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University of the Witwatersrand

Three (Re) Translations of Camus' *The Stranger*

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A research report submitted to the

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Abstract

The different ways in which translators of Albert Camus' *L'Etranger* (1942) have used the translation procedures outlined by Vinay and Darbelnet in translating and retaining style are analysed in this study, in an attempt to identify instances of shifts in the three English target texts considered. Research was carried out in the form of identifying stylistic traits that are peculiar, determining the procedures used to translate these and to what extent these procedures have led to deformation of style based on Berman's (1985) model of deforming tendencies in his negative analytic of translation. Furthermore, an attempt is made at identifying instances of foreignization and domestication in the three target texts. Based on the findings drawn from the paratextual and micro-textual, the research showed that the stylistic traits presented by the first translator published in 1946 were highly modified at the syntactic level including punctuation, word order and sentence structure. The study draws conclusions from the findings on the paratextual and micro-textual analyses carried out.

Declaration

I hereby declare that this research report is my own, unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation to the Faculty of Humanities of the University of the Witwatersrand, Johannesburg. It has not been submitted to any other university before.

Dedication

To my family,

To my friends,

To all those who are involved in language studies in general, and in translation studies in particular.

List of Abbreviations

The following abbreviations have been used in this study:

ST: Source Text

TT: Target Text

SL: Source Language

TL: Target Language

TA: Target Audience

TC: Target Culture

FIS: Free Indirect Speech

DTS: Descriptive Translation Studies

CALD: Cambridge Advanced Learner's Dictionary

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CHAPTER 1 - INTRODUCTION

This research focuses on the following three translation of Albert Camus' *L'Etranger*: *The Stranger* (Knopf publishers) by Stuart Gilbert (1946); *The Stranger* (Knopf Doubleday Publishing Group) by Matthew Ward (1988) and *The Outsider* (Penguin Publishers) by Sandra Smith (2013).

1.1 AIM

The present study aims at investigating the various ways in which the translators of Camus' *L'Etranger* have, consciously or unconsciously, applied the translation procedures outlined by Vinay and Darbelnet in translating the stylistic traits with a view to identifying the predominant deforming tendencies in the three English Target Texts (TTs) that occur within the TTs.
Utilizing Berman's (1985) framework, this study attempts to find those deforming tendencies which occur by analyzing the three TTs considered. It is not aimed at evaluating the different translations with regard to accuracy or competency nor to judge the translations per se, but to use the Descriptive Translation Studies approach in comparing three English translations of *L'Etranger* with the original French version, in order to determine the overall translation strategy used by the three translators in translating the stylistic devices, with the aim of verifying whether or not these strategies have changed over time to suit the different target audiences.

According to Munday (2001: 149), "Berman considers that there is generally a 'system of textual deformation' in target texts that prevent the foreign from coming through", which means that the more these deforming tendencies are visible in the target text, the more domesticated the text becomes. Therefore, another aim of this study is to examine whether the frequency of deforming tendencies is a determining factor in a TT being domesticated or foreignized.

The findings of this study will be used to determine:

1. What the predominant stylistic traits are and by what means the translators have attempted to render these stylistic traits;
2. Whether similar or different aspects of style are deformed in the different TTs using the procedures outlined by Vinay and Darbelnet;

3. Whether the translation procedures proposed by Vinay and Darbelnet are useful for finding instances of the deforming tendencies; and
4. Whether the frequency of deforming tendencies leads to the TT being domesticated or foreignized.

1.2 RATIONALE FOR THE STUDY

The problem of having several (re)translations of the same text within a given language has attracted a lot of scholarly attention recently; for instance "Voice in Retranslation" (Cecilia and Rosa 2015), a special issue of *Target*, and *Retranslation: Literature and Reinterpretation* (Deane-Cox 2015) which attest to this fact. An underlying question that arises in these studies, and to the present study which is being undertaken, is why a text is retranslated, to which the common answer is probably: to offer a 'better' translation.

In the context of studies on retranslation the following questions will be addressed in this research on the study of three French-English translations of Camus' novel *L'Etranger*:

1. What are the most prevalent translation procedures and/or deforming tendencies applied by the translators in the research corpus?

2. What does this show about people's expectations in translation?

3. What is the main translation strategy used by the translators in the translation of Camus' novel: domestication or foreignization?

4. How do the approaches of the three different translators differ and why might this be?

While many studies have been conducted regarding style in literature and in literary translation as well as the challenges faced by translators in rendering the Source Text (ST) author's style and culture for the Target Audiences (TAs) whose culture can be sometimes completely different and foreign to that of the Source Audience (SA), there is nonetheless much to unveil concerning the translation differences of a ST and the target culture which brought about these differences.

Although *L'Etranger* has been translated into more than forty languages and has generated a huge amount of literary criticism and academic analyses (Dejonghe 2013:193), it has nonetheless

continued to attract scholars from different disciplines in this 21st century, with the most recent English (re) translation by Sandra Smith and published by Penguin in 2012 and a new edition in 2013. But despite this there appears to be very limited research on a descriptive and comparative study of the translations following a systematic and methodological framework. Thus a study which examines how Vinay and Darbelnet's procedures are applied across the three English versions is therefore necessary to bring to the fore the deforming tendencies outlined by Berman in his negative analytic.

While there are many articles and studies on the problems of translating Camus' work, with contradictions as to what the very first line, for instance, should read (Bloom 2012), there seems to be none comparing the latest translation by Sandra Smith to bring out what is new or different in her version as compared to the former four translations. This study could therefore be useful to other researchers or translators who could carry out a further study of all five English TTs currently in existence.

Similar to some other previous research carried out, this study deals with the translation of style in the chosen TTs. It focuses on three translations of Camus' *L'Etranger* into English which are: *The Outsider* by Stuart Gilbert 1946; *The Stranger* by Mathew Ward 1988; and *The Outsider* by Sandra Smith 2013. These particular three TTs have been chosen because of the difference in the periods they were published which gives me a wider and more extensive platform to compare the translation procedures identified by Vinay and Darbelnet used by the translators at these different periods in time. Thus, I would be able to determine whether the translation procedures used are consistent and examine the frequency of the deforming tendencies in the three TTs.

1.3 CHAPTER OUTLINE

As this study investigates the translation procedures used and the deforming tendencies in the translation of style in *L'Etranger*, chapter one begins with a brief introduction, the aim and my research objectives. A summary of the novel's background is presented as well as the rationale for carrying out this research on style based on Vinay and Darbelnet translation procedures and Berman's deforming tendencies which result in different *Strangers* and thus to create a backdrop for the analysis and discussion.

Chapter two includes the study of stylistics as seen in connection with translation and an in-depth discussion on Camus' white writing (*écriture blanche*) and it's characteristics (which serve as the stylistic traits). The chapter ends with a presentation of the author and the novel.

Chapter three deals with the theoretical framework within which the three translations are analysed. It discusses such things as the translation procedures outlined by Vinay and Darbelnet and Berman's deforming tendencies as the framework in relation to Venuti's domestication and foreignization, which are used to categorize the identified stylistic traits in the ST and TTs. It also looks at the preliminary data (para- and meta- texts) which are characteristics of this study.

Chapter four is an analysis of the ST and TTs data that I have collected. The study is divided into sections according to the stylistic traits and characteristics of the white writing proposed. The analysis gives a structured outline of examples as well as the most prominent trends with regard to the preservation of style, translation procedures, the deformation and the degree of foreignization or domestication resulting from the use of these.

The conclusion focuses on the discussion of the questions raised in the introductory chapter using the main findings from my analysis.

CHAPTER 2 - LITERATURE REVIEW

2.1 Style

A Dictionary of Literary Terms defines style as

> The characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical or otherwise), the shape of his sentences, and the shape of his paragraphs-- indeed, of every conceivable aspect of his language and the way in which he uses it. Style defies complete analysis or definition… it is the tone and voice of the writer himself; as peculiar to him as his laugh, his walk, his handwriting and the expression on his face.
>
> (Gray 1994:227)

Every writer has a style that is peculiar and unique to them and through which they are best known. Style may have to do with the way they use imagery, the syntactic structure, a particular subject matter or use of distinctive vocabulary amongst others. Camus, for instance, is well known for his absurdist literature, concise and fragmented sentences and *écriture blanche* (white writing).

2.2 Stylistics

Stylistics is the study of style in any literary work from the perspective of linguistics. Richard Bradford in Stylistics traces its origin in the Greek *techne rhetorike*, the art of speech. According to Leech and Short (1985:13) 'stylistics is the linguistic study of style'. The study of stylistics has since gained ground and as of 2014 is defined as:

> …a method of textual interpretation in which primacy of place is assigned to language.The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn to its interpretation
>
> (Simpson 2014:3).

Margaret Berry, in an introduction to systemic linguistics, defines stylistics in the same vein in a more direct way: “stylistics is the application of linguistics to the study of literature.”

Stephen (1994:349) proposes the function of stylistics as the analysis of a piece of literature in terms of its speech patterns, diction, metre, rhythm and syntax and use of rhetorical figures of speech and other textual features. Stylistics has its own framework, approaches and techniques for interpretation and description of a literary text. The core focus of this area is to get at the clues embedded in the text, consciously or unconsciously, by the creative artist.

Stylistics is concerned with the systematic ways through which language is used to create texts. According to Simpson (2004:7) “to do stylistic analysis is to explore language, and, more specifically, to explore creativity in language use.”

2.3 Ecriture blanche or white writing

This is a relatively new technique that is considered to have been introduced into the French literary scene by Albert Camus. The narrator’s mode of speech in the novel is characterized by silence, to which Barthes (1953:49) alludes in *Le Degrée zero de l’écriture* (Writing Degree Zero) as “*écriture blanche*” (white writing or blank writing) of Camus, a term that was coined by Sartre. Purged of the characteristic mark of “literature” (mannerism or style), writing now deliberately foregoes any form of beauty and takes on a sort of neutrality. The blank writing in Barthes words is “liberated from all slavery to a codified order of language” (1953:49). This rebellion against the French norm eventually became a style of its own and bore Camus’ fingerprint. The zero element is an aspect of grammar, a term in the middle of the singular-plural binary. As Barthes explained, “…writing at the zero degree is basically in the indicative mode, or if you like, a modal … a journalist’s writing.” (1953:49)

For Barthes, all writing contains social signs, indicating a social mode of writing. No prose is transparent and the author’s language is inborn, while their own style is personal, but writing can be “white” or “zero degree”. Other writers like Maurice Blanchot will emulate Camus’ style and in the 1980s it will be associated to what is known as ‘minimalistic writing’.

Besides these experts and their theories above, I also consulted some theses and read some articles relating to this topic. In an article entitled '*The New L'Etranger*' published on May 27, 2014 online in the Translator's Café, Jacek gives her view on how each of the translations is a "re-envisioning" of the novel and how the translator is the one who determines the kind of Meursault that the readers encounter. She dwells on the differences with the title and the long debated first line of the novel. Also, on Smiths new rendition of '*maman*' as '*my mother*' and later in the novel as '*mama*', which to her Jacek, carries the same connotation as '*maman*' does in French.

Dejonghe (2013) carried out a research on Camus' style in a multilingual corpus, where he used *L'Etranger* translated in four different languages: Dutch, English, Spanish and Portuguese, whereas my study will be based on three versions translated into English at different historical periods.

According to Eric du Plessis (1992:207) "the (first) English version incorporated a number of ornaments, as if the translator felt compelled to embellish the original text". To him, Gilbert instead of translating directly is merely explaining the text. Du Plessis (206) goes on to say Gilbert's translation therefore would be stylistically incompatible with the source text, which is what this research seeks to discover through an analysis of the style of all three translations.

In a review entitled *A new translation of Camus' 1942 masterpiece deserves to become the standard English text* published in The Guardian by Lucian Robinson on December 9, 2012, also takes on the first line of the novel as well as the last line where Camus presents Meursault as a Christ-like figure, "the only Christ that we deserve" (Messud, 2014). To him, Smith fortifies the novel's biblical resonances by not translating this final sentence literally. According to Vladimir Nabokov whom he quotes, Smith's version deserves to become the standard version.

2.3.1 Characteristics of white writing

Kamdem (2003) identified some of the characteristics of white writing in his article on the study of l'écriture in *L'Etranger* entitled *La minimalité de l'écriture dans L'Etranger d'Albert Camus*. They are outlined hereunder:

2.3.1.1 A severely restricted vocabulary

One of the most remarkable characteristics of the writing style in *L'Etranger* is the unsettling simplicity of the vocabulary - the lexicon is in tune, atoned declarative verbs and just the essential vocabulary is used. Camus' writing style is contrary to French literary tradition. It could be termed an anemic writing style particularly from the point of view of the vocabulary. Apart from some areas which could be classified as "literary", the greater part of the work has a very simple vocabulary. Examples include the use of standardized apocopes (*le tram, une dactylo, l'auto, le stylo*); the use of clichés (*être plein à craquer, être de trop, jouer un sale tour*); and terms from the popular register (*un dimanche de tiré*).

2.3.1.2 Short and insular syntax

On reading the first few pages, the reader is astonished by the shortness of phrases and their structures, which are reduced to the bare minimum: verb-subject- complement: "*Le patron a été aimable*" (p.9); *"J'ai pris l'autobus à deux heures"* (p.10); *"je suis entré"* (p.13). It seems as if the narrator is refusing to recount; he is simply making a list of the things he does each time; it even appears he is responding to a questionnaire he has been asked to fill. A paroxysm in the use of parataxis (the placing of clauses or phrases together, without conjunctive words) is also observed, for example: *"L'asile est à deux kilomètres du village. J'ai fait le chemin à pied. J'ai voulu voir maman tout de suite"."* (p.10) *; or even more explicitely"; "j'ai lu le dossier de votre mère. Vous ne pouviez subvenir à ses besoins. Il lui fallait une garde. Vos salaires sont modestes*" (p.11).

2.3.1.3 Isolated narration

It appears the thought process behind the writing style in *L'Etranger* tends to go against any form of harmonization all through. Similarly to the syntax used, the narration is not used for recounting the events but tends to present the narrator's state of mind or his judgments of the events that unfold. According to Fitch (1972:124) the narrator "recounts in such a way that explanation is skillfully implied without being explicitly expressed". It should be noted that the narration in *L'Etranger* is based on the first person narrative, which reduces the angle of vision of the world within the work to that of the eye of the narrating character. The character depicts reality according to his numb state of mind, taken over by a characteristic torpor, which allows him not to attach any importance to the coherence of facts and the events he sees. This characteristic of the writing leads to the conclusion that isolating narration is used in *L'Etranger*:

events that occur do not last but appear stealthily to disappear soon after. Resorting to an abrupt chain of events remarkably portrays the indifference of the narrator to these events. The first phrases of the fourth chapter of Part I of the novel perfectly illustrate the disconnected and isolating nature of the narration: *"J'ai bien travaillé toute la semaine […]. Je suis allé au cinéma deux fois avec Emanuel qui ne comprend toujours pas ce qui se passe sur l'écran. Il faut alors lui donner des explications. Hier, C'était samedi et Marie est venue, comme nous en étions convenus. Nous avons pris un autobus et [...] Le soleil de quatre heures n'était pas trop chaud [...] "* (P.45)

2.3.1.4 Random rhythm

The rhythm in *L'Etranger* together with the syntax is possibly the most remarkable aspect of the writing style of the novel. This aspect could equally pose the greatest challenges when it comes to translation. Clearly the reader is stunned by the abnormally high usage of punctuation marks. From the beginning of the work, Camus imposes a rhythm which is different from fluidity that is habitually found in French literary writing. The phrases are punctuated as is typical of oral rhythm without stopping and by hesitations: "*Aujourd'hui, maman est morte. Ou peut-être hier. Je ne sais pas. J'ai reçu un télégramme [...] "* (P.9). This rhythm is also that of the reported speech. It could be concluded on the one hand that the high use of punctuation marks in *L'Etranger* presents narrative ellipses, which demonstrates the reticent and numb nature of the character, and on the other hand tends to lend to written language the rhythm of spoken language in order to achieve faithfulness in the linguistic logic of the narrating character, as well as to search for a certain naturalness, of a realism, in the way in which the character tells us his story.

2.3.1.5 Use of child-like language

The protagonist uses child-like language which is commensurate with the way he behaves and the kind of short concise sentences he makes. Jean Paul Sartre (1947:101) says Meursault "*désigne toujours sa mère du mot tendre et enfantin de 'maman'...,"* which is the same way a young child calls his mother using the tender and affectionate word "*maman"*. Also, when describing things, people or places the way he goes about this and language he uses illustrates this childishness; for example he notices the 'huge stomachs' of the old women in the home.

2.3.1.6 Use of the past tense (*passé composé*)

Most of *L'Etranger* is written in the past tense (*passé composé*) and is thus remarkable for its "predominant use of the *passé composé*, a verb tense associated with spoken language, one that implies a link to the present of narration" (Kaplansky 2004:195). While the *passé simple* is the usual tense for literary writing, "*pierre d'angle du Récit*" as Barthes (2000:25) says, in Camus' novel the *passé composé* is used instead as the narrative tense. English has no equivalent regarding the distinction between the *passé composé* and the *passé simple*. The novel starts in the *passé composé*, "a sign of modernity that accentuates the solitude of each sentence and makes the hero appear more removed" (Kaplansky 2004:195). Sartre (1947:142-143) claims: "C'est pour accentuer la solitude de chaque unité phrastique que M. Camus a choisi de faire son récit au parfait composé". Do the translators compensate in other ways for this phenomenon which is impossible to reproduce? (Kaplansky 2004:195)

2.3.1.7 Repetition

Repetition is a literary device that repeats the same words or phrases a few times to clarify an idea. Repetition can produce rhythm and put emphasis on a particular point, confirm a fact or an idea and for cohesion. When it gives the impression that the narrator has limited vocabulary, it might seem child-like, humorous and in some cases ironic. Camus directs our attention to the repetition of the word 'privilégié' in the ST, which is used three times and puts emphasis on the irony of the narrator and the theme of the absurd.

Exemplifying a kind of repetition is the following sentence in the ST: "Que m'importaient … les destins qu'on élit, puisqu'un seul destin devait m'élire moi-même". This kind of repetition creates intrasentential redundancy which refers to the repetition of the same word within the same sentence. Repetition occurs at different levels in Camus' novel such as:

- Repetition of words or phrases in opposite sense.
- Repetition of words at the start of clauses or verses.
- Repetition of words broken by some other words.
- Repetition of same words at the end and start of a sentence.

We shall be looking at these different instances of repetition in the analysis section.

2.3.1.8 Thematisation

The mental act or process of selecting particular words as themes in sentences is described as thematisation. Thematisation is characterized by the placing of a word or phrase at the beginning of a sentence in order to draw attention to it ("thematising"). Thematization also focuses on the order of information in a sentence, and constitutes a different way of analysing a written text. The theme can be considered as the point of departure of the message (Halliday, 1985, p. 38). It can also be seen as that "which locates and orients the clause within its own context" (as cited in Thompson, 1996:143).

Thematisation is pronounced in *L'Etranger*, with many of the sentences in the work starting with adverbs (especially temporal adverbs), conjunctions and the personal pronoun "Je" (I) which is the first person narrative voice. Thematisation in *L'Etranger* is a significant stylistic device worth examining. The extent of thematisation in *L'Etranger* is illustrated by the following counts in the text: the thematisation of adverbs is noted a total of 95 times in Chapter I (69 times) and Chapter II (26 times) of Part I of the work; the conjunction "mais" (but) is equally thematised a total of 34 times in chapter III and Chapter IV of the second part of the work; and finally the personal pronoun "Je" (I) is thematised 25 times by being placed at the beginning of sentences in part I Chapter IV of the novel.

2.3.1.9 Allusion

An allusion is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text (literarydevices.net). Allusions in Camus' text make reference to religion such as when the judge refers to Meursault as an "antichrist" and to the famous comic French actor, Fernandel.

2.3.1.10 Use of free indirect speech (*discours indirect libre*)

Free indirect speech (FIS) is a distinct kind of third-person narration which seamlessly slips in and out of a character's consciousness while still being presented by the third-person narrator (Miller 2016:2). Linguistically, FIS separates the character's thoughts or speech from the clause that would directly tie the character to them as a subject while still discoursing in the tone and

viewpoint of the character. Roy Pascal shows the differences between these modes of narration using the following examples:

1. oratio recta (direct speech): He stopped and said to himself, “Is that the car I saw here yesterday?”
2. oratio obliqua (indirect speech): He stopped and asked himself if that was the car he had seen there the day before
3. free indirect speech: He stopped. Was that the car he had seen here yesterday?

Roy Pascal (1977) goes on to distinguish these forms of narration from each other, and pays particular attention to the distinctions of FIS and how it uses tense and grammar in comparison to direct and indirect speech. He writes:

> This third type has the syntactical form of a normal authorial report, as we find it in simple indirect speech, and the second part of it is grammatically identical with No.2. That is, in place of the first person and the present tense of direct speech, both the other forms have the third person and the past tense ('he' for 'I', 'was' for 'is'). But the second part of No. 3 is clearly not a question posed by the author to a reader; it is directed by the character 'he' to himself. In our example, the deictic adverbs 'here' and 'yesterday' both clearly inform us that the question asked reflects the situation, in time and place, of the character, and hence must emanate from the character, not the author. […] The simplest description of No. 3 would be that the narrator, through preserving the authorial mode throughout and evading the 'dramatic' form of speech or dialogue, yet places himself, when reporting the words or thoughts of a character, directly into the experiential field of the character, and adopts the latter's perspective in regard to both time and place.
>
> (Pascal 1977)

2.4 Translating Camus

2.4.1 About the Author

Albert Camus was born in Algeria in 1913. He was an Existentialist writer, novelist, essayist, playwright and one of the most influential thinkers of the 20th Century. He studied philosophy at the University of Algiers and later became a journalist. He managed the avant garde drama group known as *Theatre de l’équipe*. He worked in Paris for the newspaper agency *Paris Soir* but later decided to return to Algeria. His most famous works include the philosophical essays collected in *The Myth of Sisyphus* (*La mythe de sisyphe*) (1942), *The Stranger* (*L’Etranger*) (1946), *The*

Plague (*La peste*) (1947), *The Just* (*Les justes*) (1949), *The Rebel* (*Le rebel*) (1951) and *The Fall* (*La chute*) (1956). He died in a road accident in 1960.

2.4.2 Brief Summary of *L'Etranger*

L'Étranger (1942) is about Meursault, an office worker in Algiers, who learns of his mother's death in an old people's home. Part one describes how he buries his mother without shedding any tears, without showing any emotions and the very next day, flirts with Marie and goes to the movies. He befriends Raymond who assaults his mistress and is taken to the police station, accompanied by Meursault. Later on, Meursault murders an Arab and is imprisoned. The second part deals with his trial during which Meursault shows no regrets for his actions and is sentenced to death. The absurdity of life is examined in the novel and Camus explores the implications of this in a series of conversations between Meursault and other characters.

2.4.3 Translation into other languages

Camus' *L'Etranger* has been translated into more than 40 different languages, enabling it to achieve phenomenal success in France and abroad. It has generated a huge number of criticisms and literary analyses. Scholars from all over the world and from various disciplines such as Azar (2010), Day (2006) and De Swart (2003) are still marveled by Camus' works till date (Dejonghe in Francev 2014:193).

The first translation was by Stuart Gilbert and was published in 1946 in the United Kingdom by Hamish Hamilton as *The Outsider* and re-published by Knopf in the United States as *The Stranger*. For many years, this version was the Standard English text. In 1982, a new British translation by Joseph Laredo was published still by Hamish Hamilton. An American translation appeared in 1982 by Kate Griffith published by the University Press of America as *The Stranger* (but this version was an experiment carried out by Griffith and her three undergraduate students and therefore is considered as an academic exercise). Matthew Ward came up with another American version in 1988 published by Knopf entitled *The Stranger*. The latest translation by Sandra Smith, an American scholar and translator at Cambridge University, was published by Penguin in 2013 and has so far been highly acclaimed as seen from reviews, journals and scholars such as New York Review. Laredo's version is still being printed in the United Kingdom due to copyright reasons while Matthew Ward's version was the 'official' American

version (Dejonghe in Francev 2014:193). Ward's version, which was highly praised by American scholars, is now the topic of debate among reviewers online as to whose version is better – his or Smiths'. Du Plessis (1992: 212) comments on Wards version that: "The simplicity of the French original is now easily recognizable in the English translation, while the complexity of the themes and ideas which lie beneath the surface of the text have also been carefully preserved"; while The New Yorker, for instance, has this to say of the latest translator: "Sandra Smith is a very fine translator indeed" (2014). Comments such as these on these two latter versions abound and analyses on the different translations in English carried out have been brief and not done within an explicit methodological framework, thus the present researcher carried out this study to discover what their differences are in terms of style, using Berman's analytic model. The versions used for this analysis are Gilbert's 1946, Ward's 1988 and Smith's 2013 translations into English.

CHAPTER 3 - THEORETICAL FRAMEWORK AND RESEARCH METHOLOGY

3.1 THEORETICAL ANALYSIS

Descriptive Translation Studies

In the 1970s, led by Gideon Toury (1995), a new perspective on translation emerged known today as "Descriptive Translation Studies" (DTS). As the name suggests, DTS aims to describe rather than prescribe how translations should be carried out. Unlike prescriptive translation studies, DTS is a target-text oriented approach. Toury criticized the source-text oriented approach since it was prescriptive and therefore needed to be revised bearing the translator in mind and lending it "greater descriptive and explanatory force" (Toury 1995).

According to the target oriented approach, translation studies is an "empirical discipline" (Toury 1995) that deals with real facts. Toury's argument is that a target text needs to reflect the target culture where it will be accepted and read no matter the function. The three broad types of DTS studies are product-, process- or function-oriented, with the third type being of primary importance over the other two, that is to describe and consider the role that particular translated texts play in the socio-cultural setting in which they are recognized. According to Toury, "translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain 'slots' in it" (Toury 1995:12). Toury also notes that, since translations first and foremost have an important place in the social and literary system of the target culture, this position determines the strategies that are used.

Venuti – Foreignization and Domestication

Venuti's stance with regard to translation is along the same lines as Berman's. In his book entitled *The Translator's Invisibility*, Venuti writes: 'a fluent translation is immediately recognizable and intelligible, 'familiarised,' domesticated, not 'disconcertingly' foreign, capable of giving the reader unobstructed 'access to great thoughts,' to what is 'present in the original' (Venuti 1995:5). Venuti (1995: 21) sees domestication as dominating Anglo-American translation culture.

Venuti, further talks of the traditional domestication method as being an ‘ethnocentric reduction of the foreign text to dominant cultural values’ (Venuti 1995: 81) which a translator could either choose to follow. Domestication entails translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the TT. Venuti aligns it with Schleiermacher's description of translation that 'leaves the reader in peace, as much as possible, and moves the author towards him' (Schleiermacher 1813/1992: 41-2).

Venuti, like Schleiermacher, advocates for the methods of foreignization and argues that translation is what provides the place for cultural differences: the translator should invent discursive peculiarities to signify the foreignness of the foreign text (Venuti 1995:95). For him, the foreignizing method is “an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural differences of the foreign text, sending the reader abroad” (1995:95). Venuti (1995:11), building on the arguments put forward by Berman as he repeats Berman’s statement that ‘good translation is demystifying: it manifests in its own language the foreignness of the foreign text’ (Berman 1985:89), argues that ‘good translation is minoritizing: …opening up the standard dialect and literary canons to what is foreign to themselves’ (Venuti 1995:11). Thus, his proposal is for translation to be more heterogeneous and minoritizing. His foreignization method is seen in his inclusion of foreignizing elements such as modern American slang in some of his translation projects. Like Berman, he is on the side of keeping the foreignness of the text. The translator should therefore go for foreignizing practices that include making decisions in translation and choosing a text for translation.

Vinay and Darbelnet

Vinay and Darbelnet’s *Stylistique comparé du français et de l'anglais: méthode de traduction*, which was later translated into English as *Comparative stylistics of French and English: a methodology for translation* identified seven different translation procedures in a comparative analysis based on French and English language texts at the syntactic, semantic and pragmatic levels. They were able to differentiate two basic translation strategies: direct (literal) translation and oblique translation. Following Vinay and Darbelnet (1995: 33-34), literal translation means that the source language message can be translated directly into target language, because the message is based on parallel categories or concepts. Oblique translation becomes the option when there are gaps in the target language which need to be filled with the equivalent wordings,

preserving the meaning of the source and target language. The translator must also resort to oblique translation firstly, when there are structural or metalinguistic differences at the linguistic level of the language, such that certain stylistic effects cannot be transferred or changed without radical semantic or lexical change; and secondly, if the literally translated message either has another meaning other than the source language one, corresponding to something in the metalinguistics of the target language but not at the same linguistic level.

When encountered with difficult words or lexical items that cannot be translated directly, a translator could resort to using one of the other procedures when searching for an equivalent. According to Munday (2012: 92) often there is a linguistic change or shift when translating from one language into another and this affects the issue of equivalence. Venuti (2000: 148) points out that it has become more and more difficult to rely on a one-on-one equivalence between the source language and the target language and the translator needs to take into account shifts between the two languages.

The three direct translation methods outlined by Vinay and Darbelnet are borrowing, calque and literal translation.

1) Borrowing

"To overcome a lacuna … borrowing is the simplest of all translation methods" (Vinay and Darbelnet 1995:31) and is used when a word or phrase from the SL is transferred directly to the TL. This term would also be used to create a "stylistic effect" by introducing elements of the source culture into the TT (Vinay and Darbelnet 1995:32). English and French speakers often use Arabic words like "Schwarma" and "kebab" which are food items that cannot easily be translated. Translators often borrow terms and cultural references from the ST language as a question of choice or style or again for lack of an equivalent term.

2) Calque

Calque and borrowing are closely related. A calque is "a special kind of borrowing whereby a language borrows an expression from another, then translates literally each of its elements" (Vinay and Darbelnet 1995:32), resulting in either lexical calques (adhering to the syntactic

structure of the TL) or structural calques (which bring to the TL a new syntactic structure based on that of the SL (Vinay and Darbelnet 1995:32).

3) Literal translation

To Vinay and Darbelnet, this should be the preferred translation procedure as they prescribe that "literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved" (Munday 2012:87). It involves word for word translation and best suited when dealing with languages having same linguistic background like French and English.

Should translators find a literal translation impossible due to style or register, the other four translation procedures of oblique translation are to be used which include: 'transposition', 'modulation', 'équivalence', and 'adaptation'.

4) Transposition

Transposition involves the changing of one part of speech for another (such as noun for verb) without changing the sense (Munday 2012:87). According to Chesterman and Wagner (2002:9), "In English, verbal forms are generally preferable to the heavy abstract nouns so common in French, and introducing more verbs […] makes it much easier to produce an acceptable version, less cluttered with nouns and prepositions". There are two types: obligatory transposition which is used when the change must be made for the structure of the utterance to comply with the grammatical rules of the TL and optional transposition which is not governed by grammatical rules but according to translator preference (Vinay and Darbelnet 1995:36). According to Vinay and Darbelnet transposition is "probably the most common structural change undertaken by translators" (Munday 2012:87).

5) Modulation

Modulation in Munday's words, "changes the semantics and point of view of the SL" (2012:88) and at message level can be divided along the following lines:

- Abstract for concrete or particular for general
- Cause-effect

- Whole-part or part-whole or part -part
- Reversal of terms
- Negation of opposite
- Active-passive or passive-active
- Rethinking of intervals and limits
- Change of symbol

(Munday 2012:88)

6) Equivalence

Equivalence involves cases where languages describe the same situation by different stylistic or syntactical means, and it is "particularly useful in translation of idioms and proverbs" (Munday 2012:89).

7) Adaptation

Adaptation involves "changing the cultural reference when the situation in the source culture does not exist in the target culture" (Munday 2012:89). For example, the translator might substitute the infamous English insane asylum *Bedlam* for the French asylum *Charenton*. While translators can still produce good target texts without having to resort to adaptation, it's absence "may still be noticeable by an undefinable tone, something that does not sound quite right" (Munday 2012: 89). With this in mind one can rightly deduce that in a general sense, adaptation can be considered to be a domesticating translation procedure and a deforming tendency based on Berman's negative analytic.

8) Explicitation

Explicitation is another technique which falls within the framework of Vinay and Darbelnet though not directly under direct or oblique translation procedures. In Munday's own words, explicitation is when "implicit information in the ST is rendered explicit in the TT" (Munday 2012:90) and overuse of this procedure could lead to "overtranslation**"**.

The instances of the different translation procedures as prescribed by Vinay and Darbelnet have been identified, analysed and compared to see how, by applying these strategies the translators

TTs have been deformed in terms of the linguistic variations following the methodology discussed below.

Antoine Berman's Negative Analytic

According to Berman (1985:287), the translation of novels poses particular difficulties and as such, 'if one of the principal problems of poetic translation is to respect the polysemy of the poem, then the principal problem of translating the novel is [thus] to respect its shapeless polylogic and avoid an arbitrary homogenisation'.

In his *Translation and the Trials of The Foreign* (1985), Antoine Berman criticizes the strategy of "naturalization," i.e. bringing the translated text as close as possible to the receiving culture. "The properly ethical aim of the translating act is receiving the foreign as foreign" (Berman 1985:285-286). Berman's "negative analytic" studies the system of textual deformation in translation, which "naturalizes" the text into the receiving culture at the expense of its "foreign" qualities. The negative analytic is primarily concerned with translations that have undergone domestication and some kind of annexation as well as hyper-textual translations where the deforming forces have been applied freely, such as in adaptations, imitation and free writing. These deforming forces will be analysed later in alignment with Venuti's domestication and foreignization principles.

Berman's proposal for counterbalancing the deforming tendencies is the translation which preserves the foreign in the target text. He designated it as "literal translation".

> 'Here 'literal' means: attached to the letter (of works). Labour on the letter in translation is more original than restitution of meaning. It is through this labor that translation, on the one hand, restores the particular signifying process of works (which is more than their meaning) and, on the other hand, transforms the translating language.'
>
> (Berman 1985:288)

Berman introduces the 'positive analytic' as a counterpoint to the 'negative analytic', which holds Berman's ideal type of translation recommended to render the foreign foreign in the TT. In line with Venuti and his foreignization concept, Berman's positive analytic endorses translation

that does not erase or neutralize the foreign term of the ST, which is an important aspect within Berman's translation ethics.

In the following section, we shall look at the 12 deforming tendencies outlined by Berman in greater detail and before providing examples from our selected corpus.

i) Rationalisation

The first tendency affects the syntactic structures of the original, which include punctuation, sentence structure, order, generalizations and the use of noun forms in the translation of verbs. In illustrating this, Berman looks at the general hostility that French exhibits towards repetition, the proliferation of relative-clauses and participles, long sentences or sentences without verbs – all of which he considers as essential elements of prose (288-289).

ii) Clarification

Wherever the original is approaching the indefinite, the literary language of the target culture attempts to define and elucidate the element in question. Clarification is elicitation of something that was concealed in the original as well paraphrasing the original to make clear and explicit what the writer wished to make obscure in the ST.

iii) Expansion

Every translation shows a tendency to be longer than the original according to Berman and other theorists. This is due to the void explicitation, which does not add or convey any additional element.

iv) Ennoblement

Ennoblement means improving the original by rewriting it in a more elegant style. According to Berman, using elegant style destroys the rhetoric and structure of the source text in translation.

v) Qualitative impoverishment

This is the replacement of words and expressions in the original with their imperfect equivalents in target text. Those equivalents are defective as they are either deprived of the original's 'sonorous richness' or its 'iconic richness' (Berman1985:291).

vi) Quantitative impoverishment

This relates to lexical loss, or loss of ambiguity. A signified may possess a number of signifiers, as in the example given by Berman(1985:292), where the signified *visage* (face) has three signifiers as in: *semblante, rostro and cara*[1].

vii) The destruction of rhythms

Deforming translation can destroy the rhythm - for example, unintended changing of the punctuation and word order. There are several cases of punctuation and word order shift in the corpus.

viii) The destruction of underlying networks of signification

The translator should bear in mind that literary texts may contain many networks of words beneath the surface, which should be obliquely rendered in translation. Treated individually, those networks may appear as unessential and insignificant, but as a whole they are responsible for rhythm and uniformity of the text.

ix) The destruction of linguistic patternings

It is a common occurrence that the source text is a systematic one, while the translation may tend to be "asystematic". Techniques such as rationalisation, expansion and clarification destroy the systematic nature of the text by introducing some elements that were not visible and overt in the original. Hence, the target text may be more homogenous than the original but at the same time the target text is more incoherent and more inconsistent than the original.

x) The destruction of vernacular networks or their exoticisation

This tendency refers particularly to the replacement of elements of vernacular language which are essential for creating the mood of the novel in the source language. When these elements are effaced, the novel may become impoverished.

xi) Destruction of expressions and idioms

[1] Translation does not render *visage* in multiple ways as in the original and thus *visage* undergoes a loss given that it contains fewer signifiers.

Berman believes that the technique of replacing an expression, a proverb or an idiom by its "equivalent" in the target language is an expression of ethnocentrism. It often happens that this move results in absurdity of target text. Berman describes this tendency as an attack on the discourse of the foreign work.

xii) Effacement of superimposition of languages

This tendency relates to the slow destruction of the relation existing between dialect and common language; between vernacular and literary language. The co-existence of these elements within the original text, cause some sort of tension in the text which is somehow lost in the target language when traces of different forms of the source languages are omitted.

3.2 Methodology

3.2.1 Introduction to Research Methodology

The units of analysis that were selected comprise sentences from selected passages in the original French text. The three target texts are presented in the form of a table for better presentation and clarity and then analysed by comparing and contrasting the French source text to the English target texts and between the English target texts themselves, making it a two-fold research. The stylistic traits analysed are in bold in the passage or sentence and the page numbers are put in brackets on the right. Quantitative analysis is also given where possible.

3.2.2 Motivation for the material chosen

I chose Camus because he has been said to have an unusual style, which Rolland Barthes called "white writing", describing it as "a colourless writing […] a style of absence that is almost an ideal absence of style" (Bloom 2003:61) and it would therefore be interesting to see how this style is dealt with in three English translations as compared to the original French text.

My choice of the 1946, 1988 and 2013 versions is not accidental but based on the fact that they are published at different periods of time and by different publishing houses. Moreover, studying the translation procedures used by the translators of these three translations gives this work the opportunity to look at the versions in the different periods of time for a better comparative study within the different socio-cultural contexts.

3.2.3 Selection of stylistic traits

Scholars and philosophers like Sartre and Barthes as well as reviewers have written a lot on Camus' style. Also, Kamdem (2003) identified some of the characteristics of white writing entitled La minimalité de l'écriture dans L'Etranger d'Albert Camus These stylistic elements that they portray and praise as being typical of Camus have thus served as the basis for some of the characteristics of the author to which I have given prominence in the study. Other characteristics were selected from my own reading of the novel and selecting those traits that I found interesting for analysis. Also, Ward's Americanized version, Gilbert and Smith's British versions are compared to understand the translation procedures each translator has adopted based on Vinay and Darbelnet's translation procedures and then analyse the deforming tendencies that their strategies have exposed using Berman's negative analytic model.

I hypothesize that the second and third translators (Ward and Smith) are more invested in preserving Camus' style and his references to culture specific elements and therefore would have less deforming elements while Gilbert is more concerned with adapting and explaining, rather than preserving the source text's style and would obviously be more deformed at all levels.

While similar studies have been carried out on the domestication and foreignization strategies on other literary works, to the best of my knowledge, no research has been conducted on three different translations of Camus' work within the same target language and at three separate periods using Berman's negative analytic model. Most of thestudies have been carried out on translations into different languages or based on one source text and one target text and have not looked at other versions of the same language pair to see what the general tendency is regarding strategies used by translators during the translation process. As such, translation students studying Camus will be guided in their research and know what to expect when they come across different translated English versions of Camus' work. Practically, this thesis can be useful to the practicing translator in decision-making to be aware of pitfalls during the translation process that lead to deforming tendencies.

3.3 Selection of examples

The examples are based on the characteristics of the Camus' style discussed in chapter two. Only examples that present these characteristics were selected.

I have arranged occurrences of deforming tendencies which I observed according to the stylistic elements from the ST and the TTs in tables, which are presented in the chapter dealing with analysis. To make the study more consistent, I needed to use at least three examples for every stylistic trait to examine the translation procedure and the deforming tendencies that these portray. Some of the examples included depended on whether the examples demonstrate the retention of stylistic traits or have a clear domesticating or foreignizing effect.

3.4 Preliminary data

3.4.1 Success of *L'Etranger*

Camus' *L'Etranger*, very familiar to the English-speaking world (Kaplansky 2004:187), is a well-known existentialist novel which has been the subject of much scholarly work and research. *The Stranger* might be the most widely read philosophical novel of the twentieth century. The original has sold more than six million copies and it has been translated into more than forty languages. It would be interesting to know why this text has been retranslated over and over, with the latest translation being published recently in 2013. Drawing from the journal articles and reviews that I came across such as *The Guardian* (2013) and *The New Yorker* (2014), which either criticize Gilbert's work as being 'interpretative' or compare Gilbert's translation to Wards' or between Laredo, Ward and Smith, I assume that these comments and criticisms have had socio-cultural influences on the retranslations. Also, the discovery of a recording of Camus reading the French original could also have been an additional influence on Smith's retranslation. This shows that translation, unlike writing, is not time bound. This study is to explore the extent of domestication or foreignization in three translations of *The Stranger* from French into English based on Vinay and Darbelnet's translation procedures and Berman's negative analytic and does not necessarily deal with the assessment of the qualities of the translations.

The continuing importance of Camus and the chief source of his cultural legacy lie primarily in his writings, given that *L'Etranger* constitutes the 'trilogy of the Absurd', along with the essay *The Myth of Sisyphus* (1942) and the play *Caligula* (1944) which made him become famous and one of the outstanding writers of his generation.

His fame is also due to the exemplary kind of life he lived, according to his own personal philosophy. And thus we can find his views clearly stated in his personal political stands and public statements as well as in his books. Camus' distinctive prose style is considered to be one of the most original contributions to modern discourse, on a purely literary level. His language is concise and unsentimental, yet at the same time expressive, yet capable of showing great, increasing signs of emotion and feeling. His plain syntax, simple vocabulary, and aphorisms are the type usually used in modern theatre and his style attempts to "wed the famous clarity, elegance, and dry precision of the French philosophical tradition with the more sonorous and opulent manner of 19th century Romantic fiction" (Simpson in *Internet Encyclopedia of Philosophy* online).

His novel, *L'Etranger*/*The Stranger* is used as a scholarly work in many schools across the globe in both the original French and translated versions, which together with the importance of Camus' work as a classic, stated above, might be another reason for the numerous translations.

3.4.3 Front cover illustration/Film

The illustration on the front cover of *L'Etranger* (that is the version on which the study of this analysis is based) is that of the shadow of a man standing, with the sun shining very brightly in the background.

The front cover page of Stuart Gilbert's translation depicts a young man walking along an alley towards an arched entrance. Printed at the bottom part of the picture is the name of the author followed underneath by the translated title of the novel; and below that it is mentioned "Translated from the French". Though the order of the title and the name of the author are reversed just below the picture in smaller prints, this is a foreignization of the translation from this perspective, with the author's name, in bold, coming above the name of the novel and the title page announcing the text as a translation, leaving the reader in no doubts that the work is a translation.

In Matthew Ward's 1988 translation, the front cover page shows the title of the novel at the top, followed immediately beneath by the author's name. Across from the bottom left is written "winner of the Nobel Prize in Literature". The publisher and translator's name do not figure on the front cover page but on the back cover. Also a number of reviews appear on the back cover such as the *Chicago Sun-Times*, giving a synopsis of the novel.

The front cover page of Sandra Smith's translation (*The Outsider*, 2012) has the author's name, Albert Camus, at the top centre, followed by the title of the novel below it - a foreignization of the translation, which aligns with the conventional structure of the presentation of the French novel.

3.4.4 Title and title page

There have been long-standing debates among scholars and the literary community regarding the different versions translated as well as to what the best title should be. Some of these debates and reviews are discussed in the literature review. In North America it is known as *The Stranger* and in Great Britain as *The Outsider*. Stuart Gilbert first entitled it as *The Outsider* in 1946, then a year later, he changed the title to *The Stranger* published in New York by Knopf. Could this be an instance of the title being domesticated to suit American culture? Laredo too translated the title as *The Outsider* while Matthew Ward, Kate Griffith and Sandra Smith opted for *The Stranger* as title.

The three translated titles of the work are not, however, widely divergent. The Random House Webster's Dictionary (1997) defïnes "stranger" as "3.a person who does not belong to the family, group or community; an outsider", including a note: "Stranger may apply to one who does not belong to some group —social professional, national, etc. [...]". And it defines "outsider" as "a person not of a particular group". Thus, while "outsider" contains a smaller extension than "stranger", both terms convey the idea—central in the novel—of not belonging, of exclusion (Fletcher 1986:14).

Beginning with the French original, the title page is rather simple, stating first the author's surname, then the book's title and the publisher at the bottom right hand side.

Gilbert's (1947) and Matthew Ward's (1988) translations title pages both have the book title first, then the author's name, then the translator's name in smaller print and finally the publisher's name and place of publication at the bottom. The layouts are almost identical but the illustrations are different. This is the conventional structure of the layout of the English literary novel giving the appearance of the domestication of the text from the title page perspective.

Sandra Smith's (2013) translation of the title page, on the other hand, shows foreignization with the name of the author appearing at the top of the title page followed by the title of the novel below it and the statement "Translated by Sandra Smith" in smaller fonts just below the title. . Placing the author's name first and at the top of the title page is a convention of the structure of the title page of the European (in this case French) literary novel.

3.5 Meta-texts

3.5.1 Translator's Note

The first translation of *L'Etranger* by Stuart Gilbert (*The Stranger,* 1947) has no apparent Translator's note. This could be interpreted as a foreignization of the text, since it is not made explicit to the reader of the target text that it is a translated work and the text appears more like an original, in this aspect, to the reader.

The second translation of Albert Camus' *L'Etranger* considered in this dissertation (*The Stranger*, Mathew Ward, 1988) has an extensive translator's note. The reader of the target text is made aware that this is a translated text and the domestication tool is used to inform the reader that there is a translator behind the new text with his own comments about the novel. In the translation notes, Matthew Ward commented on the originality of the text and about paradox of Camus making the complexities of a man's life simple while at the same time noting that neither Camus nor the protagonist, Meursault ever tried to make things simple for themselves. Ward further comments that Camus acknowledges employing an "American method" in writing *The Stranger*. This, he notes, is observed in the first half of the book, in particular, with the short precise sentences and the depictions a character ostensibly without consciousness as well as the "tough guy" tone in places. In this respect, Ward highlights the irony in the fact that for forty

years the only translation available to American audiences should be Stuart Gilbert's "Britannic" rendition of the novel.

Commenting on Gilbert's translation, Ward suggests the domestication of the work by Gilbert, who made "earnest paraphratic efforts" to make the text intelligible and help the English-speaking reader understand what Camus meant. Ward also notes that in his rendering he has given the text a more "American" quality and ventured farther into the letter of Camus' novel to capture what he said and how he said it, not what he meant.

Ward notes the stylistic differences between the 1st and the 2nd parts of the novel and states that as everywhere else, his purpose has been an "impossible fidelity" in the translation of the text, using the opening sentence of *The Stranger* as an illustration of his efforts in this fidelity. Based on a record in Camus' notebook which states that "the curious feeling the son has for his mother constitutes all his sensibility", Ward argues that changing Meursault's child's word "Maman", when speaking of this mother, to the more removed adult "Mother" is to change the nature of Meursault's feeling for her. This explains his retaining of the word "Maman" in his translation of the text. Ward ends his note with gratitude to his editor for years of patience and faith, given the special circumstances under which the translation was completed.

The translator of the third translation of the text considered in this research report, Sandra Smith (*The Outsider* 2013:89) did include a translator's note. Smith starts her note by justifying why a new translation of *The Outsider* was necessary, basing her argument primarily on the evolution of language and the need to make classical works accessible to the modern reader while conveying the spirit of the foreign text. Smith further notes that idiomatic speech, in particular, needs to be rendered in a way that feels true to the original without sounding outdated. Her listening to a 1954 recording of Camus' own reading of the novel on French radio, she explains, helps her to try to replicate the nuances of Camus' rendition. Smith next justifies her choice of *the Outsider* as the title of the novel noting that a single word in one language often has multiple connotations that are difficult to encapsulate in another language. "Etranger", in French, she notes can be translated as "outsider, stranger, or foreigner" and in her view, Meursault is "all three" given that the concept of an outsider encapsulates all these possible meanings (Sandra 2013:89).

Smith states in her notes, the use of the deforming tendency of “expansion”, whereby more than one word is used in English to translate a specific term in French and in her view, not to detract from the multiplicity of meaning implied by Camus (Smith 2013:87). She illustrates this point with the translation of Camus metaphor “knocking on the door of *malheur*” with an expansion of the phrase as “the fatal door of destiny”.

Smith also comments in her notes, on the famous first line of the novel about the choice of translation of the word “maman”. She argues that the use of “mummy”(British) or “mommy” (American) would sound too juvenile so in this first instance she has rendered the word as “Mother” to reflect the Protagonist’s shock at receiving the telegram that announces her death. However, elsewhere in the text she chose to use “Mama” to indicate the closer, more affectionate relationship between Meursault and his mother. Smith also points out the contrasts between Meursault’s behavior towards his mother and his use of the word “Maman” as a paradox that adds considerably to the feeling of tension and dislocation in the novel.

Smith further illustrates the tension and dislocation which she observes in the text with Camus’ expression “tendre indifférence du monde” noting the paradoxal nuance intended by Camus and wonders here why previous translations’ render the word “tendre” as “benign” Smith (2013:89). In her view, this one word at the most critical point in the novel radically changes the entire philosophical perspective of the work and she thus chooses to render the word as “tender”.

Smith (2013:89) also outlines in her note, the use of the “clarification” deforming tendency in helping to guide the reader toward the religious implications of Camus’ statement “pour que tout soit consommé” in the last line of the novel. She notes that this echoes the last words of Jesus on the Cross: “tout est consommé” and based on the King James Bible translation of the sentence, she translates the statement as “so that it might be finished”. Smith concluded the note with her gratitude to Penguin publishers for the honor and opportunity to translate this important work.

3.5.2 Blurb

Most novels include blurbs on the back or rear dust-jacket of the book providing any combination of quotes from the work, the author, the publisher or reviewers, a summary of the plot or a biography of the author. It may be written by the author or publisher or quote praise from others. The French original has a short blurb on the back cover which is a quote taken from

the last paragraph of part two, chapter four of the work. It also has a word from the publisher about *L'Etranger* being Camus' first novel and winner of a Nobel Prize for Literature in 1957 see Appendix I).

Gilbert's (1946) translation includes a short blurb on the back which is a brief résumé of the text but says nothing about the author or the translator (see Appendix II).

Ward's (1988) translation, however, has a long blurb on the back which contains a review from the Chicago Sun-Times saying the novel is now 'different and better for its American readers' and a word from the publisher which acts as a kind of resumé of the textwhile providing important information for the target readers as it specifies: 'an illuminating new American translation' in the blurb. This could lead one to anticipate that Ward's translation is domesticated (see Appendix III).

Smith's (2013) translation has a blurb which is a quote of the very first famous line of the novel. It also contains a résumé of the text and gives brief information on the author and his other works as well as praises for the translator and her awards in translation. The information on the back cover suggests that the translation is foreignized (see Appendix IV).

3.5.3 Preface to *L'Etranger*

The original French as well as the translations contain neither a preface nor content page but Sandra's translation has an introductory note about the author.

CHAPTER 4 - ANALYSIS OF ST AND TT1, TT2 AND TT3

In the following section, a comparative stylistic analysis of Albert Camus' novel *L'Etranger* and its three English translations, *The Stranger/The Outsider* is carried out. For each stylistic trait, two to four examples have been chosen from the ST. These are compared to the translations from the three TTs to ascertain the overall translation approach used within the spectrum of Vinay and Darbelnet's translation procedure and Berman's deforming tendencies. Each tendency is investigated separately and in detail to find out whether the texts are domesticated or foreignized. Two to four examples are deemed to be sufficient to show whether or not that particular tendency occurs systematically and repetitively in the TTs.

4.1 Rhythm

Deforming translation can destroy the rhythm - for example, changing of the punctuation and word order. Berman states that, "the novel is not less rhythmic than poetry" and "[i]t even comprises a multiplicity of rhythms" (Berman 1985, 292). The effects created under this tendency are identical to those of rationalization. Berman confirms the stylistic importance of such repeated words: "[a]fter long intervals certain words may recur, certain kind of substantives that constitute a particular network" (Berman 1985, 292). Therefore, one way to destroy these rhythms, for instance, is "an arbitrary revision of punctuation" (Berman 1985, 292). There are several cases of punctuation and word order shift in the corpus.

Example 1

Albert Camus (1942)	J'ai demandé deux jours de congé à mon patron et il ne pouvait pas me les refuser avec une excuse pareille.(p.9)
Stuart Gilbert (1946)	I have fixed up with my employer for two days' leave**;** obviously**,** under the circumstances**,** he couldn't refuse.(p.4)

Matthew Ward (1988)	I asked my boss for two days off and there was no way he was going to refuse me with an excuse like that.(p.3)
Sandra Smith (2013)	I asked my boss for two days off and he couldn't say no given the circumstances.(p.4)

Gilbert restructures the paragraph and sentence divisions from the very first page, probably to suit his own prose (Kaplansky 2004:189). For instance, simple sentences characterizing Camus' intuitive or sensorial mode of expression are altered, so that Gilbert's text appears more "connected", with longer sentences. Camus' first two paragraphs, for instance, have 21 sentences altogether; meanwhile Gilbert changes them to three paragraphs and has a total of 16 sentences. Gilbert inserts two semi-colons and a colon in the first paragraph, and in the sentence above taken from the second paragraph he adds 1 semi-colon and 2 comas. The connectors used "give the impression of causality" (Kaplansky 2004:189). By departing from Camus' style of narrative technique which was peculiar to him, Gilbert seems to be domesticating the text to suit the target readers.

Ward and Smith on the other hand, endeavor to stay as close to Camus' style as possible by observing his paragraph and sentence structures. These two translators both have the same number of paragraphs as the original, the same punctuation is observed. Unlike Gilbert, Ward has a total of 18 sentences while Smith has 19 sentences as compared to Camus' 21 sentences in the first two paragraphs. This attests to the fact that at one point or the other, all three translators have deviated from Camus' sentence structure and thereby, according to Berman's deforming tendencies, affecting the syntactic structures of the original.

Example 2

Albert Camus (1942)	L'asile est à deux kilomètres du village (1). J'ai fait le chemin à pied (2). J'ai voulu voir maman tout de suite (3). Mais le concierge m'a dit qu'il fallait que je rencontre le directeur (4). Comme il était occupé, j'ai attendu un peu (5). Pendant tout ce temps**,** le concierge a parlé et

	ensuite**,** j'ai vu le directeur **:** il m'a reçu dans son bureau (6). (11)
Stuart Gilbert (1946)	The Home is a little over a mile from the village (1). I went there on foot (2). I asked to be allowed to see mother at once**,** but the doorkeeper told me I must see the warden first (3). He wasn't free **and** I had to wait a bit (4). The doorkeeper chatted with me while I waited**;** then he led me to the office (5). (4)
Matthew Ward (1988)	The home is two kilometers from the village (1). I walked there (2). I wanted to see Maman right away (3). But the caretaker told me I had to see the director first (4). He was busy**,** so I waited awhile (5). The caretaker talked the whole time and then I saw the director (6)**.** I was shown into his office (7). (4)
Sandra Smith (2013)	The old people's home is two kilometers from the village (1). I walked (2). I wanted to see Mama right away (3). But the caretaker told me I had to meet the director first (4). He was busy**,** so I had to wait awhile (5). The caretaker talked the whole time and then I saw the director**:** he showed me into his office (6). (5)

The example chosen above is typical of Camus' syntactic style in the novel in which the sentences are concise and abrupt. Each new idea is presented in a new and separate phrase. In the literary parataxis of *L'Etranger,* Camus juxtaposes short, simple independent clauses with hardly any subordinating conjunctions to link them up. The manner in which Camus choses, orders and punctuates his clauses and sentences gives it a certain rhythm in line with Meursault's spirit of the absurd. Any change to this order in translation could deform the structure and the rhythm of the TTs. In light of this, it is imperative that to preserve Meursault's mentality and produce the same effect for the target readership as for the ST audience, the TTs translators therefore have to produce the same parataxical and elliptical style in the English texts.

The ST author's parataxical style is retained to a certain extent by all three TT translators as well as the punctuation and order of sentences. Gilbert has domesticated the rhythm by changing the punctuation to suit the TC form.

Example 3

Albert Camus (1942)	À la fin, je me souviens seulement que, de la rue et à travers tout l'espace des salles et des prétoires, pendant que mon avocat continuait à parler, la trompette d'un marchand de glace a résonné jusqu'à moi. J'ai été assailli des souvenirs d'une vie qui ne m'appartenait plus, mais où j'avais trouvé les plus pauvres et les plus tenaces de mes joies : des odeurs d'été, le quartier que j'aimais, un certain ciel du soir, le rire et les robes de Marie. Tout ce que je faisais d'inutile en ce lieu m'est alors remonté à la gorge et je n'ai eu qu'une hâte, c'est qu'on en finisse et que je retrouve ma cellule avec le sommeil. (160)
Stuart Gilbert (1946)	Only one incident stands out; toward the end, while my counsel rambled on, I heard the tin trumpet of an ice-cream vendor in the street, a small, shrill sound cutting across the flow of words. And then a rush of memories went through my mind—memories of a life which was mine no longer and had once provided me with the surest, humblest pleasures: warm smells of summer, my favorite streets, the sky at evening, Marie's dresses and her laugh. The futility of what was happening here seemed to take me by the throat, I felt like vomiting, and I had only one idea: to get it over, to go back to my cell, and sleep ... and sleep. (65)
Matthew Ward (1988)	In the end, all I remember is that while my lawyer went on talking, I could hear through the expanse of chambers and courtrooms an ice cream vendor blowing his tin trumpet out in the street. I was assailed by memories of a life that wasn't mine anymore, but one in which I'd found the simplest and most lasting joys: the smells of summer, the part of town I loved, a certain evening sky, Marie's dresses and the way she laughed. The utter pointlessness of whatever I was doing there seized me by the throat, and all I wanted was to get it over with and get back to my cell and sleep. (104)
Sandra Smith (2013)	My lawyer kept on talking and, in the end, all I really remember is the sound of an ice-cream seller's horn out in the street that resonated through the chambers of the law courts. I was overwhelmed by memories of a life that I could no longer claim as mine, a life which had offered me the most subtle but most persistent of joys: the scent of summer, the neighbourhood that I loved, a certain type of sky at night, Marie's laughter and her dresses and the way she laughed. The sense that my presence was completely pointless here made me feel as if I

	were suffocating, and all I wanted was for it to be over quickly so that I could go back to my cell and sleep. (102-103)

In this excerpt from the last act of Meursault's trial and subsequent condemnation, the narrator's language changes with longer sentences than usual (as in the two examples above where the sentences are more concise) and subordinate clauses are used, a revelation of his transformation. The sentences are longer which changes the rhythm entirely.

Example 4

Albert Camus (1942)	**Stuart Gilbert (1946)**	**Matthew Ward (1988)**	**Sandra Smith (2013)**
1a)**Aujourd'hui,** maman est morte (9) 1b)**Aujourd'hui** j'ai … travaillé (43) 2a)**A ce moment**, le concierge est entré (14) 86, 177) 2b)**A ce moment**, j'ai bâillé (75) 2c) **A ce moment, à ce moment** seulement (174) 2d) **A ce moment,** ses mains ont eu … (177) 3)**A un moment**, il m'a dit : (17)	1a)mother died **today** (4) 1b)I had a busy morning (18) **N/A** 2a)**Just then** the keeper came (6) 2b)**Just then** I yawned, (31) 2c)**at this stage**, but only **at this stage** (71) 2d)He fluttered his hands … (72) **N/A** 3)**After a while** he started talking (7) 4) **Just then** my employer sent for me	1a)Maman died **today** (4) 1b)I worked hard … **today** (25) 2a) **Just then** the caretaker came in (6) 2b)**At that point** I yawned, (45) 2c)**Then** and **only then** would I have the right (114) 2d) **At that point** he threw up his hands (117) 3)**At one point** he said, (9)	1a)My mother died **today** (4) 1b)I worked hard … **today** (26) 2a)**At that moment**, the caretaker came (7) 2b)I yawned **just then** (46) 2c)**At that point**, and only **at that point** (112) 2d)He threw up his hands in frustration (115) **N/A** 3)'You know,' he said to me **after a moment**

4)**Peu après**, une des femmes s'est mis à pleurer (19, 68) 5)En me réveillant, (33) 6)**Après** le déjeuner, (36) 7)**Le soir**, Marie avait … (35, 69) 8)**En montant**, dans l'escalier noir … (45) 9)**Ce matin**, Marie est restée (58) 10)**De loin**, j'ai aperçu (63) 11)**Le dimanche**, (77) 12)En descendant, (77) 13)**La veille** nous étions allés(78) 14)**Pendant tout ce temps,** Sintès … son pansement (49, 89) 15)**Au début**, je ne l'ai pas pris… (100)	(28) 5)On waking I under stood (14) 6)After lunch I felt at loose ends… (15) 7)Anyhow, **by evening** Marie … (14) 8)The hall …, **when I was starting** up the stairs (18) 9)Marie … was free **next morning** (28) 10)When … **nearly home** I saw (26) 11)It was an effort … **Sunday** (32) 12)On our way out we banged (32) 13)**On the previous evening** we had visited…(32) 14)Sintès was busy … **while** he talked (20) 15)**At first** I didn't	4)**Soon** one of the women started crying 5)As I was waking up, it … (19) 6)**After** lunch I… (21) 7)**By that evening** Marie …(21) 8)**On my way** upstairs, in the … (26) 9)**That morning** Marie stayed (35) 10)**From a distance** I noticed … (38) 11)I had a hard time … **on Sunday** (47) 12)On my way downstairs … (47) 13)**The day before**, we'd gone … (48) 14)**All this time**, Sintès … hand (29) 15)**At first** I didn't take him seriously. (63)	(9) 4)**Soon afterwards**, one of the women started to cry (11) 5)When I woke up (20) 6)**After** lunch (22) 7)**By evening**, Marie had forgotten (21) 8)**As I was** walking up the stairs (27) 9)**That morning**, Marie stayed (36) 10)**In the distance**, I noticed (39) 11)**On Sunday**, I found it difficult (48) 12)On the way downstairs (48) 13)**The day before**, we'd gone (49) 14)**The whole time I was talking,** Sintès was … his hand (30) 15)**In the beginning**

16)**Le lendemain** (100) 17)**Peu de temps après,** (103) 18)**Plus tard**, je n'ai … d'importance (113) 19)**Après un peu de temps** (128) 20)**L'après-midi,** les … ventillateurs (158) 21)**A la fin**, je me souviens … (160)	take him… (40) 16) **Next day** a lawyer came (40) 17)**Later in the day** I was taken (42) 18)However, **as time went by**, I came (46) 19)**After a while** a small … room (52) 20)When I was brought … **next day** (65) 21)Only one …; **toward the end** (65)	16)**The next day** a lawyer came (64) 17)**Shortly after that**, I was taken …(66) 18)**Later on**, though, I no longer saw … (72) 19)**A short time later** a small bell rang (83) 20)**That afternoon** the big fans were still… (104) 21) **In the end**, all I remember is… (104)	(61) 16) **The next day**, a lawyer came (62) 17)**A little while later,** … (64) 18)**Later on** such things no longer bothered me (70) 19)**After a while**, (81) 20) **That afternoon** (101) 21)My lawyer kept on talking and, **in the end**,… (102)

The excerpt above is a non-exhaustive list of some of the temporal adverbial expressions that Meursault uses at the beginning of sentences of certain paragraphs and even chapters. This figure of style is known as thematisation and the long list shows that it is a common phenomenon of Camus' style in *L'Etranger*. The reader can almost get this rhythmic pattern when reading the text in French as it is consistent: "*à ce moment*", *l'après-midi*", "*peut après*", "*la veille*". Each of these temporal adverbial expressions appears many times in the text at the beginning of sentences and these forms essentially contribute to the style of the novel and repeating them can be understood to be a rhythmic pattern matching Meursault's inner mind and the consistency of the character in both parts one and two. The three TTs translators sometimes chose to repeat these same patterns by placing the thematised word at the beginning of sentences and paragraphs but it is obvious that in most of the examples selected above, they did place them at the end of

the sentence which shifts the emphasis of the sentence from the beginning to the end. "à la fin" which in the TTs is "to the end" is placed at the end, as well as for some of the other examples demonstrated in the table above. In 2d, "à ce moment" is completely left out by Gilbert and Smith while Ward translates it as "at that point" and places it at the beginning. This certainly alters the ST style given that placing these lexical units at the end destroys the rhythm of the TTs. In example 16, all three TTs follow Camus' style even when they do not read very well in English syntax and thus they foreignise the TTs meanwhile in other cases like in 21 Gilbert and Smith opt for domestication by placing these lexical units at the end of the sentence.

4.2 Child-like language

Camus shows the ability to make the protagonist to be able to sometimes speak and think like a child, which adds to the overall effect of the book. His observation and description of everything around him gives us a wider understanding of Meursault's character and his thoughts. Nida and Taber (1982:92), for their part, lay emphasis on the connotation of childish language that "words used primarily by children or in addressing children get a connotation of being childish language" and are therefore inappropriate for adults' usage. Examples of his thinking like a child appear in many forms in the novel, one of which is his use of childish language and grammar. The following are examples on Meursault's use of childish language:

Example 1

Albert Camus (1942)	Aujourd'hui, **maman** est morte (9) […] **maman** devait se sentir libérée et prête à tout revivre. (185)
Stuart Gilbert (1946)	**Mother** died today. (4) […] **Mother** must have felt like someone on the brink of freedom. (75)
Matthew Ward (1988)	**Maman** died today. (3) […] **Maman** must have felt free then, and ready to live it all again. (122)
Sandra Smith (2013)	**My mother** died today. (6) […] **Mama** must have felt set free, ready to live once more. (120)

Gilbert starts this first sentence which has been widely debated upon with the variation of "Mother" versus Ward's "Maman" died today" versus Smith's "My mother" [died today]". The first impression the TA gets of the protagonist is the use of this child-like word 'mother'. Gilbert chose to translate the term 'Maman as 'Mother' which moves the protagonist Meursault away from any intimate relationship with the one who gave birth to him.

Ward chose not to translate but to borrow the French term "Maman", presumably assuming that the TA's sufficient familiarity with the French culture will make some sense of the reference. He affirms: "To use the more removed, adult 'Mother' is, I believe, to change the nature of Meursault's curious feeling for her. It is to change his very sensibility" (Ward, p. vii). He chooses to produce what would be a foreignizing translation.

Smith opted for "My mother" and outlined her reasons in the translator's note (Smith 2013:122) as follows: "I chose "My mother" because I thought about how someone would tell another person that his mother had died. Meursault is speaking to the reader directly even though later in the novel Smith uses "Mama" as a calque from the French "Maman", giving it a more familiar tone and portraying Meursault as having a warmer and more affectionate relationship with his mother. She therefore foreignises the second term 'mama'.

Following Berman's analytic tendency, there is qualitative impoverishment involved here as all three translators strive to replace the term "Maman" with their TT equivalents or corresponding terms.

It should be noted that later in the novel when he says he realises his mother had been happy and no one had the right to cry for her, the use of "maman" becomes paradoxical which adds significantly to the feeling of tension in the novel.

Example 2

Albert Camus (1942)	J'ai dit : "Oui, monsieur le Directeur." (11) « Ce n'est pas de ma faute. » (9)
Stuart Gilbert (1946)	I said, "Yes, sir; I'm sure of that." "Sorry, sir, but it's not my fault, you know." (4)
Matthew Ward	I said, "Yes, sir." (4)

(1988)	"It's not my fault."(3)
Sandra Smith (2013)	I said: 'Yes, Monsieur.' (5) 'It's not my fault. (4)

Meursault's use of child-like language is once more evidenced in his response above during his meeting with the director of the old people's home in Marengo. He uses the polite and formal form of respect which a younger person would use when addressing an older or elderly person in French culture and translating these forms of address could present a challenge to translators.

Gilbert and Ward translate "monsieur le Directeur" as "sir" which is not exactly the way an adult like Meursault would address the director, making the language childlike. They both domesticate the text.

Gilbert exaggerates Meursault's politeness by using this form of address again in the second sentence "Sorry, sir, but it's not my fault, you know" whereas the ST does not do so. His narrator now becomes more talkative and less detached than in the ST. He also adds "you know" thereby rationalising the TT.

Smith opts for borrowing by going for the French term "Monsieur" to avoid any confusion and portray the narrator as respectful as the ST does but then she omits "*le directeur*' probably to make the response conform to the Anglo-saxon way of addressing someone in a place of authority. By conforming to the French "*monsieur*", she is foreignizing the TT and thereby reminding the audience of the French original.

Example 3

Albert Camus (1942)	Peu après, le ciel **s'est assombri** et j'ai cru que nous allions avoir un orage d'été. Il s'est découvert peu à peu cependant. Mais le passage des nuées avait laissé sur la rue comme une promesse de pluie qui l'a rendu plus sombre. Je suis resté longtemps à regarder le ciel. (38-39) Le ciel était vert, je me sentais content. (45) L'eau était froide et j'étais content de nager. (82)
Stuart Gilbert (1946)	Soon after, the sky **clouded over**, and I thought a summer storm was

	coming. However, the clouds gradually lifted. **All the same** they had left in the street a sort of threat of rain, which made it darker. I stayed watching the sky for quite a while. (16) The sky was green, and it was pleasant **to be out-of- doors after the stuffy office**. (32) The water was cold and I felt **all the better for it**. (64)
Matthew Ward (1988)	Soon after that, the sky grew dark and I thought we were in for a summer storm. Gradually, though, it cleared up again. But the passing clouds had left a hint of rain hanging over the street, which made it look darker. I sat there for a long time and watched the sky. (22) The sky was green**;** I felt good. (26) The water was cold and I was glad to be swimming. (50)
Sandra Smith (2013)	A little while later, the sky grew darker and I thought we might have one of those summer storms. It gradually cleared up again though. But the passing clouds had left the threat of rain hovering above the street, making it look more dismal. I stood and watched the sky for a long time. (24) The sky was a delicate green**;** I felt happy. (27) The water was cold and I was happy to be swimming. (51)

The sentences in *L'Etranger* are clipped and the vocabulary simple. While it may even seem childlike, there are also instances of deep clarity and expressiveness and Meursault's descriptions are sometimes meticulously detailed. But then, his sentences and descriptions are also almost somehow detached, just like Meursault himself. His sensuous nature places him in intimate relationship with the natural world (sea, sun, sky, earth).

In Gilbert's TT we notice the introduction of "gratuituous rational explanations" (Sebba). He adds "all the same", "out of doors after the stuffy office," "all the better for it" to the different sentences which add very little to nothing to the sentence. Gilbert's translation destroys the essential point which is the simple childlike language and relationship between Meursault's contentment and the cold water, the dark sky or the green sky, which is fundamental to his whole

being. Gilbert translates "*le ciel s'est assombri*" as "the sky clouded over" where 'cloud over' is a phrasal verb meaning "…it becomes darker" (CALD) which can be seen as a case of modulation, though he opts for literal translation in some places.

Ward and Smith both go for literal translation keeping very close to the ST structure but for the semi-colon which they introduce in "the sky was green**;** I felt good" and "the sky was a delicate green**;** I felt happy" instead of the comma in the ST which affects the punctuation and obviously leads to rationalisation. Smith also adds "delicate" to the last sentence which makes the cloud delicate green instead of green as in ST. This changes the narrator's perception of light and darkness which are essential to his whole being. Generally, their TTs are domesticated.

4.3 Short and simple sentences

A simple sentence in grammar has only one main or independent clause and no dependent or subordinate clauses. The simple sentence eliminates boredom and choppiness in literary works. It also enhances clarity, accuracy, and the smooth flow of reading and speaking, by giving a limited amount of information in a short and precise manner.

Example 1

Albert Camus (1942)	J'ai pris l'autobus à deux heures(a). Il faisait très chaud(b). J'ai mangé au restaurant, chez Céleste comme d'habitude(c). (10)
Stuart Gilbert (1946)	I took the two o'clock bus(a). It was a blazing hot afternoon(b). I'd lunched, as usual, at Céleste's restaurant(c). (4)
Matthew Ward (1988)	I caught the two o'clock bus(a). It was very hot(b). I ate at the restaurant at Céleste's, as usual(c). (3)
Sandra Smith (2013)	I got the bus at two o'clock(a). It was very hot(b). I ate at Céleste's restaurant as I always do(c). (4)

There is a significant amount of simple and brief sentences in the novel. In the first 5 paragraphs of part 1 chapter 1, 33 out of 52 sentences are simple, which amounts to approximately 70 per cent. In the corresponding sections of the TTs, Ward and Smith on the one hand, have the same

figures as the ST, which means they have endeavoured to stick to Camus' style of simple and concise sentences thereby portraying the protagonist as detached. Gilbert's version on the other hand has 28 out of 47 simple sentences. What this means is that in the translation of these paragraphs, Gilbert reduced the number of simple sentences by using linking words which, according to Berman, distorts the author's style and rhythmic pattern.

Example 1 is classified as a simple sentence because it has a subject and a verb that expresses the past tense. For (a), Gilbert and Ward resort to transposition while Smith does a literal translation while for (b) Ward and Smith opt for literal and Gilbert opts for modulation. Notice Gilbert's addition of "afternoon" as though to make clearer the fact that this is between a certain period of the day. This leads to clarification and rationalisation which are deforming tendencies. The (c) example has been translated into a simple sentence by all three TTs using literal translation.

Example 2

Albert Camus (1942)	Mais j'ai attendu dans la cour, sous un platane. Je respirais l'odeur de la terre fraîche et je n'avais plus sommeil. J'ai pensé aux collègues du bureau. À cette heure, ils se levaient pour aller au travail : pour moi c'était toujours l'heure la plus difficile. J'ai encore réfléchi un peu à ces choses, mais j'ai été distrait par une cloche qui sonnait à l'intérieur des bâtiments. (22-23)
Stuart Gilbert (1946)	As it was, I waited in the courtyard, under a plane tree. I sniffed the smells of the cool earth and found I wasn't sleepy anymore. Then I thought of the other fellows in the office. At this hour they'd be getting up, preparing to go to work; for me this was always the worst hour of the day. I went on thinking, like this, for ten minutes or so; then the sound of a bell inside a building attracted my attention. (9)
Matthew Ward (1988)	But I waited in the courtyard, under a plane tree. I breathed in the smell of fresh earth and I wasn't sleepy anymore. I thought of the other guys at the office. They'd be getting up to go to work about this time: for me that was always the most difficult time of day. I thought about those things a little more, but I was distracted by the sound of a bell inside the buildings (12)

Sandra Smith (2013)	But I stood waiting in the courtyard, beneath a plane tree. I breathed in the scent of the cool earth and didn't feel sleepy any more. I thought about my colleagues at work. They'd be getting up to go to the office about now; this was always the most difficult time of the day for me. I thought about that a little more, but then I was distracted by the sound of a bell ringing from somewhere inside the home. (13)

Camus juxtaposes some of the sentences in his novel as in the above example where he places the dissimilar sentences that have no common subject matter side by side. The sentences above are a mixture of simple and compound sentences and juxtaposing them is Camus' style of portraying the mentality of the narrator, that of one who is indifferent to everything. The extract above is the beginning of a paragraph which he opens with "but".

Gilbert avoids using the conjunction "but" at the beginning of the sentence and looks for another way of starting by using "as it was" which does not play the role of a conjunction here. This is a case of adaptation. He rationalises the sentences here and there by adding "of the day" to complete them semantically as it would be in English "by this hour of the day" and also by using a semi-colon where the ST uses a colon. He is obviously domesticating the TT by keeping strictly to the TT syntactic rules.

Ward and Smith stick to the ST structure of subordinate sentences and asyndetic sentences as they translate literally. The first sentence which starts with the conjunction "but" as well as the last sentence that uses the "but" as a coordinating conjunction are followed, keeping to the ST syntactic structure. They do not mind trying to keep to the ST style of punctuation and sentence structure. Thus they strive to foreignise their TTs.

Example 3

Albert Camus (1942)	Aujourd'hui j'ai beaucoup travaillé au bureau. Le patron a été amiable. … Avant de quitter le bureau pour aller déjeuner, je me suis lavé les mains. A midi, j'aime bien ce moment. Le soir, j'y trouve moins de plaisir parce que la serviette roulante qu'on utilise est tout à fait humide : elle a servi

	toute la journée. (43)
Stuart Gilbert (1946)	I had a busy morning in the office. My employer was in good humor. … Before leaving for lunch I washed my hands. I always enjoyed doing this at mid-day. In the evening it was less pleasant as the roller towel, after being used by so many people, was sopping wet. (18)
Matthew Ward (1988)	I worked hard at the office today. The boss was nice. … Before leaving the office to go to lunch, I washed my hands. I really like doing this at lunchtime. I don't enjoy it so much in the evening, because the roller towel you use is soaked through: one towel has to last all day. (25)
Sandra Smith (2013)	I worked hard at the office today. My boss was nice to me. … At twelve o'clock, I washed my hands before leaving the office for lunch. I like this moment of the day. In the evening, it's not as nice because the roller towel is soaking wet: it's been used all day long. (26)

The excerpt above consists of a number of independent sentences, each starting a different subject having no connection with the previous sentence. Meursault's language consists mostly of independent clauses. He scarcely uses subordinate clauses when recounting events and the information is disorderly and uncoordinated. Meursault's language is simple and straightforward, as compared to the language of the prosecutors who consider Meursault to be a "monster."

All three translators follow Camus' style by translating literally and respecting the ST sentence structure but for the fifth sentence where Gilbert changes the punctuation from a column to a comma. All three TTs are foreignized at this level.

4.4 Use of the past tense (passé composé)

The majority of the ST is written in the *passé composé* or past tense, interspersed with l'imparfait and only 6 instances of *passé simple*, all of which are used to convey situations happening in the narrator's life. A translation of this includes grammatical shifts, most of which are shifts into the present progressive in the TTs. French has two common past tenses, the *passé composé* (where the language is spontaneous more like a memory with someone recounting

events as they occur) and the *passé simple* (where the language might be used simply to tell historical facts). In English, the past tense is used to talk about the past, for hypothesis and for politeness (learnenglish.britishcouncil.org). Therefore, translating from a language that has a clear-cut distinction between the *passé composé* and the *passé simple* for aspect[2] into one that does not have, anticipates use of obligatory transposition, leading to domestication.

Example 1

Albert Camus (1942)	Dans le petit café : Chez Pierrot », à côté du marchand de tabac, le garçon balayait de la sciure dans la salle déserte. **J'ai retourné** ma chaise et **je l'ai placée** comme celle du marchand de tabac parce que **j'ai trouvé** que c'était plus commode. **J'ai fumé** deux cigarettes, **je suis rentré** pour prendre un morceau de chocolat et **je suis revenu** le manger à la fenêtre. (38)
Stuart Gilbert (1946)	In the little café, Chez Pierrot, beside the tobacconist's, the waiter was sweeping up the sawdust in the empty restaurant. **I turned** my chair round and **seated** myself like the tobacconist, as it was more comfortable that way. After **smoking** a couple of cigarettes **I went** back to the room, **got** a tablet of chocolate, and **returned** to the window to eat it. (16)
Matthew Ward (1988)	In the little café, Chez Pierrot, next door to the tobacconist's, the waiter was sweeping up the sawdust in the deserted restaurant inside. I **turned** my chair around and **set** it down like the tobacconist's because I **found** that it was more comfortable that way. I **smoked** *a couple of* cigarettes, **went** inside to get a piece of chocolate, and **went** back to the window to eat it. (22)
Sandra Smith (2013)	In the little café called 'Chez Pierrot', next to the tobacco shop, the waiter was sweeping up sawdust in the empty room. I **turned** my chair around the way the tobacconist **did** because I found it more comfortable like that. I **smoked** two more cigarettes, **went** inside for a piece of chocolate, and **came** back and **stood** next to the window to eat it. (23)

This excerpt scene from the novel where the narrator sits on his balcony for hours watching and taking the minutest details of every single activity on the street on a Sunday afternoon is virtually written in the *passé composé*, which is typical and characteristic of Camus' work. This balcony scene though has few dotted instances of *l'imparfait*.

[2] In grammar, aspect refers to a verb form that indicates time-related characteristics, such as when an action is completed, its duration, or repetition.

Gilbert translates the verbs ‘turned’, ‘went’, ‘got’ and ‘returned’ literally using the past tense but for the second verb ‘seated myself’, he shifts the emphasis from the position of ‘la chaise’ to the position of the narrator himself which is modulation. Rather than translating *j’ai fumé* literally as it is, he prefers to use the gerund form of the verb ‘smoking’ changing the perspective of the ST that Meursault is one who thinks and dwells in the use of the past tense leading to the destruction of linguistic patterning in the TT.

Ward’s translation is closest to the ST literally but still falls into the trap of expansion by adding the words ‘that way’ making the sentence even longer. He also replaces the specific word ‘two’ with the general ‘a couple of’ by using modulation thus changing the viewpoint. This obviously leads to the destruction of the underlying network of signification.

Smith translates the second sentence literally keeping very close to the ST but then she adds the adjective ‘more’ which changes the sense of the phrase since the French does not specify that Meursault had previously smoked some cigarettes. To Berman this is this is a deforming tendency which is clarification.

All three translators have translated the first verb *balayait* in *l’imparfait* into the past continuous tense ‘was sweeping’ while for the second one *était* they opted for the past simple which is the closest English equivalence.

Example 2

Albert Camus (1942)	Il **m’a invité** à me rendre au réfectoire pour dîner. Mais je n**’avais** pas faim. Il **m’a offert alors** d’apporter une tasse de café au lait. Comme j*’aime* beaucoup le café au lait, **j’ai accepté** et il est revenu **un moment après** avec un plateau. **J’ai bu**. J’**ai eu alors** envie de fumer. Mais **j’ai hésité** parce que je ne *sais* pas si je *pouvais* le faire devant maman. C’est **à ce moment** que les amis de maman **sont entrés**. (17-18)
Stuart Gilbert (1946)	He **suggested** I should go to the refectory for dinner, but **I wasn’t** hungry. **Then** he **proposed** bringing me a mug of *café au lait*. As I *am* very partial to *café au lait* I said, “Thanks,” and **a few minutes later** he **came** back with a tray. I **drank** the coffee, and **then** I **wanted** a cigarette. But I **wasn’t** sure if I should smoke, under the circumstances- in Mother’s presence. The old people, Mother’s

	friends *were coming* in. (7-8)
Matthew Ward (1988)	He **suggested** I go to the dining hall for dinner. But I **wasn't** hungry. **Then** he **offered** to bring me a cup of coffee with milk. I *like* milk in my coffee, so I **said** yes, and he **came** back **a few minutes later** with a tray. I **drank** the coffee. **Then** I **felt** like having a smoke. But I **hesitated**, because I didn't know if I *could* do it with Maman right there. **That's when** Maman's friends came in. (8)
Sandra Smith (2013)	He **invited** me to come to the dining hall to eat, but I **wasn't** hungry. He **then offered** to bring me a cup of milky coffee. I *like* coffee, so I **said** yes, and **a moment later** he came back carrying some on a tray. I **drank** it. **Then** I **wanted** a cigarette. But I **hesitated** because I **didn't** know if I should smoke in front of Mama. **At that very moment**, Mama's friends came. (9)

In this excerpt Meursault goes to the old people's home in Marengo upon learning of his mother's passing away, and the director invites him to the refectory. In using the *passé compose* as his narrative tense, Camus intersperses the *passé composé* with temporal adverbs and adverbs as a disguise. Infact M.G. Barrier (1962:107) took the time to count the number of adverbs in the first part of the novel which came up to 166.

Gilbert and Ward have both translated the verb "m'a invité" as "suggested" which changes the sense given that to invite means 'to ask or request someone to go to an event' (CALD 2003:662) and to suggest means 'to mention an idea, possible plan or action for other people to consider' (CALD 2003:1279). This is modulation. Therefore we could analyse that both translators, in trying to domesticate their texts use a word with a slight shift in meaning whereas they could conveniently have used the same word "invited".

Smith opts for the same verb invite as the ST thus appearing to have focused on a word-oriented translation, the result of which is obviously literal translation.

All three translators use the same adverb equivalents for *alors* which they translate as "then" but while Gilbert and Ward render *un moment après* as 'a few minutes later', Smith opts for a more literal word-for-word translation by replacing this adverb with 'a moment later', something which could be considered a foreignization strategy. Regarding the last temporal adverbial in our extract *à ce moment*, while Ward and Smith translate it differently as 'that's when' and at that moment respectively, Gilbert choses to omit it and ventures into an 'empty' (Berman in Munday

2012:223) explicitation by repeating the subject *les amis de Maman* as "the old people, Mother's friends" leading to a longer sentence and flattening. This is obviously a case of expansion and clarification. Gilbert also changes the verb tense of "sont entrés" whereby, instead of rendering it with its past tense equivalence changes it to past continuous "*were coming"* as though they continued to come for some time whereas they all came in at the same time. Therefore his deletion of the adverb "at that moment" affects the sentence meaning whose emphasis is placed on the time. This deforms and destroys the rhythm of the sentence structure which is pertinent in bringing out the narrator's indifferent and repetitive behavior.

Camus' minimalist style is seen here once more in "j'ai bu", made up of just the subject and the verb. All three translators chose to translate this lexical unit as "I drank" coffee/it" using the past tense but Gilbert and Ward add a noun "coffee" while Smith adds the pronoun "it" to make it clearer. This is obviously modulation as it changes the structure of the ST. Changing Camus' sentence from "I drank" to "I drank coffee/it" clearly destroys the linguistic patternings. There is neither domestication nor foreignization.

Albert Camus (1942)	**J'ai** encore **bu** un peu de vin. Il **a allumé** une cigarette et il **m'a découvert** son idée. Il **s'est** alors **levé** après avoir bu un verre de vin. Il **a repoussé** les assiettes et le peu de boudin froid que nous avions laissé. Il **a** soigneusement **essuyé** la toile cirée de la table. (54)
Stuart Gilbert (1946)	I **drank** some more wine, while Raymond **lit** another cigarette and **began** explaining what he **proposed** to do. He **drank** off a glass of wine and **stood** up. Then he **pushed** aside the plates and the bit of cold pudding that was left, to make room on the table. After carefully **wiping** the oilcloth, he **got** a sheet of paper […] (22)
Matthew Ward (1988)	I **drank** a little more wine. He **lit** a cigarette and **let** me in on what he was thinking about doing. He **downed** a glass of wine and then **stood** up. He **pushed** aside the plates and the little bit of cold sausage we'd left. He carefully **wiped** the oil cloth covering the table to make room on the table. (32)
Sandra Smith (2013)	I **drank** a bit more wine. He **lit** a cigarette and **told** me his plan. He **drank** another glass of wine and **stood** up. He **pushed** aside our plates and the bit of black pudding we hadn't finished. He carefully **cleaned** the plastic tablecloth. (33)

4.5 Repetition

Repetition is used as a style in writing for various purposes and can be used as a way to discover the prominence of stylistic elements in a novel. It might therefore only be an auxiliary element of a particular stylistic feature. Yet, when repetition highlights the subject matter it becomes worthwhile treating it like a category on its own. Using redundant pairs and unnecessary words is something that can easily occur when using repetition as a style in writing. To convey this style to a TT, Newmark (1981:147) suggests that one follows the same repetition pattern.

Example 1

Albert Camus (1942)	C'était comme si j'avais attendu pendant tout le temps cette minute et cette petite aube où je serais justifié. **Rien**, **rien** n'avait d'importance et je savais bien pourquoi. (183)
Stuart Gilbert (1946)	That, all the time, I'd been waiting for this present moment, for that dawn, tomorrow's or another day's, which was to justify me. **Nothing**, **nothing** had the least importance and I knew quite well why. (75)
Matthew Ward (1988)	It was as if I had waited all this time for this moment and for the first light of this dawn to be vindicated. **Nothing**, **nothing** mattered, and I knew why. (121)
Sandra Smith (2013)	I felt as if I had been waiting all this time for this very moment and this early dawn when I would be vindicated. **Nothing**, ***nothing*** mattered and I knew very well why. (118)

The example above is taken from the very last chapter of the novel where the protagonist who, has been sentenced to death by hanging, refuses to repent before the chaplain, is waiting to be taken away. This line shows the repetition of the word "*rien*" that occurs at the beginning of the sentence and shows how Meursault who has been condemned has now come to the full realisation of the vainness of life. By repeating "nothing" , which appears 35 times in the novel (Bastien 2006:238), coupled with the fact that he says "no" about a dozen times in the novel, go

to attest to the fact that there is nothing of importance. The repetition of a word at the start of a sentence is a literary device known as anaphora.

All three TT translators appeared to have deemed the ST message behind this single word very important to the underlying networks of signification that ST readers may have made and have thus rendered the TL equivalent “nothing”, strictly keeping to the ST repetition at sentence beginning for emphasis. Although Smith italicised the second “nothing”, this might have been a question of choice to lay more emphasis on the importance of the word and the uselessness of everything. Thus all three translators have succeeded in keeping the sentence structure and rhythm and in preserving the underlying network of signification by sticking to this technique of repetition.

Example 2

Albert Camus (1942)	**Qu'importait si** accusé de meurtre, il était exécuté pour n’avoir pas pleuré à l’enterrement de sa mère ? … **Qu'importait que** Raymond fût mon copain autant que Céleste qui valait mieux que lui ? **Qu'importait que** Marie donnât aujourd’hui sa bouche à un nouveau Meursault ? (184)
Stuart Gilbert (1946)	**And what difference could it make if** after being charged with murder, he were executed because he didn’t weep at his mother’s funeral, since it all came to the same thing in the end? **What did it matter** that Raymond was as much my pal as Céleste, who was a far worthier man? **What did it matter** if at this very moment Marie was kissing a new boyfriend? (75)
Matthew Ward (1988)	**What would it matter if** he were accused of murder and then executed because he did not cry at his mother’s funeral? **What did it matter** that Raymond was as much my friend as Céleste, who was worth a lot more than him? **What did it matter** that Marie now offered her lips to a new Meursault? (121)
Sandra Smith (2013)	**What did it matter if** accused of murder he was executed for not crying at his mother’s funeral? **What difference did it make if** Raymond was

	my friend as well as Céleste, who was a better person than him? **What did it matter if** Marie was now offering her lips to a new Meursault? (119)

The repetition of words at the beginning of a sentence or phrase is known as anaphora.

All three translators preserve the ST style of repeating the same group of words at sentence initial, interchanging between using 'what difference could/did it make if' at one instance and 'what did it matter' at other instances, which intend preserves the rhythm of the TT as it is in the ST.

Example 3

Albert Camus (1942)	**Que m'importaient** la mort des autres, l'amour d'une mère, **que m'importaient** son Dieu, les vies qu'on choisit, les destins qu'on élit, puisqu'un seul destin devait m'élire moi-même et avec moi des milliards de privilégiés qui, comme lui, se disaient mes frères. (183)
Stuart Gilbert (1946)	**What difference could they make to me**, the deaths of others, or a mother's love, or his God; or the way a man decides to live, the fate he thinks he chooses, since one and the same fate was bound to "choose" not only me but thousands of millions of privileged people who, like him, called themselves my brothers.
Matthew Ward (1988)	**What did** other people's deaths or a mother's love **matter to me**: **what did** his God or the lives people choose or the fate they think they elect **matter to me** when we are all elected by the same fate, me and billions of privileged people like him who also called themselves my brothers? (121)
Sandra Smith (2013)	**Why should** the death of other people or a mother's love **matter so much**? **Why should I care about** his god, the lives, the destinies we choose when one unique destiny had chosen me, and along with me millions and millions of privileged others who, like him, called themselves my brothers? (119)

In this excerpt, the narrator ironically refers to the lives of the chaplain, the judges and all those people who think they are morally upright, judging others and blocking their destinies, as well as his, whereas they all are condemned to the same fate as he had previously mentioned “But at least I had as much of a hold on it as it had on me” (Ward’s version: 120). We notice the change in the narrator’s language as he comes to this realization of the truth of life, which is that of the absurdity of our existence.

Gilbert does not repeat “what difference could they make to me” in the middle of the sentence and therefore does not preserve the repetition in the TT as it is in the ST. Thus the stylistic trait has become unmarked and can no longer be classified as a repetition or diacope but just a simple question. He does a literal translation here but ends his sentence with a question mark, destroying the structure of the text. The semantic meaning and effect of the ST to the ST audience would not be the same as that of the TT to the TT audience. This to Berman is the destruction of linguistic patterning.

In Ward and Smith’s case, the repetition takes two different forms, despite being connected to the subject matter and the theme of the absurd.

The repetition that occurs here at the sentence beginning, interspersed with other words, diacope, is partially preserved by Ward but then, the group of words “what did it matter to me” does not appear at the start and middle as a single block but is interrupted with other words so that it reads “what did … matter to me” which is not exactly the style of repetition used here by Camus. Ward seems to be introducing his own repetition style here and, even though his translation is literal, breaking up the repetition would obviously not have the same impact on the TTA as it does on the STA as the rhythm is slightly deformed.

Smith too like Ward breaks up the group of words “why should it matter so much” into “why should” and “matter so much” by introducing some words in between where the ST has none. Also, her repetition “why should I care about” is not exactly the same as the first “why should it matter so much” even though the meanings are essentially the same. Smith’s translation of “why should it matter so much” is obviously a case of syntactic expansion, given that she adds the words “so much” which are not found in the ST and therefore constitutes a case of amplification.

4.6 Thematisation

Thematising of the adverb in the ST and the 3 TTs

Thematisation of adverbs by placing them at the beginning of sentences is also quite intense in the 3 TTs. To examine the extent of thematisation with respect to adverbs in the 3 target texts, the first and second chapter of the first part of the work was selected and the adverbs were counted page by page. As noted above, adverbs are thematised at the beginning of sentences in the source text a total of 95 times in Chapter 1 and Chapter 2 of Part I of the work. It is observed that the 3 TTs considered in my work largely preserve the thematisation of adverbs as the translators all tend to use direct translation in rendering this linguistic style of the text. In the same Chapters 1 and 2 of Part I of the work, Matthew Ward thematises adverbs, a total of 72 times, a reduction of 24%; and Stuart Gilbert thematises adverts a total of 120 times and increase of 26% compared to the source text. On the other hand Sandra Smith thematises adverbs a total of 88 times in the same two chapters, a reduction of just about 7% compared to the original text. Also, there are several instances in which the rendering of thematised adverbs is different between the source text and some of the target texts. An illustration of the treatment of this stylistic device in the 3 TTs considered in my work is outlined in the table hereunder, using the adverb 'le dimanche' obtained from the selected chapters.

Albert Camus (1942)	**Le dimanche**, j'ai eu de la peine à me réveiller et il a fallu que Marie m'appelle et me secoue. (77)
Matthew Ward (1988)	I had a hard time waking up **on Sunday**, and Marie had to call me and shake me. (47).
Stuart Gilbert (1946)	It was an effort waking up **that Sunday** morning; Marie had to jog my shoulders and shout my name. (32)

Sandra Smith **(2013)**	**On Sunday**, I found it difficult to wake up and Marie had to call my name and shake me. (48)

It is observed in the example in the table above that by moving "on Sunday" to the middle of the sentence, Matthew Ward and Gilbert Stuart have opted for using a functional equivalence in translating the sentence such that the structure that would commonly be used in the English Language has been followed. Sandra Smith, on the other hand, has been more daring in this instance by following the structure in the original French text, by placing "on Sunday" at the beginning of the sentence. This is an instance of the use of calque, where the structure in the original French version is transferred to the target language and also a foreignization in the translation. This foreignization results in exposing the target audience to a similar experience as felt by the source text audience. Matthew Ward and Gilbert Stuart have, on the other hand, applied rationalization in the translation of this sentence through the modification of the syntactic structure of the sentence.

Thematisation of the personal pronoun in the ST and the 3 TTs

The personal pronoun 'Je' (I) is thematised in the source text *L'Etranger*, at the beginning of sentences a total of 82 times in Chapter 5 and Chapter 6 of Part I of the work. It is observed that the 3 targeted texts considered in my work largely preserve the thematisation of the personal pronoun 'Je' (I) as the translators all tend to use direct translation in rendering this linguistic style of the text. In the same Chapters 5 and 6 of Part I of the work, Matthew Ward and Stuart Gilbert thematise the personal pronoun 'I', a total of 79 and 78 times respectively, a reduction of just 4% compared to the source text. On the other hand Sandra Smith thematises the personal pronoun 'I', a total of 75 times in the same two chapters, a reduction of just about 8% compared to the original text. An illustration of the treatment of this stylistic device in the 3 target texts (TTs) considered in my work is outlined in the table hereunder, using 3 examples obtained from the selected chapters.

Albert Camus 1942	1. **Je** lui ai dit qu'elle était belle, elle a ri de plaisir (p. 77)
	2. **Je** lui ai dit que c'étaient des Arabes qui en voulaient à Raymond (p. 79)
	3. **Je** lui ai dit combine je trouvais sa maison jolie (p. 81)
Matthew Ward 1988	1. **I** told her she was beautiful and she laughed with delight (p. 47)
	2. **I** told her that they were Arabs who had it in for Raymond (p. 48)
	3. **I** told him how nice I thought his house was. (50)
Stuart Gilbert – 1946	1. **I** told her she looked quite ravishing like that, and she laughed happily (32)
	2. **I** explained that those Arabs across the way had a grudge against Raymond (32)
	3. **I** congratulated him on his little bungalow … (33)
Sandra Smith – 2013	1. **I** told her she was beautiful; she laughed and sounded pleased (48)
	2. **I** told her they were Arabs who had a grudge against Raymond (49)
	3. **I** told him how pretty I thought his house was. (51)

It could be observed from the examples that the 3 target texts have largely maintained the structure of the sentences, where the personal pronoun 'Je' (I), has been thematised in the source text. The direct translation strategy has been used in rendering the 3 TTs with respect to this aspect of the writing style of the original text resulting in a minimal disruption of its linguistic patterns as the personal pronoun 'I' is thematised to an extent almost equivalent to that of the source text.

Thematising of the conjunction in the ST and the 3 TTs

As noted earlier, thematisation by the placing of conjunctions at the beginning of sentences is quite intensive in the ST, with no less than 52 coordinating and subordinating conjunctions in Chapter 3 and Chapter 4 of Part II of the novel. The conjunction 'mais' (but) is, however, more thematised in these chapters of the novel more than all of the other conjunctions put together, occurring 39 times or 75% of the time. It is observed that 2 of the 3 targeted texts considered in my work largely preserve the thematisation of the coordinating conjunction 'but' as the two translators tend to use direct translation in rendering this linguistic style of the text: in Matthew Ward, (*The Stranger*), 'But' is thematised at the beginning of the sentences in the selected chapters a total of 38 times, compared to 39 in the original text or 97%; and in Sandra Smith, (*The Outsider*), 'But' is thematised a total of 33 times in the selected chapters or 85% of the total in the original text. On the other hand, Stuart Gilbert (*The Stranger*) thematises 'But' a significantly less number of times compared to the source text; 'But' is thematised at the beginning of sentences in the selected chapters only 25 times, or 64% of the total number counted in the source text.

Thus, with regard to the thematisation of 'but', two of the TTs largely maintain the linguistic structure of the ST, with a closer alignment to the style in the original text, while the other TT shows more distortion of the stylistic structure of the ST. An illustration of the treatment of this stylistic device in the 3 target texts (TTs) considered in my work is presented in the table hereunder, using an example obtained from the selected chapters.

Albert Camus 1942	**Mais** réflexion faite, je n'avais rien à dire (152)
Matthew Ward 1988	**But** on second thought, I didn't have anything to say (98)
Stuart Gilbert 1946	**However**, on second thought, I found I had nothing to say (62).
Sandra Smith 2013	**But** when I thought about it, I didn't really have anything to say (96).

It could be observed from the example that the target texts by Ward and Gilbert have largely maintained the structure of the sentences, where the conjunction '*mais*' (but), has been thematised in the source text. The direct translation strategy has been used in rendering the 2 TTs with respect to this aspect of the writing style of the original text resulting in a minimal disruption of its linguistic patterns as the conjunction '*mais*' (but) is thematised to an extent almost equivalent to that of the source text. On the contrary, the target text by Smith shows less thematisation of '*mais*' (but), with the resulting greater destruction of the structure with regard to this style in the source text.

4.7 Allusion

Example 1

Albert Camus (1942)	Pour que **tout soit consommé**, pour que je me sente moins seul, il me restait à souhaiter qu'il y ait beaucoup de spectateurs le jour de mon exécution et qu'ils m'accueillent avec **des cris de haine**. (186)
Stuart Gilbert (1946)	For **all to be accomplished**, for me to feel less lonely, all that remained to hope was that on the day of my execution there should be a huge crowd of spectators and that they should greet me with **howls of execration**. (76)
Matthew Ward (1988)	For **everything to be consummated**, for me to feel less alone, I had only to wish that there be a large crowd of spectators the day of my execution and that they greet me with **cries of hate**.(123)
Sandra Smith (2013)	So that **it might be finished**, so that I might feel less alone, I could only hope there would be many spectators on the day of my execution and that they would greet me with **cries of hatred**. (83).

This example from the novel's last paragraph and the very last line is an allusion that brings to mind Christ's last words in the Bible as He [Christ] was being nailed on the cross. The first part

in French, begins *Pour que tout soit consommé*, which Gilbert translates by modulation as 'For all to be accomplished' and Ward translates, literally, as 'For everything to be consummated' but changes the pronoun "all" to 'everything' which means 'all things' (Cambridge Advanced Learners). Smith on her part has been able to pick out the allusion and render it differently in her translation with its equivalent 'it might be finished', such that the target audience might have a better grasp of Camus' allusion to Christ. But as Smith herself points out in her translator's note (2013:124), the French carries 'an echo of the last words of Jesus on the Cross: *Tout est consommé*. She chooses to reformulate it as: 'So that it might be finished', which according to Berman is the destruction of expressions and idioms.

From the foregoing, we can say she somehow domesticates the translation to make it suitable and clearer for the English-speaking audience to understand better, while Gilbert and Ward who opted for the literal have foreingnised the allusion with the word 'consommated'. They both succeed in foreignizing the text and there is no deforming tendency here but Smith's version which domesticates the passage.

The last line "des cris de haine" is a paroxysm of the narrator's desire to be separated from men. While Ward and Smith have both translated it literally as "cries of hate", Gilbert has rendered his version by modulation as "howls of execration" which is a stronger and more colloquial expression but his choice might have been based on the fact that he was translating for the British audience, thereby domesticating. Gilbert's translation faces what Berman calls qualitative impoverishment and destruction of expressions and idioms.

Example 2

Albert Camus (1942)	Elle a encore ri et m'a dit qu'elle avait envie de voir un film avec **Fernandel**. (35)
Stuart Gilbert (1956)	She laughed again and said, "Yes," if I'd take her to the comedy everybody was talking about, the one with **Fernandel** in it. (14)
Matthew Ward (1988)	She laughed again and told me there was a **Fernandel** movie she'd like to see. (20)

Sandra Smith (2013)	She laughed again and said she wanted to see a film with **Fernandel** in it. (21)

In this excerpt, Meursault takes Marie out to watch a comic movie featuring Fernandel as main actor. This is an allusion to a renowned French historical figure in the movie industry and Camus does not insert it in his work mistakenly but on purpose as this action of watching Fernandel will be used against the narrator during the court judgement.

All three TT translators resort to borrowing the same term given it is a popular actor and comedian and would be understood immediately by the TA as being a French term/actor. Thus, they all foreignise their TTs.

In Gilbert's sentence he adds a good chunk of unnecessary words 'everybody was talking about' which is absent in the ST, thus making his sentence longer unlike the short, concise sentences our carefree narrator is used to making. He therefore makes Meursault seem like one who is talkative and thinks or discusses issues for long. In such cases as this, there is rationalisation and destruction of the rhythm and linguistic patterning.

Example 3

Albert Camus (1942)	… le juge me reconduisait à la porte de son cabinet et me frappant sur l'épaule et me disant d'un air cordial:"**C'est fini pour aujourd'hui, monsieur l'Antéchrist**." (111)
Stuart Gilbert (1956)	When the magistrate, after escorting me to the door of the office, would pat my shoulder and say in a friendly tone: "**Well, Mr. Antichrist, that's all for the present**!" (45)
Matthew Ward (1988)	… when the judge would lead me to the door of his office, slap me on the shoulder, and say to me cordially, '**That's all for today, Monsieur Antichrist**.' (71)
Sandra Smith (2013)	… when the judge will walk me back to the door of his office, pat me on the shoulder and say in a friendly tone of voice '**That's all for our Antichrist today**.' (69)

Meursault is called *Monsieur l'Antéchrist* by the judge at the end of each of the interrogations at court following the killing of the Arab. Camus uses this term a number of times in part two of the novel as an allusion to Nietzsche's antichrist. Camus presents the judge using the term here ironically as the significance is not same for the judge and the audience.

All three translators resort to literal translation of the word *Antéchrist*. Gilbert translates the phrase itself by transposition as he switches the order of the words and inserts other words that were not in the ST such as 'well' which leads to rationalisation and expansion. He borrows the ST title 'Mr.' which is an aspect of foreignization but then the Mr. is the English equivalent and is here domesticated linguistically.

Ward too translates the 'antichrist' phrase literally, sticking to the ST structure but then he retains the ST title 'Monsieur' which is an instance of foreignization by way of borrowing. It should be noted that even though this is obviously an instance of foreignization, the capital 'M' in 'Monsieur' in Ward's target text indicates linguistic domestication since it seems to retain the form of the TL form of titles as in 'Mr.'

Smith's translation of this last phrase is a transposition as she changes the sentence structure. She omits and replaces the title 'Monsieur' with the pronoun 'our', and this is an aspect of domestication as in the TL the 'mr.' is not commonly used. But then this destroys the linguistic patterning of the novel which Camus has built in the ST.

4.8 Non-explicative Narration

Example 1

Albert Camus (1942)	En principe, les pensionnaires ne devaient pas assister aux enterrements. Il les laissait seulement veiller: "C'est une question d'humanité," a-t-il remarqué. Mais en l'espèce, il avait accordé l'autorisation de suivre le convoi à un vieil ami de maman: "Thomas Pérez." Ici, le directeur a souri. Il m'a dit: Vous comprenez, c'est un sentiment un peu puéril. **Mais** lui et votre "mère ne se quittaient guère." A l'asile, on les plaisantait, on disait à Pérez: "C'est votre fiancée." Lui riait. Ça leur faisait plaisir. (24)

Stuart Gilbert (1946)	It was a rule **of the Home** that inmates shouldn't attend funerals**, though** there was no objection to letting some of them sit up beside the coffin, the night before. "It's for their own sakes," he explained, "**to spare their feelings**. But in this particular instance I've given permission to an old friend of your mother to come with us. **His name is** Thomas Pérez." The warden smiled. "It's a rather touching story **in its way**. He and your mother had become almost inseparable. The other old people used to tease Pérez about having a fiancée. 'When are you going to marry her?' they'd ask. He'd turn it with a laugh. (10)
Matthew Ward (1988)	The residents usually weren't allowed to attend funerals. He only let them keep vigil. "**It's more humane that way**," he remarked. But in this case he'd given one of mother's old friends – Thomas Pérez – permission to join the funeral procession. At that the director smiled. He said, "I'm sure you understand. It's a rather childish sentiment. But he and your mother were almost inseparable. The others used to tease them and say, "Pérez has a fiancée." He'd laugh. They enjoyed it. (13)
Sandra Smith (2013)	In principle, the residents weren't permitted to go to funerals. He only allowed them to attend the wake. '**It's easier for them that way**,' he said. But in this particular case, he had given permission for an elderly friend of Mama's to walk behind the cortège: 'Thomas Pérez.' Then the director smiled. 'You see,' he told me 'it's rather childish, but he and your mother were hardly ever apart. Here at the home, they were teased about it; people would say to Pérez: "She's your fiancée." Then he'd laugh. It made them happy. (14)

In the excerpt above, it is obvious that Gilbert's text in particular is longer due to the explicitation and over-explanation. Gilbert and Smith translate *c'est une question d'humanité* as 'it's for their own sakes' and 'it's easier for them that way' respectively, thereby explaining the meaning of 'humane' which is unclear in the ST and remains concealed in Ward's TT. Gilbert expands the original as though completing it by adding extra explanation "to spare their feelings" and therefore tries to make clearer what is not apparent in the original through explicitation. Also, where the narrator just says 'Thomas Perez' Gilbert adds 'his name is' as though to clarify

for the TA. This explicitation adds nothing new to the work and distorts its rhythm. Thus the translator is using the amplification technique. The negative effect of this is that these additions don't overlap with Meursault's simple and concise narrative as well as reduce the clarity of the work's 'voice' (Munday 2012:223). From the foregoing, this example can be classified as an instance of expansion and ennoblement.

Gilbert also changes an asyndectic coordination to a syndectic one by using the coordinating conjunction 'though' to link up two sentences that were originally separate in the ST.

Ward translates *c'est une question d'humanité* literally as 'it's more humane that way' which is really close to the ST original and keeps the ST structure. but for where he places "Thomas Perez" in between dashes instead of a colon.

Smith choses to leave the punctuation as is and conform to the ST sentence structure, thereby foreignizing the text. She therefore applies literal translation and obviously foreignization.

Example 2

Albert Camus (1942)	La garde s'est levée et s'est dirigée vers la sortie. A ce moment, le concierge m'a dit:"C'est un chancre qu'elle a." Comme je ne comprenais pas, j'ai regardé l'infirmière et j'ai vu qu'elle portait sous les yeux un bandeau qui faisait le tour de la tête. A la hauteur du nez, le bandeau était plat. On ne voyait que la blancheur du bandeau dans son visage. (14)
Stuart Gilbert (1946)	The nurse got up and moved toward the door. As she was going by, the keeper **whispered in my ear**: "it's a tumor she has, **poor thing**." I looked at her more carefully and I noticed that she had a bandage round her head, just below her eyes. It lay quite flat across the bridge of her nose, **and** one saw hardly anything of her face except that strip of whiteness. (6)
Matthew Ward (1988)	The nurse stood up and went toward the door. At that point the caretaker said to me "she's got an abscess." I didn't understand, **so** I looked over at the nurse and saw that she had a bandage wrapped around her head just below the eyes. Where the nose should have been, the bandage was flat. All you could see of her face was the whiteness of the bandage. (7)

Sandra Smith (2013)	The nurse stood up and headed for the exit. At that moment, the caretaker said: 'She has leprosy.' I didn't understand, so I looked up at the nurse and saw that she had a bandage around her head just below her eyes. It sat flat where her nose had been **eaten away by the disease**. All you could see was the whiteness of the bandage against her face. (8)

In this excerpt from the mortuary scene, the narrator describes the condition of the nurse's face vividly. Gilbert translates *m'a dit* as 'whispered in my ear' which is not the case and his addition of 'poor thing' which is not found in the ST portrays a Meursault who has emotions and feelings whereas that is not the case with the Meursault of the ST. Where the ST says *à ce moment* he translates it as 'as she was going by' whereas this is implicit in the narrator's use of the adverb *à ce moment*.

Gilbert introduces subordination by using the conjunction 'and' to link the last two sentences. This changes the sentence structure and pattern and modifies the style of the TT significantly. The narrator's thoughts are known to be short and concise sentences but here Gilbert portrays him differently. The sentence here is rationalized, the rhythm and linguistic patterns are deformed.

Ward translates literally and leaves obscure the details of the ravages this socially unacceptable disease has caused to the nurse's nose. He paraphrases *à la hauteur du nez* as 'where the nose should have been' and displaces the conjunction *comme* which is at sentence initial position in the ST to the middle of the sentence which loses its emphatic purpose.

In Smith's TT, the disease leprosy and details of the ravages this socially unacceptable disease has left on the nurse's face are made explicit as she adds "eaten away by the disease" whereas the ST left it obscure. Thus by clarifying the 'disease' is elicitation of this disease that was concealed in the original. Also, the ST uses the word "bandage" thrice but Smith avoids repeating the word the second time and replaces it with the pronoun 'it'. This to Berman is the destruction of linguistic patterning as the ST author does not repeat the word bandage without purpose but to show how repetitive his narrator is.

4.9 Free Indirect Speech (Discours Indirect Libre)

Albert Camus (1942)	L'avocat général lui a demandé si je payais régulièrement ma pension. Céleste a ri et il a déclaré: "C'étaient des détails entre nous." (142)
Stuart Gilbert (1946)	The Prosecutor asked him if I always settled my monthly bill at his restaurant when he presented it. Céleste laughed. **"Oh, he paid on the nail, all right**. But the bills were just details-like, between him and me". (57/58)
Matthew Ward (1988)	The prosecutor asked him if I kept up with my bill. Céleste laughed and said, "Between us those were just details". (92)
Sandra Smith (2013)	The prosecutor asked him if I normally paid my rent on time. Céleste laughed and said: 'That's between us'. (90)

At Meursault's trial, Céleste the restaurant owner gives a testimony which Camus describes flatly and devoid of any emotions. What is noticeable and startling in Gilbert's translation in the example above is his insertion of dialogue where Camus has written the free indirect discourse.In Gilbert's translation the direct speech in this testimony is longer which adds more colour and a kind of liveliness to it unlike in the ST. Gilbert also adds details like "Oh, he paid on the nail, all right", elements Camus left open not wanting to make it clearer. This is a Briticism which domesticates the TT.

In Ward and Sandra's translations they both use the same free indirect speech as in the original text and whereas Ward uses the phrasal verb 'kept up with', Sandra translates it literally, but with the same emotionless effect. Gilbert's translation therefore takes on a 'chattier dimension that renders the work less strange' (Kaplansky 2004: 189), making the TT standardized which destroys the linguistic patterns of the ST.

Gilbert's techniques adopted makes the text more standardized since the sentence construction and patterning is destroyed and FIS replaced with dialogue. Also his translation is now longer and therefore suffers from deformation known as expansion.

Example 2

Albert Camus (1942)	Alors il m'a déclaré que justement, il voulait me demander un conseil au sujet de cette affaire, que moi, j'étais un homme, je connaissais la vie, que je pouvais l'aider et qu'ensuite il serait mon copain (49).
Stuart Gilbert (1956)	"As a matter of fact, I **rather** want to ask your advice about something; it's connected with this business. You've **knocked around the world a bit**, and I daresay you can help me. And then I'll be your pal for life; I never forget anyone who **does me a good turn**" (36).
Matthew Ward (1988)	Then he told me that as a matter of fact he wanted to ask my advice about the whole business, because I was a man, I knew about things, I could help him out, and then we'd be pals. (30)
Sandra Smith (2013)	Then he told me that actually he wanted my advice about the whole business, that I was a man, I understood life, I could help him and afterwards he'd be my friend. (30)

In this excerpt, Sintès succeeds in convincing Meursault to write a letter for him in return for his friendship. Here once more Camus makes use of the FIS style and presents Sintès and Meursault's voices in an offhand manner but Gilbert's addition of words transforms Camus' concise way of reporting the facts. The flat voice of the narrator's *il serait mon copain* now becomes a declarative in reported speech form. Gilbert uses the direct speech by integrating dialogue into the story which brings in a flowing quality to the narration contrarily to Camus' intentions. Inserting words like 'knocked around the world a bit' is a Briticism which domesticates the TT.

Gilbert's insertion of lively dialogue, where Camus has deliberately created a care-free voice by means of FIS, makes Meursault to move from one who is indifferent to someone who cares, is friendly and chatty. In Kaplansky's words: Gilbert "alters Camus' philosophical project, and his own illustrative sentences explain the original, rather than directly translate it. Seen in this light, Gilbert's work seems more effective as a piece of literature than as philosophy" (2004:187-198).

Gilbert's translation as analysed above destroys the sentence construction and patterning which in Berman's terms is the destruction of linguistic patterning. The insertion of words that are not in the ST makes the text longer and this is expansion and rationalization.

Ward and Smith's literal translations are more in tune with the ST, more of word-for-word translation and have thus succeeded in preserving Camus FIS as in the ST by using the relative pronoun that to link up the subordinate clauses. They have thus foreignized the TT by keeping to the original sentence structure, linguistic patterning and rhythm.

Example 3

Albert Camus (1942)	Sans doute j'aimais bien Maman, mais cela ne voulait rien dire. Tous les êtres sains avaient plus ou moins souhaité la mort de ceux qu'ils aimaient. (102) Il m'a dit que c'était impossible, que tous les hommes croyaient en Dieu, même ceux qui se détournaient de son visage. C'était là sa conviction, et, s'il devait jamais en douter, sa vie n'aurait plus de sens. "Voulez-vous, s'est-il exclamé, que ma vie n'ait pas de sens?" A mon avis, cela ne me regardait pas et je le lui ai dit. (108)
Stuart Gilbert (1946)	I could truthfully say I'd been quite fond of Mother – but really that didn't mean much. All normal people, **I added as an afterthought**, had more or less desired the death of those they loved, at some time or another. (41) That was unthinkable, he said; **all men** believe in God, even those who reject Him. Of this he was absolutely sure; if ever he came to doubt it his life would lose all meaning. "Do you wish," he asked indignantly, "my life to have no meaning?" Really I couldn't see how my wishes came into it, and I told him as much. (43)
Matthew Ward (1988)	I probably did love Maman, but that didn't mean anything. At one time or another all normal people have wished their loved ones were dead. (65) He said it was impossible; **all men** believed in God, even those who turn their backs on him. That was his belief, and if he were ever to doubt it, his life would become meaningless. "Do you want my life to be meaningless?" he shouted. As far as I could see, it didn't have anything to do with me, and I told him so. (69)

Sandra Smith (2013)	I undoubtedly loved Mama very much, but that didn't mean anything. Every normal person sometimes wishes the people they love would die. (63) He said that was impossible, **that everyone** believed in God, even those who turned away from Him. This was his firm belief, and if he ever had cause to doubt it, his life would no longer have any meaning. 'Do you want my life to have no meaning?' he shouted. In my opinion that was none of my business and I told him so. (67)

Precise use of FIS is what allows Camus to seamlessly move from one character to another and also allows for a certain level of irony. The FIS serves as a satire, producing varied voices and showing that even the stereotype voices of the judges, just like the narrators', are guilty of the indifference that is portrayed in the novel. The FIS, therefore, has an aesthetic value.

In this example Camus moves from the FIS to direct and then to indirect speech and all three translators abide by his style in their TTs but Gilbert in his characteristic style of introducing explanations and dialogue where the author didn't, adds 'I added as an afterthought' in the sentence which portrays a different Meursault as one who thinks before acting, who is not indifferent. Also, his translation is not exactly literal, but paraphrases and explains the original instead of translating it. Modulation is another procedure he uses as he chooses to translate *sa vie n'aurait plus de sens* as 'his life would lose all meaning' which is an optional modulation. Judging Berman's negative analytic, interrupting in a sentence structure destroys the rhythm, which is the case here.

Both Ward and Smith translate the excerpt literally and move from one part of speech to another as the ST author does, rendering Meursault in the same way as an indifferent character.

4.10 The use of poetic language

Camus' use of poetic language is dealt with in various ways by the three TT translators. The dominant language, the short and random sentences, can be found in both segments at the end of which Camus uses his poetic and expressive style to "give the novel that balance - classical order

that each artist must impose on his work" (King in Payne 1992:22), as shown in the examples below:

Example 1

Albert Camus (1942)	Comme si les chemins familiers tracés dans les **ciels** d'été pouvaient mener aussi bien aux prisons qu'aux sommeils innocents. (p.149)
Stuart Gilbert (1956)	And so I learned that familiar paths traced in the **dusk** of summer evenings may lead as well to prisons as to innocent, **untroubled** sleep (61)
Matthew Ward (1988)	**...** as if familiar paths traced in summer skies could lead as easily to prison as to **the sleep of the innocent**. (97)
Sandra Smith (2013)	It was as if the familiar paths etched in the summer skies could just as easily lead to prison as to the innocent sleep. (95)

The indifference of the world means nothing here to Meursault. Camus uses language here eloquently to portray the narrator's attitude toward life which clearly emerges through his style. Gilbert adds the adjective 'untroubled' to describe the sleep as well as 'dusk', which is not present in the ST even though it is logical in this context.

Ward does a literal translation, giving not only the referential meaning but also the significance of the prose but then he changes the part of speech when translating *sommeils innocents* (which is a noun plus an adjective) as 'sleep of the innocent' (which is a verb plus a noun). This is obviously a case of transposition.

Smith too does a literal translation all through, following the sentence structure as in ST and preserving the simile as is.

Example 2

Albert Camus (1942)	La **brûlure du soleil** gagnait mes joues et j'ai senti des gouttes de sueur s'amasser dans mes sourcils. C'était le même **soleil** que le jour où j'avais enterré maman et, comme alors, le front surtout me faisait mal et **toutes ses veines battaient ensemble sous la peau**. (95)
Stuart Gilbert (1946)	The **heat** was beginning to scorch my cheeks**;** beads of sweat were gathering in my eyebrows. It was just the same sort of **heat** as at my mother's funeral, and I had the same disagreeable sensations - especially in my forehead, where **all the veins seemed to be bursting through the skin**. (38)

Matthew Ward (1988)	The **sun** was starting to burn my cheeks, and I could feel drops of sweat gathering in my eyebrows. The **sun** was the same as it had been the day I'd buried Maman, and like then, my forehead especially was hurting me, **all the veins in it throbbing under the skin**. (58)
Sandra Smith (2013)	The **burning sun** struck my cheeks and I could feel drops of sweat gathering above my eyebrows. It was the same **sun** as the day I'd buried Mama, and like then it was my forehead that hurt the most and I could feel **every vein throbbing beneath my skin**. (59)

Meursault meets the Arab at the shore, and the language used here becomes metaphorical. The new tone and language represent Meursault whom the elements of the universe are against, as the scorching heat of the sun overwhelms him into firing the gun at the Arab. Thus the sun is personified here as an attacker. Camus poetic use of language is seen here once more and the translations analysed.

The clause *la brûlure du soleil gagnait mes joue*s, the portion *brûlure du soleil* is rendered differently as 'heat' by Gilbert although he could have translated it literally. But then, replacing it with 'heat' does not exactly give the same intensity as the ST as it is the blinding sun that finally gets Meursault to shoot the Arab; nor does it give the same connotation since he leaves out the word 'sun' which emphasises on the source of the heat. Later in the same example, where the narrator talks of *le même soleil*, Gilbert still renders it as 'the same sort of heat', probably avoiding to use 'sun' as the other two translators did. Heat means the quality of being hot or warm or the temperature of something: the heat of the sun/fire (CALD:582) while *brulûre* means *lésion produite sur une partie du corps par l'action de la flame, de la chaleur*[3] (Le Petit Robert 1: 223).

Ward too uses just the noun 'sun' and leaves out the effect of burning which Smith preserves.

Smith's rendition replaces the noun *brûlure* with the adjective 'burning' which is a transposition but then she generally preserves the structure and word order as in the ST as she opts for a literal translation.

Another segment of the sentence worth analysing is this: *toutes ses veines battaient ensemble sous la peau* which Gilbert renders as 'all the veins seemed to be bursting through the skin'

[3] Damage to the skin or parts of the body caused by fire or sun.

which virtually gives a different vivid picture of something breaking through unlike in the ST where the image is that of the rhythm of veins beneath the skin. Gilbert changes the point of view and therefore opts for modulation. Once more, he adds 'seemed to' which is rationalisation.

Ward renders 'all the veins in it throbbing under the skin' literally, staying very close to the ST, eventhough he too omits the word 'together' however this has no impact on the domestication or foreignization of the TT.

Smith opts for a literal translation 'every vein throbbing beneath my skin' but then changes the general 'all' for the particular 'every', resulting in a modulation.

Example 3

Albert Camus (1942)	…la plainte des tramways dans les hauts tournants de la ville et **cette rumeur du ciel** avant que la nuit bascule sur le port, tout cela recomposait pour moi un itinéraire d'aveugle, que je connaissais bien avant **d'entrer en prison**. (149)
Stuart Gilbert (1946)	…the screech of streetcars at the steep corners of the *upper* town, and **that faint rustling overhead** as darkness sifted down upon the harbor – all these *sounds* made **my return to prison** like a blind man's journey along a route whose *every inch* he knows by heart. (61)
Matthew Ward (1988)	… the screech of the street cars turning sharply through the upper town, and **that hum in the sky** before night engulfs the port: all these mapped out for me a route I knew so well before **going to prison** and which now I travelled blind. (97)
Sandra Smith (2013)	…the creaking of the trams along the high bends of the city and **the slight breeze from above** before night suddenly falls over the port – to me, all these things merged to form the journey of a blind man, a journey I'd known so well before **going to prison**. (95)

In the excerpt above where Meursault is taken from the court back to the prison in a van, Camus uses an onomatopoeia *cette rumeur du ciel* to describe the sound heard before nightfall over the harbour.He says: *avant que la nuit bascule sur le port* which Gilbert renders as 'that faint rustling overhead as darkness sifted down upon the harbor', preserving the onomatopoeia which is the sound of paper or leaves rustling faintly.

Gilbert, as characteristic of his translation of the TT, adds a number of words into the sentence above which are not present in the ST and these are: 'upper', 'sounds', 'every inch', generally introducing new information to the TT which is absent in the ST. The TT sentences become longer, thereby leading to expansion. The translation procedure he uses here is modulation. He renders *je connaissais bien* as 'he knows by heart' changing the point of view of the first person personal pronoun 'je' to the third person 'he', thus a transposition. Also, by changing the symbol from an adjective *bien* to a noun 'by heart' is optional, as a literary translation would have been just fine here, and is therefore an optional transposition. According to Berman, changing the authors network of words used (such as changing *bien* to 'by heart' and adding other words) leads to a deformed text and here it is the destruction of underlying networks of signification.

Ward's rendition succeeds in conveying the referential meaning too correctly, as well as keeping the poetry. *Rumeur* is rendered as 'hum' which means 'to make a continuous low sound' (CALD: 613). The translation procedure used here is adaptation as we hear the sound of papers or leaves rustling and the musicality. He too, like Gilbert, rearranges the order of the sentence by moving 'I travelled blind' from middle position to end of the clause, which ends up in a rationalized TT.

Smith instead translates *rumeur* as 'slight breeze' changing the reference but still using an onomatopoeia as in the ST to make the TA get the effect of the sound like the SA does. Therefore she too uses adaptation but keeps to the poetic sound and rhythm.

In the second part of the excerpt, Camus writes: *tout cela recomposait pour moi un itinéraire d'aveugle, que je connaissais bien avant d'entrer en prison,* its only purpose is to collocate with 'blindly'. Gilbert plays with the order of the words and opts for 'All these sounds made **my return to prison** like a blind man's journey along a route whose every inch he knows by heart'. He avoids translating literally and instead choses modulation, probably because a literal translation would have been awkward. He uses a simile in comparing the return to prison to the blind man's journey whereas the ST uses a metaphor. The change in the order of sentences also annihilates the structure which leads to rationalization and ennoblement.

Ward too changes the order of the words as he opts for 'all these mapped out for me a route I knew so well before going to prison and which now I travelled blind'

Smith ventures to translate literally as she opts for: 'to me, all these things merged to form the **journey** of a blind man, a **journey** I'd known so well before going to prison'. She avoids using the relative pronoun 'which or that' to link up the two clauses, which would have been just fine here but rather repeats the head word 'journey' which is not the case with the ST, probably to avoid any confusion on the part of the TA or for emphasis. With this, she introduces a rhythm which is not that of Camus' and thus culminates in the destruction of the rhythm.

4.11 Linguistic variation

Camus' *L'Etranger* can possibly be considered a multilingual novel due to the fact that there are many instances of dialect, idiolect and even slang, which means translators must choose whether to replace them with TC variations or to standardise them.

Example 1

Albert Camus (1942)	En même temps, il s'essuyait le crâne … avec un mouchoir qu'il tenait dans sa main gauche, la main droite soulevant le bord de sa casquette. Je lui ai dit : "**Comment** ?"Il a répété en montrant le ciel:"**Ça tape**." J'ai dit :Oui." Un peu après, il m'a demandée : "**C'est votre mère qui est là** ?" J'ai encore dit: Oui." "**Elle était vieille**? " J'ai répondu: " **Comme ça** " … (28)
Stuart Gilbert (1956)	At that same time he wiped the crown of his head with a handkerchief that he held in his left hand, while with his right he tilted up his hat. I asked him what he had said. He pointed upward. "**Sun's pretty bad today, ain't it**?" "Yes," I said. After a while he asked: "**is it your mother we are burying**?" "Yes," I said. "**What was her age**?" "**Well, she was getting on**." (11)
Matthew Ward (1988)	He was lifting the edge of his cap with his right hand and wiping his head with a handkerchief with his left at the same time. I said, "**What**?" He pointed up at the sky and repeated, "**Pretty hot**." I said "Yes." A minute later he asked "**Is that your mother in there**?" Again I said "Yes." "**Was she old**?" I answered, "**Fairly**"… (16)

Sandra Smith (2013)	He wiped his head with a handkerchief he was holding in his left hand, and pushed up the brim of his hat with the other. "**What did you say**?" I asked. '**It's terribly hot**,' he repeated, pointing to the sun. 'Yes,' I replied. A moment later, he asked '**Is that your mother in the hearse**? I said 'yes again. '**Was she old**?' I replied: '**Sort of'**… (17)

On the way to the cemetery, old Perez at one point gets to interact with Meursault as shown in the extract above. Perez's speech is most definitely a mix of lower standard French and the Marseille dialect.

When Perez says *ça tape*, Gilbert, in trying to use a sub-standard English, renders it as 'Sun's pretty bad today, ain't it', which is between a dialect and sub-standard English. Ward and Smith have basically standardized the language used by Perez, replacing the ST words with their TL equivalents 'pretty hot' and 'it's terribly hot' which leads to qualitative impoverishment. This is also a domesticating strategy.

Also, when Perez adds *c'est votre mère qui est là* Ward gives a literal translation while Gilbert does a modulation. Smith resorts to another kind of modulation by replacing the general *là* for the particular 'hearse'.

Another case is *elle était vielle*? Which Ward and Smith translate literally while Gilbert choses to go by modulation and the response *Comme ça* is replaced by the standard TL equivalence by Ward and Smith while Gilbert is merely explicating. Once more, this destroys the local speech and linguistic pattern which Berman describes as destruction of vernacular networks or their exoticization.

Example 2

Albert Camus (1942)	Monsieur Meursault, c'est pas que je suis méchant, mais je suis vif. L'autre, il m'a dit : "**Descends du tram si tu es un homme**" [...] Je lui ai dit : "**Allez, reste tranquille.**" *Il m'a dit que je n'étais pas un homme*. [...] je lui ai dit : "Assez ça vaut mieux, ou je vais te mûrir". Il m'a répondu : "de quoi ?" Alors je lui ai donné un. Il est tombé. Moi

	j'allais le relever mais il m'a donné des coups de pied de par terre [...] (48)
Stuart Gilbert (1956)	"I'm not one who looks for trouble," he explained, "only I'm a bit short-tempered. That fellow said to me, challenging-like, '**Come down off that streetcar, if you're a man**.' I says, '**You keep quiet**, I ain't done nothing to you.' *Then he said I hadn't any guts*. Well, that settled it. I got down off the streetcar and I said to him, 'You better keep your mouth shut, or I'II shut it for you.' 'I'd like to see you try!' says he. Then I gave him one across the face, and laid him out good and proper. After a bit I started to help him get up, but all he did was to kick at me […]. (20)
Matthew Ward (1988)	"You see, Monsieur Meursault,' he said, 'It's not that I'm a bad guy, but I have a short fuse. This guy says to me, '**If you're man enough you'll get down off that streetcar**.' I said, "C'mon, take it easy." Then he said, 'You're yellow.' So I got off and I said to him, 'I think you better stop right there or I'm gonna have to teach you a lesson.' And he said, 'You and who else?' So I let him have it. He went down. I was about to help him up but he started kicking me […] (29)
Sandra Smith (2013)	'You have to understand, Monsieur Meursault,' he said, 'I'm not a bad sort but I do have a quick temper. So this guy says to me, if you're really a man, you'll get off this tram So I say: "Come on now don't get so worked up. Then he calls me a coward so I get off the tram, and tell him that's enough now Cut it out or I'll let you have it." Then he says: "You and who else?" So I punched him. He fell down. I was about to help him up but he started kicking me […] (30)

Raymond is a perfect example of one of Camus' characters who uses the regional dialect and substandard speech. In the extract above, Raymond recounts a fight with someone on the street to Meursault. The dialect he uses shows is regional.

Gilbert translates the highlighted phrases literally but for the italicized phrase he resorts to equivalence. Thus this deforms the text and leads to what Berman calls the effacement of the superimposition of languages.

The preceding analysis was the main section of the report. The comments related to the findings are discussed below in the conclusion

CONCLUSION

As stated in the introduction to this study, the main aim of this thesis was to identify stylistic traits connected to Camus' style, *l'écriture blanche,* in his novel *L'Etranger* and to discover the various ways in which the translators applied the translation procedures outlined by Vinay and Darbelnet in translating the stylistic traits with a view to identifying the predominant deforming tendencies in the three English Target Texts (TTs) that occur within the TTs.

The aim of this study was to determine the following regarding the preservation of style and the predominance of the deforming tendencies in Camus' *L'Etranger*: what the predominant stylistic traits are and whether the style is preserved; whether similar or different aspects of style are deformed in the different TTs using the procedures outlined by Vinay and Darbelnet; whether the translation procedures proposed by Vinay and Darbelnet are useful for finding instances of the deforming tendencies, and whether the frequency of deforming tendencies leads to the TT being domesticated or foreignized.

Despite the fact that all the seven translation procedures outlined by Vinay and Darbelnet were found in the three TTs, none of the translators used the translation procedures in exactly the same way. Also, all three texts were found to be deformed at one point or another according to the twelve deforming tendencies identified by Berman as well as elements of foreignization and domestication were brought out where possible, something that indicates not only the subjective nature of translation in general but also the similarities and differences between the American and British TAs.

Regarding rhythm, the first of the stylistic traits analysed above, Gilbert seemed to resort to restructuring the paragraphs and sentence divisions as shown above in example one under rhythm. From the very first page, for instance, simple sentences characterizing Camus' intuitive or sensorial mode of expression were altered, so that Gilbert's text appeared more "connected", with longer sentences. Camus' first two paragraphs, for instance, have 21 sentences altogether; meanwhile Gilbert changes them to three paragraphs and has a total of 16 sentences. Gilbert inserts two semi-colons and a colon in the first paragraph, and in the sentence above taken from the second paragraph he adds 1 semi-colon and 2 comas. The connectors used "give the impression of causality" (Kaplansky 2004:189) here and there. By departing from Camus' style

of narrative technique which was peculiar to him, Gilbert seems to be domesticating the text structure and punctuation rules to suit the target readers.

Ward and Smith on the other hand, endeavored to stay as close to Camus' style as possible, thereby observing his paragraph and sentence structures. Both translators resorted to calque and generally had the same number of paragraphs as the original and same punctuation. Unlike Gilbert, Ward has a total of 18 sentences while Smith has 19 sentences as compared to Camus' 21 sentences in the first two paragraphs. This attests to the fact that at one point or the other; all three translators deviated from Camus' sentence structure and thereby, according to Berman's deforming tendencies, affecting the syntactic structures of the original, and therefore destruction of rhythm. Ward and Smith generally foreignized the TT by using the SC grammatical rules they keep the TC conscious they are reading a foreign text.

In translating the child-like language, which involves the ability to make the protagonist to be able to sometimes speak think and even behave like a child, the translators can either chose to retain the childlike language or more 'adultlike' language in their TTs. In the case of all three translators there seemed to be a divergence of how to render this language. While Ward and Smith appear to have both resorted most of the time to borrowing with regard to address forms and affectionate words like 'maman' and therefore foreignizing the language, Smith at other times opted for calque, though a special form of borrowing, still foreignizing the TT. Ward opted for literal translation and deletion as he omits parts of the address forms. Gilbert opted for a literal translation of the affectionate words and borrowing for address forms thereby foreignizing the address forms. It should be noted that Smith uses two terms for the affectionate word Maman, which to Berman creates lexical variation in the TT absent in the ST, thus quantitative impoverishment and the destruction of linguistic patterning.

There is significant use of simple and brief sentences in the novel. In the first 5 paragraphs of part 1 chapter 1, 33 out of 52 sentences are simple, which amounts to approximately 70 per cent. In the corresponding sections of the TTs, Ward and Smith on the one hand, have the same figures as the ST, which means they have endeavoured to respect Camus' style of simple and fragmented sentences thereby portraying the protagonist as detached. Gilbert's version on the other hand has 28 out of 47 simple sentences. What this means is that in the translation of these

paragraphs, Gilbert reduced the number of simple sentences by using linking words which, according to Berman, distorts the author's style and rhythmic pattern.

Of the 12 sentences analysed in terms of the translation of simple sentences, Gilbert translated 5 literally, 5 by modification and 1 by adaptation while Ward translated 9 literally, 2 by modification and Smith translated 9 literally and 2 by modification. What this means is that in the translation of these paragraphs, Gilbert reduced the number of simple sentences by using linking words which, according to Berman, distorts the author's style and rhythmic pattern.

The majority of ST is written in the *passé composé* or past tense, interspersed with l'imparfait and a few instances of *passé simple*, all of which were used to convey situations happening in the narrator's life. Literal translation and modulation was mostly used by all three translators in rendering aspects of the *passé composé* into the past tense. In using the *passé compose* as his narrative tense, Camus intersperses the *passé composé* with temporal adverbs and adverbs as a disguise. The absurd mentality is characterised by extensive emphasis on the moment and narration. This continuous narration of events arguably qualifies as cases where there is a clear need to focus on the temporary nature of the situation.

Concerning repetition, both Berman (1985) and Newmark (1988) advocate for preserving source text repetition in a translation. The TT translators also, seemed to have opted for a less varied language when it comes to the translation of repeated content words. The TT appeared to preserve content words that are repetitive and suggestive in the source text. There might be a reason why Camus chose certain words to focus on like *le moment où* and other adverbials which could be to show the boring and consistent nature of the narrator.

All three TT translators appeared to have deemed the ST message behind this repetition style very important to the underlying networks of signification in the ST and preserved repetition at sentence beginning and middle for emphasis.

Thematisation of adverbs, by placing them at the beginning of sentences, was quite intense in the three TTs. It was observed that the three TTs largely preserved the thematisation of adverbs as the translators all tended to use direct translation in rendering this linguistic style of the text. Considering the adverbs thematised at the beginning of sentences in the source text which occured a total of 95 times in Chapter 1 and Chapter 2 of Part I of the work, Matthew Ward

thematised these adverbs 72 times, a reduction of 24%; and Stuart Gilbert 120 times making an increase of 26% compared to the ST. On the other hand Sandra Smith thematised the adverbs a total of 88 times in the same two chapters, a reduction of just about 7% compared to the ST. There were a few instances of the use of calque, where the structure in the original French version was transferred to the target language but generally the TT translators resorted to literal translation, thus preserving the rhythm and linguistic patterning. Foreignization was obvious in the translation as the translators had to use the ST structure mostly, even when they were a bit awkward in English. This foreignization results in exposing the target audience to a similar experience as felt by the source text audience

Regarding allusions, the occurrence of culture specific references in the ST gives the translator the opportunity to choose between translation procedures.

One of the translators, Smith notes that "an additional challenge I faced when translating this work was how to convey the allusions to religion in the novel". On translating one of the most important allusions to religion in the final line of the novel '*pour que tout soit consommé*', Smith continues "I chose to render this extremely significant phrase as 'So that it might be finished', retaining the formal language of the Bible to help guide the reader towards the religious implications of the words". Her intention was to clarify the cultural reference of the allusion. She therefore resorted to equivalence in translating religious allusion which to Berman is the destruction of expressions and idioms. Gilbert and Ward opted for modulation and literal translation in their TTs respectively.

All three translators tended to resort to borrowing regarding historical allusion which led the most to a foreignized text but the general trend was to translate literally or by transposition.

Based on this, one can claim that the translation of allusions in TT1 varies between domesticating and foreignizing procedures, which consequently moves the target reader to and fro between the target and source culture, giving him or her insight into come aspects of French culture, while leaving other things obscure or adjusted to his or her target culture.

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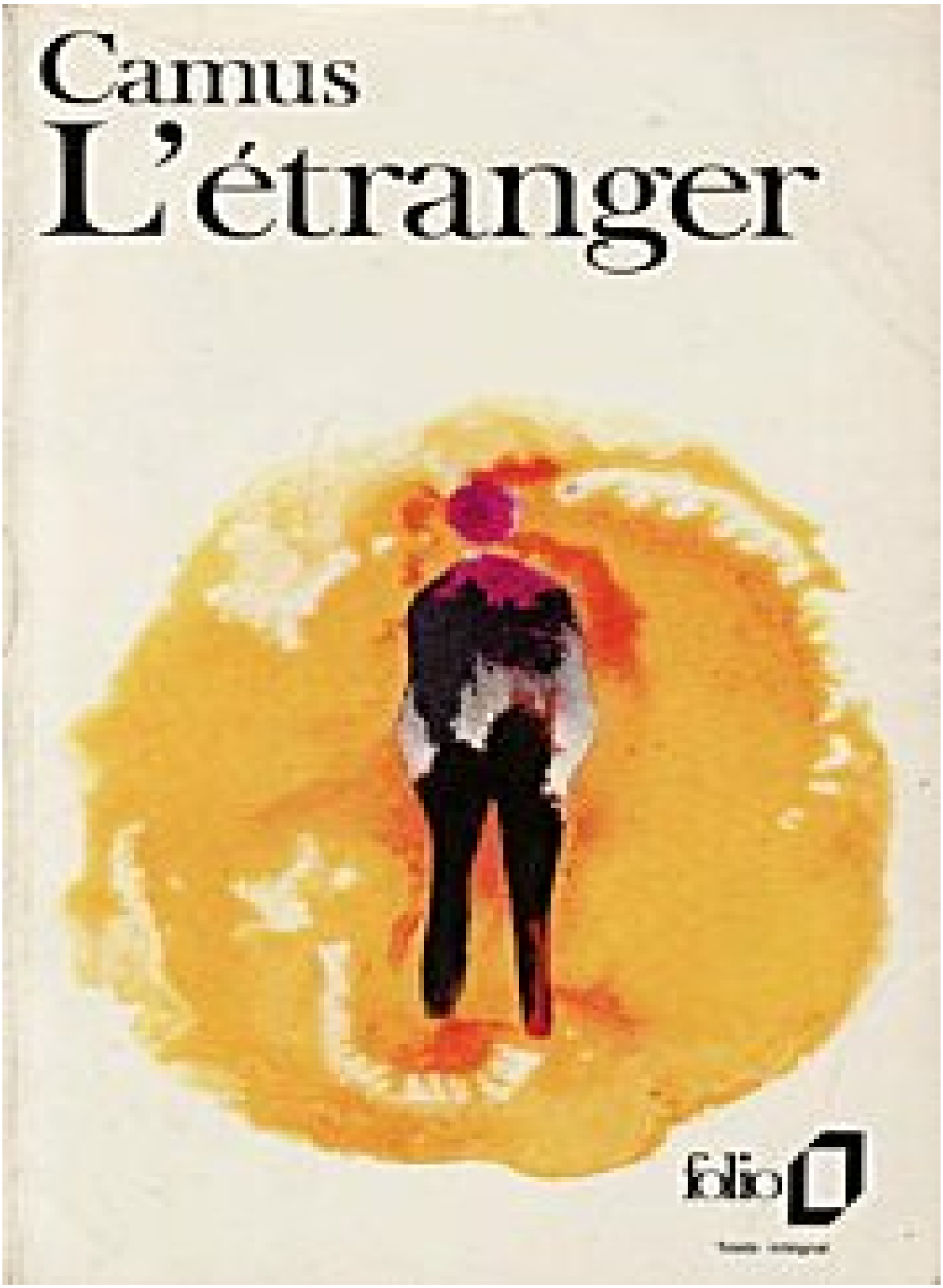
APPENDICES

APPENDIX 1



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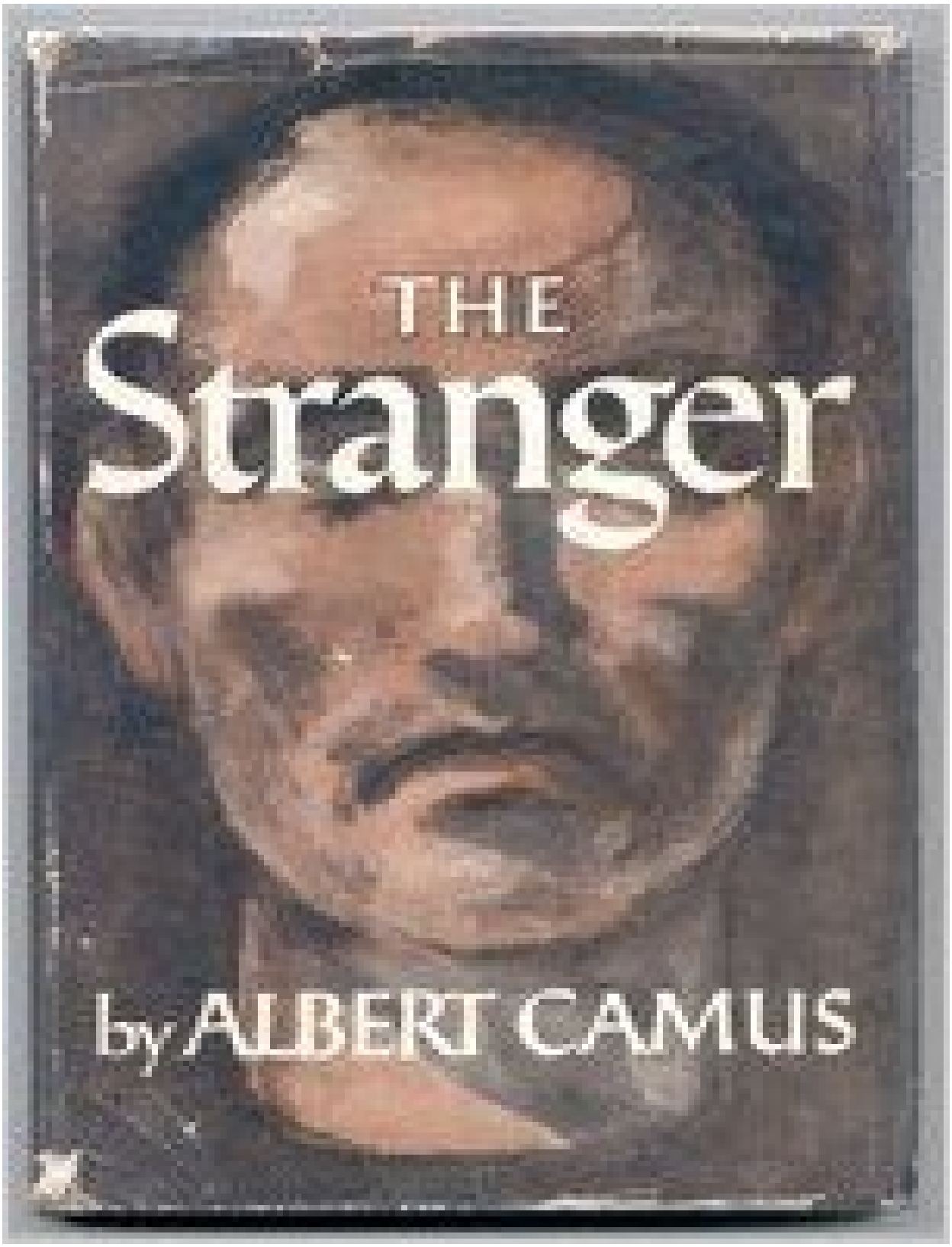

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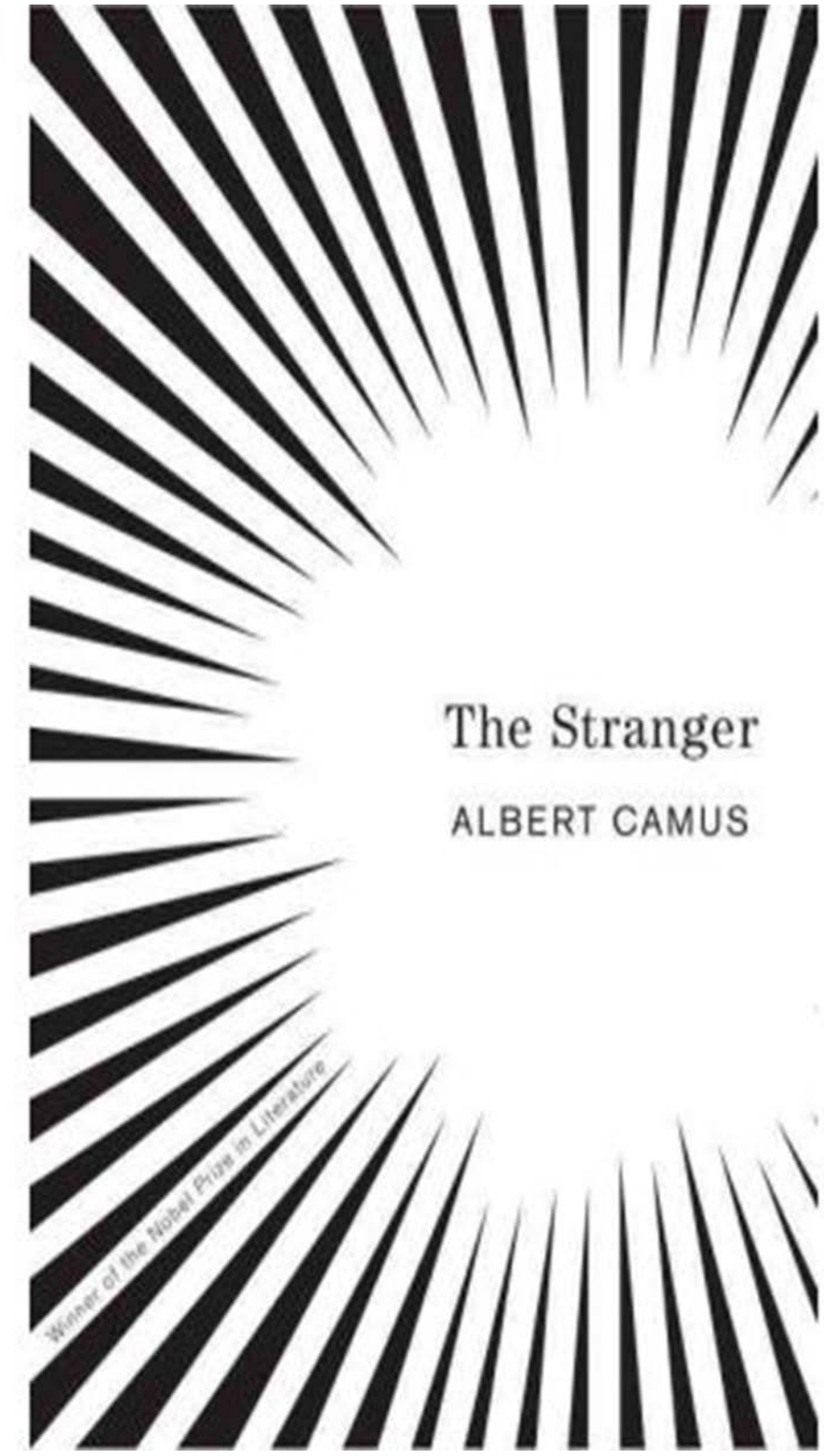

APPENDIX IV

