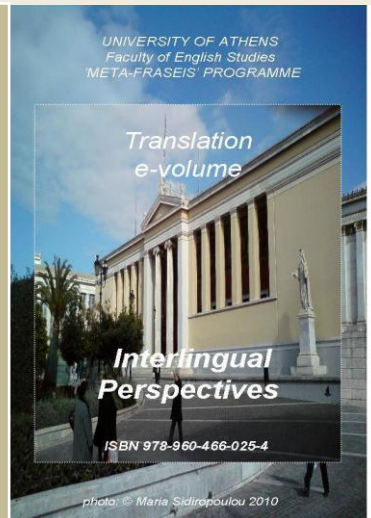


Lambrina Ioannou 2014

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THE FALL: CONSTRUCTING THE NARRATIVE OF GUILT

Lambrina Ioannou

Abstract

The study examines the representation of guilt in two Greek translations (1974, 2010) of *The Fall* (1956) by Albert Camus. The findings show that the target texts take a different approach to constructing the narrative of guilt. Among other things, the translator of TT1 majors on highlighting religious awareness and social hypocrisy, whereas the translator of TT2 harmonizes the representation of the narrative of guilt with contemporary social reality and heightens legal awareness. Emotions and values privileged in these versions are consistent with the translators' perception of deeper aspects of culture at the time of translation. Translators are expected to critically consider the narratives to be disseminated through their versions. Habitus, field and cultural capital seem to have motivated the shifting tendencies in the construction of identities in the two versions of *The Fall*.

Key words

Representation, guilt, social hypocrisy, penitence, legal profession, religious awareness, confession, fall.

1. The work and its meaning

The Fall (1956) by Albert Camus (1913-1960), one of the most sententious and emblematic works of the author, is the staggering confession of Jean Baptiste Clamence, a successful Parisian wealthy lawyer, claiming to be satisfied at first by himself, his professional career, his life and moral precedence, who judges the others with a remarkable hypocrisy and false mercy over their infelicity, nourishing thus his

bourgeois vainglory. However, his flimsy edifice will collapse when the previously so merciful and altruistic, the defender of orphans and widows, will let a young woman fall into the waters of Seine without attempting to save her. This tragic event was the starting point of his fall; a social, spiritual and moral fall as the hero realizes the futility of his previous actions and leaves Paris self-exiled to Amsterdam, reflecting upon his mistakes and seeking the real meaning of life. The novel's plot is divided into six chapters as follows.

In some bar in Amsterdam called 'Mexico City', Jean Baptiste Clamence meets a mysterious stranger to whom he confesses facts of his life before the tragic event, the cause of his fall. In Amsterdam, where he settles after the young woman's suicide on the bridge of the Seine, he is experiencing an internal change, his conscience awakens and seeks repentance for his actions. From a reputable citizen and former successful lawyer he is transformed into a "*judge-penitent*", an observer of the others, a thinker of human dishonesty in infamous bars of Amsterdam, where he confesses his sins to his unknown interlocutor. The hero's intention is to decry the injustices and the social hypocrisy of the bourgeoisie of his time, while awakening through his long monologue the conscience of his interlocutors in order for them to become aware of their faults. Thus apart from the role of the judge, he undertakes that of the prophet – see the correlation with his name Jean Baptiste=John the Baptist, Clamence=from the Latin *vox clamans in deserto*: a voice crying in the wilderness (Wikipedia, online). The unknown interlocutor does not speak during the narration, as the hero speaks incessantly about himself without seeking sympathy or praise, suggesting a key feature of the bourgeois of the time, namely individualism and hypocrisy. The woman's suicide makes the previously young and successful lawyer Jean Baptiste Clamence realize that the rule of his life until then was his indifference for others. This revelation makes him deeply upset leading him to depression and isolation; the only remedy to his solitude seems to be alcohol and several other abuses. Camus's purpose was to demonstrate the universal significance of

the fall, reflecting the fall of a whole world based in false values and hypocritical morality.

The Fall constitutes the final part of an assumed trilogy of Camus's novels to which the author owes his reputation, the *Stranger* and the *Plague*. These works have established him as one of the most eminent authors of the 20th century, a fact confirmed when he received a Nobel Prize in 1957.

The Fall and his work in general, has been widely accepted by the public, with millions of sales and countless versions of his works for the theater, cinema and art in general, a fact being a minimal sample of the impact it had. *The Fall*, a classical work of universal value, the confession or theatrical monologue of the "judge-repent" Jean Baptiste Clamence often impels the reader to identify himself with the hero, since it is the confession of an average bourgeois. Camus denounces the hypocrisy and decay of the bourgeoisie of his time, the individualism, the ideologies, the religions and the artificial forms of freedom.

Main themes of the work are related to the concepts of guilt, social hypocrisy and religious awareness and the prestigious legal profession. Other themes are justice, blame, freedom and confinement, innocence, truth and mortality, and the philosophy of the absurd. The aim of the study is to explore construction of these themes through linguistic devices used in the Greek target versions. The data are drawn from the following publications:

- ST ALBERT CAMUS, *La Chute*, Paris: Éditions Gallimard, 1956
 TT1 ΑΛΜΠΕΡ ΚΑΜΥ, *Η Πτώση*, Αθήνα: Εκδόσεις Άγκυρα, 1974, Μτφρ. Λέανδρος Πολενάκης.
 TT2 ΑΛΜΠΕΡ ΚΑΜΥ, *Η Πτώση*, Αθήνα: Εκδόσεις Καστανιώτη (Συλλογή Βραβεία Νόμπελ) 2010, Μτφρ. Νίκη Καρακίτσου – Ντουζέ & Μαρία Κασαμπάλογλου – Ρομπλέν.

The English translation of the source text fragments is by Justin O'Brien (online), while the English versions of the Greek example fragments are translated by the researcher.

2. The representation of the narrative of guilt

The theme of guilt is of major significance in the work of Camus. Guilt is the "state of having committed an offense, crime, violation, wrong especially against moral or penal law"¹. The question arises as to how the two Greek versions of the novel construct the moral or legal aspects of wrong-doing. Could the profound changes that Greek society has undergone in the forty years between the translations, have affected the way we perceive and construct representations of guilt? In any case, in what way do the two versions differ in their attempt to construct the emotion?

In the following example, where the hero introduces himself to his silent interlocutor, there seems to be a shift in the way he constructs his identity, namely, in the way the target versions render ST item *penitent* (μετανοητής). TT2 item *δικαστής-μετανοητής* is a literal translation of ST *judge-pénitent*, compared to TT1 item *δικαστής-κατάδικος* (*judge-convict*). TT2 refers to a more internal, personal process of identifying guilt, closer to the concept of repentance, in contrast to TT1 item *κατάδικος* (*convict*), which alludes to the legal profession and does not necessarily imply repentance; the condition is rather irreversible in TT1, assuming that the convict has condemned himself in his conscience.

Example 1

- ST Si vous voulez le savoir, j'étais avocat avant de venir ici
Maintenant, je suis *judge-pénitent*. (p. 10)
If you want to know, I was a lawyer before coming here. Now, I am a judge penitent.
- TT1 Αν θέλετε να μάθετε, προτού να έρθω εδώ ήμουν δικηγόρος. Τώρα είμαι *Δικαστής-κατάδικος*. (p. 12)
If you want to know, I was a lawyer before coming here. Now, I am a judge-convict.
- TT2 Αν θέλετε να ξέρετε ήμουν δικηγόρος πριν έρθω εδώ. Τώρα είμαι *δικαστής-μετανοητής*. (p. 8)
If you want to know, I was a lawyer before coming here. Now, I am

¹ Dictionary.com

a judge-penitent.

A shift in the representation of guilt is also evident in the following example through TT2 item *ανεξήγητους πόνους* (*unexplained pain*): the hero is tormented by remorse for having left the girl to drown and remaining inactive. By contrast, TT1 item *μια παράξενη θλίψη* (*a strange sadness*) implies no torturing of the hero's consciousness.

Example 2

- ST *Ou vous l'y abandonnez et les plongeurs rentrés laissent parfois d'étranges courbatures.* (p. 13)
Or you forsake him there and suppressed dives sometimes leave one strangely aching.
- TT1 *Η προσπερνάτε και η βουτιά που καταπνίξατε, αφήνει μέσα σας μια παράξενη θλίψη.* p. 18)
Or you pass by and the dive you strangled leaves in you a strange sadness.
- TT2 *Η τον εγκαταλείπετε στην τύχη του και τότε η βουτιά που δεν κάνατε σας προκαλεί πότε πότε ανεξήγητους πόνους.* (p. 12)
Or you leave him to his fate and then the dive you didn't do causes you from time to time unexplained pains.

Likewise, TT2 *να υποφέρουμε περισσότερο* (*suffer more*) is more intense and emotionally loaded than TT1 item *μας κοστίζει πολύ* (*it costs us a lot*), thus indicating guilt and a painful internal process of introversion in agreement with the individualism of contemporary society.

Example 3

- ST *Nous souffririons trop de leur indifférence.* (p. 45)
We'd suffer too much from their indifference.
- TT1 *Η αδιαφορία τους μας κοστίζει πολύ.* (p. 61)
Their indifference costs us a lot.
- TT2 *Η αδιαφορία των ανθρώπων θα μας έκανε να υποφέρουμε περισσότερο.* (p. 47)

The indifference of men would make us suffer more.

In the following example, there seems to be a similar type of variation in the representation of guilt. TT2 item *αυτοκατηγορείσαι* (*to blame yourself*) is close to the original assuming a process of self-accusation: the hero is experiencing guilt, blaming himself. In TT1 the hero assumes that someone else accuses him: the allusion to the legal profession is obvious, as the reader is referred to a trial. By contrast, in TT2, self-blame assumes an internal, personal liability process. This interpretation seems to be dictated by a shift in the social circumstances of the time.

Example 4

- ST Il faut *s'accuser* d'une certain manière, qu'il m'a fallu beaucoup de temps pour mettre au point, et que je n'ai pas découverte avant de m'être trouve dans l'abandon le plus complet. p. 57)
One must accuse oneself in a certain way, which it took me considerable time to perfect.
- TT1 Βλέπετε, δεν αρκεί να βρεθεί κανείς κατηγορούμενος για να νιώσει αθώος, αλλιώς θα ήμουν ήδη ο άμωμος. (p. 76)
You see it is not enough to find one being accused in order to feel innocent; otherwise I would be already the lamb without blemish.
- TT2 Πρέπει να αυτοκατηγορείσαι μ' ένα συγκεκριμένο τρόπο, που μου χρειάστηκε πολύς χρόνος για να τον τελειοποιήσω και που τον ανακάλυψα μόνο όταν βρέθηκα στην κατάσταση της ολοκληρωτικής εγκατάλειψης. (p. 59)
You have to blame yourself in a certain way, which it took me a lot of time to perfect and discovered it only when I was in the state of complete abandonment.

Table 1 summarizes sample devices employed in constructing the emotion of guilt on the two versions. The sample data showed that TT2 is more aware, than TT1, of remorse and suffering, while it privileges a rather internalized perception of guilt.

Table 1. The narrative of guilt in examples 1-4

	ST	TT1 (1974)	TT2 (2010)
1	<i>jeu-pénitent</i>	Δικαστής-κατάδικος	δικαστής-μετανοητής
2	<i>d'étranges courbatures</i>	παράξενη θλίψη	ανεξήγητους πόνους
3	Nous souffririons	μας κοστίζει πολύ	να υποφέρουμε περισσότερο
4	<i>s'accuser</i>	να βρεθεί κανείς κατηγορούμενος	να αυτοκατηγορείσαι

3. Social hypocrisy

According to Camus, hypocrisy and egocentrism were common with the bourgeoisie of his time, with Jean Baptiste Clamence realizing these values: instead of feeling compassion for this tragic event of the girl's suicide, the bourgeoisie would feel guilty for remaining indifferent. Under the guise of a humanitarian attitude, the era claimed to defend widows and orphans without entering into actions. Camus targeted that hypocrisy as shown in the following example.

Example 5

- KA *Moi, moi, moi, voilà le refrain de ma chère vie, et qui s'entendait dans tous ceux que je disais.* (p. 31)
I, I, I is the refrain of my whole life which could be heard in everything I said.
- KY1 *Εγώ, εγώ, εγώ, ιδού η επωδός της πολύτιμης ζωής μου, ο απόηχος όλων μου των λόγων.* (p. 41)
I, I, I, behold the refrain of my precious life, the echo of all my words.
- KY2 *Εγώ, εγώ, εγώ, αυτή ήταν η επωδός της ζωούλας μου, που την άκουγε κανείς σε όλα όσα έλεγα.* (p. 31)
I, I, I that was the refrain of my little life that everybody listened it in everything I was saying.

The diminutive της ζωούλας μου (*my little life*) in TT2 is sarcastic, with the hero mocking himself with an apparent irony. The item assumes the selfishness of modern bourgeoisie, with hypocrisy being the most noticeable value. By contrast, TT1 item πολύτιμη ζωή (*precious life*) indicates the hero's vanity, though less eloquently than TT2 does.

In the following example, ST item *bonne* is rendered in TT1 as δούλα (*servant*) and is charged with a strongly negative connotation indicating that Clémence looked down on people, especially the financially and socially weaker ones. In TT2, the ST item *bonne* is rendered as υπηρέτρια (*housemaid*) in accordance with the present-day social context, and downscales the negative and pejorative tone of the TT1 item.

Example 6

ST Si la *bonne* avait l'air triste, elle empoisonnait mes journées.

(p. 30)

If the maid looked sad, she poisoned my days.

TT1 Αν η δούλα είχε λυπημένο ύφος μου χαλούσε όλο το απόγευμα. (p. 40)

If the servant looked sad, she spoiled my whole afternoon.

TT2 Αν η υπηρέτρια είχε θλιμμένο ύφος, μου φαρμάκωνε τις μέρες μου. (p. 30)

If the housemaid looked sad, she poisoned my days.

In the following example, ST item *les fornicateurs* is rendered as TT1 item αυτοί που μοιχεύονται (*those who fornicate*) vs. TT2 item οι συνουσιαζόμενοι (*those having sex*). TT1 is justified on the grounds that adultery was subjected to penal law and was a morally offensive act. Nowadays, adultery is less negatively charged, hence rendition is neutralized. TT1 assumes awareness of a conservative society in translation with the rendition μοιχεύονται (*fornicate*) while TT2 attempts deletion and neutralization of words with a religious gloss, thus favouring συνουσιαζόμενοι (*those having sex*).

Example 7

- ST En tous cas les lecteurs de journaux et les *fornicateurs* ne peuvent aller plus loin. (p. 13)
In any case, the newspaper readers and the fornicators can go no further.
- TT1 Εν πάση περιπτώσει, αυτοί που δεν κάνουν άλλο από το να διαβάζουν εφημερίδες και να *μοιχεύονται*, δεν μπορούν να προχωρήσουν πιο πέρα. (p. 17)
In any case, those who do nothing but reading newspapers and fornicate cannot go further.
- TT2 Πάντως, οι αναγνώστες εφημερίδων και οι *συνουσιαζόμενοι* δεν μπορούν να πάνε πιο μακριά. (p. 12)
In any case, the newspaper readers and those having sex cannot go further.

In the following example, TT2 rendition of ST item *déshérités* as *απόκληροι της κοινωνίας* (*social outcasts*) highlights the connotations of social exclusion and marginalization, unveiling hypocrisy. Once again, social insensitivity, the indifference of the bourgeois against the weaker becomes more obvious in TT2, although both renditions bear quite an intense signification.

Example 8

- ST Et même les plus *déshérités* arrivent à respirer. (p. 29)
And even the most destitute manage to breath.
- TT1 Κι οι πιο *εξαθλιωμένοι* ακόμη καταφέρνουν ν' αναπνέουν. (p. 39)
And even the most impoverished manage to breath.
- TT2 Ακόμα και οι *απόκληροι της κοινωνίας* καταφέρνουν ν' ανασαίνουν. (p.29)
And even the social outcasts manage to breath.

In example 9, social hypocrisy is highlighted in TT1 through *δεν συνάντησα ψυχή στο δρόμο* (*there was not a soul on the street*), where he actually hides his fault for not letting anyone know about the girl's

suicide. TT2 item *δεν ειδοποίησα κανέναν* (*I informed no one*) seems to show a person who is less hypocritical, if not socially sensitive.

Example 9

- ST Puis, à petits pas, sous la pluie, je m'éloignai. *Je ne prévins personne.* (p. 43)
Then slowly under the rain, I went away. I informed no one.
- TT1 Ύστερα απομακρύνθηκα, μες στη βροχή με μικρά βήματα. *Δεν συνάντησα ψυχή στο δρόμο.* (p. 58)
Then I moved away in the rain with small steps. There was not a soul on the street.
- TT2 Ύστερα απομακρύνθηκα, με μικρά βήματα, μες στη βροχή. *Δεν ειδοποίησα κανέναν.* (p. 44)
Then, I moved away in the rain with small steps. I informed no one

In example 10, social hypocrisy of the bourgeoisie is highlighted through TT1 item *όμορφο προσωπείο* (*beautiful mask*) vs. TT2 item *όμορφη εικόνα* (*beautiful image*), which connotes hypocritical behaviour less effectively.

Example 10

- ST Pour exposer aux regards ce qu'il avait dans le ventre, je voulais fracturer *le beau mannequin* que je présentais en tous lieux. (p. 56)
In order to reveal to all eyes what he was made of, I wanted to break open the handsome wag-figure I presented everywhere.
- TT1 Ήθελα να συντρίψω το όμορφο *προσωπείο* που παρουσιάζα, για ν' αποκαλύψω στο βλέμμα του κόσμου εκείνο που έκρυβα μέσα μου. (p. 75)
I wanted to crush the beautiful mask I presented, in order to reveal in people's eyes what I was hiding inside.
- TT2 Για να εκθέσω στα μάτια του κόσμου αυτό που άξιζα, ήθελα να συντρίψω την όμορφη *εικόνα* που παρουσιάζα παντού. (p. 57)
To expose in people's eyes what I deserved, I wanted to crush the beautiful image I presented everywhere.

In example 11, TT1 item *κορόιδα φτωχοί* (*poor suckers*) more effectively constructs the narrator's awareness of social hypocrisy, which the 'poor suckers' were unaware of. TT2 item *βρωμοφτωχολογιά* (*wretched poor*) more openly connotes the narrator's mean intention and is, thus, hypocritical.

Example 11

- ST Je méditais [...] d'aller hurler "*sale pauvre*" sous les échafaudages où travaillaient les ouvriers. (p. 54)
I planned to [...] go and shout "Lousy proletarian" under the scaffoldings on which laborers were working.
- TT1 Σχεδιάζα [...] να πάω να φωνάξω «κορόιδα φτωχοί» στα γιαιπιά όπου δούλευαν εργάτες. (p. 73)
I planned to [...] go and shout "poor suckers" in building sites where laborers were working.
- TT2 Σκεφτόμουν για παράδειγμα [...] να ουρλιάζω «βρωμοφτωχολογιά» κάτω από τις σκαλωσιές που δούλευαν οι οικοδόμοι. (p. 56)
For instance, I was thinking [...] of screaming "wretched poor people" under the scaffoldings on which builders were working.

Thus, TT2 more openly assumes that those who are economically disadvantaged are frequently marginalized or treated pejoratively.

Table 2. Construction of social hypocrisy in examples 5-11

	ST	TT1	TT2
5	<i>ma chère vie</i>	<i>της πολίτιμης ζωής μου</i>	<i>της ζωούλας μου</i>
6	<i>la bonne</i>	<i>η δούλα</i>	<i>η υπηρέτρια</i>
7	<i>les fornicateurs</i>	<i>να μοιχεύονται</i>	<i>οι συνουσιαζόμενοι</i>
8	<i>les plus déshérités</i>	<i>οι πιο εξαθλιωμένοι</i>	<i>οι απόκληροι της κοινωνίας</i>
9	<i>Je ne prévins personne.</i>	<i>Δεν συνάντησα ψυχή στο δρόμο.</i>	<i>Δεν ειδοποίησα κανέναν.</i>
10	<i>le beau mannequin</i>	<i>το όμορφο προσώπειο</i>	<i>την όμορφη εικόνα</i>
11	<i>"sale pauvre"</i>	<i>«κορόιδα φτωχοί»</i>	<i>«βρωμοφτωχολογιά»</i>

Table 2 summarizes options which are treated differently in the target versions allowing varied connotations of hypocrisy. The heightened awareness of hypocrisy appears in TT1.

4. Professional identity vs. religious awareness

For Jean Baptiste Clamence his profession and his successful career was the source of his vanity and his social dignity. His profession offered him wealth, recognition, success with women and the opportunity to judge others. At the same time his profession offered him the satisfaction of fake charitable and generous attitude seemingly helping widows and orphans. The importance of the legal profession is evidenced in that the work abounds in legal references, which are treated differently in the two versions. While TT2 highlights legal terminology, TT1 seems to tone down legal awareness, to privilege religious awareness instead. This is evident in examples 12 and 13, where TT1 item *τιμωρούνταν* (*were punished*) contrasts with TT2 item *καταδικάζονταν* (*were condemned*), and TT1 item *φταιχτης* (*offender*) contrasts with TT2 item *εγκληματίας* (*criminal*). Offensive vocabulary also seems to be more tolerable in TT2, as manifested through rendition of ST12 item *les souteneurs*, which is rendered as *προαγωγοί* (*procurers*) in TT1 vs. *νταβατζήδες* (*pimps*) in TT2.

Example 12

ST	Si les souteneurs et les voleurs entaient toujours et partout <i>condamnés</i> , les honnêtes gens se croiraient tous et sans cesse innocents, cher monsieur. (p. 27) <i>If pimps and thieves were invariably sentenced, all decent people will get to thinking they themselves were constantly innocent, cher monsieur.</i>
TT1	Γιατί αν οι προαγωγοί και οι κλέφτες <i>τιμωρούνταν</i> παντού και πάντα, φίλτατέ μου, οι τίμιοι άνθρωποι θα πίστευαν τότε τους εαυτούς τους αθώους, ομαδικά και αιώνια. (p. 36) <i>Because if procurers and thieves were punished everywhere and always, my dearest, honest people would consider themselves innocent, all together and eternally.</i>
TT2	Αν οι νταβατζήδες και οι κλέφτες <i>καταδικάζονταν</i> παντού

και πάντοτε, οι τίμιοι άνθρωποι θα πίστευαν όλοι τους πως είναι πάντα αθώοι, αγαπητέ κύριε. (p. 27)
If rimps and thieves were condemned everywhere and always, honest people would consider themselves for ever innocent, dear sir.

Example 13

ST Un *maitre* irascible qui voulait, hors de toute loi, assommer le *délinquant* et le mettre à genoux. (p. 35)
An irascible master who wanted regardless of all laws, to strike down the offender and get him on his knees.

TT1 Ένας αδιάλλακτος αφέντης, που θα΄θελε περισσότερο από κάθε άλλο, έξω από κάθε νόμο, να εξευτελίσει τον φταιχτη, να τον κάνει να πέσει μπροστά στα γόνατά του. (p. 47)
A relentless master who would want more than anything else, regardless all law, to humiliate the offender, make him fall in front of his knees.

TT2 Ένα ευέξαπτο αφεντικό που ήθελε, πέρα κι έξω από κάθε νόμο, να καταφέρει ένα χτύπημα στον εγκληματία και να τον γονατίσει. (p. 36)
A bad-tempered boss who wanted beyond and regardless all laws to strike the criminal and get him on his knees.

Alternatively, TT1 seems to highlight religious awareness as manifested in examples 14 and 15. Although Camus has been accused of atheism, there seems to be religious awareness in his work, even if sometimes it is simply implied. There is abundance of words referring to the Christian religion, quotations from the Bible, moral and existential questions torturing the hero, the notions of repentance, confession, redemption, guilt and innocence, good and evil. See TT1 item *σαν αμαρτωλοί* (*as sinners*) vs. TT2 item *να μας καταλογίσουν αδυναμίες* (*to be accused of weaknesses*) where the narrator is not convinced about the truth of the proposition.

Example 14

ST Il faudrait d'abord que nous fussions *jugés défaillants*. (p. 50)

	<i>We should first have to be judged in default.</i>
TT1	Γιατί τότε θα 'πρεπε να κριθούμε σαν αμαρτωλοι. (p. 67) <i>Because then we should be judged as sinners.</i>
TT2	Θα 'πρεπε πρώτα να δεχτούμε να μας καταλογίσουν αδυναμίες. (p. 51) <i>We should first accept to be accused of weaknesses</i>

Religious awareness is also registered through TT1 item *Φαρισαίοι ηθοποιοί, υποκριτές* (*Pharisees, actors, hypocrites*) vs. *μικρο-ύπουλοι, οι θεατρίνοι, οι υποκριτές* (*little sneaky, actors, hypocrites*). Other manifestations of the preference for highlighting religious awareness in TT1 are shown in the appendix.

Example 15

ST	Ah! <i>les petits sournois, comédiens, hypocrites, si touchants avec ça!</i> (p. 78) <i>Ah, the little sneaks, play actors, hypocrites-and yet so touching!</i>
TT1	A, οι μικροί Φαρισαίοι ηθοποιοί, υποκριτές κι όμως τόσο συγκινητικοί. (p. 104) <i>Ah, the little Pharisees, actors, hypocrites and yet so touching.</i>
TT2	Aχ! οι μικρο-ύπουλοι, οι θεατρίνοι, οι υποκριτές, κι επιπλέον τόσο συγκινητικοί! (p. 82) <i>Ah, the little sneaky, actors, hypocrites and yet so touching!</i>

Table 4 highlights aspects of experience highlighted in the two versions. TT2 seems to favour the narrative of guilt and legal terminology, whereas TT1 heightens religious awareness and connotations of social hypocrisy.

Table 4. Themes highlighted in TT1 and TT2 versions of the *Fall*

THEMES	TT1	TT2
The narrative of guilt	-	+
Legal awareness	-	+
Social Hypocrisy	+	-
Religious awareness	+	-

5. Sociological approaches in translation

The religious awareness raised in the 1974 version (TT1) is consistent with the social circumstances of the time. By contrast, the TT2 (2010) privileges legal awareness, rationality and professional identity, while it tones religiousness down. *The Fall* portrays modern amorality, a world dominated by the absurd, where all human relationships imply some degree of confinement. Modern amorality is expressed by means of irony, sarcasm, self-blame and blaming others. Social insensitivity towards injustice or suffering plays also an important role in the work, as expressed clearly by the girl's suicide and the hero's inaction. Modern amorality is depicted in both versions, but it is highlighted in the most recent version in which the notion of guilt and legal awareness is enhanced.

Translation theorists have been interested in sociological theories and approaches aiming to study the social dimensions which affect translation choice. Within the paradigm of sociological approaches to translation, Inghilleri (2011) highlighted the importance of Bourdieu's theory, who introduced the concepts of habitus, field and capital in the sociological theory (Bourdieu 1977, 1990, 1991). In particular, according to Bourdieu, individuals act in habitual, conventionalized ways, that are to a large extent the product of the incorporation of social structures, structures that are themselves the product of historical struggles, and which are subject to change. The most recent translation of the *Fall* reflects changes in social structure, in comparison with the previous translation which complies with different conventions and norms. Translators are expected to critically consider the narratives to be disseminated through their versions. Habitus, field and cultural capital seem to have motivated shifting tendencies in the construction of identities in the two versions of *The Fall*.

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Appendix

More manifestations of religious awareness in TT1

ST	TT1	TT2
<i>vocation de justice</i>	σαν αποστόλου της δικαιοσύνης	αφοσιωμένος στη δικαιοσύνη
<i>avec de grands airs</i> "Pourquoi m'as-tu abandonné?"	με ύφος μεγαλομάρτυρα «...ίνα τι με εγκατέλειπες...»	με πομπώδη τρόπο «Γιατί με εγκατέλειπες;»
<i>le froussard Pierre</i>	ο Πέτρος που δείλιασε	ο Πέτρος ο φοβητσιάρης,
<i>Pas d'excuses</i>	Άφεση καμιά	Καμιά δικαιολογία

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