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Degree Of Strength In Translating English Expressive Verbs In “Wuthering Heights” Into Arabic

Manar Talal Alsafawe* Luqman Abd-AlKarim Nasir**

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Abstract

This paper aims at investigating the translation of the degree of strength of English expressive verbs in “Wuthering Heights” into Arabic. It hypothesizes that neglecting the degree of strength of the expressive verbs results in inappropriate translation. It also hypothesizes that the source language-oriented translation strategy is considered appropriate for rendering expressive verbs if and only if the literal meaning equates to the intended meaning. In order to prove the validity of the hypotheses, the researcher selected 4 texts from Wuthering Heights with three different Arabic translations of expressive verbs with their renditions into Arabic and analyzed their renditions in terms of achieving the same degree of strength in the target language. Finally, the paper concludes that the use of the degree of strength of expressive verbs as a distinctive feature helps in choosing the most appropriate translation.

Keywords: Speech acts, Illocutionary force, Expressives

Introduction

Speech acts are considered a fertile domain for studying speakers' intentions, because the intent determines the purpose of any speech act. Hence, expressive verbs express the mental state of the speaker and the feelings and sensations that are generated due to the external effect or an event touching the speaker. Expressives are used in the theory of speech acts to refer to a type of utterance where the speaker expresses his or her feelings, e.g. I apologize/ regret. (Crystal, 2008: 180).

Expressive acts are those expressing the emotional reaction of the speaker towards a state of affairs. This paper investigates of translating the degree of strength of English expressive verbs in literary texts in

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The paper studies explicit English expressive verbs, investigates the possibility of applying the concept of the degree of strength, explores the ability of translators to retain the same degree of strength of English expressive verbs when translated into Arabic, and identifies the strategies used by translators to translate English expressive texts of different degrees of strength.

1. Translation and Pragmatics

Pragmatic translation is a term that refers to translation that not only considers the denotative meaning of utterances, but also takes into consideration their communicative situations in context. According to Baker (1992), pragmatics is a branch of linguistics concerned with "the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation". Nida is one of the first linguists to highlight the significance of pragmatism in translation, but he has not been alone, other writers, such as Malmkjar et al. (1998), have sufficiently stated that pragmatics and translation interact. They discussed several issues with translation that occur from pragmatic differences between the source and target languages. Mason and Hatim (1997) offer a general pragmatic approach in this line, claiming that for a better translation, it is necessary to keep the source text's pragmatic effect on the target language.

2. Speech Act Theory

Despite the reality that speech act theory has attracted the interest of scholars from other fields, it is frequently attributed to Oxford philosopher J.L. Austin who is one of the founders of Pragmatics. Austin's thoughts stem from the Aristotelian tradition of thinking about language a philosophy established by Austin, Wittgenstein, Ryle, Moore, and others. John L. Austin is a British philosopher, and the theory of speech acts was further developed and expanded in 1969, by an American philosopher John R. Searle. Austin builds speech act theory from the basic belief that language is used to accomplish action, which he introduces in a series of Harvard lectures in 1955. After his death in 1962, these lectures were reorganized as "How to do things with words." Austin's research focuses on the relationship between language and meaning and action. Austin regards speech as a form of action rather than a tool for describing the world. Another American language philosopher, John R. Searle (1969:16), developed the speech act theory. He defines speech
acts as "the basic or minimal units of linguistic communication", which states that speaking a language is like doing an action. When people use a language, they perform a variety of actions such as threats, requests, promises, and apologies. Other philosophers have contributed to its development, like Vanderveken, who co-founded a new logic with philosopher Searle in their book "Foundations of Illocutionary Logic, ".

2.1. Translation and Speech Acts

Speech acts are studied in the field of pragmatics. The goal of speech act theory is to achieve illocutionary force and propositional content equivalence (Hatim & Mason, 1990:76-77). According to Aziz (1997:176), it is possible to use the meaning of speech acts as a standard of equivalence and to use a speech act as a unit of translation. The propositional content and the illocutionary force together make the meaning of a speech act. It is very important and essential in translation, to distinguish between the utterance "locution," the force of the utterance "illocution," and the effect of the utterance "perlocution" specifically if force differs from traditional sense (Al_Sanjary, 2002:42). The meaning of speech, on the other hand, is determined by intent and convention (Searle, 1969:38).

2.2. Classification of Speech Acts

When we use language in our daily life, we perform actions through utterances, so speech means actions. These acts were first studied in the 1960s, by publishing Austin's book after his death under the title "How to do things with words". The first effort to identify speech acts and the one that can be regarded as the preliminary step for subsequent attempts was that of Austin (1962).

In favor of a general speech act theory, Austin (1962:94) refused his early distinction between performatives and constatives. To solve the problem, he made a new beginning, he could not compare 'saying' and 'doing', having seen that saying is doing in a way. So, he says that there are verbs in language that do things. These verbs should perform actions and he called them speech acts.

According to Austin (1962) speech acts have three types, he called locutionary, illocutionary and perlocutionary acts.

**locutionary act:** is the utterance that makes sense and reference; simply, in a specific context, it relates to the surface meaning of the utterances. (Austin, :95-96).
It is cold in here. (location)

It is only a statement sentence expressing the temperature in the place and resulting to do not perform an action.

**Illocutionary act:** “an act performed by a speaker in saying something (with an appropriate intention and in an appropriate context), rather than by virtue of having produced a particular effect by saying something” (Cruse, 2006:167). In other words, it is an act which is performed through language. It is the force of the act or intention behind the words that are uttered by the speaker. It indicates the speaker's purpose in saying something, such as making a question, offer, or promise….etc. (Finch, 2005:171)

It is cold in here. (illocution)

It is not just a statement sentence, but rather it is understood that the listener should close the window or turn on the heater, depending on the context of the conversation between the two persons.

**Perlocutionary act:** Is the effect of the illocution on the hearer, such as the effect on the feelings, thoughts, or actions of hearers. (ibid)

Speaker: I am hungry.

Hearer: goes to the restaurant and buys him food.

2.3. **Classification of Speech Acts According to Vanderveken**

Vanderveken divides performative verbs into five categories, based on their semantic analysis, (Vanderveken, 1990:42-103) The following are the categories:-

1- Assertives: are those speech acts in which the illocutionary point and the proposition are presented as representing a state of affairs in the world. Verbs of assertion like: affirm, assert, tell, suggest, , state, etc.

2- Commissives: they consist of expressing the proposition with the illocutionary point of attempting to try the speaker to take some future course of action in the world as expressed in the proposition verbs of commissive like: undertake, threat, reject, swear, engage, commit… etc.

3- Directives: they consist of expressing the proposition with the illocutionary point of the speaker attempting to get the listener to do or not do something in the world of the proposition's future course of action. verbs of directive like: suggest, ask, direct, implore, inquire, etc.

4- Declaratives: they consist of expressing a proposition with the
Illocutionary point of causing immediate changes in the institutional state of affairs of carrying out the current action that the proposition represents. Verbs of declarative declare, resign, name, … etc.

5- Expressives: The expressive illocutionary point is to express a mental state of the speaker's psychological mode that the proposition represents. Examples of expressive verbs include: praise, extol, approve, condole, greet….etc.

3. Felicity Conditions

Austin (1962: 14-15) mentions that there are certain rules that must be followed in order for the speech act to be legally performed. These rules are called felicity conditions (henceforth FCs). Speech as with all behaviors, can only be done properly if certain conditions are met. As a result, the FCs are contextual suitability, which determines how well a communication act is performed. Certain conditions must be satisfied in order to issue a command, ask a question, make a promise or apologize. So, Austin (1962) explains those conditions in the following points:

(A-1) There must be an accepted conventional procedure that has a specific conventional effect., which includes the use of specific words in specific situations.

(A-2) The people and circumstances in a given case must be appropriate for the procedure being invoked.

(B-1) All participants must carry out the procedure correctly and

(B-2) Absolutely.

(C-1) Participants must have the appropriate emotions, feelings, and intentions.

(C-2) If a subsequent action is specified, the relevant parties must do it.

Austin (1962: 14-5) admits that if one or more of these rules are violated in some way, it will be infelicitous to make a performative utterance (unhappy).

Austin's conditions are classified as follows:

1. preparatory conditions as in (A-1-2)
2. Executive conditions as in (B-1-2).
3. A sincerity condition as in (C-1).
4. A fulfillment condition as in (C-2).
3.1. Felicity Conditions According to Searle

The FCs suggested by Austin are not the only ways in which the speech act may be acceptable or inappropriate, according to Searle (1969:56-63). The constitutive rules in speech act regulate how a given utterance of a given type is heard as realizing a given illocutionary act. As a result, he reclassifies FCs of Austin into four conditions, as follows:

1- Propositional Content Conditions: These conditions define what the utterance used to accomplish the illocutionary act can express. (Searle, 1969: 57).

2- Preparatory Conditions: They relate to the speaker's and hearer's intentions and knowledge (i.e. contextual requirements). (Searle, 1969:59).

3- Sincerity Conditions: These conditions, according to Searle (ibid:60), are connected with the communicators' psychological attitudes, such as emotions, intentions, thoughts, and values. If an act is to be performed sincerely, all conditions must be met.

4- Essential conditions: are those that describe the act in terms of the speaker's intention, in the sense, they refer to the speaker's commitment to a particular thought or behavior after performing a speech act.

3.2. Components of Illocutionary Force According to Vanderveken

Vanderveken (1990:104-120) reclassifies Searle's four components for dividing illocutionary force into six, saying that these components are critical in identifying the "universal principles" that must be regarded in order to perform good speech actions.

1- Illocutionary point: the illocutionary point is an important component of illocutionary force because it influences the direction of fit of utterances with that force. (Agha, 2005:70-71)

2- Mode of achievement: The mode of achievement is a feature of illocutionary force that specifies how the illocutionary point must be produced on propositional content in order for a speech act to be effective.

3- Propositional Content Conditions: consist of a series of propositions that are essential for the success of illocutionary forces and can be interpreted as so.

4- Preparatory Conditions: These are the speaker's presumptions that are used while executing the speech act.

5- Sincerity Condition: is a part of the illocutionary act that decides the speaker's mental states of a certain psychological mode and belief about the state of affairs described by the propositional content while the speech
act is being performed.

6-Degree of Strength: includes multiple degrees of force and strength with which the speech act is carried out. It helps to strengthen the sentence's sincerity condition. Degrees of strength can be conveyed by intonation and adverbs such as frankly, sincerely, etc.

4. The Concept of Expressive

Expressiveness is the main component and the essential factor in all human languages. It is also the primary feature of language on which persons can express their happiness, sadness, like, pain, dislike, grief, hope. In expressives, the speaker gives a positive or negative assessment of the state of affairs. The speaker, the hearer, or someone else is affected by the effect. Expressives according to Searle (1979: 15) , are utterances in which the speaker expresses his or her psychological state of affairs, emotions, feelings, or pleasure when performing specific acts such as apologizing, thanking, condoling, congratulating, and welcoming . When the speaker apologizes, for example, he is expressing his psychological feeling of regret. In general, all human communication consists of expression. According to Searle and Vanderveken (1985:18) , "Whenever one performs an illocutionary act with a propositional content one expresses a certain psychological state with that same content. Thus, when one makes a statement one expresses a belief when one makes a promise one expresses an intention when one issue a command one expresses a desire or want.

4.1. English Expressive

Despite the fact that expressive speech acts are classified according to different points of view, Vanderveken's taxonomy seems to be the most influential. He gives a detailed list of expressive illocutionary acts. he affirms that an expressive speech act has the illocutionary point of expressing the mental states of the speaker such as: like, dislike, joy, approbation, sorrow and pain from the performance of an illocutionary act.The following are examples of illocutionary acts: (Vanderveken, 1990: 213).

1- Approve

It is the act of expressing a valuable object. It is conveyed with positive feelings of approval or support for a situation or action. (Vandereveken, 1990: 215).

For example: (‘And would Mr. Linton approve of his sister
marrying that man?’ I inquired. 'Mr. Linton should approve,' returned my lady, decisively.) (Bronte, 1996:66)

2- Praise
It is the act of expressing a high degree of appreciation or approval with increasing force. It's related to the listener or about someone else if he is not present (Vanderevenek, 1990: 215).
For example: (He got through, and the doctor affirmed it was in a great measure owing to me, and praised me for my care.) (Bronte, 1996:25)

3- Laud
Laud is the act of expressing praise to the listener, in even higher terms, almost to the point of respect and admiration. So, praising someone for "doing a good job" is more likely to praise him for (your bravery) or (your generosity) (Vandereveken, 1990: 215).
For example: Many people lauded the scientist for finding a cure for the deadly virus.

4- Boast
It is the act of expressing both pride and acceptance. The propositional content is thought to be good to the speaker, and the listener will admire or envy it (Vandereveken, 1990: 216).
For example: (He was worked up to forget the fiendish prudence he boasted of.) (Bronte, 1996:100).

5. Degree of Strength

The speaker reflects his mental state with different degrees of strength, according to Vanderveken (1990:17). In reality, every force has a specific degree of power. 'I Demand' For instance, has a lower degree of force than ‘I insist'. In pragmatics, the expression "Degree of Strength " is used to express the degree of power of the speaker's mental states or psychological state as one of the elements of the illocutionary force. (Searle and Vandereveken 1985: 15).The significance of degree can be seen by comparing illocutionary forces that have the same illocutionary point. (Vanderveken, 1990: 120). For example: supplication and requesting are illocutionary forces with the same illocutionary point, a speaker wants an assistance from the hearer. To differentiate between such two forces, supplication is stronger than requesting because a speaker who supplicates expresses a stronger desire than that of a speaker who requests. (Vanderveken, 1990: 119).
5.1. Increment of the Degree of Strength

In English and other natural languages, the degree of strength is generally expressed orally by the intonation contour. As a result, increasing the degree of strength of the intonation gives a high degree of strength of the sincerity conditions in general. Adverbs like "sincerely" and "frankly" help to emphasize the degree of seriousness of the sincerity conditions. For example like, "Frankly, she has gone," (Searle and Vanderveken, 1985: 15).

5.2. Degree of Strength as a Distinctive Feature

The expression "distinctive feature" has primarily been used in the field of phonology. The importance of using this term is to make a comparison between the different linguistic units that are similar in most of their features and differ in only one, in other words, the distinctive feature from one unit to another (Crystal, 2008: 151). For example: to distinguish between two phonemes /p/ and /b/ as a feature of sound, the phoneme /p/ is voiceless, and the phoneme /b/ is voiced. The definition of distinctness will be applied to the degree of strength that will be used in translating expressive verbs. The only difference between the following English verbs is their strength. As shown in table (1), a scale of integers (0-4) can be used to indicate the degree of strength depending on Vanderveken’s classification of expressive verbs. (Al-Sulaimaan and Al-Sanjary, 2005: 67-68).

The act of 'express' can be regarded as the root of four or more, different sub acts sequences. The difference between these acts is that what is strengthened in one force is not the same as what is strengthened in another. For example, consider the following sequence express, Approve, Praise, Laud, Boast. Each of these actions has a degree of strength of its own and it comes according to the sequence in the table.

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<td>0</td>
</tr>
<tr>
<td>Express</td>
<td>Approve</td>
</tr>
</tbody>
</table>

Table (1) Degree of strength of some English expressive verbs in speech acts
6. Expressives in Arabic

Expressives are defined as the verbs the speaker uses to express a specific psychological state (Al-Saraf, 2010:212) towards specific things or certain events. They represent the content of the speech (Milad, 2001:507). One of the conditions for a successful expressive is to be sincere. (Al-Shahri, 2004:158). The truthfulness in expressives does not have to be in one state, but it changes according to the pattern of expression. So, an apology is only true if the speaker feels sorry for what he seems to be. Expressives are divided into two parts (Mudawar, 2014:268)

1- Psychological expressives are verbs that express the speaker's psychological state and feelings without the need of the participation of the addressee. Examples of these verbs are grieve, praise, blame...etc.

2- Social expressives, are verbs related to the speaker's emotional and psychological feelings, but require the participation of the addressee. So, the speaker takes the state of the addressee into account.

6.1. Expressive Verbs in Arabic

There are many expressive Arabic verbs that can be found in dictionaries with specific meanings and connotations. The following are some of these verbs with their lexical meanings:

يتضمن /yastahsin / Approve

It is a psychological verb. approval is to leave the measurement and take what's easier to the people, preferring what is better than others, and preferring what is considered good. (Al-Razi:1989, 120, Mas’ood, 1992: 56, The Arabic Language Academy, 2004: 174, and Omar, 2008: 498).

For example:

من يستحسن قبيحا كان شريكًا فيه.

(He) who approved an abomination (dirty act) would be (surely) an accomplice (in the act)

يُداش /yamdih/ Praise


For example:

من يمدح العروس إلا أهليها
Who would praise the bride other than her family?

**Laud**

It is a psychological verb. Glorifying a person means remembering of him/her or it indicates elevation and honor. It also shows greatness, majesty, proud and praise. (Mas’ood, 1992: 713, The Arabic Language Academy, 2004: 854, and Omar, 2008: 2069).

For example:

يمجد المؤمن ربه فهو مستحق لكل ثناء وتحميم.

The believer lauds his Lord (Allah); all praises and glorification are due to Him.

**Boast**


For example:

تتباهى بك الأزهر يا سيدة الورد.

O lady of roses, you are boosted by flowers

### 7. Data Analysis

This data is devoted to the analysis of (4) texts from Wuthering Heights novel, with the aim of investigating the degree of strength of English expressive verbs and comparing them with their translations into Arabic. Each verb is given a degree of strength according to the schema of Vanderveken, ranging from (0-4), and the corresponding Arabic verb is also given the corresponding degree of strength according to Arabic dictionaries. The analysis covers three different Arabic renditions of the selected novel:

1. Helmi Murad (referred to as T1)
2. Arabic Cultural Center (referred to as T2)
3. Anwar Hanawi (referred to as T3)

#### 7.1. Analysis of the Components of Illocutionary Force

The components of the illocutionary force will be shown by the use of some conventional logical symbols as follows:

SLPV points to **Source language performative verb**, U points to **State of Affairs**, S points to **Speaker**, H points to **Hearer** and P points to
7.2. Boolean Operation

The additional element is the most important component in the logical form of the performative verbs. Sincerity conditions (henceforward:Ψ), illocutionary point (henceforward: II), propositional content conditions (henceforward:θ), preparatory conditions (henceforward:∑), mode of achievement (henceforward:μ), Mental State of speaker (henceforth:M), Degree of Strength (henceforth: η)

7.3. Analysis of Expressive Verbs

SL Text No (1)

“On the morrow I was sad; partly because you were poorly, and partly that I wished my father knew, and approved of my excursions: but it was beautiful moonlight after tea; and, as I rode on, the gloom cleared.”
(Wuthering Heights XXIV, p.143, line 1-3)

TL Texts

1- T1:
"ولازمني الاكتساب في اليوم التالي لسببين:- أويلهما ان المرض اشتد عليك، والثاني لأني كنت اود ان يعرف أبي بالامر، ووافق على رحلاتي هذه...فلم يفرغت من تناول الشاي كان القمر قد أشرق بضبابه الساحر الجميل، وسرعان ما تبدد اكتئابي عندما ركبت ذاهبة الى هناك.
"(ص33,3)

2- T2:
"شعرت بالحزن والآسي بحزان في قلبي في الصباح. لأنك كنت مريضة من جهة ومن جهة أخرى أني لا يعرف شيئا عن زيارتي (المراجعات وذريعة). لقد بدأ نور القمر رائعا في مساء ذلك اليوم." (ص261)

3- T3:
"وفي الغد كان يساورني الحزن لمرضك من جهة. وللأني كنت أمنى من جهة أخرى. أن يكون أبي على علم بهذه الرحلات راضيا بها. ولكن ضوء القمر أشرق رائعا بعد تناولي الشاي، وانتقض الظلام وصفت السماء وانا في طريقي إلىه." (ص289)

Interpretation

Cathy talks to Ellen about her visit to Wuthering Heights to see Linton, though Ellen and her father know nothing about it, because they were ill.
Analysis of the components of illocutionary force

<table>
<thead>
<tr>
<th>SLPV</th>
<th>Approve</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td>Cathy's visit to Wuthering Heights to see Linton</td>
</tr>
<tr>
<td>S</td>
<td>Cathy</td>
</tr>
<tr>
<td>H</td>
<td>Ellen</td>
</tr>
<tr>
<td>P</td>
<td>Linton and Cathy’s father</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F.C.</th>
<th>Ψ</th>
<th>S wants to feel support or approval for U, and then S feels happy when she went to see Linton</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Π</td>
<td>Expressing approval of U</td>
</tr>
<tr>
<td></td>
<td>θ</td>
<td>S produces the proposition content of her utterance in which she expresses her desire for her father to agree to go to Wuthering Heights to see Linton. S is responsible for the U</td>
</tr>
<tr>
<td></td>
<td>Σ</td>
<td>Although Cathy was sad, she went to see Linton (the action is good)</td>
</tr>
<tr>
<td></td>
<td>µ</td>
<td>None</td>
</tr>
<tr>
<td>M</td>
<td>Happy</td>
<td></td>
</tr>
<tr>
<td>η</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

Degree of Strength of TL texts

<table>
<thead>
<tr>
<th>TLPV</th>
<th>Meaning</th>
<th>Degree of strength</th>
<th>Orientation</th>
<th>App.</th>
</tr>
</thead>
<tbody>
<tr>
<td>يوافق</td>
<td>+</td>
<td>1</td>
<td>SL</td>
<td>+</td>
</tr>
<tr>
<td>---</td>
<td>-</td>
<td>0</td>
<td>TL</td>
<td>-</td>
</tr>
<tr>
<td>راضبا</td>
<td>+</td>
<td>2</td>
<td>TL</td>
<td>-</td>
</tr>
</tbody>
</table>

Discussion

In English dictionaries, the expressive verb “Approve” means “to believe that something or someone is appropriate, acceptable or good”. Another meaning of this verb is “to officially agree to an idea, proposition, or
request” (Hornby, 2001:50). In Arabic, the most appropriate expressive verb is 
(ysaf) / yuwaefiq / in terms of producing the same degree of strength simply because it expresses acceptance for a certain action. In this regard, Mas’ood (1992:869) says that a person who agrees to a thing means accepts it when it is in accord with his will. (The Arabic Language Academy, 2004:1046 and Omar, 2008: 2473). On the other hand, /ridha/ is a word that means acceptance and contentment which is of a degree of strength higher than (ysafiq) (Mas’ood, 1992:394 and Omar, 2008:903)

The verb “Approve” out of context, has been theoretically rendered into 
(بستحصنس). Yet, it always has several meanings within the context. The meaning of a word is determined by its context. So, there is a disparity in the meaning of the word in each context, and this determines the degree of strength of each word according to the context. So, the rendition of (T1) is appropriate and the degree of strength is 1, the translator gave the intended meaning by translating the verb “approve” into (ysafiq) which is of a higher degree of strength of the dictionary suggested word (بستحصنس). In addition, there is a match between the tense of the sentence in SL and TL which is the past. As for the second translation, it is inappropriate, the translator simply left the verb (approved) untranslated. As for the third translation, it is less appropriate than the first one, despite the fact that the translator was close to the speaker’s intention by translating the verb into (راضص) which means موافقا but of a higher degree of strength.

**SL Text No (2)**

“What use is it praising Heathcliff to him? ’ I answered. ’As lads they had an aversion to each other, and Heathcliff would hate just as much to hear him praised: it's human nature.” (Wuthering Heights X, p.58, line 6-7)

**TL Texts**

1- T1:

"واية جذوى من امتداحك هيكلاف إمامه؟ لقد كانا يتبادلان الكراهة وهما فتيان يافعين. و
(عذب) كان خليقاً بان يتور مثله لو سمع تطويله إمامه. إنها طبيعة البشر يا سيديي." (ص 189، ج1)

2- T2:

"قلت: ما لفائدة من مدخه هيثكلاف إمامه؟ لقد كانا يكرهان بعضهما في أيام الطفولة. ولارييب أن هيثكلاف يكره أن يسمع وانت تمدخن لننثونك كما مدحت هيكلاف إمام ليتنون. هكذا طباع البشر." (ص810)

3- T3:

"اجبها قائلة: وما جذوى اطرانك هيكلاف إمام؟ لقد قامت الخصومة والكراهة بينهما"
Interpretation

Ellen speaks with Catherine, After Heathcliff's sudden visit to her, when Catherine praised Heathcliff to her husband (Edgar), that made him annoyed because he felt jealous.

Analysis of the components of illocutionary force

<table>
<thead>
<tr>
<th>SLPV</th>
<th></th>
<th>Praisıng Heathcliff</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td></td>
<td>Ellen</td>
</tr>
<tr>
<td>S</td>
<td></td>
<td>Catherine</td>
</tr>
<tr>
<td>H</td>
<td></td>
<td>Heathcliff and Edger</td>
</tr>
<tr>
<td>P</td>
<td>ψ</td>
<td>S blames H and H expresses her admiration faithfully</td>
</tr>
<tr>
<td>F.C.</td>
<td>Π</td>
<td>Expressıng praise of U</td>
</tr>
<tr>
<td></td>
<td>θ</td>
<td>S produces the proposition of her utterance in which she expresses that H praised Heathcliff</td>
</tr>
<tr>
<td></td>
<td>Σ</td>
<td>Catherine’s love for Heathcliff led to praise</td>
</tr>
<tr>
<td></td>
<td>μ</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>η</td>
<td>2</td>
</tr>
</tbody>
</table>

Assessment of Degree of Strength of TL texts

<table>
<thead>
<tr>
<th>TLPV</th>
<th>Meaning</th>
<th>Degree of strength</th>
<th>orientation</th>
<th>App.</th>
</tr>
</thead>
<tbody>
<tr>
<td>امتداحك</td>
<td>+</td>
<td>2</td>
<td>SL</td>
<td>-</td>
</tr>
<tr>
<td>تطرینه</td>
<td>-</td>
<td>1</td>
<td>TL</td>
<td>-</td>
</tr>
<tr>
<td>مدح</td>
<td>+</td>
<td>2</td>
<td>SL</td>
<td>+</td>
</tr>
<tr>
<td>مدحت</td>
<td>+</td>
<td>2</td>
<td>SL</td>
<td>-</td>
</tr>
<tr>
<td>اطرانک</td>
<td>-</td>
<td>1</td>
<td>TL</td>
<td>-</td>
</tr>
<tr>
<td>اطریت</td>
<td>-</td>
<td>1</td>
<td>TL</td>
<td>-</td>
</tr>
</tbody>
</table>

Discussion

Praising has an impact since it can enhance positive feelings and
motivate others. Theoretically, out of context, the expressive verb “Praise” has been rendered into (يمدح) in most dictionaries. The degree of strength of the verb praise is 2 according to Vanderveken table, because there are many branches to the basic verb “approve”, where the verb praise comes after the verb “approve”.

The Arabic verb يمدح/yamdah/ is a psychological act that means praising a person for his ideal properties as well as praising him more than others. الأطراء /itra’/ means increase in praise of a person. (islamic-content.com/dictionary/word). Moreover, There is a difference between compliment and praise. يمدح/ in Arabic is stronger and of a higher degree than /yutri:/ because /yamdah/ is used both in face to face interaction whether in the presence or absence of the related person. It is also used for the living and for the dead. Whereas، يطرى (yutri:/, is only used in face to face interaction and for the living.

In this text, the expressive verb “Praise” has been used twice to express gratitude or approval for Heathcliff’s accomplishments or characteristics. In this text, Heathcliff was not in the scene so Catherine in fact رد Heathcliff. As for the renditions, only (T2) has given an appropriate rendition because he used يمدح in the two cases. Whereas (T1) has not been consistent in rendering this expressive verb when he rendered it first into يمدح and then into يطرى. (T3) has also used inappropriate rendition when he used أطيرا. The setting here in fact requires using مدخ rather than أطيرا.

SL Text No (3)
“She did not stay to retaliate, but re-entered in a minute, bearing a reaming silver pint, whose contents I lauded with becoming earnestness, and afterwards she furnished me with the sequel of Heathcliff's history.”
(Wuthering Heights XXXII, p.176, line 29-30)

TL Texts
1- T1:
ولكنها لم تنتظر لتزود عليه بل عادت بعد لحظة تحمل قدحا فضيما يخفه الحبيب. أخذت على محتوياته الثنائية الحميدة في شهية وحمية وبعد ذلك زودتني بالبقية الباقية من قصة هيتكلف.
(ص151, ج3)

2- T2:
وعادة بعد لحظة تحمل كأسا من الفضة ثم اخذت تسرد على مسامعي بقية تاربخ هيتكلف. (ص323)

3- T3:
على أنها لم تتف لترد له إهاناته بمثلها. بل عادت بعد دقيقة تحمل كوبيا فضيضا تعلوه رغوة وجرعت ما فيه بما كان خليقا به من شغف ثم قصت على بعد ذلك ما كان من أمر هيتكلف.”

138
Interpretation

Mr. Lockwood speaks about Ellen, that she went to bring him a glass of an old ale, as he asked her why she had left his house in "Thrushcross Grange", the rest of Heathcliff’s story, and about, Joseph, (religious, elderly servant at Wuthering Heights.), that insulted her because she offered a glass of ale to Mr. Lockwood.

Analysis of the components of illocutionary force

<table>
<thead>
<tr>
<th>SLPV</th>
<th>Laud</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td>The meeting of Mr. Lockwood with Ellen</td>
</tr>
<tr>
<td>S</td>
<td>Mr. Lockwood</td>
</tr>
<tr>
<td>H</td>
<td>----</td>
</tr>
<tr>
<td>P</td>
<td>Ellen, Joseph and Heathcliff</td>
</tr>
<tr>
<td>Ψ</td>
<td>S faithfully expresses about U</td>
</tr>
<tr>
<td>Π</td>
<td>Expressing laudation of U</td>
</tr>
<tr>
<td>θ</td>
<td>S produces the proposition of his utterance in which he expresses his meeting with Ellen that brought him a glass of ale</td>
</tr>
<tr>
<td>Σ</td>
<td>When a good thing is done by someone (Ellen get a glass of ale to S).</td>
</tr>
<tr>
<td>μ</td>
<td>S praised on a glass of ale very much. (on the verge of adulation)</td>
</tr>
<tr>
<td>M</td>
<td>Wondering</td>
</tr>
<tr>
<td>η</td>
<td>3</td>
</tr>
</tbody>
</table>

Assessment of Degree of Strength of TL texts

<table>
<thead>
<tr>
<th>TLPV</th>
<th>Meaning</th>
<th>Degree of strength</th>
<th>Orientation</th>
<th>App.</th>
</tr>
</thead>
<tbody>
<tr>
<td>اثنين</td>
<td>+</td>
<td>2</td>
<td>SL</td>
<td>+</td>
</tr>
<tr>
<td>---</td>
<td>-</td>
<td>--</td>
<td>TL</td>
<td>-</td>
</tr>
<tr>
<td>---</td>
<td>-</td>
<td>--</td>
<td>TL</td>
<td>-</td>
</tr>
</tbody>
</table>

Discussion
In this text, there is a case of using the expressive verb “Laud” which is used when someone or something being praised

Out of context, in Arabic dictionaries, this verb has been rendered into /yumaʤʤid /which corresponds to a high degree of praising, or description of a person and praising him (Al-Razi, 1989:78, Mas’ood, 1992:261, The Arabic Language Academy, 2004: 101, and Omar, 2008:330). Only (T1) has given an appropriate rendition because the translator gave a part of the intended meaning but to a lesser degree, since the meaning of (اٌضٕربء) (التمجيد) is stronger than (اٌزّغ١رد). The translator also succeeded in translating the speech act. As for (T2) , (T3) they are inappropriate, the two translators simply omitted the rendition of the verb (laud).

**SL Text No (4)**

“ ‘and then I'll tell how you boasted that you would turn me out of doors as soon as he died, and see whether he will not turn you out directly.” (Wuthering Heights IV, p.25, line 25-26)

**TL Texts**

1- **T1:**
"وعندنذ سوف اخبره كيف كنت تتباهي بانك سطردنى من الدار بمجرد وفاته، وسترى إذا لم يطردك انت توا" (ص97 و1)

2- **T2:**
"والا فاني سأبلغه بانك لن تتردد في طردي من البيت لحظة وفاته وسترى إذا كان سيطردك من البيت فورا أم لا" (ص43)

3- **T3:**
"وسيكون ردك ان اخبر اباك كيف كنت تتجاوز بأنك سطردنى من البيت حالما يموت ولترا هل يطردك من البيت على الفور او لا يطردك" (ص47)

**Interpretation**

Heathcliff talks with Hindley after Heathcliff forcibly demanded the colt of Hindley, because he knows that no one can refuse his request and that he is the favorite and spoiled child of Mr. Earnshaw, even over his son Hindley, who threatened Heathcliff to turn him out of the house as soon as his father (Earnshaw) dies.
Analysis of the components of illocutionary force

<table>
<thead>
<tr>
<th>SLPV</th>
<th>Boast</th>
</tr>
</thead>
<tbody>
<tr>
<td>U</td>
<td>Hindley boasting that he can turn Heathcliff out of the house</td>
</tr>
<tr>
<td>S</td>
<td>Heathcliff</td>
</tr>
<tr>
<td>H</td>
<td>Hindley</td>
</tr>
<tr>
<td>P</td>
<td>Mr. Earnshaw</td>
</tr>
</tbody>
</table>

Discussion

The English expressive verb “boast” is used to express proudness, particularly about oneself. (dictionary.com). According to most Arabic dictionaries, /yataba:ha/ is the verb that corresponds to the English expressive verb “boast”. The act of boasting is considered a psychological act that expresses a person's psychological state towards the action that expressed it. /tafakhur/ means several things: to offer something; or flaunting what one has.

The first translation is considered
the most appropriate and powerful translation, because it has a similar
degree of strength as that of the SL verb, i.e. 4 that matches the strength
of the original text. As for the third translation, it is an inappropriate one
because the translator used (تفاخر) instead of (نتباهي) consequently
producing a higher degree of strength than required.

Conclusion

The current study concludes the following:

1. The concept of degree of strength of expressive verbs can be used as a
distinctive feature that helps in selecting the most appropriate
rendition of these verbs.

2. In general, the translators have appropriately used an SL- oriented
strategy for translating expressive verbs when their literal meaning
equals their intended one.

3. The cases in which the literal meaning of expressive verbs does not
equal their intended one were limited and the translators have used a
TL oriented strategy in their renditions.

4. It is noted that when the translators neglected the concept of degree of
strength of expressive verbs, they have not been able to produce
appropriate renditions. In some cases, the translators produced verbs
that have a higher or lower degree of strength than that of the SL verb.

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دراسة الشدة في ترجمة الإفعال التعبيرية الإنجليزية في رواية
"مرتفعات وذرع" إلى العربية

منار طلال الصفاوي
لفمان عبد الكريم ناصر

المستخلص:

يهدف هذا البحث إلى التحقق من ترجمة درجة شدة الإفعال التعبيرية الإنجليزية في رواية مرفعتات وذرع إلى اللغة العربية. وتقتصر دراسة البحث إلى أن إعمال ترجمة شدة الإفعال التعبيرية ستؤدي إلى ترجمة غير ملائمة. كما ويفترض أن الاستراتيجية الملائمة لتترجمة النصوص التعبيرية هي ترجمة اللغة الأصل وذلك عندما يتساوي المعنى الحرفي مع المعنى المقصد. وللإثبات صحة هذه الفرضيات قامت الباحثة باختيار أربعة نصوص من رواية مرفعتات وذرع مع ثلاث ترجمات عربية وتحليلها من أجل تحقيق نفس درجة الشدة في اللغة الهدف. وتوصّل البحث إلى نتيجة مفادها أن استخدام درجة شدة الأفعال التعبيرية يعد سمة مميزة ومساعدة في اختيار الترجمة الإنجليزية.

الكلمات المفتاحية: إفعال الكلام، القوة الإنجليزية، التعبيريات

طاربة ماجسية، قسم الترجمة، كلية الآداب، جامعة الموصل

استاذ، قسم الترجمة، كلية الآداب، جامعة الموصل