Addition With Reference to the Arabic Translation of "The Sniper"

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Abstract—The present study aimed to highlight addition as a translation strategy adopted by literary translators. It also aimed to examine addition with reference to an Arabic translation of the short story "The Sniper" written by O'Flaherty (1923). The researchers adopted the translation-by-addition strategy proposed by Dickins et al (2017) as the theoretical framework for their study. They also conducted a contrastive analysis and developed a taxonomy of types of addition which were identified as per the analysis. The findings revealed that the Arabic translation exhibited numerous examples of addition some of which did not change the meaning, some slightly changed the meaning and others changed the meaning. Based on the findings, the researchers recommend that further research be done on addition as a translation strategy followed by literary and non-literary translators to confirm or challenge the findings of this study.

Index Terms—translation by addition, addition cases, literary translation, The Sniper

I. INTRODUCTION

Literary translation has been given considerable attention within the field of translation studies due to its importance in the process of communication among different cultures. In fact, literature is an important component of culture, and it differs from culture to culture. Interest in translating literature has never waned or waxed. In the course of their career, translators of literary works sometimes find themselves obliged to add some lexical or/and syntactic items to their translation in an attempt to make it as intelligible as possible to the target readership. Translation scholars (Nida, 1964; Newmark, 1988; Ingo, 1993; Sharma, 2015; Abu Hatab, 2015; Dickins et al, 2017; Baker, 2018 and others) see addition as a necessary translation strategy or procedure, especially when translation is carried out between languages belonging to different families such as English and Arabic. Literary translation is "not only an exchange of linguistic codes; it is also and at the same time the transportation of a literary work of art into another literary context" (Van Den Broeck, 1978, p. 31). Ivir (1998) observes that translators sometimes translate culture-bound terms by adding more information to the target text especially when target text readers come from a culture other than the culture of source text readers.

Addition of items to target texts most likely arises because of linguistic and cultural differences between the SL and the TL, or because these items are necessary for the explanation of implicit ideas in the source text. In the first case, additions, especially those related to linguistic differences, are, most of the time, inevitable as they are necessitated by the norms and the structure of the TL. In the latter case, they are usually optional because it is, in most cases, up to the translator to add or modify depending on the translation situation, the purpose of the translation, and on the translator's knowledge of his readers. Additions in such cases can be justified. "During translation, when the source texts are translated, to make it more comprehensive, the translator has to add few words to replace idioms, phrases and calques to the target-language translation" (Sharma, 2015, p. 5).

Newmark calls additions supplementary materials and says that they are needed to express the real depth of intention especially in the case "of words whose semantic range is totally different in the two concerned languages. If words are translated without additional explanation, the writer's real intention may not be transferred and, as a result, there will be loss in meaning" (Newmark, 1988, p. 131- 132). Nida believes that the purpose of additions, omissions and alterations is essentially as follows: (1) permit adjustment of the form of the message to the requirements of the structure of the receptor language; (2) produce semantically equivalent structures; (3) provide equivalent stylistic appropriateness; and (4) carry an equivalent communication load. Nida tells us that the translator's basic task is to reproduce what he has been given, not to improve it, even when he thinks he can do so.... The extent to which adjustments should be made depends very largely upon the audience for which the translation is designed (Nida, 1964, pp. 226-227). Different grammatical structures between the SL and the TL also require explanation in the translated text; a grammatical category may be used, such as the dual case in Arabic which English lacks, or the perfective tense in English which Arabic lacks.

When addition leads to gain in meaning, it is unjustified. This is the case when gain or loss in meaning is not inevitable and can be avoided. When there is an inevitable loss in meaning, additions are needed to help clarify such gain or loss and at the same time keep it to a minimum as 'additions 'are designed to produce correct equivalents- not to

serve as an excuse for tampering with the source- language message' (Nida, 1964, p. 226). Additions may be needed to clarify any ambiguity that results from the differences between the SL and the TL. Translators add or omit to explain the original and to avoid gain or loss in meaning as far as possible because any transfer of meaning from any literary text to that of its translation necessarily involves a certain degree of translation loss; many cultural features that are there in the original will be lost in the translation.

Thus, when literature is translated from one language into another, its distinctive literary features should also be retained in the target language so that it does not lose its aesthetic values and effects. Such features include style, language, lexical choices, semantic range, and associations among other things. Further, there is an important process that accompanies literary translation; target readers are usually influenced by their own culture and literary norms and there is a possibility of interpreting the text accordingly: translators can do nothing to avoid this latter case; choices are there for translators in the former case only. Literary translation is far from word for word rendering; explanations are needed in order to transfer the distinctive features mentioned above. Additions can be found in cases where the original text and the translated text follow different means in an attempt to achieve the 'same' end, or when certain elements, whether lexical or grammatical, are added to the translated text. Ingo believes that "additions, together with omissions, are the changes one most easily notices when comparing a translation with the original.... the changes are necessary because of differences in the linguistic or cultural environments of source and target language or because of other external factors influencing the translation" (Ingo, 1993, pp. 135- 136).

It is noticed that in almost every literary translation from English into Arabic in particular, the translator finds himself/herself obliged in certain cases, or tempted in others, to add certain items to his/her translation so as to make it easy to understand in the target language and culture. According to Hatim (1997), Arabic tends to use more words than English, and this can be reflected in the presence of additions in Arabic translations of English texts. Addition, on the other hand, may not be justified when a translator adds 'interesting cultural information which is not actually present in the meanings of the terms used in the passage' (Nida and Taber, 1969, p. 111).

A. Research Questions

The present study aims to answer the following two questions:
1. What kinds of addition exist in the Arabic translation of "The Sniper"?
2. To what extent do the translator's additions affect meaning?

B. Research Objectives

Based on the above-mentioned research questions, the study seeks to realize the following objectives:
1. To highlight addition as a translation strategy for literary translation;
2. To examine addition with reference to the Arabic translation of The Sniper;
3. To determine the extent of change in meaning as a result of addition in the Arabic translation of The Sniper.

II. LITERATURE REVIEW

In this section, the researchers provide a critical review of the literature available on topics that are related to the topic of the present study. It is worth mentioning that the researchers did not find any study on addition with reference to the Arabic translation of O'Flaherty's The Sniper. To begin with, Alrumayh (2021) carried out a study on omission and addition in English-Arabic translation of consumer-oriented texts. The study drew on theoretical support coming from Nida (1964), Dickins et al. (2017) and Vinay and Darbelnet (1995) with reference to addition as a translation strategy opted for by translators to produce translation easily understood by the target readership or audience. The researcher of the above study identified translation by addition at five levels which were word, phrase, clause, sentence and paragraph. Although the scope and objectives of the above study were different from those of the present study, the general finding that addition was a strategy followed by translators to produce a target-text oriented translation was in line with the main argument of the present study.

Al-Amayreh (2019) conducted a comparative study on two Arabic translations of Shakespeare's *Hamlet* with an eye to identifying the translation strategies adopted by the translators for producing their Arabic translations. The findings of the study revealed that addition, besides other strategies, was used to help maintain the aesthetic effects of the English literary work on the target readership or audience. Khanmohammad and Aminzad (2015) conducted a comparative study on addition and omission with reference to English translations of news headlines covering cultural, social and political topics. The researchers applied Baker's (1992) taxonomy of grammar and House's (2009) overt and covert translation models to the translations of the news headlines selected for their analysis. The findings of their study revealed that addition was more in the translation of political news headlines than in the translation of social and cultural news headlines. Although the scope, the objectives, the theoretical models and the methodology were different from those of the present study, the strategy of translation by addition adopted by translators of literary and non-literary texts is a common denominator between the above study and the present study.

The researchers found one comparative study of two Arabic translations of a literary work viz. Hemingway's *The Old Man and the Sea*. The study was conducted by Alwafai (2015) who aimed "to investigate problems and strategies of literary translation into Arabic and to suggest guidelines for better practices in the field of Arabic literary translation"

(p. 320). Although the above study is different from the present study in terms of the topic, objectives and findings, the idea expressed by the researcher of the above study that the target text should sound natural for the target readership and easy to read by the target readership resonates with the justification for addition by translation proposed by some translation scholars and emphasized by the present study. Both studies approach translation by addition as a target-text based strategy followed by translators of languages whose linguistic systems differ from each other greatly such as English and Arabic.

Kinga (1993) conducted a study on optional additions in translation and their "influence on the readability and naturalness of the translated texts" (p, 371). The study provided a discussion of two kinds of additions: obligatory additions and optional additions. With regard to obligatory additions, the study suggested that they are necessary as they observe the linguistic rules and aspects of the target language into which translation is performed. These kinds of additions are also caused by the linguistic and cultural differences in languages that are greatly different from each other as they belong to different families. As regards optional additions as per the above study, they do not affect the grammaticality of the translated text, nor they include errors of any kind, but they cause the translated text to sound "clumsy and unnatural. Optional additions are necessary not for the correctness of the sentence but for the correctness of the text" (p, 374). Although the above study is different from the present study in terms of scope, the language pair examined, and methodology, both studies agree that additions are target-text oriented and that if they are used cautiously and properly, they can create target texts which sound somewhat natural and intelligible for target readers or audiences.

III. METHODOLOGY

A. Data Collection

The data of the present study were collected from two sources; the first one was a short story entitled *The Sniper* by O'Flaherty published in 1923 during the Irish Civil War, and the other one was an Arabic translation of the English short story produced by Yousuf A'raj (n.d).

B. Data Analysis Procedure

After reading both the source text and the target text very carefully, the researchers conducted a comprehensive contrastive analysis which helped them identify the additions provided by the translator of the target text. Then, they developed a taxonomy of the additions which they spotted in the target text. The taxonomy proposed was based on the items added to the target text.

C. Theoretical Framework

The present study adopts the translation-by-addition strategy proposed by Dickins et al. (2017) as its theoretical framework. Addition, for these scholars, is defined as "translation in which something is added to the TT that is not present in the ST" (p. 21). This functional definition of addition in translation terms is the one adopted in the present study and applied to the target text under investigation because the definition is simple to grasp and easy to use as a guide to identifying examples of addition in target texts. The choice of this idea to be the theoretical framework of the present study was made as Dickins et al. (2017) discussed addition with reference to Arabic-English translation which is the other direction of translation with regard to the current study which examines addition with reference to English-Arabic translation of a short story. The above-mentioned scholars also believe that addition is a common translation strategy or option in Arabic-English translation as English and Arabic exhibit linguistic as well as cultural differences. For them, addition can be justifiable if this does not result in a change in the meaning expressed in the source text. The additions identified in the target text under study not only bear witness to this notion, but they also provide practical examples of this idea.

IV. DISCUSSION OF RESULTS

The researchers developed a contrastive table the purpose of which was to make it clear where addition was observed and identified in the target text. The table had two columns: one for source texts and the other for target texts. The items added to the target texts were underlined and made bold so as to make them easy to notice by looking at the table. Table 1 below shows the cases where added elements were identified in the target text, the Arabic translation of the short story.

TABLE 1.
CASES OF ADDITION IDENTIFIED IN THE TARGET TEXT

ST	TT
June twilight	ضوء الغسق **ليوم** حزيران
Dublin	**مدينة** دبلن
darkness	ظلام **دامس**
the Liffey	**نهر** (الليفي)
and rifles	والبنادق **الخفيفة**
Were waging civil war	**على بعضهما البعض**
watching	يراقب **الشارع**
His face was the face of a student	كانت **ملامح** وجهه **توحي**
thin and ascetic	**و تبدو على هيئته** النحافة والزهد
staring at death	التحديق في **وجه** الموت
finished the sandwich	انهى شطيرته
a flask of whiskey	زجاجة الويسكي **الصغيرة**
in the darkness,	في هذا الظلام **المخيف**
enemies	**وأعين** العدو
watching	تترصد **أية حركة**
He decided	**أخيرا** قرر
He had seen the flash	تمكن من رؤية **مصدر** البريق
fire	يطلق النار **عليها**
but he knew it was useless.	أدرك أن هذا **العمل**
fell with a shriek into the gutter	هوت قرب **فوهة** تصريف الماء
would wake the dead	انها قوية بما يكفي
ripped open the sleeve	ومزق كم **ذراعه المصابة**
On the other side	الطرف الآخر **من الكم**
The bullet had	**أدرك أن** الرصاصة
hanging lifeless	متدل فوق البرج **بلا حراك**
in the gutter	قرب **فوهة** تصريف المياه **في الشارع**
Morning must not find him	قبل أن **يبزغ** الصباح
like a thousand devils	وكأنما **يسكنها** ألف عفريت
clattered on the pavement	الأسفل ومنه **هوت** لتصطدم بالرصيف
Then it lay still	**ليتحول** بعدها إلى جثة هامدة **تماما**
The sniper looked at his enemy	نظر القناص إلى **جثة** عدوه
and he shuddered	**فاعترته** رجفة خفيفة
he emptied it a drought	وشرب كل ما فيها **جرعة واحدة**
He decided	واعترف **لنفسه**

A closer examination of the cases of addition led the researchers to identify three main categories of addition based on their effect on the meaning of the source text. The taxonomy proposed in this regard was based on whether the addition identified changed the meaning expressed in the source text, did not change the meaning and/or changed the meaning slightly.

A. Additions Which Changed Meaning

Upon closely examining the cases of addition identified in the Arabic translation of the English short story, the researchers spotted three examples of addition which changed the meaning expressed in the source texts. Table 2 below lists the source texts and the target texts which include these additions. The first example is "يراقبُ الشارع" which is the translation of "watching". The translator added "الشارع" which is equivalent for "street" in English. This addition changed the meaning in the source text as "watching" did not refer to watching the street only. The context of the source text implied watching everything including the street. The second example of addition is the phrase "في هذا الظلام المخيف" which is the translation of "in the darkness". The translator added the word "المخيف" to "الظلام" although the source text does not have the adjective "scary/dreary" before "darkness" which is equivalent to "المخيف". The addition of this word changed the meaning of the translation as the source text did not say that darkness was scary or dreary as the translation suggests.

TABLE 2.
ADDITIONS WHICH CHANGED MEANING

ST	TT
watching	يراقب **الشارع**
in the darkness,	في هذا الظلام **المخيف**
He decided	واعترف **لنفسه**

The third case is "واعترف لنفسه" which is the translation of "He decided". The translator mistranslated the verb "decided" which is equivalent to "قرّر" in Arabic and added the word "لنفسه" which is equivalent to "to himself" in English. The meaning of the translation is quite different from the meaning of the original expression "He decided" which simply means "قرّر" in Arabic. However, the back translation of "واعترف لنفسه" into English is "He confessed to

himself" which is obviously different in meaning from the original expression "He decided". The translator added "نفسه". This addition changed meaning intended in the original.

B. Additions Which did not Change Meaning

Upon closely examining the cases of addition identified in the Arabic translation of the English short story, the researchers spotted twenty examples of addition which did not change the meaning expressed in the source texts. Table 3 below lists the source texts and the target texts which include these additions. Only the first case will be discussed as a sample because the addition cases did not change the meaning expressed in the source text. The first example of this kind of addition is the Arabic translation "كانت ملامح وجهه توحي أنه طالب" of the English expression "His face was the face of a student". The translator added two words which did not have any equivalents in the source text. Those were "ملامح" and "كانت توحي" which mean "looks (n)" and "suggested" respectively. If we back-translate the Arabic translation, we get "The looks of his face suggested he was a student" which is equal in meaning to the English expression "His face was the face of a student". The same can be said about the other cases of addition which did not change the meaning expressed in the source texts.

TABLE 3.
ADDITIONS WHICH DID NOT CHANGE MEANING

ST	TT
His face was the face of a student	كانت **ملامح** وجهه **توحي أنه طالب**
Thin and ascetic	و **تبدو على هيئته** النحافة والزهد
Staring at death	التحديق **في وجه** الموت
finished the sandwich	انهى شطيرته
enemies	**وأعين** العدو
watching	تترصد **أية حركة**
fire	يطلق النار **عليها**
but he knew it was useless.	أدرك أن هذا **العمل**
fell with a shriek into the gutter	هوت قرب **فوهة** تصريف الماء
On the other side	الطرف الآخر **من الكم**
The bullet had	**أدرك أن** الرصاصة
in the gutter	قرب **فوهة** تصريف المياه **في الشارع**
Morning must not find him	قبل أن **يبزغ** الصباح
clattered on the pavement	الأسفل ومنه **هوت** لتصطدم بالرصيف
Then it lay still	**ليتحول** بعدها إلى جثة هامدة **تماما**
The sniper looked at his enemy	نظر القناص إلى **جثة** عدوه
and he shuddered	**فاعترته** رجفة خفيفة
he emptied it a drought	وشرب كل ما فيها **جرعة واحدة**
ripped open the sleeve	ومزق كُمّ **ذراعه المصابة**
hanging lifeless over the turret	متدل فوق البرج **بلا حراك**

C. Additions Which Changed Meaning Slightly

The third group or class of additions identified in the Arabic translation of the English short story changed the meaning expressed in the source texts slightly, most likely because the translator wanted to produce translations that would sound natural in the target language and provide the target reader with sufficient information even if the information was based on the translator's personal understanding of the source texts. Table 4 below lists seven cases of addition of this type.

TABLE 4.
ADDITIONS WHICH CHANGED MEANING SLIGHTLY

ST	TT
darkness	**ظلام دامس**
and rifles	والبنادق **الخفيفة**
a flask of whiskey	زجاجة الويسكي **الصغيرة**
He decided	**أخيرا** قرر
He had seen the flash	تمكن من رؤية **مصدر** البريق
the noise would wake the dead	أنها قوية بما يكفي لإيقاظ الموتى
like a thousand devils	وكأنما **يسكنها** ألف عفريت

As for the first case, the translator added the adjective "دامس" to the noun "ظلام" which is the Arabic equivalent of the English noun "darkness" although there is no adjective describing the English noun. The meaning here is slightly changed as the degree of darkness is not specified in the source noun. The second case is the expression "and rifles" which the translator translated into Arabic as "والبنادق الخفيفة". The translator added the adjective "الخفيفة" which in English means "light" to the noun "البنادق" although its equivalent in the target expression does not exist. The meaning is slightly changed as the adjective added in the translation specifies and limits the meaning of "rifles" which can be either heavy or light depending on what they are made of and the person carrying them. As for the third case, the translator again added another adjective in Arabic "الصغيرة" to the noun phrase "زجاجة الويسكي" although there is no equivalent for

this adjective in the English expression. Adjectives in general limit the meaning of nouns, and so this addition changed the meaning expressed in the source expression slightly.

As for the fourth case, the translator translated the clause "He decided" into Arabic as "أخيراً قرر" which can be back-translated into English as "Finally, he decided". It is obvious that the translator added the word "أخيراً" which slightly changed the meaning expressed in the source clause as it also emphasizes the time of the decision which is not emphasized in the source clause and suggests that the decision is reached after a long time of thinking. With regard to the fifth case, the translator translated the clause "He had seen the flash" into Arabic as "تمكّن من رؤية مصدر البريق" which can be back-translated into English as "He had seen the source of the flash". The translator added the phrase "مصدر" which is equivalent to "the source of" to the translation which slightly changed the meaning expressed in the English clause as the clause does not include or refer to the source of the flash; it only mentioned "the flash". As regards the sixth case, the translator translated the expression "the noise would wake the dead" into Arabic as "أنها قوية بما يكفي لإيقاظ الموتى" which slightly changed the meaning expressed in the source expression as there is no indication to the power or intensity of the noise which "قوية بما يكفي" indicates. As for the seventh case, the translator translated the phrase "like a thousand devils" literally and added the verb "يسكنها" to the translation. The English expression simply means that "his arm caused him severe pain" which is equivalent for "كانت تؤلمه كثيراً".

V. CONCLUSION

The study has attempted to highlight addition as a strategy for literary translation. It has examined this strategy in an Arabic translation of an Irish short story entitled "The Sniper" by O'Flaherty (1923). The contrastive analysis of the source text and the target text with reference to addition showed that the translator of the short story adopted addition as a translation strategy. A close examination of the addition cases identified in the translation revealed three distinct types which were addition that changed meaning, addition that did not change meaning and addition which changed meaning slightly. With regard to the first type of addition that did not change meaning, the findings showed that this type was followed in three cases only. The translator added words to the target text which changed the meaning expressed in the source text. As for the addition cases which did not change meaning, the findings revealed a relatively big number of such cases. To be precise, there were twenty cases of addition which did not change meaning. In this class of additions, the translator added words to the target text to provide extra information he might have believed would help the target readers understand the story better and interact with it more. As regards addition that changed meaning slightly, the findings revealed seven cases. The translator added words such as adjectives, verbs and noun phrases which slightly changed the meaning expressed in the source text.

Based on the findings of this study, the researchers recommend that further studies on addition as a strategy for literary translation be conducted which can adopt the taxonomy of addition cases proposed in this study or any other taxonomy. It is also recommended that other studies use a longer literary work and its translation for their data collection such as a longer short story, a novel or a play in an attempt to identify addition cases and their types. Another study on addition as a translation strategy for literary translation can also be conducted on an Arabic literary work and its English translation to see if similar or different findings can be obtained.

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