



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

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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..

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## درجة الشدة في ترجمة الأفعال التعبيرية الانكليزية في رواية "مرتفعات وذرنج" الى العربية

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### المستخلص :

يهدف هذا البحث الى التحقق من ترجمة درجة شدة الافعال التعبيرية الانكليزية في رواية مرتفعات وذرنج الى اللغة العربية . وتفترض دراسة البحث الى ان اهمال ترجمة شدة الافعال التعبيرية سنؤدي الى ترجمة غير ملائمة. كما وتفترض ان الاستراتيجيات الملائمة لترجمة النصوص التعبيرية هي ترجمة اللغة الأصل وذلك عندما يتساوى المعنى

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الحرفي مع المعنى المقصود. ولإثبات صحة هذه الفرضيات قامت الباحثة باختيار أربعة نصوص من رواية مرتفعات وذرنج مع ثلاث ترجمات عربية وتحليلها من أجل تحقيق نفس درجة الشدة في اللغة الهدف. وتوصل البحث إلى نتيجة مفادها أن استخدام درجة شدة الأفعال التعبيرية يعد سمة مميزة ومساعدة في اختيار الترجمة الأنسب.

**الكلمات المفتاحية:** أفعال الكلام ، القوة الانجازية ، التعبيرات

## **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 general and in the novel of Wuthering Heights in specific.

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. (locution)

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- Commissive: 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 verb 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. (Vanderveken, 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 (Vanderveken, 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) (Vanderveken, 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 (Vanderveken, 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 Vanderveken 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.

Title	Degree of strength				
	0	1	2	3	4
	Express	Approve	Praise	Laud	Boast

**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:

**يستحسن /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 استحسّن قبيحا كان شريكا فيه

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

### **يمدح/yamdih/ Praise**

It is a psychological verb. to praise a person means to publicly acclaim him/her for his/her good qualities. (Al-Razi, 1989: 544, Mas'ood, 1992: 723, The Arabic Language Academy, 2004: 857, Ibn Faris, 2008: 942 and Omar, 2008: 2075-2076).

For example:

"" من يمدح العروس الا اهلها

Who would praise the bride other than her family?

### **يمجد/yumadʒid/ 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 المستحق لكل ثناء وتمجيد

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

### **يتباهى/yataba:ha:bi/ Boast**

It is a psychological verb that means showing off. (Al-Razi:1989, 59, Mas'ood, 1992: 190, The Arabic Language Academy, 2004: 75, and Omar, 2008: 257).

For example:

تتباهى بك الازهار 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 **Participants**.

## 7.2. Boolean Operation

The additional element is the most important component in the logical form of the performative verbs. Sincerity conditions (henceforward: $\Psi$ ) , illocutionary point (henceforward:  $\Pi$ ) , propositional content conditions (henceforward: $\theta$ ) , preparatory conditions (henceforward: $\Sigma$ ) , mode of achievement (henceforward: $\mu$ ) , Mental State of speaker (henceforward:M) , Degree of Strength (henceforth:  $\eta$ )

## 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 الاكتئاب في اليوم التالي لسببين:- اولهما ان المرض اشتد عليك, والثاني لأنني كنت اود ان يعرف ابي بالأمر, **ويوافق** على رحلاتي هذه... فلما فرغت من تناول الشاي كان القمر قد اشرق بضياته الساحر الجميل, وسرعان ما تبدد اكتنابي عندما ركبت ذاهبة الى هناك.." (ص33, ج3)

2- T2:

" شعرت بالحزن والأسى يحزان في قلبي في الصباح, لأنك كنت مريضة من جهة ومن جهة اخرى لان ابي لا يعرف شيئا عن زيارتي (لمرتفعات وذرينغ) ولقد بدا نور القمر رائعا في مساء ذلك اليوم." (ص261)

3- T3:

"وفي الغد كان يساورني الحزن لمرضك من جهة, ولأنني كنت اتمنى من جهة اخرى, ان يكون ابي على علم بهذه الرحلات **راضيا** بها. ولكن ضوء القمر اشرق رائعا بعد تناول الشاي, وانقشع الظلام وصفت السماء وانا في طريقي اليه." (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

SLPV	Approve	
U	Cathy's visit to Wuthering Heights to see Linton	
S	Cathy	
H	Ellen	
P	Linton and Cathy's father	
F.C.	$\Psi$	S wants to feel support or approval for U, and then S feels happy when she went to see Linton
	$\Pi$	Expressing approval of U
	$\theta$	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
	Σ	Although Cathy was sad, she went to see Linton (the action is good)
	μ	None
M		Happy
η		1

**Degree of Strength of TL texts**

TLPV	Meaning	Degree of strength	Orientation	App.
يوافق	+	1	SL	+
---	-	0	TL	-
راضيا	+	2	TL	-

**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 يوافق / yuwafiq / 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, الرضى /ridha/ is a word that means acceptance and contentment which is of a degree of strength higher than يوافق (Mas’ood, 1992:394 and Omar, 2008:903)

The verb “Approve” out of context, has been theoretically rendered into (يستحسن). 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 (يوافق) which is of a higher degree of strength of the dictionary suggested word (يستحسن). 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 (راضيا) 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 جدوى من امتداحك هيتكلف امامه؟ لقد كانا يتبادلان الكراهية وهما فتيان يافعان..و لعل هيتكلف كان خليقا بان يثور مثله لو سمعك تطرينه امامه..انها طبيعة البشر يا سيدتي." (ص189, ج1)

2- T2:

"قلت: ما لفائدة من مدح هيتكلف امامه؟ لقد كانا يكرهان بعضهما في ايام الطفولة, ولاريب ان هيتكلف يكره ان يسمعك وانت تمدحين لنتون كما مدحت هيتكلف امام لينتون. هكذا طباع البشر." (ص108)

3- T3:

"اجبتها قائلة: وما جدوى اطرانك هيتكلف امامه؟ لقد قامت الخصومة والكراهية بينهما صبيين, ولو انك اطريت مستر لنتون امام هيتكلف لكره منك ذلك ايضا. انها الطبيعة البشرية." (ص114)

### 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

SLPV	Praise	
U	praising Heathcliff	
S	Ellen	
H	Catherine	
P	Heathcliff and Edger	
F.C.	Ψ	S blames H and H expresses her admiration faithfully
	Π	Expressing praise of U
	θ	S produces the proposition of her utterance in which she expresses that H praised Heathcliff
	Σ	Catherine's love for Heathcliff led to praise
	μ	None
M	Blame and admonition	
η	2	

### Assessment of Degree of Strength of TL texts

TLPV	Meaning	Degree of strength	orientation	App.
امتداحك	+	2	SL	-
تطرينه	-	1	TL	
مدح	+	2	SL	+
مدحت	+	2	SL	
اطرانك	-	1	TL	-
اطريت	-	1	TL	

### 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. الاطراء /itra’/ means increase in praise of a person. (islamic-content.com/dictionary/word). Moreover, There is a difference between compliment and praise. /yamdi/ 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, يطري /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 نمدح 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 يطري. (T3) has also used inappropriate rendition when he used اطراء. The setting here in fact requires using مدح rather than اطراء.

### **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 لترد عليه بل عادت بعد لحظة تحمل قدحا فضيا يحفه الحبيب, اثنييت على محتوياته الثناء الحميد في شهية وحمية وبعد ذلك زودتني بالبقية الباقية من قصة هيثكلف." (ص151, ج3)

2- T2:

" وعادت بعد لحظة تحمل كأسا من الفضة ثم اخذت تسرد على مسامعي بقية تاريخ هيثكلف." (ص323)

3- T3:

"على انها لم تقف لترد له اهاناته بمثلها, بل عادت بعد دقيقة تحمل كوبا فضيا تعلوه رغبة وجرعت ما فيه بما كان خليقا به من شغف ثم قصت على بعد ذلك ما كان من امر هيثكلف." (ص356-357)

### **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**

SLPV	Laud
U	The meeting of Mr. Lockwood with Ellen

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

### Assessment of Degree of Strength of TL texts

TLPV	Meaning	Degree of strength	Orientation	App.
اثنيث	+	2	SL	+
---	-	--	TL	-
---	-	--	TL	-

### Discussion

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

Out of context, in Arabic dictionaries, this verb has been rendered into *بمجد* /yumadʒdʒid /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). *الثناء* / thana’/ is doing something that makes you feel great( Al-Jurjani, 2013:79). 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 *(التمجيد)* is stronger than *(الثناء)*. 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:

"وعدنڈ سوف اخبره كيف كنت تتباهي بانك ستطردني من الدار بمجرد وفاته, وسترى اذا لم يطردك انت توا"  
(ص79 وج1)

2- T2:

"والا فاني سأبلغه بانك لن تتردد في طردي من البيت لحظة وفاته وسترى بعد ذلك فيما اذا كان سيطردك من البيت فورا ام لا" (ص43)

3- T3:

"وسيكون ردي ان اخبر اباك كيف كنت تفاخر بأنك ستطردني من البيت حالما يموت, ولترا هل يطردك من البيت على الفور او لا يطردك" (ص47)

SLPV		Boast
U		Hindley boasting that he can turn Heathcliff out of the house
S		Heathcliff
H		Hindley
P		Mr. Earnshaw
F.C.	Ψ	S feels that H boasts to expel him sincerely.

### **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**

	Π	Expressing boast of U
	θ	S produces the proposition of his utterance in which he will inform Earnshaw (Hindley's father) that H boasts about expelling S after his death
	Σ	S has a perlocutionary intention to the H
	μ	None
M		To get what S wants
η		4

#### Assessment of Degree of Strength of TL texts

TLPV	Meaning	Degree of strength	Orientation	App.
تتباھی	+	4	SL	+
-----	-	--	TL	-
تفاخر	-	2	TL	-

#### Discussion

The English expressive verb “boast” is used to express proudness, particularly about oneself. (dictionary.com). According to most Arabic dictionaries, يتباهی /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. التباهی /tabahi:/ means several things: to offer something; or flaunting what one has.

/ تفاخر tafakhur / means someone bragging about what he has ; / tafur/ it also means intension and arrogance (Mas'ood, 1992:595). The Arabic Language Academy, 2004:676).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 (تتباھی) 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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