

On the Dominant Fiction Emotion of the Literary Translator: With Gladys Yang's Translation of "Love Must Not Be Forgotten" as an Example

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Abstract: While studies exploring the emotions experienced by translators have recently proliferated, few of these have focused on literary translators' emotions by taking into account the defining features of literary texts, and examinations of the influence of the translator's emotions on the translated text and its reception are rare. The present study focuses on literary translators' emotions, taking as a case study Gladys Yang and her translation of the Chinese short story "Love Must Not Be Forgotten." It draws on the distinction between fiction emotion and artefact emotion proposed by the film scholar Ed Tan and subsequently developed by literary scholars. This paper explores the emotions that Gladys Yang experienced most strongly as a translator-cum-reader and their influence on her translation and the work's subsequent reception. It emerges that Yang's response to the source text is dominated by fiction emotion rather than artefact emotion, in contrast to findings reported in previous scholarship on common literary readers. The dominant fiction emotion, on the one hand, manifests in the translated text as the highlighted thematic idea via the translator's rewriting of characters' speech and repetition of the thematic concept. On the other hand, it leads to the underrepresentation of formal features, such as metaphor, particularly those that are offensive. This study also finds that the translator's dominant fiction emotion, in both translation and paratext, may influence the work's reception among its target readers, who exhibit emotional responses that are similar to those of the translator upon reading the work.

Keywords: fiction emotion, artefact emotion, literary translator, Gladys Yang, "Love Must Not Be Forgotten"

CLC: H059 **Document Code:** A **Article ID:** 2096-4374(2025)02-0096-15

DOI: 10.53397/hunnu.jflc.202502008

The "affective turn" (Clough 1) in the humanities has brought the topic of emotion in literature into sharp focus, thereby opening up new perspectives in literary criticism and aesthetics. Likewise, translation studies in the 21st century has foregrounded human actors (Koskinen 7), as translators' affective aspects are increasingly attracting scholarly attention. Pioneering research, including studies by Douglas Robinson, Andrew Chesterman, and Rakefet Sela-Sheffy, has touched

on translators' affect and emotion to varying degrees, bringing the long-neglected issue to our attention. Later empirical studies (Hubscher-Davidson, "Emotional Intelligence"; Lehr; Rojo et al.) have narrowed their scope to focus on specific emotional traits and their influence on translators' behavior. More recent research, and the most extended and comprehensive examples, would be the two monographs *Translation and Emotion* by Séverine Hubscher-Davidson, and *Translation and Affect* by Kaisa Koskinen. In *Translation and Emotion*, Hubscher-Davidson applies psychological research on emotion to translators, with a view to investigating the correlation between emotional intelligence and translation performance, placing greater emphasis on the translator's psyche. As a complement to the more prevalent cognitive and psychological perspective, *Translation and Affect* examines affective issues from a cultural and sociological perspective, aiming to "capture the social environment and interactions with other actors involved, as well as the subjectivity of the translating and interpreting person" (Koskinen 11). Both studies approach the translator's emotion from different perspectives, representing an increased effort to foreground the issue that was formerly only superficially examined.

However, the above-mentioned studies are limited in two key respects owing to their generality. First, most studies group translators and interpreters together without differentiating between them in acknowledgement of the fundamental difference between translation and interpreting. Second, translators of literary and non-literary texts are also investigated without distinction. Given that literature presents a unique set of depictive representations of emotional experience, one result of such an indiscriminate approach is an ignorance of the emotion elicited by the most essential features of fictional literature as both a representation of the real world and a designed artefact on the part of the author. The emotions that these features elicit in literary translators will inevitably affect not only their translation strategy but also the work's reception among the target readership. However, few studies to date have taken this into account. To address this gap, this paper will focus on literary translators' emotions with an emphasis on the distinction between fiction and artefact emotions (Kneepkens and Zwaan; Hogan, *Literature and Emotion*; Stopel; Matravers), which are closely related to the dualism found in narrative fiction. Taking a translation of the Chinese short story "爱是不能忘记的" ("Love Must Not Be Forgotten") as a case study, it seeks to address the following questions: what emotions do literary translators experience most strongly as translators-cum-readers? How might these emotions influence their translation strategy? How do literary translators' emotions influence the work's subsequent reception?

This article will begin by exploring literary translators' emotions in terms of the distinction between fiction and artefact emotions. This distinction originated in film theory and was subsequently further developed by literary scholars. It will then proceed to analyze the case of Gladys Yang, examining how her focus on the source text's fictional and artefactual aspects give rise to stronger fiction emotion than artefact emotion. The paper will then analyze how these emotions influence her translation strategy by analyzing the translation examples. Subsequently, the paper will investigate the potential causes and implications prior to concluding with a discussion of the findings.

Fiction Emotion and Artefact Emotion in Literary Text and Translation

"Readers are a key locus of literary emotion" (Hogan, *Literature and Emotion* 96). This statement is equally applicable to literary translators given that they are, in the first instance,

readers of literary text. Their emotional response to the source text will inevitably affect their translation, either consciously or unconsciously. To examine this influence, it is necessary to delineate the specific emotions that the translator will likely experience as a reader.

To theorize literary readers' emotions, Patrick C. Hogan draws on psychologist and film theorist Ed Tan's distinction between "fiction emotions" and "artefact emotions" (*Literature and Emotion* 97–106) as follows:

Fiction emotions are the emotions we experience in response to the fictional world—its events, situations, and characters. They are fundamentally immersive emotions, emotions that we experience when, for example, we are caught up in a story. They are roughly the sorts of emotion that we experience in relation to events and situations in the real world. Artefact emotions, in contrast, are not immersive but reflective. They are emotions that we experience when we become conscious of the way in which a certain series of events has been shaped and directed. In consequence, rather than responding to the events themselves, we respond to the shaping and directing. (97)

The ways in which these two types of emotion are experienced depend on both the text and the reader. The dualism of literary texts, particularly narrative fiction, contributes to the reader's fiction and artefact emotion. On the one hand, fictional stories either reflect or imitate reality, thereby simulating actual human behavior and social worlds in a way that may not be accessible in the real world (Stopel 397). In the simulation, readers respond emotionally to characters and events, perhaps feeling for or with them. Thus, fiction emotions manifest—for instance, we experience pity for the lovers' deaths when we read Shakespeare's *Romeo and Juliet*. On the other hand, fictional stories are more than mere crude imitations of reality without discrimination in their selection of source materials. Rather, they represent the outcome of the author's conscious effort. They are carefully designed, structured, and phrased so that they might be presented in an artistic way and elicit the desired emotional response. In this sense, they are artefacts that give rise to artefact emotion (397). Such emotions arise when we become aware of how our emotions and attention are directed and shaped by the author's skillfulness. Taking the example of *Romeo and Juliet* again, artefact emotion arises when we marvel at the author's novel metaphors and brilliant diction in describing Juliet's beauty. Put simply, fiction emotion is related to the story's content (the representational aspect), while artefact emotion concerns the formal features (the aesthetic aspect) of a literary work. Translators of literary works must invariably take this dualism into consideration, echoing the long-standing argument in translation studies: is it meaning or form that is transferred in translation? Moreover, the translator's decisions are arguably influenced by their affective responses to both the fictional and formal aspects of a text—namely, the fiction and artefact emotions. The resultant emotional effect of the translated text will, in turn, influence the work's reception.

Aside from the text itself, the reader's interest and competence also contribute to the experience of the two emotions. Whether or not the reader experiences fiction emotion hinges on their willingness to be immersed in the fictional world, such as the events in the story and the characters' reactions, as well as their interest in the story's thematic concept (Kneepkens and Zwaan 132). Just as readers are more attracted to certain themes (such as romance or death) than others, so too are literary translators. Given the choice, they will opt for works of fiction that deal with themes in which they are interested. For artefact emotion, it has to do with the skills and

experience readers have with literature, as "the most salient aspect of our appreciation of literature as literature, is the appreciation of what we are reading as an artefact that has been skilfully crafted to a certain end" (Matravers 149). Experienced and skilled readers tend to be more conscious than novice readers of the technical qualities of literary works (Kneepkens and Zwaan 133). This is also true for literary translators, whose literary taste and competence affect their approach to translation. Some translators tend to be more aware than others of the source text's artistic values. As an example, we may point to the translators of the Chinese writer Shen Congwen's works: Jeffery Kinkley and Edgar Snow. Snow rewrites the source text according to his own literary taste as a trained journalist, changing the story's beginning and ending and deleting most of the narrative's "telling" (Xu and Chu 173), thus erasing the work's most salient artistic feature. By contrast, Kinkley, trained as a historian, provides a "thick translation" that seeks to make explicit the implied cultural elements (Xu, "A Review" 224).

The analysis of literary translators' emotions based on such a distinction is two-fold, corresponding with their identity as both reader and writer. First, the translation of a literary text inherently requires a close reading to a considerably greater extent than close reading that is performed for any other literary purpose. It requires the translator to be more competent in text comprehension and interpretation, which concerns not only the cognitive aspect but also the emotional aspect. Kneepkens and Zwaan (127), in their effort to develop a model for text comprehension, found that fiction emotion and artefact emotion are both instrumental in each phase of text comprehension and both interact with the cognitive process. With this knowledge, the translator is more aware of their emotional response to the original text—not only the type of emotion aroused but also when and how they are aroused. Thus, the translator becomes a more conscious and active reader. This active engagement with literary text is also supported by Matravers' argument that one must balance fiction emotion and artefact emotion to be an active reader: "Attending to both perspectives, feeling both emotions, and being able to track and understand how the one informs the other, is a skill that requires active engagement rather than passive reception" (150). It is the grasping of the relationship between the fiction and artefact emotions that constitutes "one aspect of our enjoyment of (our valuing) literature as literature" (151), that distinguishes translators from "regular" readers.

Second, fiction emotion and artefact emotion concern the dualism of fictional literature: the content and the form, or the representational and aesthetic aspect of literature. These are the eternal struggles confronting translators as the writer of the target text. Translators, when conscious of their emotional responses to the source text, are more likely to make informed decisions in translation, thus producing a desired emotional effect among target readers. Unlike common readers who are not in a position to change the outcome of a fictional story through their own actions, the translator—as the writer of the target text—has the potential to rewrite the source text in such a way that it makes their emotions felt. This distinction opens up a new perspective in the investigation of factors influencing the translator's strategy as well as the reception of the translation.

However, it is critically important that while fiction emotion and artefact emotion are analytically distinguishable, they are not mutually exclusive in experience, nor can they be entirely separated. Instead, they often co-occur and influence one another. They are by no means binary opposites and always coexist—carrying similar or contrasting emotional valences. As Stopel notes, "what counts as fiction may slip into artefact and correspondingly trigger different emotions, either positive or negative" (397). For instance, when reading a horror novel, readers may experience fear

as an emotional response to the events in the fictional world, while converting this to admiration for the author's skill in creating such atmosphere. A reader might feel compassion for a character yet perceive the characterization as overly sentimental or contrived, thereby generating a negative artefact emotion despite a positive fiction-based emotional response. Not only do they coexist but they also interact with each other. Kneepkens and Zwaan argue that artefact emotions play a significant role in regulating fiction emotions (130). J. Robinson expresses a similar opinion, which could be summarised as follows: "whereas fictional content elicits ordinary, garden-variety emotions that we feel in everyday life, formal qualities modulate, guide and manage them, allowing readers to cope with emotional excess or difficult feelings, arousing pleasurable reactions" (qtd. in Stopel 398). Carroll also agrees that despite fiction emotion's importance in understanding some aspects of a story, its purpose is to draw our attention to the work's formal artistic features (1). In other words, fiction emotions play a secondary role that supports the recognition and appreciation of literary narratives as artefacts. Therefore, the distinction between fiction and artefact emotion is analytical, not ontological, adopted as a heuristic device to clarify the emotional dynamics at work.

Previous scholarship has tended to assert that artefact emotion occupies a more significant position than fiction emotion. In the case of "Love Must Not Be Forgotten," however, the opposite may be true for the translator, who responds to the text with greater fiction emotion than artefact emotion. The translator's fiction emotion may arguably exert a more prominent influence on her translation strategy than artefact emotion, resulting in the dominance of the fiction emotion among the target readers. In the sections that follow, this argument will be supported by an analysis of the translator's emotions that arise from her focus on each aspect and how these emotions are manifested in her translation strategy.

Gladys Yang's Fiction and Artefact Emotions in "Love Must Not Be Forgotten"

The short story "Love Must Not Be Forgotten" was written in 1979 by the Chinese female writer Zhang Jie, who was one of China's first feminist writers and the only writer to have twice been awarded the Mao Dun Literature Prize, China's most prestigious literary accolade. Through the narrator's discovery of her late mother's diary, the story tells mother's platonic and unrequited love for her married lover, whose marriage is loveless. On its publication, the story became a national sensation for its treatment of the themes of loveless marriage and advocacy for the pursuit of true love even in extramarital contexts. The story was rendered in English by Gladys Yang, an experienced and prolific translator of Chinese literary works. The translation was collected, together with Zhang Jie's other six stories, in the book that was also titled *Love Must Not Be Forgotten*, published in 1986.

Yang, the work's translator, has mentioned this story on several occasions in her own writings and has demonstrated greater interest in its fictional aspects than its artefactual properties. In many of these mentions, her comments center primarily on the narrative's plot and its ability to spark social debate. She is particularly interested in the story's thematic concept and characters. In her preface to the book, she observes that the story is controversial because it advocates the individual's pursuit of true love, even outside marriage, which undermines social morality (Zhang and Yang xi). Elsewhere she further opines that it is the theme of marriage and love that contributes to the story's controversiality because this theme was regarded as insignificant

and inappropriate for literary works at that time, in line with the mainstream Chinese media's implication that an individual's fulfilment lies in serving people rather than personal relationships and marriage (Yin 255). She also highlights the author's argument in favor of the significant impact that personal relationships and marriage have on quality of life (Yang 515). The story's female characters in particular also capture her attention. She believes that the identities of both characters in the story and the author herself challenge social convention. In a society that expects women to marry at a young age, the daughter in the story, who is still single at thirty, is considered unacceptable. It is also regarded as unacceptable that both the mother in the story and the author herself are divorced, because divorce was regarded as stigmatizing for woman at that time (Yin 254). Moreover, all stories in the book exhibit particular concern for Chinese woman at that time: all have female protagonists and reveal the various difficulties and dilemmas that women were obliged to confront in that social context.

The translator's focus on these fictional aspects may also be found in her comments on other works. She categorises the novella *The Ark*, another work by Zhang Jie, as a feminist work and highlights the traditionally unacceptable identities of the female characters and the difficulties that they must overcome to gain an independent and dignified life in a man's world. She also perceives similar feminist issues in novels that deal with other themes, such as *Leaden Wings*, Zhang Jie's prize-winning novel about modernization of industry. Regarding the other contemporary woman writers whose work Yang translates, her discussion mainly centers on their life experiences, the plots and themes of their work, and how the themes resonate with social reality. Yang's focus on fictional aspects of literary works is not unique to the story under consideration here but is also evident in her translations of other works.

Yang's close attention to the fictional aspects of literary works stands in sharp contrast to her attention to the artefactual aspects. Compared with her interest in the theme and character in literary works, she rarely discusses the authors' techniques in devising the story or portraying characters, devoting only a few sentences—if any—to this topic, and these are generic comments without further elaboration. For instance, in her preface to the book *Love Must Not Be Forgotten*, she describes the stories as "sensitively written with feeling and insight" (Zhang and Yang xi) but does not explain further how the writer carefully devises such sentimentality. She also mentions that the detailed descriptions of daily life and various characters' thoughts would allow foreign readers to better understand Chinese society (xi). However, she does not discuss the way in which the "detailed descriptions" and the characters' thoughts are organized and presented. Rather, she is more concerned with how such descriptions reflect Chinese reality, which is still about the fictional aspects. Her commentary on Zhang Jie's *Leaden Wings* suggests that Yang does not consider the topic of industrial modernization a promising theme for a novel, though she does admit that "the way she handles it is fascinating" (Yang 515). Nevertheless, she does not elaborate precisely how the author handles it but simply attributes its success to the author's educational background and experience of working in the industrial field. Yang's comments typically afford scant attention to the texts' technical qualities. By contrast, Yang places greater emphasis on the fictional aspects, such as the characters and the thematic concept of the story. We may thus infer that she responds to the source text with greater fiction emotion than artefact emotion. The translator's emotional response to the source text arguably influences her choices as a translator, as the next section will demonstrate.

Fiction and Artefact Emotions Manifested in the Translated Text

Analysis of translation examples in this section will demonstrate that a strong fiction emotion will lead the translator to highlight the work's thematic qualities, while a weak artefact emotion will result in the loss of some of the source text's artistic properties.

Fiction Emotion Manifested as the Highlighted Thematic Idea in Translation

The strong fiction emotion induced by the theme—whether consciously or unconsciously—leads the translator to highlight the work's thematic ideas by rewriting the character's speech and repetition of thematic concepts in the target text.

First, the translator rewrites the character's speech, thus transforming the emotionally restrained woman in the source text into a demonstrative woman who explicitly describes her pursuit of love in the target text. Examples include the following:

Example 1

ST: “妈妈，这是为了谁？”我惊恐地问她。

“为一个亲人！”然后怕我受惊似地解释道，“一个你不熟悉的亲人！”

TT: “For whom are you wearing that, Mother?” I asked anxiously.

“For my lover.” Not to frighten me she explained, “Someone you never knew.”

Example 2

ST: 我甚至不能知道你的下落，更谈不上最后看你一眼。我也没有权利去向他们质询，因为我既不是亲眷又不是生前友好.....

TT: I had no means of knowing what had become of you, much less of seeing you for the last time. I had no right to ask either, not being your wife or friend.

In Example 1, the mother tells her daughter whom she is mourning. The source text, which literally translates as “a relative,” is rewritten as “my lover.” The changes here are twofold. First, the specific indefinite (“a relative”) in the source text is replaced with an identity that is specific and definite (“my lover”). The employment of the definite possessive pronoun “my” reduces the vagueness created by the indefinite article “a” and thereby enhances the expression's definiteness. Second, in the source text, the mother refers to the man in terms of kinship 亲人 (“relative”), while in the target text, she addresses him in terms associated with a romantic relationship (“lover”). The rewriting thus denotes greater proximity and intimacy. Similar changes in definiteness and proximity are also evident in Example 2, in which the specific indefinite used in the source text 亲眷 (literally, “a relative”) is changed into the specific definite (“your wife”) and the kinship in the source text is replaced with a marital relationship in the target text. In both examples, the target text exhibits greater definiteness and proximity with respect to the social relationship than the source text.

In the source text, the woman wishes to hide her emotion from her daughter. The vagueness of her speech results from the woman's reluctance to disclose her emotion because their love is extramarital. In the translation, however, the woman no longer represses her emotion but rather expresses it by foregrounding their closeness (suggested by the emphasis on the relationship's romantic and marital aspects) and the man's exact identity (suggested by the possessive pronoun).

In this way, the emotion that was initially repressed and concealed is released and heard. Her wish for the legitimacy of her identity is also made explicit in translation. All these echo with the theme of the whole story, namely the pursuit of love and personal relation. Moreover, the translator's rewriting demonstrates her empathy with the woman by enabling her to do what she cannot and that which is not accepted in reality. This is how the translator responds to the character and the situation in the fictional world, the manifestation of her fiction emotion.

Both the speech itself and the reporting verbs accompanying the direct speech are equally suggestive of the character's attitude and emotion. See Example 3 below:

Example 3

ST: 假如不是这样, 我怎么会爱你呢? 我已经不怕说出这三个字。

TT: That's why I love you—I am not afraid now to avow it.

This example is the mother's confession in her diary. In the source text, 说出 ("say" or "utter") is a neutral verb that carries no emotional charge. In contrast to the source text, "avow" in the target text—meaning to declare openly—suggests the implied motivation and willfulness of the action. The translator's diction intensifies the character's activeness and her eagerness for the justification of the pursuit of true love. Here, the rewriting once again resonates with the story's championing of love.

Second, the translator's repetition of the thematic concept also underscores the story's theme. This may be rendered more conspicuous by means of a comparison between Yang's translation and that of William Crawford, a younger translator. Table 1 shows the comparison.

Table 1 Yang's and Crawford's Translations of Love-Related Information Note.

Underline highlights the difference between the two translations.

Example NO.	Source text	Yang's translation	Crawford's translation
4	年复一年, 就跟一棵大树一样, 它的根却越来越深地扎下去, 想要拔掉这生了根的东西实在太困难了, 我无能为力。	<u>My love</u> is like a tree the roots of which strike deeper year after year—I have no way to uproot it.	Year by year, <u>this obsession</u> has become more and more deeply rooted, and to uproot it is beyond my strength.
5	我们曾经淡淡地, 心不在焉地微笑着, 像两个没有什么深交的人, 为的是尽力地掩饰住我们心里那刻骨铭心的爱情。	We smiled faintly, like casual acquaintances, to conceal our <u>undying love</u> .	We had once at this spot given each other the plain, blank smiles of mere acquaintance. We were doing our best to mask the <u>deep feelings we shared</u> .
6	他准是以他那强大的精神力量引动了母亲的心。	The man whose strength of character <u>won Mother's heart</u> .	The power of his <u>spirit stirred Mother's feelings for him</u> .
7	我们已经到了这一生快要完结的时候了, 为什么还要像小孩子一样地忘情?	We are nearing the end of our lives, why should <u>we be carried away</u> by emotion like children?	You and I have already reached our declining years, yet <u>I am still plagued by</u> a young girl's emotions—why is that?

The examples in Table 1 are concerned with either the concept of love or the experience of love. A comparison of the two translations reveals that Yang's diction highlights the thematic concept while Crawford underplays it. In Example 4 and 5, Yang repeatedly uses the word "love," in keeping with the story's theme, while Crawford avoids such repetition in favor of synonyms

that suggest either negative implications (“obsession”) or low intensity (“feeling”). Similarly, in Example 6, Yang’s diction denotes the attainment of love, while Crawford’s translation has no such implication. Example 7 concerns the feeling of love, and Yang’s version, which accentuates love’s pleasurable qualities, has a more positive valence than Crawford’s.

As demonstrated above, Yang’s rewriting of speech highlights the character’s repressed emotion, while her repetition of the thematic concept heightens the story’s theme. Both the rewriting and repetition foreground the story’s thematic concept, driven by the translator’s fiction emotion.

Artefact Emotion Manifested as the Lost Metaphor

Artefact emotion is triggered by the artistic features of literary works, among which metaphor is one of the most prevalent. In this case, the translator removes or rewrites most of the metaphors used in the story, possibly as a result of her weak artefact emotion. Regarding the offensive metaphors, however—particularly those that insult women—fiction emotion plays a more positive role. The following examples are chosen not only because they are marked expressions in Zhang’s work but also because the translation is representative of Yang’s artefact and fiction emotions that are also frequently evident in her translations of other works.

Example 8

ST: 我不过是一头劣种的牲畜，却变着法儿想要混个肯出大价钱的冤大头。这引起他们的气恼，好像我真的干了什么伤天害理的、冒犯了众人的事情。

TT: I am a nobody playing hard to get. They take offence at such preposterous behavior.

Example 9

ST: ……惩罚的利剑已经悬在那帮狗男女的头上……

TT: ... those criminals will get what’s coming to them...

Example 8 illustrates people’s anger at the narrator’s hesitation towards marrying an attractive suitor, particularly at the age of thirty. This is because people, particularly women, were expected to marry at a young age in line with traditional beliefs. Two metaphors are employed to describe this situation: the narrator is compared to inferior livestock (劣种的牲畜), and her reluctance is compared to a crime and a betrayal of people (伤天害理, 冒犯了众人的事). The metaphors are marked expressions that would strike the reader as an exaggeration in their deviation from conventional concepts, as people are seldom compared to livestock. In Yang’s translation, however, such markedness is replaced with plain language, resulting in a reduction of emotional effects. Example 9 illustrates a similar case: 狗男女 (a man and woman who are like pack of dogs) conveys the comparison of people to animals. Unlike the previous example, this metaphor in Chinese is understood as a curse in everyday language. In fact, it is the emotion conveyed by it, rather than the metaphor itself, that would catch the reader’s attention. However, the curse language itself is marked, as the author Zhang Jie seldom uses such vulgar language in her works. Like the previous example, the marked expression is also lost in translation and is replaced by the plain word “criminals.” Consequently, the emotional effect is diminished along with the omission of the metaphorical expression.

Both examples in the source text resort to metaphor to create a certain emotional effect,

and readers respond to them with both fiction and artefact emotion. While the reader feels the anger, their attention may also be drawn to the marked expressions that the author uses. In Yang's translation, however, this artistic feature is omitted. This may be a consequence of her weak artefact emotion, as Yang's focus on the story's fictional aspects far exceeds the attention she pays to the artefactual aspects. However, it may simultaneously be the result of fiction emotion. Given the translator's concern with the women's issues reflected in literary works, the offensive metaphor would also elicit her fiction emotion, which leads her to use less offensive language. This will be further elaborated in the next section.

In summary, Yang's interest in the story's fictional aspects highlights the thematic content, while her neglect of the artefactual aspects causes the work's formal features to be underrepresented. The translator is thus more influenced by fiction emotion than artefact emotion. The next section explores the possible causes and the implications of this.

The Provenance and Implications of Yang's Dominant Fiction Emotion

Both the translator and the source text account for Yang's dominant fiction emotion, which is manifested in both translated text and paratext. The translator's fiction emotion will, in turn, influence the work's reception among the target readership.

The Provenance of the Translator's Dominant Fiction Emotion

The translator's fiction emotion arises from her empathic response to the story's thematic content and female characters. Fiction emotions such as empathy may be influenced by multiple factors. As Keen noted, the "reader's empathy for situations depicted in the work may be enhanced by chance relevance to particular social, cultural and historical context" (xii). The influence of historical context is clearly evident in this case. The story is set against the backdrop of the Cultural Revolution and was published in 1979, just at the conclusion of this political movement. Similar to the author, who is also believed to be the prototype for the story's main character, the translator must navigate the predicament that confronted intellectuals at that time. Yang was labelled as "anti-revolutionist" and spent several years in jail, where she suffered maltreatment. Moreover, like many others who lost their families during the Cultural Revolution, Yang lost her son. The shared experience in that particular historical context suggests that the translator and the author (as well as the story's main character) share similar emotional memories, which are an important source of emotion (Hogan, *What Literature Teaches* 51). This would render the translator more liable to identify on an emotional level with the characters in the story.

As mentioned above, the story is believed to be autobiographical, based on the author's own experiences. Consequently, the translator's identification with the story's character may to some extent be understood as her identification with the author, given the friendship between the two. This aligns with the concept of "simpatico"—the condition in which a translator and original author may be when they "live in the same historical moment" and "share a common sensibility" (Venuti 237). Anna Strowe redefines it as "a perceived affinity between translator and author—be it personal, emotional, or stylistic—that is created, reinforced, or manipulated by the translator" (8). This affinity includes the translator's recognition of and identification with the author. Wechsler also argued that "the translator's attitude toward an author greatly affects the way he translates; it controls his interpretive decisions" (64). Indeed, in many of her own writings, Yang recalls her

friendship with Zhang and praises her works. Such perception proves helpful in understanding the emotions that are present in Zhang's work and contributes to a stronger character identification in her translation.

The translator's fiction emotion—or rather, empathy with the character—also originates from her deep concern with women's issues owing to the influence of the feminist movement during the 1980s. The selection of the source text is highly suggestive of this influence. During the 1980s, when she enjoyed greater freedom in choosing texts according to her preference (Wang 51), Yang translated numerous literary works by female writers who experienced the Cultural Revolution, among them Zhang Jie. She praised Zhang as “a pioneer who highlighted women's problems before authorities fully recognized them or took official action” (Zhang and Yang xi). It is not only her selection of a source text but also her translation strategy that reflects this concern. She affords particular attention to the translation of female characters' names and sections that appear to be insulting towards women (L. Meng; Xu, “Hysteresis of Habitus”), just as the metaphors mentioned in the previous section. Yang's rewriting of the artefactual aspects still originates from fiction emotion.

Compared with the prominent influence of fiction emotion, the translator's artefact emotion appears to play only a limited role in her translation. The lost metaphoricality suggests that the translator's artefact emotion either disagrees with or neglects the author's approach to crafting the source text. The source of the translator's artefact emotion is difficult to pinpoint as she rarely divulges her translation philosophy. However, it may be inferred from her comments on the text and the author: she observes that the author's detailed description of everyday life and ordinary Chinese people sheds light on the Chinese reality for foreign readers, who still consider Chinese people to be inscrutable, despite the country's opening up (Zhang and Yang xi). Thus, the translator is more interested in the work's representational aspects, though not to impress readers with the artistic features of Chinese literature. This aim would be easier to achieve with plain language than with metaphors that deviate from convention.

Another reason for the translator's neglect of the technical aspects is the text itself. “Love Must Not Be Forgotten” is one of Zhang Jie's early works, whose literary significance may be less recognizable than that of her later works, particularly those that won prizes. The story's popularity lies in its controversiality and social impact rather than in the skill of its author, as may be evidenced by the author herself. Several years ago, when asked by a publisher to select works for an anthology of her work, Zhang excluded this story in the belief that its social significance far outweighed its literary significance (Zhang 90). Similarly, literary critics have pointed out limitations in the work's artistic technique. Fanhua Meng observed that “artistically, this novel does not have much worth discussing” (8), noting that narrative elements such as characterization and plot development are largely downplayed. These aspects are deliberately subordinated to the story's sociopolitical message, largely because the cultural climate of that time prioritized social relevance over aesthetic concerns. Therefore, the imperfection of the story itself partly accounts for the translator's weak artefact emotion.

The Implication of the Translator's Dominant Fiction Emotion

The dominance of the translator's fiction emotion influences how the work is received by its target readership—both scholars and the common reader. Their comments reveal a shared interest in the story's fictional aspects and empathy with women. The sinologist Professor Vivien W. Ng observed that the story's main appeal lies not in the “convoluted plot”—the artefactual aspect—

but rather in “the sheer force of emotion” (536)—that is, its fictional aspect. She also responds with greater fiction emotion than artefact emotion, as demonstrated by her review: “my heart grew heavier and heavier as I struggled my way through unrequited love (a recurrent theme in the stories) and frustrated dreams” (Ng 536). The same view is shared by another sinologist, Robert E. Hegel, who thought highly of the “sentimental writing” in the translation and considered the “sympathy evoked among the reader” (162) as the story’s strength. The same is true for the common reader: reader reviews on Amazon mainly center around the story’s plot and thematic content. Some reviews comment on the complexity of the theme of love, while others describe the story as “well-written, sad and poignant” (Alexander). It is clear that common readers are also drawn to the theme of the story and respond with fiction emotion. The thematic content that is foregrounded in the translation appeals to readers because it elicits the universal and most widely shared human emotion. This is likely one reason for the story’s positive reception among the target readership, as evidenced by its ratings on Amazon (five-star) and other platforms, such as Goodreads (Qian and Li 48).

The dominance of the translator’s fiction emotion is reflected not only in her translated text but also in the paratext, such as the preface or translator’s notes. In this paratext, Yang repeatedly extolls Zhang Jie’s personality and expresses her own position of empathy with women. The presence of such emotion in the paratext will inevitably shape the work’s reception and reviews. Almost all reviews of the book *Love Must Not Be Forgotten* (Fisher; McLeod; Ng; Kitching; Prazniak) show a similar propensity by touching upon the author’s persona, the thematic content, and feminist concerns to varying degrees. All are imbued with the same appreciation for the author and sympathy for women in both the fictional world and in reality. Such sympathy is epitomized by Prazniak’s 27-page long review discussing the feminist humanism in Zhang Jie’s writing. Given Yang’s preface in the book, it can hardly be denied that the translator’s emotions exert some influence on these book reviews. To further illustrate this, we may return to the comparison with Crawford’s translation, which is collected in the book *Roses and Thorns: The Second Blooming of the Hundred Flowers*, edited by Perry Link and published in 1984. In contrast to Yang, Crawford is almost invisible in the book, which contains no paratext produced by him. Rather, the editor’s voice is more salient, demonstrating either neutral or slightly negative emotion. For Link, this story is “certainly not the best of these” (245), and its selection is not out of his personal preference but is “an indirect selection of Chinese readership” (ix). What he is more interested in is the stories’ political context, for which he wrote a 40-page-long introduction with over 70 footnotes explaining politics-related information. Accordingly, reviews of this book show a similar tendency. Nearly all the book reviews (Leung; McDougall; Pollard; Brandauer) center on this political background. When it comes to Zhang’s work in particular, the comments are either nonchalant or critical, more focused on its technical imperfections, such as the “trite expression” (McDougall 179) or “overblown characters” (Pollard 527), as opposed to that of Yang’s translation. Therefore, the translator’s emotions, as revealed in the paratext, will inevitably influence the work’s reception. However, it is important to note that the critical comments do not target the translation itself. In fact, reviews of Crawford’s translation generally commend its quality (Leung; Pollard; Brandauer), indicating that the critiques are directed at the source text, suggesting that even when a translation is well-executed, the emotional framing presented in the paratext—particularly the negative artefact emotion conveyed through the editor’s tone and commentary—can still play a significant role in shaping how the work is received. Such framing may prime reviewers and readers to approach the story as politically relevant but aesthetically deficient, underscoring the

subtle yet influential role that paratextual emotion—whether from translators or editors—can exert on reception.

Both Yang's translated text and paratext are permeated with the positive fiction emotion, in contrast to the indifference and political concern in Crawford's case. The "sheer force of emotion" (Ng 536), free from political concern in Yang's translation, would be more acceptable and appealing to student readers. This may account for the inclusion of Yang's translation in textbooks of world literature in American high schools. Two of the five most influential textbook publishers in the US—McDougall Littell and Holt and Rinehart and Winston—have selected Yang's translation for inclusion in their textbooks *The Language of Literature: World Literature* and *Elements of Literature: World Literature*, respectively (Qi et al. 54). Given the very limited number of contemporary Chinese works in American textbooks, the inclusion of Zhang's work attests to its charm. It is believed that part of the reason for its inclusion lies in the fact that it tells a typical "oriental" love story in a sentimental and poignant way and examines the conflict between personal pursuit of true love and social constraints (56). These fictional aspects are indeed what Yang foregrounds in her translation and other writings. Students' responses also attest to the attraction of the fictional aspects. Qian and Li (48), after examining the students' reviews, found that while most students are drawn to the themes of love and marriage within the Chinese social context, they cannot capture the texture of the work.

Therefore, Yang's positive fiction emotion, revealed in either the translated text or her other writings, may influence the empathy and concern evoked in the target readership, whether concerning scholars, common readers, or student readers.

Conclusion

Literary translators, as close readers of literary works, respond to both fictional and artefactual aspects of the literary works that they are translating, giving rise to both fiction emotion and artefact emotion. The aspect that receives greater attention from the translator will depend on both the translator themselves and the text's characteristics. Differences in the focus on each aspect will influence—consciously or unconsciously—the translator's choice. In the case considered herein, Gladys Yang responds with greater fiction emotion than artefact emotion. Consequently, her translation highlights the story's fictional aspects, such as its thematic content, whereas it underplays its formal features, such as the use of metaphor. Arguably, contrary to previous scholarly suggestions, literary translators may be more influenced by fiction emotion than by artefact emotion. The dominance of fiction emotion may influence how the work is received among its target readers, who are likely to exhibit similar emotional responses.

Admittedly, the distinction between fiction emotion and artefact emotion may appear limited, functioning primarily as an analytical tool. Few empirical studies have examined their interplay or how translators experience them simultaneously. In actual reading and translation practices, these two types of emotional engagement are often deeply entangled, and other forms of emotion are undoubtedly involved in the complex process of literary translation. Nevertheless, this conceptual differentiation provides a useful starting point for further investigation into how various emotional responses interact in translation and shape both the translator's choices and the reception of the translated work.

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