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Assessing the Translation of Direct Speech in “Wuthering Heights” into Arabic

Dhafar Asim Sulaiman Yahya*

University of Mosul / Department of Translation College of Arts

dhafar2011@gmail.com

&

Assist. Prof. Dr. Najat Abdulrahman Hasan

University of Mosul / Department of Translation College of Arts

najathan975@gmail.com

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ABSTRACT

The present study tackles the translation of direct speech forms in Bronte’s novel "Wuthering Heights" into Arabic. The significance of this study stems from the fact that English direct speech forms in literary texts might pose substantial challenges when translated into Arabic due to their semantic connotations and structural peculiarities. The study aims at assessing the translation of English direct speech forms in "Wuthering Heights" novel into Arabic. It also aims at investigating the problems that may arise during the translation of direct speech forms in this novel into Arabic. Wuthering Heights is Emily Bronte’s unique novel. It is a story of love and revenge, this exciting and vivid novel depicts a deep and devastating love between its two main characters, the stubborn, charming Catherine and the handsome, dark-skinned, impulsive Heathcliff, both of whom

* **Corresponding Author:** Dhafar Asim Sulaiman, **Email:** dhafar2011@gmail.com

Affiliation: Mosul University - Iraq

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are as wild as the Yorkshire moors where the novel takes place The study hypothesizes that translating direct speech in literary texts poses serious difficulties for the translators. To test the validity of the hypothesis, the study includes a practical chapter which tackles the translation of (25) excerpts that have been chosen from Wuthering Heights novel along with four Arabic translation versions. The Arabic renderings are those of the Arabic Cultural Centre (2016), Rifaat Naseem (1975), Helmi Murad (2003) and Hanna Saeed (2021). The analysis is implemented according to the model proposed by Vinay and Darbelnet (1958) which tackles the different kinds of translation approaches and strategies available for the translator when handling the task of translating various kinds of texts.

The study concludes that novice and unskilled translators might encounter serious difficulties and challenges in translating direct speech expressions due to the multiple meanings and connotations inherent in such expressions. It also concludes that context plays a vital role in defining the most appropriate rendering for the SL text.

Keywords: context, direct speech, reporting verbs, translation, literary translation, adaptation.

تقييم ترجمة الكلام المباشر في رواية "مرتفعات وذرنيج" إلى اللغة العربية

ظفر عاصم سليمان يحيى

كلية الآداب قسم الترجمة / جامعة الموصل

و

أ. م. د. نجاة عبد الرحمن حسن

كلية الآداب قسم الترجمة / جامعة الموصل

المستخلص

تتناول الدراسة الحالية ترجمة صيغ الكلام المباشر في رواية برونتي (مرتفعات وذرنيج) إلى اللغة العربية. وتظهر أهمية هذه الدراسة من أن أنواع الكلام المباشر باللغة الإنكليزية في النصوص الإنكليزية قد تشكل تحديات كبيرة عند ترجمتها إلى اللغة العربية بسبب مفاهيمها الدلالية وخصائصها البنيوية.

وتهدف الدراسة إلى تقييم ترجمة صيغ الكلام المباشر الإنكليزية في رواية (مرتفعات وذرنيج) إلى اللغة العربية. وتهدف الدراسة إلى تقصي أسباب المشكلات التي قد تنشأ أثناء ترجمة أنواع الكلام المباشر في هذه الرواية إلى اللغة العربية. وتفترض الدراسة أن ترجمة الكلام المباشر في النصوص الأدبية تشكل صعوبات جدية للمترجمين. وتفترض الدراسة أيضاً أن تنفيذ مهمة الترجمة هذه يتطلب

مترجمين اكفاء ومهرة. كما تفترض ان السياق يؤدي دوراً محورياً في تحديد العرض الأكثر ملائمة لنص اللغة المصدر.

ولاختبار صحة الفرضية، تضمنت الدراسة فصلاً عملياً تناول ترجمة (25) مقتطفاً تم اختيارها من رواية مرتفعات وذرنج بالإضافة الى اربعة نسخ مترجمة الى اللغة العربية. العروض العربية هي المركز الثقافي العربي (2016)، رفعت نسيم (1975)، حلمي مراد (2003)، حنه سعيد (2021). ويتم تنفيذ التحليل وفقاً للنموذج الذي اقترحه فيني وداربلنت (1958) والذي يتناول الأنواع المختلفة من مناهج واستراتيجيات الترجمة المتاحة للمترجم عند التعامل مع مهمة ترجمة أنواع مختلفة من النصوص. وخلصت الدراسة الى ان المترجمين المبتدئين وغير المهرة قد يواجهون صعوبات وتحديات خطيرة في ترجمة تعبيرات الكلام المباشر ذات المعاني والدلالات المتعددة المتضمنة في مثل هذه التعبيرات. ويخلص ايضاً الى ان السياق يؤدي دوراً حيوياً في تحديد العرض الأكثر ملائمة لنص اللغة المصدر.

الكلمات الدالة: سياق، الترجمة الحرفية، النص الأصل، الكلام المباشر، النص الهدف

1. INTRODUCTION

Direct speech translation might pose serious problems and hindrances to translators working on literary texts in general and particularly to translators engaged in rendering texts that are relevant to novel translations. Translation of these texts might be challenging due to the fact that such texts could indicate multiple meanings and connotations. Thus, the intended meaning might be vague and not evident to the translator and this will ultimately result in a rendering that may contradict the intended meaning of the original text. Therefore, such texts require proficient and skilled translators who would be able to convey the intended meaning properly.

1.1 Aims of the study

The study aims at the following:

1-Exploring translation procedures and strategies employed in the translation of direct speech in Bronte's Wuthering Heights novel.

2-Showing the main problems of translating direct speech in literary works in general and novels in specific.

3-Assessing the translation versions of the selected direct speech excerpts in the novel.

4. Finding whether context is effective or not in determining the appropriate rendition.

5- Proposing more appropriate renderings if the analyzed ones were proved unsatisfactory.

1.2 Hypotheses

The study hypothesizes the following:

- 1- Direct speech translation in literary texts poses serious difficulties for translators due to the multiple meanings indicated by these texts.
- 2- Only proficient and skilled translators will be capable of handling the task of translating such texts.
- 3- Context is effective in determining the most appropriate rendition.
- 4- There is no one-to-one correspondence between the meanings of some direct speech expressions in the translation of literary texts from English into Arabic.

1.3 Data Collection and Procedures

With regard to data collection and the procedures followed, the following can be mentioned:

- 1-Theoretically, a literature review has been conducted for several notions relevant to direct speech presentation such as, features of direct speech, types of direct speech, the relation between direct and indirect speech, etc.
- 2-Practically, we can mention the following:
 - A. (25) direct speech excerpts have been selected for the analysis.
 - B. Four translation versions have been chosen for the quoted excerpts.
 - C. Conducting a thorough analysis for the renderings of the four translators.
 - D. Specifying the translation strategies used in the translation process.
 - E. Proposing alternative renderings if the provided ones were proved unsatisfactory.

1.4 The model adopted

The model adopted for this study is Vinay and Darbelnet's model (1958) which tackles the various translation procedures and strategies available for the translator when handling the task of rendering any sort of texts. Vinay and Darbelnet argue that the translators can adopt two strategies of translation namely, direct translation strategy or (literal translation) which comprises three procedures (borrowing, calque, and literal translation), and oblique translation or (indirect translation strategy) which includes four procedures (transposition, modulation, equivalence and adaptation).

1.5 Value of the study

This study is expected to be helpful for translation students in particular and for professional translators alike. Its significance stems from the fact that translating direct speech in literary text might pose certain difficulties and hindrances for translators based on the conception that such texts might designate different meanings and connotations that could mislead incompetent translators who lack knowledge and expertise pertinent to literary texts. The present study would be a

useful tool to enrich and sustain translation competence and abilities of translators engaged in rendering this type of texts.

2. TRANSLATION QUALITY ASSESSMENT

House (2014: 241) perceives Translation Quality Assessment, so called TQA as a fast growing sub-field of translation studies. This distinct model has been developed to assess the quality of a number of text types. It is based on Halliday's systemic functional theory. House model is based on comparative ST-TT analysis. The analysis and comparison of an original text and its translation is implemented on three different levels: the levels of (Language/Text), Register (Field, Mode and Tenor) and Genre. The analysis is very essential to assess the quality of the translation through highlighting mismatches or errors and it is also related to the information conveyed and the relationship between the sender and the receiver. On the process of comparison of ST to TT, errors are produced and categorized according to the situational dimensions of register and genre. These dimensional errors are referred to as covertly erroneous errors. Also, there are overtly erroneous errors which are denotative mismatches or target system errors. Then the translation can be categorized into one of two types: overt translation or covert translation. Thus, through the analysis of the translation and the source text, it is possible to determine whether the text is translated covertly or overtly and whether or not the translator has made the right decision in choosing the type of translation in his rendering.

One of the basic concepts underpinning the model is "translation equivalence", a concept clearly reflected in conventional everyday understanding of translation, and it represents the fundamental criterion of translation quality.

Ivir (1996:155) expresses the inherent relativity of the equivalence relation by asserting that, "Equivalence is...relative and not absolute,...it emerges from the context of situation as defined by the interplay of (many different factors) and has no existence outside that context, and in particular it is not stipulated in advance by an algorithm for the conversion of linguistic units of L1 into linguistic units of L2".

It is obvious that equivalence cannot be linked to formal, syntactic and lexical similarities alone because any two linguistic items in two different languages are multiply ambiguous, and because languages cut up reality in different ways.

This is why functional, pragmatic equivalence – a concept which has been accepted in contrastive linguistics for a long time – is the type of equivalence which is most appropriate for describing relations between original and translation. And it represents the type of equivalence which is used in the functional pragmatic model suggested by House (1997), where it is related to the preservation of "meaning" across two different languages and cultures. Three aspects of that "meaning" are particularly important for translation: a semantic, pragmatic and textual aspect, and translation is viewed as the recontextualization of a text in L1 by a semantically and pragmatically equivalent text in L2. Speech presentation is a significant stylistic device in narration (Vincent and Perrin, 1999:292). As a term, it involves the presentation of both speech and thought, though it differs to a considerable degree from one writer to another.

In this regard, many scholars deal with speech presentation such as Quirk et al. (1985:1029), Downing and Locke (2002:293), Herring (2016:474) and Coulmas (1986:7), classify speech presentation into four types namely; direct speech, indirect speech, free direct speech, free indirect speech. The first two types of them are very common while the others are less frequent. Direct speech is also termed 'oratio recta' and indirect speech is termed 'oratio obliqua'. These two modes are the most widespread which are introduced by a reporting clause.

Free direct speech and free indirect speech are the other two secondary ways of reporting that are connected to the aforementioned ones. In these two secondary modes, the reporting clauses are omitted and the act of communication is represented by shifts in the tense form of verbs (Quirk et al., 1985: 1021). Leech and Short (1981:318) classified speech presentation into five categories, where the fifth is the category termed: narrative report of speech act.

The concept of direct speech has attracted the attention of many linguists for a long time. Their basic research topics include direct speech definition and syntactic status (Mikulova, 2012: 203). Due to the significance of direct speech, different grammarians define and discuss this concept from different perspectives.

According to Herring (2016: 307), direct speech also termed direct quotation is defined as a stylistic device in which the reporter tries to convey a verbatim rendition of what is said by the speaker, in other words, we can talk about talk and we can use language to refer to language.

According to Gldemann (2012), reported discourse is the portrayal of a spoken or mental text from which the reporter dissociates himself by establishing that it was created by a source of consciousness in a pragmatic and deictic context that is distinct from the immediate discourse.

3. FORMAL FEATURES OF DIRECT SPEECH

Direct Speech is a repetition of the exact words as it was spoken (Galperin,1977: 236 cited from al-Shamary,2001:8). Traditionally, it has been clear that the two features which distinguish direct speech are the quotation marks around the reported speech, and the reporting clause which accompanies it: (he said, he exclaimed...).

e.g., She asked, "what time is it?" (Trask,1993:83)

Downing and Locke (2002: 136) state that direct speech consists of two participants; the sayer and the recipient, verbal process and verbiage which is realised either by a noun phrase or by a clause.

In accordance with Quirk et al. (1985: 102), the reporting clause may come at the start, middle, or finish of the direct speech. The medial position, however, is used the most frequently. The reporting clause is allowed to mention anything. He said can apply to the speaker and the communication act, the listener or listeners (He said to me, He told us), the

speaking style (Tom lisped, He said tentatively), or the context of the speech act (He explained).

The reported speech clause may come before, during, or after the reporting clause. When it comes before, a comma generally follows the reported speech clause, while in American punctuation, a colon normally follows.

When the reporting clause is positioned medially or finally and the verb is in the simple present or simple past tense, subject-verb inversion in the reporting clause that follows the direct speech reported clause is highly common.

4. REPORTING VERBS

Many terms have been used to label the verbs which signify the production of verbalized speech, such as verbs of saying (Myres, 1954: 208 cited from al-Shamary), introductory verbs (Thomson and Martinet, 1986: 276), verbs of speaking (Blackstone, 1962:2), reporting verbs (Byrne,1965:1 cited from al-Shamary,2001:12) and verbs of communication (Partee,1973: 325). The term reporting verb is considered to be the most concise and common one and will be used throughout this study because it can denote both presentation of speech and thought.

Murphy (1994:94) points out that the verb say is the most frequently used while the verb tell is used when the recipient is mentioned. Ask and tell are used to order someone to do something in reported speech followed by the infinitive (to do / to give). Michael (1995: 482) believes that the verbs say and think are the normal reporting verbs that are used in informal spoken reports. They can precede sentences or at the other natural breaks.

Carter and McCarthy (2006: 489) view that the verb tell concentrates on the message of what was said, while the verb say concentrates on the words of the speaker so it can present direct reports.

According to Bloch (2010: 219), reporting verbs cover a wide range of lexical tools that authors employ to establish the veracity of the reported assertions, as well as to take a position and communicate their attitudes to the reader in connection to their claims.

5. TYPES OF DIRECT SPEECH

According to DeCapua (2008: 365), direct speech involves a noun clause presented by such verbs as, (say, tell, shout, ask and remark).

Joy said, "I like that book".

These noun clauses carry a sense of what someone else has said or written. The noun clauses of direct speech can be divided into different types depending on the kind of clause the noun clause is elicited from. They are as follows:

5.1 Statements

It is an utterance which characterizes a state of affairs, feeling, action or belief affairs that occurs in the form of declarative sentence (Richards and Schmidt, 2010: 555). They are

punctuated with a simple period. Formal essays or reports are created almost entirely of declarative sentences. (Gonzales, 2014:13).

The form of a declarative sentence is represented by a Subject- Finite ordering ending with full stop and regarded to be the main clause type. Its principal function is transforming information in order to preserve exchanging information (Haegeman,1993: 25).

He said, "I am hungry" (DeCapua, 2008,365)

5.2 Interrogative Sentence / Question:

According to Khan et al. (2013: 320), interrogative sentence as a syntactic kind indicates6 sentences of a specific structure, that is to a linguistic entity while the term "question" refers to the content of utterance, to its sense, to the logical entity. Since an interrogative sentence may also be employed to convey non-interrogative content (it may involve a threat, a proposal, an instruction, a reprimand), while a "question" can be expressed in ways that differ from interrogative sentences, the two terms are not synonymous.

5.3 Imperative Sentence/ Commands

Simorangkir and Passandaran (2016: 44) state that the imperative tense is expressed to give an order, an appeal, a warning, an advice, an instruction, a suggestion and sometimes a request to another person. The imperative sentence can be formed by taking the infinitive form of the verb (without the "to" infinitive indicator). The verb will be positioned at the beginning of the sentence

5.4 Exclamatory Sentences

According to Chaibeddra and Labeled (2017: 1), Many researchers have defined the term 'exclamatory sentences' for it is particularly important to explain how this term is employed in this study. In the widest sense, exclamatory sentences are the forms of language that are ended with exclamation point. They are sentences which represent the affective response of the speaker to a situation. With this intention, it can be agreed with the fact that exclamatory sentences are used for conveying strong various constructions and forms. These forms differ from single exclamatory words as:

Oh! (called an interjection) to sentences with a whole clause structure, including verb phrase, as in It's so absurd!

6. DIRECT SPEECH IN ARABIC

Direct speech in Arabic consists of two main parts: the verb and the subject which is followed by the object (AL- Munasira, 1975:165). The verb is a word which denotes the same meaning in conjunction with one's time. Verbs in Arabic language can be divided into: the past tense, present tense and imperative tense. The past tense is evidencing the coupling occurred before the time of one's time and grades.

a. Acceptance (تاء التأنيث الساكنة =the letter of feminization in Arabic)

b. It's primary building on conquest if not related or contacted by (تاء التانيث الساكنة =the T pronoun in Arabic). Tense building on (الضم =Vowel u) if contacted with (واو الجماعة) = a pronoun refers to the group of persons)

Building on (السكون=Quiescence) if contacted with (ضمير رفع متحرك = the vocalized indicative pronoun) like (تاء الفاعل =the T pronoun in Arabic) (Al-Rajih, 1972:102)

The object in direct speech is composed of a clause which is termed as maqul al-qawl (جملة مقول القول) . Arab grammarians divide the clause in terms of its position in the speech into the clause that can be analyzed and others that cannot be analyzed. This clause of maqul al-qawl (which is termed reported clause in English) is declared openly as object. Direct speech in Arabic should be represented by its exact words without any shift in analysis, the introduction, the delay or other types of shifts.

Imperative clause starts with a verb the subject of which is obligatorily latent personal. Negative clause has a verb with a LaE of generic negation (ما/لا النافية). however, it consists of:

Negative article + verb + subject

Aziz (1989:278) states that exclamations in Arabic can be represented by "ما أفعل" or "أفعل ب", but the use of the latter become rare in Modern Arabic as in:

قالت الفتاة "ما أجمل هذه الحديقة!" (ibid)

(The girl said, "How beautiful this garden is!")

Al-Sammara'i (2000 :232) points that interrogative clauses start with letter of interrogation (interrogative particles).

6.1 Vinay and Darbelnet's Model

This model has been developed by Vinay and Darbelnet in (1995:30). it defines two primary procedures for translation and seven translation strategies. Borrowing, calque, and literal translation are included in direct translation procedure (first procedure), while transposition, modulation, equivalence, and adaptation are included in oblique translation procedure (second procedure).

6.1.1 Direct Translation Procedure

A direct translation procedure is one that is word for word. According to Vinay and Darbelnet (1995:31), direct translation procedure comprises three strategies that can be used when it is possible to transfer conceptual and structural elements from the SL into the TL. Vinay and Darbelnet provide the following translation strategies.

Borrowing

Nago (2018: 25) confirms that this strategy entails applying and borrowing the ST linguistic expressions for use in the TT. For instance, the English term "computer" has been transliterated into Arabic as (كومبيوتر) while the Arabic word (كحول) which became common

in English as “Alcohol” is another example. This strategy is used since it allows for the entry of contemporary technical words that do not have an equivalent in TT, as well as the addition of a unique stylistic impact to TT.

Calque

For Nago (2018: 26) Calque is a special type of the direct translation procedure in which the ST is translated into the TT literally or by borrowing the ST term. For example, "red line" as "الخط الاحمر". Calques tend to either preserve the SL syntax while adopting the TL syntax and rendering each word literally, or to ignore the TL syntax. In the TT literal translation, the grammatical construction known as “calque” is regarded as being perplexing.

Literal Translation

According to Newmark (1988: 47) literal translation or word for word translation is implemented without changing the SL meaning. The grammar and word order of the SL are replaced, adhering to SL linguistic conventions. For example, the literal translation of “It’s raining cats and dogs” is "انها تمطر قططا" "وكلابا"

Oblique Translational Procedure

Vinay and Darbelnet (1995:32) state that oblique translation is used to fill in some gaps in the TL by giving a meaning that should be appropriate for both languages. This procedure comprises four translation strategies:

Transposition

For Vinay and Darbelnet (1995: 33) this strategy has been criticized for modifying the class of words in the ST without altering the TT meaning. For example, (a beautiful girl) is translated into (فتاة جميلة). In this example the adjective (beautiful) has been converted based on TL grammar to the noun (جميلة) (Zakhir, 2008: 30).

Modulation

The text form is altered through a shift in semantics viewpoint. In other words, altering the semantic viewpoint of the SL. For instance, the English sentence (I’ll give another opportunity to get the correct answer), can be translated as

سأعطى فرصة أخرى للحصول على الاجابة الصحيحة

where, will is employed to express what a person wants to do.

Equivalence

This procedure is used to transmit the same impact of the the same message or the same reality by communicating the same idea using various styles, structures and/or language. When a person is being hit, an English speaker will typically say "ouch", while an Arabic speaker will say, "اي" (Alquaibet, 2018: 27).

Adaptation

This procedure is used to create cultural counterparts. The ST expression is replaced with one that complements the TL culture. For example, Muslims view pigs as unclean animals, thus (once there was a little pig) can be translated into Arabic as (كان هناك ارنب صغير) pig is substituted with another animal in Arabic which is "ارنب" (Khazrouni, 2017: 237).

Literary Translation.

Hassan (2011:2) states that "translation has a significant role in increasing awareness and understanding among various nations and cultures". Literary translation aid in bridging the gaps between distinct cultures. The rising interest in the literature of other languages has entailed more interest in the field of literary translation. A translator handles a text which comprises linguistic, pragmatic and cultural components. Such components frequently pose difficulties to target readers. Most of the time, translators concentrate more on linguistic and cultural features of the source text. A literary translation must reflect the author's imaginative, intellectual and intuitive writing.

7.METHODOLOGY

SL text No. (1)

"I hate you to be fidgeting in my presence" exclaimed the young lady.

Imperiously.

SL text	I hate you to be fidgeting in my presence
Sense of the SL text	The speaker (Catherine) wants Nelly to retire at once

Translator (1):

إني أكره أيضا ان تنظفي هذه الأشياء على مرأى مني وفي حضوري
المركز الثقافي العربي 77

Translator (2):

انسحبي فورا فالخدم لا ينظفون حين يجتمع السادة
رفعت نسيم 34

Translator (3):

ولكنني كذلك أكره ان تعبثي بهذه الأشياء في حضوري
حلمي مراد 138

Translator (4):

وانا أكره أيضا ان تنظفي هذه الأشياء في حضوري
حنه سعيد 72

Renderings	Sense of the TT	Translation procedure	Appropriateness of
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		adopted	sense
اني اكره أيضا ان تنظفي هذه الأشياء على مرأى مني وفي حضوري	I don't like cleaning things in my presence	Literal translation	-
انسحبي فورا فالخدم لا ينظفون حين يجتمع السادة	No cleaning in the presence of gentlemen	Adaptation	+
ولكني كذلك اكره ان تعيثي بهذه الأشياء في حضوري	I don't like anyone to mess with my stuff	Literal translation	-
وانا اكره أيضا ان تنظفي هذه الأشياء في حضوري	I don't like cleaning things when I am present	Literal translation	-

Discussion:

The speaker in this direct speech sentence wants to inform his interlocutor that she should retire at once and leave the room before the guests gather.

This meaning has been precisely given by translator 2. His rendering stratifies the intended meaning and hence considered appropriate translation of the SL text.

On the contrary, renderings provided by 1,3 and 4 are incompatible with the intended meaning and thus regarded inappropriate rendering of the SL text. Their translation versions have been literally conveyed and this implies neglecting the meaning targeted by the speaker which emphasizes the conception that his interlocutor should refrain from cleaning in his presence.

SL text No. (2)

"Where did she come from originally" *I asked her.*

SL text	Where did she come from originally
Sense of the SL text	What is the original place from which she came?

Translator (1):

في أي بلد ولدت؟

المركز الثقافي العربي 36

Translator (2):

من اين جاءت أصلا؟

رفعت نسيم 18

Translator (3):

من اين ترينها قدمت أصلا؟

حلمي مراد 69

Translator (4):

في أي بلد ولدت؟

حنه سعيد 34

NO.	Renderings	Sense of the TT	Translation procedure adopted	Appropriateness of sense
1	في أي بلد ولدت؟	Asking about the country in which she was born?	Adaptation	-
2	من اين جاءت أصلا؟	From where did she come originally?	Literal translation	+
3	من اين ترينها قدمت أصلا؟	From where you think she came from?	Literal translation	+
4	في أي بلد ولدت؟	In which country she was born?	Adaptation	-

Discussion

The speaker in this direct speech sentence is asking about the original place from which she came.

This meaning has been provided accurately by translators 2 and 3. their renderings conform to the intended meaning, therefore considered adequate renderings of the SL text.

On the contrary, translators 1 and 4 have provided inappropriate renderings and consequently regarded inconsistent with the intended meaning of the SL text.

SL text No. (3)

“...Is he injured anywhere?” *add the speaker*

SL text	Is he injured anywhere?
Sense of the SL text	Did he get hurt?

Translator (1):

هل أصيب بأذى؟

المركز الثقافي العربي 82

Translator (2):

لكن هل جرح؟

نسيم 30

Translator (3):

هل أصابه اذى من سقوطه؟

مراد 147

Translator (4):

هل أصيب بأذى؟

سعيد 70

No.	Renderings	Sense of the TT	Translation procedure adopted	Appropriateness of sense
1	هل أصيب بأذى؟	Did he get hurt?	Adaptation	+
2	لكن هل جرح؟	But was he injured?	Literal translation	+
3	هل أصابه اذى من سقوطه؟	Did he get hurt from falling?	Adaptation	+
4	هل أصيب بأذى؟	Did he get hurt?	Adaptation	+

Discussion:

The speaker in this direct speech sentence is asking his interlocutor if Hareton got hurt or not.

All translators have been able to provide the appropriate rendering of the SL text. Their translation versions are consistent with targeted meaning, consequently deemed appropriate renderings of the SL text.

SL text No. (4)

“But does it not show great weakness?” pursued she. 119

SL text	But does it not show great weakness?
Sense of the SL text	Doesn't he look so weak?

Translator (1):

ولكن اليس ذلك دليلا على الضعف؟

المركز الثقافي العربي 108

Translator (2):

ولكن اليس هذا دليل ضعف شديد؟

نسيم 46

Translator (3):

ولكنه يظهر ضعفا في رجولته ببيكائه كالأطفال؟

مراد 61

Translator (4):

انما، اليس ذلك دليلا على الضعف؟

سعيد 105

No.	Renderings	Sense of the TT	Translation procedure adopted	Appropriateness of sense
1	ولكن اليس ذلك دليلا على الضعف؟	Isn't that a sign of weakness?	Literal translation	+
2	ولكن اليس هذا دليل ضعف شديد؟	Isn't that a sign extreme weakness?	Literal translation	+
3	ولكنه يظهر ضعفا في رجولته ببيكائه كالأطفال؟	He shows weakness in his manhood by crying like a child.	Adaptation	-
4	انما، اليس ذلك دليلا على الضعف؟	Isn't that a sign of weakness?	Literal translation	+

Discussion

This direct speech sentence is used by the speaker to give the conception of whether Edgar's behavior is a manifestation of weakness or not.

This sense by has been appropriately rendered by translators 1, 2 and 4. Their translation versions correspond to the intended meaning, therefore considered adequate renderings of the SL text.

On the contrary, rendering provided by translator 3 contradicts the targeted meaning, and thus deemed inadequate translation of the SL text. His rendering circles around the notion of showing weaknesses in Edgar's personality by crying as a child in a clear contradiction of the SL targeted meaning of showing signs of weakness rather than crying or weeping.

SL text No. (5)

“Trouble me no matter about her”. *Add the speaker*

SL text	“Trouble me no matter about her”.
Sense of the SL text	Don't bother me about her.

Translator (1):

لا تحاولي از عاجي بعد الان.

المركز الثقافي العربي 143

Translator (2):

لا تشغليني بأمرها ثانية.

نسيم 59

Translator (3):

لا تعذبيني بشأنها.

مراد 60

Translator (4):

لا تذكرها بعد الان.

سعيد 138

No.	Renderings	Sense of the TT	Translation procedure adopted	Appropriateness of sense
1	لا تحاولي از عاجي بعد الان.	Don't try to bother me anymore	Literal translation	-
2	لا تشغليني بأمرها ثانية.	Don't bother me about her again	Adaptation	+
3	لا تعذبيني بشأنها.	Don't torture me about her	Adaptation	-
4	لا تذكرها بعد الان.	Don't mention her anymore	Adaptation	+

Discussion:

In this direct speech sentence, the speaker (Edgar) tells the maid (Nelly) not to bother him by mentioning Isabella after she ran away with Heathcliff. translators 2 and 4 have provided this sense adequately. Their translation versions are in line with the intended meaning, therefore considered appropriate renderings of the SL text.

Conversely, renderings conveyed by translators 1 and 3 are contrary to the targeted meaning, thus regarded unsuitable translations of the SL text.

SL text No. (6)

“What culpable carelessness in her brother!” exclaimed Mr. Linton, turning from me to Catherine.

SL text	What culpable carelessness in her brother!
Sense of the SL text	her brother is inconsiderate and careless

Translator (1):

ما هذا الإهمال الاثيم الذي يرتكبه اخاها!

المركز الثقافي العربي 56

Translator (2):

كيف يهملها اخوها الى هذا الحد؟

نسيم 14

Translator (3):

يا له من استهتار اجرامي من جانب شقيقها

مراد 100

Translator (4):

ما هذا الإهمال!

سعيد 52

No.	Renderings	Sense of the TT	Translation procedure adopted	Appropriateness of sense
1	ما هذا الإهمال الاثيم الذي يرتكبه اخاها!	What is this sinful negligence committed by her bother!	Literal translation	+
2	كيف يهملها اخوها الى هذا الحد!	How does her brother neglect her to this extent	Adaptation	+
3	يا له من استهتار اجرامي من جانب شقيقها!	What a criminal recklessness on the part of her brother	Adaptation	-
4	ما هذا الإهمال!	What's that negligence!	Adaptation	-

Discussion:

The speaker in this direct speech sentence wonders about Catherine's brother and how he could neglect her to such an extent.

This meaning has been precisely conveyed by translators 1 and 2. Their renderings conform to the intended meaning and therefore, regarded appropriate translations of the SL text.

On the other hand, renderings conveyed by translator 3 and 4 are incompatible with the intended meaning and thus considered inappropriate renderings of the SL text.

SL text No. (7)

"see how sorry she is for you" *add the speaker*

SL text	See how sorry she is for you!
Sense of the SL text	Look how sad she is for you!

Translator (1):

انظر كم هي حزينة من اجلك
المركز الثقافي العربي 212
Translator (2):
انظر كم هي اسفة من اجلك!
نسيم 89
Translator (3):
الا ترى الحنان في وجهها؟
مراد 91
Translator (4):
انظر كم هي حزينة من اجلك!
سعيد 204

No.	Renderings	Sense of the TT	Translation procedure adopted	Appropriateness of sense
1	انظر كم هي حزينة من اجلك!	Look how sad she is for you!	Adaptation	+
2	انظر كم هي اسفة من اجلك!	Look how sorry she is for you!	Literal translation	+
3	الا ترى الحنان في وجهها؟	Don't you see the affection in her face?	Adaptation	-
4	انظر كم هي حزينة من اجلك!	Look how sad she is for you!	Adaptation	+

Discussion:

The sense of this direct speech sentence is associated with the notion of Cathy's sadness about her cousin since the latter's mother has died. This sense has been given precisely by translators 1, 2 and 4. Their translation versions conform to the intended original meaning, therefore regarded suitable renderings of the SL text.

Rendering given by translator 3 contradicts the targeted meaning, thus deemed inappropriate translation of the SL text. His rendering is relevant to the concept of affection and tenderness instead of sadness or sorrow as explained by the SL text.

RESULTS

3.5 Findings

The study has come up with the following findings

Following an analysis and assessment of 25 sentences, it was determined that 61% of the renderings of semantic direct speech sentences, were successful, and 39% were unsuccessful.

The percentage of sentences that were rendered syntactically direct speech with success was 50%. Failure rate was also 50%.

The model of Vinay and Darbelnet was applied to 100 sentences as follows: Literal translation has been used (50) times, or 50% of the total, according to the distribution of this percentage. However, it was the adaptation adopted (50) times, or 50%.

With regard to the four translations, translator (1) employed the strategy of literal translation the most, totaling (16) times; translator No. (2) used this strategy (15) times. Utilizing translator (3) this strategy (10) times, while translator (4) use this strategy (9) times.

Concerning the adaptation strategy, translation (4) attained the highest level of applying this strategy, totaling (16) times. The translator (3) is regarded as the secondary one by means of this strategy (15) times.

Then translator (2) used this strategy (10) times and finally this strategy was applied (2) times by translator (1).

8. CONCLUSION

The study has reached the following conclusions:

Translators have used different strategies in their translations, the most prominent of these are adaptation and literal translation strategies.

Translation of direct speech expressions poses significant challenges for translators due to their diverse and multiple meanings and connotations.

Taking context into consideration is very essential to reach the intended meaning of the SL text.

Only competent and skilled translators will be capable of handling the task of translating direct speech expressions appropriately.

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