



## Translation Criticism: A Case Study on the Turkish Translations of Albert Camus's '*L'Etranger*'

*Çeviri Eleştirisi: Albert Camus'nün 'Yabancı' Adlı Eserinin Türkçe Çevirileri Üzerine Bir İnceleme*

### ABSTRACT

Translation criticism, which is related especially to the product of translation, involves a comparative analysis of the source text and the target text. The aim of a comparative analysis is to determine the factors which affect the target text and the effects of the source text on the target text. The aim of this study is to analyse the two Turkish translations of '*L'Etranger*', written by the existentialist French writer Albert Camus and published in 1942, in terms of translation criticism. In the first stage, the era, the writer's personality, his literary identity, his style and his message were examined to understand the source text better. In the second stage, the date of the book, its type, its content and language, the choice of words and the purpose of being written were explained and, in the third stage, 11 sentences were chosen from the text randomly and the two different translations of these sentences were found in the translated texts. Finally, the relation between the sentences in the source text and the two different translations were examined in terms of translation strategies and Gideon Toury's Target -Oriented Approach. It was discovered that T1 was more close to the pole of 'acceptability' and as a result, it was more subject to the source text.

**Keywords:** Translation, Translator, Translation Strategies, Translation Criticism, Camus

### ÖZET

Çeviri eleştirisi, özellikle çeviri ürünle alakalı olup kaynak metin ve çeviri metnin karşılaştırmalı bir analizini kapsamaktadır. Karşılaştırmalı analizin amacı ise, hedef metni etkileyen unsurlar ile kaynak metnin hedef metin üzerindeki etkilerini ortaya koymaktır. Bu çalışmanın amacı, varoluşçu yazar Albert Camus tarafından yazılan ve 1942 yılında yayınlanan '*L'Etranger*' (*Yabancı*) adlı eserinin iki farklı Türkçe çevirisini, çeviri eleştirisi açısından incelemektir. İlk aşamada, metnin daha iyi anlaşılması için eserin yazıldığı dönem, yazarın kişiliği, edebi kimliği, üslubu ve vermek istediği mesaj açıklanmış; ikinci aşamada, kitabın tarihi, türü, içeriği ve dili, sözcük seçimi ve yazılış amacı açıklanmış ve üçüncü aşamada ise, metinden rastgele 11 cümle seçilmiş ve bunların iki farklı çevirideki karşılıkları bulunmuş, daha sonra kaynak ve çeviri metinlerde yer alan bu cümleler. Gideon Toury'nin *Erek-Odaklı Yaklaşımı* çerçevesinde incelenmiştir. Yapılan inceleme sonunda, Ç1'in kaynak metne daha yakın olduğu, Ç2'de ise daha fazla modülasyon stratejisi uygulandığı tespit edilmiştir.

**Anahtar Kelimeler:** Çeviri, Çevirmen, Çeviri Stratejileri, Çeviri Eleştirisi, Camus

### INTRODUCTION

Language is the most important means of communication between human beings and societies. Feelings and thoughts are expressed through sounds and symbols such as written or spoken words, posture, gesture or signs. Written texts have an important role in communication as well. The messages, feelings and thoughts are transferred through translation. However there may be some differences between the source text and the target text as well as the different translated texts. Translation criticism has a great importance in terms of evaluating a product of translation, which is examined through some subjective and objective decisions.

Reiss (2000:2) points out that 'translation criticism is possible only by persons who are familiar with both the target and source languages, and is accordingly in a position to compare the translation directly with its original and 'translation criticism requires a comparison of the target and the source text.' According to McAlester (1999:169), translation analysis is "the explication of the relationship between the target text (TT) and the factors involved in its production, including the source text (ST), but without implying any value judgement." It is also stated by McAlester (1999:169) that translation criticism is to state the appropriateness of a translation, which naturally also implies a value judgement, though it need not be quantified or even made explicit. However, according to Hewson (2011: 6), translation criticism is beyond this statement and "it involves an interpretative act whereby the basis of the value judgement is explicitly spelled out and it attempts to set out the interpretative framework whose origin lies in the source text."

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Translation criticism is evaluative, in that as it explores a translation's interpretative potential, it looks at degrees of similarity to or divergence from the source text's perceived interpretative potential. Criticism involves a conscious act undertaken by the translation *critic*, who occupies a unique position that goes beyond that of the translator-reader-rewriter: the critic engages in a rereading of translational choices seen in the light of rejected alternatives, and examines the interpretational consequences of those choices. (Hewson, 2011, p. 6-7).

Exum and Clines (1993:15) classify literary criticism as *new criticism, rhetorical criticism, structuralism, feminist criticism, materialist or political criticism, psychoanalytic criticism, reader-response criticism and deconstruction*. Literary criticism categories are explained by Exum and Clines (1993: 15-19) as follows:

*New Criticism* stands for an attitude to texts that sees them as works of art in their own right, rather than as representations of the sensibilities of their authors.

*Rhetorical Criticism*, sharing the outlook of new criticism about the primacy of the text in itself, and often operating under the banner of 'the final form of the text', concerns itself with the way the language of texts is deployed to convey meaning, and its interests are in the devices of writing, in metaphor and parallelism, in narrative and poetic structures, in stylistic structures.

*Structuralism* concerns itself with patterns of human organization and thought. In literary criticism, structuralism looks beneath the phenomena, in this case the texts, for the underlying patterns of thought that come to expression in them. Structuralism proper shades off on one side into semiotics and the structural relations of signs, and on the other into narratology and the systems of construction that underlie both traditional and literary narratives.

*Feminist Criticism* does not focus upon texts in relation to another intellectual or political issue. The starting point of feminist criticism is of course not the given texts but the issues and concerns of feminism as a world view and as a political enterprise.

*Materialist or Political Criticism* principally views texts as productions, as objects created, like other physical products, and it analyses texts in terms of their representation of power, especially as they represent, allude to or repress the conflicts of different social classes that stand behind their composition and reception.

*Psychoanalytic Criticism* focuses on the authors of texts, the texts themselves, or the readers of the texts. Since authors serve their own psychological needs and drives in writing texts, their own psyches are legitimate subjects of study.

The critical strategies under the heading of *Reader-response Criticism* share a common focus on the reader, as the creator of an important contributor to the meaning of the texts. Reader-response criticism regards meaning as coming into being at the meeting point of text and reader, or in more extreme form, as being created by readers in the fact of reading.

*Deconstruction* of a text signifies the identifying of the Achilles heel of texts, of their weak point that lets them down. As against the 'common sense' assumption that texts have more or less clear meanings and manage more or less successfully to convey those meanings to readers, deconstruction is an enterprise that exposes the inadequacies of texts, and shows how inexorably they undermine themselves. In deconstruction it is not a matter of reversing the oppositions, of privileging the unprivileged and vice versa, but of rewriting, reinscribing, the structures that have previously been constructed.

As explained by Exum and Clines (1993: 15-19), *Rhetorical Criticism*, sharing the outlook of new criticism about the primacy of the text in itself, and often operating under the banner of 'the final form of the text', concerns itself with the way the language of texts is deployed to convey meaning, and its interests are in the devices of writing, in metaphor and parallelism, in narrative and poetic structures, in stylistic structures. When analyzing a text, many factors should be taken into consideration. Not only the source text and the target text but also the information about the type, content and language of the source text as well as the choice of words and the purpose of writing should be examined in order to understand it better. Some strategies and techniques are used when analyzing the translated text, Munday (2001: 35) states that theoreticians in the 1950s and 1960s began to attempt more systematic analysis of translation after debates around literal and free translation and the new debate was around certain key linguistic issues. Munday (2016: 87) states that several linguistic approaches to the analysis of translation have proposed detailed lists of taxonomies in order to categorize what happens in translation since the 1950s. Nida (1964: 159) talks about two types of equivalence and defines them as '*formal equivalence*' and '*dynamic equivalence*.' While '*formal equivalence*' focuses on the message itself, in both form and content, '*dynamic equivalence*' focuses on 'the principle of equivalent effect' (Nida, 1964: 159). When 'equivalence' is in question, Koller (1979: 186-191) describes five different types of equivalence that he calls as *denotative*

*equivalence, connotative equivalence, text-normative equivalence, pragmatic equivalence and formal equivalence.* As far as translation is concerned, Catford (1965: 27) mentions ‘formal correspondence and ‘textual equivalence’ and describes four category shifts to analyze a text:

- a) *structural shift*, which involves mostly a shift in grammatical structures;
- b) *class shift*, which includes shifts from one part of speech to another;
- c) *unit shifts* or *rank shifts*, which are shifts where the translation equivalent in the target language is at a different rank to the source language, and finally
- d) *intra-system shifts*, which takes place when the source language and target language possess approximately corresponding systems but where ‘the translation involves selection of a non-corresponding term in the target language system.

Although there are several approaches to analyse the translated product and the translation process, we are going to focus on Vinay and Darbelnet’s taxonomy, which is the classic model, since we used it to analyse the translated texts in this study. Vinay and Darbelnet (1972: 46) describes two general strategies, which they call as *direct translation* and *oblique translation* (literal vs. free) and which includes seven procedures to analyze the product: *borrowing, calque, literal translation, transposition, modulation, equivalence* or *idiomatic translation*, and *adaptation*. The three strategies belong to *direct translation*: Borrowing, calque and literal translation. Vinay and Darbelnet (1972: 47) describe them as follows:

- 1- **Borrowing:** The source language word is transferred directly to the target language.
- 2- **Calque:** This is a special kind of borrowing where the source language expression or structure is transferred in a literal translation. For example, the French calque *science-fiction* for the English.
- 3- **Literal translation:** This is ‘word-for-word’ translation.

The other four strategies are included in *oblique translation*. Vinay and Darbelnet (1972: 50) define them as follows:

- 4- **Transposition:** This is a change of one part of speech for another (e.g. noun for verb) without changing the sense. Transposition can be obligatory and optional.
- 5- **Modulation:** This changes the semantics and point of view of the source language and it can be obligatory and optional.
- 6- **Equivalence, or idiomatic translation:** This term is used to refer to cases where languages describe the same situation by different stylistic or structural means.
- 7- **Adaptation:** This involves changing the cultural reference when a situation in the source culture does not exist in the target culture.

Gideon Toury (2012: 79) identifies different kinds of norms which operate at different stages of the translation process: The **initial norm** is related to a general choice made by the translators; translators can subject themselves to the norms of the source culture or language or to the norms of the target culture or language. If it is towards ST, then the TT will be *adequate*, if the target culture norms predominate, then the TT will be *acceptable*. The other two norms described by Toury are **preliminary norms** and **operational norms**. Munday (2001: 114) states that **translation policy** is related to factors determining the selection of texts for translation in a specific language, culture or time and **directness of translation** relates to whether translation occurs through an intermediate language (e.g. Finnish to Greek via English). As for **operational norms**, Toury (2012: 82) classifies them as **matricial norms** and **textual-linguistic norms**. Matricial norms are related to the completeness of the TT including omission or relocation of passages, textual segmentation, and the addition of passages or footnotes; textual-linguistic norms govern the selection of TT linguistic material such as lexical items, phrases and stylistic features (Toury, 2012: 82-83).

## METHODOLOGY

In this study, which has a descriptive character, two different Turkish translations of Albert Camus’s ‘*l’Etranger*’ will be analysed by comparing the source text and the target text in terms of translation criticism. Firstly, in order to understand the source text better, the period in which the writer lived, his personality, his literary identity, his style and his message will be analysed. In the second stage, some important information about the novel, such as the date of writing, its type, its content, its language, the choice of words, the aim of writing, will be explained and, in the last stage, the sentences picked from the source text and their translations will be compared in terms of

Gideon Toury's Target-Oriented Approach and finally, the obtained results will be examined in terms of similarities and differences between the source text and the target text.

## STUDY OF THE BOOK

Two different Turkish translations of Albert Camus's '*L'Etranger*' will be compared in terms of translation strategies and, the writer and the book will be examined in respect to translation criticism.

### The Writer

Albert Camus was born in 1913 in Mondovi, Algeria and settled in Paris in 1940. He died in France in 1960. His father, who was a poor worker from Alsace, died in the combat of Marne during the First World War, immediately after Camus's birth. His mother, who was Spanish origin, did housework for other people to look after her children. Camus lived in a two-roomed house in one of the outskirts in Algeria with his brother Lucien, his mother, his grandmother and his paralyzed maternal uncle. He started the primary school in 1918 and entered the high school after having gained a scholarship by the help of his teacher Louis Germain. He was interested in reading books, playing football, boxing and swimming. He was impressed especially by his teacher Jean Grenier, who helped him to develop his ideas especially about literature and philosophy when he was at university. He applied for the exam to be associate professor but he couldn't accomplish it because of the severity of his disease. He was a guide to both his generation and the next ones not only in France but also in Europe and all over the world. He discussed the subjects such as especially loneliness of man in a universe which is strange to himself, self-alienation, evil and depression resulting in the idea that everything will end with death. He reflected specifically the alienation and frustrations that all the intellectuals had at the end of the war. He found out his contemporaries' falling in nihilism and he gave them right but he also indicated that it was necessary to defend the values such as truthness, moderation and justice. He underlined a liberal humanism which rejects the bad aspects both of Christianity and of Marxism. He won the Nobel Prize in literature in 1957. He died in a traffic accident that he had with his publisher Gallimard in 1960.

### The Writer's Literary Personality, Style and Message

Albert Camus read the books written by contemporary writers such as Gide, Malraux as well as all the French classics. He was one of the leftist young intellectuals in Algeria. He wrote plays for the Théâtre du Travail, he made adaptations, he directed plays and he played. *Le Malentendu* (Misunderstanding) and *Caligula*, which were put on the stage in 1944 and 1945, were one of the turning points of the unconformity theatre. His first novel, *L'Etranger* (Stranger), in which he discussed the alienation that the 20th century man fell in, and *Le mythe de Sisyphe* (The Myth of Sisyphus) which discusses the contemporary nihilism in terms of the phenomenon 'absurd' were published in 1942. His second novel '*La Peste*' (pest), in which he discussed the ways to overcome the nihilism, was published in 1947. His second long essay '*L'homme Révolté*' (the rebel) was published in 1951 and the marxist critics and some theoreticians connected to marxism like Jean Paul Sartre criticised him sternly. '*La Chute*' (Decline), published in 1956 and '*L'Exile et le Royaume*' (The Exile and the Royalty) published in 1957 were Camus's successful books which draw attention with their styles.

Camus was famous for his effort to clarify the problems that put the contemporary society into trouble and he won the Nobel Prize through his artistic talent in 1957. In his novel '*L'Etranger*' (stranger), he used a simple and insensitive language but in this insensitivity, readers encounter a dramatic tone in a relentless way. This style also reflects terrifically the simplified mindscapes of the hero who was so-called corrupted mentally. Camus presented a rough and courageous realism in his novel '*La Peste*' (pest) in which he described the death of rats, the social hysteria, the quarantine which has separated the lovers and the families and the tragic death of most heroes of the novel. In this novel, it can also be seen easily the distinctiveness and the legendary characteristic of his honest style and the tendency to describe the internal defects of human character. The facts of life were presented in a courageous and rigid way in his works.

Camus, who is not accepted as a philosopher technically and academically, presented important philosophical views anyhow. He followed the tradition introduced by the philosophers such as Søren Kierkegaard, Friedrich Nietzsche and Martin Heidegger and examined the situation of the man in the world in terms of sense and action. Camus's intellectual development is examined in two stages: in the first stage, he dwells on the notion 'absurd' and discusses the phenomenon 'suicide'; in the second stage, dwells on the notion 'revolt' and he discusses the phenomenon 'murder'. According to Camus, if the absolute ending which forms the common phenomenon of the two stages is death, then it is the essential phenomenon which reveals the absurdity of life and consequently, the 'absurd life'. In Camus's opinion, suicide involves a basic contradiction. The man, who kills himself thinking that life is senseless, demonstrates, in fact, the existence of a sense for which a man can live through suicide. If life is

senseless, there is no reason for acting, and thus for killing himself. The act of suicide assumes sense. Moreover, the man who chooses to die alone, instead of dying 'by setting the world on fire', that is, by killing others, saw a value in other people's living at least.

### Work / The Source Text – *L'Etranger*

In the second stage in which the source text and the target text will be analyzed in a comparative way, the work – the source text- will be examined in terms of its date, type, content, language, the choice of words and the aim of writing.

*L'Etranger* was published in 1942. The type of the work is a novel. Everything happens in a very short time in the story of the work of which theme is very simple. '*L'Etranger*' was Albert Camus's most important work which was published in the field of literature and it was appreciated a lot by many critics, although its quite simple fiction and its ordinary storyline and it was demonstrated among 'the hundred books of the sciecle' that *Le Monde* chose. The novel is told by a self centered narrator, that is by the hero, in a subjective way. There isn't any notion of time in the novel. The emphasis that the weather is hot, in the novel, makes readers think that the scenes happen in the summer months. The places in the novel are Algeria, seaside, prison and hearing room. The most important place is the tribunal.

Meursault is an ordinary civil servant who lives in Algeria. His mother lives in a nursing home. He has a lady called Marie that he thinks he doesn't love her. One day he receives a message reporting that his mother died. He goes to Marengo by getting permission from his workplace. He thinks about every details except for death during the funeral of his mother even though he has to face death. One day while going to the seaside with his neighbour Raymond, he comes up some awkward customers and kills one of them. After the murder, he appears in court and thus, the internal dialogues and feud, and absurd thoughts of the hero become to appear. Meursault is arrested. His talks with his lawyer and the prosecutor reveal that the happenings are based on the reaction/unresponsiveness to the death of his mother rather than to the murder.

The unsophisticated and uniform narration identifies with the protagonist. Just as the character of the novel, simple sentences were formed. An objective narration is out of question. A subjective narration can be seen as it is narrated from the point of view of the hero. The language and expressions are clear and fluent. The expressions are suitable to the colloquial language. The words were generally used in their primary senses and short sentences were preferred. The selected words in the novel were generally used in their primary senses and they are simple, substantial and fluent.

The world is a meaningless and inutile place. Man, life, society are all absurd. According to the writer, there are mechanical people in a mechanical world under the monotony of life. This situation as well as the fact that the hero is watching for the death freeheartedly form the essence of the existentialism. What the writer feels is reflected to the readers by means of the hero and the priest in the novel. Parallel boredom to Meursault's depression rouses up also on the reader. When the lives and actions of all the people combine with the thought defended by camus seem useless and nonsense to the reader.

### The Analysis of the novel '*L'Etranger*'

The two Turkish translations of '*L'Etranger*' will be analyzed based on the Target-Oriented Translation Theory developed by Gideon Toury.

The translations in question are:

- 1- T1 : CAMUS, A. (2002). *Yabancı* (V. Günyol, Çev.). İstanbul: Can Yayınları.
- 2- T2 : CAMUS, A. (2017). *Yabancı* (S. Tiryakioğlu, Çev.). İstanbul: Can sanat Yayınları.

ST = Source text                      T1 = Translation 1                      T2 = Translation 2

- 1- **ST** : "J'ai reçu un télégramme de l'asile." (p. 7)
- T1** : "İhtiyarlar Yurdundan bir telgraf aldım." (p. 11)
- T2** : "Bakımevinden bir telgraf aldım." (p. 11).

The meaning of the word '*l'asile*' in the source text is explained as 'house, asylum, refuge, ottoman old people's home' in Tahsin Saraç's *Grand Dictionnaire Français-Turc*. In T1, the word 'İhtiyarlar Yurdu' is used by using modulation strategy whereas in T2, it was translated as 'Bakımevi' by using adaptation strategy. In this sentence, the word '*Bakımevi*' which was used in T2 can be suitable but this kind of establishments, where old people house

in Turkish society, is called as ‘Huzurevi’ (old age asylum). Therefore, this sentence should be translated as ‘Dün Huzurevinden bir telgraf aldım’.

2- **ST** : “...Céleste m’a dit : On n’a qu’une mère.” (p.8)

**T1** : “Céleste bana, İnsanın tek bir anası olur, dedi.” (p. 11)

**T2** : “Céleste, Annenin yerini kimse tutamaz, dedi.” (p. 12)

The sentence “On n’a qu’une mère” in the ST emphasizes that a person has got only one mother in life and everybody should know the value of his/her mother. In T1, strategy of literal translation was used and the sentence was translated as “İnsanın tek bir anası olur.” However, in T2, the strategy of idiomatic translation was used by commentating and the sentence was translated as “Annenin yerini kimse tutamaz.” This sentence was translated both in T1 and T2 accurately. The translation “Annenin yerini kimse tutamaz” should be preferred because it has an impressing meaning.

3- **ST** : “C’est un petit vieux, avec la Légion d’honneur.” (p.9)

**T1** : “Ufak tefek bir ihtiyardı, göğsünde Lejyon Donör nişanı vardı.” (p. 12)

**T2** : “Ufak tefek bir ihtiyardı, yakasında *Légion d’honneur* madalyası vardı.” (p.12)

The concept ‘*Légion d’honneur*’ in the ST, which is a kind of cordon blue, is the highest-grade civil medal of France. It is a French medal generated under Napoléon Bonaparte’s signature on 19 May, 1802. Both in T1 and T2, the strategy of calque was applied and the word was used as it was in the ST. However, in T1, the Turkish pronunciation was used but in T2, the French spelling is used by using the strategy of borrowing.

4- **ST** : “A la porte d’un petit bâtiment, le directeur m’a quitté: Je vous laisse, monsieur Meursault. Je suis à votre disposition dans mon bureau.” (p. 11)

**T1** : “Müdür, küçük bir kapının önünde, Sizi bırakıyorum Bay Meursault. Büromda emrinize amadeyim.” (s. 13)

**T2** : “Küçük bir binanın kapısına geldiğimizde, müdür yanımdan ayrıldı, Bana müsaade Mösyö Meursault, dedi. Bir arzunuz olursa büromdayım.” (s. 13)

The word ‘quitter’ in the source text, is explained as ‘bırakmak, terk etmek, ayrılmak’ (to leave) in Tahsin Saraç’s *Grand Dictionnaire Français Turc*. In T1, the sentence ‘Je vous laisse, monsieur Meursault’ was translated as ‘Sizi bırakıyorum, Bay Meursault’ (I leave you Mr. Meursault) by using the strategy of literal translation, and in T2, it was translated as ‘Bana müsaade Mösyö Meursault’ (May I be excused, Mr. Meursault). What is meant here is not ‘to leave’ but ‘to go after the meeting’. So, in T2, the meaning is more similar to the original meaning. The word ‘monsieur’ in the same sentence for men in French it means ‘Bay, Beyefendi, Sayın’ (mister). In T1, it was translated as ‘Bay Meursault’ (Mr. Meursault) by using the strategy of literal translation, while in T2, it was translated as ‘Mösyö’ by using the strategy of calque but in Turkish pronunciation.

The sentence “Je suis à votre disposition dans mon bureau” in the source text was literally translated as ‘Büromda emrinize amadeyim’ in T1. But in T2, it was translated as ‘Bir arzunuz olursa büromdayım’ and this translation is more suitable.

5- **ST** : “Sur l’une d’elles, il a empilé des tasses autour d’une cafetière.” (p.16)

**T1** : “Birinin üstüne kahve cezvesini koydu, çevresine de üst üste fincanları dizdi.” (s. 16)

**T2** : “Bunlardan birinin üzerine bir *cafetière*, etrafına da fincanlar yerleştirdi. (s.16) (the word ‘*cafetière*’ was explained in the footnote).

The word ‘*cafetière*’ is explained as ‘kahve cezvesi’ (coffeepot) in Tahsin Saraç’s *Grand dictionnaire Français-Turc*. In T1, this word was translated word-for-word (strategy of literal translation), whereas in T2, it was left as it was in the ST, in other words, the word was borrowed (strategy of borrowing). In Turkish, the word ‘kahve cezvesi’ is well known by all the Turkish people, so it can be said that the translation of ‘*cafetière*’ is more suitable.

6- **ST** : “Je suis descendu acheter du pain et des pâtes, j’ai fait ma cuisine et j’ai mangé debout.” (p.38)

**T1** : “Aşağıya inip ekmek ve makarna aldım. Yemeğimi pişirip ayakta yedim.” (s.30)

**T2** : “Aşağıya inip ekmek ve kıyma aldım, yemeğimi pişirip ayakta yedim.” (s.28)

The word ‘pâtes’ in the ST is explained as ‘hamur, macun, ezme’ (paste, pate) in Tahsin Saraç’s *Grand Dictionnaire Français-Turc*. Both in T1 and T2, the strategy of adaptation was applied and it was translated as ‘makarna’ (pasta) in T1 and as ‘kıyma’ (minced meat) in T2. Even though the word ‘makarna’ is seen more suitable, the use of ‘kıyma’ should be preferred to complete the context better.

7- **ST** : “Nous sommes montés et j’allais le quitter quand il m’a dit: J’ai chez moi du boudin et du vin. Si vous voulez manger un morceau avec moi?...” (p. 44)

**T1** : “Yukarıya çıktık. Ayrılacağım zaman bana, Odamda kan sucuğuyla şarap var. Benimle bir iki lokma yemez misiniz?, dedi.” (s. 34)

**T2** : “Yukarıya çıktık. Yanından ayrılacağım sırada bana, Evde sucukla şarap var, dedi, İsterseniz buyurun da bir-iki lokma bir şey yiyelim...” (s. 32)

The word ‘boudin’ is explained as ‘bir tür domuz sucuğu’ (a kind of boudin) in Tahsin Saraç’s *Grand Dictionnaire Français-Turc*. This word was translated as ‘kan sucuğu’ (blood sausage) in T1, which is not available in Turkish language, by applying the strategy of adaptation. This kind of expression is not a meaningful one in terms of Turkish as there is not this kind of sausage in Turkey. As a result, it is not a correct translation. In T2, it was translated as ‘sucuk’ (sausage), which is the correct translation.

8- **ST** : “Il avait été suivi toute la journée par un groupe d’Arabes parmi lesquels se trouvait le frère de son ancienne maîtresse . ‘Si tu le vois près de la maison ce soir en rentrant, avertis-moi’. J’ai dit que c’était entendu.” (p. 63)

**T1** : “Aralarında eski metresinin kardeşi de bulunan bir fellah güruhu bütün gün peşine takılmış. ‘Bu akşam onu evin yakınlarında görürsen, bana haber ver olur mu? Dedi. ‘Olur,’ dedim.” (s. 45)

**T2** : “İçlerinde eski sevgilisinin erkek kardeşinin de bulunduğu bir sürü Arap, bütün gün peşinde dolaşıyor. ‘Bu akşam gelirken onu evin civarında görürsen bana haber ver.’ Ben de, ‘Olur.’ dedim.” (s. 44)

In the ST, the word ‘un groupe d’Arabe’ means ‘bir grup arap’ (a group of arabs) in Turkish, which was translated as ‘fellağ grubu’ (a crowd of fellahs) as used in colloquial language by using idiomatic translation. In T2, it was translated as ‘bir sürü Arap’ (every Arab and his dog). Both translations are correct because they interpret in an accurate way.

9- **ST** : “Dans son visage un peu asymétrique, je ne voyais que deux yeux, très clairs, qui m’examinaient attentivement, sans rien exprimer qui fût définissable.” (p. 126)

**T1** : “Hafif çarpık yüzünde, beni iyiden iyiye süzen, ne ifade ettiği kestirilemeyen parıl parıl iki gözden başka bir şey görmüyordum” (s. 83)

**T2** : “Biraz asimetrik yüzünde yalnız iki gözünü görüyordum, çok açık renkler, tanımlanabilir hiçbir şey ifade etmeksizin pür dikkat beni süzüyorlardı.” (s. 80)

The word ‘asymétrique’ in the statement ‘Dans son visage un peu asymétrique’ in the ST, means ‘the thing which is not symmetrical’ in Turkish. It was translated as ‘çarpık’ (skew) in T1 according to the strategy of modulation. However in T2, it was translated, word-for-word, as ‘asimetrik’ (asymmetrical). In this sentence, it was aimed to emphasize that the features of the person are not shapely, so the translation ‘çarpık’ is more correct.

10- **ST** : “Ce qui m’intéresse en ce moment, c’est d’échapper à la mécanique, de savoir si l’inévitable peut avoir une issue.” (p.158)

**T1** : “Beni şu anda ilgilendiren şey, idam makinesinden yakamı sıyırmak, bu önüne geçilmez sonucun bir kurtuluş yolu olup olmadığını bilmek.” (s. 103)

**T2** : “Beni şu anda ilgilendiren şey, içinde bulunduğum çarktan kurtulmak, önüne geçilmez gibi görünen şeyin bir çıkar yolu olup olmadığını bilmek.” (s. 98)

The word ‘échapper à’ in the statement ‘c’est d’échapper à la mécanique’ in the ST, is explained as ‘elinden kaçıp kurtulmak’ (escape, break away) in French-Turkish dictionaries. In T1, it was translated as ‘yakayı sıyırmak’ (evade, escape) by using the strategy of modulation, which explains the correct meaning. In T2, it was translated as ‘kurtulmak’ (be freed) by the strategy of literal translation.

The word ‘mécanique’ is explained as ‘mekanik, mekanizma, makine’ (mechanic, mechanics, mechanism) in Tahsin Saraç’s *Grand Dictionnaire français-turc*. In T1, it was translated as ‘idam makinesi’ (device of execution)

by using the strategy of modulation. In T2, the strategy of modulation was used here again and the word was translated as ‘içinde bulunulan çarktan kurtulmak’ (be freed of trouble in which a person is). When taking the situation of the hero into consideration, the translation in T2 is more suitable since the capital punishment is in question.

11- **ST** : “Pour la première fois depuis bien longtemps, j’ai pense à maman. Il m’a semblé que je comprenais pourquoi à la fin d’une vie elle avait pris un ‘fiancé’, pourquoi elle avait joué à recommencer. Là-bas, là-bas aussi, autour de cet asile où des s’eteignaient, le soir était comme une trêve mélancolique.” (p. 178)

**T1** : “Ne zamandır, ilk kez olarak, anacığımı düşündüm. Hayatının sonlarında niçin bir ‘Nişanlı’ edinmişti, niçin hayata yeniden başlıyormuş gibi oyunlara girişmişti, anlar gibi oluyordum. Orada, orada da birtakım ömürlerin sona erdiği bu İhtiyarlar Yurdunun çevresinde de akşamlar, hüznü bir savaş aralığı gibiydi.” (s. 116)

**T2** : “Çok uzun zamandan beri ilk kez annemi düşündüm. Bir ömrün sonunda niçin yeni baştan ‘nişanlandığını’, niçin yeniden başlama oyununu oynadığı anlar gibi oldum. Orada, hayatların sönmekte olduğu o bakımevinin etrafında da akşam, hüznü bir huzur anı gibiydi.” (s. 110)

In this sentence, the statement ‘Pour la première fois depuis longtemps’ can be translated as ‘Uzun zamandan beridir ilk defa’ (for the first time for a long time). In T1, it was translated as ‘Ne zamandır ilk kez’ (for the first time for a long time) by using the strategy of equivalence whereas in T2, it was translated as ‘çok uzun zamandan beri’ according to the strategy of literal translation.

In the ST, the sentence ‘... elle avait pris un fiancé’ was translated as ‘nişanlı edinmek’ (get a fiancé) according to the strategy of literal translation (word-for-word), but in T2, the strategy of modulation was applied and the sentence was translated as ‘nişanlanmak’ (get engaged). When taking into consideration that ‘Get a fiancé’ (get a fiancé) is not a common expression in Turkish society, it can be said that the translation as ‘nişanlanmak’ (get engaged) is more suitable.

## CONCLUSION

Translation criticism helps to understand a text better in terms of different aspects and a text can be analyzed according to different criteria. Toury divides the translation norms into three categories: preliminary norms, operational norms and initial norms. Initial norms control translator’s choices and Toury states that translator decisions can take place between two polar alternatives. Araghi and Ramazanpoor (2012: 109-116) state that “Translators can subject themselves to the source text and rely on what he calls ‘adequacy’ or they can subject themselves to usage in the target culture and rely on ‘acceptability’. At this point, it seems reasonable to say that subjection to either pole can lead to either survival or distortion of the source text’s style.” The two translations that we discussed in terms of translation criticism were sometimes subject to the source text and sometimes to the target text. It was seen that strategies of literal translation and modulation were applied in some cases in which the translation was accepted as either ‘acceptable’ or ‘adequate’. In T1, the strategy of literal translation was used, whereas in T2, the strategy of modulation was applied. In both translations, domestication strategy was used from time to time and in T2, foreignization was mostly preferred. It was discovered that T1 was more close to the pole of ‘acceptability’ and as a result, it was more subject to the source text. In this study, our aim was to indicate the similarities and differences between the source text and the two target texts, which were translated in very far dates from each other, so that the novel ‘L’Etranger’ can be understood better by Turkish readers.

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