

The Linguistic and Translational Aspects of Onomatopoeia: English and Arabic as a Case in Point

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Abstract

The present study investigates the linguistic and translational aspects of onomatopoeia. English and Arabic have been areas for investigation. It aims at finding out appropriate techniques to translate onomatopoeic words and expressions .It is found here that Arabic uses less onomatopoeia than English , because the former has well-established terms for sounding characteristics of most animals, people or things. It is also found that there are three translation techniques to render onomatopoeic expressions, namely, translating onomatopoeia by an equivalent onomatopoeia, translating onomatopoeia by paraphrasing or rewording it , and translating onomatopoeia by giving its phonemic translation and providing an explanatory gloss between brackets.

1. Introduction

Onomatopoeia is a Greek word meaning name-making for the sounds literally create the meaning .They are sometimes called 'echoism' (Abrams,1993:138).It is a literary device that relies on words whose sounds imitate the sounds of nature .Onomatopoeic words vary considerably across the globe ;different cultures seem to hear differently. Writers choose these words as a way of conveying the sound of the things that they are describing and emphasizing .Onomatopoeia can also be used to describe the use of such words for rhetorical effects. Poets use onomatopoeia to convey , emphasize and create vivid images .They use this type of

device as an unusual alternative to every day speech to help them express mood and emotion.

Onomatopoeia can also be used in many nursery rhymes and jokes. As for nursery rhymes , onomatopoeic words produce strong images that can both delight and amuse children when listening to their parents read poetry .Here are some examples :

Baa Baa Black Sheep

Ding Ding Bell

Cackle , Cackle , Mother Goose

Cock – a – doodle – doo !

Cuckoo , cuckoo , what do you do !

Onomatopoeia words used in jokes can be represented by the Knock-Knock jokes .Here is an example :

Knock – knock Who's there ?

Boo.

Boo who ?

Don't cry , I was only joking

The present study attempts at exploring the linguistic aspects of onomatopoeia and finding out the appropriate techniques to translate onomatopoeic words .It hypothesizes that what might be expressed onomatopoeically in one language may not have a counterpart that reflects similar sound effects in another .

2.Previous Studies :

Bloomfield (1933:156) distinguishes between words which are actually imitative of sound , like meow , moo , and bow-wow-though these differ from language to language – and those which he appropriately calls symbolic (" somehow illustrating the meaning more immediately than do ordinary speech-forms....To

the speaker it seems as if the sounds were especially suited to the meaning "), like [bump](#) and [flick](#).

Sometimes onomatopoeia is one of the important aspects of some works and it is considered a major component of their styles. In this connection Ullmann (1962:83) says :

In the use of onomatopoeia as a stylistic device , the effect is based not so much on individual words as a judicious combination and modulation of sound values , which may be reinforced by such factors as alliteration , assonance and rhyme.

Ullmann (Ibid.:84-85) stresses the significance of onomatopoeia in semantics and distinguishes between two types of onomatopoeia .The first is the primary onomatopoeia which refers to the imitation of sound by sound [....which] is truly an " echo to the sense " : the referent itself is an acoustic experience which is more or less closely imitated by the phonetic structure of the word such as : [buzz](#), [crack](#) , [growl](#), [hum](#) , [plop](#), [roar](#) , [squeak](#) , [whiz](#) , etc .The second is the secondary onomatopoeia in which the sound evoke , not an acoustic experience , but a movement ([dither](#), [dodder](#) , [quiver](#) , [slither](#) , [slouch](#) , [squirm](#) , [wriggle](#)) , or some physical or moral quality , usually unfavourable ([gloom](#) , [grumpy](#) , [mawkish](#) , [slatternly](#) , [slick](#) , [slimy](#) , [sloppy](#) , [sloth](#) , [slovenly](#) , [sluggish](#) , [wry](#)).He (Ibid.: 83) adds that such sounds constitute a great challenge to the translator and that " in the use of onomatopoeia as a stylistic devices , the effect is based not so much on individual words as on a judicious combination and modulation of sound values , which may be reinforced by such factors as alliteration , rhythm , assonance , and rhyme ." He (Ibid.:86) points out that " sounds are not expressive in themselves ; it is only when they happen to fit the meaning that their onomatopoeic potentialities come into their own." In this respect , Ullmann (1971:135) states

Onomatopoeia , sound symbolic , phonoaesthetic effects and kindred phenomena are part of the very fabric of poetry ,[and] this remains one of the most active areas of stylistic study. It also forms the connectivity link between two major divisions of stylistics: the phonological and the semantic components.

Lyons (1977:102 -105) classifies onomatopoeia and sound symbolism under what he calls primary iconicity and secondary iconicity respectively .

Bolinger (1980: 17-24) does not make a distinction between onomatopoeia and sound symbolism . He only speaks about arbitrary units and iconic units of communication .By arbitrary units , he refers to units in which there is no resemblance between the physical form of a unit and its referent, while in the iconic units the " physical form resembles , and by that resemblance suggests , something in nature" (Ibid.:19).

Cruse (1986: 34) remarks that " there are some phonetic sequences which seem to have semantic value of a sort , yet they do not correspond to grammatical elements :there seems to be a direct pathway from sound to meaning , bypassing grammar ."He adds that such elements are of two kinds: the first is onomatopoeic phonetic sequences that " resemble their referents editorially " ,like hum , buzz , hiss , gang , splash , crack , whip , bump , clank , tinkle , hoot , coo , miaow , while the second type of ' meaningful ' phonetic sequence is what he calls 'sound symbolism' where " there is no question of auditory resemblance " (Ibid.:34). He exemplifies this phenomenon by initial consonant clusters in slimy , sleazy, slut , slouch , slovenly , slob , slattern , slither , slink , etc. and glow , glimmer , gleam , glisten , glitter , glare , etc., and the vowel in coon , goofy , goon , loony , fool , drool , moon (around) , noodle (fig), etc.

Roberts (1991; 189) defines onomatopoeia as " a blending of consonant and vowel sounds designed to imitate or suggest a situation or action ." Hence , onomatopoeia refers to sounds imitating a referent.

Hervey and Higgins (1992; 95) is of the opinion that the phenomenon of onomatopoeia might be directly iconic(that is , that " the phonetic form of a word impressionistically imitates a sound which is the referent of the word ") or ironically motivated (that is , " the phonetic form of the word imitates a sound associated with the referent of the word (for example , ' cuckoo ' ") , adding (Ibid.: 75) that if onomatopoeia " has a thematically important function [... it] may require care in translation [...since] cross- cultural variations in onomatopoeia are common[... and] many SL onomatopoeic words do not have one – to – one TL counterparts."

The sounds of words sometimes give support to the sense .Sound effects are greatly exploited in literature .The can be of two types : onomatopoeia and phonetic intensives . Onomatopoeia may be used both in a narrow and broad sense(Abrams,1993: 138).

1. In the narrow sense , it designates a word , or a combination of words whose sound seems to resemble closely the sound it denotes , such as [hiss](#) and [buzz](#) .The seeming similarity is due as much to the meaning , and to the feel of articulating the words , as to their sounds.
2. In the broad sense , onomatopoeia is applied to words or passages which seem to correspond to , or to strongly suggest what they denote in any way whatever – in size , movement , or force , as well as sound.

Phonetic intensives, on the other hand , is another group of words " whose sound, by process as yet obscure , to some degree connects with their meaning " (Arp, 1998: 760). An initial [fl](#)-sound , for example , is often connected with the idea of moving light , as in [in flame](#) , [flare](#) , [flash](#) , [flicker](#) , [flimmer](#). An initial [gl](#)-also frequently accompanies the idea of light , usually unmoving , as in [glare](#) , [gleam](#) , [glint](#) , [glow](#) , [glisten](#) [see Arp (1998) for more details].

Finally , al- Hasan (2001:110-112) stresses the significance of the phonological meaning in languages and that careful selection of sounds influences the meaning which would be very difficult to translate for one language into another .

3. Examples of Onomatopoeia

Examples of onomatopoeia can be found in the sounds of animals, actions made by the body parts , and sounds made by other things.

1. Onomatopoeic words made by animal sounds :

The most common onomatopoeic words made by animal sounds are meow (the sound of a cat) , woof (the sound of a barking dog) , moo (the sound of a cow) , cock- a – doodle- doo (the sound of roosters) , and oink (the sound of a pig).

2. Onomatopoeic words made by the actions of the body parts :

The most common onomatopoeic words associated with the actions made by the body parts are Atishoo(the sound of sneezing) and lub dub (the sound of the beating of heart).

3. Sounds made by other things:

Examples of sounds made by other things can be found in pow (the sound emanating from the firing of a gun or canon).

Other examples can be found in strip cartoon and caricatures .Also, they can be seen in advertisements which use onomatopoeia as a mnemonic , " so consumers will remember their products , as in Rice Krispies (US and UK) and Rice Bubbles (AU) which make a ' snap, crackle , pop ' when one pours on milk ; or in road safety

advertisements: 'clunk , click , every trip' (click the seatbelt on after clunking the car door closed ;UK campaign)." ¹

4. Onomatopoeia in English

English onomatopoeia does not seem to have special features about morphology and phonology . There are ways of leading to know onomatopoeia that can not be differentiated from other words by morphology . It is " special affixes in only onomatopoeia" (Tamori , 1990: 90). As they are affixes , all onomatopoeias are not recognized by them . However , they can be one measure to tell onomatopoeia apart from ordinary words .

One of the affixes for onomatopoeia is -ety :

bumpety -bump	bump
clickety-clack(clickity-clack) typewriter)	(sound of train or
clippety- clop	(sound of hoofs)
knockity-knock	knock
plunkety-plunk	plunk
trappity-tap	tap

-ety of onomatopoeia almost takes the form of repetition .That affix comes between the stem and stem. A situation of repeating the same thing can be expressed by repetition . For instance , bumpety-bump indicates repeating bump. Furthermore, -ety has ' rhythmic effect' (Ibid).The word tap has the form tap-tap which shows continuance of tap as tappity- tap , a word showing footsteps of a tap dance.

Ker- is another onomatopoeic affix :

(1) It can be reached at : <http://en.wikipedia.org/wiki/Onomatopoeia>

Kerchunck	(pulling down a machine lever)
Kaboom	(explosion)
Kabloom	(explosion)
Kasplash	(sending up spray)
Kawhram	(explosion)
Kerplop	(sending up spray)
Kapow	(explosion)

Ker – adds to the beginning of onomatopoeia showing explosion , shock and unexpected sounds .It sometimes changes to ka - , co- , ca- and k- , but its function of emphasizing the onomatopoeia is still present.

Ker- is highly productive than – ety , but it can be suitable to only onomatopoeia like explosion , shock and sudden sounds . As such, special characteristics of English onomatopoeia are subject to certain limits and it is difficult to recognize onomatopoeia .

English onomatopoeia has various parts of speech that can be a way to realize onomatopoeia .The noun is but one part of speech which appears frequently and is put in all sorts of sentences as in :

- 1. Make some burps now ,baby.**
- 2. I heard the clink and fall of swords.**
- 3. With a gasp he realized it was a body of his companion.**

(Matsuda , 1985: 234,238,246)

However , some onomatopoeic words cannot appear in the sentences , such as an animal's sound . It has the problem of " presence of the elements offering context " (Tamori , 1999: 93):

4. ? I heard a caw.
5. ? I heard a baa.
6. ? I heard a whinny.

Tamori (Ibid.) also remarks that " it is unnatural for many speakers to use an animal's utterance alone " like the said sentences. However, onomatopoeic words like that found in the sentences (4-6) can change a natural sentence by adding some information about onomatopoeia as in the following sentences :

7. The caw of a cow is a disturbing sound .
8. The sheep walked up to us and uttered a single plaintive ' baa'.
9. The mare lifted her head and with a whinny and pierce snort took off down the trail(Ibid.).

It can be noticed that the onomatopoeia in the sentences indicates the situation or surroundings from which the sound is heard. This point shows that onomatopoeia of such animals' utterances cannot be acknowledged compared with other words , for these words need other words or sentences to explain the source or conditions around the sound.

There are many awkward noun onomatopoeia in English and there are means of showing such onomatopoeia from the other words.

Such means are expressed by quotation marks.

10. * The cupboard fell over with a " clatter ".
11. * Ann closed the door with a " rattle ".
12. * He leaped into the pit with a " scream".
13. With a " groahhrr", the beast leaped from behind the curtain.

14. There was a soft "kerflonk" as the paperback fell besides the desk.

15. We heard the 'ploop, ploop, ploop' of someone walking in wet galoshes (Ibid.: 95-96).

Making a comparison between the examples (10-12) and (13-15), we can notice that (10-12) are examples of onomatopoeia to which quotation marks cannot be added, whereas onomatopoeia of (13-15) can be enclosed with quotation marks. Also, forms in (10-12) are in the dictionary but ones of (13-15) are not. That is, the words of (10-12) are quite often used and they are well known words for speakers. Regarding the examples (13-15), [groahhrrr](#) is the sound of roaring that shows echo by repeating consonants and can change to [groahhhrrr](#) or [groahhrrr](#). Such a word can not have only one form, so it is difficult to define the words as ordinary. [Kerflonk](#) is also not ordinary, because it comprises the emphasizing [ker](#) which is an affix to emphasize onomatopoeia and can be taken as something extraordinary, therefore onomatopoeia with [ker](#) can not be used so often. Putting in quotation marks is for recognizing the exceptional noun as in (13-15). (Ibid.)

Changing a noun to a verb besides quotation marks should be attended to. Such a change leads speakers to see the difference in onomatopoeia as having high vocabulary frequency levels from low ones. Most noun onomatopoeia "can be a verb" without changing its form (Ibid.:98). Here are examples:

16. a. He heard the click of a door.

b. The door clicked shut

17. a. Her knock did not stop long time.

b. A girl is knocking at my door.

Changing a noun onomatopoeia to a verb in sentences (16-17) is highly developed and it is in daily use. It means that the degree of acknowledgement as usual words is high. This can

become clear by changing the onomatopoeic words in (10-12) and (13- 15) to verbs, as in :

18. a. The cupboard clattered down.

b. Ann rattled at the door.

c. The moment he leaped into the pit, he screamed.

19. a. * The beast groahhrrred and leaped from behind the curtain.

b. ? The paperback kerflonked beside the desk.

c. He plooped across the floor in wet galoshes.(Tamori,1999:99)

Vocabulary frequency levels of onomatopoeia in (19) are low on the grounds that can be used with quotation marks . A point in common between these onomatopoeic words is the opposition to changing to a verb .Therefore , changing to a verb can be one of the important ways to distinguish onomatopoeia from other words .There are some words which can not change to a verb and need information phrases .It is a sign of low vocabulary frequency levels.

5. Onomatopoeia in Arabic

Arab scholars , such as al- Faraheedi tried to establish a link between the sound of a word and its meaning .He (quoted in al- Azhari,n.d.:106) cited the following example to explain such a relationship:

٢٠ . صر الجندب صريراً
(literally : screeched the grasshopper screeching)

According to him , every sound resembling the sound of صر is صرير . It is an uttered image for the continuous and uninterrupted sound of grasshopper , whereas صرصرة imitates the interrupted sound of the falcon .This is a clear indication from al- Faraheedi

for this linguistic phenomenon in which the sound of the word imitates its meaning.

To Sibawayhi (1902:1218), the infinitives derived from the form **فعلان** can explain the same phenomenon ,i.e., the sounds express their meanings or depict motions accompanying the event . So, the Arabic words **الاهتزاز-الاضطراب -الحركة** (motion , disturbance and shaking respectively) can be felt in the form **فعلان** such as **الذهبان** (parched with thirst) , **الوهجان** (glow) and **الغليان** (boiling) . Obviously , there is a strong and clear relationship between forms and meanings.

The remarks forwarded by al- Faraheedi and Sibawayhi are deemed to be the green light which opens the door for whoever comes after them . For instance , Ibn Duraid (1958: 176,537) wrote a book titled **الاشتقاق** (Derivation) in which he talks about the proper nouns and tribes in Arabia. According to him, the word **هذيل** is from **الهل** which means **الاضطراب** (disturbance) and the word **أنقضع الرجل عن اهله اذا بعد عنهم قضاة** (to be far away from one's family) or from **تقضع بطنه اذا أوجعه** (if one's stomach aches oneself).

Ibn Jinni(1955:5) is the most enthusiastic one for the link between sound and meaning .He stated that wherever **ق و ل** are found and however they are put together , they denote **الخوف** (fear) and **الحركة** (motion) .He (Ibid.:150-153) explicates this fact in one of this chapters

تصاقب الألفاظ لتصاقب المعاني (The affinity of words due to the affinity of meanings) stating that the close connexion of letters in meaning makes them close in articulation .In another chapter **أحساس الألفاظ** (The touching of words on semi-meanings) he discussed the fact that the meaning comes closer and becomes similar owing to the closeness of the sounds of the letters.

In his book **بدائع الفوائد** (Wonders of Uses) Ibn Qayim al-Jawziya (n.d.:108) speaks of the link between sound and meaning saying that " the real association between sound and meaning is taken into consideration whether they are long or short , light or heavy , in multitude or paucity , in motion or motionless , and strong or flexible". If meaning is singular , people would

singularize its sound, if it is compound , they would make it compound , and if it is long , they would prolongate it, such as القطنطالعشلق. One may consider the word بحتر with its implication of gathering because its meaning suggests that .Also, one may consider the words دوران ' rotation ' , غليان ' boiling ' and the like whose subsequent motion of sounds suggests their meaning.

It is to be noted that Arabic parts of speech may have onomatopoeic features . Here are examples :

21. سمعت خرير الماء
(literally :heard I gurgle (of) the water)

22. أزعجني أزيز البعوض
(literally : annoyed me buzz (of) the flies)

Here أزيز and خرير are noun onomatopoeia functioning as objects. They can also function as subjects as in the following sentence :

23. أزيز البعوض مزعج
(literally: buzz(of) the flies (is) boring)

However, such onomatopoeic words can not appear without the presence of some elements offering contexts.

Finally , some Arabic noun onomatopoeia can function as verbs without much change of their forms as in :

٢٤. صر الباب

(literally: the door creaked)

6. Translation of Onomatopoeia

In this section an attempt will be made to delve into the translational aspects of onomatopoeia to find out the appropriate techniques that can be used in translating such a linguistic phenomenon. The texts chosen are varied from both English and Arabic .

The first text has been dealt with in terms of translation assessment , since it has already been translated by Liardet(1989), whereas the remaining texts have been analysed, giving the appropriate translation techniques to render them .

The first text is taken from al-Kharrat's Turabuha Za'faran translated by Liardet (1989) into " City of Saffron:"

1.

المطر يقرقع على زجاج الشبابيك بايقاع مطرد و سريع، والدفع داخل الغرفة يصنع غشاء
كالضباب، رقيقاً على لوحة الزجاج الخارجية، وارى أنوار الحارة من خلال نداوة الماء
المغيشه

على الزجاج كأنها نجوم صغيرة كثيفة متشعبة، وعندما ينق البرق في خطفات ساطعه تثب
فيها البيوت وسطوحها وسحب السماء في ضوء فضي باهر ثم تختفي، تتلوها بعد ثوان
قرقعة الرعد الملبئه الصدر، يُجلجل متلاحق الارتطام، كالطبل الضخم، كان قلبي يبتهج جداً،
وتصرخ عايدة أختي صرخه صغيرة وتجري هناء الى حضن امي ، فتضحك أمي ويهدئ أبي
من روعها. وأحس مع ذلك لمسة من الخوف تحبك البهجة اكثر اشارة وأكثر توهجاً
، وإحساساً بالأمن والكن في الغرفة التي دفنت ، وطابت ، والفحم قد صفا ، ناره رائقة، وبعد
اصطفاق صنوج الرعد الهائلة الفسيحة المدى يكون للفحم هسيس خافت، ووشيش مكتوم
في اشتعاله الفرح الهادئ.(ترابها زعفران: ١٠٩-١١٠)

The rain batters against the window-pane in a quick driving rhythm ; the warmth inside the room causes a light misty veil to settle on the glass. Through the condensation on the window I can see the lights in the alley like a mass of twinkling stars .Then the lightning comes ripping down in blinding flashes, and the houses seem to jump out, roofs and clouds bathed in a slivery light before

disappearing .The lightning is followed after a second by the deep-throated ' boom' of thunder , rolling on and on , rumbling away the huge drums.

My heart leaps with excitement .Aida is screaming little screams and Hana runs to her mother's arms ; my mother laughs , and my father soothes them .I feel a delicious trickle of fear lace my excitement , in spite of my delight , making it more exciting and more glittering .There is an atmosphere of safety and refuge in the nice warm room ; the charcoal is burning with a clear flame and a faint hiss, audible after the tremendous clashing of the thunder's cymbals , a muffled " sh sh sh " and a happy , quiet flame(Liardet, 1989:91).

The Arabic text bristles with onomatopoeic words. Some of these onomatopoeic words or references function as subjects , such as

يجلجل- , whereas others function as verbs, such as -هسيس-قرقعة وشيش- يقرقع- ينعق .Such onomatopoeic words render the text more expressive .What adds to the expressivity of the text is the combination of onomatopoeia and alliteration on the part of the writer. This combination gives the text poetic depth and aesthetic effect telling the reader the reality in which the narrator experiences. This reality is represented by the feel of coldness and fear as a result of the sounds and noises of thunder and rain .

Although the translator has done his best to translate such onomatopoeic words , yet the English onomatopoeic counterparts differ in one way or another from the original ones.

The translator has rendered the first onomatopoeic word as follows :

المطر يقرقع على زجاج الشبائيك

The ran batters against the window-pane.

Here the translator has opted for conveying the propositional content of the Arabic onomatopoeic word يقرقع at the expense of its sound effect . This may be attributed to the fact that there is no English onomatopoeia which has the same associative semantic meaning with the Arabic onomatopoeic word يقرقع. Therefore, the English word " batter" is formally rather than functionally equivalent to the Arabic word " يقرقع".

The second onomatopoeic word ينق is translated as follows :

وعندما ينق البرق في خطفات ساطعة

Then the lightning comes ripping down in blinding flashes

The Arabic onomatopoeic word ينق refers to sound intensity and swiftness . Its English counterpart ripping , on the other hand , does not cover all the semantic domains and fields of the SL word. As such , the word " ripping" is formally equivalent to the Arabic word " ينق" .

The third onomatopoeic word is قرقة . Here is the context in which it occurs and the English rendition :

تتلوها بعد ثوان قرقة الرعد المليئة الصدر...

The lightning is followed after a second by the deep- throated 'boom' of thunder...

The Arabic word قرقة is successfully translated into deep-throated ' boom' . The word قرقة with its duplicate use of consonants emphasizes the echoing sounds and noises of the thunder , and its English rendition ' boom' refers to " a loud deep sound" (Oxford Dictionary , 2005,v.s.boom). So, the English word "boom" is formally and functionally equivalent to the Arabic word قرقة .

The fourth onomatopoeic word is يجلجل :

يَّجلجل متلاحق الارتطام....

Rolling on and on , rumbling away ...

Here the Arabic onomatopoeic word **يجلجل** is not translated into an English onomatopoeic one. Rather, the translator has opted for conveying its propositional content, since there may not be an English onomatopoeia which has the same associative semantic meaning with the Arabic onomatopoeic word **يجلجل**. Thus, the word "rolling" is formally equivalent to the word "**يجلجل**".

The fifth onomatopoeic word is **أصطفاق**. It is translated as follows :

وبعد أصطفاق صنوج الرعد الهائلة الفسيحة المدى...

After the tremendous clashing of the thunder's cymbals ...

The Arabic onomatopoeic word **أصطفاق** is rendered into the English word 'clashing', which means "a loud noise made by two metal objects being hit together" (Oxford Dictionary, 2005, s.v. clash). This translation is successful because it covers all the semantic fields of the SL word. The word "clashing" is formally and functionally equivalent to the word "**أصطفاق**".

The sixth onomatopoeic word is **هسيس**. It is rendered as follows :

يكون للفحم هسيس خافت .

The charcoal is burning with A faint hiss.

Here the translator has succeeded in finding an English counterpart which is formally and functionally equivalent to the SL onomatopoeia .

The last onomatopoeic word is **وشيش** which is translated into the following :

وشيش مكتوم

A muffled 'shshsh '

The translator attempts at presenting the real sound as it is articulated, yet the rendering he has given cannot be accepted to stand as a rendition of the Arabic onomatopoeic word **وشيش**. The

sound /sh/ is usually in a prolonged form to command silence .This being the case , 'shshsh' is not formally and functionally equivalent to the Arabic onomatopoeic word وشيش .

2. The second text is taken from the Glorious Qur'an :

فإذا جاءت الصاخة يوم يفر المرء من أخيه وامه وأبيه وصاحبه وبنيه (عبس ٣٣-٣٦)

According to Ibn Kathir (2004:205), the word الصاخة is one of the names for the Judgment Day which Allah Most High has exalted and warned His slaves of it. It is a name for the trumpet that shall be sounded, and it is called so because it deafens ears .With these meanings of الصاخة in mind, one may admit that there is no English expression which is equivalent to the Qura'nic word .As such, the best translation technique to translate this word is phonemic translation which " concentrates on taking care of the sounds and allows the sense to emerge as a kind of vaguely suggested expression " (Hervey and Higgins , 1992:95).Here is the proposed translation for the Qur'anic aya:

On the day when there comes As-Sakhkhah (One of the names for the Judgment Day and it is called so because it is a cry that deafens ears).

If there is no translation equivalent for a certain expression as in the case of the Qur'anic word الصاخة , the best technique would be to give the phonemic translation and provide an explanatory gloss in two brackets.

3. The third text is taken from an English novel titled " Fiesta : The Sun Also Rises " :

It was a warm spring night and I sat at a table on the terrace of the Napolitain

after Robert had gone , watching it get dark and the electric signs come on , and the red and green stop-and go traffic- signal, and the crowd going by , and the horse- cabs clippety- clopping along at the edge of the solid taxi traffic ...

(Hemingway,1967:15)

The text comprises one onomatopoeic expression, namely , clippety- clopping .This onomatopoeia is functionally employed by the writer to depict " the sound made by or as if by a horse walking on a hard surface" (Webster's Dictionary , 1985,s.v. clip-clop) .Translating this onomatopoeia by an equivalent onomatopoeia in Arabic would give the translated text an aesthetic effect similar to that in the original text.In this connection, Hervey and Higgins (1992: 75) states that when the nearest semantic equivalents of the SL onomatopoeic words in TL are not onomatopoeic , a translation problem arises , particularly when onomatopoeia is an effect contributing to textual meaning ; this will result in a loss. Here is the proposed translation of the English text:

كانت ليلة ربيعية دافئة ، فجلست على طاولة في مقهى نابيلتين بعد ذهاب روبرت وأنا
أراقب حلول الظلام واشتعال الإشارات الضوئية الحمراء والخضراء الأذنة بالتوقف
والانطلاق ، وحركة الناس المارة بجانبهم ومرور عربات الخيل تربك تربك على طول طريق
سيارات
الأجرة الصلب ...

Here the English onomatopoeia clippety-clopping is replaced by an equivalent Arabic onomatopoeia to reinforce the aesthetic effect of the translated text .However, the suggested translation for the English onomatopoeia is from colloquial Arabic , since there is no onomatopoeia in standard Arabic which can stand as an equivalent to the English one. Here the TL expression is formally and functionally equivalent to the SL expression " clippety – clopping".

Another technique to translate the English onomatopoeia is to paraphrase the onomatopoeic expression to convey its propositional content: وكنتم أسمع عربات الخيل بأيقاعها المعهود ...

This translation may be considered more appropriate than is the former which is not accepted by most Arabic scholars, since it is in colloquial Arabic. However , such a rendition provides a sort of paraphrase for the SL expression " clippety- clopping".

The fourth and fifth texts are from an English play titled "Who's Afraid of Virginia Woolf?":

4. George takes from behind his back a short-barrelled shotgun , and calmly aims it at the back of Martha's head.Honey screams ... rises.Nick rises , and , simultaneously Martha turns her head to face George , George pulls the trigger.

George : POW !!! (Albee , 1962:41)

5. Honey [confused and frightened] : I was asleep , and the bells started ...they BOOMED ! Poe- bells ... they were Poe- bells ... Bing- bing- bong-BOOM! (Ibid.:104)

The texts contain two functionally employed onomatopoeic expressions , namely, POW and Bing- bing –bong-BOOM. POW is " the sound of an explosion , a gun firing or sb hitting sb else " (Oxford Dictionary , 2005, s.v.pow) .Such an onomatopoeic word has no Arabic counterpart which reflects a similar sound effect. This being the case, the best translation technique to render this expression is to paraphrase it in order to convey its propositional content. Here is the translation of the text :

أخذ جورج من وراء ظهره بندقية خردق ذات ماسورة قصيرة وصوبها بهدوء نحو رأس مارثا من الخلف.فصرخت هوني ونهضت .ونفض نيك وفي ذات الوقت حولت مارثا رأسها صوب جورج،فقدح جورج زناد البندقية.
جورج : صوت انفجار .

For lack of an onomatopoeic equivalent in Arabic the English word POW is rendered into صوت انفجار .

The fifth text may be translated as follows :

هني [مرتبكة وخائفة] : كنت نائمة حينما بدأت الاجراس ... تدوي! أجراس بو ...
كانت أجراس ————— راس ————— وتدوي !

The English onomatopoeic expression Bing- bing-bong-BOOM is translated into تدوي which is functionally equivalent to the English expression , although

the Arabic word is often used to express the sound of thunder.

The last onomatopoeia in this study is taken from a book called " Misty of Chincoteague":

6. So dead a silence fell over the table that the drip-drip of the kitchen faucet sounded like hammer strokes(Henry , 1996: 48).

The onomatopoeic expression drip-drip is functionally used in this sentence. It is " the sound or action of small drops of liquid falling continuously (Oxford Dictionary ,2005,s.v. drip).There are two techniques to translate the English onomatopoeic expression drip-drip. The first technique is to translate the onomatopoeic expression into an equivalent onomatopoeic word or expression in the TL, as in :

حل صمت مطبق على الطاولة بحيث أصبح خرير الماء المتساقط
من صنبور المطبخ كضربات المطرقة.

The second technique is to paraphrase the onomatopoeic expression to convey its propositional content, as in :

حل صمت مطبق على الطاولة بحيث أصبح صوت قطرات الماء المتساقط
من صنبور المطبخ كضربات المطرقة.

7. Concluding Remarks

The present study has tackled onomatopoeia from linguistic and translational aspects. English and Arabic have been areas for investigating .Linguistically speaking, English has some affixes employed by onomatopoeia such as -ety and ker- . They come under onomatopoeic features . It is possible to recognize

onomatopoeia from the words with these two affixes .English onomatopoeia have various parts of speech that can be a way to realize onomatopoeia . The noun is but one part of speech which appears frequently and is put in all sorts of sentences .Arabic , on the other hand , uses less onomatopoeia than English .The reason is that Arabic , unlike English , has well-established terms for the sounding characteristics of most animals , people or things . In addition , Arabic looks down on onomatopoeia and is not eager to use them in formal writings .However , Arabic have certain forms which can be felt to express some motions representing the conditions in which the word is uttered such as the words coming in the form of غليان like فعلان .

From a translational point of view , what might be expressed onomatopoeically in one language may not have a counterpart that reflects similar sound effects in another.This makes translators resort to such techniques as rewording or paraphrasing onomatopoeic expressions to convey their propositional content at the expense of a distinctive feature of them , their sound effects. A translator may also provide an explanatory gloss as in the case of translating the Qur'anic word الصاخة after producing its phonemic translation to compensate for not reflecting sound effects in the source text.So, the translation techniques employed to render onomatopoeic expressions are as follows:

1. Translating onomatopoeia by an equivalent onomatopoeia .

a. The TL word may be formally and functionally equivalent to

the SL , such as the English word " hiss" and the Arabic word

"هسيس".

b. The TL word may be formally equivalent to the SL word ,

such as the English word " batter " and the Arabic word "

. " يقرقع

c. The TL word may not be formally and functionally equivalent to the SL word , such as the English word " shshsh" and the Arabic word " وشيش " .

d. The TL word may be functionally equivalent to the SL word

or expression, such as the Arabic word " تدوي " and the English

expression " Bing-bing-bong-BOOM".

2. Translating onomatopoeia by paraphrasing or rewording it , such as pow and صوت انفجار ، drip-drip and صوت قطرات الماء . المتساقطة

3. Translating onomatopoeia by giving its phonemic translation and providing an explanatory gloss between brackets , such as the Qur'anic word الصاخة .

Choosing one of these translation techniques on the part of the translator depends on a number of variables , such as the sensitivity of the text , the purpose of the text, the translatability of the onomatopoeic expression , among other things.

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المستخلص

تستقصي هذه الدراسة المظاهر اللغوية والترجمية للكلمات التي يوحى لفظها
بمعناها في اللغتين الانكليزية والعربية .أذ تستهدف إيجاد الطرق المناسبة لترجمة الكلمات
والتعبيرات التي يوحى لفظها بمعناها.فتبين ان اللغة العربية أقل استعمالاً لهذه الكلمات من
نظيرتها اللغة الانكليزية لما لها من مصطلحات راسخة للخصائص الصوتية لمعظم
الحيوانات او الناس او الأشياء.وتبين ايضاً ان ثمة ثلاث طرق ترجميه لترجمة التعبيرات
التي يوحى لفظها بمعناها وهي : ترجمة الكلمات التي يوحى لفظها بمعناها بكلمات مكافئة
لها في اللغة الهدف، وترجمة الكلمات التي يوحى لفظها بمعناها عن طريق إعادة صياغتها
، وترجمة هذه الكلمات عن طريق تقديم ترجمتها الصوتية والإتيان بتفسير موضح لها بين
قوسين.