

## Final Excerpt from James Joyce's *Ulysses* in Lebanese: Manuscript Presentation and Philological Commentary<sup>1</sup>

The article presents a critical edition of an unpublished manuscript in Lebanese<sup>2</sup> containing a translation of the final passage from the 18th episode, *Penelope*, in *Nostos*, the third part of James Joyce's *Ulysses*, written in the narrative technique commonly referred to as stream of consciousness.<sup>3</sup> The excerpt from Molly

- 
- 1 The open access version of the paper is supplemented by two audio files read by 'Amīr Hlayyil: 1) his translation of an excerpt from James Joyce's *Ulysses* [lines 1553–1609 according to Gabler's edition of the novel (except the words: "must clean the keys of the piano with milk whatll I wear" [1553]), see note 8] and 2) his philological commentary (*ʿl-ḥawāšī*), see Introduction of the manuscript. Both were recorded on 5 October 2023 at Radio Lebanon in Hamra-Sanayeh in Beirut, see Comparison of text versions. The paper has been written during my affiliation as a researcher at the Institut français du Proche-Orient (IFPO) in Beirut and the Orient-Institut in Beirut (OIB) as part of my project entitled *Field Research in Lebanon: Unknown Traces of a Literary Heritage in Arabic Dialects*. I am grateful to Birgit Schäßler and Thomas Würtz for their support of my research. I also owe thanks to Maciej Klimiuk for his valuable comments. This publication was funded by the program *Excellence Initiative – Research University* at the Jagiellonian University in Kraków and is a continuation of my three previous articles: 1) *Between Linguistics, Poetry, and Ideology: The Literary Periodical L-ʿArzyāda in the "Lebanese Language" (June 2009–October 2014). General Presentation, Intellectual Impacts, Index of Authors, and "Lebanese" Lexis*. In: *Approaches to the History and Dialectology of Arabic in Honor of Pierre Larcher*, eds. M. Sartori, M.E.B. Giolfo, P. Cassuto. Leiden 2017, pp. 493–515; 2) *Als linguistische vorm conflict betekent: Het Nieuwe Testament in het Libanees: een nieuwe breuk in de geschiedenis van de geschreven traditie in het Midden-Oosten*. In: "ZemZem: Tijdschrift over het Midden-Oosten, Noord-Afrika en islam" 15/2 (2019), pp. 80–91; 3) *Les macrobiotiques en libanais: quatre textes inconnus et la terminologie culinaire*. In: *Culinary language and culture & La culture culinaire et les mots*, eds. P. Dębowiak, W. Rapak. Göttingen 2024, pp. 335–352.
  - 2 The translator consented to the publication of the manuscript presented in the article on the condition that its language be referred to as 'Lebanese' and not as 'Lebanese Arabic'. In the summary of the paper, my research field is defined as 'Arabic dialectology'.
  - 3 I understand the term *stream of consciousness* as referring to a "literary method of representing [...] a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form", Ch. Baldick: *Stream of Consciousness*. In: Ch. Baldick: *The Oxford Dictionary of Literary Terms*. New York 2015, p. 244. Fargnoli and Gillespie interpret Molly Bloom's soliloquy differently as an interior monologue, which is characterized by less dependence on the rules of grammar and syntax than in the case of the stream of consciousness, A.N. Fargnoli, M.P. Gillespie: *Stream of Consciousness*. In: A.N. Fargnoli, M.P. Gillespie: *Critical Companion*

Bloom's soliloquy was translated by 'Amīr Hlayyil (b. 1982), a Maronite poet and ethnographer from Kfar Shima (Kafr Šīmā), a village in southern al-Matn, Baabda District. Hlayyil records the endangered oral heritage of Lebanon and collects unpublished literary texts from private archives. He serves as the editor-in-chief of *l-'Arzyāda* [< 'arz coll. 'cedars' -yād(a) from 'Ilyād 'Iliad'], currently the only magazine written entirely in Lebanese. Between June 2009 and December 2023, its 108 issues have been published. The 783-page corpus contains the largest collection of contemporary poems and prose texts from all over Lebanon, press articles, and translations of the world literature.<sup>4</sup> In 2021, Hlayyil founded a Heritage and Literary Museum (*Mathaf turātī wa-'adabī*) in Kfar Shima, housing historical documents and rare manuscripts in Standard Arabic [hereafter: SA] and Lebanese dialects.

## Introduction of the manuscript

The manuscript, written in black ink on cream Conqueror paper (100 gsm), has six folios. The first three are made up of 49 lines of the translation. The next three contain 53 lines of 21 Hlayyil's footnotes (<sup>ʔ</sup>*l-ḥawāšī*). Their numbering is marked in red ink. Each folio measures 30 × 22 cm. On the third page, the translator gives basic metadata: his full name, and the poetical pseudonym 'amīr kfar šīʔr ('prince of the Village of the poetry'),<sup>5</sup> the title of the translated novel and its author's first and last name. The manuscript is dated 1 October 2023. Like Joyce's original, it is punctuation-free, except for a final full stop which ends *Ulysses*. In some places, Hlayyil's notation differs significantly from those used by authors writing in Lebanese. The most important differences are explained further in the footnotes.<sup>6</sup>

---

to James Joyce: *A Literary Reference to His Life and Work*. New York 2006, p. 355; see also note 13.

4 Płonka, *Between Linguistics, Poetry, and Ideology*, and Płonka, *Les macrobiotiques en libanais*, (note 1 above).

5 Wordplay between the first name 'Amīr 'Amir' and 'amīr 'prince'.

6 See notes 16–18; for the artistic function of Hlayyil's neographism in the Arabic alphabet, consistent with Joyce's spelling in the stream of consciousness, see note 30; for its ideological purposes, see Płonka, *Between Linguistics, Poetry, and Ideology*, (note 1 above).

## Comparison of text versions

Lines 1553–1609 from Joyce's *opus magnum* (except the words: “must clean the keys of the piano with milk whatll I wear” [1553]) are presented below in three versions: 1) the typescript of the manuscript in Arabic alphabet, 2) the scientific transcription concordant with the audio version recorded by 'Amīr Hlayyil on 5 October 2023 at Radio Lebanon in Hamra-Sanayeh in Beirut, and 3) the original excerpt from the first edition of the novel, published in 1922 by Sylvia Beach in Paris through Shakespeare and Company.<sup>7</sup>

These three versions are accompanied by line numbering marked in bold, consistent with Gabler's critical edition of *Ulysses*.<sup>8</sup> In some places, this text division is slightly different in the Lebanese version and less often in its transcription. In the case of regressive assimilation of the definite article <sup>ʾ</sup>l- before 'sun letters' and ž, adherence to Gabler's numbering is sometimes impossible, due to the neographism adopted by the translator, e. g.: 1) “**the** [1560] beautiful country”:<sup>9</sup> رَيْفٌ لِّ حَلَوٍ [1560] <sup>ʾ</sup>r-[1560]-rif <sup>ʾ</sup>l-ḥəlu; 2) “**the** [1603] rose”: زَهْرًا [1603] <sup>ʾ</sup>z-[1603]-zahra. In some places, the word order in Lebanese also influences changes in the text division, e. g.: 1) “a white [1554] rose”: وَرْدِي بَيْضًا [1553] wardi bayda [1553]; 2) “the big [1592] wheels”: دَوَالِيْبٌ لِّ كَبِيْرِي [1591] <sup>ʾ</sup>d-dwālib l-<sup>ʾ</sup>kbīri [1591].

The footnotes contain philological commentary and excerpts from the first version of Hlayyil's translation dated August 2017.<sup>10</sup> These passages are written in scientific transcription congruent with the audio version of the text recorded by me in Kfar Shima on 2 September 2017. Their collation with the final version enables a synoptic view of the process of translating the aforementioned passage from *Ulysses* into Lebanese.

Additionally, the endnotes, marked with Roman numerals (I–XXI), contain the translator's philological glosses on some dialectal obscura and his detailed explanations concerning spelling, intertextual motifs, names of the games and phytonyms presented in the translated excerpt.<sup>11</sup> They are accompanied by the transcription and my translation, given in square brackets.

7 J. Joyce: *Ulysses*. Paris 1922, pp. 731–732.

8 J. Joyce: *Ulysses*, eds. H.W. Gabler et al. New York 1986.

9 Excerpts from James Joyce's *Ulysses* are given in double quotation marks, e. g. “nature it is” [1563], while my translations are given in single quotation marks, e. g., haydi t-tabā ‘it is nature’ [1563], for the artistic function of this excerpt see note 39.

10 See also: Plonka, *Als linguistische vorm conflict betekent*, (note 1 above). Since the first version of the translation of the final passage from *Ulysses* [hereafter: U1] was a draft, the translator agreed to publish the final handwritten version of the text [hereafter: U2] and to quote the passages found in [U1], which differ from this manuscript.

11 To translate intertextual motifs and names of the games, the author consulted sources such as: D. Gifford, R.J. Seidman: *Ulysses Annotated. Notes for James Joyce's Ulysses*. Second

Due to limited space, the article focuses on a critical edition of the manuscript. However, it should be emphasized that in many cases, the translator tries to render the literary technique used in Molly Bloom's soliloquy.<sup>12</sup> So, it is evident, that as an artistic text, Lebanese translation differs from the language spoken spontaneously by 'Amīr Hlayyil and cannot be fully identified with the Kfar Shima dialect. In examining the transcriptions of the two versions [U1] and [U2], it must be considered that the recordings were prepared by the translator in advance. Consequently, the two versions are read slightly differently than Hlayyil speaks. This applies, among others, to the division of text sequences, pauses, pronunciation, intonation, and speech rate.<sup>13</sup>

---

*Edition, Revised and Enlarged by Don Gifford. Berkeley/Los Angeles/London 1989 and Thornton W.: Allusions in Ulysses; A Line-by-Line Reference to Joyce's Complex Symbolism. New York 1973.*

- 12 See, e. g., notes: 30, 39, 55, 85; the translator, in order to adapt the notation to Joyce's spelling, also abandoned the quotation marks, see notes: 67, 87–89, 91, 106, 120, 124, 132, 137; see also Hlayyil's remarks, notes: III–VII, X, XIII, XV and XX; cf. the syntax in: *żabal țāri' w-'ana w-bānt mațrah' ʿlli kānt zahrit' ʿż-żabal* 'Gibraltar and I as a girl where [the place where] I was a Flower of the mountain' [1602].
- 13 It should also be noted that, when translating, Hlayyil did not use either of the two published versions of *Ulysses* in Standard Arabic: *ūlis*, translated by Ṭāhā Maḥmūd Ṭāhā [Al-Duqqī–Al-Muhandisīn (1982) 1994] and *Yūlisīs*, translated by Ṣalāh Niyāzī (Dimašq 2001). For Hlayyil, it is safe to argue that the appropriate linguistic code in this case is (the artistic variation of) the natural language spoken daily, i. e., for him, Lebanese, and not Standard Arabic. It expresses better "myriad impressions [...] that impinge on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts", s.v. *Stream of consciousness. Literature*. In: *Encyclopædia Britannica* [online]. <https://www.britannica.com/ar/stream-of-consciousness>, [01.11.2023].

Typescript of the manuscript [U2]	Transcription of the audio version [U2]	James Joyce's <i>Ulysses</i> : original version (1922) [1553–1609]
[1553] بَرَكِي بَحْبُ وَرْدِي بِيضًا [1554] أَوْ هَلْ كَاتِبِكْ رُغَارٌ عِنْدَ لَيْبُونِ <sup>15</sup> بَحْبِ رِيحَةَ لَ مَحَلِّ لَ كَبِيرِ لَ مَرْقَبِ بَ [1555] ١٥ لِيرَا نَصَّ كِيلُو أَوْ هُودِيكَ لَ فِينِ كَرَزِ وَسَكْرَ لَ وَرْدِ بُ ٢٠ [1556] لِيرَا لَ كِيلُو أَكِيدِ سَتَلِّي حَلَوِي لَ نَصَّ طُولِي بَجِيبَا [1557] أَرْخَصَ مِنْ عِنْدِ غِ مِهَلِكْ وَتَشْفَقَنَّ <sup>16</sup> مِشْ مِنْ زَمَانِ بَحْبِ زُهْرٍ بَحْبِ [1558] لَ بِيْتِ كَلُو يَسِيحُ بِلَ وَرْدِ يَارِزِبِ سَمَا مَغِي شِي <sup>17</sup> مَتَلِ [1559] طَبِيْعَا جُبَالِ لَ وَغِ بَعْدِيْنَ لَ بَحْرِ وَ لَ مَوْجِ لَ وَغِ يَتَدَاغَشْ بَعْدِيْنَ [1560] رِفِ لَ حَلَوِبِ حَنَوِ سُوفَانِ وَ لَ نَمَحِ وَكَلِ أَنْوَاعِ لَ إِشْبَا [1561] وَكَلِ لَ نَطْعَانِ لَ حَلَوِيْنَ سَارْحِيْنَ هَ شِيْ بِيْدِفِيْلِكْ نَلْبَكِ تَشْوَفِ [1562] نُهْوَرِ وَ لَ بِحِرَاتِ وَزُهْرٍ بَ كَلِ أَشْكَالَا وَطَعْرَا وَالْوَانَا [1563] مَزْهَرَا حَتَّأَ بِلَ خِنَادَهْ زُهْرِ رُبَيْعِ وَ لَ بِنَسْفِجِ طَبِيْعَا هَيْدِي لَ يَلِّي [1564] بِيْنُوْلُو مَغِي <sup>18</sup> أَلْنَا مَا بَلْكَشْتَانِ كَلِ تَعَالِيْمِ بَ إِصْبِعِي [1565] لَيْشْ مَشْهَنِي <sup>19</sup> بِيْرُوْحُو يَخْلُوْنَ شِيْ شَعْلِيْ أَنَا أَكْثَرُ مِنْ مَزَا سَالْتُو [1566] لَ مَلْحِدِيْنَ أَوْ مَا بَعْرِفْ شُو بِيْسَمُو حَالَّنِ بِيْرُوْحُو يَأْخُوْحُو خِرَاهُنِ عَنِ [1567] حَالَّنِ بِلَ أَوَّلِ بَعْدِيْنَ بِيْرُوْحُو يُوْلُوْ بَنْ لَ خُوْرِيْ وَإِنَّ غَمَّ بِيْمُوْتُو لَيْشْ [1568] لَيْشْ لَأْتُنِ خَائِفِيْنَ مِنْ جَهَنَّمَ بَ سَبَبِ لَ خَطَايَا لَ غِ ضَمِيْرِيْنَ أِ إِي [1569] بَعْرِفَنَّ مَنِحِ مِيْنِ كَانِ أَوَّلِ شَخْصِ بِلَ كُوْنِ نَبَلِ مَ يَكُوْنِ فِي [1570] حَدَا خَلْنُو كَلُو مِيْنِ أِ هَيْدَا لَمَا <sup>20</sup> بِيْعْرِفُوْ وَ لَأْنَا هَيْهَا [1571] يَمَكَنَّ كَمَا نَ بِيْجِرُو يُوْفُو شِرْنَهْ شَمْسِ بَكْرَا شَمْسِ [1572] بَلْتَمَعَنَّ كَرْمَالِكْ نَلِّي يَوْمَهْ لَي كَنَّا مَلْنَحِيْنَ بِيْنِ شَجَرِ لَ وَرْدِي <sup>21</sup> عِ [1573] رَاسِ ثَلْثَهْ هُوسَ بَ نَبَلِيْ جُوْحِ رَمَادِيْ وَبِرْبِطْتُو لَ نَتْنِ يَوْمَهْ لَيْ خَلْبِيْ [1574] يَنْتَدَمَلِيْ إِيْ أَوَّلِ شِيْ عَطِيْبُو شَنْفَهْ كَاتِبِكْ <sup>22</sup> مِنْ تَمِيْ وَ [1575] كَانَتْ سَتِيْ كَبِيْسِ مَتَلِ هَلَّءَ مِنْ ١٦ سَنِيْ يَارِزِبِ بَعْدِ هَآكِ لَ بُوْسِيْ طُولِيْ عِ شُوْيِ [1576] نَطْعَنَّ نَفْسِيْ إِيْ نَلِّيْ أَنِّيْ زُهْرَهْ جُبَلِ إِيْ هِيْكَ نَحْنَا	[1553] barki bhətt <sup>14</sup> wardi bayda <sup>15</sup> [1554] 'aw ha-l-kēyk 'z-zgār <sup>16</sup> 'and ləptōn bhəbb rīhūt <sup>17</sup> 'l-mahall <sup>18</sup> l- 'kbt <sup>19</sup> l-'mrattab b-[1555]- ham'sta 'sar līra n-nəṣṣ kīlu 'aw hawdik <sup>20</sup> l'fīyun karaz <sup>20</sup> w-'s-səkkar <sup>21</sup> 'l-ward 'b-'əṣrīn [1556] līra l-ktlu 'akid <sup>22</sup> šatit <sup>23</sup> həlwi la-nəṣṣ 't-tawli b'zība [1557] 'arhaṣ <sup>24</sup> mən 'an'd 'a- mahlik wen <sup>25</sup> šəftun <sup>26</sup> məš mən zamān 'bhəbb 'z-zhūr <sup>27</sup> 'bhəbb [1558] 'l-bayt kəllu yəsbah <sup>28</sup> b-'l- war'd yā rabb 's-sama <sup>29</sup> mā fī š <sup>30</sup> mət [1559] 't-tabī'a 'z-žbā <sup>31</sup> 'l- wə'ra ba'dēn <sup>32</sup> 'l-baḥ'r w-'l-mawz <sup>31</sup> 'l- 'am yətdāfāš ba'dēn <sup>33</sup> 'r-[1560]-rīf 'l-həlu b-'h'ū <sup>34</sup> 's-š-šifān w-'l-'am'h w-kəll 'anwā <sup>35</sup> 'l-'əšya [1561] w-kəll 'l-'əj'ān <sup>35</sup> 'l-həlwin 's-sār'hīn ha-š-šī bydaffīlak 'albək 'tīšif [1562] 'n- nhūra w-'l-bhəyrāt <sup>36</sup> w-'z-zhūr 'b- kəll 'aškāla w-'ətra w-'alwāna [1563] mzahhara ḥatta b-'l-ḥanādi 'zah'r <sup>37</sup> 'r-rabī' w-'38-l-bnaḥsaž 't- tabī'a haydī <sup>39</sup> la-yəlli [1564] by'ūlu mā fī 'alla <sup>40</sup> mā bəlkəšlun kəll ta'ālīmun b-'əšba'i [1565] lēš <sup>41</sup> məš hənni byrūhu yəhla'ū-lun š <sup>42</sup> šaḡli 'ana 'aktar mən marra s'altu <sup>43</sup> [1566] 'l-məp'hādīn 'aw mā ba'rīf šū bysammū ḥālu <sup>44</sup> yrūhu y'ahḥu ḥarahun 'an [1567] ḥālu <sup>45</sup> b-'l- 'awwal <sup>46</sup> ba'dēn <sup>47</sup> byrūhu ywal'wlu <sup>48</sup> baddun 'l-hūr <sup>49</sup> w- 'ənnun 'am bymūtū <sup>50</sup> w-layš [1568] layš lə-'annun ḥāyifīn <sup>51</sup> 'mn 'zhamīm <sup>52</sup> 'b-sabab 'l-ḥaṭāya l 'a- ḍamīrun <sup>53</sup> 'ā <sup>54</sup> 'e <sup>55</sup> [1569] ba'rəfun 'mnīh <sup>56</sup> mīn kān <sup>57</sup> 'awwal šaḥ <sup>58</sup> b- 'l-kawn <sup>59</sup> 'ab' l mā ykūn fī [1570] ḥada ḥala'u kəllu <sup>60</sup> mīn 'ā hayda l mā bya'rfū w-lā 'ana hayyāha <sup>61</sup> [1571] 'əzər 'l-war'd <sup>60</sup> 'a-[1573]-rās ywa 'fu šar'it 'š-šam's bukra š-šams [1572] 'btəlma <sup>64</sup> kərmālik 'al-li yawmit <sup>65</sup> 'lli kənnā mla'hīn bayn šažar 'l-war'd <sup>66</sup> 'a-[1573]-rās tallī <sup>67</sup> hōws 'b-badli žū <sup>68</sup> 'rmādiyīr <sup>69</sup> w-bərnaytu l-'ašš yawmit <sup>70</sup> 'lli ḥallaytu [1574] yat'addam-li 'ē 'awwal šī <sup>71</sup> 'ṭaytu ša'fīt kēyk <sup>72</sup> mən təmmi <sup>73</sup> w-[1575]- kānīt 's-səni kabīs <sup>74</sup> mə'l halla <sup>75</sup> mən sətta 'sar səni yā rabbi ba'ud	[1553] shall I wear a white [1554] rose or those fairy cakes in Liptons I love the smell of a rich big shop at [1555] 7 1/2 d a lb or the other ones with the cherries in them and the pinky sugar 11 d [1556] a couple of lbs of course a nice plant for the middle of the table Id get that [1557] cheaper in wait where's this I saw them not long ago I love flowers Id love to [1558] have the whole place swimming in roses God of heaven theres nothing like [1559] nature the wild mountains then the sea and the waves rushing then the [1560] beautiful country with fields of oats and wheat and all kinds of things [1561] and all the fine cattle going about that would do your heart good to see [1562] rivers and lakes and flowers all sorts of shapes and smells and colours [1563] springing up even out of the ditches primroses and violets nature it is as for [1564] them saying theres no God I wouldnt give a snap of my two fingers for [1565] all their learning why dont they go and create something I often asked him [1566] atheists or whatever they call themselves go and wash the cobble off [1567] themselves first then they go howling for the priest and they dying and why [1568] why because theyre afraid of hell on account of their bad conscience ah yes [1569] I know them well who was the first person in the universe before there was [1570] anybody that made it all who ah that they dont know neither do I so there [1571] you are they might as well try to stop the sun [1572] from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on [1573] Howth head in the grey tweed suit and his straw hat the day I got him to [1574] propose to me yes first I gave him the bit of seedcake out of my mouth and [1575] it was leapear like now yes 16 years ago my God after that

(Continued)

Typescript of the manuscript [U2]	Transcription of the audio version [U2]	James Joyce's <i>Ulysses</i> : original version (1922) [1553–1609]
[1577] زهور كلنا جسم ل مرأ	<i>hāk</i> <sup>91</sup> l-bawsi t- <i>tawīli</i> 'a-šwayy	long kiss I near [1576] lost my
إى هيدى شغلى وحدي مطبوظا	[1576] 'n'ata 'nafasi <sup>76</sup> 'ē 'al-li 'anni	breath yes he said I was a flower of
نالنا ب خباتو [1578] شمس	<i>zahrii</i> 'z-zabal <sup>77</sup> 'ē hayk nahna	the mountain yes so we are [1577]
كرمالك عم تلمع ل يوم اى منشان	[1577] zhūr kəllna žasm 'l-mara <sup>78</sup> 'ē	flowers all a womans body yes that
هيك كان يعجبني لاني شفت ائو	<i>haydi</i> šağli wəhdi mazbūta <sup>79</sup> 'āla b-	was one true thing he said in his
[1579] بيغمم أو بيحصن شو هتي	<i>hayātu</i> w-[1578]-š-šam's kərmālik	life and [1578] the sun shines for
ل مرأ وغرفت ائى بندر خليه	'am təlma 'l-yawm 'ē mənšān hayk	you today yes that was why I liked
عطول خاتم ب اصبعي [1580]	<i>kān</i> yə žəbni lə-'anni šəf <sup>80</sup> 'annu	him because I saw he [1579]
ل غطيتو كل ل لزي ند م بندر ل	[1579] byəšham 'aw byhəss šū hiyyi	understood or felt what a woman is
حد ائى خلبتو يطلب مئى	<i>l-mara</i> <sup>81</sup> w-'rəft 'ənni bə'dir hallī	and I knew I could always get
[1581] نول اى ومكان بدي	'a-tūl hātīm b-'əšba'i [1580] w-	round [1580] him and I gave him
جاوب بل اول سن نطقت بل	'taytu kəll 'l-ləzzi <sup>82</sup> 'add mā bə'dir	him all the pleasure I could leading him
[1582] سما كبتا و	[1579] byəšham 'ənni hallaytu yəʃlub mənni	on till he asked me [1581] to say
فكر ب اشيا كتير كتار مايعرفا	[1581] 'ul 'ē w-mā kān baddi	yes and I wouldnt answer first only
ب مؤلفي ومستر [1583]	<i>žəwib</i> <sup>83</sup> b-'l-'awwal bass 'ətalla 't b-	looked out over the sea and the
ستانبوب و استير <sup>x1</sup> و تبي و ل اختيار	'l-baħ'r w-[1582]-s-sama kənt <sup>84</sup> 'am	[1582] sky I was thinking of so many
[1584] عم يلعبو غط ل حمام	<i>fakkir</i> b-'a-šya <sup>85</sup> kūr 'ktār <sup>86</sup> mā	things he didnt know of
طار ل حمام <sup>xii</sup> و ل بنجر ل	<i>bya</i> 'rəfa b-mōlfi <sup>87</sup> w-mister [1583]	Mulvey and Mr [1583] Stanhope
jacques a و ل حمام <sup>xiii</sup> و ل بنتا و	<i>stānhop</i> <sup>88</sup> w-'astir <sup>89</sup> w-bayyi <sup>90</sup> w-'l-	and Hester and father and old
دیت <sup>xiiii</sup> و ل بنتا و ل بنتا و	<i>həytār</i> 'l-'əbān 'grūvz <sup>91</sup> w-'l-	captain Groves and the sailors
ع [1585] رصيف ل مينا و	<i>baħhāra</i> [1584] 'am yəl'abu ǧaʃt	[1584] playing all birds fly and I
حارس ندام بيت لحاكم <sup>xv</sup> مع شو	'l-ħamām tār 'l-ħamām w-žāk 'ā	say stoop and washing up dishes
في داير [1586] خوزتو ل بيضا	<i>dī</i> w-'l-fantūra bysammu ha-š-šp <sup>2</sup>	they called it on [1585] the pier
ل معتر دايب و ل بنتا و	'a-[1585]-rašf 'l-mīna w-'l-ħāris <sup>93</sup>	and the sentry in front of the
اسبانيات ل عم يضحكو ب	'addik bayt 'l-ħākim ma' sū <sup>94</sup> fī	governors house with the thing
[1587] شالان و منطابن	<i>dāyir</i> [1586] hūztu <sup>95</sup> l-bayda	round [1586] his white helmet
طوبلي و ل مزادات صبح ل	<i>l-m'attar</i> <sup>96</sup> 'd-dāyib <sup>97</sup> w-'l-banāi <sup>98</sup>	poor devil half roasted and the
[1588] يونانيين و ل يهود و	'l-'əspāniyyāt <sup>99</sup> 'l-'am yədhaku b-	Spanish girls laughing in [1587]
بعد و لالما بيعرف مين <sup>xvi</sup> يعد	[1587]-šāllāun <sup>100</sup> w-'mšātun <sup>101</sup> 'l-	their shawls and their tall combs
من كل [1589] زوايا أوروبيا	<i>ta-wīli</i> w-'l-mazādāi <sup>102</sup> 'š-šəb'h l-	and the auctions in the morning the
و شارح ذبوك و سوه دنجا ل كلو	[1588]-yānāniyyīn <sup>103</sup> w-'l-yəhūd w-	[1588] Greeks and the jews and the
لمر بياني [1590] بزات مخل	'l-'arab w-'alla bya 'rif mīn ba 'd <sup>104</sup>	Arabs and the devil knows who else
لاربي شارون و ل خبير ضعيفي	[1589] zawāya 'ōrōppa	from all [1589] the ends of
مُرْحَطِينِ نَصْرَ نابيمين و [1591]	<i>w-šāri</i> 'adyūk <sup>106</sup> w-sū' 'd-džāz <sup>107</sup> 'l-	Europe and Duke street and the
زلم ل غلمضين بل غبايات	<i>kallu</i> 'am y'ā'ī <sup>108</sup> [1590] baḡrāt	fowl market all clucking [1590]
نابيمين بل في عل دراج ودواليب	<i>maħall</i> lārbi šārōn w-'l-ħamīr 'd-	outside Larby Sharons and the
و هل مغاربي ل حلوين ل لابسين	<i>d'īfi</i> <sup>109</sup> mzahħtīn nəšš nāymīn <sup>110</sup> w-	poor donkeys slipping half asleep
ايضا مع غلماتن مثل ل ملوك	[1591]-z-zəlm 'l-ğāmādm <sup>111</sup> b-'l-	and the [1591] vague fellows in the
عم يعزموك [1594] تتخب ب	'abāyāt nāymīn <sup>112</sup> b-'l-fayy 'a-l-	cloaks asleep in the shade on the
دكالكين زغيري و روند <sup>xvii</sup> مع	<i>drāz</i> <sup>113</sup> w-'d-dwālib l-'kbīri [1592]	steps and the big [1592] wheels of
[1595] شتابيك ل عتبان ل	<i>la-'arabiyāt</i> na' l-'t-twār <sup>114</sup> w-'l-	the carts of the bulls and the old
ستانتا <sup>xviii</sup> مع عتبان ل عم يلعبو	'ašr <sup>115</sup> 'l-'aī' 'l-'əmrū 'lūf's-snīn 'ē	castle thousands of years old yes
ب شعري <sup>xix</sup> ت حيبين بيوس ل	[1593] w-ha-l-mağārbi <sup>116</sup> l-ħəlwīn	[1593] and those handsome Moors
خدي و [1596] ل خنارات نص	'l-lābsīn 'abyaḍ ma' amāmātun	all in white and turbans like kings
فاتحين بل ليل و ل كستينيت و ليلة	<i>məṣl</i> l-'mlūk <sup>117</sup> 'am yə'zmūk [1594]	asking you [1594] to sit down in
ستانتا <sup>xix</sup> فيا [1597] ل مزركب ب	<i>tə'ud</i> b-'dkākīmun 'z-zgīri w-rōnda	their little bit of a shop and Ronda
الجزيراس ل حارس ل عم يعمل	<i>ma</i> 'š-šəbābīk 'l-'aī' a la-[1595]-	with the old windows of [1595] the
بزمو ع زاي مع ننديلو وأو	<i>hānāta</i> <sup>118</sup> l-'īnayn <sup>119</sup> 'l-'am yəlma 'u	posadas glancing eyes a lattice hid
[1598] هسؤوفي ل بتخوف وأو	<i>b-ša'riyyi</i> ta-ħabībun 'ybūs 'l-ħa-	for her lover to kiss the iron and
جوا أو ل بحر نيخمز	<i>dīd</i> w-[1596]-'l-ħəmmārāt 'n-nəšš	[1596] the wineshops half open at
مرات مثل [1599] نأر و غروب	<i>fāhīn</i> b-'l-layl w-'l-kastanyē <sup>120</sup> w-	night and the castanets and the
	<i>laylū</i> <sup>121</sup> 's-saba' na <sup>122</sup> fiya [1597] l-	the night we missed [1597] the boat at
	<i>markīb</i> <sup>123</sup> 'al-zāzīrās <sup>124</sup> 'l-ħāris 'l-	Algeciras the watchman going
	'am ya 'mil bar'mtu 'a-r-rāyi <sup>125</sup> ma'	about serene with his lamp and O

(Continued)

Typescript of the manuscript [U2]	Transcription of the audio version [U2]	James Joyce's <i>Ulysses</i> : original version (1922) [1553–1609]
شَمْسُ بْ كُلِّ مَجْدُو وَشَجَرِ تَيْنِ بْ جُنَيْنَاتِ الْاَمِيْدَا اِي [1600] وَكُلِّ طَرْنَاتِ لْ غَرِيْبِي زَغْرِي ي وَزَهْر وَزَرْءَ وَصْفَرِ لْ بِيوتِ [1601] وَجُنَيْنَاتِ لْ وَرْدِ وَلْ اِيَسْمِيْنِ وَلْ جِيْرَانِيَوْمِ وَصَيْبِرِ وَ [1602] جِبَلِ طَارِءَ وَاَنَا وِيْنْتِ مَطْرَحِ لِّي كَنْتِ زَهْرَةَ جَبَلِ <sup>xx</sup> اِي لَمَنْ شَكَيْتِ [1603] زَهْرًا بْ شَعْرِي مِثْلِ مِ كَلَوِ يِعْمَلُو لْ بَنَاتِ لْ اَنْدَلُسِيَّاتِ اَوْ بَزَكِي جِبَطْ لْ حَمْرَا <sup>xxii</sup> اِي وَ [1604] كَيْفِ بَاسْنِي تَحْتِ حَيْطِ لْ مَغَارِبِي وَفَكَّرْتِ مِثْلِ هُوِي مَنْحِي مِثْلُو مِثْلِ [1605] غَيْرُو وَمِنْ بَعْدَا طَلَبْتِ مَنُو بْ عَيْنِي يِرْجِعْ يَطْلُبْ اِي وَبَعْدَا [1606] طَلَبْتِ مَنِي زَحْ اِي ثُولِ اِي يَا زَهْرْتِي جَبَلْنِي وَبَلْ اَوَّلِ غَمْرَتُو [1607] بْ اِيْدِي اِي وَشَدِيْتُو صَوْبِي وَهِيكْ يَدِرْ يِحْسَنِ [1608] بْ كُلِّ عَطْرِ صَدْرِي اِي وَلْيُولُو كَانْ غَمِ بَدِءَ بْ جَنُوْنِ وَاِي بَلَّتْ اِي بَدِي [1609] اِي.	'andīlu w-ō [1598] ha-t-tawfi <sup>126</sup> l baḥawwif <sup>127</sup> mən žuwwa 'ō w- <sup>2</sup> l- baḥ'r <sup>2</sup> l-baḥ'r <sup>2</sup> byəḥmar <sup>128</sup> maḥḥāt <sup>129</sup> maṭl [1599] 'n-nār w- <sup>2</sup> grūb <sup>130</sup> 'š- šams 'b-kall maždu w-šažar <sup>131</sup> 't-tīn b- <sup>2</sup> žnaynāt 'alāmēda <sup>132</sup> 'ē [1600] w- kall <sup>133</sup> 't-tar'āt 'l-garībi z-zgīri w- <sup>2</sup> z- zah'r w- <sup>2</sup> z-zar' w- <sup>2</sup> š-šaf'r l- <sup>2</sup> byūt [1601] w- <sup>2</sup> žnaynāt <sup>134</sup> 'l-war'd w- <sup>2</sup> l- yāsmīn w- <sup>2</sup> l-žerānyūm <sup>135</sup> w- <sup>2</sup> š- šabbayr w- <sup>136</sup> [1602]-žabal tāri <sup>137</sup> w-'ana w-bənt maṭrah 'lli kənt zahrit 'ž-žabal <sup>138</sup> 'ē ləmmīn šakkayt 'z-[1603]-zahra b-ša'ri mət'l mā kānu ya 'mlu <sup>139</sup> l-banāt 'l- 'andalusiyyāt 'aw barki bhətt 'l- ḥamra <sup>140</sup> 'ē w-[1604]-kī <sup>141</sup> bāsni taḥ't ḥayt 'l-mağārbi w-fakkart 'mnīḥ huwwi mnīḥ maṭlu mət'l [1605] gayru <sup>142</sup> w-mən ba'da ṭlab't <sup>143</sup> mənnu b-'inayyi yərza' yaḥlub 'ē w-ba'da [1606] ṭalab mənni <sup>144</sup> raḥ 'ē 'ūl <sup>145</sup> yā zah'r'ti ž-žabaliyyi <sup>146</sup> w-b- <sup>2</sup> l-'awwal <sup>147</sup> ga- martu [1607] b-'īdayyi <sup>148</sup> 'ē w- šaddaytu šawbi w-hayk 'ədīr <sup>149</sup> yḥass [1608] 'b-kall 'əfr šadri 'ē w- 'albu kān 'am ydā'' b- <sup>2</sup> žnūn <sup>150</sup> w-'ē 'əft 'ē baddi <sup>151</sup> [1609] 'ē.	[1598] that awful deepdown torrent O and the sea the sea crimson sometimes like [1599] fire and the glorious sunsets and the figtrees in the Alameda gardens yes [1600] and all the queer little streets and pink and blue and yellow houses and [1601] the rosegardens and the jessamine and geraniums and cactuses and [1602] Gibraltar as a girl where I was a Flower of the mountain yes when I put the [1603] rose in my hair like the Andalusian girls used or shall I wear a red yes and [1604] how he kissed me under the Moorish wall and I thought well as well him as [1605] another and then I asked him with my eyes to ask again yes and then he [1606] asked me would I yes to say yes my mountain flower and first I put my [1607] arms around him yes and drew him down to me so he could feel my breasts [1608] all perfume yes and his heart was going like Mad and yes I said yes I will [1609] Yes.

- 14 Other geminated verbs (CaCC, yCaCC) in the corpus, e.g.: *bḥabb* “I love” [1554], [1557]; *ḥallaytu* [*yaṭ'addam-li*] “I got him [to propose to me]” [1573]; *byḥass* ‘he feels’, orig. “[he] felt” [1579]; *gətt* [*l-ḥamām*] ‘[the pigeons] sat down’, name of the game, orig. “all birds fly” [1584]; *šakkayt* “I put”, “I placed [a rose]” [1602]; *šaddaytu* [*šawbi*] “I drew him [down to me]” [1607].
- 15 Feminine adjective of colour: *bayḍa* < \**baydā* ‘white’ also [1586]; see *ḥamra* < \**ḥamrā* ‘red’ [1603]; cf. feminine marker *a* < \**ā*: \**s-sama* ‘the heaven’, orig. “heaven” [1558] and ‘the sky’, orig. “sky” [1582].
- 16 Unlike in Standard Arabic and in the vast majority of dialectal texts written in the Arabic alphabet, the translator, according to his pronunciation, places the *šadda* above a given ‘sun letter’ and the letter representing /ʒ/ (ج), instead of using the definite article written as <sup>2</sup>l- [ل (ʔ)], e.g.: *ṭ-ṭawli* “the table” (SA *al-ṭāwila*) [1556]; *ṭ-ṭabiya* “the nature”, orig. “nature” (SA *al-ṭabīya*) [1559]; *ṭ-ṭamās* “the sun” (SA *al-šams*) [1571]; *ṭ-ṭibāl* “the mountains” (SA *al-ḡibāl*) [1559]. In this case, the notation of *šadda* is obligatory, because it indicates that a given word is definite; cf. two variants before obstruent /d/: 1) with assimilation: *ع* *a-d-d-rāz* [U1]; 2) without assimilation: *ع* *a-l-d-rāz* “on the steps” [U2] [1591], see note 113; for /ʒ/ see exception without assimilation: *l-žerānyūm* ‘the geraniums’ note 135.

- 17 The translator writes the feminine ending as *tā' marbūta* (⊛) only in genitive constructions where /t/ is pronounced, e.g., in this line: ريحة ل مَحَلّ *rīhit<sup>a</sup> l-maḥall* ‘smell of the shop’; cf.: 1) زهرة جبلّ *zahrat<sup>a</sup> ḏ-ḏabal* ‘flower of the mountain’ [1576] but 2) زهرا *z-zahra* ‘the rose’ [1602–1603], spelled with *ʿalif* where /t/ at the end of the word is not pronounced.
- 18 The definite article *ʿl-* is written in the corpus separately before ‘moon letters’, e.g.: ل مَحَلّ *l-maḥall* ‘the shop’ (SA المَحَلّ *al-maḥall*) [1554]; ل نَمَحّ *l-amʿh* ‘the wheat’ (SA القمح *al-qamḥ*) [1560]; ل اَشْيَاء *l-ʿašya* ‘the things’ (SA الأشياء *al-ašyāʿ*) [1560]; for ‘sun letters’ and exceptions with /d/ (and also /z/), see notes: 16, 113 and 135.
- 19 No equivalent for “big” [U1].
- 20 *ʿl maḥšiyīn karaz* ‘that are stuffed with cherries’ [U1]; collective nouns, e.g.: *karaz* ‘cherries’ [1555]; *z-zhūr* ‘the flowers’, orig. ‘flowers’ [1557]; *ʿl-warʿd*: 1) ‘the flowers’, orig. ‘flowers’ [U1] [1557], see note 27; 2) ‘the roses’, orig. ‘roses’ [1558]; 3) *šaḏar ʿl-warʿd* ‘[the trees of] rhododendrons’ [note VIII]; *ʿd-dāḏ* ‘the fowl’, ‘the chickens’ [1589]; *ʿl-yāsmīn* ‘the jessamine’ [1601]; *ʿl-žerānyūm* ‘the geraniums’, orig. ‘geraniums’ [1601]; *š-šabbayr* ‘the cactuses’, orig. ‘cactuses’ [1601]; *žūḥ* ‘tweed’ [1573] and *bəzʿr* ‘seeds’ [note IX].
- 21 *maʿmūlin b-sakkar* plur. ‘made with sugar’ [U1].
- 22 No equivalent for “of course” [U1].
- 23 *mazhariyyi* ‘plant’ [U1].
- 24 *b-ʿarḥaš* ‘cheaper’ [U1].
- 25 Monophthongization: *wen* “where” < \*wēn < \*wayn, variant: *wayn* [U1] [1557], see next note; *lēš* “why” [1565], variant *lays* [1567], [1568]; *kif* “how” < \*kayf [1604]. However, the diphthong /ay/ in closed syllables is generally preserved, e.g.: *bayt* “house” [1558]; *bayn* “among” [1572]; *hayk* “so” [1576], [1578], [1607]; *layl* “night” [1596]; *ḥayt* “wall” [1604]; cf. the retention of the diphthong /aw/ in closed syllables, e.g.: *ʿl-kawn* “the universe” [1569]; *hawn* ‘here’ [note IX].
- 26 *wayn* (وين) *šafta* ‘where did I saw it’ [U1].
- 27 *ʿl-warʿd* coll. ‘the flowers’ [U1].
- 28 *bḥabb šūf ʿl-bayt am yaṣbah* ‘I love to see the house swimming’ [U1].
- 29 The feminine marker *a* < \*ā, see also [1582].
- 30 The translator reproduces Joyce’s omission of apostrophes in contractions. For this purpose, he omits the spellings of *ʿalif* and *yā*. He also modifies his other orthographic rules for writing words separately: 1) وَتَشْفَتَن *wen* [sic] *šaftun* ‘wheres I saw them’, orig. ‘wheres this I saw them’ [U2] [1557], see notes: III and 25; cf. وَيْن شَفْتَا *wayn* [sic] *šafta* ‘where did I saw it’ [U1]; 2) مَا فِشِي *mā fi šī* ‘theres nothing’ [U2] [1558], see note IV; cf. مَا فِشِي *mā fi šī* ‘theres nothing’ [U1]; 3) مَا فِشِي *mā fi šī* [sic] *fi* ‘theres no’ [U2] [1564], see note V; cf. مَا فِشِي *mā fi šī* ‘there is no’ [U1]; 4) مَا فِشِي *mā fi šī* [sic] *hənni* ‘dōnt they’ [U2] [1565], see note VI; cf. مَا فِشِي *mā fi šī* *hənni* ‘dōnt they’ [U1]; 5) (لِمْمَا بِيْعِرْفُو) *lmā (byaʿrfū)* ‘that (they) dōnt (know [it])’ [U2] [1570], see note VII; cf. (لِمْمَا بِيْعِرْفُو) *lmā (byaʿrfū)* ‘that (they) dōnt (know it)’ [U1]; 6) مَكَان مَمَّا [sic] *kān (baddi)* ‘I didnt (want)’, orig. ‘I wouldnt (answer)’ [U2] [1581], see note X; cf. (بِئْدِي) *mā kān (baddi)* ‘I didnt (want)’ [U1]; 7) بَيْت لِحَاكِم *bayt ʿl-hākīm* ‘the governor’s house’, orig. ‘governor’s house’ [U2] [1585], see note XV; cf. بَيْت لِحَاكِم *bayt ʿl-hākīm* ‘the governor’s house’ [U1]. The translator explains why he provided no equivalent for the missing apostrophes in contractions in: 1) “theyre afraid” [1568]; 2) “womans body” [1577] and 3) “he didnt know” [1582], see note III; cf. spelling name *Jacques* with lowercase letter (*jacques*) in Latin alphabet [1584], see note XIII; for “Liptons” [1554], see note II; cf. also no equivalent of missing apostrophe in: “[Larby] Sharons”: لَارْبِي شَارُون *[lārbi] šārōn* [1590].
- 31 *w-ž-žbāl* ‘and the mountains’ [U1].
- 32 *w-baʿdayn* [sic] ‘and then’ [U1].
- 33 *w-baʿdayn* [sic] ‘and then’ [U1].



- Ulysse gramophone. Deux mots pour Joyce.* Paris 1987; A.N. Fargnoli, M.P. Gillespie: *Reading James Joyce. An Introduction.* New York/London 2023, pp. 88, 111, 115; W.Y. Tindall: *A Reader's Guide to James Joyce.* London 1959, pp. 232–235; II) the word *flower* (not *flowers*) is written in two ways: 1) “flower” [1576], [1606] and 2) “Flower” once in: “I was a Flower of the mountain” [1602]. In the Lebanese translation, they are realized by one form زهرة *zahrit*; see Hlayyil’s explication, note XX; cf. intentional spelling of the name *Jacques* with a lowercase letter (*jacques*) [1584] and new connotations unintended by the translator [1589], note 106.
- 56 Adverb of manner, see also, e.g.: ‘*a-məhlik* ‘slowly’, orig. “wait” [1557]; ‘*a-r-rāyi*’ ‘calmly’, orig. “serene” [1597], see note 125.
- 57 *wayn kân* ‘where was’ [U1].
- 58 ‘*awwal ḥada* ‘the first one’ [U1].
- 59 Retention of the diphthong /aw/ in closed syllables, see also *hawn* ‘here’ [note IX]; for the diphthong /ay/ in closed syllables see note 25.
- 60 *ḥala* ‘*kəll šī*’ [‘who] created everything’ [U1].
- 61 *mā bya<sup>o</sup>rfu w-’ana kamān* ‘they don’t know and neither do I’ [U1].
- 62 *w-šū byḡayyir ha-š-šī* ‘and what does it [this thing] change’ [U1].
- 63 *fiyun yzarrbu kamān* ‘they can try as well’ [U1].
- 64 *btəšru* ‘[the sun] rises’ [U1].
- 65 *nhār* ‘daytime’ [U1]. According to the translator, secondary velarization is not phonemic here, as it is in Damascus, see minimal pair: *nhār* ‘daytime’ and *nhār* ‘he broke down’, J. Lentini: *Damascus Arabic.* In: *Encyclopedia of Arabic Language and Linguistics* [hereafter: EALL]. Vol. 1, eds. K. Versteegh et al. Leiden/Boston 2006, p. 547.
- 66 *baʾyn šaʾzar<sup>o</sup>l-gār* ‘among the laurel trees’ [U1]; relative clause in the construct state: *ʾlli kanna mla<sup>o</sup> ḥīn* [...], see also [1573–1574], note 70, and [1596–1597], note 121.
- 67 ‘*a-tallit haws* (with quotation marks: “هوس”) ‘on “Howth” hill’ [U1].
- 68 *žūḥ* “tweed” [1573] < *čūḥ* coll. “du drap: une sorte de drap”; *čūḥa* “un manteau de drap, de coupe et de facture orientale”, A. Barthélemy: *Dictionnaire arabe-français (Dialectes de Syrie, Alep, Damas, Liban, Jérusalem).* Paris 1935–1969, p. 139, s.v. *čūḥ*.
- 69 *kān b-bad<sup>o</sup>ltu š-šūf<sup>o</sup>r-rmādiyyi* ‘he was in his gray wool suit’ [U1].
- 70 Relative clause in the construct state: *ʾlli ḥallaytu yət<sup>o</sup> addam-li*, see also [1572], note 66 and [1596–1597], note 121.
- 71 No equivalent for “first” [U1].
- 72 *ša<sup>o</sup> fi mən ʾəṭ<sup>o</sup>it əl-gaṭō l<sup>o</sup> ʾa-yānsūn* ‘a bit from the piece of cake with anise’ [U1]. The French word *gateau* ‘cake’ is written in this place in Latin letters.
- 73 *l kānit b-təmmi* ‘that was in my mouth’ [U1].
- 74 *w-kānit wa<sup>o</sup> ta s-səni kabīs* ‘and at that time it was a leap year’ [U1]. The translator provides other variant for ‘leap year’: in the construct state N. + l-Adj.: *sənt<sup>o</sup> l-kabīs* [cf. Barthélemy, *Dictionnaire*, p. 701, s.v. *kabīs*, (note 68 above)] like *sənt<sup>o</sup> l-žāyil/sənt<sup>o</sup> ž-žāyi* ‘next year’ (except for other variants: *ʾs-səni l-žāyil<sup>o</sup>s-səni ž-žāyi*; cf. other examples without assimilation of the article notes: 113 and 135); see also, e.g.: S. Procházka: *Cilician Arabic.* In: EALL. Vol. 1, eds. K. Versteegh et al. Leiden/Boston 2006, p. 395.
- 75 *halla* ‘now’ < \**ha-l-waqt* [1575].
- 76 *mā ʾdər<sup>o</sup>t tnaffas* ‘I couldn’t breathe’ [U1].
- 77 *zahra barriyyi* ‘wild flower’ [U1].
- 78 *nəḥna žəs<sup>o</sup>m<sup>o</sup> l-mara* ‘we are woman’s body’ [U1].
- 79 *haydi šaḡli mazbūta* ‘this is a true thing’ [U1].
- 80 *rəft* ‘I knew’ [U1].
- 81 *šū ya<sup>o</sup>ni l-mara* ‘what a woman means’ [U1].
- 82 The interdental fricative \**d* shifted to sibilant /z/: *ləzzi* < \**ladḏa*; cf. notes: 45, 96 and 97.

- 83 *b-<sup>2</sup>l-<sup>1</sup>awwal mā kān baddi žāwib* ‘first I didn’t want to answer’ [U1].
- 84 *w-kant ‘am fakkir* ‘and I was thinking’ [U1], see next note.
- 85 ‘*əšya* < \**‘ašyā* “things”; cf. [1560]. In [U2], the translator removed the preposition *b-* (here: “of”) referring to the verb *fakkir* ‘to think’ from twenty-two excerpts, see notes below: 87–91, 93–94, 98, 103, 106–107, 109, 111, 115–116, 119–120, 130–131, 133–134, 137. He changed it to adapt the syntax of his Lebanese version to Joyce’s stream of consciousness technique. He retained this preposition only in one place, immediately after the mentioned verb: *kant ‘am fakkir b-<sup>2</sup>əšya ktir<sup>2</sup>ktār* “I was thinking of so many things” [1582]. The translator considers omitting this preposition as inconsistent with the Lebanese syntax, see Fagnoli’s and Gillespie’s remarks on note 3.
- 86 Paronomasia (root repetition) *ktir<sup>2</sup>ktār; b-<sup>2</sup>ktir<sup>2</sup> əšya* ‘of a lot of things’ [U1].
- 87 *w-<sup>2</sup>b-mölfī* (with quotation marks: “مولفي”) ‘and of “Mulvey”’ [U1].
- 88 *w-<sup>2</sup>b-mister stānhob* (with quotation marks: “مستّر ستانهوب”) ‘and of “mister Stanhope”’ [U1].
- 89 *w-<sup>2</sup>b-astir* (with quotation marks: “أستير”) ‘and of “Astir”’ [U1], see note XI.
- 90 *w-<sup>2</sup>b-bayyi* ‘and of my father’ [U1].
- 91 The word “captain” [1583] is translated as: 1) *kāpten* كابتين in: *w-b-<sup>2</sup>l-kāpten grūvz<sup>2</sup>l-ḥətyār* (with quotation marks: “كابتين غروفز”) ‘and of “captain Groves”, the old man’ [U1] and 2) *ḥətyār* نبطان *ḥətyār* [U2].
- 92 *ḥayk bysammu ləbitun* ‘that way they call their game’ [U1].
- 93 *w-b-<sup>2</sup>l-ḥāris* ‘and of the sentry’ [U1].
- 94 *w-<sup>2</sup>b-šū* ‘and of what’ [U1].
- 95 *fī ‘a-bərnayttu* ‘is on his helmet’ [U1]; cf. *bərnayttu l-‘ašš* “his straw hat” [1573].
- 96 The interdental fricative \**t* shifted to dental stop /t/: *m‘attar* “poor” < \**mu‘attar*, see, e.g.: *tyāb* ‘clothes’ < \**tīyāb* [note XXI]; cf. notes: 45, 82 and 97.
- 97 The interdental fricative \**d* shifted to dental stop /d/: *dāyib* ‘melting’ < \**dā‘ib* ‘melting’; cf. notes: 45, 82 and 97.
- 98 *w-b-<sup>2</sup>l-banāt* ‘and of the girls’ [U1].
- 99 Pronounced with /p/.
- 100 *mā šālātun* ‘with their shawls’ [U1].
- 101 Apheresis: *mšāt* ‘combs’ < \**amšāt*, see note 113; cf. *wlād* ‘children’ < \**awlād* [note XIII].
- 102 *w-mazādāt* ‘and auctions’ without definite article *‘l-* [U1].
- 103 *w-b-<sup>2</sup>l-yūnāniyyīn* ‘and of the Greeks’ [U1].
- 104 *mīn kamān* ‘who else’ [U1].
- 105 *nās mən kəll* ‘people from all’ [U1].
- 106 *w-<sup>2</sup>b-šāri<sup>2</sup> dyūk* (with quotation marks: “ذيوك”) ‘and of “Duke” street’ [U1]. This excerpt acquires new connotations in the Lebanese version, unintended by the translator. The toponym “Duke [street]” is homonymous (*dyūk*) and homographic (ذيوك) with the Lebanese word *dyūk* ‘roosters’. The interpretation of this toponym as the appellative *roosters*, in connection with the excerpt *w-sū<sup>2</sup> ‘d-džāž<sup>2</sup> l kəllu ‘am y ‘ā ‘i* “and the fowl market all clucking” is even more plausible since there are no capital letters in the Arabic alphabet, and the translator, in order to adapt the notation to Joyce’s spelling in *Penelope*, abandoned the quotation marks (see the difference between “ذيوك” [U1] and ذيوك [U2], both for “Duke [street]”) usually used in Arabic when writing foreign names.
- 107 *w-<sup>2</sup>b-sū<sup>2</sup> ‘d-džāž<sup>2</sup>* ‘and of the fowl market’ [U1].
- 108 The realization of uvular consonant \**q* as a glottal stop /ʔ/ in the verb *y ‘ā ‘i* ‘[fowl] clucks’ (orig. “clucking”) < \**yuqāqī* results in a (partial) loss of the iconicity of the onomatopoeia, that is, the lack of phonetic imitation of animal noise.
- 109 *w-b-<sup>2</sup>l-ḥamir l-<sup>2</sup>m‘attara* ‘and of the poor donkeys’ [U1].

- 110 *'am tātḥarāš w-nəšš nəsāni* ‘[the donkeys] are slipping half asleep’ [U1] with paronomasia: *nəšš nəsāni*.
- 111 *w-b-<sup>2</sup>n-nās <sup>1</sup>l-ḡaraba* ‘and of the strange people’ [U1].
- 112 *<sup>2</sup>n-nāymīn b-<sup>3</sup>kbābītun* ‘sleeping in their cloaks’ [U1].
- 113 Apheresis: *drāž* “steps” < \**‘adrāğ*, see note 101. In this place, before obstruent /d/, the assimilation of the article is not spelled according to one of the translator’s pronunciations. The excerpt “on the steps” *‘a-l-<sup>2</sup>drāž* [1591] is written in [U2]: *عَلْدِرَاج*. In [U1], the variant with assimilation is spelled: *عَلْدِرَاج* *‘a-d-<sup>2</sup>drāž*. The translator gives other examples without assimilation: with the obstruent /d/: *‘a-l-<sup>2</sup>dhūr* here: ‘on the hills’; *ḍah<sup>2</sup>r*: “plateau au sommet d’une montagne”, Barthélemy, *Dictionnaire*, p. 464, s.v. *ḍahr*, (note 68 above); also with three sibilants: 1) /s/: *‘a-l-<sup>2</sup>šhūn* ‘on the plates’; 2) /z/: *b-<sup>2</sup>l-<sup>2</sup>zwārīb* ‘in the narrow streets’ and 3) /ž/: *‘a-l-<sup>2</sup>žhās* ‘on the small donkeys’; cf. notes: 74 and 135.
- 114 *twār* “bulls” [U1].
- 115 *w-b-<sup>1</sup>l-‘aš<sup>2</sup> <sup>1</sup>l-‘atī* ‘and of the old castle’ [U1].
- 116 *w-b-<sup>1</sup>l-maḡārbi* ‘and of the Moors’ [U1].
- 117 *ka-‘ənnun <sup>2</sup>mlūk* ‘as if they are kings’ [U1].
- 118 *ma-<sup>2</sup>šbābika l-‘atī ‘a mātī <sup>2</sup>šbābik <sup>1</sup>l-‘ōtēlāt* ‘with its old windows like the windows of the hotels’ [U1]. In the translator’s dialect, there is a phonological opposition: /ā/-/ǎ/: 1) *ḥānāt* ‘inns’, orig. “posadas” and 2) *ḥānāt* ‘squares [of the chessboard]’.
- 119 Pseudodual; *b-‘inayn* ‘of eyes’ [U1]; cf. e.g.: *‘idayyi* ‘my hands’ [1607]; *‘idayyun* ‘their hands’ [note XII].
- 120 *b-<sup>1</sup>l-kastanyēt* (with quotation marks: “كستنييت”) ‘of the “castanets”’ [U1].
- 121 *w-<sup>2</sup>b-laylit* ‘and of the night’ [U1]; relative clause in the construct state: *‘s-saba ‘na fiya* [...], see [1572], note 66 and [1573–1574], note 70.
- 122 Regressive assimilation: *l\* > /s/*.
- 123 *š-šahṭūr* “the boat” [U1], in this meaning also *šahṭūra*.
- 124 *‘alžazirās* < \**al-ḡazira* (*al-ḥaḍrā*) ‘The (Green) Island’; *‘alžazirās* (with quotation marks: “الجزيراس”) “Algeciras” [U1].
- 125 Orig. *serene* < Spanish *sereno*, i. e., “what the unarmed nocturnal police in Spanish towns and cities call out as they make their rounds, and also what those police are called”, D. Gifford, R.J. Seidman: *Ulysses Annotated*, p. 634, (note 11 above).
- 126 *saḥbit š-šati* ‘downpour lasting for a long time’ [U1].
- 127 *‘l baḥḥallik <sup>2</sup>thāf* ‘that makes you fearful’ [U1].
- 128 Form IX; the translator emphasizes that he does not use Form IX for other colours; cf. Barthélemy, *Dictionnaire*, p. 175, s.v. *ḥmarr*, (note 68 above); see, e.g.: 1) for Soukhne (Syria): P. Behnstedt: *Der arabische Dialekt von Soukhne (Syrien)*, Teil 2: *Phonologie, Morphologie, Syntax*. Teil 3: *Glossar. Semitica Viva 15*. Wiesbaden 1994, p. 88; 2) for Latakia (Syria): M. Klimiuk: *Arabski dialekt Latakii (Syria)*. *Fonologia i morfologia*. PhD thesis (unpublished), Warszawa, Uniwersytet Warszawski 2011, p. 122; 3) for Antiochia: A. Werner: *Antiochia Arabic*. In: EALL. Vol. 1, eds. K. Versteegh et al. Leiden/Boston 2006, p. 117. In this line [1598] in [U1], there is a participle of Form IX: *مَحْمَرٌ məḥmaṣṣ* ‘reddish’, see A. Barthélemy, *Dictionnaire*, p. 175, s.v. *ḥmarr*, (note 68 above); cf., e.g., in Cilician Arabic in which the participles of Form II are used for verbs of Form IX, S. Procházka: *Cilician Arabic*. In: EALL. Vol. 1, eds. K. Versteegh et al. Leiden/Boston 2006, p. 393.
- 129 Alliteration: *‘l-baḥ<sup>2</sup>ṣ<sup>2</sup> <sup>1</sup>l-baḥ<sup>2</sup>ṣ<sup>2</sup> byəḥmaṣṣ maṣṣāt* ‘the sea, the sea sometimes reddens’.
- 130 *b-<sup>3</sup>ḡrūb* ‘of the sunset’ [U1]. According to the translator, in his dialect, there is no plural of the word *ḡrūb* ‘sunset’.
- 131 *b-šazar* ‘of the trees’ [U1].
- 132 *b-<sup>2</sup>bsātīn ‘alāmēda* (with quotation marks: “الأميدا”) ‘of the “Alameda” gardens’ [U1].
- 133 *w-<sup>2</sup>b-kəll* ‘and of all’ [U1].

- 134 *w-b-<sup>o</sup>žnaynāt* ‘and of the gardens’ [U1].
- 135 According to the translator’s pronunciation without assimilation of the article <sup>o</sup>l > <sup>o</sup>ž: <sup>o</sup>l-žērānyūm also pronounced: <sup>o</sup>ž-žērānyūm ‘the geraniums’, orig. “geraniums”; cf. notes: 74 and 113.
- 136 Without *w* “and” [U1].
- 137 *b-žabal tāri*’ (with quotation marks: “جبل طراء”) ‘of “Gibraltar”’ [U1]. This excerpt [1602] acquires new connotations in the Lebanese version, unintended by the translator. The first word of the toponym *žabal tāri*’ means ‘mountain’ (‘Gibraltar’ < *žabal tāriq* ‘Mountain of Tāriq’) and it precedes the sentence with the same word: *kənt zahrit <sup>o</sup>ž-žabal* “I was a Flower of the mountain”.
- 138 *ləmmin kənt šabiyyi zahra barriyyi* ‘when I was a girl, wild flower’ [U1].
- 139 *bya<sup>o</sup>mlu* ‘they do’ [U1].
- 140 Feminine adjective of colour: *hamra* < \**hamrā*’ “red”, see *bayda* < \**baydā*’ “white” [1553], [1586]; cf. the feminine marker *a* < \**ā*’: <sup>o</sup>s-sama: 1) ‘the heaven’, orig. “heaven” [1558] and 2) ‘the sky’, orig. “sky” [1582].
- 141 Monophthongization: *kif* < \**kayf* “how”, see note 25.
- 142 *w-fakkart <sup>o</sup>nnu huwwi <sup>o</sup>ahsan mən ġayru* ‘and I thought he was better than the other one’ [U1].
- 143 *ətt* (عتت) *tlab<sup>o</sup>t* ‘I asked again’ [U1].
- 144 *w-rəži<sup>o</sup> talab mənni* ‘and he asked me again’ [U1].
- 145 *əza baddi <sup>o</sup>e <sup>o</sup>ūli <sup>o</sup>e* ‘if I want yes say yes’ [U1].
- 146 *yā zah<sup>o</sup>rṭi l-barriyyi* ‘O my wild flower’ [U1].
- 147 *w-<sup>o</sup>awwal šī* “and first” [U1].
- 148 Pseudodual; cf., e.g., *<sup>o</sup>l-inayn* [1595].
- 149 *ta-yə<sup>o</sup> dir* “so he could” [U1].
- 150 *mətl <sup>o</sup>l-mažnūn* “like mad” [U1].
- 151 *bə<sup>o</sup> bal* “I accept” [U1].

## Bibliography

- Baldick Ch.: *The Oxford Dictionary of Literary Terms*. New York 2015.
- Barthélemy A.: *Dictionnaire arabe-français (Dialectes de Syrie, Alep, Damas, Liban, Jérusalem)* (introduction aux fasc. 4 et 5 par H. Fleisch et “Notice sur la vie et les travaux de A. Barthélemy” par Marc et François Barthélemy). Paris 1935–1969.
- Behnstedt P.: *Der arabische Dialekt von Soukhne (Syrien), Teil 2: Phonologie, Morphologie, Syntax. Teil 3: Glossar. Semitica Viva 15*. Wiesbaden 1994.
- Derrida J.: *Ulysse gramophone. Deux mots pour Joyce*. Paris 1987.
- Fargnoli A.N., Gillespie M.P.: *Stream of consciousness*. In: *Critical Companion to James Joyce: A Literary Reference to His Life and Work*, eds. A.N. Fargnoli, M.P. Gillespie. New York 2006, p. 355.
- Fargnoli A.N., Gillespie M.P.: *Reading James Joyce. An Introduction*. New York/London 2023.
- Gifford D., Seidman R.J.: *Ulysses Annotated. Notes for James Joyce’s Ulysses. Second Edition, Revised and Enlarged by Don Gifford*. Berkeley/Los Angeles/London 1989.
- Ğüys Ğ.: *ūlis*, trans. T.M. Tāhā. Al-Duqqī–Al-Muhandisīn 1994.
- Ğüys Ğ.: *Yūlisīs*, trans. Ş. Niyāzī. Dimaşq 2001.
- Joyce J.: *Ulysses*. Paris 1922.
- Joyce J.: *Ulysses*, eds. H.W. Gabler et al. New York 1986.

- Joyce J.: *The Cambridge Centenary Ulysses: The 1922 Text with Essays and Notes*. ed. C. Flynn. Cambridge 2022.
- Klimiuk M.: *Arabski dialekt Latakii (Syria). Fonologia i morfologia*. PhD thesis, Warszawa: Uniwersytet Warszawski 2011.
- Lentin J.: *Damascus Arabic*. In: *Encyclopedia of Arabic Language and Linguistics*. Vol. 1, eds. K. Versteegh et al. Leiden/Boston 2006, pp. 546–555.
- Płonka A.: *Als linguïstische vorm conflict betekent: Het Nieuwe Testament in het Libanees: een nieuwe breuk in de geschiedenis van de geschreven traditie in het Midden-Oosten*. In: "ZemZem: Tijdschrift over het Midden-Oosten, Noord-Afrika en islam" 15/2 (2019), pp. 80–91.
- Płonka A.: *Between Linguistics, Poetry and Ideology: The Review L-'Arzyāda in the Lebanese Language (June 2009–October 2014). General Presentation, Intellectual Impacts, Index of Authors, and "Lebanese" Lexis*. In: *Approaches to the History and Dialectology of Arabic in Honor of Pierre Larcher*, eds. M. Sartori, M.E.B. Giolfo, P. Cassuto. Leiden 2017, pp. 493–515.
- Płonka A.: *Les macrobiotiques en libanais: quatre textes inconnus et la terminologie culinaire*. In: *Culinary language and culture & La culture culinaire et les mots*, eds. P. Dębowiak, W. Rapak. Göttingen 2024, pp. 335–352.
- Procházka S.: *Cilician Arabic*. In: *Encyclopedia of Arabic Language and Linguistics*. Vol. 1, eds. K. Versteegh et al. Leiden/Boston 2006, pp. 388–397.
- Sa'd 'A.'A.: *Mu'ğam al-'alāb aš-ša'biyya al-lubnāniyya*, s.l. 1983.
- Stream of consciousness. Literature*. In: *Encyclopædia Britannica* [online]. <https://www.britannica.com/art/stream-of-consciousness> [01.11.2023].
- Thornton W.: *Allusions in Ulysses; A Line-by-Line Reference to Joyce's Complex Symbolism*. New York 1973.
- Tindall W.Y.: *A Reader's Guide to James Joyce*. London 1959.
- Tohmé G., Tohmé H.: *Guide des arbres arbustes, arbrisseaux et fougères de la réserve de biosphère du Jabal Moussa*. s.l. 2013.
- Werner A.: *Antiochia Arabic*. In: *Encyclopedia of Arabic Language and Linguistics*. Vol. 1, eds. K. Versteegh et al. Leiden/Boston 2006, pp. 111–119.

## Summary

The paper is a contribution to the field of Arabic dialectology, more precisely to the study of contemporary artistic production in Lebanese. The article presents a unique manuscript translation of the excerpt of James Joyce's *Ulysses*, the last passage of Molly Bloom's soliloquy, written in the stream of consciousness narrative technique. The translator is 'Amīr Hlayyil, Maronite poet and ethnographer from Kfar Shima in southern al-Matn. The paper includes a collation of two versions of the translation, dialectological commentary along with the analysis of the idiosyncrasies of spelling in the manuscript, typescript in the Arabic alphabet of the final version of the translation, its transcription, Hlayyil's philological glosses with their transcription, and the English translation. The appendix contains six facsimiles of the presented document. The open access version of the paper is supplemented by two audio files read by 'Amīr Hlayyil: his translation and commentary.

Keywords: James Joyce, *Ulysses*, stream of consciousness, Molly Bloom's soliloquy, intercultural translation, Arabic dialectology, Lebanese dialect

بِرَمِيهِ بِرَطِّا وَرَدِي بِيضًا أَوْ قَلْبًا سَائِكًا زَنَارًا مَسْدَ لِيَسْتَوْنَ<sup>٦</sup> بِهَبِّ رِيَمَةِ  
 نَ مِلَّةً لَوَسِيهِ لَوَ مَرْتَبَ نَبَ ١٥ لِيَلَّ تَهْتَّ سِيلُو أَوْ قَوْدِيكُ نَ فَيَنْ سَرَّزَ وَرِسْكَ  
 نَ وَرَدَ نَبَ ٤ لِيَلَّ نَ سِيلُو أَمِيرَ شَتَلِيهِ حَلَوِي نَ زَهْتَّ طَوَلِي بِهَبِيَا أَرْضِي  
 مَ مَسْدَ عَ مَرِهَلِكُ وَنَسْفَتِي<sup>٣</sup> مَسْ نَ زَمَانِ مَهَبِّ زَهْدَرِ مَهَبِّ نَ بَيْتِ مَسْدَ يَسْتَعِ  
 بِنَ وَرَدَ يَا رَبِّ شَمَا مَعِي سَنِي<sup>٤</sup> تَلَّ طَوِيَا جَبَالِ نَ وَعَمَلِ بَعْدِي نَ بَرِ  
 وَنَ مَسْجِ نَ مَ يَدَانَشِ مَعْدِي تَرِي نَ حَلَوِي مَسْدُ سَتَدَانِ وَنَ شَمِجَ دَسَلَا  
 أَنْزَمَ نَ إِسْيَا دَسَلَا نَ نَطْهَانِ نَ حَلَوِي تَارَحِي نَ قَبَ سَنِي بِهَبِّ نَيْلِكُ تَلْبَكُ  
 تَشَدَنَ نَهْدَرَا وَنَ بِهِيَا تَ وَزَهْدَرِ نَبَ مَلَا أَسْكَالَا دَسَلَا دَالَانَا نَبَ قَرَا  
 عَتَا بِنَ خَنَابُو زَهْرَ تَرْبِيْعَ دَلِ نَبْدَسِجَ طَوِيَا قَبِي نَ لَوَ تَهِي بِنِيَلُو مَعِي<sup>٥</sup> أَلَا  
 مَا بَلِكُ شَلَّتْ مَلَا تَعَالِي نَبَ إِهْوِي لَيْسَ مَشْرَهِي<sup>٦</sup> بِيَدُو يَنْهَلُو نَ سَنِي  
 سَقَايَ أَنَا أَسْرَ نَ مَرَا شَأَلُو نَ مَلْعُو نَ أَوْ مَا بَرَفَ سَعُو بِيَسُو حَالِي  
 يَدُو يَأْخُذُو خَرَابِي نَ حَالِي بِنَ أَدَلِ مَعْدِي بِيَدُو يَدُو لَوَلُو بَدِي نَ قُوْرِي  
 وَرَانَّ مَ بِيَدُو دَلِي نَيْفَ لَأَنْنَ عَايِنَ مَ جَهْتَمَ نَبَ سَبَبَ نَ حَطَايَا نَ عَ  
 حَيِي نَ آوَا بَرَفَنَ شِيحَ مِي نَ سَا نَ أَدَلِ سَتَنَ بِنَ سَوْنِ نَبَلِ مَ يَكُونُ فِي  
 كَلَا نَهْنُو مَسْدَ مِي نَ قَبَا قَمَا بِيَرَفُو دَلَا أَنَا قَمَا يَكُنُ سَمَانِ يَهْرَبُو  
 يَدْرَفُو شِرَاةَ شَمْسِي بَكْرَا سَتَمَسِي بِتَمَعِ سَمَاكُ تَهِي يَوْمَةَ تَرِي مَنَا  
 مَلَكْتِي بِي نَشَبَرِ نَ وَرَدَ<sup>٧</sup> عَ رَايِ كَلَمَةَ قُدْسِي نَبَ بَدَلِي جُدْفِ رَمَارِي  
 وَبَنِيَهْرَتِ نَ شَمْسِي يَوْمَةَ تَرِي نَهْلِي تَتَدَمَلِي<sup>٨</sup> إِنْ أَدَلِ سَنِي نَطْهَرِ سَتَنَفَةِ  
 سَاهِي<sup>٩</sup> نَ حَتِي دَامَتِ سَنِي سَبِيَسِي تَلَّ قَهْلًا وَ مَ ١٦ سَنِي يَا رَبِّ مَهْد

Fig. 1.

ما ك ن بوسى لودايى ح شوى نطع نئسى ان نلى اتي زمره جابل  
 ان هيك ننا زهد سئنا جسم ن مرا ان هيدى سئلى ودى سظهدلا تالا  
 ن قيات رشمس مرابك تم نكع ن يم ان سناء هيك سان يهيدى ناني  
 شيفت ائد بيفرم او بيست شو هيم ن مرا ورنيت اتي بيدر خليه قطل  
 خاتم ن راهوي وظيفت سلا ن لزي كم بيدر ن قد اتي خليتو يلطب نني  
 نول ان رحمان بدي جارب بلن اول بست شطلمت بلن نبر رساست تم نكر  
 ن اينا ستي ستار ما بيروفا ن سولفي وستر شتازهدب راسيت ودي دن  
 ختيار ن نبطان نمودن دن بهار تم يلقبو قف ن حار ملان حار و

dit a mes<sup>13</sup> ون فقرا<sup>14</sup> بيست<sup>15</sup> ح سني ح رهيح ن مينا دن طارسه ندم  
 بست<sup>16</sup> لاسم م شو ن كايي نمودن ك نرفا لو هتر تايب دن نيات ن اسبايات  
 ن تم يغمكو ن سالاتن رشمس لهن لودايى دن سادات صبح ن يونانيي  
 دن يهد دن قرب اولنا بيون سين<sup>17</sup> بعد ن سلا زوايا اوردتا سارح ذويك  
 سوه دجاج ن سلد تم يئاتي نيات سلا لاري شارون دن حيب صيفي  
 من حطين نيت نايين و زمر ن فاطمي بلن تديات نايين بلن قتي نكو ذراع دذاليب  
 لرميبي ن تربت سئل شوار دن نهر ن نتم دن ممر اذن شنين ان دكل

شماري ن ملون ن لابين ابيح م قاماتن تن لو ملوك تم يزموك نغد  
 ب دسامين ن زنيي وروند<sup>18</sup> ه شبايك ن مينا له فانانان ميني ن م  
 يلك ن شعري<sup>19</sup> م صبيت ييرس ن هديد دن خارات م ناسين بلن  
 نيل دن سستنييت وليله سئنا نيا ن شمب ن البزياس ن حارس ن  
 م ريل بدي ح تراب م نديو ران م لودي ن بقون م جلا از دن  
 نبر ن نبر نيجهت سلات سلا نار و زردب سشمس ن سلا بيدر وشبر

-۹-

Fig. 2.

تين بـ فَبِنَا تـ آلايَا دَا رِ وَا تـ طَرَا تـ كَ نَ نَدِي بـ زَنِي رِي وَ زَرِ  
 وَ زَرِ وَ زَرِ لَو بِي دِ تـ وَ فَبِنَا تـ كَ نَ تَدِ دَا يَاسِي نَ دَا جِيَا نِي دِمَ دَهِي تِ  
 دَجَلِ لَازِرِ دَا نَا رِنَتِ مَطَرِ تِي سَمَتِ زَمَرَةَ جَبَلِ دَا لِي تِ سَكِي تِ زَمَرَا  
 نَ شَهْرِي تِلِ مَ سَا نِ دِ يَمَلِ كَ نَ بِنَا تـ كَ نَ اُنْدَلَسِيَا تـ اُو بَرِ مِي بَهَلِ كَ نَ  
 جَمَا دَا وَ مِي فِ بَاسِي نَ تَتِ حَيَا كَ نَ عَا رِي وَ نَكْرَتِ سِنِي عَدِي سِنِي تَلِ تِلِ  
 نِي دِ وَ نَ بَهَلِ طَلَبِ تِ سَمَتِ نَ مِي نِي يَرِ جَعِ يَطْلُبِ دَا وَ دَهَلِ طَلَبِ مِي رَمَعِ  
 دَا نَ اُو لِ دَا يَا زَمَرِي جَبَلِي رِ بِنِ اُو لِ نَمَسَتِ نَ رَا يَدِي دَا وَ سَنَدِي تِ دِ هُو يِ  
 وَ كِي كَ نَ بَرِ بِي سَتِ نَ سَلَا مَطَرِ هُو يِ دَا وَ نَلَبِ سَا تِ تَمَ يَدِ تِ بَ جِنَدِ دَلِ  
 مَلِ تِ دَا بَدِي دَا .

آخِرِ سَطْعِ " اُو لِي تِ "  
 ذِجَا يَسِ ذِ بَدِي سِ  
 لَبِنَتِ : اِي بَ مَلِكِ

شَمَزِ سِي  
 دَا دِ سَنِي نَ وَ سَنِي تَلَا تِ وَ سَنِي سِي نَ اُنِ تَا لِ

Fig. 3.

ن جہاں سے

- 1- بز سے تپڑا ورنی بیضا = shall I wear a white rose : نظر من منیہ  
 بل لہانی انا ل تیاہ ، بہت زردی ، تھیانہ شعریہ اُر بُزین ینا تیاہ .  
 shall I wear a white rose shall I wear a red wear ما بینال
- 2- لیپٹن = nipton : رام مکہ سنای دشانی نے دلیں .
- 3- ونسٹن = ونی شفٹن wheres this I saw : ڈبویس ما سب  
 بلے سکا تہی بغیر آر ہوا ، ونی سکاے نیٹ ما بتطبعہ من تہ طرینا .  
 wheres orthographe تہی اعل تلد
- 4- ٹھی نی = ما فی سنی theres nothing : ڈبویس ما سب  
 ٹھی = ما فی : theres no ڈبویس ما سب . there is no
- 5- ٹھی = مہی ہئی why dont they : ڈبویس ما سب  
 why dont they
- 6- نا = ن ما dont know : ڈبویس ما سب  
 dont know
- 7- سبیر ن ورد = rhododendron : سبیر اُر جتے (سک جتے ن زوال)  
 بیلے نے لہان دہیل ورد کوند زب ، بلے فہا اسد وردیہ بنٹسے اُر  
 بقیل اُر ظنہج
- 8- سائیک = seedcake ہے لہان نعل سائیک نید جہدے اُر بندر دزل  
 سس ، بندر لڈلین ، یاسون ... سبے ما والد اس بلے لہان ، رہتس مرہر ہون  
 راسن سائیک ندم مرہر شدن سٹفود نیہ ، ڈبویس ڈال تکل ہنا ن  
 erotique بلے لکھی لڈن seed بلے سمنے اُر sperme ، بلے  
 بردے ن یاء ، روتن نے تبادل ادرار رزمی ، بلے ن مرا نم تھلے بندرے ن  
 یاء ن تہال . بلے لہان نعل "شد کل بندری ن مالکی" ، ومنسبتے "سوسٹ  
 رانتے نی بندرکے" .

Fig. 4.

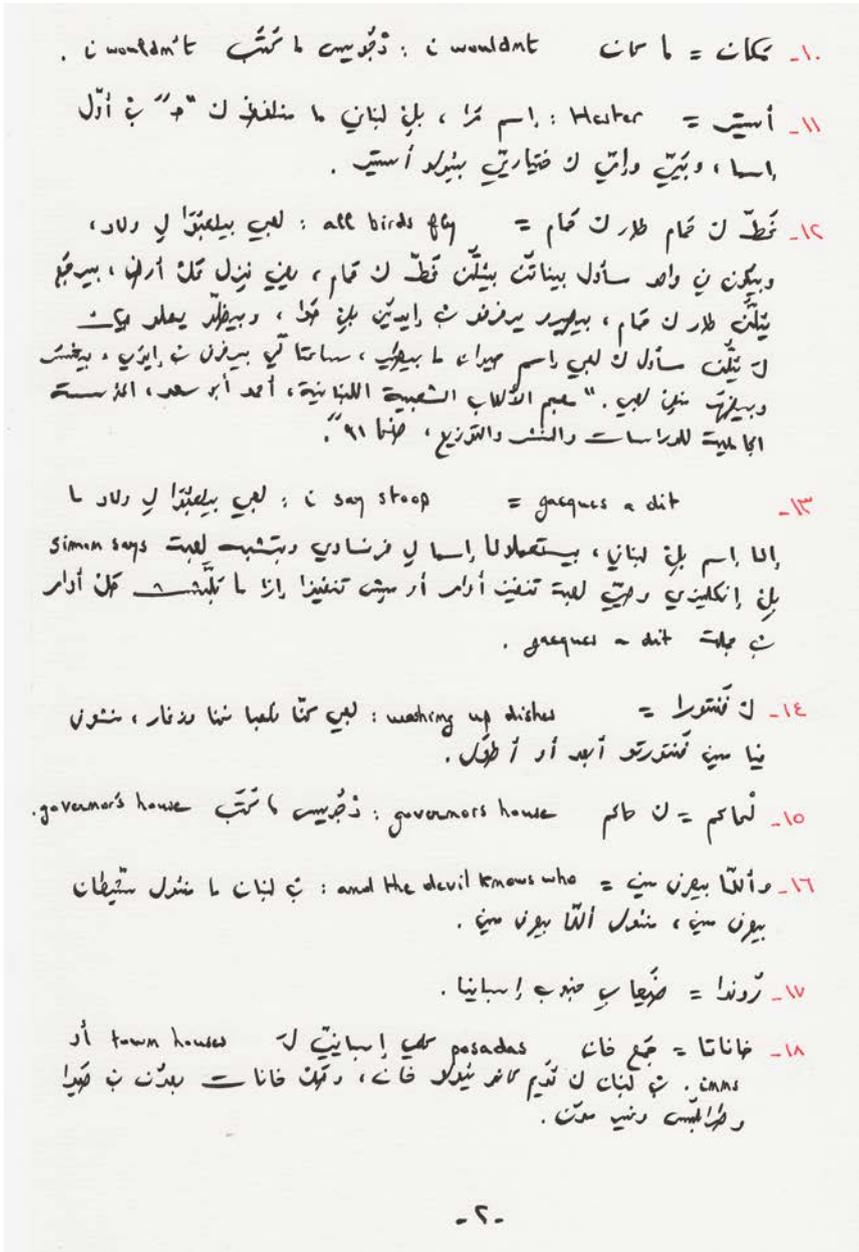


Fig. 5.

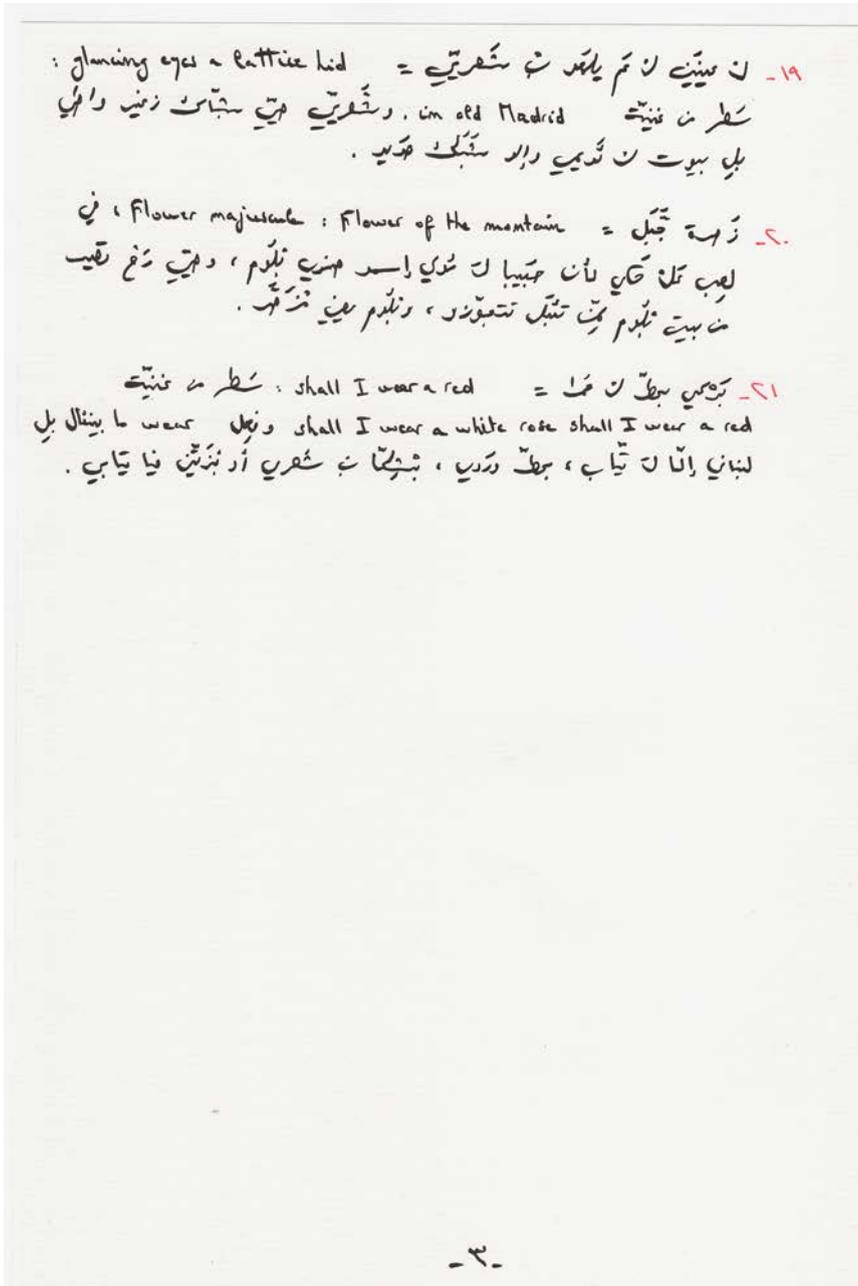


Fig. 6.

shall I wear a white rose shall سطر من غنيّة: shall I wear a white rose = بركي بجرّ وردي بيضا<sup>i</sup>  
 I wear a red and فعل wear ما بيننال بل لبناني إلّا ل تياب، بجرّ وردي، بثيكا ب شعري أو بزّين فيا تيابي.  
*barki bhətt wardi bayḍa ʿəgāl* [Fr. égal 'equal'] *šal ʿay wēr ʿe wayt rowz* [shall I wear a  
 white rose]: *saʿr mən ǧanniyyit šal ʿay wēr ʿe wayt rowz šal ʿay wēr ʿe rēd* [shall I wear  
 a white rose shall I wear a red] *w-fəʿl wēr* [wear] *mā byən ʿāl b-ʿl-ləbnāni ʿəlla la-t-*  
*tyāb, bhətt wardi, ʿbšəkka b-šaʿri ʿaw bzayyin fiya tyābi*. [‘*barki bhətt wardi bayḍa* =  
 shall I wear a white rose: a line from the song: *Shall I wear a white rose shall I wear a*  
*red* and the verb *wear* is used in Lebanese only for the clothes, *I put a rose, I place it in*  
*my hair or I decorate my clothes with it*’]; see note XXI.

ليبثون = Lipton: إسم محلّ شاي وشماني ب دبلن.<sup>ii</sup>  
*ləptōn ʿəgāl* [Fr. égal 'equal'] *ləptōn* [Lipton] *ʿəsʿm maħall šāy w-ʿsmāni b-dablin*.  
 [‘Lipton = *Lipton*: name of the tea and food shop in Dublin’]. The translator gave no  
 equivalent of missing apostrophe in: “*Liptons*” [1554]; cf. also: “[Larby] *Sharons*”:  
 لاربي شارون [لاربي] [lārbi] *šārōn* [1590].

ونشفن = وين شفن where’s this I saw: دجويس ما كتب where’s, جربت بل لبناني ويل  
 orthographe وتبني عمل متلو بل كلمات لي بندر أوصلا، وفي كلمات غيرن ما بتتظبط معن هد طرينا.<sup>iii</sup>

*wen šəftun ʿəgāl* [Fr. égal 'equal'] *wayn šəftun wērz dəs ʿay sōw* [wheres this I saw]:  
*ǧōys mā katab wērz* [where’s], *žarrabt b-ʿl-ləbnāni w-b-ʿl-ʿortogrāf* [Fr. orthographe  
 ‘orthography’] *tabaʿi ʿa mil mətlu b-ʿl-kəlmāt ʿəlli bə ʿdir ʿūšəla, w-fi kəlmāt ǧayrun*  
*mā btəzbaḥ maʿun ha-t-ṭari ʿa*. [‘*wen šəftun* [ونشفن] = *wayn šəftun* [وين شفن] *wheres*  
*this I saw*: Joyce did not write *where’s*, I tried to do the same as him in Lebanese and  
 in my *orthography*, joining words where I could, and there are other words that do  
 not fit together this way.’]. The words *wen šəftun/wayn šəftun* mean ‘Where did I see  
 them’ (according to the Joyce’s style: ‘wheres them I saw’) and not ‘Where’s this I  
 saw’. They correspond to the excerpt “wheres this I saw them” in the original [1557];  
 see also note 30.

مفي شي = ما في شي: دجويس ما كتب there’s nothing.<sup>iv</sup>  
*mā fi šī ʿəgāl* [Fr. égal 'equal'] *mā fi šī dərs nasīnk* [theres nothing]: *ǧōys mā katab dēr*  
*ʿəs nasīnk* [there is nothing]. [‘*mā fi šī* [مفي شي] = *mā fi šī* [ما في شي] *theres nothing*:  
 Joyce did not write *there is nothing*’]. Joyce did not use apostrophes in this excerpt,  
 so this should be mentioned in the translator’s note: ‘Joyce did not write *there’s*  
*nothing*’ and not: ‘Joyce did not write *there is nothing*’; see also note 30.

مفي = ما في no دجويس ما كتب there’s no.<sup>v</sup>  
*mā fi ʿəgāl* [Fr. égal 'equal'] *mā fi dərs nōw* [theres no]: *ǧōys mā katab dēr ʿəs nōw*  
 [there is no]. [‘*mā fi* [مفي] = *mā fi* [ما في] *theres no*: Joyce did not write *there is no*’].

ميشني = ميش هني دجويس ما كتب why dont they.<sup>vi</sup>  
*məš hənni ʿəgāl* [Fr. égal 'equal'] *məš hənni wāy dōnt dēy* [why dont they]: *ǧōys mā*  
*katab wāy dōnt dēy* [why don’t they]. [‘*məš hənni* [ميشني] = *məš hənni* [ميش هني] *why*  
*dont they*: Joyce did not write *why don’t they*’]. The words *məš hənni* mean ‘don’t/  
 dont they’ and not ‘why don’t/dont they’; see also note 30.

لما = ل ما dont know دجويس ما كتب don’t know.<sup>vii</sup>  
*l mā ʿəgāl* [Fr. égal 'equal'] *l mā dōnt nōw* [dont know]: *ǧōys mā katab dōnt nōw*  
 [don’t know]. [‘*l mā* [لما] = *l mā* [ل ما] *dont know*: Joyce did not write *don’t know*’].  
 The words *لما/ل ما* mean here *that* (they) *don’t/dont* (know)’ and not ‘don’t/dont  
 know’; see also note 30.

شجر ل ورد = rhododendrons: شجر أو جب (مثل جب ل و زال) يطلع ب لبنان ويعمل ورد لونو زهر، بل  
 فصحا إسمو وردية بنطس أو بقيل أو خلنج.<sup>viii</sup>

*šažar ʿl-war ʿd ʿəgāl* [Fr. égal 'equal'] *rōdōdēndrōnz* [rhododendrons]: *šažar ʿaw žəbb*  
*(məʿl žəbb ʿl-wəzzāl) byəṭla ʿb-ləbnān w-byəmil war ʿd lawnu zah ʿr, b-ʿl-fuṣḥa*  
*ʿəsmu wardiyyit [sic] buntus ʿaw buqayl ʿaw ḥalang.* [‘*šažar ʿl-war ʿd* = *rhododen-*  
*drons*: trees or shrubs (like shrubs *ʿl-wəzzāl* [i.e., ‘*Spartium junceum*’, ‘Spanish  
*broom*’) grow in Lebanon and produce pink flowers [whose colour is pink], in the

classical Arabic, it is called *wardiyyit* [sic] *bunṭus* [i. e., ‘*Rhododendron ponticum*’, ‘short-fruit rhododendron’] or *buqayl* or *ḥalanġ* [i. e., ‘*Erica carnea*’, ‘winter heath’]). The phytonym *buqayl* is a synonym of the phytonym *bunṭus*, G. Tohmé, H. Tohmé: *Guide des arbres arbustes, arbrisseaux et fougères de la Réserve de biosphère du Jabal Moussa*. s.l. 2013, p. 33; for the phytonym <sup>1</sup>*wazzāl* [‘*Spartium junceum*’, ‘Spanish broom’], see *Ibid.*, p. 43.

كايك = seedcake = ب لبنان منعمل كايك فيو حيوب أو بزر دوار شمس، بزر لنطين، يانسون... بت ما إلو اسم بل لبناني، وميش مهم هون اسم ل كايك ند م مهم شول منصود فيه، دنجويس دل عل معنا ل érotique لل كلمي لان seed يعني semence أو sperme، يعني بزره ل حياة، وهون في تبادل أدوار رمزي، يعني ل مرا عم تعطي بزره ل حياة ل رجال. ويل لبناني منقول “شو هل بزر ل عطلي”، ومنسب “كس إخت لي بزر ك”.

kēyk ‘agāl [Fr. égal ‘equal’] sidkēyk [seedcake] <sup>1</sup>*b-lbnān* <sup>2</sup>*mna* mil kēyk fiyu ḥbūb ‘aw bəz’r dəwḥār <sup>3</sup>*š-šam’s*, bəz’r la ‘fīn, yānsūn... bass mā ‘əlu ‘əsm b-<sup>1</sup>*l-lbnāni*, w-məš <sup>4</sup>*mhəmm hawn* ‘əsm <sup>1</sup>*l-kēyk* ‘add-ma mhəmm šū l-ma ‘šūd fih, göys dall ‘a-l-māna l-<sup>1</sup>*érotik* [Fr. érotique ‘erotic’] l-<sup>1</sup>*kəlmi* lə-<sup>1</sup>*ann* sīd [seed] ya’ni sāmās [Fr. semence ‘semen’] ‘aw spērm [Fr. sperme ‘sperm’], ya’ni bəzrit <sup>1</sup>*l-ḥayāt*, w-hawn fi tabādul ‘adwār ramzi, ya’ni l-mara ‘am ta’ṭi bəzrit <sup>1</sup>*l-ḥayāt* la-r-rəzzāl. w-b-<sup>1</sup>*l-lbnāni* mān ‘ul “šū ha-l-bəzri l-‘āṭli”, w-mānsəbb “kəss ‘əḥt <sup>1</sup>*li* bazzarak”. [‘kēyk = seedcake. In Lebanon, we make cake with grains or sunflower seeds, pumpkins seeds, anise... but in Lebanese, there is no name for it, and the name of the cake is not as important here as what is intended in it, Joyce pointed to the *érotique* [‘erotic’] meaning of the word because *seed* means *semence* [‘semen’] or *sperme* [‘sperm’], it means *seed of life*, and here there is a symbolic exchange of roles, it means that a woman gives a seed of life to a man. And in Lebanese, we say “What a bad seed”, and we curse “Sister’s pussy which bore you”]. There is a double meaning here: *kəss* ‘əḥtak with pronominal suffix -ak 2nd sing. masc. ‘your’ means: ‘Screw you’.

مکان = ما كان I wouldnt: دنجويس ما كتب I wouldn’t. mā kān ‘agāl [Fr. égal ‘equal’] mā kān ‘āy wūdənt [I wouldn’t]: göys mā katab ‘āy wūdənt [I wouldn’t]. [‘mā kān [مکان] = mā kān [ما كان] I wouldn’t: Joyce did not write I wouldn’t?]; and not “I wouldn’t (answer)”; see also note 30.

أستير = Hester: إسم مرا، بل لبناني ما منلفظ ل “ه” ب أول إسمها، وبتي وإتي ل ختبارتي بينولو أستير. <sup>xi</sup> ‘astīr ‘agāl [Fr. égal ‘equal’] hēstēr [Hester]: ‘əsm mara, b-<sup>1</sup>*l-lbnāni* mā mnaḥfuz <sup>1</sup>*l-“hē”* b-<sup>1</sup>*awwal* ‘asma, w-bayyi w-<sup>1</sup>*əmmi* l-ḥətyāriyyi by ‘ūlu ‘astīr. [‘Astīr = Hester: woman’s name, in Lebanese, we do not pronounce ‘h’ at the beginning of her name and my father and mother, old people, say ‘Astīr’].

عطل حمام طار ل حمام: all birds fly = لعبي بيلعبوا ل ولاد، وبيكون في واحد مسأل بيناتن بينن عطل حمام، يعني نزل عل أرض، بيرجع بلن طار ل حمام، بيصير و يرفرفو ب إيدن بل هوا، وبيصلو يعملو هيك ل بينن مسأل ل لعبي إسم حيوان ما بيطير، ساعتا لي بيرفرق ب إيدي، بيختر وبيضهر منل لعبي. معجم الألعاب الشعبية اللبنانية، أحمد أبو سعد، المؤسسة الجامعية للدراسات والنشر والتوزيع، صفا ٩١.

gəṭṭ <sup>1</sup>*l-hamām* tār <sup>1</sup>*l-hamām* ‘agāl [Fr. égal ‘equal’] ‘öl bērdz flāy [all birds fly]: ləbi byəḥabuwa l-<sup>2</sup>*wlād*, w-bykūn fī wāḥad mas ‘ul baynātun by ‘əl-lun: gəṭṭ <sup>1</sup>*l-hamām*, ya’ni nəzil ‘a-l-‘ar’d, byəřza ‘y ‘əl-lun tār <sup>1</sup>*l-hamām*, byšīru yərařfu b-<sup>1</sup>*īdayyun* b-<sup>1</sup>*l-hawa*, w-byḍallu ya’mlu ḥayk la-y ‘əl-lun mas ‘ul <sup>1</sup>*l-ləbi* ‘əsm ḥayawān mā byfīr, sā’əta lli byərařrif <sup>1</sup>*b-īdāy*, byəḥsar w-<sup>1</sup>*byəḍhar* mən-<sup>1</sup>*l-ləbi*. mažām [sic] <sup>1</sup>*l-‘al‘āb* ‘š-ša’biyya al-lubnāniyya, ‘aḥmad ‘abū sa’d, al-mu’assasa l-ḡāmi’iyya li-d-dirāsāt wa-n-našr wa-t-tawzī, ‘aḥfa wāḥda w-təš’in. [‘gəṭṭ <sup>1</sup>*l-hamām* tār <sup>1</sup>*l-hamām* [‘the pigeons sat down the pigeons flew away’] = all birds fly: a game that children play, and there is one leader among them and he tells them: the pigeons sat down, it means: they have landed on the ground, he tells them again: the pigeons have flown away, they start waving their hands in the air, they do this all the time until the leader of the game tells them the name of the animal that does not fly, then the one who waves his hands, loses and is out of the game’, Mu’gam al-‘al‘āb aš-ša’biyya al-



and *ša'riyyi* it is a small low window in old houses with an iron grate']. The word *hid* is not translated here.

زهرة جبل = Flower majuscule: Flower of the mountain = زهرة جبل<sup>xx</sup>  
هنري بلوم، وهتي رخ تصوير من بيت بلوم لمن تنبل تتجوزو، وبلوم يعني مزهر.

*zahrit* <sup>ʔ</sup>z-*žabal* 'agāl [Fr. égal 'equal'] *flāwər* 'of de *māwntan* [Flower of the mountain]: *flāwər* [Flower] *mažüskül* [Fr. majuscule 'capital letter'], *fi la*<sup>ʔ</sup>b 'a-l-*haki li-'an ḥabība la-mōli* [Molly] *'asmu hanri blüm* [Henri Bloom], *w-hiyyi raḥ*<sup>ʔ</sup>*tšir mən bayt* <sup>ʔ</sup>*blüm* [Bloom] *lammīn tə*<sup>ʔ</sup>*bal tətžawwazu*, *w-<sup>ʔ</sup>blüm* [bloom] *ya'ni mzahhar*. ['*zahrit*<sup>ʔ</sup>*ž-žabal* = Flower of the mountain: Flower majuscule [Fr. 'capital letter']', this is a play on words because the name of Molly's lover is Henri Bloom, and she will enter the Bloom family, when she agrees to marry him, and *bloom* means *flowered* [sic]].

shall I wear a white rose shall I wear a غنية من سطر: shall I wear a red = بزكي بحطل خمر<sup>xxi</sup>  
red وفعل ما بيننا بل لبناني إلنا ل ثياب، بحط وړدي، بشكا ب شعري أو بزین فيا ثيابي.

*barki bhətt*<sup>ʔ</sup>*l-ḥamra* 'agāl [Fr. égal 'equal'] *šāl 'āy wēr 'ə rēd* [shall I wear a red]: *saṭ*<sup>ʔ</sup>*r mən gənniyyit šāl 'āy wēr 'ə wāyt rōwz šāl 'āy wēr 'ə rēd* [shall I wear a white rose shall I wear a red] *w-fa*<sup>ʔ</sup>*l wēr* [wear] *mā byən 'āl b-<sup>ʔ</sup>l-ləbnāni 'alla la-t-tyāb, bhətt wardi, bšəkka b-ša'ri 'aw bzayyin fiya tyābi*. ['*barki bhətt*<sup>ʔ</sup>*l-ḥamra* = Shall I wear a red: a line from the song *Shall I wear a white rose shall I wear a red* and the verb *wear* is used in Lebanese only for clothes, *I put a rose, I place it in my hair, or I decorate my clothes with it*']; see note I.