

Translator's Mental Operation, Linguistic Expertise, and Supportive Social Network: A Case Study

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This study conducts a two-stage investigation on a translator's cognitive activity during his translation process. First, applying the methodology of genetic translation studies, the study looks into a private communication with this Taiwanese translator, along with the *avant-textes* of his work on Charlotte Perkins Gilman's *The Yellow Wallpaper*, published in 2011 by Comma Publishing in Taiwan. The findings lead the investigation into its second stage, situating the translator in a social network. It is hoped that genetic translation studies could serve as an alternative research method for cognitive translation studies to map the translator's mental activities as well as linguistic expertise, as the bulk of cognitive resources and skills leading to superior performance. Moreover, the investigation into the social network in which the translator is positioned helps us understand more about how social agents collaborate in a supportive environment during the production of a translation.

Keywords: genetic translation studies, *The Yellow Wallpaper*, *avant-textes*, social network, cognitive translation studies

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譯者的心智運作、語言能力、及社會支持： 個案研究

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本研究以兩個階段調查一位臺灣譯者的翻譯過程作為個案研究，並探究此位譯者在過程中的心智運作、語言能力以及位於社會網絡裡的一員所得到的支持。首先，筆者訪談了這位臺灣譯者，根據訪談內容，此研究並運用翻譯生成學作為研究方法，以質化分析譯者翻譯吉爾曼（Charlotte Perkins Gilman）的短篇小說《黃壁紙》（*The Yellow Wallpaper*）的三個前文（*avant-textes*），此中譯本於2011年由臺灣逗點出版社出版。第一階段的發現將研究帶入第二階段，將譯者置於社會網絡中，而翻譯生成學可作為研究譯者心智運作的另一種研究方法，以繪製譯者的心理活動和專業知識，後者也是譯者在翻譯過程中所需要的主要認知資源和技能。此外，對譯者所處社會網絡的調查有助於我們更深入地瞭解在翻譯過程中，社會網絡裡的一員如何在支持性環境中進行協作。

關鍵詞：翻譯生成學、《黃壁紙》、前文、社會網絡、認知翻譯學

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Introduction

As Muñoz Martin (2017) indicates, cognitive approaches to translation could be one of the oldest empirical research areas in which modern translation studies strive to understand the human mind's work of translating and interpreting. For over three decades, studies and modeling of the complex cognitive aspects of translation and interpreting are known throughout its successive stages (Muñoz Martin, 2013, 2014a, 2014b; Shreve & Angelone, 2010). Muñoz Martin (2010a, 2010b, 2012), focusing on the communicative success among participants involved in translation instead of merely linguistic correspondence, later termed this branch cognitive translatology. In fact, understanding how translations are produced can help identify the main factors involved in translation processes, and how they influence each other (Risku, 2014), providing both for models of translation as process and for the understanding of cognition (Shreve & Angelone, 2010). Beyond the classical approach (Englund Dimitrova, 2010), of mainly focusing on the individual translator's process, recent studies (Risku, 2002; Risku & Windhager, 2013) have looked at embodied, embedded, enacted, extended, and affective (4EA) cognition, extending the scope of research to "translation networks, actors, and environments" (Risku, 2014, p. 333). This suggests a move from the individual as the sole unit of cognition toward the networked, cultural and social levels (Jiménez-Crespo, 2017), implying the possibility of collaboration among translators as well as other agents.

This study is conducted in two stages. For stage one, instead of methods for measuring specific cognitive aspects of translation tasks, such as screen recording, keystroke logging, and eye-tracking technologies (O'Brien, 2011), the researcher applies the "genetic translation studies" as methodology from Cordingley and Montini (2015), simply because the translation activity was conducted before the

research. And in order to explore the translator's cognitive process in the activity, we analyze the practices of a working translator and the evolution, or genesis, of his manuscripts, drafts, and other working documents, along with personal communication with the translator. Like cognitive translatology studies, genetic translation studies explore the transformations of the translated text during the process of its composition, seeking to deduce the strategies and mental operations of the working translator. Additionally, the object of study is the textual evidence of the translation activities, and not the translator whose activities they are. Indeed, this methodology has developed through the application to translated texts of *critique génétique* (in English, “genetic criticism” or “manuscript genetics”), offering a window upon the writer's—or translator's—workstation. It proposes that the published text is but one phase in a textual evolution that continues through re-editions, retranslations, and different receptions by heterogeneous communities of readers. In fact, the term *critique génétique* emerged in France during the 1960s as an alternative to post-structuralist theories that place the text in a synchronic network of other texts and signs (Cordingley, 2021, 2022). It is more concerned with the text's diachronic development, or modification over time and sees literary work as a “becoming” rather than a “culmination” (Hay, 1993, p. x, as cited in Cordingley, 2021). This analysis and reconstruction of the writing process are grounded on what textual-genetic scholars call the *avant-textes*, first defined by Jean Bellemin-Noël (1972, p. 15, as cited in Bollettieri & Zanotti, 2017) as any draft documents pertaining to a work. While most studies on *avant-textes* focus on literary works (Deppman et al., 2004), *avant-textes* play a role in the nexus between genetic criticism and translation while at the same time enhancing textual awareness (Hulle, 2004, 2014, 2015).

Genetic criticism offers a paradigm shift for studying the translated text as a dynamic process involving plural and meaningful variations rather than a static

product (Deane-Cox, 2014). Nonetheless, it is only recently that genetic criticism has been applied in translation research. As Munday (2013) points out, translators' drafts are working documents that bear "visible traces of the translation act" (p. 134) and can therefore serve as primary sources for collaboration with other agents in context (Guan, 2015; Karpinski, 2015; Zanotti & Bollettieri, 2015), or for reconstruction of the translator's doubts and decision-making processes (Bush, 2006; Jones, 2006; Kolb, 2011; Lee, 2018; Munday, 2013; Scott, 2006). For example, Lee (2018) investigated translators' decision-making processes to reveal the translators' voices and agencies, as well as the two translators' collaboration. On the other hand, according to Karpinski (2015), genetic analysis not only shows that translation is a multidirectional, recursive, and dialogical process of thought and transformation. It also helps to unveil the role of authors, publishers, copyeditors, censors, and other figures involved in the translation (Munday, 2012; Zanotti, 2014), measuring the impact of collaboration between translators and other social agents.

In stage one of this study, we look at the Chinese translation drafts of Charlotte Perkins Gilman's world-famous work, *The Yellow Wallpaper*, exploring the translator's cognitive process in terms of genetic translation studies. Gilman, a descendant of the prominent Beecher family of New England, inherited the Beecher talent for preaching and the family's "urge to social service" (Gilman, 1990, p. 6). From an early age, she looked forward to engaging in society through study and service in her lifetime, and to promoting the human race through preaching, lecturing, and writing (Gilman, 1990). *The Yellow Wallpaper* was written in the summer of 1890 shortly after her permanent separation from her first husband, Charles Walter Stetson. The story, after certain difficulties, was finally published in 1892, first appearing in *The New England Magazine*. Since 1973, when The Feminist Press issued a reprint, *The Yellow Wallpaper* has been widely

anthologized (Knight & Davis, 1997) and is commonly regarded as superior to any of her other literary works, especially in its artistry and execution.

In terms of language use, Gilman's depiction of the narrator's decline into psychiatric disorder captures, through its use of symbolism, the symptoms of mental breakdown (MacPike, 1975; Schöpp-Schilling, 1975; Schumaker, 1985). Admitting her frustration with her husband, the protagonist begins to talk about the house, her room, and then the wallpaper—the seemingly unobjectionable, safe topics (Treichler, 1987). These reports of wallpaper patterns and marks, according to Schumaker (1985), foreshadow her final separation from her wifely self, her belief that she is the woman who has escaped from behind the barred pattern of the wallpaper. In this stimulus-deprived environment, the “pattern” of the wallpaper becomes increasingly compelling: The narrator gradually becomes intimate with its “principle of design” and unconventional connections (Treichler, 1987), as a mirror of her own sexuality (Puente, 2006). Indeed, Wagner-Martin (1989) argues that part of the difficulty with Gilman's story is its elliptical, fragmented, and highly figurative narrative. Rather than being simple and direct, it is poem-like in its indirect creation of a total fabric of meaning, any misreading of any part of which could change its impact and intention.

The Chinese version used in this study was translated by Po-ting Liu 劉柏廷, and published by Comma Publishing in 2011 as the first Chinese translated version compiled in a book and officially released in Taiwan. Of course, there were several Chinese translations available online prior to this publication. So far, this work has been largely explored in the context of English literature, making this study the first to analyze the many stages of Chinese drafts by the translator. According to a personal communication with the translator (P. Liu, personal communication,

January 24, 2018) and his correspondence with the contact editor (P. Liu, personal communication, September 20, 2010, November 5, 2010, December 28, 2010, January 27, 2011), the description of the wallpaper in the original (Gilman, 1997) was the major challenge during the translation process. The version of the original story is applied in this study under the instruction of the translator. We therefore selected for this study two passages from the translator's drafts concerning the wallpaper, to see the evolving process in the drafts and the translator's mental operations, with the translator's correspondence with his contact editor as supplementary material.

Stage One

While the very first mention of the wallpaper expresses conventional hyperbole, as Treichler (1987, p. 75) notes, the wallpaper comes alive when the narrator devises a different, "impertinent" language that defies patriarchal control. The fact that she proves herself a creative and involved user of language, producing sentences that break established rules, by itself changes the terms in which women are represented in language, and extends the condition under which women will speak. The first extract chosen for this study appears when the narrator makes one of her initial attempts to describe the wallpaper. She says the "bloated curves and flourishes" of the pattern on each breadth fail to connect with those to either side. "But," she continues, "on the other hand, they connect diagonally, and the sprawling outlines run off in great slanting waves of optic horror, like a lot of wallowing seaweeds in full chase" (Gilman, 1997, p. 7). Liu, in three drafts of translation, presented the passage as follows.

Table 1*Three Avent-Textes Before the Final Version*

Version 1	Version 2	Version 3
可是也有另一種看法：這些圖案以斜對角相連，擴散出來的輪廓帶出了駭人視覺，滔天巨浪那樣襲湧過來，就像是鋪天蓋地而來的翻騰水草一般。	可是也有另一種看法：這些圖案充滿張力以斜對角紛紛相連，擴散出來的輪廓帶出了駭人視覺感受——滔天巨浪那樣襲湧過來——就像是張牙舞爪的水草翻騰追趕不止。	可是也有另一種看法：這些圖紋以斜對角角度互相應和著，滲漫擴散的輪廓帶出了駭人視覺，紛紛襲來如滔天巨浪，就像是鋪天蓋地而來的翻騰水草一般。

Note. *Avent-Textes* provided by P. Liu (personal communication, October 15, 2017).

The exercise of looking into Liu's series of drafts can uncover how his dynamic perception of the text shifted from one draft to the next (Filippakopoulou, 2008). That is to say, the translator's mental activities may be revealed in the fact that the original text's description of the wallpaper engendered struggles in deciding the most appropriate terms in translation. From the first draft to the third in Table 1, we can find that the word count is firstly increasing and then reducing, corresponding to the fact that some translators tend to be as concise as possible (Jones, 2006; Munday, 2013), especially in the later stages. A deeper look at Liu's drafts suggests the translator was wavering on some of the terms as he attempted to expand the meaning from the first draft: The meanings of each of these terms are associative, sequential, and emergent (Jakobsen, 2019). For example, the pronoun "they" in the original was not merely materialized but rendered differently among drafts, from *tuan* 圖案, meaning "designs" in English—to *tuwen* 圖紋, referring to "patterns," if translated back into English. Indeed, we might not have recognized the subtle change between the first and second of these Chinese linguistic items in Liu's mental operations if we had not had a chance to look into the translator's drafts.

Moreover, we found certain terms in the second and third drafts becoming easier and more understandable which could have fallen into the rubric “lexical simplification” as predicted and universalized in Toury (1995, pp. 268-273) and Blum-Kulka and Levenston (1983). For example, the term “sprawling” was shortened from *kuosanchulai* 擴散出來 in the first draft (meaning “expansion”) to *huanman kuosan* 滙漫擴散 (indicating “diffusing”). The translation for “connect” shifted from *xianglian* 相連, to *fenfen xianglian* 紛紛相連, then *huxiang yinghe zhe* 互相應和著—the meaning shifting from “connecting (to each other)” to “connecting to each other,” then “corresponding to one after another.” In addition to expanding the meaning of the fixed terms in his second and third drafts, the translator added extra descriptive terms in Chinese, to further enhance the readers’ impression of the wallpaper. In this passage, we find several examples, with *chongman zhangli* 充滿張力 (“full of tension”) describing the pattern of the wallpaper and *putiangaidierlai* 撲天蓋地而來 (meaning “blot out the sky and cover up the earth,” translated literally). Indeed, with genetic translation studies, it would seem that we also mean to create further opportunities to see how translators express their own poetics, employ their strategic approaches to translation, and illustrate the rationales behind their creative processes (Scocchera, 2015).

The second passage extracted for discussion is also descriptive of the wallpaper. Unlike the previous one, the narrator’s language use is now more and more creative: The original goes as follows, “[t]he outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions—why, that is something like it” (Gilman, 1997, p. 9).

Table 2

Three Avent-Textes Before the Final Version

Version 1	Version 2	Version 3
外圍的圖案屬於浮華的阿拉伯式藤紋，會讓人聯想到一種真菌，如果你想像一顆顆毒蕈連接起來的樣子，就是這樣子無止盡地串連下去，這些菇類以不斷令人目眩的樣子抽長——怎麼會這樣，也大概就是這種狀況。	外圍的圖案屬於華麗浮泛的阿拉伯式藤紋，讓人聯想到一種真菌，如果你能想像到毒蕈一株株連接起來的樣子的話，它就是像這樣無止盡地串連下去，這些菇類以不斷令人目眩姿態抽長著——怎麼會這樣，不過大概就是這種狀況。	外圍的圖案屬於浮靡的阿拉伯式藤紋，會讓人聯想到一種真菌，如果你想像一顆顆毒蕈連接起來的樣子，就這樣無止盡的串連下去，這些菇類以目眩之姿無盡地勃發抽長——怎麼會這樣，但就大概是這種景況。

Note. *Avent-Textes* provided by P. Liu (personal communication, October 15, 2017).

Similar to the tendency seen in his drafts for the previous example, Liu amplified certain adjectives, leading to an increased word count or content in later versions, as shown in Table 2. For instance, the term “florid” in the original was rendered as *fuhua* 浮華 and then modified to *huali fufan* 華麗浮泛 and, in the final version, *fumi* 浮靡—with the meaning shifting from “vain” to “vain and superfluous,” to “ostentatious.” Also similar to the previous instance, Liu added a term to help readers better understand the context and the narrator’s tone. Nonetheless, in this passage, we found the translator’s decision-making process again wavering over some terms. For example, the quantifier of the fungus in Chinese was first used as *yikeke* 一顆顆, meaning “a head of” generically, but shifted to *yizhuzhu* 一株株 in the second draft, as “an ear of,” and then changed back to *yikeke* 一顆顆 in the third draft. In this way, investigating the *avant-textes* provides us with a precious opportunity to explore the translator’s struggles and mental operations during the process. Instead of successively replacing previous solutions with later refinements, Liu chose to go back to his earliest version. As this suggests, the translator might have faced a paradigmatic list of options requiring a more highly conscious, deliberate choice, as reported in Munday (2012), Borg (2016), and Jakobsen (2019).

According to Munday (2013), translators' drafts should be regarded as real-time and real-world evidence of translation revisions and doubts, sometimes with a rationale for decision-making. They leave visible traces of the translation act and provide a clear understanding of the agency of the translator/creator (Romanelli, 2015). Indeed, the genetic approach leads us to the concept of self-revision, carried out by the translator on his own translation, as a distinct stage in the translation process where the translator elicits and collects data as well as creativity (Mossop, 2011, 2014; Pym, 2011; Shih, 2006; Sorvali, 1998). In Liu's case, lexical/semantic revisions do not merely reflect his different interpretations of the source text (Jakobsen, 2019) but reveal examples of how the human mind decides among alternative modes of action. The translator is, after all, an editor of his/her own translation, one who transmits, re-socializes, and re-embeds the source text in the local culture (Bassnett & Bush, 2006).

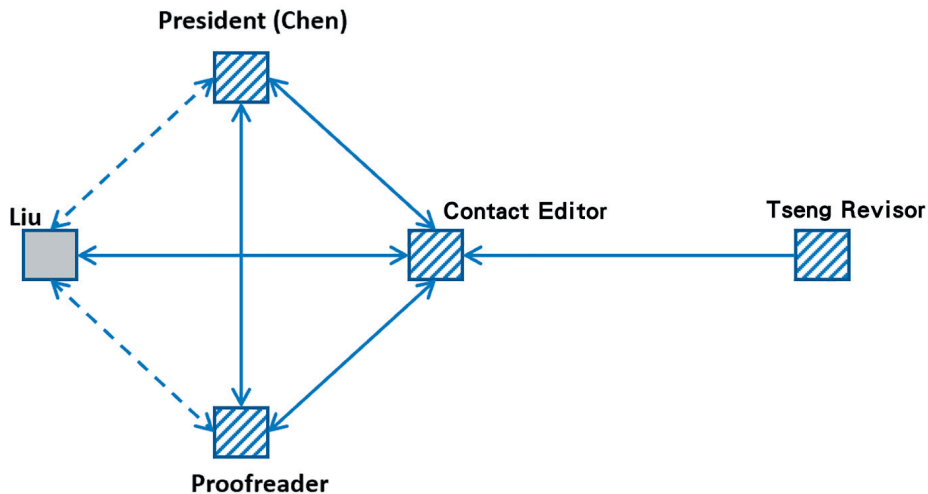
Stage Two

In cognitive translation studies, recent trends have embraced conceptualizations of the "extended" nature of translation, regarding it as a process reaching beyond the individual to "translation networks, actors and environments" (Muñoz Martin, 2010a, 2010b, 2014a, 2014b, 2017; Risku, 2002, 2014; Risku & Windhager, 2013). While translators have frequently been depicted in a social context featuring many interconnected actors, it is only in the last 20 years that translation has really been explicitly examined from such network-oriented perspectives (McDonough, 2007; Risku & Dickinson, 2009). For example, actor network theory, Bourdieusian field theory, and Barabasi's general network theory have developed in the recent years (Risku et al., 2016). However, only a small number of studies have begun to explore these theories for applicability to translation research that has taken the

form of more classic social network analyses, with their strong focus on structural analysis.

In her analysis of professional translators' networks, McDonough (2007) demonstrated how a set of conceptual tools borrowed from social network analysis can be used to provide an in-depth understanding of network-related parameters. These parameters include the ties and types of exchanges between agents in a network, the ways in which these exchanges are mediated, the intensity of participation, and the agents' motivations to participate. Social network analysis provides a framework for studying the relationships among actors in a network and the ties among these actors (Wasserman & Faust, 1994). In this study, the researcher intends to apply one of several approaches available for social network analysis: *egonet* analysis.

An *egonet* is the network of contacts (or "alters") that forms around a node (the "ego"), whether the ego in question is an individual human actor or such a corporate actor as an economic firm or a national government. Indeed, *egonet* analysis may simply focus on the ego's ties, bracketing the question of ties between alters. Therefore, in this study it is the translator, Liu, who represents the ego while ties to alters in his network are the focus in this section. As this study looks into Liu's cognitive process by means of his drafts and correspondences, *egonet* analysis may help us better understand the translator's social-network standing while producing his translation. At the same time, it may supply a means of responding to Risku (2017) on how cognition is situated and cannot be understood without taking context into consideration.

Figure 1*Supportive Network in Liu's Case*

The egonet represented above is structured mainly on the basis of Liu's correspondence, including personal communication with the translator for the purpose of this research (P. Liu, personal communication, January 24, 2018). As shown in Figure 1, the ego (shaded in gray) forms a clique with three alters. These alters form a subset of nodes, according to technical definition for social-network analysis, each alter enjoying a tie with each of the others and at the same time strengthening the likelihood of solidarity and consensus (Crossley, 2011). In this case, they represent Liu's contact editor, his proofreader, and the president of the publishing company. In fact, Liu and these three alters were postgraduate classmates in the program of Creative Writing and English Literature at the National Dong Hwa University. Based on his correspondence, we found that he frequently wrote to his contact editor, most often either for emotional support or a reminder of revision in his translation. The emails reflected his mental operations as shown in stage one of this study.

Ties have different strengths and directionalities (Crossley et al., 2015), and in this study the researcher accordingly used solid and broken lines to indicate relations between each pair of nodes, with arrows showing reciprocity. Based on the frequency of Liu's correspondence with his contact editor, I used a solid bi-directional line to indicate their relation, while broken lines is used between Liu and the other alters. This is because, compared to other commissioned translators (Lee, 2010), Liu appears to have enjoyed much more freedom in selecting linguistic terms in translation, or at least more room to negotiate with each of his previous classmates. Yet his correspondence along these broken lines was more about his lesser reliance upon these agents, of course, his friends, and he seemed to seek emotional support more from his contact editor, as shown in a solid line. In this case, these agents, Liu's friends, of course communicate mutually themselves, and have established a mutually beneficial interaction among themselves (Fukuyama, 1995), and thus a sense of belonging (Risku & Dickinson, 2009). Rather than the competitiveness driving distribution and re-distribution of power, as proposed by Bourdieu (1982/1991) in the field of translation, it is argued in this study that reciprocal support among these social agents does exist.

In order to dispel Liu's anxiety as a novice translator of fiction concerned with Gilman's work, the publisher sought out Liu's advisor on his master's thesis, professor Tseng, a well-known scholar and translator of American literature at the National Dong Hwa University, as the reviser. Because she may have exerted an impact upon the final draft of Liu's translation, she is shown as an alter on one side of the clique, linked to Liu's contact editor. In the end, Tseng greatly reduced Liu's final version to a shorter, more concise one.¹ Liu, who believed Tseng demonstrated

¹ Tseng's revision of Liu's first translation example becomes shorter: "可是也有另一種看法：這些圖案以斜對角相連，擴散開來的輪廓形成一波波駭人的視象滔滔傾襲而來，就像一叢叢翻騰的水草前仆後繼你追我跑一般" (Gilman, 1892/2011, p. 27). In addition, Liu's second passage was even more greatly reduced as: "外圍的圖案屬於浮華的阿拉伯藤紋，會讓人聯想到一種菌菇，如果你想像一顆顆毒蕈連接起來的樣子，連成一串永無止盡的毒蕈鍊，七彎八拐地冒芽抽長——哎，就是這個模樣" (Gilman, 1892/2011, p. 34).

greater literary skills than he did for the Chinese translation, and who missed her for the nurturing role she had taken in working with him while he had conducted his master's degree, appreciated Tseng's revision.

In fact, Tseng only revised the finished translated work of *The Yellow Wallpaper*, and in the preface she contributed for the book, Tseng first mentioned those challenges of translating the work that her student, Liu, might have encountered. She concluded her preface with great praise for Liu, and a special note that her revision was meant to help improve his translation skills. While, in some cases when translators are not open to criticism, they and their revisers tend to end up with antagonistic relationships (Mossop, 2011), Liu and Tseng set a great example for supportive and helpful connections. This brings us a new insight into the relationship between the translator and the reviser.

Discussion and Conclusion

This study set out to investigate a translator's cognitive process during the Chinese translation of Charlotte Perkins Gilman's world-famous short story, *The Yellow Wallpaper*. Rather than applying a methodology borrowed from psychology for process research as mentioned in Muñoz Martin (2010a, 2010b), this study relied on genetic translation studies. That is, it looked at the translator's *avant-textes*—documents relating to the translation process—to map his mental activities and decisions in the process, and to view the contingencies during his translation process as research objects in their own right.

What genetic criticism can yield, in general terms, is a revaluation of the author's enhanced textual awareness of the text as a process. Taking *avant-textes*, independent of the publication as a finished product (a "corrected" text), the aim of

genetic criticism is to demonstrate awareness that the published text is less of a finished product than it may seem. Nevertheless, this genetic study worked through an investigation of the chronological order of the drafts and revisions: The translation zone between a published text and preceding versions has long been a no man's land. Hence, for translation studies taking a genetic approach, it is of great importance to link published works with their preceding versions, and not to separate them into two categories. Translation is an art of approach, and of many returns, circling, doubling, and multiplying—"a reworking of meaning" (Godard, 1995, p. 73), as shown in the analysis above. In Karpinski's (2015) opinion, genetic translation studies amplify the notation of translation by means of manifesting its multiple temporal unfoldings. More importantly, the application of genetic criticism in translation studies not only challenges the linearity of the translation process but also enhances the translator's visibility.

On the other hand, the structure of this study corresponds somewhat to the three-layer taxonomy restructuring and realigning cognitive research proposed by Muñoz Martin (2014a), who highlighted that the "human, social, and cultural dimensions of cognition have had an enormous impact" (p. 67). For the taxonomy, the first level focuses on the mental states and operations that play a role when translating, such as problem solving, decision making or understanding. The next level relates to the variable set of subtasks and observable operations entailing the combination and management combining mental operations in the first level, such as reading, information-seeking, or revising. The third level focuses on "the roles, cognitive contributions and relations of all relevant agents who interact in the production of translation and interpreting" (p. 71). Due to its particular focus, this research started as a bottom-up study integrating the first and second levels of the translator's mental operations, and subsequent translation subtasks such as decision-making or understanding and revising. Finally coming to a bigger picture

situating the translation activity, the study related this activity to all agents interacting in the production of translation.

As stage one delved into Liu's mental operations during the translation process by examining his drafts, we can see that the translator may have had his readers in mind. In the personal communication reported in this article, this concern for readers was noted among his comments regarding the publisher's requirements. The drafts gradually shift, first from a meaning-loading and compact one written in a more classic register, and finally to an easy read in a more colloquial tone. Clearly, although he humbly regarded himself as an amateur translator (P. Liu, personal communication, January 24, 2018), Liu is well trained in using the Chinese language to come up with so many variations in his drafts.

In this way, it proved a valuable opportunity to investigate his *avant-textes*, as a privileged window onto the development of the translation process, so as to probe the translator's mind and to observe the cognitive activities between drafts. We are then allowed to "be present at the birth of the motivations, strategies and metamorphoses of writing" (De Biasi 1996, p. 26). Nonetheless, the language in *The Yellow Wallpaper* is rather complicated—full of elliptical, fragmented, and highly figurative narrative (Wagner-Martin, 1989)—and any misreading could alter its intention and impact. Thus, in the present analysis, it seems Liu had a hard time finding the proper items in the target language, and so kept going back and forth over similar linguistic items or even returning to previous versions. Liu's process corresponds to Jakobsen's (2019) view, that finding an appropriate balance between the original and the target culture is especially demanding due to familiar cross-linguistic asymmetries. Finding this balance often requires the translator to draw on skills and knowledge that challenge and perhaps lie beyond the boundaries of translation expertise as traditionally understood. Additionally, the dynamic alterations of linguistic items in translation during the translation process suggest

Liu's expertise in error detection and constant assessment of activated memory. This genetic translation study has therefore manifested the translator's self-awareness as to how he responded to the requirements of his friends at the publishing company.

Indeed, Liu confessed in the personal communication that he had searched for inspiration and looked up previous Chinese translations of the work online, for ideas that could further his revisions toward the next draft. This was especially true when it came to the descriptive passages concerning the wallpaper in the story. According to Tirkkonen-Condit (2000), and to Angelone (2010), the ability to manage uncertainty, including delayed decision-making, may be viewed as an integral part of translation and an indicator of proficiency in translation. On the other hand, this managed uncertainty reflects his problem-solving skills and the knowledge by which he could rearrange the information he collected from the Internet. According to Muñoz Martin (2014b), this expertise is required in order to handle conscious decision-making for a translation—among competing suggestions based, internally, on the translator's knowledge and, externally, on suggestions found in other sources of information.

The *avant-textes* of translation serve as a reminder that meaning-making occurs in networks of texts, relationships, and discourses as well as in concrete social and material environments (Karpinski, 2015). By bringing into view different encounters and relationalities, the methodology of genetic translation studies actually supports the view that translation is a material practice and also a cultivation of relationships among agents. At the same time, it allows us to explore dialogue and conversation featuring many voices in the archival documents, and it reminds us that texts live in the world. In this study, it was such a concept that led to the situated and embodied cognition approach introduced by Risku (2002, 2017).

Thus, for stage two, social network analysis further illustrated the network in

which Liu is positioned, and the potential relations of his texts with other agents. From the egonet (Crossley et al., 2015) presented in Figure 1, it is clear that Liu had formed a clique with his friends from graduate school who worked at Comma Publishing and then became his commissioners. He mentioned this in the personal communication that formed part of this research (P. Liu, personal communication, January 24, 2018), indicating his situation awareness (Muñoz Martin, 2014b). Within his clique, Liu was most intimate with his contact editor, to whom he most often wrote to express his troubles and anxieties over the translation job he had undertaken for *The Yellow Wallpaper*.

Out of mutual understanding and friendship, only without Liu's awareness in the first place, the publisher invited their advisor at the National Dong Hwa University, a well-known literary scholar and translator, to revise Liu's final draft of translation for *The Yellow Wallpaper*. In this way, the publisher not only relieved Liu's emotional burdens but also impressed him by ensuring the success of his Chinese translation. In personal communication, Liu noted that he greatly appreciated the help from his advisor of eight years, and that he had learned a great deal from her revision's conformity to the target-language norms. Such conformity, according to Jakobsen (2019), is the main aim of revision. The publisher's arrangement made the network a supportive one and eliminated potential hostility between the translator and reviser, as Mossop (2011) would have expected.

The use of an egonet in this study, as model for the translation task, has its limits but it was intended for recombination into a wider network and to allow the research to move between the level of the whole egonet and the level of individual egonets (Crossley et al., 2015). It helped to visualize ties between the translator and other agents; other models, such as the cognitive ethnography and actor network theory noted by Muñoz Martin (2014b), would focus more on the interconnection between human and non-human artifacts.

In addition, the egonet analysis offered a means to investigate the social circles (or “netdoms”) across which most people form ties although the circles seldom overlap (Crossley et al., 2015). The egonet shown in this study represented one of Liu’s social circles during his translation activity, especially concerning Gilman’s *The Yellow Wallpaper*; at the same time, it helped to reveal the human social life of a networked member. Indeed, translation is not simply a solitary profession, and translators are always involved in collaborating, communicating, and sharing knowledge with other agents, which in turn is of great benefit to them in their work.

Translation might be a solitary craft as Sofer (1998) noted, but it does not have to be this way in today’s world because there are organized groups of translators everywhere, using e-mail, chat rooms, and newsgroups on the internet. In Liu’s case, it is due to internet advancements that the *avant-textes* for his translation of *The Yellow Wallpaper* could be preserved. More importantly, the supportive network displayed in this study contrasts directly with the competitiveness that Bourdieu (1982/1991) asserted between social agents: The egonet in this study was formed based on friendship. It is important to note that this is really a special case in translation studies. In previous studies (Lee, 2014), translators in the field usually confront a power hierarchy as they face their commissioning editors.

Moreover, in competitive fields, different types of capital, such as economic, cultural, or social capital, are maneuvered for power. If applying such a concept of capital to this study, the widely acknowledged literary figure and translator, Tseng, invited by Comma Publishing, actually carried symbolic capital as she enjoyed greater status and recognition in Taiwan’s society, especially in literary circles. In fact, Liu implicitly pointed out in personal communication that this advisor of his had enjoyed unusual freedom in the revision, as her strategies were different from

those required by the publisher, leading to a dramatic revision of his translation. With professor Tseng's revision and preface, the publisher nonetheless earned popularity for the translated book and, at the same time leveraging the symbolic capital of this undisputed figure, solved the problem of Liu's anxiety.

Chriss (2006) recognized the importance of collaborative networks for the future of the translation profession, emphasizing a need for interaction, mutual acceptance, knowledge-sharing, and cooperation. Forming such networks, translators can develop synergies in their working environments, recognize and promote their profession, and work together to set common goals and standards for the profession.

In the end, it is hoped that by applying genetic translation studies and so highlighting the genesis of a translation, this case study sheds light on the translator's mental operations during his translation process. The use of egonet analysis situates and visualizes the translator's relationships with other social agents, leading to a supportive environment, especially regarding any point in time the translator felt incompetent in translating *The Yellow Wallpaper*. Taking these two stages of the study together, the translator's expertise is doubtlessly manifested.

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