



# THE PSYCHOLOGY OF TRANSLATION

*An Interdisciplinary Approach*

Edited by  
Séverine Hubscher-Davidson  
and Caroline Lehr



# THE PSYCHOLOGY OF TRANSLATION

Drawing on work from scholars in both psychology and translation studies, this collection offers new perspectives on what Holmes (1972) called ‘translation psychology’. This interdisciplinary volume brings together contributions addressing translation from the vantage point of different applied branches of psychology, including critical-developmental psychology, occupational psychology, and forensic psychology.

Current theoretical and methodological practices in these areas have the potential to strengthen and diversify how translators’ decision-making and problem-solving behaviours are understood, but many sub-branches of psychology have lacked visibility so far in the translation studies literature. *The Psychology of Translation: An Interdisciplinary Approach* therefore seeks to expand our understanding of translator behaviour by bringing to the fore new schools of thought and conceptualisations. Some chapters report on empirical studies, while others provide a review of research in a particular area of psychology of relevance to translation and translators. Written by a range of leading figures and authorities in psychology and translation, it offers unique contributions that can enrich translation process research and provide a means of encouraging further development in the area of translation psychology.

This book will be of interest to scholars working at the intersection of translation and psychology, in such fields as translation studies, affective science, narrative psychology, and work psychology, amongst other areas. It will be of particular interest to researchers and postgraduate students in translation studies.

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## EMOTIONS AND LITERARY TRANSLATION PERFORMANCE

### A study using the Geneva Emotional Competence Test

*Klaudia Bednárová-Gibová and Mária Majherová*

#### Introduction

Along with a paradigmatic shift in translation studies (TS) from the study of translations to the study of translators (cf. Bednárová-Gibová 2021; Chesterman 2009; Munday 2016) and the integration of new and interdisciplinary perspectives from other fields into our polydiscipline, the relationship between translation and psychology has attracted growing academic attention over the last few years. Although translation process research (TPR) since Holmes's time has so far often centred on the study of translators' cognitive processes, the psychology of translation in the 21st century has also started to focus on exploring affective processes, including attitudes, personalities, dispositions, and emotions (Hubscher-Davidson 2017). The study of translators' emotions and their work employing an affective lens has remained relatively uncharted in contemporary TPR. Only recently has some light begun to be shed on emotional competences as factors involved in translators' decision making.

From a psychological perspective, being intelligent about one's emotions has been said to influence linguistic and translation activities to a potentially significant extent (Dewaele 2013, 2016; Jääskeläinen 2012; Scheller-Boltz 2010). In addition, research findings showing that emotional aspects of translator behaviour can impact translation performance seem to have gained traction (Hubscher-Davidson 2009, 2016, 2017; Jääskeläinen 1999; Lehr 2021; Rojo and Ramos Caro 2016). Despite this increasing acknowledgement, however, the issues of translators' affectivity and its impact on translation quality, linked to performance success, still remain under-explored. As there is only a modicum of solid empirical data, it is difficult to arrive at conclusions regarding the significant role of emotional competences in the translation workplace. More research is desirable to clarify how translators operate on an emotional level, to show that

emotional competence (EC) has its firm place among translator competences, and to understand what repercussions it can have on translation quality and performance.

The concept of competence as “an inherent human psychological need that can energise human activity” (Deci and Ryan 2000 in Núñez and Bolaños-Medina 2018, 288) has always been at the core of translation didactics. Since their first appearance in TS, taxonomies of translator competences have come a long way from their linguistic, intercultural, strategic, and pragmatic roots, to also encompass technological and other competences. The importance of emotional competence has been acknowledged both implicitly and explicitly by various scholars (e.g., Hubscher-Davidson 2017, 2021; Hubscher-Davidson and Lehr 2021; Lehr 2014, 2021; the PACTE group 2011; Rojo and Ramos Caro 2016; Scheller-Boltz 2010). Over 30 years ago, Newmark (1988) had already drawn attention to the translator’s feelings about language and translation, thus hinting at emotionality aspects in translation work. Although a few scholars have explored the relevance of emotional intelligence (EI) for translation, as will be further explored in this chapter, prior research has generally adopted a holistic approach to assessing EI, rather than paying specific attention to its component parts. As such, this study zooms in on emotional competences that form part of EI, using a specific instrument with subscales measuring various components. We perceive EC as a combination of skills and behaviours which are utilised by individuals to handle emotional aspects of translational action. In this research, we focus more particularly on the translator’s interaction with an emotion-eliciting text. Since we construe the relationship between competence and performance as directional (that is, competence is utilised to improve performance), in this study, EC is understood as a driving force underlying successful performance on the translation task. As will be explained in more detail, the translation performance of study participants derives from the quality of their ‘translation labour’ on the assigned translation task.

Drawing on the premises that (1) EI has been acknowledged as an important variable for attaining professional success (Côté and Miners 2006), (2) emotions can affect translators’ decisions (Davou 2007; Durieux 2007; Hubscher-Davidson 2017), and (3) EC is a meronym of EI, the present small-scale study sets out to examine the relationship between emotional competence in literary translation students and the quality of their *translatum*, that is, their target text. Overall, the study findings contribute to the relatively little explored area of translator studies (Chesterman 2009) in the Slovak setting, offering the outcomes of the first piece of research of its kind.

Along with intellectual intelligence (IQ), emotional intelligence (EQ) has been commonly considered a salient component of human intelligence in today’s success-driven world. This is partly because it has become increasingly acknowledged that it is important (1) to understand one’s own and other people’s emotions, (2) to be able to manage one’s strengths and weaknesses, and (3) to create healthy and meaningful relationships in order to achieve success at work.

The concept of EI first emerged following Gardner's (1983) interpretation of social intelligence featuring interpersonal and intrapersonal intelligence. Since then, it was developed by Salovey and Mayer (1990/2004), who conceptualised EI widely as "the ability to monitor one's own feelings and emotions, to discriminate among them, and to use this information to guide one's thinking and actions" (Salovey and Mayer 1990/2004, 189). It seems fair to say that, since then, EI has continued to stir popular interest.

Despite growing commercial and academic enthusiasm in the topic of EI, the concept *per se* is not devoid of problems. In general, EI has not been empirically shown to be a panacea for all pressing work-related issues (e.g., Joseph and Newman 2010; O'Boyle et al. 2011; Waterhouse 2006). Based on a meta-analysis by Joseph and Newman (2010), it was found that there is an insufficient distinction made between EI and personality constructs (such as the Big Five personality traits) and the concept of IQ. The same kind of criticism may be encountered in Waterhouse (2006) who also raises concerns about the predictive utility of EI, in the sense that it can be an unreliable predictor of real-life success. Another drawback is the existence of conflicting constructs (ability-based vs. trait-based EI). While it is true that EI can explain additional variance in performance (and EI can also positively predict performance in high emotional labour jobs), a high IQ is more strongly linked with better job performance than EI (Joseph and Newman 2010; O'Boyle et al. 2011).<sup>1</sup> As a result, research on the importance of EI in the context of work psychology (including that of translators) should be approached with caution.

Despite the criticism levelled at EI, the *Future of Jobs Report* (World Economic Forum 2018, 12) ranks EI among the top ten social skills to be acquired by future generations of working professionals. The need for EI training in a rapidly shifting global workplace is strongly emphasised in contemporary research, with a particular focus on the enhancement of individual and organisational well-being (e.g., Di Fabio and Kenny 2019). With regard to the translation profession in the 21st century, recent updates in competence profiles show that emotional proficiency is necessary at various levels of translational action, whether it involves translating *per se*, collaborating with others, or dealing with clients. According to Lahodinskyi et al. (2019), the translator's job is 'psychologically tense' and represents a 'high-risk operation'. This is because situations may arise where the translator's work calls for specific capabilities to withstand "emotion interference and/or intense negative affect when dealing with disturbing material" (Hubscher-Davidson 2013, 339). This may include, for instance, translating passages depicting a violent murder, rape, atrocities of war, and so forth. On the one hand, this occasionally hazardous aspect of their work justifies the necessity of developing and fostering translators' emotional competence. On the other hand, less extreme emotions such as boredom, as sometimes encountered by translators, may also require skills in emotion management (Hubscher-Davidson and Lehr 2021). On these grounds, it seems desirable to adopt an affective lens in TPR.

## Previous research on emotions in the translation process

As the role of emotional competence in TS remains under-investigated, there is still limited empirical work in this area. In TS, the strong influence of cognitive approaches in TPR has, to some extent, left little space for investigations into embodied and affective aspects, and emotions have for a long time remained on the fringes of scholarly interest.<sup>2</sup> Also, the perceived non-professional nature of emotions—a belief which still tends to dominate in many work environments—may have been identified as conflicting with the scientific base of TS as a discipline (Lehr 2021). In addition, existing published research on EI and translation quality may not always be reliable, owing to the authors' sometimes haphazard choices of methodological, theoretical, and sampling procedures. Some studies are not published in adequately peer-reviewed publications. Therefore, not all research findings can be considered a reliable springboard for further studies in this area, and care must be taken when evaluating scientific work being reported (e.g., Pöchhacker and Liu 2021).

In an Anglophone context, early interdisciplinary research on emotions in translation was undertaken by Hubscher-Davidson (2013, 2016, 2017). Drawing on psychological training, the scholar provided early evidence of the value of investigating the affective and emotional traits of translators. For instance, in a study of 155 professional translators exploring translators' trait emotional intelligence (EI), Hubscher-Davidson (2016) found a link between facets of trait EI and career success and job satisfaction, demonstrating that professional translators with better emotion regulation, for example, seemed to be more successful in the profession. The analysis also uncovered that literary translators had marginally higher global trait EI scores when compared with non-literary translators. Another important addition to the literature is Hubscher-Davidson's (2017) monograph, in which she successfully integrates personality-oriented and situational aspects of translation performance, and explores correlations between emotion traits and job satisfaction, age, experience, education, and literary translation. Despite relying on self-reports in terms of methodology, the monograph is noteworthy, as it seems to have sparked a more systematic interest in a deeper study of emotions. This is evidenced by an increasing number of recent empirical studies dealing with translators' emotions (e.g., Courtney and Phelan 2019; Moorkens 2020; Rodríguez-Castro 2019; Rojo and Cifuentes Férez 2021; Rojo and Meseguer 2018). The increasing interest in affective aspects of translation can also perhaps be explained by a need to somehow redress the balance, following the current rise in popularity of artificial intelligence and machine translation.

Another important contribution to emotion research in TS is Koskinen's (2020) work which tackles social and interactional aspects of affects and emotions within translation as an affective practice. Despite her onomasiological preference for 'affect', the scholar clearly disavows the idea of an affective turn in TS on the grounds that an affect is merely "a dimension of life, [. . .] lived experience" (Koskinen 2020, 181) and not a research paradigm. Nonetheless,

affect is considered ‘embodied meaning-making’ that translators undertake, and since human meaning-making has been thought to be grounded in narrative practice, a narrative perspective to studying affects has been proposed (Hokkanen and Koskinen 2018). This marks another development in the study of emotions in TS.

A solid overview of how emotions have been tackled by TS researchers to date has been provided by Lehr (2021). What bears special relevance for our study is that the scholar presents evidence for the multifaceted role of EC in translation performance and, transcending the classic cognitive paradigm, acknowledges that the translation process as an ‘emotion episode’. It is also worth mentioning that Lehr has explored the effects of emotions on translation performance, expertise, and employability in her previous work (Lehr 2014), and her research indicates that positive emotions can be helpful in increasing translational creativity. Together with Hvelplund, the scholar also explored the impact of emotions on cognitive processes, more precisely on cognitive resource allocation and attention (Lehr and Hvelplund 2020). They found that emotionally positive text content can prompt professional translators to be more engrossed in the original, whereas emotionally negative texts can require deeper, and thus more demanding, semantic processing (*ibid.*).

In recent years, TS research on emotions (e.g., Ghobadi, Khosroshahi, and Giveh 2021; Tabakowska 2016; Rojo and Ramos Caro 2016, 2018) has also looked at how emotions can impact translators’ decision making, values, cognitive processing styles, and performance. Rojo and Ramos Caro (2016), inspired by Lehr’s (2014) previous research, found that translators’ emotional states have a bearing on cognitive processing styles in translation: positive affect appears to promote creativity, whereas negative affect seems to encourage accuracy. Considerable attention has also been paid to how different affect states—influenced by feedback and personality factors—can impact translation performance, along with the role that expertise level can play in regulating emotions (Rojo and Ramos Caro 2018). Research showed that providing positive feedback to translation novices and professional translators could enhance their creativity, and negative feedback could foster accuracy in both groups (*ibid.*).

In terms of research on translation performance, there is also extant evidence (Bolaños-Medina 2014; Hubscher-Davidson 2018; Kolb 2013) that particular affective traits such as confidence, self-efficacy, and tolerance of ambiguity could have a positive bearing on the work of translators. Moreover, in the latest study by Ghobadi, Khosroshahi, and Giveh (2021), research on translation performance focused on its predictors, which comprised EI, tolerance of ambiguity, and working memory. The outcomes of multiple regression analysis showed that, while tolerance of ambiguity and working memory turned out to be significant predictors of a translation performance task, the correlation with the EI variable did not produce statistically significant results. As the authors note, there could be several reasons for this, such as the focus on global EI rather than individual facets. Also, it is worth highlighting that the researchers administered the EI

test in English, and not in the students' mother tongue, something which is not normally advised by trait EI psychologists.

Despite the valuable research reviewed here which serves to shed some light on the relationship between emotions and translation performance, there is still very little research which zooms in on relationships between EI subscales (as opposed to holistic assessments of EI) and translation performance, as reflected in pre-defined translation quality criteria. This is the gap the present study aims to fill.

## **EI versus EC in translators and some measurement challenges**

As there is an ongoing debate in the wider literature regarding overlapping meanings and the ambiguity of the constructs of EI and EC, an attempt at conceptual clarification is useful despite the fact that scholars agree there remains a lack of clarity regarding their distinction (Ciarrochi and Scott 2006). Whereas the concept of EI seems more common to signify individual differences in terms of people's emotionality in a general sense, EC is understood more in the sense of a skill which can be acquired and improved in the long-term through trainings (Szczygiel and Mikolajczak 2018).

Formerly considered as the 'more general and neutral term' (Saarni 1999), EC in our understanding—and in compliance with Ciarrochi and Scott (2006) —refers to one's capability to recognise and regulate emotions in oneself and others, and effectively respond to them. Although primarily focused on Russian linguistics, Scheller-Boltz (2010) ranks among the first scholars to have drawn attention to EC as a skill required for translators (and interpreters).<sup>3</sup> Drawing on both Saarni (1999) and Petermann and Wiedebusch (2008), Scheller-Boltz emphasised the importance of the ability to be aware of one's emotions, the ability to perceive emotions in others and how these are demonstrated, and the ability to discuss emotions, including how these are communicated across cultures. The scholar also stressed the need for empathy as well as the ability to feel emotions and to express these. In addition, he also spoke about the ability to cope with negative emotions and stressful situations, the ability to manage emotional communication in social relationships, and the benefits of self-efficacy in arousing desirable reactions in others in social interactions (Scheller-Boltz 2010, 224–225). Although what Scheller-Boltz includes within the notion of EC may seem rather extensive, there are clear overlaps with the four basic domains of emotions as defined by Salovey and Mayer (1990/2004), which relate to knowing one's emotions, knowing others' emotions, handling one's emotions and handling others' emotions.

There are a number of good reasons for investigating EC when considering the multifaceted aspects of 'translational action' (Holz-Mänttari 1984). From an epistemological angle, translation represents a communicative interaction which requires an evaluation of various situational and emotional components, where compromises need to be made, decisions taken, and conflicts resolved (Göppel

2005). Empathy, as one of the sub-components of emotional intelligence, seems a crucial prerequisite for the translator in order to create an effective connection between the two cultures they mediate between. Similarly, Tymoczko (2012) gives thought to cognitive empathy when predicting the target audience's responses to translation. Hubscher-Davidson (2013) contends that grasping one's own and other people's (that is, the author's or recipients', etc.) emotions is often necessary for effective intercultural communication to take place. In effect, different levels of EC are required from the translator depending on text genres or text types, but given the fair amount of poetic licence required for the translation of literary texts, EC may be of particular importance especially to 'literary wordsmiths'. The value of EC is also implicitly confirmed by Kolb (2013) in her study of different translators' renderings of one of Hemingway's short stories in which she underscores their ability to unconsciously change the (non-)emotional load of the source text. Aside from this decoding aspect of the translator's job, the translator's EC is also required for extra-translational aspects of their work. As previously noted, these may involve relationships with clients, translation initiators, commissioners, target text users, or with other translators when collaborating, something which can require intensive teamwork in the case of substantial translation projects.

With regard to emotional intelligence, contemporary scholarly research proposes two distinct constructs: trait EI and ability EI. These differ in terms of their operationalisation. Trait EI is "a constellation of emotion-related dispositions and self-perceptions at the lower levels of personality hierarchies" (Petrides, Pita, and Kokkinaki 2007, 283), and it is commonly measured through self-reports. Ability EI is concerned with one's cognitive-emotional abilities and requires performance-based tests (Siegling et al. 2012). When it comes to investigating translators' emotional skills, it is therefore worth asking oneself whether "successful performance in translation can/should be attributed to [translators'] *ability* to process emotional information, and whether this then could actually be usefully evaluated with measures of *self-perceptions* of their ability to recognize emotion-laden information" (Hubscher-Davidson 2013, 326–327). While translators' self-perceptions of their emotional intelligence can be very telling, it also seems valuable to find out whether they are, in fact, capable of behaving in emotionally intelligent ways.

Either way, measuring both trait and ability EI poses a challenge, as has been reported by, for instance, Petrides, Frederickson, and Furnham (2004), Petrides, Pita, and Kokkinaki (2007), and Mayer, Salovey, and Caruso (2008), owing to the difficulty of assessing emotional knowledge and performance, the subjective nature of emotional experience, and potential biases associated with self-reports. Although the Bar-On Emotional Quotient Inventory (Bar-On EQ-i), as a mixed model, has been commonly used as an instrument for measuring EI, its validity is often criticised (cf. Matthews, Zeidner, and Roberts 2002). The TEIQue instrument approaches emotionality from the perspective of dispositions and personality, and measures typical rather than current behaviours, something which may

be insufficient depending on the aim of the research study. The TEIQue has been employed to measure translators' EI by Hubscher-Davidson (2016, 2017) and, although results are revealing in many ways, the scholar acknowledges that translators' perceptions may not necessarily be a true reflection of their real behaviours.

To date, a number of studies in organisational psychology have utilised the ability-based Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT), but it also has several limitations such as not distinguishing between individuals in the higher ability range, the absence of the 'facilitation of thought' branch<sup>4</sup> as a distinct factor, and the unusual response format and scoring for a performance-based test, as Schlegel and Mortillaro (2019) noted. As our intention is to test the capability of translation students to apply emotion-related knowledge in their translational behaviour, the Geneva Emotional Competence Test (GECe) was felt to be the most appropriate instrument for this purpose.

The GECe test is a new ability EI test and has been designed specifically for the workplace, as a valid alternative to the MSCEIT. It measures individual differences in EI and current behaviours, and it may thus complement information provided with other tests such as the TEIQue. In its commercial version, known as EMCO4, the GECe test is regularly applied in many organisational contexts to professionals' satisfaction.<sup>5</sup> As the present study focuses on final year literary translation students almost ready to embark on their translation career, the participants may be considered a convenient sample for a study of their emotions when translating in a professional workplace. Indeed, the literary translator's workplace is not bound to a particular physical location in a traditional employment sense, but usually involves a home office environment. Therefore, literary translation makes for a specific workplace situation. To the best of our knowledge, this is the first TS study using the GECe instrument, aspiring to serve as a springboard for further investigations of this kind.

## EC and workplace practices

EC may be particularly useful in the 21st-century workplace where decisions and relationships often depend on interpersonal understanding, effective communication, and teamwork. The translator's workplace, as a manifestation of translation as a 'situated activity' (Kuznik and Verd 2010) where intra- and interpersonal interactions are embedded within organisational structures, is no less affected by the need for emotional competence of their actors than any other work setting. As Jansen (2017) maintains, even literary translators nowadays feel and work like members of a community of practice, which digresses from their prototypical or traditional image of solitary figures. Amidst this pervasive collective culture, the concept of EC suggests that training may be needed to help (literary) translators develop greater emotional awareness, understanding, interpersonal sensitivity, empathy and conflict management strategies in order to be prepared for the challenging language industry. As argued by Elfenbein (2007), focusing on the study of emotions in organisations, the infusion of emotion in working life, with



implications for individuals as well as groups and their performance, can shed precious light on organisational phenomena such as creativity, culture, power, diversity, and others. Schlegel and Mortillaro (2019), referring to the research by Ashkanasy (2003), Ashkanasy and Humphrey (2011), and Ashkanasy and Dorris (2017), contend that emotions impinge on organisations at within-person or between-person levels, through interpersonal behaviours (communication of emotions), at the level of groups (teams), or at the entire organisation level, hence creating a particular emotional climate. The emotional climate of translation-related communities of practice, in both formal and informal work contexts, deserves further research due to its potential impact on the future of the profession.

According to Cherniss (2000), the workplace represents an important setting for refining emotional competences since he interprets them as crucial for effective performance at work. Drawing on an extensive body of research, he writes that about two-thirds of the competences connected with superior performance are of an emotional or social nature. As Jordan, Ashkanasy, and Hartel (2002) theorise, emotionally intelligent employees show greater work commitment, implement positive coping behaviours, stay problem-focused, and reframe perceptions of insecurity at work as challenges to be overcome. Research also attests that EC works as a factor in emergent leadership in work teams (Ashkanasy and Dasborough 2003). There is some evidence that emotionally savvy individuals experience more career success, lead more effectively, and are able to create stronger relationships, too (Cooper 1997). Drawing on a number of studies, Schlegel and Mortillaro (2019) report that EC is linked with work and organisational outcomes such as higher job satisfaction, higher team work performance, lower burnout, higher interpersonal facilitation, more transformational leadership, better negotiation outcomes, and even a higher annual income. Based on meta-analytic evidence, and Joseph and Newman's (2010) research, Schlegel and Mortillaro (2019) also argue that the relationship between EC and job performance tends to be much stronger in jobs that are marked by high emotional labour. This is particularly noteworthy in regard to literary translators as scholars have long acknowledged their translational action as emotion-laden (e.g., Gaddis Rose 2012).

Furthermore, Cherniss (2000) makes the observation that a large number of adults who are about to enter working life lack necessary emotional competences; he reminds us that four in ten workers seem unable to work cooperatively with their peers. Almost 90% of the competences essential for success in leadership positions are reported to be nested with emotional capabilities (Goleman 1998). Zeidner, Matthews, and Roberts (2004, 377) claim that emotional competences are learned capabilities that are conducive to "outstanding performance at work". The psychologists give six specific competences, deemed of supreme importance, for a variety of occupational settings. These feature: emotional self-awareness (that is, identification and appraisal of emotions), regulation of emotions in the self (eliciting, sustaining pleasant emotions, and channelling negative emotions), social awareness and emotions (awareness of others' feelings and sympathising

with them), regulating emotions in others (communicating with others in order to influence them and manage conflicts), motivational tendencies, and character involving trust and integrity (*ibid.*). We believe that these specific competences are also important for the effective performance of translators in their workplace practices, and the first four competences are included in the GEC<sub>o</sub>.

## GEC<sub>o</sub> abilities

In the GEC<sub>o</sub> instrument, **emotion recognition** (ER<sub>ec</sub>) refers to the ability to accurately identify emotions (such as irritation, anger, despair, pride, happiness, shame, and so forth) based on other people's non-verbal, i.e., paralinguistic, expressions conveyed by the face, voice, or body (Schlegel and Mortillaro 2019). Although it might seem at first glance that the ability to effectively decode the mimicry of facial expressions, as present in the short videoclips on the test, is not entirely relevant to translators, this is not so. As mimicry reflects emotions, the ability to infer what emotions are mimicked through paralinguistic expressions is pertinent here. An emotional perspective on translation suggests that translator labour involves mimicking, or sharing with target readers the emotionality of the works being rendered (Hubscher-Davidson 2017). As such, mimicry of linguistic-cultural aspects of the source texts may aid emotion recognition and facilitate understanding.

**Emotion understanding** (EU) is defined as “the ability to accurately appraise the features of a situation, including their quality and timing, to infer another (unknown) person's emotional state” (Schlegel and Mortillaro 2019, 562). In other words, emotion understanding relates to the ability to construe the features, causes, and consequences of one's own and others' emotions. Emotion understanding is essential to the literary translator as they often have to deduce ‘indeterminacies and ambiguities’ of the source text (*cf.* Kolb 2013), so they need to possess an inherent sensibility towards implicit and emotional nuances.

In Schlegel and Mortillaro's (2019) work, **emotion regulation in oneself** (ER<sub>eg</sub>) is a cognitive regulation strategy which influences how people think when they encounter a negative emotion. It relates to the ability to create and sustain positive affective states and diminish negative affective states in oneself. Emotion regulation bears relevance for translators, not only due to their encounters with emotion-eliciting material but also owing to translators' experiences of ‘temporary destabilization’ (Rimé 2007) as a consequence of negative emotional impulses. Drawing on Rimé, Hubscher-Davidson (2017, 120) notes that translators experiencing intense negative emotions could make up for a potential destabilisation by “actively self-regulating, perhaps even going into regulation overdrive”. This highlights the importance of this emotional sub-competence.

**Emotion management** (EM) relates to the ability to effectively regulate the (usually negative) emotions of other people through the behavioural strategy which is the most effective in the specific interpersonal situation; management may be required as a result of discordant goals, different perceptions or

motivations, or during a conflict (Schlegel and Mortillaro 2019). This emotional sub-competence is likewise relevant to translators because of the existence of non-ideal situations to be resolved both inside as well as outside their textual worlds (cf. also Courtney and Phelan 2019 for a discussion of translators' occupational stress).

It is also interesting to note that in Joseph and Newman's (2010) cascading model of EI, emotion perception (or emotion recognition in our case) precedes emotion understanding, which in turn precedes emotion regulation and job performance (that is, translation performance). The same causal chain among the three sub-competences of EI and job performance may also be found in the present study, to which the fourth sub-competence, emotion management, has been added.

In using the GEC<sub>o</sub>, the present study aims to add to the body of evidence attesting to the importance of emotional competence for literary translators. We are, however, aware of the fact that translators may not necessarily represent prototypical specimens of workplace actors in need of an 'infusion of emotion' (Elfenbein 2007) when compared with, for example, physicians, nurses, police officers, or company leaders whose emotional competences are more immediately obvious or necessary. Nevertheless, we consider literary translators' ability to identify, analyse, and control their emotions vital for the purposes of their work with literature. Literary translators should be able to recognise the emotions of authors they render and to have the necessary emotional sensibility to successfully transfer the 'invariant core' (Levý 1963/2013) in translation. Aside from this, literary translators may have to manage target readers' feelings with their translation decisions. The translator's multicultural competence represents an arena where emotional understanding also plays a vital role. Considering real work situations outside of author-translator-computer interactions, business-ready translators need to know how to deal effectively with all players involved in translatorial action, and they will find it useful to learn to manage their personal frustrations stemming from both intra- as well as extra-textual factors (cf. Nord 2005 for more detail).

## Research plan, methods, and data

The present research draws on the assumption that translators can encounter texts the rendition of which can be influenced by the translator's emotional competence. The study is based on the premise that translation can be an emotional undertaking. This means that the emotion-eliciting nature of literary texts in particular imposes increased requirements on translators to be able to recognise, process, and render such sensitive semantic information and aesthetic qualities competently.

The principal aim of this research study is to explore the impact of literary translation students' emotional competences on translation quality. The achieved translation quality is approached here as a manifestation of their

translation performance. The central research question is as follows: which EC sub-competences (as identified by the GEC<sub>o</sub> test) will turn out to have the most significant impact on translation quality and, more concretely, on which aspects of its quality? To this end, a comparison between individual sub-competences and pre-defined translation quality criteria is undertaken through a nonparametric ANOVA—the Kruskal–Wallis test. It is hypothesised that the participants with higher EC (total) scores will have handled the emotion-charged nature of the literary text more successfully than those with lower scores. We assume that the performance on the translation task of the participants who score higher on the emotional sub-competences will be more successful in terms of the pre-defined translation quality criteria.

The data for this pilot study were collected over two weeks in October 2020 and are based on a sample of 15 M.A. translation and interpreting students in the final year of their study taking a literary translation course at the University of Presov in Slovakia. Thus, the study is based on using purposive sampling. A link to the GEC<sub>o</sub>, including four major EC sub-competences (emotion recognition, emotion understanding, emotion management, and emotion regulation), was sent to all course attendees. While emotion recognition was assessed using short video clips of actors, the other three sub-components were evaluated via situational judgements of work-related scenarios. The GEC<sub>o</sub> was developed by Swiss researchers Schlegel and Mortillaro (2019). It comprises 110 items and requires about an hour to complete. The test represents a modified version of the four-branch model by Mayer and Salovey (1997). As it is based on a comprehensive theoretical framework, focuses on current behaviours, has strong psychometric properties, and maintains a specific focus on the workplace, the selected tool was deemed to be more appropriate for the current research than other potential instruments reviewed earlier on in this chapter.

The quantitative data resulting from the research participants' mean scores from the four GEC<sub>o</sub> subtests were obtained with the Qualtrics software platform. The second stage of the data-collecting process was initiated in December 2020 when the research participants were asked to translate an emotion-eliciting text extract (321 words) from Cynthia Ozick's short-story *The Shawl*, which portrays the woes of motherhood during the Holocaust. The translations were then assessed according to the following criteria specific to literary translation: creativity, equivalence, interpretation, artistic impression, and stylistic mastery in translation (please refer to the Appendix for more detailed explanations of these aspects). The marking criteria were designed by the first author of this study and consistently employed when marking literary translations over a number of years in a university context. Based on a comparison of the proposed evaluation methodology with extant translation quality assessment models (e.g., House 2015), it can be argued that the system reflects Waddington's (2001) method D, fusing error analysis and holistic assessment in a 70:30 proportion. The translation marking system complies with the Presov University study regulations and is based on the following coding: A—excellent, B—very good, C—good, D—satisfactory, E—sufficient,

Fx—insufficient/failed. As subjectivity is a limitation of translation evaluation, the marking was conducted by two independent assessors in January 2021. Subsequently, the scores of both assessors were averaged and used for the analysis.

Finally, data tables illustrating the links between independent variables (emotion recognition, emotion understanding, emotion management, and emotion regulation) and dependent variables (creativity, equivalence, interpretation, stylistic mastery, and artistic impression in translation) were created. The data were processed using the *Statistica 13* software. As this is a relatively small sample, a nonparametric analysis of variance—the Kruskal-Wallis test—was used.

## Results and discussion

### *GECO scores and translation quality*

The above-mentioned translation quality criteria deserve some further explanation for the sake of clarity. Although contested in TS, equivalence in this chapter is understood in Baker's (1992/2011) sense, as the ultimate goal of translation, not only at the simple word or phrase level but also far beyond that, creating functionally 'equivalent effect' (Nida 1964) at the level of text and pragmatics. Interpretation here relates to the intentional, conscious, hermeneutic, and inferential ability of the translator to read and decode the source text from the source language, and subsequently encode it into a new text in the target language.<sup>6</sup> Based on pedagogical theory derived from the didactics of translation in Slovakia (e.g., Keníž 2018; Koželová 2018), creativity refers to the translator's original and resourceful translation solutions resulting in a perceptive translation and strong personal translation style. Stylistic abilities of the translator include their knowledge of correct target language conventions and their skills in coming up with natural-sounding translation solutions which are devoid of a syntactic 'hypnosis of the original'<sup>7</sup> (Keníž 2018). Artistic impression is linked with an aesthetic feeling that is associated with the translation in terms of its effect on the recipient. For the sake of potential reproducibility of this research study, more detailed instructions on literary translation quality assessment based on the pre-defined criteria can be found in the appendix (Table 5.9). The translation quality criteria add weight to our understanding of literary translation as a creative re-configuration of the source text based on translators' informed decisions. These arise from a thorough interpretation of the original—including its linguistic, cultural, and artistic aspects—as well as from the translators' emotional dispositions and capabilities which inform the process of decision making.

Respondents' mean overall GECO scores are displayed in Table 5.1. As the table highlights, student scores on the GECO scale range between 0.5139 and 0.7306. For the purposes of this study, the scores ranging between 0.49 and 0.69 are interpreted as average, scores below 0.49 are considered below average, and those above 0.69 are considered above average. This is in line with the research by Schlegel and Mortillaro (2019). Students are referred to as R1–R15.

**TABLE 5.1** An overview of respondents' overall mean GECO scores

<i>Respondent</i>	<i>Overall GECO score (mean)</i>
R1	0.6660
R2	0.7306
R3	0.6660
R4	0.6633
R5	0.6997
R6	0.7196
R7	0.5898
R8	0.6863
R9	0.7238
R10	0.5139
R11	0.7205
R12	0.6705
R13	0.7154
R14	0.7196
R15	0.5261

**TABLE 5.2** Participants' literary translation performance results

<i>Respondent</i>	<i>Equivalence</i>	<i>Interpretation</i>	<i>Creativity</i>	<i>Stylistics</i>	<i>Artistic impression</i>	<i>Overall mark</i>
R1	C	B	C	B	C	C
R2	B	A	A	B	A	A
R3	D	C	C	B	C	C
R4	B	A	A	B	A	A
R5	B	A	B	A	B	B
R6	C	C	B	B	C	C
R7	B	B	B	B	B	B
R8	B	A	B	B	B	B
R9	C	B	A	B	A	B
R10	B	A	B	B	A	B
R11	C	C	B	B	B	B
R12	A	A	B	A	A	A
R13	B	A	A	B	A	A
R14	C	B	B	B	B	B
R15	D	D	D	D	D	D

Participants' average mean GECO score for overall EC was 0.6675. Their overall literary translation performance was relatively good as the mean grade for the group was B (see Table 5.2). This means that the translation students were fairly emotion-savvy and their translation competences in the exercise provided were rather high.

When looking at the students' translations, it was noticeable that the more emotionally literate respondents, that is, those exhibiting above average overall

GECoscores, showed a proclivity to be more creative in their translations compared to respondents in the average GECoscore total score range. For example, R9 produced the following translations:

- 1 source text: *Rosa floating, dreamed of giving Magda away in one of the villages (Ozick 1980); On the road they raised one burden of a leg after another and studied Magda's face (ibid.).*
- 2 Slovak translation: *Rosa, vo svojej anjelskej neprítomnosti, niekedy snívala o tom, ako by Magdu dala niekomu v jednej z dedín; Na ceste dvíhali nohy ako závažia, jednu po druhej a prezerali si Magdinu tvár.*
- 3 gloss translation: *Rosa, in her angelic absence, sometimes dreamed of giving Magda to someone in one of the villages; On the road they lifted their legs like weights, one by one, and examined Magda's face.*

Although research on the link between emotional competence and creativity is still in its infancy, some empirical evidence of the positive correlation between these factors has been provided by e.g., Lehr (2014) and Rojo and Ramos Caro (2016). It is therefore interesting that a similar observation can be made in a different cultural/linguistic context.

Some respondents with above-average overall GECoscores showed a tendency to achieve slightly lower text interpretation scores. This is then reflected in a lower degree of equivalence and an accordingly higher number of negative shifts,<sup>8</sup> as exemplified by R6:

- 1 source text: *The duct-crevice extinct, a dead volcano, a blind eye, chill hole, so Magda took the corner of the shawl and milked it instead (Ozick 1980).*
- 2 Slovak translation: *Mliečne kanáliky vyschli, boli ako vyhasnutá sopka, zamrznutá rieka, volanie na hluchého . . . a tak sa Magda pustila do lemu na šatke, náhradnej bradavky.*
- 3 gloss translation: *The milk ducts had dried up, they were like an extinct volcano, a frozen river, a call to the deaf . . . and so Magda started to eat a hem of the scarf, the spare nipple.*

When a large number of negative shifts are made, this detracts from making the message understood, and stylistically impoverishes the translatum. These aspects were evident in the work of the respondent with the second lowest total GECoscore (R15). Their translation showed a generally substandard artistic impression, a stylistic mishandling of the translatum as a consequence of the syntactic hypnosis of the original, and a lack of creativity:

- 1 source text: *Such a good child, she gave up screaming, and sucked now only for the taste of the drying nipple itself (Ozick 1980).*
- 2 Slovak translation: *Také dobré dieťa, vzdala kričanie a teraz nasáva len pre chuť vysychajúcu bradavku.*

- 3 gloss translation: *Such a good baby, she gave up scream (sic!) and now sucks just for the taste a drying nipple (sic!).*

Here, a stylistically deft translation in good Slovak could read, for example, as follows: *Také dobré dieťaťko. Už ani neplače a saje už len pre samotnú chuť vyschýnajúcej bradavky* [Such a good little child. She doesn't even cry anymore and sucks just for the taste of the drying nipple; gloss translation by the authors].

In this study, poor literary translation performance and a GEC<sub>o</sub> score at the lower end of the average range seemed to go hand in hand. However, there was a respondent in the sample (R10) whose GEC<sub>o</sub> total score was also at the lower end of the average range, but this did not seem to impact their overall very good translation performance, which was reflected in their final grade B. This finding highlights that there are many factors at play that impact the translation process, and emotional competence is only one aspect of this complex puzzle.

To detect possible effects of individual GEC<sub>o</sub> abilities on certain elements of the translation performance, it was necessary to perform additional data analysis, presented in the next section.

### *Sub-competences and individual quality criteria*

As previously noted, the dependent variables in the present study are the translation quality items, and the independent variables are the EC sub-competences. Table 5.2 shows that the participants' translation performance results in the various elements evaluated were generally relatively good, in that no student received the lowest evaluation grade (E) which would satisfy only the minimum requirements.

Table 5.3 displays the mean values of the participants' individual GEC<sub>o</sub> abilities (or EC sub-competences) in relation to grades they obtained for the equivalence element of the translation quality criteria. The K-W values represent the Kruskal-Wallis test results obtained via the *Statistica 13* software. It is worth

**TABLE 5.3** Mean values of aggregated individual EC sub-competences in literary translation students—equivalence

<i>Equivalence</i>	<i>EU</i>	<i>ERec</i>	<i>EM</i>	<i>EReg</i>	<i>GEC<sub>o</sub></i>
A	0.8000	0.8571	0.6500	0.3750	0.6705
B	0.7143	0.6905	0.5857	0.6378	0.6571
C	0.8600	0.7190	0.6500	0.6107	0.7099
D	0.6750	0.5595	0.5250	0.6250	0.5961
K-W	5.1403	5.6137	0.6683	2.8553	4.5321
<i>p</i>	0.1618	0.1320	0.8806	0.4115	0.2094

*Legend:* A, B, C, D—translation performance grades; K-W—the Kruskal-Wallis test value; *p*—significance level



**TABLE 5.4** Mean values of aggregated individual EC sub-competences in literary translation students—interpretation

<i>Interpretation</i>	<i>EU</i>	<i>ERec</i>	<i>EM</i>	<i>EReg</i>	<i>GEC<sub>o</sub></i>
A	0.7357	0.7279	0.6214	0.5893	0.6686
B	0.7750	0.6726	0.6000	0.6518	0.6749
C	0.8833	0.6905	0.6333	0.6012	0.7021
D	0.5500	0.5476	0.4000	0.6071	0.5262
K-W	5.7672	3.5709	2.1474	1.4178	2.4874
<i>p</i>	0.1235	0.3117	0.5424	0.7014	0.4776

*Legend:* A, B, C, D—translation performance grades; K-W—the Kruskal-Wallis test value; *p*—significance level

noting that, since none of the *p*-values are smaller than 0.05 ( $p < 0.05$ ) or smaller than 0.01 ( $p < 0.01$ ), differences found in the data are not statistically significant.

The data show that emotion recognition (ERec) and emotion understanding (EU) seem to have the greatest impact on translation performance in regard to the equivalence criterion. In other words, the descriptive statistics show that respondents with an A or a B grade had higher levels of ERec and EU than other sub-competences. Students with the lowest scores (C, D) in terms of the equivalence criterion tended to score lower in terms of EM.

Table 5.4 displays the mean values of the participants' individual GEC<sub>o</sub> abilities (or EC sub-competences) in relation to grades they obtained for the interpretation criterion. Students who received As and Bs in terms of this quality criterion tended to score higher on the EU and ERec components of the GEC<sub>o</sub>. Students who received a C or a D on this aspect of the translation task tended to receive lower scores in terms of EM.

The mean values of the participants' individual GEC<sub>o</sub> abilities (or EC sub-competences) in relation to grades obtained for the creativity criterion are shown in Table 5.5. Students who received As and Bs in terms of creativity tended to score higher on the EU and ERec components of the GEC<sub>o</sub>, and students with lower creativity scores (C and D) had lower levels of EM and ERec.

Table 5.6 gives the mean values of the participants' individual GEC<sub>o</sub> abilities (or EC sub-competences) in relation to grades obtained for the stylistics criterion. Students who received As and Bs in terms of stylistics tended to score higher on the EU and ERec components of the GEC<sub>o</sub>. No student scored a C, but the student who scored D on this criterion scored lower on EM and ERec. It is also interesting to note that the higher the grade obtained in the task in terms of stylistics, the higher the overall GEC<sub>o</sub> score.

The mean values of the participants' individual GEC<sub>o</sub> abilities (or EC sub-competences) in relation to grades obtained for the artistic impression criterion are shown in Table 5.7. Students who received As and Bs in terms of artistic impression tended to score higher on the EU and ERec components of the GEC<sub>o</sub>,

**TABLE 5.5** Mean values of aggregated individual EC sub-competences in literary translation students—creativity

<i>Creativity</i>	<i>EU</i>	<i>ERec</i>	<i>EM</i>	<i>EReg</i>	<i>GEC<sub>o</sub></i>
A	0.7750	0.7262	0.6625	0.6696	0.7083
B	0.7938	0.7083	0.6000	0.5580	0.6650
C	0.7250	0.6429	0.6000	0.6964	0.6661
D	0.5500	0.5476	0.4000	0.6071	0.5262
K-W	3.4498	2.9741	2.6540	3.8525	3.9516
<i>p</i>	0.3273	0.3956	0.4481	0.2778	0.2667

*Legend:* A, B, C, D—translation performance grades; K-W—the Kruskal-Wallis test value; *p*—significance level

**TABLE 5.6** Mean values of aggregated individual EC sub-competences in literary translation students—stylistics

<i>Stylistics</i>	<i>EU</i>	<i>ERec</i>	<i>EM</i>	<i>EReg</i>	<i>GEC<sub>o</sub></i>
A	0.8000	0.7976	0.6250	0.5179	0.6851
B	0.7750	0.6885	0.6167	0.6250	0.6763
D	0.5500	0.5476	0.4000	0.6071	0.5262
K-W	2.8379	4.1517	1.7209	0.7743	1.9569
<i>p</i>	0.2420	0.1254	0.4230	0.6790	0.4759

*Legend:* A, B, C, D—translation performance grades; K-W—the Kruskal-Wallis test value; *p*—significance level

**TABLE 5.7** Mean values of aggregated individual EC sub-competences in literary translation students—artistic impression

<i>Artistic impression</i>	<i>EU</i>	<i>ERec</i>	<i>EM</i>	<i>EReg</i>	<i>GEC<sub>o</sub></i>
A	0.7667	0.7143	0.6083	0.5893	0.6696
B	0.7900	0.7000	0.6500	0.5929	0.6832
C	0.7833	0.6905	0.5833	0.6786	0.6839
D	0.5500	0.5476	0.4000	0.6071	0.5262
K-W	2.8358	2.0043	3.0677	1.0928	2.1225
<i>p</i>	0.4176	0.5715	0.3813	0.7788	0.5474

*Legend:* A, B, C, D—translation performance grades; K-W—the Kruskal-Wallis test value; *p*—significance level

and lower on EReg. Students who scored a C or a D on this criterion scored lower on EM.

Finally, Table 5.8 illustrates the mean values of the participants' individual GEC<sub>o</sub> abilities (or EC sub-competences) in relation to the final translation evaluation. Students who received As and Bs overall scored higher on the

**TABLE 5.8** Mean values of aggregated individual EC sub-competences in literary translation students—final evaluation

<i>Final evaluation</i>	<i>EU</i>	<i>ERec</i>	<i>EM</i>	<i>EReg</i>	<i>GEC<sub>o</sub></i>
A	0.7375	0.7738	0.6750	0.5938	0.6950
B	0.8000	0.6701	0.6000	0.5893	0.6648
C	0.7833	0.6905	0.5833	0.6786	0.6839
D	0.5500	0.5476	0.4000	0.6071	0.5262
K-W	3.4491	5.0651	3.7403	1.0941	2.1326
<i>p</i>	0.3274	0.1671	0.2909	0.7785	0.5453

*Legend:* A, B, C, D—translation performance grades; K-W—the Kruskal-Wallis test value; *p*—significance level

EU and ERec components of the GEC<sub>o</sub>, and lower on EReg. Students who received Cs and Ds overall scored lower on EM. It is worth noting that the overall GEC<sub>o</sub> scores were the highest for students who received an A in their final evaluation.

It may seem surprising that students who performed more successfully in the translation task overall did not seem to score as well on the emotion regulation sub-competence. This finding is at odds with insights from occupational psychology where better emotion regulation is commonly related to better performance (cf. e.g., Joseph and Newman 2010; Pekaar et al. 2017). This could be due to emotion regulation being more relevant for other aspects of work. Indeed, the EReg sub-competence is presumed to enhance workplace effectiveness through facilitating interpersonal processes which impact higher performance (Tsai, Chen, and Liu 2007). As such it may not be as relevant for literary translation performance.

### **Overall summary**

The data analysis revealed that students who performed more successfully in the literary translation task, according to the pre-defined quality criteria, tended to have higher levels of emotion recognition and emotion understanding as tested with the GEC<sub>o</sub> instrument. The most successful students in the translation task were also the ones with the highest overall GEC<sub>o</sub> scores. The students who achieved weaker performances in various aspects of the translation task tended to have the lowest levels of emotion management, and they also scored poorly on emotion recognition which would have been an issue for an emotion-eliciting literary translation task requiring an ability to identify and reproduce an author's creativity and unique style. However, it is worth noting that the present study included only a small sample of participants, and that no finding was statistically significant.

In relation to the study's initial research question, i.e., which EC sub-competences (as identified by the GEC<sub>o</sub> test) have the most significant impact on translation quality, we would suggest that a number of the individual translation quality criteria seem to be more strongly positively correlated with (1) the ability to accurately identify emotions (ERec) and (2) the ability to accurately appraise the features of a situation (EU).

### *Limitations of the study*

In spite of some interesting findings, this pilot study is not devoid of limitations. First, the sample is made up of available translation students in their final year of study. In future, it would be relevant to replicate results with a sample composed of practising translators, despite predictable difficulties with engaging professionals from the language industry in test-oriented psychological research. Second, it is worth noting that the composition of the sample was dominated by women. Given the assumption that gender differences could also influence translators' EC, it would be desirable to have a more balanced ratio of men and women in future studies of this kind. The third limitation concerns the use of a specific performance-based test which is a very new test, compared to other EI measures. As such, its empirical validity has not yet been supported by very much evidence outside the field of psychology. Fourth, we acknowledge that translation quality assessment has always been controversial (cf. Munday 2012; House 2015; Moorkens et al. 2018), and the rationale for using any quality assessment model can be challenged.

### **Conclusion**

By way of conclusion, we hope that this study will add to the evidence of the role attributed to emotional competence in determining performance success in translation and provide additional information on the links between emotion and translation performance in a previously under-researched linguaculture. The results of the research draw attention to the potential relevance of EC for translation students preparing for the emotional challenges of their future translation jobs. In addition, the present study adds to the growing body of TS research on the topic of affective psychological processes in translation and the potential links with translation quality and performance. Two tested EC sub-competences, notably emotion understanding (EU) and emotion recognition (ERec), seem to be relevant for a potentially important organisational outcome—job performance or literary translation performance in our case. Overall, the research findings strengthen recent evidence that suggests that emotions can be involved in the perception of material in source texts, impact the translation process, and ultimately affect the creation of target texts (cf. Hubscher-Davidson 2017).

This study is unique in that it is the first ever application of the GEC<sub>o</sub> instrument in a literary translation context. The findings seem to indicate a positive

correlation between performance in the GEC<sub>o</sub> test and literary translation, signalling that workplace emotional competence (as tested by the GEC<sub>o</sub>) and literary translation performance may somehow be linked.

As Hubscher-Davidson noted (2013, 335), “studying whether there may be correlations between emotional intelligence and translating [. . .] competence is a controversial enterprise”. Despite the contentious nature and intrinsic challenges involved in researching emotions, in this study an attempt was made to build the metaphorical bridges of ‘consilience’ of which Chesterman (2019) speaks and, in a sense, to overcome some of the challenges linked to interdisciplinary work. In particular, we aimed to build a bridge between TS and the less investigated area of occupational psychology. As this pilot study shows, the emotional competences of the translator required for successful literary translation performance provide an ideal point of contact for a functional two-way communication between TS and psychology.

With regard to future investigations, the present study could serve as a methodological launching pad for further emotion-oriented research in TS. It would be desirable to replicate this research with much larger samples of participants in order to refine the research findings and thus arrive at more generalisable conclusions. Recent research on translator personalities (e.g., Lehka-Paul and Whyatt 2016; Pirouznik 2019) highlighted that more work remains to be done on the study of the relationships between translators’ personality traits, their emotional competence profiles, and their translation performance. In view of findings from work psychology (e.g., Totterdell et al. 2012) which underscore the depleting effect of a profusion of emotions in humans, it would be interesting to perform more research on how much emotion work can positively or negatively contribute to quality performance in translators. It would also be interesting to explore the extent to which some emotions are adaptive, and at what point they might become less useful. The positive and negative spectrum of emotions elicited by texts, and their subsequent impact on processing styles (cf. Lehr 2014; Rojo and Ramos Caro 2016) and on translation performance, are clearly important avenues of future research.

All in all, the present study marks a new step in the ‘psychological turn’ and the fascinating research area of translation and emotion, hopefully encouraging additional work on this topic in different cultural contexts.

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## Notes

- 1 This could be explained by the fact that EI cannot yet be measured as accurately as IQ since it is a much more recent conceptual construct compared to IQ with its 100+ years of tradition.
- 2 The traditional separation of emotion and cognition has been inherited from the Cartesian dualistic paradigm, and has significantly influenced scientific thinking for a long time (cf. Rojo and Ramos 2018 for greater detail).
- 3 However, it is worth noting here that Jääskeläinen (1999) and Hansen (2005) brought early attention to the possible role of emotional skills on translation performance.
- 4 The ‘facilitation of thought’ branch is one of the four branches of the Mayer and Salovey (1997) model of EI abilities. It comprises the integration of emotions to facilitate thought, “occur[ing] through the analysis of, attendance to, or reflection on emotional information, which in turn assists higher-order cognitive activities such as reasoning, problem-solving, decision-making, and consideration of the perspectives of others” (Fiori and Vesely-Maillefer 2018, 25).
- 5 This was confirmed in an e-mail communication with Marcello Mortillaro on October 4, 2021. Outside organisational contexts, the GECO test has already been utilised in the domain of psychology to test, for instance, if EI branches predict distinct criteria connected to adjustment and motivation (see, for instance, Simonet et al. 2021).
- 6 The issue of a text’s interpretation has been a central yet thorny issue in TS for a long time. See Koželová (2018, 36–48) for a comprehensive discussion of the translator’s interpretational competence, as this lies outside the scope of the present chapter.
- 7 Although the term ‘hypnosis of the original’ may sound a little odd to an Anglophone reader, it represents a staple part of the author’s specific translational parlance for which he became known in Slovak translation studies. The term designates an obsession with the original text, resulting in cumbersome and unnatural translations in the target language.
- 8 Negative shifts are understood here as misunderstandings of authorial intention and not maintaining equivalence in effect.

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# APPENDIX

**TABLE 5.9** Literary translation quality rubric based on the pre-defined criteria

<i>Criterion</i>	<i>Grade</i>	<i>Verbal expression of the grade</i>	<i>Descriptor</i>
Equivalence	A	Excellent	Complete achievement of equivalence, not only at a word level but also beyond; there may occur one or two insignificant errors and/or shortcomings.
	B	Very good	Almost complete achievement of equivalence, not only at a word level but also beyond; only minor errors and/or shortcomings.
	C	Good	Average achievement of equivalence, not only at a word level but also beyond; there are a number of errors and/or shortcomings.
	D	Satisfactory	Below-average achievement of equivalence, not only at a word level but also beyond; adequacy is hampered by a large number of errors and/or shortcomings.
	E	Sufficient	Achievement of equivalence hampered by serious errors and shortcomings, not only at a word level but also beyond.
	Fx	Insufficient/ failed	Totally inadequate or almost no achievement of equivalence at any level. The translator reveals a complete lack of ability to achieve equivalence in translation.
Interpretation	A	Excellent	Complete achievement in understanding of the source text; the inferential ability of the translator is excellent; there may occur one or two insignificant misinterpretations.
	B	Very good	Almost complete achievement in understanding of the source text; the inferential ability of the translator is very good; only minor errors and/or shortcomings.

(Continued)

<i>Criterion</i>	<i>Grade</i>	<i>Verbal expression of the grade</i>	<i>Descriptor</i>
Creativity	C	Good	Average achievement in understanding of the source text; the inferential ability of the translator is good; there are a number of errors and/or shortcomings.
	D	Satisfactory	Below-average achievement in understanding of the source text; the inferential ability of the translator is below-average; there are a large number of errors and/or shortcomings.
	E	Sufficient	Understanding of the source text is undermined by serious errors and/or shortcomings in the inferential ability of the translator.
	Fx	Insufficient/ failed	Totally inadequate or almost no interpretation of the source text. The translator shows a complete lack of ability to interpret the source text.
	A	Excellent	Abundance of very original and most resourceful translation solutions; there may occur one or two infelicities resulting from over- or under-interpretation.
	B	Very good	Abundance of original and resourceful translation solutions; only minor errors and/or shortcomings.
	C	Good	Average level of translation creativity in the target text—some solutions are relatively creative while others seem less successful; there are a number of errors and/or shortcomings.
	D	Sufficient	Below-average level of translation creativity in the target text—a small number of solutions show some signs of creativity, but most show a lack thereof; there are a large number of errors and/or shortcomings.
	E	Sufficient	The translator shows a very weak degree of creativity; the target text reveals an insipid personal style; there are serious errors and/or shortcomings.
	Fx	Insufficient/ failed	The translator reveals a complete lack of ability to come up with creative solutions in translation.
Stylistics	A	Excellent	Complete achievement of naturalness in the target language; almost all target text reads like an original; there may occur one or two insignificant errors and/or shortcomings.
	B	Very good	Almost complete achievement of naturalness in the target language; large parts of the target text read like an original; only minor errors and/or shortcomings.
	C	Good	Average achievement of naturalness in the target language; certain parts of the target text read like an original but others are marked by translationese; there are a number of errors and/or shortcomings.
	D	Satisfactory	Below-average achievement of naturalness in the target language; most parts of the target text read like a weak translation; there are a large number of errors and/or shortcomings.
	E	Sufficient	Almost the entire target text reads like a weak translation; the translator adheres to the source text too much; there are serious errors and/or shortcomings.
	Fx	Insufficient/ failed	The translator shows a total lack of stylistic skills in the target language.

Artistic impression	A	Excellent	Complete achievement of a strong aesthetic effect on the reader; there may be one or two insignificant infelicities.
	B	Very good	Almost complete achievement of a strong aesthetic effect on the reader; only minor shortcomings.
	C	Good	Average achievement of an aesthetic effect on the reader; there are a number of shortcomings.
	D	Satisfactory	Below-average achievement of an aesthetic effect on the reader; the target text leaves the reader only with a weak aesthetic impression; there are a large number of shortcomings.
	E	Sufficient	Almost the entire text does not leave the reader with any aesthetic impression; there are serious shortcomings.
	Fx	Insufficient/ failed	The translator shows a complete lack of ability to leave the reader with an artistic impression; there is no sense of translational aesthetics at all.

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