



## Preservation Of Illocutionary And Perlocutionary Effects Of Jokes In Translation

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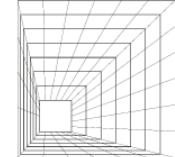
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**Abstract:** This article explores the preservation of illocutionary and perlocutionary effects of jokes in the translation process. Based on a pragmalinguistic approach, it analyzes the recreation of speech acts in translation, strategies for ensuring pragmatic effectiveness of humorous texts in intercultural communication, and transformation of language games. The linguistic and cultural competencies necessary for proper understanding of illocutionary intent and its recreation through appropriate means, as well as preservation of perlocutionary effect in joke translation, are discussed. The article examines the illocutionary and perlocutionary characteristics of jokes, their connection with cultural codes, and practical aspects of pragmatic adaptation using examples from Uzbek and English languages.

**Keywords:** Pragmalinguistics, speech act, illocution, perlocution, joke translation, intercultural communication, pragmatic equivalence, language games, communicative intention, translation strategies.

**Introduction:** Modern translation studies currently pay great attention not only to semantically correct translation of text, but also to adequate preservation of its pragmatic function and impact. Achieving pragmatic equivalence in the translation of culturally and linguistically unique texts such as jokes is one of the important problems in translation theory and practice. Jokes are not merely information-carrying texts, but complex linguistic and cultural phenomena with specific communicative purposes and impact forces. Preserving their illocutionary and perlocutionary aspects during translation is crucial for fully conveying the original essence of the joke, including its irony, criticism, or humor to the listener or reader. The concepts of illocutionary and perlocutionary acts proposed by Austin and Searle within speech act theory provide an effective theoretical basis for explaining the joke mechanism and its transformation in the translation process. Any joke embodies a certain illocutionary purpose – the communicative intention of the speaker – and a perlocutionary effect – the reaction produced in the listener. Preserving these components during translation is the main factor determining the quality and effectiveness of the translation.

**Literature Review:** All pragmalinguists acknowledge that speech act content consists of a combination of linguistic and non-linguistic features. Most of them support viewing speech acts as three-stage activities. Three different actions are performed in these stages. These are locutionary, illocutionary and perlocutionary acts.[1] Preserving illocutionary and perlocutionary effects of jokes in translation is important for correctly conveying the meaning of humor and irony. These effects play a key role especially in reflecting the speaker's intention and expected reactions from the listener. In the process of translating jokes, preserving precisely the illocutionary aspects (that is, the purpose being accomplished through the utterance—such as making irony, causing laughter, or criticizing) and perlocutionary aspects (that is, what effect is aroused in the listener—laughter, surprise, contemplation, etc.) is of crucial importance. This is because the effect of a joke is related not only to its content, but also to the purpose expressed through it and the emotional impact delivered to the listener. If these two layers are lost in translation, the joke loses its pragmatic force. Therefore, the translator must not only translate the text correctly, but also sense its internal illocutionary intention and recreate it through other language means. For example, when transferring a joke



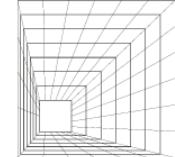
built on irony or wordplay specific to one language into another language, the translator must strive to preserve the illocutionary action (mocking, joking, criticizing) and perlocutionary result (provoking laughter, causing discomfort). This requires not only linguistic knowledge from the translator, but also cultural and communicative competence.

According to Safarov, the concept of illocution is the most widespread concept in speech act theory. The illocutionary action is at the center of speech act structure. In some cases, the illocutionary act is even considered as the entire speech action itself, i.e., as its synonym. In many pragmalinguistic approaches, the classification of speech acts is based on illocutionary purpose indicators. That is, the speaker's purpose in speaking (giving orders, making requests, refusing, making irony, etc.) constitutes the main pragmatic core of the speech act. From this perspective, when translating jokes, it is extremely important to preserve the illocutionary purpose of the joke being told – that is, why this statement was made – along with conveying the content. Otherwise, although the semantic content of the joke may be correctly translated, the illocutionary intention being conveyed through it may be lost, and the listener or reader may not express the expected perlocutionary reaction, such as understanding the humor or irony.

The structure of illocutionary force components has a logical order. It is this order that ensures the independence of illocutionary action and allows it to be performed without a proposition act. Thus, speech units such as unfortunately, wow, oh my God, I repent do not have propositional content, but they are fully formed in illocutionary terms. That is, these units express a specific communicative purpose and meaning in a certain context.[1] The structure of illocutionary force components has a logical order, which ensures the independence of illocutionary action. For example, units like unfortunately, wow, oh my God do not have propositional content, yet they are complete in illocutionary terms, expressing communicative purpose. Through these units, the speaker expresses their emotional state, demonstrates a particular attitude, or attracts the listener's attention. Correctly understanding these illocutionary units in translation and expressing them through the means of another language serves as an important factor in preserving the pragmatic intention of the original text.

Sometimes, the translator creates a new form of humor by changing the type of illocutionary act to preserve the joke. For example, a joke expressed in the form of a request may be given in the form of mockery in translation, which means a change in the form of expression while conveying the same communicative intention. In such translations, the translator takes into account not only the language but also the joke form expected by the audience. In this respect, joke translation is not a simple linguistic process but a complex communicative activity requiring deep understanding of cultural codes.

To determine how illocutionary acts are reflected in translation, it is important to conduct analysis using specific jokes as examples. For instance, the critical tone in an Uzbek joke may be softened when translated into English, leading to a weakening of illocutionary force. Conversely, in some cases, the translator may have used styles that intensify criticism. Additionally, finding appropriate Uzbek equivalents for character names or social roles in English is necessary for correctly conveying illocutionary intention. Thus, determining how illocutionary acts are preserved at semantic and pragmatic levels in joke translation depends on the translator's intercultural competence, linguistic sensitivity, and stylistic approach. Perlocutionary effect manifests as a direct result of emotional and psychological states that arise in the audience. This is clearly felt in reactions such as enjoying through laughter, being surprised, being drawn into reflection, reassessing social phenomena, or expressing opinions about unexpected content. Fully reflecting such an effect in the translation process requires a deep understanding of the essence of the original intention. Each joke can create different impressions on the audience according to its context and social background. Therefore, the



translator achieves success by sensing the purpose of the text rather than its superficial form and selecting an appropriate strategy based on this.

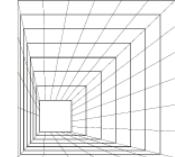
Any action performed in a communication process is carried out with a final intention, that is, to achieve a goal. For this goal to be achieved, the speaker's speech must influence the listener. The influence stage of speech activity is called a perlocutionary act. For example, the pronunciation of the sentence I brewed hot tea is seen in achieving the goal we set through this speech act – for example, the listener receiving information about the temperature of the tea and agreeing to drink it.[1] According to Safarov, any action performed in a communication process is carried out with the intention of achieving a goal. To achieve this goal, speech must influence the listener, which constitutes the perlocutionary act. For example, the sentence I brewed hot tea achieves the goal of making the listener agree to drink the tea.

Perlocution is the process of influencing the consciousness, emotions, and actions of the listener. The perlocutionary act, described as the result of speech influence, differs significantly from the preceding locutions and illocutions. It is difficult to predict the result of speech influence because the future actions and responses of the listener who has heard or read the speaker's speech can vary. As pragmalinguists themselves note, perlocutionary act, unlike illocutionary, is not a linguistic phenomenon, because it is possible to achieve a perlocutionary result without performing any speech act.[2] According to Searle, perlocutionary act influences the consciousness and actions of the listener. This act differs from illocution and locution because its result cannot be predicted in advance. Pragmalinguists do not consider perlocutionary acts as linguistic phenomena because results can be achieved without speech action.

According to J.Leech, analysis of perlocutionary results does not fall within the scope of pragmatics. He says: Perlocutionary result analysis is part of pragmatics' task, because pragmatic influence is only directed at the goal, and has nothing to do with the result.[3] According to J.Leech, perlocutionary result does not fall within the scope of pragmatics, because pragmatic influence is only directed at the goal and has no relation to the result. Humor is not always based on logic. On the contrary, it often appeals to the audience for reaction by relying on unconventional thinking, unexpected connections, and multi-layered meanings. Therefore, a translator cannot achieve perlocutionary effect with just literal translation without knowing how the humor factor works. For example, absurd jokes in English or jokes based on pure linguistic games may appear completely incomprehensible when translated into Uzbek, let alone cause laughter. In such situations, the translator may select a joke based on another contextual foundation and create new content to preserve the humor mechanism.

Another important factor is the perlocutionary effects created through language games and connotations in jokes. Double entendres, puns, or idiomatic expressions in English, even if they can be translated grammatically and semantically, may completely lose their humorous effect in another language. In such cases, the translator tries to preserve the original power of humor by selecting other language games with similar effects. As an example, the ambiguity in the English phrase Time flies like an arrow. Fruit flies like a banana would not have a humorous effect if directly translated into Uzbek. The translator would need to try to create a similar joke using another ambiguous phrase. Visual images or non-linguistic means of sound expressions also help enhance perlocutionary effect. These methods may be limited in textual jokes, but in some cases, they are partially reflected through linguistic expression of paraverbal means. For example, a character's facial expression or sharpness in voice enhances the effect of satire. The translator tries to bring the reader to the same imagination as in the original by describing these elements.

Differences between cultures require a pragmatic approach in determining how illocutionary and perlocutionary effects change in translation. Each culture has its own standards of humor

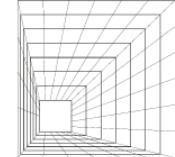


based on its aesthetic taste, moral values, social structures, and historical experience. If the translator does not take these factors into account, the emotional effectiveness of the joke may decrease or be completely lost, even if its semantic content is preserved. Humor is always contextually and culturally determined, and the process of transferring it to another culture is carried out not only through language means but also by studying the internal codes of that culture.

As part of humorous folk culture, jokes fall into the concept described by M.M.Bakhtin. Being part of humorous culture brings several characteristics to jokes. First, this is parodying all forms of modern culture, that is, consciously diminishing its norms, values, and ideals, depicting truths in an absurd and humorous way. Second, universality and ambivalence of laughter: joke laughter is directed at everything, all real-life phenomena, including those who are laughing, and is ambivalent. The joke ruthlessly exposes negative phenomena, denying them through laughter, and at the same time affirms concepts that are normal, desired, and correct. The third characteristic is theatricality: a joke should ideally be performed in a theatrical style with roles divided, otherwise much of the humorous effect will be lost. The fourth characteristic is the abolition of hierarchies accepted in society and freedom from conditional social restrictions: jokes show the opposite of existing values in culture, violate accepted norms, deny taboos.[4] According to Bakhtin, jokes are part of humorous culture, having characteristics of parodying modern culture, universality and ambivalence of laughter, theatrical performance style, and abolition of social hierarchies. It denies societal values and violates social norms. As a cultural phenomenon, jokes fall within the conceptual framework that researchers call the "space and time of culture." It exists in cultural-sociological space and is closely related to the time of culture. "Space" is an important aspect of the world model and a fundamental category of culture. Cultural space can also be defined as a separate social space, that is, where individuals carry out the processes of creating, distributing, and consuming cultural values. Considering the meanings that researchers have attached to cultural space, in this work, cultural space is understood as the living space of society. This space is used directly for practical activities by members of society.[5] Jokes, as a cultural phenomenon, fall within the framework of "cultural space and time." It exists in cultural-sociological space and carries out the processes of creating, distributing, and consuming values by members of society. Cultural space is the living space of society used for practical activities.

**Research Methodology:** The research methodology is based on pragmalinguistic and comparative-analytical approaches. To study the preservation of illocutionary and perlocutionary effects of jokes in the translation process, concepts and the conceptual apparatus within speech act theory were first analyzed. Theories of pragmatic equivalence and intercultural communication were applied to identify strategies for preserving illocutionary purpose and perlocutionary effect in joke translation. Analysis was conducted in two main directions to study the illocutionary and perlocutionary characteristics of jokes in the context of translations between Uzbek and English languages. The first direction is the illocutionary purpose of jokes and the degree of its preservation in translation, and the second is identifying strategies for transferring perlocutionary effect to the target audience. During the research, contextual and discursive analysis methods were used to identify pragmatic features of jokes, analyze ways of recreating illocutionary acts in translation, and identify factors ensuring the preservation of perlocutionary effect. Additionally, comparative-analytical method was used to evaluate pragmatic transformations and their effectiveness.

**Analysis and Results:** During the research, it was found that the preservation of illocutionary and perlocutionary effects in the process of translating jokes depends on several factors. The transformation of illocutionary acts requires necessary pragmatic adaptations due to cultural and linguistic differences between the original and translation languages. Analysis conducted

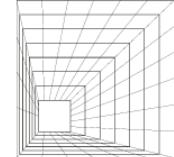


in the context of Uzbek and English languages revealed that the recreation of illocutionary acts in translation has the following characteristics. The illocutionary purpose in jokes is often expressed in the forms of humor, irony, criticism, mockery, command, or request. The correct reflection of such illocutionary acts in translation is important for preserving the communicative function and impact force of the text. To preserve illocutionary purpose, the translator must find a suitable pragmatic equivalent not only through understanding semantic content but also through deep comprehension of cultural context and social codes. For example, when ironic expressions are translated in direct semantic meaning, the original essence and humorous effect of the joke may be completely lost. To achieve effective transformation of illocutionary acts in translation, the translator often has to create a new form of humor by changing the type of illocutionary act. For instance, a joke expressed in the form of a request may be given in the form of mockery in translation. This means a change in the form of expression while conveying the same communicative intention. Such changes are made taking into account the cultural experience and expectations of the audience.

The issue of preserving perlocutionary effect is an even more complex process, manifesting as a direct result of emotional and psychological states that arise in the listener or reader. Jokes produce reactions such as laughter, enjoyment, surprise, being drawn into reflection, and reassessing social phenomena in the audience. A deep understanding of the essence of the original intention is required to preserve this effect in the translation process.

The following strategies for preserving perlocutionary effect were identified as a result of the analysis: Recreating language games and connotations. Double entendres, puns, or idiomatic expressions in English may lose their humorous effect when translated into Uzbek. In such cases, the translator tries to preserve the original power of humor by selecting other language games with similar effects. Selecting cultural equivalents. Jokes based on social roles, kinship relationships, customs, and stereotypes in Uzbek require certain adaptation when translated into English. The translator selects appropriate cultural equivalents for the target audience while understanding the original cultural context. Preserving the humor mechanism. Translators focus on recreating the structure that creates humor rather than the semantic content of the text to preserve the humor mechanism. The important aspect here is not the form of the joke, but the preservation of its humor-producing mechanism.

**Discussion:** Preserving the illocutionary and perlocutionary effects of jokes in the translation process is a relevant issue that includes not only linguistic factors but also cultural, communicative, and psychological aspects. The research results showed that translating jokes is not just an activity at the language level, but a complex process requiring understanding of deep cultural codes. Because humor and laughter are formed in a specific cultural context, the translator needs to adapt these elements for an audience in a new context. To preserve illocutionary purpose in translation, the translator sometimes strives to create a new semantic and comic effect by changing the form of the speech act. Such transformations are considered an important tool for achieving pragmatic equivalence. Effectively conveying perlocutionary effect is not limited to finding the correct equivalent of words, but requires deep consideration of the cultural and social characteristics of the audience. The translator needs to understand humor mechanisms and create contextual solutions appropriate for the target audience. As an integral part of society's culture, jokes can reflect existing values and social norms or show them critically. According to Bakhtin's theory, jokes are a universal form of laughter that embodies the abolition of hierarchies in culture, parody, and theatrical style. These characteristics should also be preserved in translation. Additionally, adequately expressing language games, cultural references, and connotations in jokes often requires a creative approach, which creates the need for translators to apply free strategies.



**Conclusion:** The research results demonstrated the complexity of preserving illocutionary and perlocutionary effects of jokes in the translation process. Conveying these effects requires not only linguistic competence from the translator, but also cultural thinking and a creative approach. To achieve pragmatic equivalence, the translator should apply strategies such as adapting illocutionary acts, recreating perlocutionary effect, and cultural adaptation. The main problem in translating jokes is the difficulty in precisely and effectively transferring the humor mechanism to another language and culture. Humor usually relies on language games, cultural references, and social context, which complicates its full reflection in translation. Therefore, the translator needs to deeply understand the illocutionary purpose and perlocutionary effect of the joke and express them in a comprehensible form for a new audience. In this process, pragmatic aspects take precedence over semantic content. The translator often strives to preserve the communicative intention of humor rather than the text content, which requires replacing linguistic and cultural elements with appropriate equivalents. Thus, joke translation is not a simple language change, but a complex form of intercultural communication. In this process, the translator serves as a cultural mediator, bridging different humor standards and communicative intentions. The issue of preserving illocutionary and perlocutionary effects of jokes in translation remains a promising direction for translation theory and pragmalinguistic research.

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