Strategies of Translating Word Formation in James Joyce’s Ulysses from English into Arabic

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Abstract:
The present study investigates strategies for translating word formation in Ulysses (1922) by James Joyce. The study also identifies the translation strategies used by an Arabic translator to render neologisms in the novel into the target language. The study draws on the Venuti model of translation. Applying the Venuti model to the translations of word formations into Arabic will test their adequacy. Different new words resulting from the word formation process were used in the selected data. The findings show that these new words were translated into Arabic using different strategies. The Arabic translator used literal translation in many cases of word formation due to the lack of similar equivalent words in the target language. The study shows that the Arabic translator tries to imitate Joyce by coining words in Arabic. The study should be continued in further analyses that use other data to prove that the Venuti model is not sufficient for translating this type of literary text.

Strategies of Translating Word Formation in James Joyce’s *Ulysses* from English into Arabic

Submitted by

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Submitted in partial fulfilment of the requirements for the Master Degree of Translation

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الاستراتيجيات المتبعة في ترجمة صياغة المفردات في رواية عوليس للروائي جيمس جويس من الإنجليزية إلى العربية

مقدمة من الطالبة
رغد بنت عبدالله بن محمد الحارثي

بحث مقدم لاستكمال متطلبات الحصول على درجة الماجستير في الترجمة

إشراف
د. عادل الحارثي
أستاذ مساعد في دراسات الترجمة
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جامعة الطائف

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ABSTRACT

The present study investigates strategies for translating word formation in *Ulysses* (1922) by James Joyce. The study also identifies the translation strategies used by an Arabic translator to render neologisms in the novel into the target language. The study draws on the Venuti model of translation. Applying the Venuti model to the translations of word formations into Arabic will test their adequacy.

Different new words resulting from the word formation process were used in the selected data. The findings show that these new words were translated into Arabic using different strategies. The Arabic translator used literal translation in many cases of word formation due to the lack of similar equivalent words in the target language. The study shows that the Arabic translator tries to imitate Joyce by coining words in Arabic.

The study should be continued in further analyses that use other data to prove that the Venuti model is not sufficient for translating this type of literary text.

**Keywords:** Literary translation, Ulysses, word-formation, Venuti model
الخلاصة

تبحث الدراسة الحالية في استراتيجيات ترجمة صياغة الكلمات في أوليسيس (1937) للروائيالأيرلندي جيمس جويس. تحدد الدراسة أيضًا استراتيجيات الترجمة التي استخدمها المترجم العربي لترجمة الرواية إلى اللغة الهدف. تعتمد الدراسة على نموذج Ventui للترجمة. سيؤدي تطبيق نموذج Ventui في ترجمة صياغة الكلمات الإنجليزية إلى العربية إلى اختبار مدى كفاءتها لهذه الخاصية.

تظهر النتائج أنه تم استخدام كلمات جديدة مختلفة ناتجة عن عملية صياغة الكلمات في البيانات المختارة. تمت ترجمة هذه الكلمات الجديدة إلى اللغة العربية باستخدام استراتيجيات مختلفة. استخدم المترجم العربي الترجمة الحرفية في كثير من حالات صياغة الكلمات بسبب عدم وجود كلمة مكافئة مماثلة في اللغة الهدف. بينت الدراسة أن المترجم العربي يحاول محاكاة الروائي جويس في صياغة كلمات باللغة العربية.

يجب أن تستمر الدراسة في تحليلها واستخدام بيانات أخرى حالة لإثبات أن نموذج Ventui لا يكفي لهذا النوع من النصوص الأدبية.
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To my mother and my father, who have supported me since I was a child to reach higher education and keep building my personality; who are proud of me.

To the shoulder that I lean on; to the one who believes in me; to my beloved husband, Mohammed.

To she whose smile removes fatigue, my baby Qamar.

To she for whose arrival I wait and whose soft kicks have accompanied me during my studies, my baby Sheehanh.

To my sister Hanan and my brothers Salman and Mohammad, who support me and encourage me to reach my dreams.

To my supervisor Dr Adel Alharthi, who once told us, “You are my army”; who devotes his time to us.
1. Introduction

1.1 Background to the study

Translation is defined as "an attempt to replace a written message and/or statement in one language by the same message and/or statement in another" (Newmark, 1988a, p. 7). There are different types of translation, one of which is literary translation, which is concerned with rendering a literary text from one language to another. Literary translation is different from other types of translation: “A literary translation must reflect the imaginative, intellectual, and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Little concern has been devoted to the aesthetics of literary translation because these translations are probably perceived as unoriginal” (Devy, 1999, p. 183).

One of the most complicated literary texts in English to translate is the famous work *Ulysses* by James Joyce. *Ulysses* is one of the most prominent works of literature of the 20th century. According to Wang (2011), *Ulysses* is the most creative work of fiction of its age, regarded by critics as a kaleidoscope of style. It is a paradigm of the art of modernity that is analogous to the narrative construction of Homer’s *Odyssey*. It is considered one of the first works in modernist literature to adopt the stream of consciousness narrative style. In *Ulysses*, Joyce expresses “his deep hatred for religious hypocrisy and colonizing oppressions,” alongside a “well-masked patriotism” for his nation (Wang, 2011).

Thus, the present paper draws attention to the different strategies employed by Arabic translator to render word formation in English to Arabic translations of this novel.

1.2 Problem Statement

It is possible to determine the sources of loss in translation. One of these sources, as Newmark (1988a) suggests, is in the author’s way of using language and their writing style. He claimed that “the individual uses of language of the text-writer and the translator do not coincide” (Newmark, 1988a, p. 8). The present study provides a thorough dissection of a key issue in translating the English novel *Ulysses* into the Arabic language, which is word formation in English. Plag (2003) defined word formation as the ways in which new, complex words are built on the basis of other words or morphemes. The present study focuses on the techniques that are used by an Arabic translator for the purpose of creating a style close to that of Joyce.
1.3 Aims and Objectives of the Study

The main aim of the study is to identify the translation techniques that are used by an Arabic translator to render neologisms in *Ulysses* from English into Arabic. Its secondary aim is to analyze these techniques. The objectives of this paper are therefore as follows:

1. To analyze an Arabic translation of *Ulysses* and investigate the techniques used by Taha Mahmoud Taha to translate words created by Joyce.
2. To analyze the translator’s applied techniques and evaluate their accuracy.

1.4 Research Questions

The study attempts to answer the following questions:

1. Does the Arabic translator apply the Venuti model in his translation? And which other strategies does he use?
2. Does the Arabic translator succeed in translating Joyce’s neologisms?

2. Literature Review

A translator may encounter a number of difficult issues in a text. According to Newmark (1988), neologisms are a translator’s greatest challenge despite them being a professional. “Neologism” refers to a new word or a new meaning for an existing word. According to Webster’s New World Dictionary, a neologism is a new word or a new meaning for an established word; or the use of, or the practice of creating, new words or new meanings for established words. It is essential for a translator to tackle with new words. There are numbers of word-formation processes in English language such as blended, compounding, borrowing, and etc.

One of the most important studies on translating new words in literary work is that of Kotliński (2004), who investigated equivalence in Maciej Słomczyński’s translation of word formations in Joyce’s *Ulysses*. The paper indicates both structural and cultural differences between English and Polish, and the use of formal and dynamic equivalence in the translation. The analysis addresses some word formations in *Ulysses*. Kotliński focuses on the processes of compounding and conversion, and concludes that the Polish translator employs formal and dynamic equivalence, and some omission.
Naugolnykh (2015) presented a paper on neologisms as one of the main literary devices employed in Joyce’s *Ulysses*. It outlines various techniques used in Russian and German translations. A comparative analysis of the original text and its Russian and German counterparts allowed the researcher to find some regularity in the selection of translation methods and to discover the relationship between these choices in the translators’ language and the complexity of devices used by Joyce. The author found that some of Joyce’s symbols are lost in the target texts. The study concludes that if the author found that some symbols (or symbolism) is lost, which suggests that translators do not always use the appropriate tools.

Francisco García Tortosa and María Luisa Venegas Lagüéns published the third Spanish translation of *Ulysses* in 1999. They were interviewed in 2018. The interview’s goal was to both highlight the translation process of the work and recognize the significance of retranslations within the context of cultural and literary change. Lagüéns addressed the process of translating compound words, explaining that she tries to think like Joyce by translating these compound words and making them sound musical, like they do in English. Lagüéns outlined the method and strategies she and Tortosa applied in the third translation, stating that she prefers domestication in translation. They aimed for her translation to resemble the Spanish of the start of the 20th century. However, on some occasions, the translators attempted to use foreignization to provide a foreign flavor. Tortosa stated that they applied a specific interpretation of the source text (ST) in the target text (TT), and indicated that their translation leans towards domestication.

Taha Mahmoud Taha stated in an interview that he used to spend days searching for a translation of single Joycean expressions. This paper aims to discover the methods used by the Arabic translator in rendering a selection of linguistically challenging examples.

### 3. Methodology

This is a descriptive–qualitative study that is concerned with an analytical examination of the strategies associated with translating English portmanteaus in the novel *Ulysses* (1922) into Arabic. Thus, data for this study were obtained from one source: *Ulysses* by Joyce. The data were gathered by analyzing the Arabic translation عوليس (1968) by Taha Mahmoud Taha.
This novel was chosen because it contains many instances of word formation. Thus, it is a rich source of the kind of data needed for this study. The current study will attempt to analyze the obtained data (i.e., on borrowing, coinage, derivation, conversion, and compound words) from a translational perspective. The analysis will concentrate on the meaning and nuance of Joyce’s original words. Appropriately, the data analysis will be presented as follows in this study: first, the new word will be presented in a table showing the ST and TT, followed by the discussion.

4. **Theoretical Framework of the Analysis**

The study looks at some of the theoretical and implementational issues involved in translating formality in language. The translation model of Venuti is applicable to the TT.

4.1 **Venuti Model**

The American translation theorist Lawrence Venuti (1995) was the first to introduce the translation strategies of domestication and foreignization in the translation field. He provides these two major translation strategies with linguistic and cultural orientations. Venuti defines domestication as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home,” and foreignization as “an ethnodeviant pressure on those cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20). Specifically, domestication is designed to minimize the oddities and foreign aspects of the ST for target readers. In contrast, foreignization keeps the strangeness of the ST. The choice of domestication or foreignization is not only made by the translator, but more importantly, is also dictated by specific social situations and cultural traditions (Wang, 2013).


4.1.1 **Foreignization**

The principle of the foreignization strategy is preferred by some translation theorists, including Venuti himself. He highly favors this strategy for two reasons. The first is that “foreignization translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of
democratic geopolitical relations” (Venuti, 1995:20). The second is that he respects others’ cultures and the struggle for cultural equality. The translated text should reflect another culture to the reader. The philosopher and theologian Friedrich Schleiermacher was the first to introduce the foreignization strategy to German culture. He claimed that the translator should keep and maintain the strangeness of the ST and present the linguistic and cultural otherness of the ST to the target reader. Simply put, he emphasized that the translation process should be ST-oriented. There are several advantages of foreignization in translation. The receiver of the target language (TL) “can perceive the culture of the source language” (SL) and, consequently, the TT provides the receiver with “the cultural nuance of the source language” (Prasetyo & Nugroho, 2013).

4.1.2. Domestication

Venuti’s preference for foreignization in translation has been criticized by scholars such Eugene Nida. Nida (1964) supported the domestication method and claimed that the language of the ST should not overlap with the language of the TT. Nida strongly encouraged translators to produce a similar response in the TT to that of the ST. He viewed an accurate translation as one where the TT reflects a similar culture to that of the receivers, and he perceived a successful piece of translation to be when the translator follows a target-oriented approach. There are several advantages to domestication in translation. For example, the receiver of the target language “can easily understand the translated text” and, consequently, the TT sounds “natural and communicative” (Prasetyo & Nugroho, 2013).

Thus, this paper is concerned with whether the translator applies the Venuti model in translating word formations into Arabic.

5. Data Analysis

This section provides an analysis of four types of word formation that frequently occur in Ulysses. It also investigates the strategies used by the Arabic translator Taha Mahmoud Taha when dealing with these types of word formation. In addition to the data analysis of the applied translation strategies, this section also presents a brief discussion of the technical, linguistic, and cultural factors that may affect these techniques. Each type of word formation is discussed alongside several illustrative examples.
5.1 Borrowing

Borrowing, or loaning, refers to the adaptation of a word from one language to another. It is a common linguistic feature in which the target language introduces a new form to its own lexicon by borrowing from another. The vocabulary of English has been influenced by loanwords throughout history.

A translator may face problems when translating using the borrowing technique. They may be unsure about which strategy best suits loanwords. According to Thawabteh (2014), “translators, or translation tutors, or translator trainers need to handle borrowing the best way possible to reach natural translation.”

A number of words in English have Greek and Latin roots. There are many reasons for using loanwords. One of them is for art purposes. In Example 1, Joyce uses a Latin word, spoken by his protagonist Stephen Dedalus.

**Example1:**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Like John o’Gaunt his name is dear to him, as dear as the coat and crest he toadied for, on a bend sable a spear or steeled argent, honorificabilitudinitatibus, dearer than his glory of greatest shakescene in the country.” (p.269).</td>
<td>وعلى طريقة جوننت نجد أن اسمه عزيز لديه، في معزة شعار النبالة الذي تزلف من أجله، على شريط قطرى من فرو السمر رمح معسجد بسن لجين، فيجالكونهسيصبحانعم وأكثر معزة من أبهة أي منظر تهتز له المشاعر في البلد. (ص.222).</td>
</tr>
</tbody>
</table>

The word “honorificabilitudinitatibus” refers to “the state of being able to achieve honours” (Definitions.net). According to World Wide Words, Joyce borrowed it from Shakespeare, “who in turn borrowed it from Latin.” The translator renders this word as “فيجالكونهسيصيغلانعم” The translator misspells the word to resemble the long form of the foreign expression, meaning “في حال كونه مسيغن بالنعم.” First, he adds “ن” instead of using nunnation, then he joins the words rather spelling them out correctly. The Arabic translator applies Vinay and Darbelnet’s calque technique. The calque technique is the transformation of a SL phrase or structure into the TL (Munday, 2016). The translator imitates Joyce’s style by extending the form of the Arabic language to look like a foreign expression.
5.2 Coinage

The word formation process of coinage refers to the creation of new words without using the other word-forming processes, whether intentionally or unintentionally. Simply, it is the process of inventing or coining a new word to signify a new object or concept. According to Yule (2010), coinage is one of the least common processes of word formation in English. However, it is seen in modern literary works.

Joyce’s novel follows a “stream of consciousness” style. This term refers to what was then a new technique and style in writing. According to Aminjonov et al. (2018), experimental fiction that uses this technique breaks the law of literature and language. In *Ulysses*, language experiments are presented through new word formations. This feature can be seen continuously in Joyce’s work. “In most cases coinage words in the novel are formed in direct combining of words are concluded as contradicting to syntactic structure of English, but their semantic cognitive expression can show their trustworthy notion” (ibid.). Simply put, in *Ulysses*, Joyce coins words by compounding two words in false order. For instance, example 3 may follow a N + Adj structure. Examples 2 and 3 show this.

**Example 2:**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lend us a loan of your noserag to wipe my razor. (p5)</td>
<td>أقرضنا سلفة من خرقة مخططك لأمسح شفرتي. (ص.15)</td>
</tr>
</tbody>
</table>

Example 2 shows “noserag,” coined by Joyce, where he joins two words to form one. It refers to a rag for your nose, or a handkerchief (Collins Dictionary). In this case, the speaker asks for the rag to clean his razor. The translator renders this term into “خرقة مخططك.” He uses literal translation for the correct order of the words (rag for nose). The translator presents the term to the audience formally and uses neither domestication nor foreignization.

**Example 3:**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>A new art colour for our Irish poets: snotgreen. (P.5)</td>
<td>لون فني جديد لشعرائنا الأيرلنديين: مخاطي اللازوردي. (ص.15)</td>
</tr>
</tbody>
</table>
Example 3 shows a coined word. Here, Joyce uses “snotgreen” to describe a new, revivalist direction of Irish poetry. In the last two decades of the 19th century and the first two of 20th century, the Irish Literary Revival was a phenomenon in Ireland. Joyce calls this nationalistic cultural movement the Irish Renaissance. According to Joyce Project Online (2011), during this period, non-governmental organizations not only supported new Irish writing, but also helped revive the language and culture of the past. Moreover, Ireland’s millennial has a connection with the color green, which Joyce refers to as snot.

The translator uses literal translation to render this term. He translates it into “مغطى اللازوردي.” His translation of the first part, “snot,” retains Joyce’s mocking metaphor. However, he does not maintain the explicit meaning of green, which is the color associated with the new movement. He translates it into “لازوردي,” which is “the blue color of the clear sky” (Merriam-Webster.com).

This process resembles conversion in its changing of a word category to create a new word. The difference is that derivation requires the addition of other units. These new words are created by using several small units of the English language “which are not usually given separated listings in dictionaries and called affixes” (Anora, 2020). A word that an affix must be attached to is called a “root, stem, or base” (Plag, 2018). Leminen et al. (2019) define derivational morphology as the way a new entity is created by combining a base with affixes (e.g., suffixes and prefixes). A prefix is a unit that attaches to the beginning of a root and a suffix is a unit that attaches to the end of a root (Yule, 2010). Anora (2020) categorizes suffixes into nominal suffixes, verbal suffixes, adjectival suffixes, and adverbial suffixes. Each type refers to a different change in word category. Joyce uses this process in his work, as shown below.

**Example 4:**

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Number one swung lourdily her midwife’s bag.” (P.66)</td>
<td>رقم واحد تورجح حقيبة قابلة (ص.49).</td>
</tr>
</tbody>
</table>

In Example 4, the narrative describes the action and manner of two unfashionable women coming to the sand from Dedalus own perspective. An adverbial extension of “lourdly” (adj.) is from the French “lourd,” meaning “heavy.” The translator omits the adverb and leaves it untranslated. However, the translator could
have translated it using domestication into “حجرحقيقة بعفاعة.” Moreover, he could have used functional translation and translated it into “حجرحقيقة بغلاظة.” A functional equivalent is the usage of a “cultural neutral word” (Newmark, 1998). Newmark also states that these words can be replaced by a functional or generic term if they are not well known in the target culture.

5.3 Compounding

Compounding is the process of joining two or more words together to create a new meaning. According to Yule (2010), it is very common in languages like English. Joyce applies this technique in his works continuously to create new meanings. The two examples below illustrate this.

Example 5:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yogibogeybox in Dawson chambers. (p.343).</td>
<td>له حجرجينولوجي في عمارة دوسون. (ص343).</td>
</tr>
</tbody>
</table>

This example mocks theosophy. In this scene, Dedalus expresses his thoughts on the Theosophical Society in a comic manner. According to Sutcliffe (2006), Mulligan’s presence in the scene is evidence of the failed attempt (based on historical fact) to benefit from the heist of the Ur-book of Theosophy.

“Yogibogeybox” has been defined as a room or place in which spiritualism is practiced or studied (Lexico.com). Peters (2015) indicates that the Oxford English Dictionary defines this term as the paraphernalia of a spiritualist. “Yogibogeybox” is a compound of “yogi” + “bogey” + “box.” Joyce applies two processes to form it: first compounding, then coinage. While box can refer to a room or “container, Yogj means an acetic and + bogey means the devil” (James Joyce Online). Its context may suggest that Joyce uses this term to compare where meetings are held in society with a hall that conjures devils associated with Sufi practices.

The translator translates it into “حجرجينولوجي.” He translates “box” using literal translation and uses naturalization in translating “جينولوجي.” Naturalization adapts the SL word to the normal pronunciation of the TL (Newmark, 1988b, p. 82).

In this example, the translator keeps the foreign term without explanation or domestication.
### Example 6:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belly without blemish, bulging big, a buckler of taut vellum, no, whiteheaped corn, orient and immortal, standing from everlasting to everlasting. (p.67).</td>
<td>لم تكن لها سرة نامل بطن بلا عيب، كبيرة بارزة، ترس من الرق مشدود، لا، بل سيرة بر ناصع متألق خالد، قائم من الأزل إلى الأبد رحم الخطيئة. (ص50).</td>
</tr>
</tbody>
</table>

In the past, people did not believe that Adam and Eve had navels. Consequently, Michelangelo was accused of heresy for giving a belly button to Adam in the Sistine Chapel (Joyce Project Online, 2015). In Example 6, Dedalus uses ‘whiteheaped’ to modify ‘corn’, which functions as a metaphor for a navel.” According to James Joyce Online Notes, “whiteheaped” is an adjective formed from “white” and “heap.”

The translator uses “صيرة بر ناصع” to translate “whiteheaped corn.” He uses literal translation to translate “heap,” ignoring its contextual meaning, which is not precisely a heap, but a small grain that resembles the navel. He uses functional equivalence for the first part, “white,” and renders it into “ناصع.” The translator thus fails to create a metaphor for the navel.

### 5.4 Blending

Blending is, like compounding, concerned with creating new words by combining two or more separate words. However, blending “is typically accomplished by taking only the beginning of one word and joining it to the end of the other word” (Yule, 2010). Joyce is famous for this process, especially in his long coined words, as shown below.

### Example 7:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warring his life long upon the contransmagnificandjewbangtantiality. (P66)</td>
<td>يحارب طويل حياته ضد توحد جسد لبمتعزيزم. ص50</td>
</tr>
</tbody>
</table>

According to the Word Sense online dictionary, this word, coined by Joyce, is blend of “consubstantial,” “transubstantiation,” “magnificent,” “magnify,” “Magnificat,”
“Jew,” “bang,” and “-ity”; perhaps modelled on “transmagnificandubandanciality,” which is a nonsense word with no intelligible meaning. In contrast, Urban Dictionary provides a detailed meaning of this blended item. Urban dictionary suggests a meaning for each part of this word, as presented in Note 1.

The Arabic translator translates this word into “لبنمعلمزم,” which means nothing according to dictionaries and online sources. Here, he tries to create new word, like Joyce, but he fails because his translation does not appear in any dictionaries.

6. Results and Discussion

The present analysis isolates four major problems relevant to translating new English words into Arabic: (1) some neologisms, both words and expressions, have been dropped in translation, as shown in Example 4; (2) in the translation of certain new words, there is a considerable loss of the sense of the creativity of Joycean language; (3) the translator tries to imitate and coin new words in Arabic like Joyce but produces meaningless words, as shown in Examples 1 and 7; and (4) in this analysis, the translator does not use the Venuti model to translate neologisms.

The present analysis shows that four translation strategies were adopted by the translator: literal translation, omission, naturalization, and functional translation.

Therefore, the translator does not rely on the Venuti model; he uses Newmark’s strategies to translate new words. The Venuti model could have been used in some cases, as suggested for Example 4. However, it fails in some contexts. Newmark (1988) suggests some procedures for each category of neologism. He approaches the translation either by using a word that already exists in the TL, or by using a brief functional or descriptive term to reuse old words and imbue them with new meanings.

7. Conclusion

Literary translation is one of the most complex types of translation because the writer may use new words in their language to reflect their creativity. A significant feature in Joyce’s *Ulysses* is the usage of new English words. This paper studies the Arabic translation of *Ulysses* and draws attention to whether the translator uses the Venuti model or not. The analysis shows that the translation of the Arabic version does not regularly use one model. The translator is not consistent in his choice and application of methods. He uses Newmark’s translation and the Vinay and Darbelnet’s model. In addition, he
tries to imitate Joyce’s style especially through coinage. However, in most cases, he fails to present new senses of words as Joyce does. Moreover, in some cases, he presents Arabic words without any sense or meaning in an attempt to create new words like Joyce. He does not use domestication in translating neologisms. Word formation needs more flexible strategies to render the sense and meaning of the original text to the target audience. Much analysis is needed to support this study.
8. Notes:

8.1 Urban Dictionary

The “-tantiality” is a suffix for “con-” and “trans-.” The “con-” refers to “consubstantiation,” the belief in Catholic theology that the Father, the Son and the Holy Spirit are all of the same substance but that each presents in a different form. The “-trans-” refers to “transubstantiation,” the belief in Catholic theology that during communion the bread and wine literally become the body and blood of Christ; the mundane is transformed into the divine. These two first parts of the word indicate its reference to the intersection between the divine (God) and the mundane (humanity), or Christ. The “-magnific-” refers to the magnificent, the divine, “-and-” functions as a conjunction and “-jew-” refers to Mary, a Jew. The “-bang-” is more complicated to interpret and shows Joyce’s (arguably blasphemous) humor.
9. Bibliography


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