Camus’ ‘style épuré’ in L’Etranger translated: the translation of style in a multilingual corpus a textual and contextual analysis

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Research questions:
- What happens in (re)translation to the ‘minimalistic’, non-explicative style of the source text?
- How can the stylistic differences between the target texts and compared to the source text be explained?

Hypotheses:
- the style of the source text is normalized in both the Dutch (1949) and first English (1946) translation: this results in a ‘less strange’ novel and principal character;
- in the latest English translation (1988), the style of the original is more apparent;
- a complex plurality of factors accounts for the stylistic differences

Theoretical framework
- Style in translation
- Literary analyses of the source text
- Hermeneutics
- Retranslation

Methodology based on:
- literature on style in translation
- stylistic analyses of L’Etranger

Corpus: L’Etranger (re)translated in 4 languages
- NL (1): De Vreemdeling
- EN (4): The Stranger (UK) / The Outsider (US)
- ES (2): El Extranjero
- PT (2): O Estrangeiro

Translation of style in (re)translations of L’Etranger (1942)

Starting point and basis of the research:
Stylistic analysis of the source text
- Defining key stylistic features
- Selection of relevant linguistic features
- Tracing the poetics of strangeness (interrelation of form and content)

Stylistic features to be examined in the translations
- Selection of fragments in the target texts
- Comparative (synchronic and diachronic) analyses

Explaining the stylistic differences:
- revisions of the source text (1942 – 1953): increased concision
- translators’ profiles and poetics
- changing ideas about translation and translation norms
- academic literary criticism: evolution in the interpretation of the principal character’s ‘indifference’
- paratexts

Case 1: the sole Dutch translation (De Vreemdeling, 1949, De Bezige Bij)
Results of the textual and contextual analysis:
- Style of the original text is normalized in translation: a less strange narrator?
- Morin’s translation poetics: source vs. target text oriented
- Translator’s profile: esteemed editor at DBB, prestigious prize winner
- Paratext: ‘the indifferent principal character’...
- Criticism on the translation: almost unexistant