Routledge Advances in Translation and Interpreting Studies

TRANSLATION AND EMOTION

A PSYCHOLOGICAL PERSPECTIVE

Séverine Hubscher-Davidson

Translation and Emotion

An excellent and timely overview of translation and emotion, a topic that corresponds to recent developments in translation process research yet has previously not been addressed in any great depth. It is innovative, original and a highly recommended read for scholars, teachers and students of translation, translators, and also for linguists and psychologists.

—*Hanna Risku, University of Graz, Austria*

This book proves that translators are not mere neutral word crunchers and looks under the hood of their minds to unveil a complex interplay between reason and emotion that both affects and is affected by their work.

—*Ricardo Muñoz Martín, Universidad de Las Palmas de Gran Canaria, Spain*

This volume tackles one of the most promising and interdisciplinary developments in modern Translation Studies: the psychology of translation. It applies the scientific study of emotion to the study of translation and translators in order to shed light on how emotions can impact decision-making and problem-solving when translating. The book offers a new critical approach to the study of emotion in translation by analysing translators' accounts of their experiences, as well as drawing on a case study of emotional intelligence involving 155 professional translators. The author identifies three distinctive areas where emotions influence translators: emotional material contained in source texts, their own emotions, and the emotions of source and target readers. In order to explore the relevance and influence of emotions in translation, each chapter focuses on a different emotion trait: emotion perception, emotion regulation, and emotion expression.

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Abbreviations

CPD	continuing professional development
L1, L2	first, second acquired language
EI	emotional intelligence
PTSD	post-traumatic stress disorder
ST	source text
TEIQue	Trait Emotional Intelligence Questionnaire
TAP	Think Aloud Protocol
TPR	translation process research
TT	target text

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Introduction

Everyone knows the difficulty of things that are exquisite and well done—so to have facility in such things gives rise to the greatest wonder.

—Baldesar Castiglione

Preamble

Laure's inert body, the enchantment she saw on her daughter's impassive face, caused extremely intense emotions over which she had no control to well up in her. She was submerged by a primitive force that burst forth, whipping her, harassing her, slashing her . . . Hatred! Hatred was a Florentine cypress, tall, dark, pointed, slim. It towered over the welter of feelings . . . If not for Laure at the other end of the flat, soft as an overripe fruit, rotten with drugs, she would have killed Alex.

—Cardinal (1991, 80–81)

On reading this extract from Marie Cardinal's *Devotion and Disorder*, one of the first questions that comes to mind is, how did the author feel when writing this text? Did she identify with the character/narrator, Laure's mother? Did she write from personal experience? We might also wonder how readers are likely to feel when reading the text. How will they react? Will they perceive the character's emotions in the way intended by the author, or will their reading experience affect them differently? Narrative research has shown that reader responses vary from person to person as a result of particular histories and differences in life experiences that determine how they evaluate characters' motives, decisions, and behaviours (Jacovina and Gerrig 2010). We might therefore wonder about the range of reactions to a text with such a strong emotional component. Moreover, since this text is a translation, another question we could ask ourselves is how well does the emotional component translate for another cultural context? Reader responses to emotions vary across the world, and readers of the French or Chinese version will respond to and understand the narrative differently. And what about the translators? How do they relate to the text and to the translation task? As readers of the originals and writers of the translations, their emotional responses are likely to be essential ingredients

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in the shaping of different language versions. The main aim of this book is thus to demonstrate the implications of emotionality for translation work and to explore the relevance and influence of emotions in translation by focusing on specific emotion traits.

This book therefore bridges two fields of research: Translation Studies and Affective Science. Drawing on a case study involving 155 translators, it will explore affective aspects of translation by applying the scientific study of emotion to the study of translators. As Jean Anderson highlights, relatively little work exists which documents or analyses translators' affective interface with their work (2005, 179). In an attempt to fill this gap, an analysis of the emotional intelligence of translators will be undertaken, focusing on three specific emotion traits: emotion perception, emotion regulation, and emotion expression. The methods used include an emotional intelligence measure which has been employed in various research contexts, including second-language acquisition and creative writing.

The idea for this book originated from the fact that, although interdisciplinary research has fast become the norm in Translation Studies,¹ the role of the translator's emotions from an affective perspective has remained almost entirely unexplored. Recent studies investigating the translation process have borrowed models and frameworks extensively from the cognitive sciences² to the detriment of research falling under the broad umbrella of Affective Science. The majority of studies that have investigated the topic of emotions in translation are overwhelmingly concerned with how emotional material or emotive language is being translated.³ Research shows, however, that emotions are involved in all kinds of decision-making and problem-solving behaviours, and one can argue that there are three distinctive areas where emotions influence translators: emotional material contained in source texts, their own emotions, and the emotions of source and target readers. The first area involves emotion perception, the second area involves emotion regulation, and the third area involves emotion expression. This book therefore seeks to explore further the translator's handling of these emotions by investigating specific aspects of translators' trait emotional intelligence profiles.

Traditionally muted, self-effacing and non-interfering, translators' voices have recently become louder, persistent, and sometimes unsettling. If one defines emotionality as a set of responses that are observable or perceivable to us or to others around us and take place when a person reacts emotionally to stimuli (Rajah, Song, and Arvey 2011, 1107) one cannot but acknowledge the role of emotionality in translators' work. Anderson (2005, 177) speaks of a sense of physical invasion by the original text and a need to 'choke down' rebellious feelings when translating. Another translator speaking at the American Translator's Association Conference in 2009 shared her reaction to translating an autopsy report:

This was not the first of this kind of report that I had dealt with, but it was the most horrific. The crime was so terrible that the perpetrator

was sentenced to 102 years and permanent separation from society. There may be a literature of how coroners deal with the actual autopsy, but I found nowhere to turn except to a fellow translator who could understand how a text could reach so far into me.

(Jones 2009)

Translators' emotional reactions to source texts such as these are rarely discussed and, more often than not, translators deal with them on their own and to the best of their ability. When discussing her own experience as a literary translator, Hills notes,

I had to draw on all my skills as a writer to render hers as effectively as I could, and yet, at the same time, I needed to strike a balance [. . .] especially as I had recently written a novel that also dealt with grieving and had a strong sense of how I had handled similar themes and states. (2012, 84)

Peter Bush (2012, 122) highlights instances of fraught relationships between translators and editors, reflecting the level of emotional and intellectual commitment of translators to their work. This study demonstrates that the way in which translators perceive, regulate, and transfer emotional material impacts them and target texts in specific ways, not all of these negative. Indeed, translators like Anne Jones suggest that some texts are a delight to translate and can serve to nurture and activate the full self of the translator.

The benefits of adding a psychological perspective in Translation Studies have been acknowledged for some time. Process-based studies have employed various methods (eye tracking, keyboard logging, thinking aloud, etc.) to investigate translator behaviour and the translation process. However, translation process research (TPR)—an offshoot of Holmes's (2000/1972) descriptive sub-branch of 'pure' Translation Studies—has generally focused on exploring translators' mental processes and human information processing skills (Bell 2001). This book argues that, alongside the study of purely cognitive processes, the psychology of translation must also encompass the study of attitudes, personalities, and dispositions.

Emotionality: Author, Translator, Reader

Recent studies have subscribed to the view that, more than a product, translation is an activity that serves to bring into being the potentialities of a source text through a target text (Wilson and Gerber 2012, ix). Arguably, the potentialities of source texts are also brought into being through the translator's effortful activity. Translators undertake very close readings of source texts and become involved with source authors and their texts to a greater extent than do 'regular' target readers. It can be said that the translation process binds them to source authors, providing them with intimate knowledge of how they work, how they construct meanings, impart

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knowledge and express themselves. If the work they are engaged so closely with happens to contain explosive emotion-eliciting material, the translator may become destabilised, shaken, unsure, fearful even. Hills (2012, 77) suggests that entering into translation is like entering into a relationship, and that, through contact with the language of others, translators can get a greater sense of themselves. I would argue that this also holds true for emotions. Contact with the emotions of others can bring about an increase in the understanding and regulating of one's own emotions. And yet, there is also a risk of completely losing oneself in another's emotions. The well-known metaphor of the translator walking a tightrope springs to mind.

Despite the constraints within which they work, translators are not victims. Like Anderson (2005, 178), one might wonder whether the translator is not actually the primary driver of his or her own creation, the translation. When perceiving, regulating and transferring emotions in writing, the translator shapes a text that takes into account vast amounts of emotional information including the potential reactions of target readers, as the reception and understanding of translated emotions will necessarily differ from one culture to another. They are responsible for carrying over specific, personal, affective, identity-related otherness. They drive the creation of a text that will expose and give scope to new significances and intertextualities (Henitiuk 2012, 4).

This critical activity involves a double interpretation process. Let us assume that a translator has been given a source text containing complex emotion-eliciting content written in his or her second language (L2). First, he or she must adequately understand and interpret it; second, he or she must engage with a different language in an attempt to re-express this complex emotion-eliciting content. According to Henitiuk, our senses cannot always be trusted to pass along information reliably when what we perceive, receive, and rewrite comes from a different culture and world view (*ibid.*, 9). Inevitably, translators will need to tap into their own resources of emotional experiences and emotional language in order to understand and transfer the information to the best of their abilities. As Hills highlights, translating emotional material forces one to explore emotions and language on a deeper level, intensely, to find ways to communicate what is core in a piece, to "learn how to breathe again" (2012, 80). This two-stage process transforms the translator into both a therapist and a patient. As such, the translator will perform the necessary actions of both: perceiving and understanding, on one hand, and expressing emotions arising from the translation event, on the other.

In order to do this competently, the translator needs to have what Anderson terms "the ability to open oneself to the foreignness of another language at the level of one's personality" (2005, 175). As I argue in this book, translators who can also open themselves to their own and others' emotions will be much more likely to succeed in the translation profession. This book is therefore concerned with the perception, regulation, and expression of

emotions by translators. It aims to offer a new critical approach to the study of emotion in translation by drawing on translators' narratives and on a case study of emotional intelligence involving 155 translators, in order to highlight moments when there is an interference of individual differences during the translation process.

Outline

In the first chapter, I provide context for the study by presenting the theoretical background to the scientific study of emotion in the field of Psychology. Affective and cognitive approaches are discussed, including the notion of emotional intelligence and its measurement. I present key issues in the field (e.g. validity and consistency) and demonstrate the importance of employing reliable methods to analyse emotions. I also present an overview of the development of psychological approaches to the study of translation within Translation Studies. I focus on methods developed to analyse the translation process with a particular emphasis on soft skills and their implications for the field. This theoretical background draws on the most influential works within Translation Studies and Psychology and serves to contextualise the case study, which is also explained in detail.

In the following chapters, three specific emotion traits are discussed at length: emotion perception (Chapter 2), emotion regulation (Chapter 3) and emotion expression (Chapter 4). These traits were presumed to be the most relevant for translation. Each chapter contains a definition and an explanation within Affective Science of the key trait, a section addressing the relevance of this particular trait for translation (drawing on both the translation and psychology literature), and an analysis and discussion of the expression of that trait in the profiles of translators from the case study.⁴

In the final chapter, I undertake a summary analysis and discussion of key findings from the previous chapters and the case study to draw out how, why, and when emotions influence the translator. The different areas where emotions have a role are discussed, and important questions are addressed, such as whether traits can be developed over time and what are the consequences for translators of (un)successful emotional functioning.

The conclusion reviews the book's achievements and suggests avenues for further research.

Notes

- 1 See, for example, the flurry of recent conferences that attest to this interdisciplinarity (e.g. 'First International Interdisciplinary Conference on Bridging Languages and Cultures', 14-15 September 2017, Ventspils University; 'Interdisciplinary Approaches to Translation', 27-28 March 2014, Kazimierz Wielki University; 'International Conference on Interdisciplinary Translation Studies', 30 April-2 May 2013, Imam Reza International University).

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- 2 Examples of two recent publications that bridge these disciplines are Shreve and Angelone (2010) and Ehrensberger-Dow et al. (2013).
- 3 See, for example, Lee (2003) or Wittwer (2007).
- 4 Chapter 2 pays particular attention to translators' perception of emotional material contained in source texts, Chapter 3 tackles translators' emotion regulation processes, and Chapter 4 focuses on translators' expression of emotions for target readers.

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