

On Translator's Aesthetic Psychology

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Abstract. The study on Translation is inseparable from the study of translators' psychological activities. The process of translation is a complex psychological activity. Translation is not only a linguistic psychological activity, but also a translator's aesthetic psychological activity. This paper will focus on the analysis of translators' aesthetic psychological activities from the perspective of aesthetic psychology, such as psychological structural elements, aesthetic practice, aesthetic resonance and aesthetic empathy.

1. Introduction

Translation is a linguistic activity for communicating ideas. It is not only a process of transformation from one language to another, but also a complex psychological process of the translator. The study on translation has also been liberated from linguistics, literature and arts, and has opened up new way to strengthen the cross-disciplinary and multi-angle study of the subject of translation. The study of translators' psychological activities in translation activities from the perspective of psychology has opened up a new field for translation studies. At the same time, translation process itself is translator's psychological process, which makes the study on translators' psychological activities in translation activities from the perspective of psychology indispensable.

The source text, translator and translated text" are closed related with each other. From the ternary relationship among the source text, translator and translated text, we can see that the translator is not only "the receiver of the original text, but also the creator of the target text, and is in the middle and core position of expressing ideas from the top to the bottom, precisely speaking, whether the translated text is good or not depends entirely on the translators' "thinking" and "feeling". It can be said translators plays an extremely important role in translation. As the main body of translation, the translator is a re-creator with ideas, emotion and character for the original text, whose psychological factors have a profound impact on the process and the results of translation. The complex psychological process of translation involves three kinds of translator's psychological activities, including linguistic psychological activities, aesthetic psychological activities and cross-cultural psychological activities. Previous studies on the translator's psychological level have focused on cognitive psychology, such as Roger. T. Bell's model. Cognitive psychology focuses on human perception, thinking and memory, so the study of translation cognitive process often neglects the influence of translator's motivation, feeling and emotion factors on translation process, and does not study them accordingly. Translation psychology holds that translation is not only a linguistic psychological activity, but also an aesthetic psychological activity. Considering Chinese and Western translation theories being the aesthetic origin and the artistry of translation revealed by them, it is necessary to study translators from the perspective of aesthetic psychology.

2. The Relationship between Translation Psychology and Aesthetic Psychology

The research focus of aesthetic psychology is aesthetic practice, which is a kind of pleasant psychological experience when people appreciate beautiful nature, works of art and other human products. This kind of practice is the result of communication or interaction between people's inner psychological life and aesthetic objects (Teng Shouyao, 1998:1). The so-called aesthetic appreciation mainly refers to the production and experience of aesthetic feeling, while

psychological activities refer to the knowledge, emotion and intention of the aesthetic subject. Therefore, aesthetic psychology is a discipline that studies and interprets the process of knowledge, emotion and intention of the aesthetic subject in the production and experience of aesthetic sense and the law of personality tendency. Aesthetic sense includes aesthetic perception such as aesthetic intuition, aesthetic imagination such as aesthetic image, aesthetic emotion such as aesthetic empathy and aesthetic understanding such as resonance. In addition, aesthetic psychology should also study and explain the psychological activities and characteristics of human beings in various literary and artistic activities. Meanwhile, the psychological process of aesthetic appreciation is the process of empathy or radiation of the aesthetic subject. In aesthetic appreciation, people transfer or radiate their subjective feelings to the aesthetic objects, and then appreciate and practice them.

The process of translation is the process of aesthetic psychological activities. The translator's aesthetic process includes such aesthetic psychological elements as intuition, emotion and imagination. The aesthetic process in translation includes not only the process of translator's empathy, but also the translator's integration of knowledge, emotion and intention into the original work, that is, the translator injects something that is not in the original work into the process of translation. In the process of translation, the translator's emotional changes often change with the changes of the original work or the translator's knowledge, emotion and intention coincide with the original work.

The section headings are in boldface capital and lowercase letters. Second level headings are typed as part of the succeeding paragraph (like the subsection heading of this paragraph).

3. The Study on the Translator's Aesthetic Psychological Activities

3.1 The Structural Elements of the Translator's Aesthetic Psychological Activities

The structural elements of translator's aesthetic psychological activities mainly refer to the aesthetic subject and object in translation. Aesthetic practice is an indispensable psychological activity in the process of translation. There are two main types of aesthetic subjects involved in this process: the aesthetic subject of the original work, that is, the translator and the aesthetic subject of the translated text, that is, the reader. The former plays a dominant role in the process of translation. There are also two kinds of aesthetic objects in the process of translation: the original work and the translated work. There is a certain aesthetic relationship between aesthetic subject and object. As the main aesthetic subject, the translator depicts the aesthetic value of the original work and creates the sense of beauty for the translated work under the condition of being limited by the original work. Therefore, external constraints are one of the basic characteristics of aesthetic subject in translation. Aesthetic activities in translation are the process of aesthetic practice. In this process, the translator shows the beauty of the original work (coding the target language) through aesthetic practice (decoding the aesthetic information of the aesthetic object), so that rationality and emotion are perfectly matched.

3.2 Translator's Aesthetic Practice

Translation, especially literary translation, is actually an aesthetic activity. It is the aesthetic recurrent activity expressed by aesthetic subject (translator) who analyses, synthesizes, transforms and processes the aesthetic elements of the aesthetic object (original) until the aesthetic reproduction is completed, and the result is the translation. It reflects the translator's aesthetic accomplishment and aesthetic practice (Han Zhengshun, Wang Jian, 2004). The aesthetic process is actually the process of appreciating and creating beauty. The ability to appreciate and create beauty is developed in human's continuous labor practice and life experience. Aesthetic practice cannot be separated from the accumulation of life experience. Aesthetic practice is ultimately to gain the meaning of life in the experience of appreciating beauty and creating beauty. It is the pleasure of beauty under the influence of various psychological functions such as perception, imagination, emotion or understanding. Aesthetic practice ultimately comes from this repetitive pleasure[1, 2].

Undoubtedly, the first step in translation is to have a deep understanding of the original text. This is called the aesthetic process of translation. It is a psychological process in which the aesthetic subject analyses and synthesizes a series of emotional factors, such as intuitive perception, association and imagination, etc. There are two key

determinants in the translator's aesthetic practice: the experience of the author of the original text and the self-experience. The former is not based on the understanding of the plot, characters, language style and cultural background of the original work from the narrow sense, but on a deep understanding of the author's spiritual level and at the same time being aware of the author's intention to create the original work. In addition, the translator should fully realize the tortuousness and complicatedness of the original author's creation and the advantages of his views. Translators should train themselves to be psychic magicians, because in the process of translation, the translator's understanding of the author's creative motivation, psychological characteristics, emotional characteristics, the ability of appreciation and creative style must be consistent with the author's, just as the author's thoughts attached to the translator's mind and being integrated as one. Fu Lei, a famous translator, was the first to put forward the concept of "Spiritual Resemblance". He believed that the only correct translation method was to read the original work four or five times before translation. The most basic requirement was that the translator must turn the original work into the translator's (including the thought, emotion and style of the original work), and then the translation could be done. This fully demonstrates that before translating the original work into the translated version, the translator must think carefully about the beauty of the original work from the perspective of perception and cognition. By means of imagination, association, analysis, judgment and intuition, the translator can grasp the characteristics of the aesthetic information in the original work in order to understand and experience the aesthetic practice of the author of the original work. This kind of practice is very active in the early stage of translation, and it is also a key step for rigorous translators to carry out translation work.

"Practice the experience of the author" is mainly about understanding the author's creative spirit and awaking the author's thought. In addition, there is a kind of "self-experience" which is easily ignored by translators. The so-called "self-experience" refers to the translator's own life experience. The translator, the subject of translation, grasps the meaning and value of life with vivid emotional experience (Tong Qingbing, 1993:52). Life experience is absolutely necessary and essential for the author and translator, because the translator is the creator of the translated work. This does not mean that the translator's life experience must be the same as that of the author, which is almost impossible. However, the translator's "self-experience" will determine how much the translator can enter into the author's inner world and integrate with it. If a translator fails to grasp the value and significance of his life, let alone practice the life experience of the author.

3.3 Translator's Aesthetic Resonance

The term "resonance" comes from physics and describes a physical phenomenon. When one of the objects vibrates, another close object with the same vibration frequency will vibrate at the same time. This concept is borrowed by art and literary psychology to describe the same feelings of readers and audiences affected by what they appreciate in the process of art appreciation.

In the process of appreciating beauty (such as watching movies, appreciating dramas, artworks, etc.), people will experience different feelings: happiness, sadness, pain, anger and so on. This is "resonance". People can happily talk about Shakespeare's plays, Balzac's novels, Pushkin's poems, Beethoven's music, Van Gogh's paintings and so on, because these things can spark the thoughts and feelings of the audience and touch their heartstrings and produce strong resonance.

The process of translation is complex, especially the aesthetic process in translation. In this process, the first aesthetic subject is the reader of the original work. In the process of aesthetic practice, if the translator's consciousness resonates with the meaning expressed in the original work, and by using the same aesthetic practice with the author to generate sparks of thought, the translator will be easier to understand the original work[3-5].

3.4 Translator's Aesthetic Empathy

The translator resonates with the original work and its author through empathy. Aesthetic empathy refers to the transfer of one's own feelings, characters and emotions to other things, forming a state of blending and integration. The theory of Aesthetic Empathy was first put forward and established by a German psychologist Theodor Lipps (1851-1914). Psychologists call empathy the phenomenon of giving emotions to unconscious natural scenes in aesthetic

activities. There are many phenomena about empathy in literary works. The change of seasons, flowers' blooming and fading, the day and night are the natural law, but in the eyes of sentimental Lin Daiyu, the grass and tree contains emotion, with joy and sorrow, and even makes her talk to them with her heart. Lin Daiyu sang in *The Song of Burying the Fallen Flowers* "Men laugh at my folly in burying fallen flower". In our daily life, we often experience that, "people are refreshed in the spirit of happy events, mountains and water also laugh." This is a typical phenomenon of empathy.

Translation seems to be a kind of language change and a simple exchange at the linguistic level, but it is not. In the process of translation, the context of the original works disappears, leaving behind an empty linguistic framework, waiting for the translator to exert his imagination, to recreate, supplement and innovate, so empathy is the necessity of translation. Without empathy, the life of the original work is difficult to continue; without empathy, it is impossible to produce a faithful, readable, exciting and soul-stirring translation. Only by relying on the translator's empathic efforts can the author's life be expanded in time and space[5-7]. Only when the translator imagines, meditates, resonates and empathizes based on the structure of the original work and his own personal life experience and reading practice, can he vividly reproduce the beauty of the original work, and even reasonably create the beauty missing in the original work.

4. Conclusion

Translation being a complicated psychological process, translator's psychological research is an indispensable part of translation studies. The translator, as the subject of translation, also acts as the aesthetic subject. Therefore, it is necessary to study the translator's aesthetic psychology. Translator, as aesthetic subject, practiced a series of psychological processes, such as empathy and resonance, and then reconstructs the translated work. It can be said that the translator's translation activity is his psychological activity, which is aesthetic and creative.

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