

The Translation of Interjections: A Case Study of Al-Baalebeki's Translation of Dickens' A Tale of Two Cities

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Abstract

Interjections , like any other parts of speech, convey specific meanings. Their meanings are culture-specific and may cause serious problems of translators. This paper investigates the strategies used by the well-known translator Munir Al-Baalebeki in translating English interjections in Dickens' A Tale of Two Cities into Arabic. These strategies are omission , transliteration , paraphrasing and providing an equivalent Arabic interjection. The strategy of omission is sometimes appropriately used when the interjection omitted does not affect the meaning of the text as a whole. It is the last resort the translator should adhere to when it is difficult to find an appropriate equivalent. But, it appears that Al-Baalebeki uses this strategy in positions where he could provide an appropriate equivalent. The strategy of transliteration reveals Al- Baalebeki's inability to understand the meaning of interjections in the source text. His transliterations mostly distort the original meaning and effect. The strategy of paraphrasing is appropriately used by Al-Baalebeki for conveying the original meaning and , sometimes , the effect of the source-language text. But this strategy is not appropriate where an equivalent Arabic interjection can be found since the interjection can better convey the original effect. The last strategy Al-Baalebeki uses in his translation, viz. providing an equivalent interjection ,shows his success in transferring the original meaning and effect to the target-language text.

ترجمة أسماء الأفعال وأسماء الأصوات: وراسة حالة لترجمة البعلبكي لرواية ويكنز حكاية مدينتين

الملخص

لأسماء الأفعال و أسماء الأصوات معاني تعبر عنها كباقي أصناف الكلام ولكن معانيها محكومة بالثقافة التي تنتمي إليها وهذا قد يسبب مشاكل خطيرة للمترجم. فيتناول هذا البحث الاستراتيجيات التي يستخدمها البعلبكي في ترجمة أسماء الأصوات و أسماء الأفعال في رواية حكاية مدينتين لديكنز. و هذه الاستراتيجيات هي الحذف و النقرة والتفسير وتقديم اسم صوت أو اسم فعل مكافئ في العربية. و يكون استخدام الحذف ملائماً حين لا يؤثر اسم الفعل أو اسم الصوت المحذوف على المعنى الكلي للنص فالحذف هو الملجأ الأخير للمترجم حين يكون من الصعب إيجاد مكافئ آخر. و لكن يبدو إن البعلبكي قد استخدم هذه الإستراتيجية في مواقع كان يمكن فيها تقديم مكافئ عربي ملائم. أما إستراتيجية نقل الأصوات بحروف عربية فتكشف عن فشل البعلبكي في نقل معاني أسماء الأصوات و أسماء الأفعال في النص الأصلي. فما قدمه يشوه المعنى و التأثير الأصليين. أما إستراتيجية التفسير فقد استخدمها البعلبكي بشكل ملائم في نقل المعنى الأصلي و في بعض الأحيان نقل التأثير الأصلي. لكن هذه الإستراتيجية قد لا تكون ملائمة حين يكون هناك اسم صوت أو اسم فعل مكافئ في اللغة العربية. أما الإستراتيجية الأخيرة فهي تقديم مكافئ في اللغة العربية وهذا يظهر نجاحه في نقل المعنى و التأثير الأصليين.

1- Introduction

A translator cannot translate what s/he cannot understand . Thus, s/he should do his best to understand the original message on basis of the source language rules (Yusuf, 2006a) . S/he should have a full understanding of the text s/he is translating. S/he should first analyze the source language text in order to arrive at the intended meaning .Then ,s/he starts conveying the message in target language.His analysis should involve four meanings.They are the the lexical meaning which is the dictionary meaning ,the textual meaning which is the co-

texts of the word ,viz the words that follow and precede the word in question , the contextual meaning which is the meaning that can be derived from context , and suggestive meaning which is the meaning the word suggests(Yusuf ,2006b).

In addition to preserving 'the exact contextual meaning of the original text' , the translator should put in mind 'securing an equivalent effect on readers' (Newmark ,1982 :39)To do so , s/he must be aware of the source language cultural content and the 'mental and physical reactions' of the target language readers (Ibid :42).S/he must relate the original text to its environment (Farghal and Borini , 1996 :16). Moreover,When translating a literary text ,the translator should use his intelligence ,skill and literary taste to convey the target language message (Yusuf ,2006a).The translation is successful if the target language readers can feel they read an original work , not a translation(Yusuf ,2006b).

Interjections differ from one language to another.Every language has its own class of interjections that is determined by specific conventions (Wierzbicka , 1992:160).The cultural specificity of interjections may create serious problems for translators.It makes the process of finding appropriate equivalents in the receptor language very difficult(Farghal and Borini , 1996 :14) .Since interjections have their own meaning that show the speaker's mental state or act(Wierzbicka , 1992 :62), they should be translated carefully.The translator should do his best to find an appropriate equivalent that preserves their original meaning and effect.

2-Interjections in English and Arabic

The class of English interjections is 'a part of speech signifying an emotion by means of an unformed word , i.e. one not fixed by convention' (Kockelman ,2000 :4).They have no real grammatical value.When they are inserted into a sentence

,they have no grammatical connection to it(Eckersley and Eckersley ,1960 :315).The class of interjections is an unproductive class (Crystal ,1997:200).There are some interjections whose written forms misrepresent their spoken sounds because there are no conventional symbols which would represent them. There is , for example, 'tut tut' which stands for the sound made by clicking the tongue against the front teeth (Eckersley and Eckersley ,1960 :315).

The case is different in Arabic.Basri and Kufi grammarians believed that interjections did not constitute a separate class.Basri grammarians included them within the class of nouns and Kufi grammarians within the class of verbs (Jabr ,1980:11).But in the eighth century a grammarian called Ahmed bin Sabbr considered interjections a separate class called 'the substitute' 'Al khalifah' because interjections substitute for verbs.His contribution was ignored by the grammarians of his time but supported by contemporary linguists such as Dr Tammam Hassan(Ibid:6). The written forms of interjections represent their spoken sounds such as "بخ بخ"which expresses satisfaction and admiration(Maaluf,1956:27).When translating a text from English into Arabic , some translators tend to transliterate interjections ignoring the meanings they convey.Unaware of the differences between the written forms and the spoken sounds of some interjections , they mistransliterate them.They ,for example , mistransliterate the interjection 'pooh' /pu:/ as "بوه" unaware that 'h' is silent.

Some English interjections are homophonous with ordinary words having other functions , e.g. 'Hell!' and 'Bother!'.Other interjections do not show such a correspondence with other words.These interjections consist of combinations of sounds which may or may not observe the phonological values of the language to which they belong ,e. g. 'ugh' and 'phew!' (Hartmann and Stork , 1972:115).In Arabic the interjection "امامك" 'be

aware of what is in front of you'(Jabr ,1980:155) is homophonous with the ordinary word "امامك" 'in front of you'.Conversely, the interjection "ويح" 'damn' which expresses cursing , pain ,praise and surprise(Maaluf,1956:922) does not show a correspondence with other ordinary words.

Nenova et al (2001: 1) hypothesize that there is a relation between the phonetic and phonological structure of interjections and the meaning they convey.Since vowels require less effort to articulate than consonants , most pause fillers are made by vowels (e.g. uh , ah , oh).In addition , interjections which signify static functions , that is those that do not change the current belief or knowledge of the participants or the intentional direction of the discourse moves but merely indicate the speaker's attendance in the conversation , include the most easily articulated sounds and very simple syllable structures.They are mostly monosyllabic.They are phonetically and phonologically simpler than those interjections that signify dynamic functions . For example ,the English interjection 'oh' is monosyllabic.It consists of the most simply articulated sounds.It performs an expressive function.It expresses the feeling of pain and sadness, etc.

Some Arab linguists such as Dr. Tammam Hassan are of the idea that the phonological structure of interjections in Arabic is associated with the meanings they convey.The interjection "صه" 'sh' ,for example , means 'stop talking about this specific subject' when the last letter is made vowelless,but when the last letter is provided with a nunation ,the interjection "صه" means 'stop talking about any subject'(Jabr,1980:21).

3- The Problem

The present paper investigates the pits Al-Baalebeki has fallen in when translating the interjections in Dickens' novel *A Tale of Two Cities*.Although a well-known translator ,he has not always provided appropriate equivalents that convey the original

meaning and effect. The paper also sheds light on the difficulties the translator may encounter and the best strategies s/he may use when translating interjections.

4-Research Design

This paper examines Al-Baalebeki's strategies of the translation of interjections used by Dickens in his *A Tale of Two Cities*. Al-Baalebeki's omissions, transliterations and mistranslations are detected and appropriate equivalents are suggested.

5-Analysis and Discussion

Al-Baalebeki adopted four strategies for dealing with the interjections in the novel. They are omitting, transliterating, paraphrasing and finding equivalent Arabic interjections.

5.1.The strategy of Omission

Sometimes, Al-Baalebeki resorts to omission when encountering an interjection. This clearly appears in the following extract,

1- "How I admire the gallantry your youthful spirit, Mr. Lorry"

"*Tut!* Nonsense, sir!_And, my dear Charles" said Mr.

Lorry, glancing at the house again. You are to remember that getting things out of Paris at this present time, no matter what things, is next to an impossibility..." (Dickens, 1958 :279).

١- "ما اشد اعجابي بروحك الفتية الشهمة ويا مستر لوري.

فقال مستر لوري، وهو يبسط نظره نحو المصرف القائم في فرنسة "هراء، يا سيدي و ينبغي ان تذكر، يا عزيزي تشالز ان اخراج ايما شيء من باريس، في الوقت الحاضر، يكاد يكون مستحيلاً..." (ديكنز، ١٩٥٥، ٣٢٣).

In this extract, Mr. Lorry's disapproval is expressed by the use of the interjection "tut" which indicates disapproval or disbelief (Merriam-Webster's Collegiate Dictionary, 1998:1276). It also expresses 'impatience, dissatisfaction or contempt' (Little, Fowler and Couson, 1933 :2270). Apparently, Al-Baalebeki

omits this interjection in his translation ,which is unjustifiable.It can be substituted by the word ' لا' or 'كلا' (no) which express disapproval(Maaluf ,1956:693,708).

The interjection 'eh' which expresses sorrow(Little , Fowler and Couson, 1933:588) , 'surprise and doubt' (Hornby,Gatenby and Wakefield, 1963:319)is omitted.The following extract is an example ,

2- Madame Defarge spoke to her husband : 'Say then , my friend , what did Jacques of the police tell thee?'

'Very little to night , but all he knows-There is another spy commissioned for all that he can say , but he knows of one'

'*Eh* well!' said Madame Defarge ,raising her eyebrows with a cool business air 'It is necessary to register him?' (Dickens , 1958:208).

٢- قالت مدام دوفارج لزوجها "قل اذن ، يا صديقي ماذا قال "جاك"الشرطة لك؟" "شئياً قليلاً هذه الليلة ، ولكنه انباني بكل ما يعرفه لقد عهد بامر حيننا الى جاسوس جديد وقد يكون ثمة جواسيس جدد غيره ، ولكنه لا يعرف غير واحد منهم" فقالت مدام دوفارج رافعة حاجبها في انطباعة تجارية باردة: "حسناً! امن الضروري ان ندون اسمه في الثبوت؟ ماذا يدعون ذلك الرجل؟" (بعلبكي ، ١٩٥٥ ، ٢٤١-٢٤٢).

The interjection 'eh' expresses Madame Defarge's surprise at the news.Al-Baalebeki's omission of this interjection is unjustifiable because the feeling of surprise is missed out.He would have expressed surprise by using the interjections "آه" or "وي" which express surprise (Jabr ,1980:112-113).

The same goes with the following extract:

3-'John Barsad' , repeated madame , after murmuring it once to herself 'Good.His appearance , is it known?'

'Age ,about forty years ; height ,about five feet nine ;black hair ,complexion dark ;generally rather handsome visage ;eyes dark ,face thin ,long and shallow ;nose aquiline ,but not straight , having a peculiar inclination towards the left ckeek;expression ,therefore ,sinister?'

'*Eh* my faith. It is a portrait!' said madame , laughing 'He shall be registered tomorrow' (Dickens ,1958:209).

٣- فكررت السيدة بعد ان غمغت بذلك الاسم مرة بينها وبين نفسها : "جون بارساد. حسن ، شكله ... هل تعرفه؟" - "في نحو الاربعين من عمره، طوله خمسة اقدام وتسعة انشات تقريباً. اسود الشعر ، داكن البشرة جميل الطلعة على العموم داكن العينين. ذو وجه نحيل طويل شاحب اللون. وانف اعقف ولكنه غير مستقيم اذ ان به ميلاً غريباً نحو الخد الايسر. واذن فالانطباعة التي تغلب على وجهه شريرة مشؤومة" فقالت السيدة ضاحكة: "يا الهي هذه لوحة فنية سوف ندون اسمه غداً" (ديكنز ، ١٩٥٥ ، ٢٤٢).

Although the interjection 'eh' is used to express surprise , it is omitted in the translation. Al-Baalebeki omits the interjection because the feeling of surprise is also expressed by the exclamation 'my faith' which is translated as "يا الهي". But the interjections "آه" or "وي" which express surprise (Jabr ,1980:112-113) can be used as equivalents to the interjection 'eh' instead of omitting it

5.2. The Strategy of Transliteration

Al-Baalebeki adheres to transliterating many of the interjections. Most of the transliterations do not convey the intended meanings of the original interjections . Notice the following example:

4- 'Ha!' said Miss Pross, 'it doesn't need an interpreter to explain the

meanings of these creatures. They have but one, and it's Midnight , Murder and Mischief '

'*Hush* , dear! Pray ,pray ,be cautious' cried Lucie' (Dickens ,1958 345).

٤ - فقالت مس بروس : "ها ! لا يحتاج المرء الى مفسر لكي يشرح المعنى الذي تفيدته هذه المخلوقات. إنها لا تعني غير شيء واحد ، وهو الاذى وسفك الدماء عند منتصف الليل " فصاحت لوسي : "هش ، يا عزيزي! اتوسل اليك ان تحترسي في الكلام" (ديكنز ، ١٩٥٥ ، ٣٩٤-٣٩٥).

In this extract Lucie uses the interjection 'Hush' which is used to 'enjoin silence' (Merriam-Webster's Collegiate Dictionary, 1998:

566).It is transliterated although Arabic has an interjection having the same meaning It is the interjection "صه" which means 'be silent' (Maaluf ,1956:438).

The interjection 'hey' is used to express the speaker's surprise and exultation.It is also used to call attention or to 'express interrogation'(Merriam-Webster's Collegiate Dictionary,1998: 545). The following extract demonstrates the case,

5- 'You are the follow we want' said Defarge in his ear,'You make

these fools believe that will last for ever.Then , they are the more insolent , and it is the nearer ended'.

'**Hey!**' cried the mender of the roads , reflectively 'that's true?

(Dickens ,1958 :206).

٥- وهمس دوفارج في اذنه : "انك انت الشخص الذي نطلب انك تجعل هؤلاء المجانين يؤمنون بأن دولتهم سوف تستمر الى الابد.وعندئذ يسرفون في طغيانهم ، فيكون ذلك ادعى لذهاب سلطتهم" وصاح مصلح الطرق وعلى وجهه سيما ، التامل والتفكير: "هاي! هذا صحيح" (البعليكي ، ١٩٥٥ : ٢٣٨).

The road mender shows his surprise using the interjection 'hey'.Al-Baalebeki transliterated it thus introducing a new interjection to the Arabic set of interjections.This interjection does not convey the original meaning.Al-Baalebeki could have translated the interjection as "مرحى" which is usually said to the shooter or teller of a speech when succeeded.It expresses surprise and happiness at good news (Maaluf ,1956:861).

Consider the following extract:

6- Infected with the new doctrines , ' said a third eyeing the direction through his glass in pass,'set himself in opposition to the last Marquis abandoned the estates when he inherited them,and left them to the ruffian herd.They will recompose them now.I hope ,as he deserves'

'**Hey?**' cried the blatant Stryver 'Did he though? Is that the sort of fellow? Let us look at his infamous name.D-n the fellow? (Dickens ,1958:282).

٦- وقال ثالث حادجاً العنوان من خلال نظارتيه، فيما هو يمر بالمكتب: " لقد اصابته عدوى الافكار الجديدة.فوقف من المركز السابق موقفاً معارضاً وهجر الاقطاعات حين ورثها عنه، وتركها للاوغاد من الغوغاء انهم سوف يجازونه الآن ، في ما ارجو، الجزاء الذي يستحق" وصاح سترابير المتفاخر المنتفخ: "هاي؟ هل فعل ذلك؟ أياكون الذي تبحثون عنه من هذا النوع؟دعونا نلقي نظرة على اسمه المقيت.لعن الله الرجل"(البلبكي، ١٩٥٥، ٣٢٦).

'Hey' is used to express 'interrogation' and 'surprise' (Merriam-Webster's Collegiate Dictionary ,1998:545).The researcher suggests translating this interjection as "'حقاً؟' 'really?' which conveys the interrogation and surprise of the original interjection.

The interjection 'Ay' is used to express approval of 'previous statement' and 'preliminary to a further or more forcible one' (The Oxford English DictionaryVI ,1933 :601).It is also 'used with following me to express sorrow or regret'(Merriam-Webster's Collegiate Dictionary,1998:82).Consider the following extract:

7-'Judged!' repeated the farrier , swinging his hammer 'Ay! And condemned as a traitor' At this the crowd roared approval. (Dickens , 1958:340).

٧- فكرر البيطار ملوحاً بمطرقته: "سوف يحاكم!أي! وسيحكم عليه بتهمة الخيانة" وهنا هدر الحشد هدير الموافقة والاستحسان(البلبكي، ١٩٥٥، ٣٤٠).

The interjection 'ay' is used to give agreement to assert the previous statement said by the postman that the man will be judged.The farrier asserts the statement to show his agreement.Al-Baalebeki transliterates the original interjection.It should be translated as "نعم" which indicates confirmation (Maaluf,1956:821).

The interjection 'eh' is used to express sorrow and to invite assent to the statement expressed (The Oxford English Dictionary III ,1933:61). It is also used to express surprise and doubt or to ask somebody to repeat what have been said(Little Fowler and Couson,1933:319)In addition, it is used 'to ask for

confirmation or reptition' (Merriam-Webster's Collegiate Dictionary,1998:369).It is pronounced as /ei/.The letter 'h' is silent(Hornby Gatenby and Wakefield ,1963:319).Consider the following extract:-

8-'French ,you don't know him' said the spy quickly.

'French ,*eh!*' repeated Carton ,musing , and not appearing to notice him at all , though he echoed his word 'well ,he may be'(Dickens ,1958 :360).

٨-فسارح الجاسوس الى القول:"فرنسي انت لا تعرفه" فكرر كارتون ، متأملاً، بأدب وكأنه لم يلحظه قط على الرغم من انه ردّد صدى كلمته "فرنسي، إيه! حسناً ، من الجائز ان يكون" (البعليكي، ١٩٥٥، ٤١١).

The interjection in the original text expresses surprise.This is shown through the use of exclamation mark.Al-Baalebeki transliterated this interjection as "إيه" unaware that the letter 'h' is silent.His transliteration is similar to the Arabic interjection "إيه" which expresses desire to hear more(Jabr,1980:116).But to express the surprise in the original text ,the translator may use the interjections "أه" 'oh' or "وي" which express the feeling of surprise(Ibid:112-113).

The interjection 'hem' is an 'inarticulate murmur in a pause of speaking ,from fear ,hesitation ,embarrassment etc...to express 'dissent or dissatisfaction or approbation applause'(The Oxford English Dictionary,Vol.V ,1933:443).

9-'Father' , said Young Jerry ,as they walked along, taking care to keep at arm's length and to have the stool wall between them ,'What's a Resurrection-Man?' Mr. Cruncher came to a stop on the pavement before He answered ,'How should I know? "I thought you knowed everything father' said the artless boy.

'*Hem!*Well,' returned Mr.Cruncher ,going on again ,and lifting off his hat to give his spikes free play.'he's a tradesman'.(Dickens,1958 :192).

٩- وقال جيري الصغير فيما هو يجوز الشارع حريصاً دائماً على ان يبقى على قيد ذراع من والده معلّى ان يجعل من الكرسي الخفيض حائلاً يفصل ما بينهما:" ابي ،

ماذا يقصدون بقولهم ناشر الجثث؟" وتمهل مستر كرانتشر متوقفاً عن السير قبل ان يجيب "ومن اين لي ان اعلم؟" فقال الغلام الساذج: "لقد حسبت انك تعرف كل شيء يا ابي!" فاجاب مستر كرانتشر مستانفاً سيره، رافعاً قبعته لينفس عن شعره الشائك: "هم! انه تاجر" (البعليكي، ١٩٥٥، "٢٢٣").

This transliteration as "همم" Al-Baalebeki transliterated this interjection as "همم". This transliteration does not convey the father's embarrassment. It is better to use repetition such as "انه... انه تاجر" 'He ...he is a tradesman' to show the father's hesitation and embarrassment.

'Heigh-ho' indicates 'boredom , weariness , sadness or cry of encouragement (Merriam-Webster's Collegiate Dictionary, 1998: 538). The interjection 'hum' is used to express 'dissent or approbation or applause' (The Oxford English Dictionary Vol V, 1933:443). This interjection is used in the following extract as a cry of encouragement :

10-'I fear not yet. It would be dangerous for Charles yet' **'Heigh-ho-hum!'** said Miss Pross , cheerfully repressing a sigh as she glanced at her darling's golden hair in the light of the fire, 'then we must have patience and wait , that's all- we must hold up our heads and fight low , as my brother Solomon used to say. Now , Mr. Cruncher!_ Don't you move , Ladybird!' (Dickens , 1958:346).

١٠- "اخشى ان يكون ذلك متعذراً الآن ، مثل ذلك العمل يعرض تشالز للخطر" فقالت مس بروس وهي تكبت في ابتهاج، تنهدة "تريد ان تنطلق ، فيما هي تنظر الى شعر حبيبته الذهبي على ضوء النار : "هاي-هو-هووم! يجب ان نتذرع بالصبر ، وننتظر! هذا كل ما هنالك يجب ان نرفع رؤوسنا عالياً ونقاتل في رفق ، كما كان اخي سليمان يقول والآن هيا بنا يا مستر كرانتشر _ حذار ان تتحركي يا عصفورتي!" (البعليكي، ١٩٥٥، ٣٩٦).

Transliteration is inappropriate here. It does not convey the original meaning. To express encouragement in Arabic , one can use religious expressions such as "الله المستعان" 'Allah will help us'.

The interjection 'hah' is a variant of the interjection 'ha' which expresses 'surprise or joy' (Merriam-Webster's Collegiate Dictionary, 1998:521-522). It also expresses triumph and

suspicion. It is pronounced as /ha:/ for the letter 'h' is silent (Hornby, Gatenby and Wakefield, 1963:446). For example, 11- 'You seem to know this quarter well ; that is to say ,better than I do?' observed Defarge. 'Not at all ,but I hope to know it better. I am so profoundly interested in its miserable inhabitants. **'Hah!'** muttered Defarge (Dickens ,1958:216).

١١ - ولاحظ دوفارج : "يبدو أنك تعرف هذا الحي معرفة جيدة ، بل أنك لتعرفه احسن مما اعرفه انا".

- "على الاطلاق ولكني ارجو ان اعرفه معرفة افضل ، انا مهتم اعماق الاهتمام بحالة سكانه البؤساء" فهمهم دوفارج: "هه!" (البعليكي ، ١٩٥٥ : ٢٥٠).

Al Baalebeki's transliteration "هه" does not convey the feeling of surprise which is expressed in the original text. It does not represent the pronunciation of the original interjection. The interjections "آه" and "وي" which express surprise (Jabr, 1980:112-113) can be appropriate equivalents.

The interjection 'yah' is 'used to express derision'. It is pronounced as /ja:/. The last letter is silent (Hornby Gatenby and Wakefield ,1963:1166). It is used in the following extract:

12- His son obeyed , and the crowd approached , they were bawling and hissing round adingy hearse and dingy mourning coach ,in which mourning coach there was only one mourner ,dressed in the dignity of the position .The position appeared by no means to please

him, however , with an increasing rabble surrounding the coach ,deriding him,making grimaces at him ,and incessantly groaning and calling out: **'Yah!Spies!Tst!Yaha!Spies!'** with many compliments

too numerous and forcible to repeat (Dickens ,1958:182-183).

١١ - وامتثل ابنه الامر ، واقترب الحشد كانوا يصيحون ويفحون حول عربة موتى قدرة قاتمة ، وعربة حداد ليس فيها غير مشبع واحد لابس ثوباً مزخرفاً مظلماً اعتبر ضرورياً للحفاظ على وقار الموقف ولكن لم يرضه، على اية حال ، بعد ان تكاثرت السوقة من حول العربة، وانشأوا يسخرون منه ، ويكشرون عن انيابهم في وجهه ، ولا

يقتأون يصيحون : "ياه! جواسيس! تست اياها! جواسيس!" الى غير ذلك من صنوف الاطراء التي لا مجال لذكرها بسبب من كثرتها وشدة لذعرها" (البعليكي، ١٩٥٥ : ٢١٣).

The spies are the object of the crowd's derision. Al-Baalebeki transliterated the interjection 'yah' as "ياه" although the last 'h' is silent. His transliteration sacrificed the meaning conveyed and the effect produced. It can be translated as "اف لهم" 'showing dislike' (Maaluf, 1956:13) or "تف لهم" 'expressing the act of spitting' (Ibid:63). It can also be translated as "تبا لهم" 'to be destroyed' or "لعنة الله عليهم" 'Damn them' (Ibid:59). All these interjections and expressions express derision thus they can be appropriate equivalents.

'Wo-ho' is used 'to call to a horse to stop' (The Oxford English Dictionary, Vol XII, 1933:238). Examine the following extract:

13- '**Wo-ho!**' said the coachman 'So, then! One more pull and you're at the top and be damned to you, for I have had trouble enough to get you to it!' (Dickens, 19:8).

١٣- وقال السائق: "وو-هو! سو هو! وثبة اخرى وتنتهي الى القمة ولعنة الله عليك، فانا لم اوفق الى ان ابلغ بك هذا المكان الا بشق النفس!" (البعليكي، ١٩٥٥ : ١١).

The transliteration is inappropriate. 'Wo-ho' should be translated as "توقف" 'stop'.

The interjection 'so-ho' is used as a call for drawing attention (The Oxford English Dictionary, Vol IX, 1933:374). It is also used as a noun referring to a 'district in the West End of London associated with foreign restaurants and grocery shops' (Hornby, Gatenby and Wakefield, 1963:955). It is used in the following extract :

14- With drooping heads and tremulous tails, they mashed their way through the thick mud, floundering and stumbling between whiles, as if they were falling to pieces at the larger joints. As often as the driver rested them and brought them to a stand with away.

'**Wo-ho! so ho** then!' the near leader violently shook his head and everything upon it _____ like an unusually emphatic horse,

denying that the coach could be got up the hill ,Whenever the leader made this rattle the passenger started , as a nervous passenger night , and was disturbed in mind(Dickens ,1958:7).

١٤- ويرؤوس مطاطنة و اذبال مرتجفة ، شقت الخيل طريقها خلال الوحل الكثيف ، متخبطة متعثرة بين الفينة والفينة وكأنما توشك مفاصلها ان تتخلع وكان الفرس الامامي يهز راسه وكل ما عليه هزاً عنيفاً كلما اراح السائق الخيل ووقفها بكلمة "وو-هو، سو-هو!" يقظة حذرة ،لكما ذلك الفرس البالغ القوة ينكر ان يكون في الامكان جذب المركبة حتى قمة الهضبة فما ان يسمع المسافر المصعد الى جانب المركبة جلجلة الفرس وطنينه حتى يجفل ،شأن المسافر العصبي ويستبد به الهم والقلق.(البعليكي، ١٩٥٥، ٩).

The interjections 'wo-ho' and so-ho' are used in combination to order horses to stop.The translation should be "توقف" 'stop'.

The interjection 'halloa' is used to do two functions.It is either used for

greeting or for calling one's attention (The Oxford English Dictionary Vol V,1933:42).Notice the following extract:

15- 'Wo-ho!' said the coachman 'So,then!One more pull and you're at the top and be damned to you , for I have had trouble enough to get you to it-Joe!' '**Halloa!**' the guard replied.

'What o'clock do you make it Joe? "Ten minutes ,good ,past eleven'(Dickens,1958:8).

١٥-وقال السائق "وو-هو!سو-هو! وثبة اخرى وتنتهين الى القمة ولعنة الله عليك ، فأنا لم اوفق الى ان ابلغ بك هذا المكان إلا بشق النفس!-جو!" فأجابه الحارس : "هالو!"

-كم الساعة معك ،يا جو" - "الحادية عشرة وعشر دقائق(البعليكي، ١٩٥٥، ١١).

Al-Baalebeki ignores the intended meaning of the interjection in the original text and resorts to transliteration.The interjection is used as a reply to the coachman's call.The guards draws the the coachman's attention to the fact that he is listening.The appropriate translation can be "نعم" 'yes' .

5.3.-The Strategy of Paraphrasing

The interjection 'ugh' is used to express 'strong dislike or disgust'(The Oxford English Dictionary, VolXI,1933).It also indicates 'the sound of a cough a grunt' or 'horror'(Merriam-Webster's Collegiate Dictionary,1998:1280)This interjection appears in the following extract:

16- '**Ugh!**' cried Mr. Lorry ,rather relenting nevertheless 'I am shocked at the sight of you'(Dickens,1958:)

١٦- فصاح مستر لوري ، وان يكن قد رق بعض الشيء! تبا لك! ان رؤيتك تخضني خضاً" (البعليكي،١٩٥٥:٤١٨)

Al-Baalebeki translated the interjection as "تبا لك" 'to be destroyed' although Arabic has the interjection "اف لك" which expresses dislike(Maaluf,1956:13).

The interjection bah /ba:/ is 'an exclamation of contempt'(Little, Fowler and Couson,1933:137).It is used in the following extract:

17- 'Truly , you did well' ,said the Marquis , feliciously sensible that such vermin were not to ruffle him , ' see a thief accompanying my carriage , and not open that great mouth of yours.Bah! put him aside

Monsieur Gabelle!' Monsieur Gabelle was the post master , and some

Other toxing functionary united ,he had come out with Great obsequousness to assist at this examination , And had held the examined by the draper of his arm in an official manner. '**Bah!**Go aside!' said Monsieur Gabelle (Dickens ,1958:135-136).

١٧- وقال المركيز ، شاعراً بان مثل هذه الدودة اعجز من ان تكدر صفوه: " حقاً ، لقد اجدت صنعا اذ رايت لصاً يتعلق بعربتي ولم تفتح فمك الكبير هذا! تبا لك! نح الرجل جانباً، يا مسيو غابيل!" وكان مسيو غابيل هو صاحب البريد في المنطقة وموظفاً من موظفي جباية الضرائب في وقت ما ، وكان قد خرج في ذلة بالغة ليشهد هذا التحقيق ، ممسكاً بالمستنطق من كفه" على نحو رسمي وقال مسيو غابيل: "تبا لك! تنح جانباً" (البعليكي،١٩٥٥:١٥٩).

The interjection is translated as "تبا لك" 'to be destroyed' , although in Arabic there is the interjections "اف عليك" or "اف لك" 'showing dislike'(Maaluf,1956:13) and "تف لك" 'expressing the act of spitting' (Ibid:63) which express contempt.

The interjection 'eh' is an 'interjectional interrogative particle ,inviting assent to the sentiment expressed.For example , 'wasn;t it lucky ,eh?'(The Oxford English Dictionary III , 1933:61").Al-Baalebeki translates this interjection in the following extract:

20-"The quarling one ,*eh?* 'Ah!' returned the man ,with a relish:'he'll be drawn on a hurdle to be half hanged , and then he'll be taken down and sliced before his own face , and then his inside will be taken out and burnt while he looks on ,and then his head will be chopped off ,and he'll be cut into quarters.That's the sentence. 'If he's found Guilty ,you mean to say?' Jerry added ,by way of proviso.

'Oh! They'll find him guilty ,said the ther. 'Don't you be afraid of that?'

٢٠ - القضية التي سيمثل فيها بجنة المحكوم عليه ،ليس كذلك؟" فقال الرجل مستطياً الحديث : "أه! سوف يساق على مزلاجة الى المشنقة حيث يعدم نصف اعدام ، ثم ينزل عنها ويقطع امام عينيه ، وتنزع احشائه وتحرق فيما هو ينظر اليها ، ثم يجتز راسه ويقطع جسده اربعة ارباع ذلك هو الحكم" فقال جيري من باب الاحتراس "تعني ان تقول، اذا وجدوه مذنباً. فأجابه الاخر : "اوه ، سوف يجدونه مذنباً لا تقلق من هذه الناحية" (البلعكي، ١٩٥٥ ٨٥-٨٦).

The interjection 'eh' is translated as a tag question "ليس كذلك؟". This translation is adequate but the interjection can be better translated as can also be translated as "هيه" or "اياه" which are interjections meaning 'tell me more' (Jabr ,1980:115).

5.4. The Strategy of Equivalent Interjections

The only Arabic interjection used in Al-Baalebeki's translation is "اوه" 'oh' which has ten forms "أوه" , "أوه" , "أوهه" , "أوهه" , "أوهه" , "أوهه" , "أوهه" , "أوهه" , "أوهه" , "أوهه" .It expresses sorrow ,pain ,complaint ,pity fear , surprise and admiration.(Ibid:112). It is used as an equivalent to the interjections 'oh' and 'O' which

express emotions such as 'surprise or desire' and 'acknowledgement or understanding of a statement'. They are also used for addressing. They reflect the spontaneous sound produced by a human being when feeling pain and sorrow' (Merriam –Webster's Collegiate Dictionary ,1998:808). Notice the following extract:

21-'For the love of Heaven ,of justice of generosity ,of honour no noble name ,I supplicate you ,Monsieur heretofore the Marquis ,to succour and release me.My fault is ,that I have been true to you. **Oh** Monsieur heretofore the Marquis ,I pray you be You true to me!'(Dickens,1958:285).

٢١- "اني استحلفك بحب الرب ، والعدالة، والكرم، ويشرف اسمك النبيل، واتضرع اليك ، يا سيدي المركيز السابق ، ان تغيثني وتطلق سراحي ، كل خطيئتي انني كنت مخلصاً لك. أه يا سيدي المركيز السابق اتوسل اليك ان تكون مخلصاً لي" (البعليكي، ١٩٥٥: ٢٥٨).

Sorrow which is expressed by the interjection 'oh' is represented through using the interjection "أه" .

The interjection 'oh' is also used to express sorrow in the following extract:

22-'**Oh** ,Cartoon , Cartoon ,dear Cartoon!' cried little Lucie, springing up and throwing her arms passionately round him in a burst of grief.Now that you have come ,I think you will do something to help mamma , something to save papa ,**O** ,look at her , dear Cartoon!Can you , of all people who love her , bear to see her so?' (Dickens ,1958: 349-400).

٢٢- وصاحت لوسي الصغيرة واثبة على قدميها ،طارحة ذراعيها حوله في انفعال وهي تنفجر حزناً واسى: "أوه ،كارتون ،كارتون ،يا عزيزي كارتون! ما دمت قد جئت فاعتقد انك سوف تعمل شيئاً لمساعدة ماما شيئاً لانقاذ بابا ،أوه ،انظر اليها ، يا كارتون العزيز! هل تستطيع ،من بين جميع الناس الذين يحبونها ،ان تتحمل رؤيتها على هذه الحال؟" (البعليكي ١٩٥٥: ٤٥٢).

Sorrow and pain is shown through the use of the interjections 'oh' and 'O'.They are translated as "أوه" .

The interjection 'oh' in the following extract expresses impatience:

23-'Oh ,botheration!' returned Sydney ,with a lighter and more good humoured laugh"don't you be moral!"(Dickens ,1958:105)

٢٣- فأجاب سدني في ضحكة أرق وأدل على انشراح الصدر: "اوه ، كفى اضجاراً ، ولا تلبس ثوب الواعظ الاخلاقي" (البعليكي،١٩٥٥،١٢٤).

It is translated as "اوه".

The same interjection expresses surprise in the following extract:

24-'Well!' said that good natured emissary , after a full half-hour of bootless attempts to bring him round to the question 'I have been to So ho?To So ho ?repeated Mr. Stryver , coldly 'Oh ,To be sure!What am I thinking of!'(Dickens,1958:173).

٢٤- وقال الرسول الدمث بعد ثلاثين دقيقة كاملة قضاها في محاولات لاغناء فيها لرده الى الموضوع : "حسناً لقد ذهبت الى سوهو؟". فكرر مستر ايفر في برود "الى سوهو؟ اوه ، من غير شك ما الذي افكر فيه الآن؟" (البعليكي، ١٩٥٥ ٢٠٢).

It is translated as "اوه" .

The interjection 'ah' expresses 'delight ,relief ,regret or contempt'(.Merriam –Webster's Collegiate Dictionary 1998:24).It also expresses 'triumph ,derision or amused discovery' (Wierzbicka ,1992:163).It is used in the following extract:

25- 'The Quarlering one ,eh?' "Ah!" returned the man,with a relish: 'he'll be drawn on a hurdle to be half hanged , and then he'll be taken down and sliced before his own face ,and then his inside will be taken out and burnt while he looks on , and then his head will be chopped off , and he'll be cut into quarters.That's the sentence'. Jerry addeded ,by way of proviso. 'Oh!they 'll find him guilty ,' said the other 'Don't you be afraid of that?' (Dickens ,1958:71).

٢٥- "القضية التي سيمثل فيها بجثة المحكوم عليه ،اليس كذلك؟" فقال الرجل مستطياً الحديث : "آه!سوف يساق على مزلاجة الى المشنقة حيث يعدم نصف اعدام ، ثم ينزل عنها ويقطع امام عينيه، وتنزع احشاؤه وتحرق فيما هو ارباع ذلك هو الحكم" فقال جيرري من باب الاحتراس "تعني ان تقول ، اذا وجدوه مذنباً" فأجابه الاخر : "اوه ،سوف يجدونه مذنباً لا تقلق من هذه الناحية" (البعليكي،١٩٥٥ ٨٥-٨٦).

It is translated as "آه" indicating joy.

6-Conclusions

The researcher arrives at the conclusion that Al-Baalebeki failed to convey the meaning of most of the interjections he encountered when translating Dicken's novel. Subsequently his translations and transliteration distorted the original message and effect. Surprisingly most of the interjections mentioned in the novel are included in his English-Arabic Dictionary. Thus his mistranslations cannot be due to his inability to grasp the original meanings of the interjections. The following table includes Al-Baalebeki's definitions of the interjections in his *Al-Mawrid* English-Arabic dictionary. It clearly shows the gap between his definitions in the dictionary and his translation of Dickens' novel.

No.	Interjections	Al-Baalebeki's Dictionary Definitions	Al-Baalebeki's Translations
1-	Tut	صيغة استهجان او شك (البعليكي، ١٠٠٠:٢٠٠٦)	omitted
2-	Eh	ايه: صوت استفهامي للتعبير عن الدهش او الشك الخ (المصدر نفسه: ٣٠٥)	إيه اليس كذلك؟ omitted
3-	Hush	صه! ، اسكت! (المصدر نفسه: ٤٣٩)	هش
4-	Hey	هاي! هتاف للفت الانتباه او للتساؤل والتعجب (المصدر نفسه: ٤٢٥)	هاي
5-	Ay	نعم (المصدر نفسه: ٧٩)	أي
6-	Hem	يتردد في الكلام ،نحنحة (المصدر نفسه: ٤٢٢)	هَمَم
7-	Heigh- ho(Heigh ho-	أف ، وأسفاه، صيحة تشجيع (المصدر نفسه: ٤٢٠)	هاي-هو-هووم

	hem in the novel)		
8-	Ha(hah in the novel)	ها!صوت يعبر عن العجب او الفرح او الحزن واحياناً عن الشك او التردد(المصدر نفسه:٤٠٧)	هه
9-	Ah	آه:صوت ابتهاج او تحسر او ازدياء(المصدر نفسه:٣٥)	آه
10-	Oh	أوه: صوت يعبر عن الدهش او الالام او الرغبة ، يا:اداة نداء(المصدر نفسه:٦٣٠)	١-أوه ٢-آه
11-	O	١-أوه:صوت يعبر عن الدهش او الالام او الرغبة ٢- يا اداة نداء (المصدر نفسه)	أوه

The above-mentioned table shows that some of his transliterations are included in his dictionary as it is the case in the interjections 'eh' , 'hey' and 'hah'.Each transliteration is followed by an explanation of the meaning the interjection indicates.There isn't a total match between Al-Baalebeki's dictionary definitions and his translations.The interjection 'tut' is omitted.The interjection 'eh' is omitted ,translated and transliterated in other instances.Although the interjections 'hush' , 'ay' , 'hem' , and 'heigh-ho' are given equivalents in their dictionary definitions, they transliterated in Al-Baalebeki's translation of the novel.The interjections 'hey'and 'hah' are transliterated in both the dictionary and the novel.The interjections 'ah' , 'oh' ,and 'O' are translated as "آه" and "أوه".The interjections 'bah' , 'yah' , 'tst' , 'wo-ho' 'so ho' , 'ugh' don not appear in the dictionary.Noticeably, Al-Baalebeki mistransliterated the interjections 'eh' , 'hah' and 'yah' as "ايه" , "هه" and "ياه".He ignored the fact that the final letter 'h' is silent.

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