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Case study :Salah Naizi's translated Ulysses

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Dedication

I dedicate this work to all my family ,especially to my beloved parents.

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To my dear mother (Rachida) who taught me the patience , encouraged me.

I wish them a long healthy life.

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List of Abbreviation

Cf	confer, compare!
cpd	compound
D	Dutch
E	English
esp	especially
Etym	etymology, etymological(ly) euphem euphemism, euphemistically)
EW	Ernest Weekley, Concise Etymological Dictionary, 2nd ed., 1952
G	German
L	Latin
LL	Late Latin (c A.D. 180–600)
ME	Middle English
MF	Medieval French
MHG	Middle High German
N	noun
OE	Old English
OF	Old French
OFris	Old Frisian
OHG	Old High German
ON	Old Norse
OSI	Old Slavic
Orig	original, originally
phon	phonetic, phonetically, phonetics
prob	probable, probably
perh	perhaps
ST	source text
Sw	Swedish
TT	target text
usu	usually
v	verb (Origin- Etymological dictionary)

List of tables

Tables of theoretical part:

Table 01 :	Natural Sounds	10
Table 02 :	Animal Sounds	12
Table 03 :	Human Sounds	14
Table 04 :	Food and Drink Sounds	16

Tables of practical part:

	Providing an equivalence	
Table 01:	Kinch	34
Table 02 :	Gurgle	36
Table 03 :	Humm	37
Table 04 :	Rattle	38
Table 05 :	Mummer –Murmur	39
Table 06 :	Whisper –Whistle	41
Table 07 :	Crush	43
Table 08 :	Mew	44
Table 09 :	Heigho –Dringdring	46
Table 10 :	Shifted no shifted	47

Tables of content

Dedication	I
Dedication	Ii
Acknowledgments	Iii
List of abbreviation	Iv
List of table	V
Table of contents	Vi
Abstract	Vii
Introduction	1
Background of the study	4

Part one : Onomatopoeic language ,Culture and Translation.

Chapter one : The emergence of language &Onomatopoeia	
1-1 The emergence of language	06
1-2 Definition of Onomatopoeia	08
1-3 Classifying English onomatopoeic sounds at linguistic level	17
1-3-1 At Morphological level	17
1-3-2 At phonological level	19
1-3-3 At Semantic level	20
1-4 Classifying English onomatopoeic sounds at linguistic level	22
1-4-1 At Morphological level	24
1-4-2 At phonological level	25
1-4-3 At Semantic level	26
Chapter two : The relation between culture &Translation	28
2-1 Sapir Whorf Hypotheses	28
2-1-1 Language and Culture	29
2-1-2 Culture and Translation	30

Part Two : Analysis of translation

Chapter Three The Translation of Onomatopoeic Sounds in Ulysses Novel	
3-1 Corpus Analysis	32
3-2 Analysis Procedures	33
3-3 Providing an equivalence	34
3-4 Shifted/no Shifted	47
3-5 Conclusion	
3-6 Main findings	52
3-7 Bibliography	54
3-8 الملخص بالعربية	62

ABSTRACT

This research attempts to investigate the problems of translating Onomatopoeic sounds from English into Arabic. The researcher have chosen a translated novel by Salah Niazi entitled “ يوليسيس “ written by James Joyce . Joyce extensevly used natural sounds to express different purposes and transmits hidden messages to the reader all around the world . Conducting this research , we wanted to check the translatability of these very sound into Arabic . The investigators hypothesize that Niazi has partially succeeded to translate the natural sounds in Ulysses and that he opted more for phonetic / cultural modification and sometimes transliteration for that relying on the comparative analytic method by classifying onomatopoeic sounds at the linguistic levels to show first the differences and the similarities between English and Arabic onomatopoeic sounds. Whereas ,the main aim behind conducting this research is to check the extent of translatability of the English onomatopoeic sounds in Ulysses into Arabic . Furthermore, to identify the strategies and the various techniques that may help the translator to find an acceptable equivalence for the onomatopoeic sounds in order to produce a reliable target version. After the analysis and the comparison we can say that most of the novel’s natural sounds are partially translated and only few ones are faithfully rendered into Arabic because there was a certain loss either at form level or phonemic semantic level

Keywords: *Onomatopoeia –Natural Sounds – -Ulysses-Cultural background, Modification, Transliteration*

Introduction

Introduction

Statement of the problem

Onomatopoeic word represents sound. It is considered as one of the most important topics in linguistics. However, Onomatopoeia is somehow an ignored issue in Translation as an independent field. Onomatopoeia in Translation between languages to somewhat is difficult since each language has its own system which differs from the others. The case is also the same in English and Arabic. They do not follow the same systematic pattern as they have some particular aspects. That is why, Onomatopoeic sounds are problematic in translation since they are related to the phonetic and cultural aspects of language in which each language has its characteristics.

The aim of the study

First, the overall aim of this research is to identify onomatopoeia from different perspectives and investigate whether onomatopoeic sounds are non-arbitrary or not when translated, and hence its translation is also non-arbitrary (have the same phonemic sound as it is in the SL and TL). Second is to highlight the characteristics of Arabic and English onomatopoeic sounds. Third is to see how were the natural sounds in the Ulysses novel translated into Arabic, and to investigate the problems which the translators may encounter when dealing with the onomatopoeic sounds from English into Arabic. Finally to find the strategies adopted in this regard.

The motivation

The main reason behind working on this topic is that translation library is fully empty of any reference that deals with the translation of onomatopoeic sounds into Arabic and since there is no study about onomatopoeia has been conducted between English and Arabic from a translation perspective, we thought it is our duty to knock the door of the research and open it for further researches so that the Arabic natural sounds might be updated. This study made us actually happy, because we are tackling a new topic that has never been studied from this view, and we hope we can deal with it the way it deserves.

Research questions

In order to achieve the aim of the study, some questions are raised, In this regard, the study is based on the following questions:

Introduction

Are English Onomatopoeic sounds translatable into Arabic with all its eshetic values?

And the following questions :

A: To what extent , the natural sounds(onomatopoeic) in Ulysses have onomatopoeic equivalence in the Arabic version by Salah Niazi?

B: What are strategies / procedures did Salah Niazi opted for to compensate the different onomatopoeic sounds in Ulysses?

Hypotheses

This research hypothesized the following:

1-It is hypothesized that the natural sounds (onomatopoeic) in Ulysses have partially onomatopoeic equivalence in the Arabic version.

2- It is hypothesized that Salah Niazi opted more for phonetic / cultural modification and sometimes transliteration.

Methodology

In this Research, we rely upon a comparative analytic study because it is the appropriate one for such kind of studies, which are based on selecting onomatopoeic sounds of English and Arabic then comparing them linguistically (Morphologically , phonologically , and semantically) to see the extent of similarity and differencies that lie between these sounds in the novel and the Arabic version relying on the main corpus **Ulysses** and other sub corpora as **Al mowrid ALhedeeth** which is English -Arabic dictionary and « *onomatopoeia book* » in English .and (معجم الاصوات) by Mondir Al Haj Yacine.

Structure of the Work

This dissertation is divided into two main chapters. The first one is the theoretical framework that consists of two parts in which we explore some definitions set by scholars and translators in order to clarify some concepts for the non-specialized reader, and present an overview of onomatopoeia and the way the onomatopoeic sounds are classified according to

Introduction

definite linguistic features . Then we try show the relation between translation and culture according to Sapir –Whorf hypotheses .While the second one is the practical framework that consists of one part in which it introduces the corpus adopted during the process of translating onomatopoeic sounds from En into Ar . This chapter as well is devoted to identify the strategies and the procedures applied by Salah Niazi in his translation of the onomatopoeic sounds from into Arabic.

The limitation of the study

This study is limited to the first part of *Ulysess* because This study is limited to the first part of *Ulysess* due to the length of the novel , and it has a lot of different natural sounds .That is why ,our focus will be on 257pages of 1305pages in English version .

Background of the study

Translating Onomatopoeia from one language (source text) into another one (target text) has become the concern of many contemporary studies. However, each study shed light on a particular aspect. Martin flyxe (2002) wrote an Article about translation of Japanese Onomatopoeia into Swedish focusing on Lexicalization .This study analyzed the difficulties of translating of Japanese onomatopoeic expressions into Swedish, and tried to find the reasons for which this lexis usually remain untranslated. Martin, pointed out that the onomatopoeic and mimetic expressions that appear in the novels *Kenji Miyazawa* have been translated without using these types of expressions, then he gave some reasons behind the omission of such expressions in the translated version.

In another study, Nouria(2015),wrote a dissertation entitled ‘The translation of onomatopoeia between English and Spanish’. The researcher tried to offer different strategies and solutions for translating onomatopoeia by examing a corpus in Comic books and

literature with no direct equivalence in the target language “mots expressifs”. She found that Onomatopoeic forms are not translated in many cases and this fosters the use of foreign forms in Spanish comics as well. Adding to that , The lack of direct equivalents which may sometimes force the translator to look for alternative strategies .

Another study was done by Helena(2001) in which she proposed a paper entitled ‘Translating onomatopoeia from Chinese into Spanish’. This article focused on how Chinese onomatopoeia has been translated into Spanish by examing a corpus of seven contemporary

Chinese novels. This study proclaimed that there are many possible techniques to render these text units and omitting onomatopoeia or substituting both are one of many techniques

Introduction

Part One: *Theoretical part*

*Onomatopoeic language ,Culture
and Translation.*

Chapter one : The emergence of language & onomatopoeia

Introduction

Language is the human 's main feature;the man first spoke it then started thinking about the way ,it is patterned .The crucial philosophic questions that still seeks and an answer has always beings :How Language emerged ?

1.1.The emergence of language

According to W,Tecumseh Fitch (2010) "Language more than anything else is what makes us human ,it appears that no communication system of equivalent power exists elsewhere in the animal kingdom."(p.3). Today, there are approximately 6. 000 languages in the world , and no one knows how this language began because many theories discussed the nature ,and the origin of languages and how languages improved throughout many decades.

Some believe that language is a divine gift given to human by God, and the story of language began with Adam ; God taught Adam all the names of things, after a long time this one language has transformed into different languages. The Babel myth, cited In the *Genesis* (xi :6-9), says that there was one unique language for the whole of mankind and later on He made this one into two and three and more after people sought to rebel .This view called *Divine Source*.

While others argue that language is a result of many years of natural selection .Either way at some point in evolution in which the ability to speak is developed. There are a number of hypotheses that explain the origin of language. According to *Mama Theory*(Richard 1980) assumed that language began with the easiest syllables attached to the most significant object ,while the *TA TA Theory* supposed by Sir Richard Paget says that the body gestures preceded the human language as it started as unconscious vocal imitation of these movements. (George Boree 2003).

Human have imitated the natural sounds heard around using their arms and hands synchronized with the movement of speech organ ,this view called *Mouth Theory*, but other theories assumed that language started as rhythmic chants, i.e. *He-Ho theory*.

Chapter one : The emergence of language & onomatopoeia

Moreover, the *Pooh pooh Theory* argued that language began with interjection sounds such as “**oh**” which refers to surprise and “**ouch**” for pain .Also, *Sing Song theory* by the Danish linguist Jersperson who sees that language come out of play such as laughter ,cooing ,and so on .The linguist Revesz said that language began as a sound to signal both that need interpersonal contact, human use language to express their feeling and ideas o interact with each others socially or emotionally in which they need such physical efforts which had to be coordinated with other, this view is called the *Hey you* and *Gesture mouth theories*.(George Boree 2003)

While, the *Hocus Pocus theory* assumed that language may have had some roots in sort of magical or religious aspects of our ancestors, language was consciously invented by human .According to *Eurka theory*, however,the warning proposed that the origin of language developed as a way of instructing other member of the same tribe. Finally, the *Bow-Wow theory* , which focused on the imitation of natural sounds as moo, choo ,choo, and crash. This refered to onomatopoeia. Thus onomatopoeia was appeared as a result of the emergence of language. (ibid)

As a conclusion, onomatopoeia is the product of the emergence of language ,in which human made as a sort of contact to their environment and other creature specially the animal kingdom by imitating the natural sounds ,but the concept of onomatopoeia differs from one language to another depending on the feature of each language, and the way tis very language defines that concept .The following paragraph tackle various definition of onomatopoeia with examples :

1.2 Definition of Onomatopoeia

The presence of onomatopoeia in all languages made it common, and well-known . The origin the word of onomatopoeia comes from the Greek .Onomatopoiia consists of two words onoma means the name , and poeia means to make(Dictionary –Etymology).

The literary meaning of onomatopoeia denotes the name or sound I make , that is to say, it is a form of auditory icon sign .A name for an object which is made from an imitation of the sound it produces (Gasser 2006) .

Osaka ,N (1990) noticed that .”in ancient Greek philosophy ,onomatopoeia was used as an evidence and proof for how natural language itself was derived from natural sounds in the world around us”. That means, Onomatopoeia is derivative of sound symbolism, but it can be differ from one language to another. For example, the snip of a pair of scissors in Italian is Cri-Cri, whereas, in Spanish they say Riqui-Riqui, and in Portuguese would say Terre-Terre, however, in modern Greek, they use Krits-krits , while in India the most common sound is katr-katr. (Earl Anderson ,1999).

1.2.1.Onomatopoeia in other languages

-In **Arabic** within the *holy Quran* there many examples about onomatopoeia assessed to 77,701 words :9 onomatopoeic words ;3 animal sounds,2 sounds of nature,4 human sound .(*holy Quran*)

-In **Japanese** the word onomatopoeia called *giongo* ,and it is categorized into three types:

1. Onomatopoeia that resembles human and animals sounds ,called *giesigo* :(e.g Wan Wan for dog).
2. Onomatopoeia that resembles noises sounds ,called *giongo*; (e.g, zaaaza for rain on roof).

Chapter one : The emergence of language & onomatopoeia

Chapter one : The emergence of language & onomatopoeia

Onomatopoeia that describes state of being not sounds ,called gitaigo: e.g.,mushium uncomfortable warm). (Inose ,Hiroko ,et al)

Onomatopoeia is universal in all languages , and that concept is divided into three categories depending on the relation between meaning and sound The first one is **Direct** Onomatopoeia in which the sounds are similar to the words the refer to. The second is, **Associative** Onomatopoeia in which words are not resemble the object or the action they present but because of the associations .The third category is ,**Exemplary** Onomatopoeia relies on the amount and the character of the physical work done by the speaker in uttering words (Bredin 1996:557-563-586)

However, the sounds is heard as the same by different people ,but it would be expressed differently according to the feature of their nature language ,and how they pronounce sounds, thus , the use of onomatopoeia is a limited depending on the number of Phoneme in language .for example ,the word Crash would not be possible in Japanese because Japanese syllables cannot begin with a sequence like Kr or end with consonant like Sh(Gasser-2006) As the examples ,English and Arabic languages is one of that phenomenon

The following are some examples about onomatopoeic sounds in the two languages according to (onomatopoeia book and معجم الاصوات).

Chapter one : The emergence of language & onomatopoeia

Table 1 : Natural Sounds :

Earth	Sounds	الاصوات	الارض
Earthquake	Bang, Bash, Bump, Crack, Crash, Crunch, Pop, Shatter ,Snap ,Rattle, Whack, Wallop,	الروكه:الروكاء : صوتُ الصّدَى من الجبل	الظواهر الطبيعية
Volcano	boom, burst, grumble, hiss, kaboom, moan, mumble, rumble, whoosh	الجرسة: صوت تقليب الأرض	
Trees	Crackle, Groan, Rustle, Swish, Whisper, Whoosh, Thump Crunch, Bat, Beat, Flap , Flitter, Flutter, Pulsate, , Racket, Scrap, Scratch, Whack	الزجل: صوت النبات إذا حركته الريح القفقفة: صوت النبات اليابس الخَشْخَشَة: صوتُ شجر -صوت يابس الحصاد الينْبُوت وهو شجر الخروب الحفيف: صوت احتكاك أوراق الشجر - اتقّيع: صوت ثني الورق التقّيع: صوت ضرب الوردة بالكف الصفق: صوت ورق الشجر تصفقه الريح الإصطفاق:الإنصفاق الهزيز - : صوت تحرك الأشجار	الاشجار

Chapter one : The emergence of language & onomatopoeia

Wind	<p>Breeze: Blast, Crackle , Hiss, Purr, Swish , Swoosh, Rush, Rustle, Whisper, Whoosh,</p>	<p>لْتَهْزُرُ: الهيرير: الههرة- الهزيز-العزيف- الخواة-الخريير: صوت الريح عامة الهب:الهبوب: صوت حركة الريح السهول: صوت الريح المترسلة الفوخ:الفوخان: صوت هبوب الريح ,الجشاء:الجشأة: صوت هبوب الريح عند الفجر الدويي: صوت حفيف الريح الهفيف: صوت النسيم الحنين: صوت الريح والنسيم الرقيق الزفزة: صوت حنين الريح الزفيف: صوت الريح عند الهبوب المستمر الوسواس - التميمية: الصوت الخفي من ريح الميلاه-التهقف: صوت الريح ذات الحنين</p>	الرياح
	<p>Hurricane: Bellow, Blast, Growl, Groan, Grumble , Howl, Moan, Roar, Rumble Swoosh, Wail ,Whiz, Woo,</p>		
	<p>Tornado: Bellow, Blast, Growl, Groan ,Grumble, Howl, Moan, Roar , Rumble, Swoosh, Wail, V</p>		
	<p>Storm: Bang, Crackle, Crush, Lightning crack, Pounding rain , Roar, Rushing wind, Rumbling thunder, Swishing trees, Swooshing limbs</p>		

Chapter one : The emergence of language & onomatopoeia

Table 2: the sounds of animals:

Animals	Sounds	اصوات	الحيوانات
Sheep-goat	Baa-bleat	<p>ماه ماه: حكاية صوت الشاء النبيب: صوت المعز عند الهياج المأمة: صوت الشاة-مى- الثغاء الثؤاج- : صياح الغنم الجشأ: الجشء: الجشوء: صوت الغنم من حلوقتها النفط: صوت عطاس الماعز الثؤاج - الهزرة: صوت الضأن اللبلب - الخوار اليعار : صوت الغنم وجلبتها البريرة - : صوت المعزى الثغا: صوت الكبش إذا فجم أي صار في صوته بحوحة اليعار: صوت الشاء الشديد الشخب: صوت حلب الغنم الهبهبة: صوت صياح وهيجان التيس الظوما- لبرير الظأم- : صوت التيس عند الهياج الظأب: صوت التيس النبيب, النباح, اللبلب - الظأطاء : صوت التيس عند السفاد الظاء: صوت التيس و نبيبه</p>	<p>صوت الخروف- الماعز التيس</p>

Chapter one : The emergence of language & onomatopoeia

Camels	Grunt	<p>البُغَام الرُغَاء - : صَوْتُ الإِبِلِ الرُّغَاء : صَوْتُ ذَوَاتِ الخُفِّ الخرس: صوت الإبل دون الرغاء الهدير: صوت الإبل من الحنجرة الصَّالَة:الصَوَّل: صوت البعير عند اشتداد هيجانه الرزف:الترزيف: صوت الجمل المتتابع البغباغ: صوت هدير الإبل الجرجرة: صوت البعير من حنجرته عند الضجر الجرجرة: صوت فحل الإبل القصفة:القصف: صوت البعير الشديد الكركرة: صوت البعير العَلَكة: صوت شقشقة الجمل عند الهدير الهجيج: صوت تردد هدير البعير الهمهمة: صوت قطيع الإبل التَرَعْم: صوت الجمل إذا رَدَّدَ رُغَاءه في لَهَازِمه الرجس: صوت هدير البعير الشديد الزغردة: صوت البعير يردد هديره السجع: صوت الناقة المتردد بطريقة واحدة جعجع: صوت الجمل المرتفع العجيج: صوت البعير الأرزم: صوت الناقة تخرجه من حَلْفها لا تفتح به فاها الرِّمِمة: صوت الإبل القعقعة: صوت البكرة الإِنْقَاض: صوت الصغير من الإبل الرَّقْرَقَة: صوت الكبير من الإبل</p>	اصوات الابل -الجمل صوت الناقة
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Chapter one : The emergence of language & onomatopoeia

Table3: the sound of human:

Human	Sounds	اصوات	الانسان
Laugh	Cackle-chortle-haha hihi hoho	<p>البسم: أضعف أصوات الضحك</p> <p>التنهف: صوت الضحك فوق التبسم</p> <p>التغتغة- الضحك الطيخ - : صوت الضحك</p> <p>الهرنفة: صوت الضحك الضعيف</p> <p>الكثكثة: صوت الضحك دون القهقهة</p> <p>القهقهة: صوت الضحك المسموع</p> <p>الطخطة: صوت الضحك فوق القهقهة</p> <p>الكركرة: صوت الضحك والتعرب فيه</p> <p>التغي: صوت الضحك الذي يخرج رغم محاولة إخفائه</p> <p>القرقرة الجلق : صوت الضحك الشديد</p> <p>الارتاء: صوت الضحك فيه فتور</p> <p>الخنين: صوت الضاحك من أنفه</p> <p>الندغ: صوت الضحك الخفي</p> <p>الهأهأة: صوت الضحك فيه إطالة بالقهقهة</p> <p>الشمع: صوت المضاحكة والمأنسة</p> <p>الزهزقة: صوت الضحكة الشديدة</p> <p>القرقرة:القرقرير: صوت ترجيع الضحك</p> <p>القرقرة الهنبصة- : صوت الضحك المرتفع</p> <p>الدهدقة: صوت الضحك السيء</p> <p>قِقِنْ قِقِنْ: حكاية صوت الضحك</p> <p>الأهي: صوت الضحك-أها-</p> <p>الزقزقة: صوت الضحك الضعيف</p> <p>الطحطحة: صوت الضحك الخفيف: صوت</p>	صوت الضحك

Eat	Burnp-chew-chomp-munc	<p>الهَيْقَمُ: الهيقمة: صوت ابتلاع اللُقمة</p> <p>التَلْمُظُ: صوت اللسان عند اللعق</p> <p>الطَّعْطَعَة: حكاية صوت اللسان إذا لصق بالغار الأعلى عند الطع أو التمطق من طيب الشيء تأكله.</p> <p>النقض: صوت العلك</p> <p>القضم: صوت القضم</p> <p>الضغضة: صوت مضغ اللقمة في الفم</p> <p>الجرش: صوت يحصل من أكل الشيء الخشن</p> <p>الخشف: صوت شرط اللحم وتمزيقه</p> <p>الفش: صوت التجشؤ عند الأكل</p> <p>الأخيخ: صوت مص نخاع العظام</p> <p>الشخف: صوت اللبن عند الرضاعة</p> <p>المقع: صوت الشرب الشديد</p> <p>القتو: صوت طحن الطعام بين الأضراس عند الأكل</p>	صوت الاكل
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Chapter one : The emergence of language & onomatopoeia

Table 04 : Food and drinks

Food and drinks	Sounds	الاصوات	الطعام و المشروبات
Soda	Ahhh-sssss	لا يوجد	الصودا
Water boiling	Blube-blurb-blup-blup	<p>الغلي:الإغلاء: صوت غليان وفوران الماء من الحرارة الأزيز:الأز:الأزاز: صوت غليان القدر</p> <p>التفقيع: صوت فقاعات الماء الممزوج</p> <p>البقبة: صوت فقع الماء أثناء غليانها</p> <p>العقيق:العق: صوت القدر عند الغليانالكثيت: صوت الماء أثناء غليانها</p> <p>الكثيش: صوت غليان الشراب والمرق</p> <p>النشش: صوت غليان الماء العرعررة: صوت الغليان العظطة: صوت القدر في الغليان العظطة: صوت غليان القدر</p> <p>الإجماع: صوت غليان القدر</p> <p>الجهل: صوت غليان القدر</p> <p>الجيشان: صوت غليان القدر</p> <p>النت:النتيت: صوت غليان القدر</p> <p>القرح:القرحان: صوت الغليان شديد الفوران بدأ يقطر الماء خارجا</p> <p>الغيظ: صوت الغليان</p> <p>النفث: صوت نفث الماء أو المرق من القدر عند الغليان</p> <p>النغر:النغير: صوت فوران ماء القدر</p> <p>الهزيمة: صوت الغليان الشديد</p> <p>الخفخة: صوت الغليان</p> <p>الفور:الفوران: صوت ارتفاع الماء أو المانع أثناء الغليان</p> <p>الفيح:الفيحان: صوت غليان القدر</p> <p>النفط: صوت الماء المغلي ينفض من القدر</p> <p>الحق:الحقيق: صوت غليان القار</p> <p>النصيص: صوت غليان القدر</p> <p>الهدج: صوتغليان القدر المتقطع</p> <p>النهيم: صوت حذف الماء عند غليانها</p> <p>النشيج:النشج: صوت القدر ببداية غليانها</p>	غليان الماء

Chapter one : The emergence of language & onomatopoeia

These tables set out above, highlight the differences and the similarities between English and Arabic languages depending on the onomatopoeic sounds. In order to show that , we should first tackle the linguistic aspects considered as an important process within this study, but before dealing with onomatopoeic sounds in both languages, we should subsume it as per the linguistic level.

1.3. Classifying the word sounds at linguistic levels

AT the form levels : into morphology and phonology.

1.3.1. The Morphology:

Verily, the term of morphology has been taken over from biology where it is used to denote the study of the forms of plants and animals. Its first recorded use is in writing by the German Poet and writer Goethe in 1796 , and In 1859 used as the first time in linguistic by the German Linguist August Schlegel. (Salman, 2000).

According to Rachelle Lieber, ” the term morphology refers to the study of the internal structure of words , and the systematic form-meaning correspondences between words” .Nowadays ,It is one of the branches of linguistics. It is the scientific study of smallest grammatical units of language, studying the form and the origin of words, and what their grammatical form are . (p.22,2004)

In addition, morphology consists of three kinds of word .First, a simple word that can stand alone .Second one is a compound word that contains two free morphemes .Third, a complex word composed to one free morpheme and any bound morpheme in which the latter divided into two classes Derivational class can change the part of speech and the meaning of word .Also it can be prefix or suffix ,and second is an inflectional class that keep the same grammatical function ,but change the form of the word as singular to plural. (.K.T.Khader,2011) .

As per the characteristics of morphology defined above, they undergo the Word sounds according to them as the following examples:

Chapter one : The emergence of language & onomatopoeia

The Onomatopoeic sounds with their Morphological perspectives:

Most of English Onomatopoeic words are borrowed from other languages such Latin ,French ,and German, whence these words can be simple ,or as a compound one (pound +free morpheme),or it can display ablaut reduplication, the following examples make the previous cases clearer:

Baa: it is a short, simple word ,it is like bow-wow is rural and nursery word.

Babble: Bibble-Babble, the latter reduplicates the former (it a complex word) , it is arising in earlymiddle English as an echo-word akin to German babbleln ,old Norse babba , Late Latin babulus , a babbler ,babble (n) derives from to babble (v)

Blob : or blab, blister or bubble, hence to weep noisily, with the freq derivative blubber.

Click: is n and v; clique. cf the OF cliquer, akin to claque, it means to make a noise

Cluck: v hence n, OE cloccian, MHG klucken or glucken, LG klukken, MD clocken, D klokken , it is a compound word of kc.

cock : the v is 'to cock',coll adj cocky , The n cock derives from OE gcocc form, akin to the rare ON kokr, to OSI kokotŭ, to OF-F coq, to LL coccus, L coco coco, f coquette, whence also Nor kok (cf Da kok), heap—cf Sw koka, clod.

Cackle:v hence n: ME cakelen, adopted from MD cakelen (var kekelen; D kakelen)

Clack: v hence n ,cf MF-F claquer, MF-F claque.

Clash:v hence n: echoic, cf BASH, CRASH, SMASH, SPLASH.

Coo: is echoic: cf the cow's moo, the owl's toowittoowoo

crack : v hence n: ME cracken, craken, to crack, OE cracian, to crack, akin to OHG chrahhōn, MHG-G krachen, from MF-F craquelin, from MD crakelinc (D krakeling), from MD craken (D kraken). **Crash:** v hence n: ME craschen G krachen, and therefore cf CRACK.

Drum : drum, n, hence v (whence drummer and drumming). derives, via ME trumpe.

flat : adj, n; whence the v, with -en ,akin to syn OFris and OS flett, OHG flezz, and to OHG flaz, akin to ON flatr, Flattery is ME flaterie, adopted from MF (F flatterie) (**Etymology Dictionary**).

Also ,we notice that all monosyllabic onomatopoeic words are simple in forms for instance, bang , yip ,or it can use a dash to separate between the syllable as rat-tat-tat. Onomatopoeic words include a number of disyllabic forms ; it can be alliterative or vowel-rhymed, the latter in which both syllables use the same initial E.g :**drip-drop** ,the former in

Chapter one : The emergence of language & onomatopoeia

which both syllables use the same final E.g: **hihi,hoho,haha** ,and word sounds can be a sort of reduplication as **bibble babble, eek eek**.

As a conclusion to this section, we might say that all the kinds of onomatopoeic sound words are classified according to nature of their morphological structures and functions as well, and as it is mentioned above. That means, each language in the world has its morphological structure which makes it distinguished from other ones.

1.3.2.At Phonological perspectives

In this part, the focus will be on onomatopoeic sounds from a phonological perspective, starting by providing a simple definition of phonology, trying to highlight how phonemes make different structures with distinct meaning within languages .we are going to select the onomatopoeic sounds randomly and covering most of onomatopoeic sounds repertoire, to see how the sounds are different and how phonemes have played a role in changing the meaning as well.

First, Phonology is one of the most important branches of linguistics ,it researches how distinct sounds come together to shape or form meaning. It also tries to show the function of sounds by studying the linear sound of speech.

According to Jarmila and Jirka,(2010)”,Phonology is the way of sounds are organised within a language, it also attempts to show the psychological patterns and the basic organisation of sounds” .Also, it is typically defined as the study of speech sounds of a language or languages, and the laws governing them.(Longman ,dictionary).

Most of people get confused between Phonetics and Phonology. That is why, it is necessary to make that clear . First, phonetics is the study of speech sounds, while phonology is the study of the sound systems of language .It is concerned with the contrastive sounds of language ,whereas the **minimal pairs** have a significant role within phonology because they distinct between two words which have the same number of sound segment that differ in one

Chapter one : The emergence of language & onomatopoeia

segment only and that have different meanings e.g: **thud** /θʌd / -**mud** /mʌd/.(linguistic 203,2010).

In addition, phonology has elements too ,which are phonemes that refer to the basic unit of speech combined with other phonemes to form meaningful words. Second a phoneme may have several **allophones**; An allophone is a sound that can represent a particular phoneme “allo-”indicates “difference, alternation or divergence”(Macquarie Dictionary) .(Robert Mannel).

From that point, the focus is on minimal pairs in onomatopoeic sounds at the phonological level as the following:

- **Rumble** and **Mumble**
- **Squeal** and **Squeak**
- **Zoom** and **Boom**
- **Sizzle** and **Fizzle**
- **Slash** and **Slosh**

It is obvious from each example that these words do differ only in one sound, but the rest of same word is exactly the same and even if they are different in one sound the meaning is different , that means the words above are minimal pairs,

1.3.3.Semantic perspectives :

Semantic is one of the branches of linguistic in which it is concerned with the meaning (concept) or the relationship between the meaning and the form. L, Christian,(2003) has defined it as ” Linguistic categorization of sounds at semantic level designated by lexemes in which They are described by lexical semantic features such as loud vs. soft, dark vs. bright ,etc”. In a other word lexical semantic attached to the concept of Iconicity. Also D, crystal, (1995) found that the lexeme has an important role in designation of meaning because lexeme is a basic unit of meaning in a semantic”.

Sometimes , can guess the meaning of onomatopoeic words based on the letter combination at the beginning ,but a few come at the end also for examples;

Chapter one : The emergence of language & onomatopoeia

Words related to water sounds started with **sp-dr** or end in **le**:

Splash- spray -sprinkle -drip- drizzle.

Words related to voice started with **gr-mu**:

growl- grunt- gurgle -mumble –murmur.

Words related to collisions started with **cl-th** or ends in **ng** :

Clang- clank -clap -clatter -click-clink –thud –thump-ding –jingle (Examples)

Signs categorized as iconic or arbitrary. The latter means that there is a relation between forms and their meanings in some cases, the former means that the contrast and this called arbitrary. Meanwhile Iconicity is a matter of degree, and usually coexists with some degree of arbitrariness. Also it enters language in several guises because The majority of words in a natural language are arbitrary, therefore the so-called onomatopoeic words display a degree of iconicity, in that their sounds are suggestive (to varying degrees) of their meanings: bang, clank, tinkle, miaow, splash, cuckoo, peewit, curlew, whoosh, thud, crack, ring, wheeze, howl, rumble, etc. (Fischer & Müller 2003:46).

The following examples show the meaning of onomatopoeic sounds depending on (etymology dictionary):

Onomatopoeic sounds at semantic levels

blast, n hence v: **OE** a blowing, a gust (or a breeze) of wind,

blob: blister or bubble, hence a small drop or lump: from dial, where the syn blob or blab is clearly echoic, with intimate cognate blub, to become puffed, as with weeping, hence to weep noisily.

bob : n (bunch or cluster, esp if pendent, as in bobtail; knob; ball of a pendulum, short, jerky motion, and v (to strike severely; then, strike lightly; to move (vt, vi) shortly and jerkily

boom: a long pole, including the stockmarket sense: cf **ME** bommen, to hum; the noise has become deeper.

burr: of plant, of speech: bur of plant, hence numerous mechanical devices (usu burr), hence the noise made by several of them, hence that rough or whirring-hum

Chapter one : The emergence of language & onomatopoeia

crack :to crack, crash, break, also to boast:, he rustles or rumbles or roars **crash** :a heavy.

Drip: Orig drop was only a globule of liquid, esp water, as it falls, hence ‘to fall’, vi to fall in drops.

fizz;to break wind.

flash :to splash; flash, orig to splash or to dash, partly owes its ‘rapid brilliance of light’ senses to flame. (EW notes the fl- of rapid movement and the -sh of sound.) Flashy, orig ‘splashing’.

gaggle :to cackle, a cackling, hence a flock of geese on the water, **gallop** derives itself from the source of ‘to gallop’ leads to dial ‘to wallop’, to move quickly but heavily, hence, esp coll, to flog or thrash ,a gallop, (coll) heavy blow (usu walloping, a thrashing, a heavy beating or defeat..

sizzle : whence pa, vn sizzling: a freq of siss or sizz, a, or to hiss.

slam :to strike hard and sharply, is a sharp slap or blow.

sneeze :to sneeze, and ON fn sa, to snort; influenced, in its passage from ,to breathe.

smash , v (whence smasher and smashing), orig an int (with IE prefix s-) of mash.

whiz or whizz (v, hence n)—whence whizzer and whizzing and such cpds as whizz-bang and whizgig (gig, a whirling toy.

yip is both echoic and a ‘thinning’ of YAPto throw or hit violently.

zyzzo-; in Zoo Zyzzogeton, a genus of leaf-hopping insects, echoic of the impact of a blow, the ref being to the noise of these insects, which are allied to the cicadas. (Etymology Dictionary).

1.4 Classifying the Onomatopoeic sounds in Arabic from Linguistic perspectives

After dealing with onomatopoeic sounds in English from linguistic perspectives. It’s high time to deal with onomatopoeic sounds in Arabic at linguistic levels. But, before that, we feel it is necessary to have an overview about Arabic Language.

Chapter one : The emergence of language & onomatopoeia

Arabic is a Semitic language spoken approximately by 350-400 million speakers around the world, it distinguishes itself by its Sound System. It has 34 segmental phonemes; 6 vowels (three short vowels are; /i, u, a/ which contrast phonemically with their longer counterparts, /i:, u: a: / and three long vowels), 26 consonants and 2 semi-vowels are /w, j/ (also called glides), and The twenty six consonants are: /b, m, f, θ, ð, ð^s, t, t^s, d, d^s, n, s, s^s, z, l, r, dʒ, ʃ, k, x, ɣ, q, ħ, ʕ, ʔ, h/. Arabic has 2 diphthongs, /aj/ and /aw/ (M,Abdulmajid, 2013).

While ,Ahmed Mokhtar said that standard Arabic language consists of 35 segmental phonemes;6 vowels: three short vowels and three long vowels و-ي - ا ,semi- vowels;و-ي. Also 27 consonants; ط, ع, غ, ف, ق, ء, ت, ث, ج, ح, خ, د, ذ, ر, ز, س, ش, ص, ض, ط, . Also 27 consonants; ط, ع, غ, ف, ق, ء, ت, ث, ج, ح, خ, د, ذ, ر, ز, س, ش, ص, ض, ط, . ل المرقة, ه, ك, ل الفخمة, م, ن, ل المرقة,

Also, Khalil Ahmed Alfarahedi divided 25 sounds into 8 vocalaties

ع - ح - خ - غ : (الحلقية)

ق - ك : (اللهاة)

ج - ش - ض : (الشجرية)

ف - ب - م : (الشفوية)

ص - س - ز : .الاسلية

ر - ل : -الذقية

ط - ت - د : (النطعية)

ظ - ذ - ث : (الثوية)

Arabic as any other language in the world interacts with the environment through imitating the voices of animals and natural soundss . Therefore the previous characteristics make the onomatopoeic sounds in Arabic language totally different, the researcher should put the Arabic word sounds unde the linguistic perspectives in order to make them clear.

That is why ,we should deal with the three main perspectives of linguistic which are ;morphology, phonology ,and semantic .First as we already mentioned in the English section

Chapter one : The emergence of language & onomatopoeia

that morphology is associated with the structure and the function of words . Also Arabic language at the morphological level has the same feature .

1.1.4 .At a morphological level :

Although, we notice that Arabic word sounds at morphological levels are totally different on account of the following characteristics. Ordinarily, they are characterized by its reduplicated forms, that often contain four sounds in which two sounds are repeated:– كهكهة ,for instance. Or there is just one sound is repeated as حنين–انين .

Furthermore, word sounds usually are geminate verbs and are built on the form فعلة– or فعلال . Where few of them are nouns sometimes starting with **Al** or ال that refers to definite Articles – **the-** in English and they end in ة . Also it can be an adjective built on the form of فعيل as حسيس . Finally word sounds can not be as a reduplication form too, for examples; اللحن العواء النواح and so on .

The next table is a good example on the previous explanation ;

Chapter one : The emergence of language & onomatopoeia

Table 5 ; Examples about onomatopoeic sounds at morphological level

Reduplication		No reduplication
Two repeated sounds	One repeated sound	
الققققة	الخشيش	الغريض
الخشخشة	الحفيف	القلس
الوسوسة	الهزيز	البغام
الزعزعة	الاطيط	الانقاص
الزفزة	الخرير	النحيم
الههرة	الهفيف	النخمة
الجرجرة	الحنين	الارزم
الزمزمة	الزفيف	السجع
المعمعة	النميمة	الرزف
الدردره	الحسيس	الشخير
رفرفة	الاجيج	القبع
التحتحة	الهبجج	الزغردة
الخرخرة	التججج	الصيدح

(بمعجم الاصوات by Mohand Moundir Aldhaj yacine)

1.2.4 AT Phonological level

We have tackled onomatopoeic sounds in English at a phonological level .In Modern Arabic language phonology also associates with onomatopoeic sounds, where it is concerned with the notion of minimal pairs ,as can it be seen in the following examples:

- النحيم-النحيم they refer to the Elephant's sound
- النباح – النباح they refer to the Dog's sound
- الوغوغة-الوهوهة they refer to the dog's sound
- الشخير – النخير they refer to the Donky's sound
- النهيق-النهاق they refer to the sound of donkey
- العجيج-الهبجج they refer to the Camel's sound
- الطحطحه-الطخطحه they refer the sound of Laugh

Chapter one : The emergence of language & onomatopoeia

- الخرخرة-الخرير they refer to the water's sound
- الدرداء-الدرددة they refer to the sound of water aslo
- الضبح-الضباح
- they refer to the sound of horse
- الهفيف they refer to different sounds of wind

It is noticed in the previous examples ,each two words refer to the same sound of animal or the same sound of natural voice as النحيم-الننيم both of them are the sound of Elephant ,but they have different phoneme(ح-ئ) . النباح-النباج both of them refer to the dog 's sound ,but differ in one phoneme(ج-ح) .

Also, الطحطحة-الطخطة, they refer to the sound of laugh ,but they have two distinct phoneme(-خ-خ ح-ح) .and the sound of water الخرخرة-الخرير they are different by addition of the phoneme ة to the word الخرير.then الدرداء -الدرددة they are differnt in three phonemes because there is addition and omission in the same time (ء -ر -د ة) .

1.3.4 At a semantic level

In Arabic, there is a concept of semantic load at a linguistic perspectives, which is the study of meaning in a given language and is one of the branches of linguistics concerned with meaning .Furthermore , the meaning of such sounds depends mainly on such cases and the use of these sounds .That is to say sounds in Arabic are linked to the notion of Iconicity related to the degree of meaning for examples; الزفير Alzfir is the donkey 's sound at the beginning and it the fire's sound on the oven also.

Arabic tends also to use the same animal sound to more than one animal as الرغاء which is the sound of camels, hyena, and ostrich ,and this table is better example about it .

Chapter one : The emergence of language & onomatopoeia

Table 6: examples about word sound .

الصرير	Is the sound of grasshopper, bees, mice ,mouth
التغريد	Is the Sound of rooster ,singing ,fly
الهمهمة	Is the sound of donkey, Elephant ,camels
النباح	Is the sound of Antelope ,dog ,goat
الصني	Is the sound of pig ,Elephant, dog,mice,cat,chaffinch
الصعق	Is the sound of donkey, oxen
النحيم	Is the sound of cheetah ,Elephant, Mare
النئيم	Is the sound of Elephant , Antelope ,Lion

In the above examples it is clear that there is one sound used for different animals ,but each animals has many sounds according to some positions ; for instance . the sounds الصرير -الغوغاء -الهش- الحترشة -الكصيص -الغوغاء all of them are the sound of grasshopper, and bees's sounds whence الغوغاء is the sound of bee when it is flying .

Chapter two : The relation between Culture & Translation

Onomatopoeia is regarded as one of the most important topics in linguistics, but it is somehow an ignored issue in Translation as an independent field. Onomatopoeia in Translation between languages to a given extent is difficult since each language has its own system which differs from the others. As a consequence, the relationship between onomatopoeia and Translation actually is associated with Sapir-Whorf hypothesis due to the three main elements which are language, thought and culture. From that point, we must dissect the relationship between the previous concepts to investigate the relationship between onomatopoeia and translation too.

2.1 Sapir-Whorf hypothesis

A lot has been said on the beginning of the relation of language, thought, and culture, mainly expressed in the early of the nineteenth century by the two German Philosophers "Johann Herder" and "Wilhelm Von Humboldt". Then discussed later by the American anthropologist "Franz Boas", and the leader in American structural linguistics who was a pupil of Franz Boas "Edward Sapir" (1884-1939) and his student "Benjamin Lee Whorf" (1897-1941). Thus in what has come to be called the linguistic relativity or Sapir-Whorf hypothesis (SWH).

In 1929, Sapir argued that Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society... The fact of the matter is that the 'real world' is to a large extent unconsciously built upon the language habits of the group. No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached... We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation. (Sapir 1958 [1929], p. 69)

Chapter two : The relation between Culture & Translation

After that ,In the 1930s , that view was extended by his student whorf who said:

“ We dissect nature along lines laid down by our native languages. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds - and this means we cut nature up, and organize it into concepts, and ascribe significances as we do, an agreement that holds throughout our speech community and is codified in the patterns of our language. The agreement is, of course, an implicit and unstated one, but its terms are absolutely obligatory; we cannot talk at all except by subscribing to the organization and classification of data which the agreement decrees.”
(Whorf 1940, pp. 213-14; his emphasis)

2.1.1 language and culture

Sapir tackled the relation between language and thought or the relation between language and culture , and he defined the *language* as ‘**a guide to social reality**’ ... it is powerfully conditions all our thinking about social problems and processes. While Yule (2006:216) defined *culture* as ‘**socially acquired knowledge**’ in which we acquired our first language without conscious awareness then we shaped awareness of our knowledge and our culture ,only after having developed language . The particular language we learn through the process of culture transmission provides us with a ready -made system of categorization the world around us and our own experience .

In addition , there are a lot of definitions of culture; each definition tackles it from a different angle. Culture can be considered as: procedures, techniques, ideas, habits and values that related and created by one society (Malinowsky 1922 cited in Rodríguez, A, P. 2012:12).

Chapter two : The relation between Culture & Translation

Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark 1988:94 cited in A. Glodjović 2010:142)

Within the notion of Sapir –Whorf theory , there is two main version about language and thought. First one is called linguistic determinism (strong version) in which language determines our world view. In another word ,the structure of a language shapes how its speakers perceives the world .Second one is a linguistic relativity (weak version) in which language impact on thought and our view to the world .What is more, each cultural group had its own unique world view .

2.1.2 .Culture and translation

We have already seen the relationship between language and culture .This section shows the relation between culture and translation focusing on the role of translation on culture and language as well. But, before that what the theorists said about a good translation ?

As it is known that translation is a process of rendering the message of a source language into the target language. What makes translation a good translation is when the receptor reacts as does the receptor of the ST . So that, a good translation should give its reader the same meaning and impression as what a native reader gets from the source. The theorist *Eugene Nida* argued that which makes a good translation is the positive response of receptor to the translated message as the the original receptor of source language .(Hui Guo,2012:pp.343.347)

Chapter two : The relation between Culture & Translation

Meanwhile , Jakobson pointed out that translation does not refer just to the shifting of symbols into another language, but it is a process of information substitution. The task of translator is to translate the information he/she receives into symbols then he/she will send out. While Catford stated that in translation there is no meaning equivalence, there is just a signifier equivalence. Due to the differences between the original language and the target language, there exists the translation equivalence limitedness.(ibid : pp.343.347)

Translation , also, plays a significant role in making culture universal and general because it considers as a bridge to all kinds of languages with their linguistic features and cultural customs in the entire world. In other words, culture similarities make translation somehow more easier. However, different cultures make semantic equivalence limited.

Part Two: Practical Part

***Analysis Of The Translation Of
Onomatopoeic Sounds In Ulysses***

Introduction

This chapter presents the practical part. It is devoted to the analysis of onomatopoeic sounds between English and Arabic and their translations. For that reason, we have chosen an English novel entitled *Ulysses* because it consists of a lot of natural and onomatopoeic sounds of different and various types. We do find animal sounds, human sounds, natural sounds, and even man-made sounds. For all these reasons, we have selected the above-mentioned cited novel.

1. Corpus analysis

In fact, we have struggled to find a corpus that contains onomatopoeic sounds and a translated counterpart from English into Arabic . Fortunately , we inally found the novel *Ulysses* as a main corpus to this study. *Ulysses* is a modernist novel written by an Irish writer *James Joyce* born in Dublin, in 17 June 1904. It consists of 1305 pages. It was first serialised in parts in the American journal *The Little Review* from March 1918 to December 1920.

Then it was published in Paris by Sylvia Beach on 2 February 1922. The origin of the name *Ulysses* is the Latinised name of *Odysseys* who is the hero of Homer's epic poem *Odyssey*, and that novel chronicles the appointment between the main characters in Dublin. This novel tackled the events of the early 20th century.

When we saw the internet we find that this novel was translated into Arabic by three translators ,the first translation was in 1948 by the Egyptian writer *Djomaa Lotfi* ,but unfortunately he did not finish it due to ill health ,and the second translation wrote by the author *Taha Mahmoud Taha* that was published in two parts in 1982 . The third one that was translated by the Iraqi writer *Salah Niazi* and published in 2001.in which consists of 257 Pages with margins .(retrived in wikipedia .Org 2018).

In addation, we have another three supporting corpora references .first, *AL Mawrid ALhdeeth* is a modern English –Arabic dictionary, written by *Ramzi Munir Baalabaki* ,this dictionary was published in 2008 .I t comprises 1539 pages ,it is a comprehensive dictionary which also tackles the Onomatopoeic sounds ,second one is *Onomatopoeia Book* ,it contains a lot of word sounds as animal voices, human sounds ,natural sounds and man –made sounds

Chapter three : The Translation of Sounds in Ulysses Novel

,it contains 21 pages ,it was written by many contributors and has no date on the net .Third one is ,*Mojam Alasowat* (معجم الاصوات) written by *Mohand Mondar Al Haj Yacine* in 2010 ,it contains all the Arabic onomatopoeic sounds .

1.1. Analysis procedures

In the present study , we compare the English sounds to the Arabic equivalent suggested by Salah Niazi in the Arabic translation. We will first check the meaning of the English sounds relying upon a monolingual dictionary ,then we see to which extent the very word with the very sound chosen by the translator is close to the meaning suggested by the English dictionary .If the equivalence is close we move forward to the comparison between the English sound and the Arabic one ,if it is not similar we suggest an equivalence relying upon a bilingual dictionary English –Arabic. “Almawrid or Almaani dic”

1.2. Adopted Translation Strategies

This part of the study is focusing on the adopted translation strategies and or techniques that the translator adopted while translating the Ulysses .

The following tables contain the onomatopoeic sounds from the first part of Ulysses:

Relying upon the tables (see Appendix) we will divide the Onomatopoeic sound into three categories :providing equivalence ,shifted,and no shifted ,the following sentences herein after are analysed b ,and semantically ,morphological ,and we focus mainly on the phonetic and phonological features of the natural sounds in question .

2. Analysing the selected samples

2.1. Providing an equivalence

2.1.1 Kinch

Source text	Target text
<p>he peered down the dark winding stairs and called out coarsely: -Come up, Kinch! Come up, you fearful jesuit!(p 2) You know, Dedalus, you have the real Oxford manner. He can't make you out. O,my name for you is the best: Kinch, the knife-blade (P4) Accordingto.joyceproject.com/notes/010007kinch.htm As Mulligan affirms soon after first calling Stephen "Kinch," he is the source of this nickname: "my name for you is the best: Kinch, the knife-blade." Ellmann confirms that Gogarty gave the name to Joyce. He remarks that it imitated "the cutting sound of a knife" (131), but the association seems obscure. If Kinch does mean knife, it coheres with an abundance of knives in the early pages of Ulysses: Mulligan's razor; the knife on which, "impaled," he thrusts slices of bread toward Stephen and Haines; the "lancet" of the doctor and the "cold steelpen" of the writer." One effect of all these sharpened blades is to liken the Martello tower to Elsinore castle, where hiding behind an arras can prove fatal and sporting duels can turn deadly, and to Ithaca, where a host of armed suitors is slaughtered to the last man and the palace floors run ankle-deep in blood.</p>	<p>احد النظر الى تحت اللم اللولبي ونادى بصوت ناب -اصعد يا كينتش (ص13) هل تعرف يا ديدالوس لديك الاسلوب الاكسفوردي الحقيقي لانه لا يفهمك به الاسم الذي سميتك به هو الافضل كينتش نصل السكين kinch (ص14) تعريف و معنى نصل في قاموس المعجم الوسيط ،اللغة العربية المعاصر . قاموس عربي عربي جعل فيه حدًا قاطعًا يُسمَى نصل السهم ونحوه . نَصْلًا :- نَصَل الرُّمَح - سَكِينٌ منصول النَّصْلُ نصل السهم والسيف والسكين والرمح والجمع نُصُولٌ و نَصَل السهم خرج نصله ونَصَل السهم أيضا ثبت نصله في الشيء فلم يخرج وهو من الأضداد وباب الثلاثة دخل و نَصَل السهم تَنْصِيلًا نزع نصله و نَصَلَهُ أيضا رَكَّبَ عليه النصل وهو من الأضداد و أَنْصَلَ الرمح نزع نصله و صَلَّ الْمَعْدِنُ صَلِيلًا : صَوَّتْ صَوْتًا ذَا رَنِينٍ صَلَّ السِّلَاحُ : سَمِعَ لَهُ طَنِينٌ</p>

It is noticed that in table number one (01) : the word *Kinch* in the Ulysses' (source text) refers to someone 's name .This is called (proper noun) ,but at the same time it refers to the sound of knife -blade .That is to say , it is a descriptive

Chapter three : The Translation of Sounds in Ulysses Novel

noun too Whereas in Arabic there is no a such a name as (نصل السكين) because it is considered just as the sound of the blade of knife , it is difficult to find an equivalent onomatopoeic sound that has expresses the sound of the sharp knife-blade when cutting and be in the same time a proper noun for an Arab person.

In that case, the Translator adopted ‘*Transliteration*’ (النقحرة) as a better solution to compensate the expressive meaning lost in the target text by transliterating the word **kinch** within the first sentence.

-احد النظر الى تحت السلم اللولبي ونادى بصوت ناب
-اصعد يا كينتش (ص13)

We can clearly notice the amount of loss in the onomatopoeic proper nouns sound as if we keep the form as it is , we loose its expressive meaning , and if we try to render the latter we loose the first. However, even if the translator tried to find an equivalent for that sound in Arabic , he would not . Arabic actually does not express the sounds of the knife-blade as it expresses precisely the sound of the sword-blade.

Looking at the second sentence, we see that he kept the word *kinch* as it is in English, and provided the reader with a brief explanation to the word in Arabic (نصل السكين).

-هل تعرف يا ديدالوس لديك الاسلوب الاكسفوردي الحقيقي لانه لا يفهمك يه الاسم الذي سميتك به هو الافضل كينتش kinch نصل السكين (ص14) .

The translator here here tried only to compensate the semantic side of the word and not the phonetic one as he knows that there is no Arabic word that imitates the natural sound of the cutting knife.

Bearing in mind that proper nouns should not be translated, but in this case and because the name of the character is not that influencing in the novel we can easily at least find an Arab name that corresponds with this very name with similar effect and closer meaning , which is “ صليل ” in Arabic which means the sound of the blade of the sword , which was actually the case .

Chapter three : The Translation of Sounds in Ulysses Novel

Niazi did also opt for the Arabic equivalent صليل in another context of the same novel : **Kinch**, the loveliest mummer of them all!(P7) يا نصيل انها الارواح بين كل

الدمدما ص 16

2.1.2-Gurgle

Source text	Target text
<p>he bent towardshim and made rapid crosses in the air, gurgling in his throat and shaking his head.(P2)</p> <p>According to vocabulary dictionary People gurgle when they say something (or make a noise) with an accompanying wet, gurgling sound. Your stomach might gurgle too, especially when you're hungry. And liquid itself gurgles, like a stream that gurgles over rocks or sweet iced tea that gurgles from a bottle into your glass. Linguist say gurgle is an imitative word of the sound itself .</p>	<p>-انحنى صوبه وقام برسم اشارات الصليب سريعة في الهواء متمضمضا في حنجرته وهازا راسه (ص 13) وفقا لقاموس المعاني فان تعريف المضمضة والغرغرة كالتالي مضمض الماء في فيه : حرّكه وأداره فيه من دون أن يبلعه بينما الغرغرة: ما يُعزّزَر به من الدواء الماء أو الدواء يتردد بالحلق ؛ صوت النفس في الحلق</p>

It is clear , in the table number (02) that the translator opted for the word مضمضة as an equivalence in (TT) to the word **gurgle**. According to the monolingual dictionary (المعاني) the word مضمضة means to rinse water in the mouth . While, the meaning of **gurgle** refers to the rinsing of water in throat which more corresponds to غرغرة in Arabic.

As a result, it is clear , that the translator Salah Niazi did not choose the suitable equivalence to gurgle in (TT) because in the monolingual dictionary (المعان) the word غرغرة means (تحريك وتدوير الماء في الحلق مع اصدار صوت مسموع) , and by referring to Arabic –English dictionary AL-Mowrid Alhdeeth the appropriate suggested equivalence for the word gurgle is غرغرة.

Chapter three : The Translation of Sounds in Ulysses Novel

In addition, the study shows that the two words (gurgle and مضمضة) are totally different from a phonological perspective , because the two have different phonemes . Unlike, the word غرغرة which is much more closer to the word gurgle since they have the same points of articulations of phonemes which are : **gr –gl** in En and **غر –غر** in Ar .

Sample :

Source	Target
Gr	غر
Gl	غر

Source	target
Gr	مض
Gl	مضة

2.1.3.Humm

Source text	Target text
<p>He hummed:La ci darem la mano La la lala la la (p133) According to cambridge dictionary [huhm] ,hummed, humming. to make a low, continuous, droning sound ,to give forth an indistinct sound of mingled voices or noises ,to utter an indistinct sound in hesitation, embarrassment, dissatisfaction, etc.; hem. to sing with closed lips, without articulating words to sound, sing, or utter by humming:</p>	<p>La ci darem la mano:همهم 163(ص) La la lala la la تعريف و معنى همهم في معجم المعاني الجامع - معجم عربي عربي همهم يهمهم ، همهمه ، فهو مُهمهم همهم الرجل : تكلم كلاماً خفياً يُسمعُ ولا يُفهَمُ مغزاهُ همهم الأسدُ : ردَّد الزئير في صدره صوت الإنسان من صدره عن الحزن أو اله</p>

Chapter three : The Translation of Sounds in Ulysses Novel

It is seen ,in the table (03) that the translator used the word **همهم** in the (target text)as an equivalence to the word **hum** in the (source text) .By referring to the Arabic and the English dictionaries ,we find that the meaning of **hummed** and **همهم** are similar .

That is to say , it can be considered as an adequate translation because the translator chose the most appropriate equivalence relying on the grammatical function (verb) as well as the phonological feature , besides they have the same points of articulation.

Sample:

Source	Target
Hu	همهم
Mm	همهم

Chapter three : The Translation of Sounds in Ulysses Novel

2.1.4.Rattle

Source text	Target text
<p>Quickly they were gone and from thelumberroom came the rattle of sticks and clamour of theirboots and tongues.(P47)</p> <p>The carriage rattled swiftly along Blessington street.</p> <p>Over the stones.(P170)</p> <p>According to combridge dictionary</p> <p>Rattle noun /'ræt̩.əl/</p> <p>It is a sound similar to a series of quickly repeated knocks:</p> <p>From across the town came the rattle of machine-gun fire.</p> <p>a toy that makes a noise like a series of knocks:</p> <p>a wooden device that when turned round and round produces a noise like a series of knocks</p> <p>the part of a rattlesnake's tail that produces a noise</p>	<p>بسرعه غادروا ومن غرفه حفظ ادوات الالعاب جاءت قعقه العصي وجلبة الاحذيه والالسن ص 57</p> <p>طقطقت العربيه بخفة في شارع"بلسينكتون" على الحجر(ص206)</p> <p>تعريف و معنى قعقة في معجم المعاني الجامع - معجم عربي عربي القَعَقَةُ : حكاية صوت السلاح تتابع صوت الرعد ونحوه في شدة صوت إجالت القداح ؛ صوت اصطكاك اسنان المحموم صوت البكرة ؛ صوت الجلد اليابس ؛ صوت الحجارة صوت الحلي صوت عمد الخيام ؛ صوت مفاصل الأرجل عند السير صوت مثل صوت طق - طقطقة الحجارة مكرراً</p>

In this sample , the translator chose two equivalent terms in the target text for one word in the source text which is **rattle**. Since the two equivalent words have partially the same meaning (طقطقة و قعقة), and according to the context in which « rattle “ is used :

Sample:

Source	Target
the rattle of sticks	قعقه العصي
The carriage rattled	طقطقت العربيه

Chapter three : The Translation of Sounds in Ulysses Novel

the translator seems to succeed in transferring the sound embedded in the ” rattle” as both of them do express the meaning intended in the ST.

So , the translator here opted for different onomatopoeic sounds which partially express the image of the sticks when rubbed broken under the wheel of the carriage. We can also notice that Arabic in this regard is more precise than English for it has a very specific sound for each of the two sounds of “the sticks” and “the carriage” .

2.1.5.Murmur -Mummer

Source text	Target text
<p>But a lovely mummer! he murmured to himself. Kinch, the loveliest mummer of them all!(P7)</p> <p>According to the cambridge dictionary Mummer is one who performs in a mumming, actor in a dumb show in Middle English mommen"to mutter, be silent Murmur verb /'mʌ : .mə/ It is to speak or say something very quietly "expression of discontent by sound of human voices; trouble, argument. murmur (verb): utter words in a low voice.</p>	<p>-لكن دمدمة رائعه دمدم مع نفسه يا نصيل انها الارواح بين كل الدمدمات ص16 في معجم المعاني تعريف معنى دمدمة و تمتمة دَمَدَمَ الرَّعْدُ : أَرَعَدَ ، أَخَذَتْ صَوْتًا مُدَوِيًّا تَشْتَدُّ تَمْتَمَتُهُ مِنْ حِينَ لَأَخَرَ : التَّلَكُّؤُ فِي إِخْرَاجِ الْحُرُوفِ مِنْ مَخَارِجِهَا وَهُوَ صَوْتُ الْإِنْسَانِ يَغْلِبُ عَلَيْهِ التَّاءُ وَالْمِيمُ ؛ صوت الكلام السريع تمتم المتكلم : غمغم ، عجل بالكلام فلم يُفهم تتم باسمها / بكلمات غير مفهومة تَمَتَّمَ : عبّر عن عدم رضاه بترديد كلام خفي</p>

In the table above we see that **Salah Naizi** translated the words **mummer** and **murmured** into one word **دمدمة** . Eventhough ,the first two English words have partially common spelling and pronunciation , but when we check the meaning of the word **mummer** in the Cambridge dictionary ,we find tha as a noun means: to perform something by using gestures or body language without uttering any word sound as if someone is silent . As for the word murmured as a verb, it means to be silent or to produce a very low voice.

Chapter three : The Translation of Sounds in Ulysses Novel

Therefore, the common point between the noun and the verb is “to be silent or be as a silent” . When we compare them to the Arabic translation by Salah Naizi, we see that he did opt the word **دمدمة** for the noun “mummer” and the word **دمدم** for the verb” murmur” .

According to the Arabic dictionary the word **دمدمة** refers to the sound of “thunder “ **الرعد** or to any thing whose sound is very noisy and giant . This made us ask : how can we use a giant sound to refer to something that we consider as silent .

As a result ,we think that **Salah Niazi** failed totally to find a reasonable equivalence for these two words .However, we suggest the word **تمتمة** because it means **to produce very low sound** according to the Arabic dictionary

Chapter three : The Translation of Sounds in Ulysses Novel

2.1.6.whisper - whistle

Source text	Target text
<p>-Two in the back bench whispered.....their bracelets tittering in the struggle.(P42)</p> <p>-Gentle sweet air blew round the bared heads in a whisper. Whisper(P196)</p> <p>-Whispering around you. Would you like to see a priest? Then rambling and wandering(P196)</p> <p>According to Cambridge dictionary Whisper verb /'wɪs.pə/ It is to speak very quietly, using the breath but not the voice, so that only the person close to you can hear you: She leaned over and whispered something in his ear. It's rude to whisper</p> <p>According to Cambridge dictionary Titter verb /'tɪ.tə/ It is to laugh nervously, often at something that you feel you should not be laughing at: A couple of the younger teachers tittered at his dirty jokes</p>	<p>اثنان في الخلف تهامسا.....ا واسورتهن تكرر في العراك (ص) هبت ريح عذبه رقيقه حول الرؤوس الحاسره بوشوشه وشوشه(ص222) يهسهسون حواليك اتود ان ان ترى قسا ثم ثمثة (ص223-222)وتخريف</p> <p>تعريف معنى همس في معجم المعاني الجامع - معجم عربي عربي هَمَسَ الصَّوْتُ : أَخْفَاهُ هَمْسًا ، هَمَسَ الْكَلَامَ هَمَسَ بِالْكَلامِ ، أَيِ بَصَوْتٍ خَفِيِّ لَا يَكَادُ يُفْهَمُ صوت الأقدام ؛ الذئاب الخفي ؛ صوت الوطء الخافت ؛ صوت مشي الأسد تعريف و معنى كركر في قاموس المعجم الوسيط ، اللغة العربية المعاصر . قاموس عربي عربي كَرْكَرَ : ضَحِكَ ضَحِكًا شَبِهَ الْقَهْقَهَةَ ، وَيُقَالُ : كركر في الضحك : أغرب فيه وكركرت النَّارَ جِيلَةً : اضطرب ماؤها فكان لها . صَوْتٌ يُشْبِهُ الْكِرْكِرَةَ و كَرْكَرَ بِالْجَاجَةِ : صَاحَ بِهِ</p>
<p>He peered sideways up and gave a long slow whistle of call, then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. (p 3)</p> <p>According to Cambridge dictionary Whistle verb /'wɪs.əl/ to make a high sound by forcing air through a small hole or passage, especially through the lips, or through a special device held to the lip</p>	<p>-احد النظر الى الاعلى على الجانبين وصفر صفيراستنفار وهجوم طويلا بطنيا ثم توقف لبرهة بانتباه مستغرق وحتى اسنانه البيضاء متلامعه هنا وهناك برؤوس ذهبية (ص14) معنى الصفير في معاجم اللغة العربية قاموس عربي عربي كالتالي صَفِيرًا: صَوْتٌ بِفَمِهِ وَشَفَتَيْهِ. يُقَالُ: صَفَرَ الْبَيْتَ من المتاع، وَصَفَرَ الْإِنَاءَ مِنَ الشَّرَابِ، وَصَفَرَتِ يَدُهُ مِنَ الْمَالِ. وَيُقَالُ: صَفَّرَ لَهُ: دَعَاهُ بِالصَّفِيرِ.</p>

Chapter three : The Translation of Sounds in Ulysses Novel

As it is explained in the table above ,in Cambridge dictionary : the verb **whisper** is to speak quietly using breath but not the voice which is equally the same definition that we found in the Arabic dictionary (المعاني) (خفي لا يكاد يفهم) (يتمسك بصوت يهمس). By referring to, the Almourid al hedeeth, Mounir suggested the word **يهمس** as an equivalence to the word **whisper** . Relying upon what has been said , the translator Salah Naizi succeed actually in finding the correct equivalence.

In addition to that , the translator opted the word **تكركر** in the second example for the word **tittering** as a suitable equivalence, but if we check the meaning of the two words in the monolingual dictionary, we find that the word **titter** means to laugh nervously, often at something that you feel you should not be laughing at . While the word **كركر** is to laugh loudly .

Hence , Salah Naizi did partially succeed because he decided to select the word **تكركر** for the word **titter** by relying on the phonetics similar aspect without taking into consideration the semantic aspect and the meaning embedded in .All in all, the translator partially did well in this case .

Second , by referring to the monolingual dictionary either The Cambridge or المعاني .We notice that the two words **whistle** and **صفير** express the same meaning and what made us sure is Al mourid ALhedeeth dictionary . As consequence it is confirmed that the translator totally succeeded in opting for the exact equivalence to the word **whistle**

Chapter three : The Translation of Sounds in Ulysses Novel

In addition , phonetically the sound whistle is a very similar to the sound **whisper**, they contain two main sounds W ,S and they pronounce the same way .We say whistle /'wɪs.əl/ and whisper/'wɪs.əɪ/ in some regions in England .And hence this make them partially one sound . What actually attracts the attention here is that the two words express totally different meaning ;whistle (صفير), and whisper (همس). However ,when compared to Arabic

صفير consists of the sound (ص) which is different from (س). The first is amplified , while the second is soft ,and صفير denotes an amplified whistling sound .

Sample:

W S	ص
	س

We see that the soft(س) is replaced with an amplified (ص) which explains a differens in the point view .

Chapter three : The Translation of Sounds in Ulysses Novel

2.1.7.Crush – Crack - Crick

Source text	Target text
<p>Am I walking into eternity along Sandymount strand? Crush,crack, crick, crick. Wild sea money (p65)</p> <p>According to Cambridge dictionary: crush/krʌʃ/is to press something very hard so that it is broken or its shape is destroyed crack/kræk/ is to break something so that it does not separate, but very thin lines appear on its surface, or to become broken in this way crick/krɪk/ is a painful, usually sudden stiffness in a group of muscles in the neck or back</p>	<p>هل انا سائر الى الابدية على طول خليج سانديمونت طاق طق طق الاصداق - الفلوس (ص 81)</p> <p>تعريف و معنى طق طق في معجم المعاني الجامع</p> <p>صوت ، تفرقع ، سُمع له صوت يشبه صوت ، (طق) طقّ الغصن ، طقّ : حكاية صوت ، أو صوت الضفدع يثب من حاشية النهر ونحوه صوت وقع حجر على حجر</p>

In the table above , relying upon Cambridge dictionary ,each natural sounds : crash crack crick has different meaning .The writer James Joyce did chose defiantly each word sound to express certain level of difficulty on his way toward eternity ,and he wants to say that the way toward eternity is not that easy ; it is full of obstacles and hard trouble ,

However ,depending on the dictionary the word **crush** means pressing very hard so break or to destroy . **Cack** means to break ,and **crick** refers to the pain the body submits . Hence ,the three words illustrate clearly how the path toward eternity is difficult.

Chapter three : The Translation of Sounds in Ulysses Novel

Within the Arabic version, the translator did take just the superficial meaning of the words because when we say **crack crash crick** comes to the mind the word طاق طق طق .That is why the translator chose the word طاق طق طق to express the three sounds crack crash crick which all imitate the sound of someone walking on foot through a forest full of little stones and brittle small sticks heading toward one's destination (eternity here) .

Actually, the previous words do not refer to the natural sounds ,but they do express something else which is the degree of the difficulty toward eternity. Therefore, the translator did not succeed at all because he did not express the intended meaning of the words.

We think that Niazi though did not try to find an equivalent for each of the sounds , he succeeded in drawing the image of the person who is walking on things that break under his/her feet and hence he/she feels pain .

2.1.8.Mew - Mrkgnao

Source text	Target text
The cat mewed in answer and stalked again stiffly round a leg of the table, mewing. Just how she stalks over my writingtable. Prr. Scratch my head. Prr.(p93)	ماءت القطه مجيبة ومشت بتصلب ثانية حول احدى قوائم المائدة وهي تموء تماما كما تمشي على طاولة الكتابة ررر حك لي راسي ررر (ص)123
—Milk for the pussens, he said. —Mrkgnao! the cat cried.(p93) “AMrkgnao!” Something strange is happening when a novel gives a cat a part in the dialogue, with her own quotation dashes, what appear to be her own emotions and intentions, and very realistic sounds. Without violating the principle of realistic representation that he took to be one of the sacred imperatives of fiction, Joyce broadens the scope of the novel from human society to a somewhat larger community of sentient beings” According to oxford Dictionary The characteristics crying sound of a cat.	-حليب الهريره قال -ميو صاحت القطه (ص124) تعريف مواء في معجم المعاني الجامع ماء القط: صاح- صوت

Chapter three : The Translation of Sounds in Ulysses Novel

The translator Salah Niazi suggested one equivalent sound for two different sounds produced by the cat, which are (Mewed , Markgnao). The former refers to the realistic sound of the cat, whereas the latter is a word created by the writer James Joyce in order to give a cat a part in the dialogue as it is mentioned in the table above. In this position Salah Naizi transferred the two sound (Mewed , Markgnao) into (ميو - ماعت) .

The second sound by the cat “Markgnao” in which she is expressing her own emotions and intentions, is not her natural habitual voice ;it is Joyce-made sound in order to make the scene stranger enough.

Consequently, Salah Niazi should not actually have translated “ **marKgnao**” to **ميوا** It should have been left as it is , transliterated , or he should have chosen another Arabic strange sound that a cat may produce so that he imitates the very sound made by Joyce.

Chapter three : The Translation of Sounds in Ulysses Novel

2.1.9. Heigho heigho -Dringdring

Source text	Target text
<p>RA creak and a dark whirr in the air high up. The bells of George's church. They tolled the hour: loud dark iron.</p> <p>Heigho! Heigho! Heigho! Heigho! Heigho! Heigho!</p> <p>"Heigho!" is the bell sound to announce the time in the Westminster pattern ,a low bell tells the number of hours. But the church bells here are not only indicating the morning time 8: 45 a.m., also associated with death"2 . "Liliata rutilantium..., respectively. It is a Latin prayer for the dying and it goes: "May the glittering throng of confessors, bright as lilies, gather about you. May the glorious choir of</p>	<p>صريير وطنين اسود في الهواء عاليًا اجراس كنيسه جورج دقت الساعة حديد داكن مدو دن! دن دن! دن دن! دن عريف و معنى دندنة في قاموس المعجم الوسيط، اللغة العربية المعاصر. قاموس عربي عربي دَنْدَنَةٌ [د ن د ن]. (مصدر دَنْدَنَ). :- كانَ غِنَاؤُهُ عِبَارَةً عَنِ دَنْدَنَةِ :- : عَمَّعَمَةٌ ، أَيِ خُرُوجِ نَعَمٍ مِنَ الْقَمِ خَافِتٍ وَغَيْرِ وَاضِحٍ</p>
<p>Dringdring! Down, up, forward, back. Dan Occam thought of that invincible doctor.(p71)</p>	<p>دن دن اسفل اعلى امام وراء "دان اوكام" العالم اللاهوتى المنيع فكر بذلك (ص85)</p>

The translator suggested one equivalence for two different words expressed in the (St) though they have different meaning in English : “**Heigho Heigho heigho**” and “**dringdring**” refer both to the sound of the bells . However, **Heigho** does precisely refer to the sound made by the church bell and “**dring dring** “ refer to the sound made by any other bell as the dorrbell for instance . Heigho made six (6) times is associated to the ring of the churchbell when announcing someone ‘s death .

The translator here as we already clarified ,proposed one equivalence (دن دن)for two different sounds **Heigho heigho & dringdring** . In fact, and according to the phonetics and the morphological aspect the two words **dring dring** in English and دن دن in Arabic , we see that they are closer than the words **heigho heigho** and hence, دن دن as a result can be the right equivalent for **dringdring** .So ,we can say that the translator succeeded just when he chose the word دن دن as an equivalence to the word Dringdring. And unfoeigh heighrtunately failed to propose an accurate equiavalent for Heigho heigho .

Chapter three : The Translation of Sounds in Ulysses Novel

In brief , **Salah Naizi** did not translate a lot of natural sounds for no reason above .He could have for instance written the sound in both Arabic and English language specially with N(02) :

-He hummed:La ci darem la mano La la lala la la (p133)

-همهم:La la lala la la La ci darem la mano(ص 163)

In this case , the translator is supposed to add an explanation to these untranslated sounds .We think as reader of the (ST) that Salah Niazi did not want to take the risk of translating these sounds and fall into the trap of the uncorrect rendition.

2.2.2.Table 2 :

Source text	Target text
5-Two topboots jog dangling on to Dublin. Lal the ral thera. Lal the ral the raddy.(p56)	جزمتمان تحملان الحصان على العدو متدليان الى دبلن لالا لرال الرا الرادي (ص62)
6-Hooray! Ay! Whrrwhee!(p61)	مرحى! ايه! ورروي (ص66)
7-The metal wheels ground the gravel with a sharp grating cry and the pack of blunt boots followed the trundled barrow along a lane of sepulchres.The ree the ra the ree the ra the roo. Lord, (P185)	سحقت العجلات المعدنية الحصى بصراخ جاد مصرصر و مجموعة الاحدية الخشنة تبعت عربة اليد المتدرجة في مملر ضيق اري ال ر ا ال رو يا رب (ص215)
8-Woman dying to. And I schschschschsch. And did you chachachacha?(P144)	النساء متشوقات الى وانا وشوشوشوش وهل انت فعلت جاجاجاجا (ص170)

In this table, unlike the first examples , the translator adopted transliteration strategy without providing the reader with any explanation in the target text ,probably because there is no suitable equivalence to those words in the target text ,or they are considered as new sound words created by the original author(James Joyce) himself. As a result , the translator takes over the transliteration strategy as the best solution for his translation.

Chapter three : The Translation of Sounds in Ulysses Novel

2.2.3. Table 3 :

Source text	Target text
9-Huuuh! the drover's voice cried, his switch sounding on their flanks(p172)	هش شش صاح صوت راعي القطيع وسوطه يترجع على جوانبها(ص207)
10—What? Eh? Corny Kelleher said.(P188)	-ماذا ؟ ايش قال "كورني كيليهير"(ص217)
11-M'Intosh, Hynes said scribbling(P199) Hoo!(p202)	ما انتوش قال "هاينس" وهو يخربش بعجالة(ص224) هوش(ص226)

All the examples in the table set out above show that Niazi opted here for cultural substitution . He rendered the sound made by the drover to stop the cattle by substituting the English **Huuuuuuh!** With the Arabic : هش شش .

The word **Eh** is rendered here with ايش and it a bit sounds Iraqi or more precisely Gulf . He wants here make the translation very tasteful to keep the same flavour for the readers of the target text and be (the reader) much more closer to the Ulysses.

2.2.4.Table 4 :

Source text	Target text
1-The cat mewed in answer and stalked again stiffly round a leg of the table, mewing. Just how she stalks overmy writingtable. Prr. Scratch my head. Prr.(p93)	ماعت القطه مجيبة ومشت بتصلب ثانية حول احدى قوائم المائدة وهي تموء تماما كما تمشي على طاولة الكتابة ررر حك لي راسي ررر (ص123)
2-poured warmbubbled milk on a saucer and set it slowly on the floor. Gurrhr! she cried, running to lap.(p94)	صب حليباً مبقبقاً دافئاً في صحن وضعه ببطء على الارض -كررهر! صرخت راكضة لتلقه ص124

In this sample the translator employed two techniques during the translation .He made some changes by replacement or omission .In the example (01) ,he omitted the phoneme **p** in the target text (Prr-ررر) , while in the example (02) ,he substituted **G** by ك in Arabic version (Gurrhr –كررهر) .It is clear that the (TT) is similar to the (ST) according to the phonetics aspect .Thus, the translator might be deemed successful in this translation .

Conclusion

Conclusion

This study investigated and analysed the translation of onomatopoeic sounds in Ulysses translated by Salah Niazi. Infact, translating natural sounds is not that easy matter for the translator .That is what the study showed,simply because, both languages have a particular systematic patterns in formulating the onomatopoeic sounds .Hence the translator Salah Niazi tried to give the closest phonemic equivalence he could to the natural sounds in Ulysses . The results showed that the translated onomatopoeic sounds in target text are partially translated not fully rendered.

The sound in (ST)	The equivalence sound in (TT)
Humm	همهم
Whistle	صفير
Mew	مواء
Dring dong	دن دن

Second , it is hypothesied that the translator Salah Naizia opted more for phonetic ,cultural ,modification , and transliteration .This hypothesis is proved because Salah Naizi followed the preceded strategies ,wherein he selected the phonemic perspective as a better solution as in the words مواء or مءاء and mew within the sentences :

1-The cat mewed in answer and stalked again stiffly round a leg of the table, mewing. Just how she stalks overmy writingtable. Prr. Scratch my head. Prr.(p93)
مءاء القطة مجيبة ومشت بتصلب ثانية حول احدى قوائم المائدة وهي تموء تماما كما تمشي على طاولة الكتابة ررر
حك لي راسي ررر (ص)123

Also the words tittering and تكرر ,with the sentences :

Two in the back bench whispered.....their bracelets tittering in the struggle.(P42)
اثنان في الخلف تهامسا.....ا
واسورتهن تكرر في العراك

Conclusion

In addition ,the translator opted some number of term overloaded with a culture as the sound word شاشاشا هـش جا جا جا ايش .to make the reader more comfortable with the target text .

3-You know, Dedalus, you have the real Oxford manner. He can't make you out. O,my name for you is the best: Kinch, the knife-blade (P4)

هل تعرف يا ديدالوس لديك الاسلوب الاكسفوردي الحقيقي لانه لا يفهمك به الاسم الذي سميتك به هو الافضل كينتش kinch نصل السكين (ص14)

Moreover ,this study showed that Salah Naizi followed also modification strategy within the proces of translation such as the word ررر and grhharr, prr and كررهر.

Salah Naizi added another strategy which is the transliteration , specially when he translated the proper nouns kinch to كينتش .which is considered in the target text as the sound of the knife. Since we have explained before how the translator selected transiletration as strategy ,the example will be mentioned here is prove to our hypothesis.

1- Providing an equivalence

The following tables show to which extent the translator Salah Niazi succeed in giving an equivalence to the the (ST) sounds :

Word	Equivalence										
	كينتش	مضمضة	همهم	طقطقة	قعقعة	دمدمة	يهمس	صفر	مواء	دن دن	تكركرة
Kinch	✓										
Gurgle		x									
Humm			✓								
Rattle				✓	✓						
Mummer						x					
Murmur											
Whisper							✓				
Whistle								✓			
Crush				x							
Mew									✓		
Markagnoa									x		
Heigho										x	
Dringdring										✓	
Tittering											x ✓

Conclusion

✓=acceptable translation (09) times. ✖=non acceptable translation(06) times

~ =Partially acceptable translation

Main findings

As Salah Niazi attempted to render onomatopoeic sounds , he followed some strategies as a solution to create good correspondences for the onomatopoeic sounds and make an acceptable translation in the target text , and these strategies and procedures are (transliteration, modification, adaptation) which helped the translator Salah Niazi in his work .As a result ,these strategies show to which extent the Arabic and English onomatopoeic sounds are different depending on the semantic ,morphological,and phonemic aspects .

As a main finding we explored that Salah Niazi succeeded to a given extent in the following examples (همهم مواء دن دن و همس) because sometimes, he focused on the semantic ,morphological ,and phonemic features as a basic rule with his translation . Also we found out that the translator had not followed a certain rule during his translating to this novel,that means, he used various procedures because sometimes he focused on sounds (phonetic level) by neglecting the meaning as the Tittering(تكركر) , he focused also on transliterating without giving any explanation to the transliterated sounds (see the table of shifted and nonshifted words) and sometimes kept the sounds as they are in the source text (see the table of shifted and nonshifted words). Finally, we can say that the translator showed in this translated novel ‘‘Ulysses ‘‘some weak and strong points in other words he was in between.

RECOMMENDATIONS

Based on the previous analysis and results, we can have some recommendations that are devoted to anyone dealing with such texts :

- The translator should understand the novel well and identify the hidden purposes of each sound before conducting translation since each sound denotes something that the translator must have a full background about it and as well its equivalence in the TT.
- The translator should ask about the ambiguous natural sounds because certain ones are taken from other languages .
- Some translators may sometimes delete the onomatopoeic sounds in the target text as a consequence, we would like that they are better compensated or transliterated as they are.

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Appendix

English	Arabic
1-he peered down the dark winding stairs and called out coarsely: -Come up, Kinch! Come up, you fearful esuit!(p 2)	احد النظر الى تحت اللم اللولبي ونادى بصوت ناب -اصعد يا كينتش (ص13)
2-he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head.(P2)	-انحنى صوبه وقام برسم اشارات الصليب سريعة في الهواء متممضا في حنجرته وهازا راسه (ص13)
3-You know, Dedalus, you have the real Oxford manner. He can't make you out. O,my name for you is the best: Kinch, the knife-blade (P4)	هل تعرف يا ديدالوس لديك الاسلوب الاكسفوردي الحقيقي لانه لا يفهمك به الاسم الذي سميتك به هو الافضل كينتش kinch نصل السكين (ص14)
4-But a lovely mummer! he murmured to himself. Kinch, the loveliest mummer of them all!(P7)	-لكن دمدمة رائعه دمدم مع نفسه يا نصيل انها الارواح بين كل الدمدمات ص16
5-Buck Mulligan suddenly linked his arm in Stephen's and walked with him round the tower, his razor and mirror clacking in the pocket where he had thrust them.(p9)	شبك "بك مليكن" فجاء ذراعه بذراع ستيفن ومشى معه حول البرج سكين حلاقته ومراته تطلققان في جيبه الذي حشرهما فيه (ص17)
6-His head vanished but the drone of his descending voice boomed out of the stairhead: (p 14)	-اختفى راسه بيد ان رنين صوته صر من اعلى السلم(ص20)
7-He peered sideways up and gave a long slow whistle of call, then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. (p 3)	-احد النظر الى الاعلى على الجانبين وصفر صغيرا استنفار وهجوم طويلا بطنيا ثم توقف لبرهة بانتباه مستغرق وحتى اسنانه البيضاء متلامعه هنا وهناك برووس ذهبية (ص14)
8-He hacked through the fry on the dish and slapped it out on three plates, saying:(p20)	-ححصص المقلبات في الماعون ولطشها في ثلاثة صحنون قانلا (ص24)
9-Then, suddenly overclouding all his features, he growled in a hoarsened raspig voice as he hewed again vigorously at the loaf (P21)	-ثم فجأة مغيمًا كل ملامحه رغا بصوت مجشوش صار وهو يقطع ثانيه بجد وجهه يقطع الخبز (ص25)
A witch on her toadstool, her wrinkled fingers quick at the squirting dugs. They lowed about her whom they knew, dew-silky cattle (p22)	ساحره جالسه على فطرها اصابعها المكرمشه سريعه في الضروع الشاحبه كانت الابقار تخور حوليها يعرفنها ابقار بجلد نعام اجمل الانعام(ص26)
fluttering his winglike hand (p 33)	مرفرفا يديه الشبيهتين بالجناحين (ص32)
Two in the back bench whispered.....their bracelets tittering in the struggle.(P42)	اثتان في الخلف تهامسًا.....! واسورتهن تكرر في العراك (ص54)
They bundled their books away, pencils clacking, pages rustling. Crowding together they strapped and buckled their satchels, all gabbling gaily:(P46)	حشروا كتبهم في حقائبهم الاقلام تطلق الصفحات تخشخش مجتمعين معا حزموا وبزموا حقائبهم الكل يثرثر بمرح (ص58)
The cock crew,	صاح الديك

The sky was blue: The bells in heaven Were striking eleven. 'Tis time for this poor soul To go to heaven. (p46)	السماء زرقاء النواقيس في السماء تدق الساعة الحادية عشر جاء اجل هذه الروح المسكينه لترحل الى السماء (ص58)
A stick struck the door and a voice in the corridor(p47)	عصا نقرت على الباب وصوت نادى في الرواق (ص57)
Quickly they were gone and from thelumberroom came the rattle of sticks and clamour of theirboots and tongues.(P47)	بسرعه غادروا ومن غرفه حفظ ادوات الالعاب جاءت فقعه العصي وجلبة الاحذيه والالسن (ص57)
. Hockeysticks rattled in the lumberroo.(p48)	مضارب الهوكي تططق في حجره الادوات الرياضية (ص58)
Iago, Stephen murmured.(P53)	اياكو دمدم ستيفن (ص61)
Ba! Mr Deasy cried .(p53)	لا صرخ المستر ديسي (ص61)
Two topboots jog dangling on to Dublin. Lal the ral ther. Lal the ral the raddy.(p56)	جزمتان تحملان الحصان على العدو متدليان الى دبلن لالا لرال الرا الرادي (ص62)
Shouts rang shrill from the boys' playfield and a whirring whistle.(p57)	رنت صيحات صريرا من ملعب الاولاد وصفيرا مدوما (ص63)
Time shocked rebounds, shock by shock.Jousts, slush and uproar of battles, the frozen deathspew ofthe slain, a shout of spearspikes baited with men's bloodiedguts(p57)	الزمن الصادم يرتد صدمة اثر صدمة صراعات ثلج ذائب وطن وضجيج المعارك قى المقتولين المتجمد صيحة رماح مسننه مطعمة باحشاء رجال مدماة (ص63)
Hooray! Ay! Whrrwheel!(p61)	مرحي! ايه! وروي (ص66)
Stephen rustled the sheets again.(p62)	خشخش ستيفن الاوراق ثانية(ص67)
He went out by the open porch and down the gravelpath under the trees, hearing the cries of voices and crackof sticks from the playfield.(63)	ماشيا على الممر المفروش بالحصي تحت الاشجار سامعا صيحات -الاصوات وطققة العصي من الملعب (ص67)
Stephen closed his eyes to hear his boots crush crackling wrack and shells.(p65)	اغمض ستيفن عينيه ليسمع جزمته تسحقااا ان طحالب واصداف مططقه (ص81)
Am I walking into eternity along Sandymount strand? Crush,crack, crick, crick. Wild sea money (p65)	هل انا سائر الى الابدية على طول خليج سانديمونت طاق طق الاصداف -الفلوس (ص81)
The drone of his misleading whistle brings Walter back.(p69)	دعها تستريح دندنة صفيره الخادع اعادت "ولتر" (ص83)
He drones bars of Ferrando'saria di sortita. The grandest number, Stephen, in the whole opera. Listen. His tuneful whistle sounds again (p69-70)	دندن جملا من تصويته فراندو عند دخوله اعظم جزء يا ستيفن في كل الاوبرا اصغ صفيره الموقع رن ثانية(ص84)
Dringdring! Down, up, forward, back. Dan Occam thought of that, invincible doctor.(p71)	دن دن اسفل اعلى امام وراء "دان اوكام" العالم اللاهوتي المنيع فكر بذلك (ص85)
You bowed to yourself in the mirror,stepping forward to applause earnestly, striking face (p71)	تنحني لنفسك في المراة تتقدم الى الامام لتصفق بحماسة لوجهك الرائع (ص85) (

His boots trod again a damp crackling mast, razorshells,squeaking pebbles, that on the unnumbered pebbles beats(72)	جزمته تطن ثانية البلوط المططق الرطب الاصداف المسنونة الحصى الصار ذاك الذي على ابقاعات الحصى الذي لا يعد (ص86)
Hired dog! Shoothim to bloody bits with a bang shotgun, bits man spatteredwall brass buttons. Bits all khrrrrklak in place clackback. (p74)	كلب ماجور اقتله بالرصاص مزقا ملطخة بالدم مزق انسان تبقع الجدران كلها ازراراً نحاسية مزقا كلها طقطقات في الصميم تططق (ص87)
His fustian shirt,sanguine flowered, trembles its Span ish tassels at his secrets.(p76)	قميصه القطني بازهارقانية يهز كراكيشه الاسبانية في صلاته السرية قبل القداس (ص89)
O, O THE BOYS OF KILKENNY ... (p78)	اوه اوه اولاد كلكني(ص90)
The dog's bark ran towards him, stopped, ran back.(P81)	نباح الكلب توجه نحوه عاد ثانية (ص91)
The dog yelped running to them, reared upand pawed them, dropping on all fours,.(p83)	نج الكلب راكضاً اليهما وقف على ساقيه الخلفيتين مانسا اياهما ببرائته هابطاً على قوائمه الاربع (ص93)
tough nuggets patter in their pockets.(p85)	كتل ذهبية تخينة تططق في جيوبهم(ص94)
Listen: a fourworded wavespeech: seesoo, hrss, rsseeiss, oos.Vehement breath of waters amidst easnakes, rearing horses,rocks. In cups of rocks it slops: flop, slop, slap: bounded inbarrels. And, spent, its speech ceases. It flows purling,widely flowing, floating foam pool, flower unfurling.(p89)	seesoo, hrss, rsseeiss انصت كلام موجة من اربع كلمات صوت المياه العنيف وسط افاعي البحر والخيول الشابه على قوائمه الخلفية والصخور في اكواب الصخور تندلق ترتمي تندلق تقذف محصوره في اوعية اسطوانيه ومستنفذه يتوقف كلامها تندفق بخير تندفق رغوّة بحريه طافيه زهرة تتبداى (ص97)
The cat mewed in answer and stalked again stiffly round a leg of the table, mewing. Just how she stalks overmy writingtable. Prr. Scratch my head. Prr.(p93)	ماعت القطه مجيبة ومشت بتصلب ثانية حول احدى قوائم المائدة وهي تموء تماماً كما تمشي على طاوله الكتابة ررر حك لي راسي ررر (ص123)
—Milk for the pussens, he said. —Mrkgnao! the cat cried.(p93)	-حليب الهريه قال -ميو صاحت القطه (ص124)
Afraid of the chickens she is, he said mockingly. Afraid of the chookchooks (p93)	خائفة من الدجاج هي قال بسخريه خائفة من القاق قيق (ص124)
poured warmbubbled milk on a saucer and set it slowly on the floor. —Gurrhr! she cried, running to lap.(p94)	صب حليباً مبقبقاً دافئاً في صحن وضعه ببطء على الارض -كررهر! صرخت راكضة لتلقه (ص124)
Creaky wardrobe (p 95)	دولاب دو صرير(ص125)
He prodded a fork into the kidney and slapped it over: then fitted the teapot on the tray. Its hump bumped as he took it up.(107)	نخس الشوكه في الكليه وقلبها ثم هيا ابريق الشاي طق احديداها حين رفعها (ص133)
A creak and a dark whirr in the air high up. The bells of George's church. They tolled the hour: loud dark iron. Heigho! Heigho!	صرير وطنين اسود في الهواء عالياً اجراس كنيسه جورج دقت الساعة حديد داكن مدو دن! دن دن! دن دن! دن

Heigho! Heigho! Heigho! Heigho!(p120)	(ص141)
Vance in Highschool cracking his fingerjoints, teaching. The collegecurriculum. Cracking curriculum (P123)	فانس في مدرسه ثانويه مطلقا مفاصل اصابعه يدرس المنهاج الدراسي في المدرسة المنهاج المطلق (ص156)
He came nearer and hearda crunching of gilded oats, the gently champing teeth(p132)	اقترب اكثر وسمه جلبه مضغ الهرطمان ذي اللون الذهبي الاسنان عالكه اللجام برفق (ص162)
He hummed:La ci darem la mano La la lala la la (p133)	همهم La ci darem la mano (ص163) La la lala la la
An incoming train clanked heavily above his head, coach after coach.(p137)	قطار قادم الى المحطه قعقع بشدة فوق راسه حافلة بعد حافلة (ص166)
Old fellow asleep near that confessionbox. Hence those snores.(p140)	رجل عجوز راقد قرب حبيرة الاعتراف من هنا ذلك الشخير(ص168)
Woman dying to. And I schschschschsch. And did you chachachachacha?(P144)	النساء متشوقات الى وانا وشوشوشوش وهل انت فعلت جاجاجاجا (ص170)
He rustled the pleated pages, jerking his chin on his high collar(p149)	قلب الصفحات المطواة بخشخشه دافعا دقنه على يافته العليا(ص173)
—Ascot. Gold cup. Wait, Bantam Lyons muttered. Half a mo. Maximum the second.(p149)	سباق الخيول. في "اسكوت" الكاس الذهبية تريث غمغم بانتام ليون نصف دقيقه في الاكثر نصف ثانية (ص174)
Job seems to suit them.Huggermugger in corners. Slop about in slipperslappers for fear he'd wake(p152)	يبدو ان الدفن يلانمهن يحتشدن في زوايا الشوارع بمشين لوأذا باخفاف مهسهسة خشية ان يصحو الميت (ص193)
Then wheels were heard from in front, turning: then nearer: then horses' hoofs. A jolt. Their carriage began to move, creaking and swaying. Other hoofs and creaking wheels started behind. The blinds of the avenue passed and number nine with its craped knocker, door ajar. At walkingpace.(p153)	ثم سمعت عربات في الامام تتعطف ثم تقترب ثم اصوات حوافر خيول تتعنة بدات عربتهم بالتحرك صارة ومنهزهزة حوافر اخرى وعجلات صاره بدات في الخلف عبر الموكب سستانر الشارع والبيت رقم تسعة (ص194)
The wheels rattled rolling over the cobbled causeway and the crazy glasses shook rattling in the doorframes.(p153)	قعقعت العجلات وهي تندفع فوق الطريق المرصوف بالحجر واهتزت الواح الزجاج المتقلقلة مقرقة في كفاف الابواب (ص194)
He cried above the clatter of the wheels (P155)	بكي اعلى من جلجلة العجلات (ص195)
He patted his waistcoatpocket.(p160)	طبطب على جيوب صدرته (ص198)
And Madame Twenty past eleven. Up. Mrs Fleming is in to clean. Doing her hair, humming.(p164)	والمدام الحادية عشر وثلاث استيقظت المسيز "فليمك" حضرت لتنظيف تمشط تدندن (ص201)
The carriage rattled swiftly along Blessington street.	طفطقت العربيه بخفة في شارع"بلسينكتون" على الحجر(ص206)

Over the stones.(P170)	
A divided drove of branded cattle passed the windows, lowing, slouching by on padded hoofs, whisking their tails slowly on their clotted bony croups. Outside them and through them ran raddled sheep bleating their fear.(P171)	انشطر قطيع من الماشية المدموغة على جانبي العربيه وهي تخور وتمشي بتناقل على اظلاف خافته الصوت ناشه بذبولها ببطء على اكفالها النحيله المتخثره خارج القطيع وبينه تركض خراف مدفوعه مشوشه تنغو خوفها (ص206)
Huuuh! the drover's voice cried, his switch sounding on their flanks(p172)	هش شش صاح صوت راعي القطيع وسوطه يترجع على جوانبها(ص207)
Martin Cunningham whispered (p179)	همس "مارتن كنيكهام (ص211)
The metal wheels ground the gravel with a sharp grating cry and the pack of blunt boots followed the trundled barrow along a lane of sepulchres. The ree the ra the ree the ra the roo. Lord, (P185)	سحقت العجلات المعدنية الحصى بصراخ جاد مصرصر و مجموعة الاحدية الخشنه تبعت عربيه اليد المتدحرجة في مملر ضيق اري ال ر ا ر ال رو يارب (ص215)
He looked on them from his drawling eye. Policeman's shoulders. With your tooraloom tooraloom.(p188)	نظر اليهم من عينيه البطينه كتفا شرطي مع اغنيك تورالوم تورالوم(ص217)
—What? Eh? Corny Kelleher said.(P188)	-ماذا؟ ايش قال "كورني كيليهير" (ص217)
Far away a donkey brayed.(P196)	بعيدا نهق الحمار(ص222)
Gentle sweet air blew round the bared heads in a whisper. Whisper(P196)	هبت ريح عذبه رقيقه حول الرؤوس الحاسره بوشوشه وشوشه(ص222)
Whispering around you. Would you like to see a priest? Then rambling and wandering(P196)	يهسهسون حواليك اتود ان ترى قسا ثم ثمنه وتخريف(ص222-223)
M'Intosh, Hynes said scribbling(P199) Hoo!(p202)	ما انتوش قال "هاينس" وهو يخربش بعجاله(ص224) هوش(ص226)
Put on poor old greatgrandfather.Kraahraark! Hellohellohello amawfullyglad kraark awfullygladaseeagain hellohello amawf krpthsth(p203)	اسمع صوت جدك Kraahraark! الاكبر هلو هلو هلو Kraark... (ص227)
Rtststr! A rattle of pebbles. Wait. Stop!(p 203)	Rtststr! صلصله حصي تريت قف(ص227)

Summary in Arabic

ملخص الدراسة باللغة العربية

المقدمة:

كانت تعد الترجمة سابقا فرع من فروع اللسانيات، لكن بعد النصف الثاني من القرن العشرين انفصلت الترجمة عن اللسانيات، حيث اصبحت كل واحده منهما تصارع من اجل الضفر للفوز باهتمام وعناية العلماء والباحثين. لكن ليس هناك مفر من حقيقة كونهما يتصلان باللغة، فاللسانيات تدرس اللغة وتطورها وخصائصها بالاعتماد على النظريات والدراسات التي يقترحها العلماء واللسانيون، بينما تحلل الترجمة اللغة في كلتي دفتيها المصدر و الهدف. وتحاول سد الفوهة بينهما باقتراح العديد من سبل وطرق الترجمة لإيجاد مكافئ مناسب في اللغة الهدف.

ومن هذا المنطلق فان الاهتمام بمحاكاة الاصوات يعد احدى نتائج هذا الدرس اللغوي ، الذي لم تغفله الترجمة كذلك و حظي باهتمامها الكبير . و لكن للأسف كان هذا الاهتمام غريبا خالصا. فنجد على سبيل المثال ؛ بعض الدراسات في هذا الموضوع في مثل ترجمه الاصوات المحاكية من اليابانية الى السويدية من قبل مارتن فليكس ودراسة اخرى تحت عنوان ترجمة الاصوات المحاكية من الإنجليزية الى الاسبانية . لكن ويا للأسف لقد تجاهل العرب هذا بحيث لم يتناول اي احد مثل هذا الموضوع من قبل، وهذا ما دفعنا الى التطرق الى هذا الموضوع خاصة ، في مذكرتنا التي عنوانها بـ 'ترجمة الاصوات المحاكية من الإنجليزية الى العربية بالاعتماد على الرواية العالمية "يوليسيس" للكاتب الايرلندي جيمس جويس والتي ترجمها المترجم العراقي صلاح نيازي .

باعتبار ان هذه اول دراسة متعلقة بمحاكاة الاصوات في الانجليزية والعربية فان الهدف الاول سيكون حول ابراز مدى اختلاف وتشابه كلتا اللغتين من حيث محاكاة الاصوات والانظمة اللغوية وذلك لسد احدى ثغرات الترجمة المتعلقة بمحاكاة الاصوات لكلا اللغتين.

وعلى هذا الاساس تطرقنا إلى الطرق والاستراتيجيات التي انتهجها المترجم العراقي صلاح

نيازي خلال ترجمته لهذه الرواية وذلك بذكر تلك الطرق التي اعتمدت في نقل وترجمة الاصوات من

اللغة الانجليزية الى العربية ورؤية مدى نجاعة تلك الطرق في هاته الترجمة.

استنادا على المعايير السابقة تم تقسيم البحث إلى ثلاث فصول يحمل كل منهما ما يلي:

الفصل الاول:

تناول الفصل الاول كيفية ظهور اللغة مبينا اهم النظريات التي ساعدت في نشأة اللغة و التعريف بمفهوم

محاكاة الاصوات في اللغة الانجليزية والعربية، كما تطرق هذا الفصل الى تصنيف محاكاة الاصوات في

اللغة الانجليزية والعربية على المستوى اللساني: من الناحية التركيبية للكلمة والصوتية وكذلك الدلالية. من

اجل ابراز اهم اوجه التشابه والاختلاف بين اللغتين وقد أغنينا هذا الفصل بامثلة حية حول الاصوات

(الطبيعية واصوات الحيوانات واصوات الانسان وكذلك الاصوات المصطنعة) وذلك بالاعتماد على معجم

الاصوات و onomatopoeia book كمرجعان.

الفصل الثاني:

يعالج الفصل الثاني نظريه سابيير وورف التي يصب اهتمامها على العلاقة بين اللغة والفكر والثقافة مع

ذكر مدى تأثير كل عنصر على الاخر وابرار النقاط المشتركة بينهما والتعريف بكل عنصر منهما

بالإضافة الى الإشارة الى معايير الترجمة الجيدة من طرف مناظري الترجمة وتبسيط الضوء على العلاقة بين الترجمة والثقافة وكيف تعتبر الترجمة جسر لتواصل بين الثقافات و ابراز مدى اهمية معرفة المترجم والمآمة بثقافة كلتا اللغتين (اللغة المصدر واللغة الهدف) بهدف تسهيل عملية الترجمة لدى المترجم وذلك لتفادي الانزلاقات والازحاحات اثناء عملية الترجمة وفقا لما تم ذكره سابقا والذي يعد الجانب النظري لهذه الدراسة فان الناحية التطبيقية لهذا الموضوع او البحث الاكاديمي يتكون من فصل واحد وهو كالتالي :

الفصل الثالث:

عد هذا الفصل للإشارة الى عدة نقاط مهمة، اولها تحليل الرواية العالمية لروائي العالمي "جيمس جويس" بعنوان النسخة العربية المترجمة من طرف المترجم العراقي صلاح نيازي اذ تم ذكر عدد صفحات الرواية الاصلية مع ذكر الجزء الذي تم ترجمته الى العربية واعطاء قراءة دقيقة للرواية التي تم اختيارها كمدونة اساسيه في هذه الدراسة حيث تمت كتابتها سنة 1904، بحيث تتكون هذه الرواية من 1305 صفحة وقد اخترنا الجزء الاول من الرواية المترجمة كعينة للدراسة. بحيث ان المنهجية المتبعة هي دراسة تحليلية مقارنة إذ تمت مقارنة الاصوات الموجودة في النص المصدر والاصوات المكافئة في النص الهدف بالإضافة الى تبسيط الضوء على اهم الاستراتيجيات التي اتبعها المترجم اثناء عملية الترجمة ، ورؤية مدى نجاعة تلك الاستراتيجيات في ترجمة هذه الرواية . وكان أهم ما تم التوصل اليه في هذه الدراسة : هو ان الاصوات الموجودة في النص المصدر والمكافئات الصوتية في النص الهدف متقاربة جزئيا وبهذا فان الفرضية الاولى صحيحة. كما ان المترجم ايضا اتبع بعض الاستراتيجيات ومن بينها النقحرة والتكليف والاقلمة وبهذا فان الفرضية الثانية ايضا صحيحة.

التوصيات:

- عند ترجمة هذا النوع من الروايات وخاصة رواية يوليسيس على المترجم ان يفهم جيدا الرواية والاهداف الخفية لكل صوت فيها لان لكل صوت معنى يقصده الكاتب بالإضافة الا انه توجد اصوات ليست تخص اللغة الإنجليزية وانما هي مأخوذة من لغات اخرى، ولهذا على المترجم ان يسأل عن مثل هذه الاصوات قبل ترجمتها.

- هناك اصوات محكية ليست موجوده في اللغة الهدف ولهذا فالبعض منها قد تترجم والبعض الاخر قد يعوض والبعض منها ينبغي حذفه إن اتضح أنه لا يمس فكرة النص الأصل.

- على المترجم ان يكون ملما بثقافة واسلوب وتفكير كلتا اللغتين لكي ينتج عمل جيدا خالي من الشوائب والاعطاء .

الخاتمة

من خلال هذه الدراسة نستخلص ان هناك اوجه تشابه واختلاف بين كل اللغات وخاصة اللغة الانجليزية واللغة العربية وهذا الاختلاف والتشابه يعود الى عدة عوامل واسباب. فعلى سبيل المثال اللغة العربية علاقة وطيدة بالبيئة وخاصة البيئة الصحراوية وهذا ما جعل العرب يتفننون في وضع تسميات متعددة حسب الوضعيات او ما تقرضه اللغة العربية بنظامها في وضع تلك التسميات بينما اللغة الانجليزية لغة ديناميكية تحاكي الاصوات والطبيعة حسب حدودها ونظمتها الصوتية خاصة. ولهذا على المترجم ان يكون على دراية بهذه الامور اثناء ترجمته لكي لا يقع في حيص بيص و ينتج عنه ترجمة رديئة.