next, considering expressive speech acts, it can be noticed in figure 6 that 'greeting' and 'welcoming' illocutionary acts are employed the most by *self-translators*. 'Greeting' is an illocutionary act which indicates "courteous acknowledgement" (Vanderveken, 1990, p. 219) of hearer's presence. Similarly, 'welcoming' indicates that the speaker is "genuinely happy" (ibid.) to receive the hearer. This can be elaborated by the following examples:

Example 16:

Locution: He welcomed the world-weary traveller affectionately and asked him how he was (Hyder, 1999)

Illocution: Expressive (Welcoming)

Example 17:

Locution: Ikhlas was making ready to go somewhere, but he *welcomed* Mir most cordially and… (Faruqi, 2014)

Illocution: Expressive (Welcoming)

Example 18:

Locution: Every second or third passer-by *greeted* him -with a smile, and it was the effort of everyone to stop him and exchange a few words (ibid.)

Illocution: Expressive (Greeting)

These examples again show that *self-translators* portray their characters as hospitable, thus endorsing the positive aspects of Pakistani culture. Moreover, example 16 and 17 of welcoming illocutionary act show that the illocutionary verb is further enhanced by the use of adverbs of manner (underlined words) which can also be counted as loaded words as they invoke positive emotions in the reader.

As far as *other-translators* are concerned, they employ 'praising' expressive illocutionary act the most in comparison to other text categories. However, this illocutionary act is only contributed by the one text of *other-translators* category i.e. Umrao jan ada. Hence, the results cannot stand for the whole category.

Lastly, taking into account declaratives, *self-translators* are the most frequent users of this type of speech act followed by *Pakistani writers* and *other-translators*. This implies that *self-translators* generally try to depict characters as authoritative since a declaration can only be effective if the speaker has a special status or authority over the hearer. Figure 7 shows that declarative illocutionary acts of naming, declaring and appointing are the most frequent ones used by *self-translators*. It is followed by *Pakistani writers* and *other-translators* are the least frequent users for naming and declaring, but use no illocutionary act of appointing. This can be elaborated through the following examples:

Example 19:

Locution: Roshan Agha also built…a grand house in the best part of Delhi and *named* it 'Roshan Mahal'… (Hussein, 1999)

Illocution: Declarative (Naming)

Example 20:

Locution: when, after four sons, fortune blessed him with a daughter, he *named* her Catherine… (Ali, 2014)

Illocution: Declarative (Naming)

Example 21:

Locution: Sher Khan immediately *declared* himself King of Hindustan, assuming the title of Sher Shah (Faruqi, 2014)

Illocution: Declarative (Declaring)

Example 22:

Locution: She…*appointed* the most learned men of the day to tutor him and train him to grow into a Sayyid gentleman (ibid.)

Illocution: Declarative (Appointing)

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Example 19 and 20 using the illocutionary act of naming show that a person (example 20) or a thing (example 19) can be designated a name when one has authority over them. Similarly, example 21 and 22 show that the characters have institutional authority, power as well as a status to become a king and to employ someone as a tutor respectively.

As far as *Pakistani writers* are concerned, they employ illocutionary acts of cursing and blessing the most in comparison to other to text categories. In fact, *self-translators* employ none of these two illocutionary acts. As cursing and blessing both invoke supernatural (Searle & Vanderveken, 1985); therefore, it can be said that *Pakistani writers* tilt towards portraying characters as mystic whereas *self-translators* refrain from the stereotypical presentation of characters belonging to the Orient as the occult. As Pakistani *self-translators* translate their work for the native speakers; therefore, it can be attributed as an effort on their part to produce a counter-discourse to the one already prevalent in the West i.e. the people from Orient are other, exotic and occult (Partridge, 2014). Examples for these illocutionary acts are mentioned below:

Example 23:

Locution: I *cursed* my grandfather for selling me like a piece of cloth to a passing merchant (Ali, 2014)

Illocution: Declarative (cursing)

Example 24:

Locution: She places a six-inch iron nail, *blessed* by the Parsee mystic Mobed Ibera, the disciple of Dastur Kookadaru, under my mattress to ward off fear (Sidhwa, 2015)

Illocution: Declarative (Blessing)

In example 23 the character calls for God's malediction upon his grandfather who did wrong to him. In example 24, the character, who is a mystic, blessed an iron nail to ward off fear. This is a typical representation of mystics who bless others in the name of God.

The above mentioned discussion points suggest that a clear style can be established for *self-translators* and *Pakistani writers*. However, *other-translators* do not have a distinct style as far as speech acts in NRSA are concerned. The reason is that they employ the least amount of NRSA as compared to the other text categories; hence, also use least amount of speech acts to depict any distinct style.

Conclusion

This study has compared the style of *self* and *other-translators* in comparison to *Pakistani writers,* which act as a point of reference, through a pragmatic analysis of the speech acts used in NRSA. The style of these text categories has been determined based on the assumption that the most frequent illocutionary acts used in a text category determines its style. Moreover, the results show that the style of translated categories is different from that of *Pakistani writers*.

The findings of the study show that *self-translators* employ more illocutionary acts that depict authority of characters in comparison to *other-translators*. Also, they try to use those illocutionary acts that depict the culture of Pakistan from a positive aspect. For example, they employ more verbs that show hospitality of characters and avoid the illocutionary acts that represent them from an orthodoxical perspective such as cursing. Hence, it can be said that the style of *self-translators* is more authoritative and tries to represent Pakistani culture positively in comparison to *other-translators*. *Other-translators*, in comparison, show no definite and significant style through the use of speech acts in NRSA. The reason is that they are the least frequent users of each type; hence, their frequencies are comparatively very low.

This study also establishes the style of non-translated *Pakistani writers. Pakistani writers*, which act as a benchmark, are the most frequent users of each speech act type except for declaratives. This means they are less authoritative as compared to *self-translators* because the use of declaratives itself is associated with authority and power. Also, sometimes they use speech acts that portray their characters as polite e.g. through the use of directive acts. They also project characters in a more stereotypical way as is clear by the use of illocutionary acts of cursing, blessing, threatening etc. This can be associated with the cultural aspect that *Pakistani writers* writing non-translated texts in English are closer to culture than the translators. As translators translate a text for a culturally different reader so much is lost in translation.

Hence, the findings of this study have helped to generate style of translated texts based on a pragmatic contextual analysis. The results of this study can be generalized to *self* and *other-translators* in general and can be compared with future studies in this regard. Moreover, the results of this research are significant for researchers interested in the field of translation studies and pragma-stylistics.

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Appendix A

Lists of Speech Act Verbs

Representative speech act verbs

Assert, reassert, negate, deny, correct, claim, affirm, state, disclaim, declare, tell, suggest, guess, hypothesize, conjecture, postulate, predict, forecast, foretell, prophesy, vaticinate, report, retrodict, warn, forewarn, advise, alert, alarm, remind, describe, inform, reveal, divulge, divulgate, notify, insinuate, sustain, insist, maintain, assure, aver, avouch, certify, attest, swear, testify, agree, disagree, assent, dissent, acquiesce, object, recognize, acknowledge, admit, confess, concede, recant, criticize, praise, blame, accuse, calumniate, reprimand, castigate, denounce, boast, complain, lament.

Directive speech act verbs

Direct, request, ask, question, inquire, interrogate, urge, encourage, discourage, solicit, appeal, petition, invite, convene, convoke, beg, supplicate, beseech, implore, entreat, conjure, pray, insist, tell, instruct, demand, require, claim, order, command, dictate, prescribe, enjoin, adjure, exorcise, forbid, prohibit, interdict, proscribe, commission, charge, suggest, propose, warn, advise, caution, alert, alarm, recommend, permit, allow, authorize, consent, invoke, imprecate, intercede.

Commissive speech act verbs

Commit, pledge, undertake, engage, promise, hypothecate, guarantee, threaten, vow, avow, swear, assure, certify, accept, agree, consent, acquiesce, abide, reject, refuse, renounce, offer, counter-offer, bid, rebid, tender, dedicate, bet, wager, contract, covenant, subscribe.

Expressive speech act verbs

Approve, compliment, praise, laud, extol, plaudit, applaud, acclaim, brag, boast, complain, disapprove, blame, reprove, deplore, protest, grieve, mourn, lament, rejoice, cheer, boo, condole, congratulate, thank, apologize, greet, welcome.

Declarative speech act verbs

Declare, renounce, disclaim, disown, resign, repudiate, disavow, retract, abdicate, abjure, deny, disinherit, yield, surrender, capitulate, approve, confirm, sanction, ratify, homologate, bless, curse, dedicate, consecrate, disapprove, stipulate, name, call, define, abbreviate, nominate, authorize, license, install, appoint, establish, institute, inaugurate, convene, convoke, open, close, suspend, adjourn, terminate, dissolve, denounce, vote, veto, enact, legislate, promulgate, decree, confer, grant, bestow, accord, cede, rule, adjudge, adjudicate, condemn, sentence, damn, clear, acquit, disculpate, exonerate, pardon, forgive, absolve, cancel, annul, abolish, abrogate, revoke, repeal, rescind, retract, sustain, bequeath, baptize, excommunicate.