

GENRE WITHIN GENRE: A DISCOURSE PERSPECTIVE ON THE
TRANSLATION OF EXISTENTIALIST LITERATURE

by

ILHAM M. ABUKHOTI

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Approval Signatures

We, the undersigned, approve the Master's Thesis of Ilham M. Abukhoti.

Thesis Title: Genre Within Genre: A Discourse Perspective On The Translation Of Existentialist Literature

Signature

Date of Signature

(dd/mm/yyyy)

Dr Basil Hatim
Professor
Thesis Advisor

Dr Said Faiq
Professor
Thesis Committee Member

Dr Ahmed Ali
Assistant Professor
Thesis Committee Member

Dr Ronak Husni
Department Head

Dr Pia Anderson
CAS Graduate Programs Director

Dr Mahmoud Anabtawi
Dean of the College of Arts & Sciences

Dr Khaled Assaleh
Director of Graduate Studies

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“And my success (in my task) can only come from GOD. Upon Him I have relied, and to Him I return. [The Quran, Surat Hud, 11/88].

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Abstract

“There are important rhetorical and stylistic effects produced by describing a situation as not *X* rather than simply positively describing the same situation” (Sweetser, 2006, p. 313). This thesis is aimed at investigating the role of negation in evoking the discourse of existentialism, and to examine whether there is genre awareness among translators when translating sacred or sensitive texts, including, of course, literature. Translators may be successful in translating words, but not necessarily in rendering the original author’s intended meaning beyond words. This assumption is assessed closely in this dissertation. In order to examine whether the characteristic elements of the genre of existentialism are preserved in the chosen sample of literary texts after being translated into another language, a translation assessment is carried out. The data examined consists of 10 excerpts from Albert Camus’s book, “*The Stranger*” (French: *L'Étranger*), in two translations into English: one by M. Ward and the other by S. Gilbert. Three translations into Arabic by: *Al-Maktaba Al-Thaqafiya* (1982), *Aida Matraji* (1990), and *Mohamed Al-Ghattass* (1997) are also assessed. It is concluded that genre and sub-genre awareness are indispensable when translating literary texts in general and existentialist texts in particular. The issue of whether the translation is literal or free, then, becomes a matter of given linguistic features, functions served, and how best these are preserved.

Table of Contents

Abstract	5
List of Tables	7
Chapter 1: Introduction	9
1.1. Defining Key Terms	11
1.1.1. Genre	11
1.1.2. Negation.....	12
1.1.3. Transitivity.....	13
Chapter 2: Existentialism.....	15
2.1. Existentialism	15
2.1.1. The Self.....	15
2.1.2. The Other	16
2.1.3. The God	17
2.2. Transitivity in Camus's <i>The Stranger</i>	18
2.2.1. Gilbert (1946) versus Ward (1988) (Literal Versus Free)	18
2.2.2. Stylistic Features in <i>The Stranger</i>	20
2.2.3. Conclusion	21
Chapter 3: Data Analysis	22
3.1. French – English.....	22
3.2. French – Arabic	33
3.3. Summary	47
Chapter 4: Conclusions	49
References	52

List of Tables

Table 1: Translation of Excerpts from <i>The Stranger</i> (1942)	18
Table 2: Translation of Excerpts from <i>The Stranger</i> (1942) by Gilbert (1946)	18
Table 3: Translation of Excerpts from <i>The Stranger</i> (1942) by Ward (1988).....	19
Table 4: Comparative Translation of Excerpts from <i>The Stranger</i> (1942).....	20
Table 5: Example (1) of Negation from French into English	23
Table 6: Example (2) of Negation from French into English	24
Table 7: Example (3) of Negation from French into English	26
Table 8: Example (4) of Negation from French into English	27
Table 9: Example (5) of Negation from French into English	28
Table 10: Example (6) of Negation from French into English	29
Table 11: Example (7) of Negation from French into English	30
Table 12: Example (8) of Negation from French into English	31
Table 13: Example (9) of Negation from French into English	32
Table 14: Example (10) of Negation from French into English	32
Table 15: Example (1) of Negation from French into Arabic	33
Table 16: Example (2) of Negation from French into Arabic	35
Table 17: Example (3) of Negation from French into Arabic	37
Table 18: Example (4) of Negation from French into Arabic	39
Table 19: Example (5) of Negation from French into Arabic	40
Table 20: Example (6) of Negation from French into Arabic	41
Table 21: Example (7) of Negation from French into Arabic	43
Table 22: Example (8) of Negation from French into Arabic	44
Table 23: Example (9) of Negation from French into Arabic	46

Table 24: Example (10) of Negation from French into Arabic	46
Table 25: Comparison Between the Translation of Gilbert and Ward	49
Table 26: Comparison Between the Translation of Translators (1) + (2) + (3).....	50

Chapter 1: Introduction

This dissertation aims to investigate translators awareness of negation as an existential genre in Albert Camus's *The Stranger* and its role in evoking existentialist discourse. Published in 1942, the novel is a direct expression of Camus's philosophy of existentialism. Sagi (2002) argues that Camus's philosophy was rooted in experiential existence, rather than derived from an academic, theoretical definition of existentialism (p.173). Sagi (2002) explains that Camus's philosophy was inseparable from human experience and was consequently embedded in his literary creativity (p. 173). Through Meursault, Camus explores the absurd conditions of everyday life, and why the existentialist self chooses to live instead of committing suicide despite the apparent meaningless of events, situations and relationships in that individual's life. Meursault, the protagonist, is a French man domiciled in Algeria. The novel is divided into two parts – before and after Meursault commits an illogical murder against an Arab man.

Translation is “an act of communication which attempts to relay across cultural and linguistic boundaries, another act of communication” (Hatim & Mason, 1997, p.1). Previously Koller (1995) and Toury (1981) had started to distinguish between translatability as equivalence between texts rather than merely a literal equivalence across the word-for-word meanings of texts. Ning (2008) states that “language is an agency of ideology and is raw material for discursive practices” (p.65). Appropriate translation, then, is a result of discourse awareness which decides the most suitable strategy to use when translating texts.

Translators who are aware of the surface meaning of the text without exploring it further may use the wrong translation strategies. The writer Samuel Beckett famously wrote his most seminal texts in French, then translated them into English language himself. He characterized the process of translation as being an artistic process. Visconti (1997) explains that “translation is therefore defined as the moment in which the artist entrusts the text that he has discovered within himself to the hand of the artisan, for him to mould it through language and writing and make it known to the outside world” (p.387).

This thesis aims to examine the translator's achievement in terms of translating the artistic meaning of the literary text, rather than a mere surface translation of the literal meaning. The latter translation results in inaccurate portrayals of how authors intended literary texts to be interpreted by the reader. Petrilli (2003) points out that "awareness of the problems involved in literary translation helps evidence the need for a dialogic relation between the translator/interpreter and the text in translation, whatever the discourse genre in question" (p.27). In this thesis, such an inability to translate the author's intended meaning in the primary text is explained through the translator being aware of only one genre – which is the work as a piece of literature to be rendered from one language into another – and being unaware of the sub-genre, which in this thesis is existentialism. The solution for this problem is, as Hatim (1997) proposes, to examine the ideological structure of the literary text through the examination of the language used by the author. Lyman and Scott (1989) explain that:

The sociologist of the Absurd must be a careful observer in any situation, making awareness and exact description of the political, legal, social, and moral restraints on the individual a part of the task. He, or she, must, insofar as possible, apprehend the exact definition the individual has of his or her own freedom and of the constraints upon it in every encounter, so that part of the description, locates the person precisely in the continuum between humanism and fatalism. He, or she, must uncover ideology and utopia in each person, wish and transfiguration in each situation. (p.8)

Boase-Beier (2006) amongst others make the case that a translator's knowledge of literary genre, rhetorical and syntactical/stylistic devices can greatly enhance the creativity with which a literary text is rendered from one language into another. Being aware that literature is divided into genres and that each genre holds certain stylistic features generates certain sensitivities within the translator towards the task of carrying the tropes of that genre over into the target language. This sensitivity in genres creates a new challenge for translators.

The thesis is divided into four main chapters. Chapter One introduces the research and explains the issues of translatability related to the literary genre of existentialism. The terms 'genre', 'negation' and 'transitivity' are defined in the second section of Chapter One. Chapter Two examines the codes and conventions of

existentialism in literature. Chapter Three analyses the data derived from comparisons between the translations of Gilbert (1946) and Ward (1982) through the analysis of Hatim & Mason (1997) and Venuti (2013), as well as the translations into Arabic by Al-Maktaba Al-Thaqafiya (1982), Aida Matraji (1990), and Mohamed Al-Ghattass (1997). The discussion of this data analysis simultaneously examines how negation is utilized to communicate the experiential meaning of existentialism. The analysis is conducted in two sections: Section One is concerned with the analysis of the English translation of *The Stranger*, and Section Two examines sections of the Arabic translation of the novel. Chapter Four concludes the research and provides summary findings and recommendations for further academic study regarding the need for genre awareness in literary translation in order to preserve the meaning of the source text.

1.1 Defining Key Terms

1.1.1. Genre. The notion of genre is a key approach in comprehending the notion of literary discourse, how it influences the meaning of the literature, and its implications regarding learning and teaching literature. Deriving from the Latin root *genus* which means ‘sort’ or ‘type’, the traditional notion of genre in studies of literary theory and translation is to position the literary text within a classified set of conventions and expectations. Makaryk (1993) points out that contemporary literary theory seeks to deconstruct the notion of genre, arguing that it restricts the literary text in a form that has no universal or essential basis (Northrop Frye, Gille Deleuze, Jacques Derrida) (p.79).

However, from the point of view of translation studies, it is important for the translator to understand the internal rules and rhetorical devices within different types of literary texts. Genre enables the understanding of the relationship between the language and its context. This understanding is central to researchers, educators, translators, and others who are engaged with discourse, to work in the closest possible understanding of the intended meaning of the language with which they are engaged.

Fowler (1994) constructs a theory of genre that contradicts the notion of genre as a singular concept. This theory instead considers genres as families, which introduces the diachronic approach that enables genre to be seen as a continuous,

dynamic metamorphosis. According to this theory, genres can be hybrids or a combination of new genres. By this, Fowler (1994) critiques traditional ideas of genre and suggests their modification to be consistent with modern literature.

Coe and Freedman (1998) consolidate this notion of dispersed genre by taking it beyond the literary text and examining genre as a social strategy, represented in a standard form of discourse that responds to a recurring type of rhetorical situation. According to Coe and Freedman (1989), genre is a functional relationship between text type and rhetorical situation. Their approach seeks to uncover the values, beliefs and attitudes of text *users*. In other words, genre is not just what the text provides to the reader – it is also what the reader brings to the text. This is the kind of genre awareness that translators need to use in their approach to translating a literary text, in order to convey a meaning that is as close to the source text author's intended meaning as possible.

1.1.2. Negation. Negation is a grammatical construction that denies or inverts the meaning of a statement. Grice (1967) quoted from (Horn, 1989) notes that negation can affect the truth of a proposition or the assertability of utterance, and that the addressee has the choice to identify the intention of the speaker's objection or denial in the use of the negation (p.377).

According to Bond (2007), negation is a grammatical category that contrasts between “A state of affairs in some unrealized world (the concept(s) expressed by a counterpart affirmative) in relation to the real world or a different unrealized world, projected as a perception or belief of the speaker” (p. 45).

Sweetser (2006) examines negation in literary texts. She suggests that negation is an approach to creating alternative scenarios through which new implications in literary texts are evoked. (Sweetser, 2006) points that “there are rhetorical and stylistic effects produced by describing a situation as not x rather than simply positively describing the same situation” (p.313). She examines the use of negation in literary texts within the frame of mental space theory. According to Fauconnier and Sweetser (1996), Mental Space Theory studies the relationship between linguistic and cognitive domains in order to provide a structured understanding of texts. Sweetser (2006) notes that negation evokes a more complex

mental space structure than the positive form; thus, negation is an effective rhetorical device. Finally, the writer proposes that a positive statement can be used to express irony, but negation has an automatic tendency to offer two mental spaces within the right context. This thesis examines Camus's use of negation in *The Stranger* and the way in which translators of this novel recognize the importance of negation as a syntactical device that emphasizes the existentialist mental space of Meursault, the protagonist.

1.1.3. Transitivity. According to Simpson (1993), the transitivity system classifies three components of grammar at the clausal level. The first is the process, which represents the experiential form of the clause. The second is the participant(s), which is involved in the process. The third is the circumstances which are associated with the process.

Based on the system of transitivity identified by Halliday (1994), there are six kinds of processes expressed in English clauses:

1. Material processes: processes of doing (walk, send)
Actor + Goal
2. Mental processes: processes of sensing, cognition & perception (hear, like)
Sensor + Phenomenon
3. Verbal processes: processes of saying (argue, say)
Sayer + Receiver + Verbiage
4. Relational processes: processes of characterizing (being or becoming)
Carrier + Attribute
5. Behavioral processes: process of physiological and psychological behaviors (laugh, breath)
Behaver + Behavior
6. Existential processes: process of existing or locating ("there is God")
Existent + The word 'there' or the verb 'be'

Halliday (1970) quoted from (Butler, 2003:168) defines transitivity as a method a writer or speaker uses at the clausal level of language to represent

experiences of the writer's world of consciousness or experience of the real world. The examples selected to analyze the translated editions of *The Stranger* all show how transitive clauses are (or should be in the case of the translated editions) underlined by negation to show Meursault's emotional and logical disconnection from the external world around him.

Chapter 2: Existentialism

2.1. Existentialism

Existentialism has its roots in the writing of philosophers and thinkers such as Nietzsche, Kierkegaard, and Dostoyevsky. These writers have in common a meditation on the experience of being a person, a whole being, in a world that is external to that person. Gordon highlights that existential philosophy developed out of a reaction against the rationalist philosophies of the Enlightenment period, which celebrated the human being as a rational, thinking machine. The existentialist philosophers refused this picture of the human being as a dual entity – divided into a body and a mind – and argued that a state of freedom pre-exists an individual's existence (Gordon, 2013, p.220).

Albert Camus (1913 – 1960) refused the notion of nihilism or absolute negation (nothingness) that became popular within existentialist thought. Instead, he explored the absurd situation of the existential self who is located in isolation in a life shared with other individuals, and who values that life enough at least not to commit suicide. Blocker (2013) argues that Camus's style of writing about existentialism is typified by the fact that "He constantly upheld, in the face of life's stark absurdity, the human refusal to be completely defeated by life's ultimate meaninglessness" (p.68).

2.1.1. The self. According to Jean Paul Sartre, the French post World War II existentialist philosopher, humans are internally free – and by adopting a particular conscious attitude to life events - we can control our own lives so that no God figure can exact control over us. However, every choice has consequences and this chain of cause and effect shapes the life of the existential Self:

Absolute responsibility is not resignation; it is simply the logical requirement of the consequences of our freedom. What happens to me happens through me, and I can neither affect myself with it nor revolt against it nor resign myself to it. Moreover, everything which happens to me is mine" (Sartre, 2001, p. 194).

Consequently, absolute freedom also means absolute responsibility, which leads oneself to detach from society, traditions, morals, and religion in order to establish a personal identity or an authentic selfhood. This search for absolute

freedom makes the existentialist individual a rebellious one. The individual questions authority figures, including God. The individual then expresses denial (negation) of everything, provoking uncertainty about everything but their own existence.

2.1.2. The other. An existentialist is conscious of him or herself in their own eyes and in the eyes of others. The existential Self sees the Other as an object, and is similarly viewed by the Other as an object. This objectification alienates the Other's presence and dehumanizes them. However, in *Being and Nothingness*, French existentialist philosopher Jean Paul Sartre (1956) argued that in being seen by others, we are judged by others. The existential Self becomes conscious of this and modifies its behavior, and must re-establish its thoughts to re-position itself in an internal freedom that is separate from the external world. According to Sartre, the Other is a mere instrument from whom the Self is estranged. However, once the Other turns the 'gaze' or 'look' on the Self, the Self becomes the object of scrutiny. This is evident in one of the translation pieces in Chapter Three, in which Meursault momentarily feels guilty for asking his boss for leave of absence from work at such short notice. He is discomfited by how he is seen in his boss's eyes, so he repositions himself by asserting that his boss responded inappropriately and should actually have offered his condolences at Meursault's mother's death. Sartre demonstrates the dehumanizing effect of 'the look' between Self and Other by describing how he himself is dehumanized if he looks through a keyhole and is caught in the gaze of someone walking towards him. In the Other's look, Sartre's being is reduced to the same objectivity as "the walls, the door, the keyhole":

Beyond any knowledge which I can have, I am this self whom another knows. And this self which I am – this I am in a world which the Other has made alien to me, for the Other's look embraces my being and correlatively the walls, the door, the keyhole" (Sartre, 1956, p. 350).

To avoid this dehumanizing 'look' of the Other, the existentialist Self exists in a self-created world, in which it establishes its own rules and choices and systems of self-governance. As has been shown however, this world collapses in the gaze of Others, so the existential Self is never truly at rest; it must work to constantly reestablish the integrity of his self-created world. Others are not merely alien

existences outside of the Self; they can exist in the positive form of family, love, friendship, and other supportive relationships, such as Marie does as Meursault's girlfriend. However, these positive relationships threaten to bend and re-shape the self-made world of the existentialist Self; therefore, the existentialist will protect its world from such 'external threats' by its emotional detachment and passivity.

2.1.3. The God. Sartre claims that God does not exist and one is the creator of his own life:

Everything happens therefore as if the in-itself and the for-it-self were present in a state of disintegration in relation to an ideal synthesis. Not that the integration has ever taken place but on the contrary precisely because it is always impossible. (Sartre, 1956, p. 792)

Sartre is supporting the main claim of existentialism, that existence precedes essence. The personality exists without a certain shape or model, because it is the man who chooses what to become. Sartre suggests that absolute freedom is not achieved if there is a God. Moreover, he notes that there is no creator that decides our fate and self.

This disbelief in God is a trope that can be clearly identified in much existentialist writing. In Camus's novel *The Stranger* there is a clear denial of the existence of God, and lack of respect for a religious figure, the 'chaplain'. On the narrative style in the episode in which Meursault attacks the chaplain, Severson (2004) notes that while Camus writes in short, compact sentences to convey Meursault's clipped first-person narrative voice, the sentences take on "a more continuous movement when the emotional tone heightens" during this episode (p. 14): "I started yelling at the top of my lungs, and I insulted him and told him not to waste his prayers on me. I grabbed him by the collar of his cassock," (Ward, 1988, p.120).

This episode reflects Sartre's concession that, as Copleston (1946) explains, God does not exist as an infinite self-conscious existence separate to humankind, but a trace of the theist belief in God's omniscience remains in the 'look' of the Other, which objectifies the existential Self and forces it to reflect upon itself: "He does indeed represent belief in God as the result of an hypostatizing of 'the look' (*le regard*)" (p. 363). Copleston cites Sartre's remark about Kafka's *The Trial* that God is present only as the idea of the Other at its most extreme. Thus, Meursault's assault on

the chaplain represents an assault on the Other's persistent attempts at 'looking' at the convict, which threatens to deconstruct his (Meursault's) belief that his interior consciousness is free.

2.2 Transitivity in Camus's *The Stranger*

2.2.1. Gilbert (1946) versus Ward (1988) (literal versus free). Hatim and Mason (1997) investigate the relationship between the use of the transitivity system of languages and its role in inducing responsibility and/or blame, illustrating their argument in a passage from *The Stranger* as an example of transitivity in creative writing. The French text contains eight material process verbs:

Table 1: Translation of Excerpts from *The Stranger* (1942)

(Eight) Material processes			
(Four) Intention Action Processes		(Four) Event processes	
[I clenched]	[I touched]	[my being tensed]	[the trigger yielded]
[I fired]	[I was striking]	[everything began]	[bullets sank]

Alternatively, Gilbert's (1946) version has six material processes, which include only (one) action process, which indicates the passivity of the protagonist Meursault and his unconsciousness of his surroundings:

Table 2: Translation of Excerpts from *The Stranger* (1942) by Gilbert (1946)

Material Process			
(1) Action Processes	I fired	(5) Event processes	<ol style="list-style-type: none"> 1. (my grip) closed 2. (the trigger) gave 3. (the underbelly) jogged 4. (it all) began 5. (shots) left no

			trace
(2) Relational processes			
(every nerve) was			
(each shot) was			

Hatim and Mason (1997) suggest that Gilbert’s translation changes transitivity patterns to show that Meursault is acted upon rather than acting, in order to reflect the translator’s own opinion about the agency of the protagonist, Meursault, in the source text. This thesis also examines the Ward (1988) version and finds that this translation is more literal and direct. The text has 8 material processes (4 action process) similar to the source text:

Table 3: Translation of Excerpts from *The Stranger* (1942) by Ward (1988)

(Eight) Material processes			
(Four) Intention Action Processes		(Four) Event processes	
[I squeezed]	[I felt] the smooth underside of the butt	[my being tensed]	[the trigger gave]
[I fired]	[it was like knocking]	[it all started]	[bullets lodged]

Ward’s translation (1988) is a mirror to Camus’s text. He preserves the process as it is; there is no shift in the transitivity patterns. This indicates the translator’s awareness of the use of negation as an existentialist trope in the source text, wherein Meursault is acting and aware of his choices even if they are not justifiable by the norms of society. This absolute agency enacted by Meursault is presented at the end of the novel when he has no regrets about anything and is content about the unfortunate consequences of his actions.

2.2.2. Stylistic features in *The Stranger*. Venuti (2013) examines the translation of Gilbert (1946) and Ward (1988) of *The Stranger*. Venuti suggests that

Ward’s translation carries the inter-textual connection for the English reader more effectively than Gilbert’s version. Venuti (2013) proves his point through a number of examples (p.17):

Table 4: Comparative Translation of Excerpts from *The Stranger* (1942)

Camus 1942	Gilbert 1946	Ward 1988
Maman	Mother	Maman
Cela ne veut rien dire. “That doesn’t mean anything”	Which leaves the matter doubtful	That doesn't mean anything
L'asile de vieillards	Home for aged persons	Old people’s home
je n'avais pas à m'excuser	I had no reason to excuse myself	I didn't have anything to apologize for
Je pourrai veiller “I shall be able to keep vigil”	I can spend the night there, keeping the usual vigil beside the body	I can be there for the vigil
Patron	employer	Boss
deux jours de congé	two days’ leave	two days off

After comparison, Venuti (2013) concludes that the Gilbert translation is free and adds more shades of meaning to the source text to clarify and remove ambiguity by translating “je pourrai veiller” (“I shall be able to keep vigil”) into “I can spend the night there, keeping the usual vigil beside the body.” Moreover, the Gilbert translation is more formal by rendering the word “Maman” as “Mother”, and “patron” as “boss”.

On the other hand, Ward’s translation is more direct and close to the source text. He is successful in producing the same syntactical and lexical peculiarities of the source text. He adheres to Camus’s choice of words, such as “Maman”, and “boss”, and follows the same pattern of Camus’s precise sentences: “It is not my fault”.

Venuti (2013) concludes that Ward’s translation is better than Gilbert’s due to the fact that Ward managed to produce “a stylistic analogue for Camus’s experiment, a heterogeneous mix of linguistic and cultural forms, both American and French”;

thus, Ward's translation is a reflection of the French version (p.19). Venuti postulates that Ward's success is due to the fact that in 1988, the translator has been immersed in in four decades of literary history and criticism that includes studies both about existentialist philosophy, and about the "artistry" of translation.

2.2.3. Conclusion. To conclude, both Hatim & Mason (1997) and Venuti (2013) claim that the translation of Gilbert (1946) is free and the translation of Ward (1988) is literal and direct. This author argues that in literary texts it is a matter of how discourse is seen and interpreted. Hatim and Mason (1997) have not criticized Gilbert's (1946) translation because they justify his free translation and suggest that "this sustained shift in transitivity patterns" may be what the translator wished to convey as reflecting "what he saw as an overall characteristic of the source text." (p. 8) However, Venuti explicitly indicates the superiority of Ward's (1988) version because the translator is able to preserve the same syntactical and lexical peculiarities of the source text. This will be discussed in detail in Chapter Three in relation to ten selected passages, wherein translations from French into English and Arabic are analyzed under the translator's preservation of the literary trope of negation to denote *The Stranger* as being located in the existentialist genre.

Chapter 3: Data Analysis

So far this thesis has shown that that the use of negation in literary texts is not arbitrary – within the genre of existentialism particularly – and that its function is not limited to semantically completing the structure of a sentence. It may reflect important rhetorical and stylistic effects because the text itself is a reflection of the writer's ideology and the novel's theme. Thus, the writer's choice of one syntactic device over another and the choice of negation over affirmation introduces new meanings and expectations. According to Horn (1989), a negative statement is more marked than an affirmative statement, and a negative statement is responded to more slowly than an affirmative one, yet the same information is expressed. Horn (1989) also notes that negation is pragmatically ambiguous.

In order to support this assumption, this chapter aims to observe the effects of negation in literary texts. Excerpts from the novel *The Stranger* (French: *L'Étranger*) by Albert Camus are selected alongside two translations to English: Stuart Gilbert (1946) and Matthew Ward (1988), in addition to its three translations to Arabic: *Al-Maktaba Al-Thaqafiya* (1982) (Translator 1), *Aida Matraji* (1990) (Translator 2), and *Mohamed Al-Ghattass* (1997) (Translator 3). These are analyzed to identify whether the translators were able to identify the use of negation to consciously preserve Camus's intended meaning in terms of the protagonist's agency within the genre of existentialism.

3.1. French – English

The following tables provide examples of the role of negation as a syntactic device to evoke existentialist genre in Albert Camus' novel *The Stranger* to investigate the consistency in preserving the syntactic device after translating the source text from French into English.

Example (1):

Source Text: Aujourd'hui, maman est morte. Ou peut-être hier, je ne sais pas. J'ai reçu un télégramme de l'asile : « Mère décédée. Enterrement demain. Sentiments distingués. » Cela ne veut rien dire. C'était peut-être hier. [Camus, 1942:9]

Table 5: Example (1) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
<p>Today, mom passed away. Or maybe yesterday, I do not know. I received a telegram from the home Care: "Mother died. Funeral tomorrow. Yours Faithfully. "That does not mean anything. Perhaps, it was yesterday.</p>	<p>MOTHER died today. Or, maybe, yesterday; I can't be sure. The telegram from the Home says: YOUR MOTHER PASSED AWAY. FUNERAL TOMORROW. DEEP SYMPATHY. Which leaves the matter doubtful; it could have been yesterday.(Gilbert, 1946, p. 4)</p>	<p>Maman died today. Or yesterday maybe, I don't know. I got a telegram from the home: "Mother deceased. Funeral tomorrow. Faithfully yours." That doesn't mean anything. Maybe it was yesterday. (Ward, 1988, p. 3)</p>

Translation Assessment

From the opening lines of the novel, negation displays Meursault's emotional detachment from his mother and from the emotional responses of humanity in general to the death of a loved one. Instead of grief, he exhibits his nonchalance about not knowing the date on which his mother died. Furthermore, he justifies his ignorance about her death by using a second negation: "that doesn't mean anything." The latter negation carries many meanings. It could mean that the telegram itself does not have sufficient information to infer the exact date of his mother's death. It may mean that dates are just numbers and that what matters to him is merely the fact that his mother is dead. Finally, in a broad sense, it could mean that he doesn't care about his mother's death by any means. This latter interpretation exemplifies the mastery of self-governance, will and agency that the existentialist self assumes over even the most primal of human responses: grief at the loss of a close relative.

The use of negation in these two contexts displays the characteristic of existential being: Meursault’s mother was living in a home for the elderly for a long period of time, so his feelings of apathy are not entirely unexpected. He shows no emotion, emphasizing his independence and freedom from the constraints of human emotions. Moreover, he does not look for answers to any life events, accepting things as they come and that we, as humans, cannot do anything to control what happens. The existentialist Self can only control oneself.

Both translators preserve the device of negation. However, Ward is more accurate; “I don’t know” is a more literal translation and points towards the definite ignorance of Meursault about his mother’s death. This indicates his nonchalance about the whole incident. Gilbert on the other hand translates this into “I cannot be sure”, suggesting that Meursault has thought about the date, and that he might know the answer. Gilbert’s use of negation points more towards the mental process of cognition or knowing a fact (the date) rather than indicating the behavioral process of Meursault’s psychological attitude to the date of his mother’s death.

Ward is more literal and accurate in his translation of the clause “Cela ne veut rien dire”. He translates it literally to “That doesn't mean anything”. On the other hand, Gilbert chooses to change the degree of negation from absolute to doubtful, again pointing towards the cognitive process of whether or not his knowledge of the date makes sense.

Example (2):

Source Text: J'ai demandé deux jours de congé à mon patron et il ne pouvait pas me les refuser avec une excuse pareille. Mais il n'avait pas l'air content. Je lui ai même dit: « Ce n'est pas de ma faute. » Il n'a pas répondu. J'ai pensé alors que je n'aurais pas dû lui dire cela. En somme, je n'avais pas à m'excuser. (Camus, 1942, p. 9)

Table 6: Example (2) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
I asked for two days off from my boss and he	I have fixed up with my employer for two days' leave;	I asked my boss for two days off and there was no way

<p>could not refuse me with such an excuse. But he did not look happy. I even told him, “It is not my fault.” He did not answer. Then, I thought that I should not have told him that. In short, I did not have to apologize.</p>	<p>obviously, under the circumstances, he couldn’t refuse. Still, I had an idea he looked annoyed, and I said, without thinking: “Sorry, sir, but it’s not my fault, you know.” Afterwards it struck me I needn’t have said that. I had no reason to excuse myself. (Gilbert, 1946, p. 4)</p>	<p>he was going to refuse me with an excuse like that. But he wasn’t too happy about it. I even said, “It’s not my fault.” He didn’t say anything. Then I thought I shouldn’t have said that. After all, I didn’t have anything to apologize for. (Ward, 1988, p.3)</p>
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Translation Assessment

According to existential psychiatrist R. Laing (Laing, 1990, p.106), an existential being is self-conscious. Laing divides self-consciousness into two levels: an awareness of oneself by oneself, and an awareness of oneself as an object of someone else’s observation. Therefore, the protagonist Meursault is a self-conscious individual; this is apparent when he justifies to himself and his boss the reason why he is taking two days off. He momentarily feels a sense of guilt or culpability for taking his leave from work for something urgent at short notice. He uses negation – “It’s not my fault” – to reason with himself that he is not to blame for his mother’s death or for having to attend her funeral. Later, he resolves this feeling of guilt or culpability by shifting the blame onto his boss by the use of negation: “In short, I did not have to apologize. It was up to him to offer condolences.”

Both translators preserve the device of negation. Ward translates the sentence literally to “it is not my fault”, showing Meursault’s unwillingness to bear the discomfort of interpersonal feelings and emotions – not just in relation to his mother’s death, but in relation also to a simple exchange with his boss. Gilbert misses the subtlety of this and adds the following: “sorry”, “sir”, and “you know”. This portrays Meursault as a more servile character, which Ward’s translation entirely avoids.

Example (3):

Source Text: Elle m'a dit: « Si on va doucement, on risque une insolation. Mais si on va trop vite, on est en transpiration et dans l'église on attrape un chaud et froid. » Elle avait raison. Il n'y avait pas d'issue. (Camus, 1942, p. 19)

Table 7: Example (3) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
She said: "If we go slowly, we are likely to get a sunstroke. But if we go too fast, we sweat and then we catch a cold inside the Church. "She was right. There was no way out.	What she said was: "If you go too slowly there's the risk of a heatstroke. But, if you go too fast, you perspire, and the cold air in the church gives you a chill." I saw her point; either way one was in for it. (Gilbert, 1946, p. 12)	She said, "If you go slowly, you risk getting sunstroke. But if you go too fast, you work up a sweat and then catch a chill inside the church." She was right. There was no way out. (Ward, 1988, p. 17)

Translation Assessment

The nurse speaks to Meursault about the weather during the long, exhausting funeral. A literal interpretation is that the nurse was talking about how the heat of the sun is unavoidable. However, the use of negation by Meursault – “there is no way out” – broadens the meaning of the nurse’s statement and elevates it to a new level that addresses the human condition, that death is unavoidable, just like the sun’s heat. The use of negation evokes one of the main inescapable facts in existentialism, which is death.

Again, both translators preserve the device of negation. Ward is consistent with the use of literal translation to preserve negation, whereas Gilbert is adapting Camus’s intended meaning in the Source Text (ST) to the “British English” of the Target Text (TT), again losing the relationship between the literal (the unavoidability of the consequences of being in the hot sun) and the metaphorical (the inevitability of death).

Example (4):

Source Text: J'ai pensé que c'était toujours un dimanche de tiré, que maman était maintenant enterrée, que j'allais reprendre mon travail et que, somme toute, il n'y avait rien de changé (Camus, 1942, p. 24)

Table 8: Example (4) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
I thought one more Sunday was over, that mom was buried now, that I was going back to work and, in short, nothing had changed.	It occurred to me that somehow I'd go through another Sunday, that Mother now was buried, and tomorrow I'd be going back to work as usual. Really, nothing in my life had changed. (Gilbert, 1946, p. 17)	It occurred to me that anyway one more Sunday was over that Maman was buried now, that I was going back to work, and that, really, nothing had changed. (Ward, 1988, p.24)

Translation Assessment

Existentialist Selves in literature tend not to react to events and experiences in a normal way. Their emotional detachment makes them unwilling to follow social conventions and norms and cultural rituals such as mourning. This is exemplified in Camus' novel *The Stranger (L'Etranger)* by the use of negation when Meursault says "nothing had changed" immediately after his mother's funeral, which indicates that he is not affected at all by her death. For Meursault, there is no period of mourning, simply the attitude that one death is of minor importance and that his life goes on.

As with the examples above, both translators preserve the device of negation but to different effects. Gilbert limits the negation from "nothing had changed" which may carry many pragmatic implications, into nothing has changed in Meursault's life.

Example (5):

Source Text: Un moment après, elle m'a demandé si je l'aimais. Je lui ai répondu que cela ne voulait rien dire, mais qu'il me semblait que non. Elle a eu l'air triste. (Camus, 1942, p. 33)

Table 9: Example (5) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
A moment later, she asked me if I loved her. I answered that it didn't mean anything, but that I didn't think so. She looked sad.	A moment later she asked me if I loved her. I said that sort of question had no meaning, really; but I supposed I didn't. She looked sad for a bit. (Gilbert, 1946, p.24)	A minute later she asked me if I loved her. I told her it didn't mean anything but that I didn't think so. She looked sad. (Ward, 1988, p. 35)

Translation Assessment

Meursault as an existential protagonist does not seek to meet societal expectations. His focus does not extend beyond present time, and thus, his answers are blunt, if not brutally honest. Like death, the social conventions of love and marriage do not stimulate any feelings of positivity in him. Meursault is simply obsessed with his own existence, where other people and events are granted no arbitrary space or consideration. In *The Stranger*, Camus uses negation when Marie asks Meursault if he loves her. His response that “it doesn't mean anything, but that I did not think so” indicates his indifference and emotional detachment from the social convention of committing to romantic love for another person.

Again, both translators preserve the device of negation. However, Gilbert chooses to generalize Meursault's response.

Example (6):

Source Text: Il m'a demandé alors si je n'étais pas intéressé par un changement de vie. J'ai répondu qu'on ne changeait jamais de vie, qu'en tout cas

toutes se valaient et que la mienne ici ne me déplaisait pas du tout...mais je ne voyais pas de raison pour changer ma vie. (Camus, 1942:38)

Table 10: Example (6) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
<p>He asked me if I was not interested in a change of life. I answered that one never changes their life, in any case, one life was as good as another, that I did not dislike mine at all ...I couldn't see any reason to change my life.</p>	<p>He then asked if a "change of life," as he called it, didn't appeal to me, and I answered that one never changed his way of life; one life was as good as another...I saw no reason for "changing my life." (Gilbert, 1946, p. 28)</p>	<p>Then he asked me if I wasn't interested in a change of life. I said that people never change their lives, that in any case one life was as good as another ...I couldn't see any reason to change my life. (Ward, 1988, p. 41)</p>

Translation Assessment

So far, Meursault repeatedly expresses his indifference towards human relationships; in this part his indifference also extends to cover his career path. His manager offers him the opportunity to relocate to Paris for work, but Meursault disappoints him with an answer that is full of indifference, which Camus achieves through the use of negation: "He asked me if I was not interested in a change of life. I answered you never change your life, in any case one life was as good as another ...I do not see any reason to change my life." His answer indicates a lack of ambition, or the view that life is not characterized by one's career. He is trapped in the moment without any plan for the future – particularly a future that is established upon the social norms and conventions of career ambition – which is a characteristic of the existential individual.

Both translations are effective as negation is preserved.

Example (7):

Source Text: Je ne comprenais pas pourquoi on me privait de cela qui ne faisait de mal à personne. Plus tard, j'ai compris que cela faisait partie aussi de la

punition. Mais à ce moment-là, je m'étais habitué à ne plus fumer et cette punition n'en était plus une pour moi. (Camus, 1942, p. 64)

Table 11: Example (7) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
<p>I couldn't understand why I was deprived of something that did not harm anyone. Later on, I realized that that too was part of the punishment. But at that time, I got used to not smoking, and it wasn't a punishment anymore.</p>	<p>It passed my understanding why I shouldn't be allowed even to smoke; it could have done no one any harm. Later on, I understood the idea behind it; this privation, too, was part of my punishment. But, by the time I understood, I'd lost the craving, so it had ceased to be a punishment. (Gilbert, 1946, p. 49)</p>	<p>I couldn't understand why they had taken them [cigarettes] away when they didn't hurt anybody. Later on I realized that that too was part of the punishment. But by then I had gotten used to not smoking and it wasn't a punishment anymore. (Ward, 1988, p. 78)</p>

Translation Assessment

Meursault's passivity while dealing with his surroundings in prison reveals his indifference about the circumstances and difficulties he faces in life. After killing the Arab man, he enters a new life, a life in prison, where he has to get accustomed to new rules and habits. Part of the punishment system in prison is to deprive the individual of agency. They become embedded in the rules and routines upon which the custodial system is established. However, as an existentialist, Meursault can be content anywhere by adjusting to his surroundings and refusing to allow them to impact upon his physical and emotional existence. Camus uses negation to show Meursault's nonchalance about his life in prison and his ability, as an existentialist self, to transcend the punitive rules of prison life: "I had gotten used to not smoking, and this punishment was no longer one for me."

Gilbert fails to preserve the negation by the use of “ceased to be” as a substitution for “no longer”.

Example (8):

Source Text: D’un côté, elle était invraisemblable. D’un autre, elle était naturelle. De toute façon, je trouvais que le voyageur l’avait un peu mérité et qu’il ne faut jamais jouer. (Camus, 1942, p. 66)

Table 12: Example (8) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
On the one hand, it was unlikely. On the other, it was natural. Anyway, I found that the traveler pretty much deserved it and one should never play games.	In one way it sounded most unlikely; in another, it was plausible enough. Anyhow, to my mind, the man was asking for trouble; one shouldn’t play fool tricks of that sort. (Gilbert, 1946, p. 50)	On the one hand it wasn’t very likely. On the other, it was perfectly natural. Anyway, I thought the traveler pretty much deserved what he got and that you should never play games. (Ward, 1988, p. 80)

Translation Assessment

During Meursault’s time in prison, he reads a story about a man who leaves his family and comes back home after 25 years. Instead of paying his mother and sister a normal visit, he decides to play a trick on them. This trick results in the man being killed by his own mother and sister. Meursault’s comment reflects his existentialist character and nonchalant attitude to consequences of actions by the use of negation: “one should never play games.” His comment on the story indicates his lack of empathy towards the man or his family, his sense of being a ‘stranger’.

Both translations are effective as negation is preserved.

Example (9):

Source Text: Alors, je ne sais pas pourquoi, il y a quelque chose qui a crevé en moi. (Camus, 1942, p. 95)

Table 13: Example (9) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
Then, I do not know why but something burst inside me	Then, I don't know how it was, but something seemed to break inside me (Gilbert, 1946, p. 74)	Then, I don't know why, but something inside me snapped (Ward, 1988, p. 120)

Translation Assessment

After Meursault is convicted and sentenced to death, he refuses several times to see the chaplain. However, the chaplain takes it upon himself to visit the condemned prisoner without his consent. As an existentialist; Meursault fights against anything that challenges his solid belief that he is the sole agent in his own life. The chaplain represents the ultimate insult to his existentialist mentality, bringing with him the religious discourse about asking God's forgiveness for his (Meursault's) sins. Consequently, he behaves aggressively towards the chaplain; afterwards he rationalizes this improper behavior by the use of negation "Then, I do not know why but something burst inside me."

Both translations are effective as negation is preserved.

Example (10):

Source Text: Rien, rien n'avait d'importance et je savais bien pourquoi [...] (Camus, 1942, p. 96)

Table 14: Example (10) of Negation from French into English

My Translation	Gilbert Translation	Ward Translation
Nothing, nothing mattered, and I knew why [...]	Nothing, nothing had the least importance and I knew quite well why. [...] (Gilbert, 1946, p.75)	Nothing, nothing mattered, and I knew why [...] (Ward, 1988, p. 121)

Translation Assessment

At the end of the novel, Camus uses repetition of negation to emphasise the emptiness of meaning that characterizes existentialism in literature. This is the main theme throughout the novel: that all people are equal with no greater or less significance to their lives and life events than any other individual. According to the tenets of existentialism, the inevitable fact of death is the great leveler. In this translation both are effective as the double negation is preserved.

3.2. French – Arabic

My translation example (1): Today, mom passed away. Or maybe yesterday, I do not know. I received a telegram from the home Care: "Mother died. Funeral tomorrow. Yours Faithfully. "That does not mean anything. Perhaps, it was yesterday.

Table 15: Example (1) of Negation from French into Arabic

Translator (1)	My Translation
ماتت أمي اليوم. وربما أمس، لا أدري! لقد تلقيت من الملجأ الذي كانت تقيم فيه برقية نصها: ((أمكم توفيت. الدفن غدا. أخلص تعازينا)). ولم أستطع أن أفهم من ذلك شيئاً. وربما تكون قد توفيت أمس! (Al-Maktaba Al-Thaqafiya, 1982, p.7)	Mother died today. And maybe yesterday, I do not know! I have received from the home where she was staying, a telegram which reads: ((Mother died. Funeral tomorrow. Sincerest condolences)). I could not understand a thing from it. And maybe she died yesterday! [7]
Translator (2)	My Translation
اليوم، ماتت أمي. أو ربما ماتت أمس، لست أدري. لقد تلقيت برقية من المأوى تقول: ((الوالدة توفيت. الدفن غداً. احتراماتنا)) ان ذلك لا يعني شيئاً. ربما كان ذلك أمس. (Matraji,	Today, Mother died. Or maybe yesterday, I do not know. I have received a telegram from the shelter that

1990, p. 9)	says: ((mother died. Funeral tomorrow. Yours Faithfully)) that does not mean anything. Maybe it was yesterday
Translator (3)	My Translation
أمي ماتت اليوم. وربما كان ذلك بالأمس، لست أدري! فقد تلقيت برقية من دار المسنين تقول: ((ماتت الأم. الدفن غدا. تحيات طيبة)) وهذا لا يعني شيئاً. وربما كان ذلك بالأمس. (AI- Ghattass, 1997, p. 7)	Mother died today. Perhaps it was yesterday, I do not know! I received a telegram from the Elderly Care Home that says: ((Mother died. Burial tomorrow. Best Regards)) and this does not mean anything. Maybe it was yesterday.

Translation Assessment

From the opening lines of the novel, Camus uses negation to convey Meursault's emotional detachment from his existence in general, and from the particular details that are significant to non-existential selves. For example, he claims not to know on what date his mother died on. If death is the great leveler of all individual existences, why would the date on which someone dies be significant enough to be remembered by friends and loved ones for years after the event? Meursault justifies his ignorance about the date of his mother's death by using a second negation: "it doesn't mean anything." As explained above, this later negation carries many connotations. It could mean that the telegram itself doesn't have sufficient information to infer the exact date of his mother's death. It may mean that dates are just meaningless numbers and what matters to him is the bare fact that his mother is dead. Finally, in a broad sense, it could mean that he doesn't care about his mother's death by any means.

The use of negation in these two translations displays the characteristic of existential being: Meursault's mother had been living in a home for the elderly, an environment very alien from his own life. He had therefore become emotionally

disconnected from her, and as an existentialist self, believes that there is independence and freedom when he is free from emotional constraints. He does not seek meaning for his life, or try to transcend his experiences so that his everyday [life] is given some kind of higher purpose.

Translators (1) + (2) + (3) preserve the device of negation and translate it literally. However, translator (1) fails to preserve the meaning by losing the general sense of the sentence which carries several meanings and dilutes the existentialist refusal to look for moments of significance in existence. Translator (1) chooses one of the possible meanings of the sentence “that the telegram doesn’t include sufficient information to interpret the date of his mother’s death.” This impacts the reader’s assessment of Meursault’s character, weakening Camus’s portrayal of Mersault as a literary exemplar of the existential self.

My translation example (2): I asked for two days off from my boss and he could not refuse me with such an excuse. But he did not look happy. I even told him, “It is not my fault.” He did not answer. Then, I thought that I should not have told him that. In short, I did not have to apologize.

Table 16: Example (2) of Negation from French into Arabic

Translation (1)	My Translation
<p>لقد طلبت إجازة يومين من رئيسي، ولم يستطع أن يجد عذرا لرفض طلبي، ولكن لم يكن يبدو عليه أنه راض .. حتى أنني قلت له: ((ليس هذا ذنبي)). ولكنه لم يجب. وفكرت حينئذ في انه لم يكن ينبغي أن أقول له ذلك. وعلى أي حال فلم يكن ثمة ما يستوجب اعتذاري (Al-Maktaba Al-Thaqafiya, 1982, p.7)</p>	<p>I asked for two days off from my boss, and he could not find an excuse to refuse my request, but he did not seem happy. I even told him: ((This is not my fault)). But he did not answer. Then, I thought that I should not tell him that. In any case, there was nothing to apologize for.</p>
Translation (2)	My Translation

<p>ولقد طلبت يومي عطلة من معلمي ولم يكن يستطيع أن يرفض ذلك، وحجتي هي هذه. ولكن لم يكن يبدو عليه أنه مسرور، حتى اني قد قلت له: ((ليس هذا من جراء غلطتي)). فلم يجب. وفكرت آنذاك انه ما كان ينبغي لي أن أقول له ذلك. وبالإجمال، لم يكن علي أن أعتذر. (Matraji, 1990, p. 9)</p>	<p>I have asked two days off from my boss and he couldn't refuse, with such an excuse. But he did seem happy, I even have told: ((This is not because of my fault)). He did not answer. And I thought at the time that I should not have told him so. Overall, I did not have to apologize.</p>
<p>Translation (3)</p>	<p>My Translation</p>
<p>لقد كنت قد طلبت يومين إجازة من رئيسي في العمل، ولم يستطع - هو - أن يرفض طلبا مشفوعا بمثل ذلك السبب. ولكنه لم يكن مسرورا. حتى أنني قلت له: ((إن ذلك ليس ذنبي)) فلم يرد. ثم فكرت -فيما بعد- في أنه لم يكن من المفروض أن أقول له ذلك. باختصار، لم يكن هناك شيء يدفعني الى الاعتذار. (Al-Ghattass, 1997, p. 7)</p>	<p>I have asked for two days off from my boss, He could not refuse such a request based on that reason. But he was not happy. I even told him: ((That's not my fault)) He did not respond. Then I thought - later - that I was not supposed to tell him so. In short, there was nothing to apologize for.</p>

Translation Assessment

Orbach (2013) describes existential guilt as resulting from “a perceived disparity between one’s obligations and possibilities, and one’s fulfillment of them”. As discussed above, Meursault is in a divisive conscious state while he is justifying to himself and his boss the reason for needing to take two days off from work. He feels the discomfort of guilt for taking leave at such short notice, but this sense of guilt is at odds with the emotional detachment and nonchalance with which he engages with the social world. He therefore finds it intolerable and uses negation to justify his actions, and to make his boss the guilty party for reacting inappropriately to his request: “It’s not my fault”. Instead, he highlights the boss’s failure to respond to Meursault’s

request with condolences – the socially conventional response to an individual who experienced bereavement: “In short, I did not have to apologize. It was up to him to offer condolences.”

The three translations are effective as the device of negation is preserved.

My translation example (3): She said: “If we go slowly, we are likely to get sunstroke. But if we go too fast, we sweat and then we catch a cold inside the Church.” She was right. There was no way out.

Table 17: Example (3) of Negation from French into Arabic

Translation (1)	My Translation
<p>قالت لي: ((إذا سار المرء ببطء، فإنه يتعرض لضربة الشمس. وإذا سار بسرعة فإنه يتسبب عرقاً، وحينما يصل إلى الكنيسة يجد نفسه قد أصيب بالبرد)). وكان معها حق. ولم يكن هناك مخرج لهذه المشكلة. (Al-Maktaba Al-Thaqafiya, 1982, p. 21)</p>	<p>She said to me: ((If one walked slowly, he will be subject to sunstroke. If he walked quickly, he will sweat, and in church he will catch a chill)). She was right. There was no way out of this problem. [21]</p>
Translation (2)	My Translation
<p>قالت لي: ((إذا نحن مشينا ببطء، فإننا نخشى ضربة الشمس، أما إذا أسرعنا أكثر مما ينبغي، فإننا سنعرق وسنكون عرضة في الكنيسة للحر والبرد)). ولقد كانت على حق. ولم يكن هناك من مخرج. (Matraji, 1990, p. 20)</p>	<p>She said to me: ((if we walked slowly, we might get sunstroke, but if we walked quickly, we sweat and we will be in the church prone to heat and chill.)) She was right. There was no way out.</p>
Translation (3)	My Translation
<p>قالت: ((إذا سارنا ببطء فقد نصاب بضربة شمس، وإذا أسرعنا فسوف نبتل بالعرق، وفي الكنيسة</p>	<p>She said: ((If we go slowly, we might get a sunstroke, and If we go too</p>

سوف يصيبنا البرد))، لقد كانت على حق، فليس هناك من مخرج (Al-Ghattass, 1997, مضمون. p. 19)	fast we will sweat, and in the church we will catch a cold)), She was right, there is no guaranteed way out.
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Translation Assessment

In this conversation, it is not just the funeral which is something that Meursault has to endure, but also the conditions of the hot weather. Camus is often quoted from his commentaries on *The Stranger* that he wanted to convey “the nakedness of man faced with the absurd”. Conveying his detachment from cultural and ideological emotional reactions to significant life events – in this case his mother’s funeral – Meursault’s verbal exchange with the nurse places the unpleasantness of the hot weather with the same significance as the unpleasantness of having to attend his mother’s funeral. Just as consequences one way or another are inevitable from exposure to the heat, so death too is inevitable. The use of negation by Meursault “there is no way out” conveys the sense of existential listlessness of the existential self, trapped within a set of life circumstances that, without some kind of transcendent meaning through religion or art, are absurd and inexplicable. The use of negation in this example underlines one of the strongest representations of existentialism in the novel; the fact that external life events are inescapable, so the existential self must constantly look within to find freedom.

Translators (2) + (3) preserve the device of negation and literally translate it. However, translator (1) fails to preserve the meaning by losing the general sense of the sentence which carries several existentialist connotations, and chooses one of the possible literal meanings of the sentence: that the only problem is the heat of the sun.

My translation example (4): I thought one more Sunday was over, that mom was buried now, that I was going back to work and, in short, nothing had changed.

Table 18: Example (4) of Negation from French into Arabic

Translation (1)	My Translation
<p>وخطر في ذهني حينئذ أن هذا يوم أحد متعب، وأن أمي قد تم دفنها، وأني سأستأنف عملي غدا، (Al-Maktaba) وأن شيئا لم يتغير. (Al-Thaqafiya, 1982, p.30)</p>	<p>Then it came up to my mind that that was a tiring Sunday, that my mother was buried now, and that I would resume my work tomorrow and that nothing had changed.</p>
Translation (2)	My Translation
<p>وفكرت أنه كان يوم احد انقضى، وأن أمي كانت الآن مدفونة، وأني سأستعيد عملي، وأنه، بالإجمال، لم يكن أي شيء قد تبدل. (Matraji, 1990, p. 25)</p>	<p>I thought that Sunday had gone by, and that my mother was buried now, and that I would get back my work, and that, in overall, nothing had changed.</p>
Translation (3)	My Translation
<p>وأنا أفكر في أن هذا هو يوم أحد آخر قد ولى دون رجعة، وأن أمي قد دفنت، وأني سأعود غدا إلى العمل، وأنه في نهاية الأمر - لا شيء قد تغير. (Al-Ghattass, 1997, p. 25)</p>	<p>I am thinking that this is another Sunday that has has gone by, that my mother had been buried, and that I would return to work tomorrow, and that - in the end - nothing had changed.</p>

Translation Assessment

Existentialists don't react to events and experiences in a socially prescribed way. Their emotional detachment makes them unable to follow cultural rituals of mourning, for example. Camus is dispassionate in returning to his normal life after his mother's funeral. Camus portrays this through the use of negation: "nothing had changed". Meursault is taking the attitude that he is indifferent to death, unwilling to allow his mother's death to impact on his return to his usual routine following her funeral.

The three translations are effective as the device of negation is preserved.

My translation example (5): A moment later, she asked me if I loved her. I answered that it didn't mean anything, but that I didn't think so. She looked sad.

Table 19: Example (5) of Negation from French into Arabic

Translation (1)	My Translation
<p>وبعد فترة من الوقت سألتني عما إذا كنت أحبها. فقلت لها إن هذا ليس مهما ولكن يبدو أنني لا أشعر نحوها بحب. وحينئذ بدا عليها الحزن. (Al-Maktaba Al- Thaqafiya, 1982, p.40)</p>	<p>After a period of time she asked me whether I loved her. I told her that this was not important, but that it seemed that I did not have a feeling of love towards her. She then looked sad.</p>
Translation (2)	My Translation
<p>وبعد لحظة سألتني إن كنت أحبها. وأجبتها بأن ذلك لا يبدو أنه يعني شيئاً، وأنه كان يخيل إلي أن لا فبدت عليها هيئة حزينة . (Matraji, 1990, p. 35)</p>	<p>After a moment she asked me if I loved her. And I answered her that it didn't mean anything, and that it occured to me that I didn't. Then she looked sad. [35]</p>
Translation (3)	My Translation
<p>بعد فترة سألتني إن كنت أحبها، فقلت: إن ذلك لا يعني شيئاً، ولكن يبدو أنني لا أحبها، فظهر الحزن على وجهها. (Al- Ghattass, 1997, p. 33)</p>	<p>After a while, she asked me if I loved her, I said: That it didn't mean anything, but it seemed that I didn't, and then her face showed sadness.</p>

Translation Assessment

Abraham and Torok (1994) describe Meursault as being “chronically detached from all his actions so that no events or feelings stir him except sheer physical

sensation”. The socially prescribed events that mark out milestones in the life of an individual, such as falling in love and getting married, fail to evoke anything other than bluntness in Meursault. To allow Marie to take up emotional space in his life would be to give up his existential freedom, brought about by his attitude of nonchalance to everything that exists outside of him. In *The Stranger*, Camus uses double negation to emphasize Meursault’s isolation from Marie: “it doesn’t mean anything, but that I did not love her”.

The three translations are effective as the device of negation is preserved.

My translation example (6): He asked me if I was not interested in a change of life. I answered that one never changes their life, in any case one life was as good as another, that I did not dislike mine at all... I couldn’t see any reason to change my life.

Table 20: Example (6) of Negation from French into Arabic

Translation (1)	My Translation
<p>وحيئنذ سألني عما إذا كنت غير راغبا في تغيير حياتي. فقلت له أن الإنسان لا يغير حياته مطلقا، وأن جميع أنواع الحياة تتساوى على أية حال، وان حياتي هنا ليس فيها ما يدعوني إلى الاستياء منها على الإطلاق.</p> <p>(Al-Maktaba Al-Thaqafiya, 1982, p. 46)</p>	<p>And then he asked me if I weren’t willing to change my life. I told him that people do not change their life at all, and that all life is equal anyhow, and that There was nothing in my life here which discontented me.</p>
Translation (2)	My Translation
<p>وعندها سألني إن كان لا يهمني أن يطرأ تغيير على حياتي. فأجبت أن المرء لا يغير حياته قط، وان جميع الحيوانات تتساوى على كل</p>	<p>And then he asked me if I cared enough to change my life. I answered that one never changes their life, and that all</p>

حال، وأن حياتي هنا لم تكن تسوءني قط. (Matraji, 1990, p. 40)	lives were equal, and that my life here did not bother me at all.
Translation (3)	My Translation
وعند ذلك سألني إن لم يكن يهمني أن أغير مسار حياتي، فقلت: إننا لا نستطيع - مهما فعلنا- أن نغير مسار حياتنا، وعلى أي حال فإن كل شيء في النهاية يتساوى لدي، وإن حياتي هنا ليست سيئة على الإطلاق. (Al-Ghattass, 1997, p. 40)	At that point He asked me, if I didn't care to change the course of my life, I said: We cannot - no matter what we do - change the course of our lives, and in any case, in the end, everything is the same for me, and my life here is not bad at all.

Translation Assessment

So far, Meursault repeatedly expresses his indifference towards human relationships; in this part his indifference extends to cover his career path. His manager offers him to work in Paris but Meursault disappoints him with an answer that is full of indifference by the use of negation: "He asked me if I was not interested in a change of life. I answered you never change your life, in any case one life was as good as another ...I do not see any reason to change my life." His answer indicates lack of ambition. He is trapped in the moment without any plan for the future which is a characteristic in the existential individual.

The three translations are effective as the device of negation is preserved.

My translation example (7): I couldn't understand why I was deprived of something that didn't harm anyone. Later, I realized that that too was part of the punishment. But at that time, I got used to not smoking, and it wasn't punishment anymore.

Table 21: Example (7) of Negation from French into Arabic

Translation (1)	My Translation
<p>ولا أدري لماذا أحرم من شيء كهذا لا يسبب ضررا لأحد. وفهمت فيما بعد أن هذا أيضا جزء من العقاب. ولكن انتهى الأمر بأن تعودت على عدم التدخين وأصبحت (Al-Maktaba Al-Thaqafiya, 1982, p.79)</p>	<p>I couldn't understand why I was deprived of something like this that did not cause harm to anyone. I understood later that that was also part of the punishment. But I ended up getting used to not smoking and this punishment did no longer exist.</p>
Translation (2)	My Translation
<p>ولم أكن أفهم لماذا يحرمونني من هذا الذي لا يسبب سوءاً لأحد. وفيما بعد، فهمت أن ذلك كان يشكل جزءاً من العقاب أيضاً. ولكن في تلك اللحظة، كنت قد تعودت أن لا أدخن، وهذا العقاب لم يكن عقاباً بعد بالنسبة لي. (Matraji, 1990, p. 71)</p>	<p>I did not understand why they deprived me of that which did not cause harm to anyone. Later, I understood that this was part of the punishment as well. But at that moment, I got used to not smoking, and it was not a punishment for me anymore.</p>
Translation (3)	My Translation
<p>ولم أكن أفهم لماذا يحرمونني من شيء كهذا لا يسبب أضرارا لأي إنسان، ثم فهمت بعد ذلك أنه يمثل أيضا نوعا من العقاب، ثم تعودت على عدم التدخين، وبالتالي فإن ذلك لم يعد يمثل بالنسبة لي أي عقاب- (AI- Ghattass, 1997, p. 72)</p>	<p>I did not understand why they deprived me of something that did not cause harm to any one, then I understood that it was also a kind of punishment, and then I got used to not smoking, and therefore, it was no longer a punishment for me.</p>

Translation Assessment

Meursault's acquiescence in the face of dealing with the restrictions placed upon him in prison mirrors his passivity about having killed the Arab man. Life in prison tests his existentialist self, because it imposes a set of external restrictions and rules that are so harsh and extreme, they challenge the ability of the existentialist to adjust to any situation. Camus uses negation to show Meursault's denial that not being allowed to smoke constitutes any form of punishment for him: "I had gotten used to not smoking, and this punishment was no longer one for me."

The three translations are effective as the device of negation is preserved.

My translation example (8): On the one hand, it was unlikely. On the other, it was natural. Anyway, I found that the traveler somewhat deserved it and one should never play games.

Table 22: Example (8) of Negation from French into Arabic

Translation (1)	My Translation
<p>فقد كانت تبدو لي من ناحية، غير محتملة الوقوع، وكانت أخرى طبيعية، وعلى أي حال فإن الرجل كان يستحق -إلى حد ما- ما وقع له، وكان ينبغي عليه ألا يهزل في موقف جاد. (Al-Maktaba Al- Thaqafiya, 1982, p.80)</p>	<p>It seemed to me on one hand, that it was improbable, and on another, normal. In any case, to some extent, the man deserved what happened to him, and he should not be kidding in serious situations.</p>
Translation (2)	My Translation
<p>لقد كانت من جهة غير محتملة الوقوع، وكانت من جهة أخرى طبيعية. وأيا ما كان، فقد كنت أجد أن المسافر قد استحق ما أصابه بعض الاستحقاق، وأن على المرء ألا يمثل أبداً. (Matraji,</p>	<p>On the one hand, it was improbable, and on the other, it was normal. Whatever it was, I found that the traveler deserved what hit him to some extent, And that one should</p>

1990, p. 72)	never act.
Translation (3)	My Translation
<p>كانت مسلية من ناحية، ومن الناحية الأخرى كانت حقيقية. ولقد كنت اعتقد - على كل حال - إن الرجل قد استحق - إلى حد ما - ذلك الذي أصابه؛ لأنني اعتقد انه يجب عدم خلط الجد بالهزل على الإطلاق (Al-Ghattass, 1997, p. 73)</p>	<p>On the one hand, it was amusing, and on the other, it was real. I thought - any way - that the man deserved - to some extent - what happened to him; because I think one should not confuse between seriousness and playfulness at all.</p>

Translation Assessment

During his time as a prisoner, Meursault reads a story in which the protagonist returns home to his family after twenty-five years, as inexplicably as he left. The story reflects the existentialist trope of life being a chain of disconnected absurd situations; instead of presenting himself directly to his mother and sister, the protagonist plays a trick on them. This results in his being killed by the two women, a gratuitous mirroring of Meursault's pointless murder of the Arab man. Meursault's comment reflects his existentialist attitude to the story: "one should never play games." Not only does his comment indicate his inability to empathize with either of the characters, but there is dramatic irony in the way that he finds a justification for the murder of the protagonist, where there is no justification or cause for Meursault's fatal assault on his own victim.

Translators (3) + (1) preserve the device of negation and accurately translate the negation. However, translator (2) fails to preserve the meaning. She is unable to render the correct meaning of the sentence and translates it into "one should never act", a somewhat amputated version of Camus's original meaning.

My translation example (9): Then, I do not know why there is something that burst inside me.

Table 23: Example (9) of Negation from French into Arabic

Translation (1)	My Translation
<p>وحينئذ شعرت كان شيئاً ينفجر داخل نفسي ولا اعرف لماذا (Al-Maktaba Al- Thaqafiya, 1982, p.115)</p>	<p>And then I felt that something burst inside me and I did not know why.</p>
Translation (2)	My Translation
<p>وإذ ذلك، انفجر شيء ما فيّ، لا أدري لماذا. (Matraji, 1990, p. 103)</p>	<p>And then, something burst inside me, I did not know why.</p>
Translation (3)	My Translation
<p>عند ذلك الحد، ولا أعرف لماذا، أحسست أن شيئاً قد انفجر بداخلي. (Al-Ghattass, 1997, p. 110)</p>	<p>At this point, I did not know why, I felt that something had burst inside me.</p>

Translation Assessment

Meursault re-enacts his tendency to display violence towards other people when he assaults the chaplain. This attack is motivated by what the chaplain represents: a higher power that has the authority to pardon or refuse pardon to Meursault for his crime. This directly challenges the existentialist tenet that one is one's own god, and is accountable only to oneself for all actions. Meursault recognizes that his outburst has been irrational, acknowledging that he lost control of his actions: "Then, I do not know why but something burst inside me."

The three translations are effective as the device of negation is preserved.

My translation example (10): Nothing, nothing mattered, and I knew why [...]

Table 24: Example (10) of Negation from French into Arabic

Translation (1)	My Translation
لا شيء يهم مطلقاً، وأنا	Nothing matters at all,

اعرف لماذا، وهو أيضا يعرف لماذا. (Al-Maktaba Al- Thaqafiya, 1982, p.116)	and I know why, and so does he. [116]
Translation (2)	My Translation
لم يكن لشيء، لم يكن لشيء على الإطلاق أهمية، وكنت اعرف جيدا لماذا. وكان هو أيضا يعرف لماذا. (Matraji, 1990, p. 104)	There was nothing, absolutely nothing important at all, and I knew very well why. And he also knew it.
Translation (3)	My Translation
ولكن لا شيء، لا شيء على الإطلاق يستحق تلك الأهمية، وأنا اعرف السبب، وهو أيضا يعرفه (Al-Ghattass, 1997, p. 111)	But nothing, absolutely nothing was worth that importance, and I knew the reason, and so did he.

Translation Assessment

At the end of the novel, Camus uses repetition of negation to emphasise the emptiness of meaning of the life lived by the existentialist self. The double use of 'nothing' signifies the 'nothingness' of life and the 'nothingness' of death.

Translators (2) + (3) maintain the device of negation and its repetition. However, translator (1) fails to preserve the repetition of the negation; this significantly dilutes the way in which Camus emphasizes the code of negation to effectively convey the existentialist genre. Thus, the translation offered by Translator (1) is not effective.

3.3. Summary

This chapter has analyzed some examples of the way in which Camus uses the literary device of negation, showing that translation of existentialist literature must be based on specific features that are based on existentialism. This analysis seeks to contribute to an argument that, within the codes and conventions of the existentialist

genre, implicit and explicit meanings are given equal consideration when the translator chooses the most effective translation strategy.

This thesis has been successful in its aim to draw attention towards the codes and conventions of the existentialist genre within literary discourse. It seeks to confirm the importance of the translator's comprehension of the genre-specific nuances of literary texts during the translation process, mastering the art not only of transferring literal meanings of words from one language into another, but also the rhetorical pragmatics of the literary text. This is the process that will successfully provide the most accurate meaning to the reader of the translated version.

Chapter 4: Conclusions

This thesis set out to examine existentialist literature and its representation in five different translations of an existentialist literary text, *The Stranger*, with the aim of investigating to what extent the rhetorical existentialist trope of negation has been conveyed in translation. In the course of this research, it has been found that the key to a successful translation is not by binding to literal nor free translation, since what is crucial to produce sufficient translation is an overall understanding of the genre (existentialism) within the genre of literature. The analysis has proved that the use of syntactic devices should be taken into account when translating literary texts. In this thesis, not only the role of negation in evoking the existentialist literature was investigated, but also the translator's awareness of this syntactic device and how Camus uses it to evoke the existentialist mindset of the protagonist, Meursault.

It has been established that Ward's (1988) translation is more accurate than Gilbert's (1946), due to Ward's consistency in preserving negation device in his translation:

Table 25: Comparison Between the Translation of Gilbert and Ward

My translation	Gilbert	Ward
1. I do not know...That does not mean anything.	Non-effective	Effective
2. It is not my fault... In short, I did not have to apologize.	Effective	Effective
3. There was no way out.	Non-effective	Effective
4. After all nothing had changed	Effective	Effective
5. It doesn't mean anything, but it seems I don't.	Effective	Effective
6. One never change his life...I do	Effective	Effective

not see any reason to change my life.		
7. I didn't understand why... this punishment was no longer one for me	Non-effective	Effective
8. One should never play games.	Effective	Effective
9. I do not know why	Effective	Effective
10. Nothing, nothing mattered,	Effective	Effective

Furthermore, the analysis of the Arabic translations has found that translator (3) has the most direct and proper translation, whereas, translators (1) and (2) in some cases failed to preserve the device of negation or its proper meaning:

Table 26: Comparison Between the Translation of Translators (1) + (2) + (3)

No. of Example	Translator (1)	Translator (2)	Translator (3)
1.	Negation: Effective Meaning: non-effective	Effective	Effective
2.	non-effective	Effective	Effective
3.	Effective	Effective	Effective
4.	Effective	Effective	Effective
5.	Effective	Effective	Effective
6.	Effective	Effective	Effective
7.	Effective	Effective	Effective
8.	Effective	non-effective	Effective
9.	Effective	Effective	Effective
10.	non-effective	Effective	Effective

During the course of this research, it has also been found that translators who were successful in preserving the device of negation might have a proper understanding of the role of the syntactic device in Camus' novel by their own study and comprehension, and have read about the intricacies and subtle intentions of Camus' work and are aware of how the rhetorical devices of the existentialist genre. Gentzler (2001) argues that "in a historical period characterized by the proliferation of literary theories, translation theory is becoming increasingly relevant to them all" (p.1). Conversely, those translators who fail to preserve the literary device of negation as a trope of existentialist literature may have 'blindly' translated the text most literally because it is the safest choice. Bassnett (2013) argues that even in the 21st Century, "the failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others" (p.89). (Bassnett, 2013)

All of these findings indicate the importance for translators to have 'genre awareness'. Consequently, the interest in the notion of genre by translation studies has grown due to its importance in comprehending the intention of writers, and in doing so, of comprehending the meaning or the message behind the text. Moreover, there are sub-genres that have as much importance as main genres, because they give insight to the direction and ideology that writers are following. Arbitrariness in translation merely indicates the translator's subtle lack of understanding of the source text.

The author of this thesis therefore intends to contribute to the scholarly debate about genre notion in translation studies by arguing that a call for further research is required to provide an in-depth into the importance of syntactic devices as being effective literary tools that evoke the codes and conventions of genre in literary text translation. One possibility may be an investigation into the role of intransitives as a genre-specific device that serves to emphasise the subtle meanings of that text. Further investigation is required into other novels that have been translated across different periods of the history of literary theory in order to fully understand genre notion and its role in the translation process.

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Vita

Ilham M. Abukhoti holds a Bachelor of Arts in English Language and Literature from the University of Sharjah. She has experience in translation at various government entities in the United Arab Emirates. She is an honoree of Abdul Jalil Bin Mohammed Al-Fahim Award (2007), Minister of Interior Award in Excellence (2013), and The Stevie Awards (2014). She joined the MATI program at AUS in Spring 2012.