Revue de Traduction et Langues Volume 21 Numéro 2/2022
Journal of Translation Languages مجلة الترجمة واللغات
ISSN (Print): 1112-3974 EISSN (Online): 2600-6235

Assessing the Translatability of Emotional Discourse in Djaïli Amadou Amal's Munyal "Les Larmes de La Patience"

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To cite this paper:
Diffo, L-Q., & Atouga, J-P. (2022). Assessing the Translatability of Emotional Discourse in Djaïli Amadou Amal's Munyal : Les Larmes de La Patience. *Revue Traduction et Langues21 (1),* 146-162.

Received: 15/11/2022; **Accepted**: 24/12/2022, **Published:** 31/12/2022

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Keywords

Translation; Translatability; Emotion; Emotional Discourse.

Abstract

Human beings experience all sorts of emotions: sadness, fear, joy, anger, etc. which they communicate to their surrounding through language. As such, emotions are embedded in culture and thus differ from one person to another according to the cultural context and specific situations or events that trigger them. They can be expressed in action, for instance boxing in order to evacuate once anger, or in writing through language. Language is thus relevant for emotion and plays a key role in expressing emotions. There thus exists a close link between emotion and language. This partly explains why literary works, be it drama, prose or poetry are highly characterised by emotional discourse. This is because writers in order to educate, to sensitise, to entertain or to get the support of readers on an issue, evoke their emotions by the use of linguistic tools such as tone, diction, figurative languages, etc. However, despite the pervasiveness of emotions in literary texts, the translation of emotional discourse remains a challenging task. The reason being that, although emotions have been broadly searched in the domain of psychology, it remains under investigated in the domain of translation studies. As compared to other fields where the areas of investigation of emotions are types of emotions, emotions vocabulary in a specific culture, the measurement of the intensity of emotions, the cross-cultural similarities of emotion words, emotion meaning across culture, emotional problems, the manifestation of emotions, and so on, most translation scholars fail to investigate translation strategies which can be suitable to render emotions conveyed in a text. Some of these scholars limit themselves to the difficulties posed by the translation of emotions, and to finding equivalence in emotion words that exist between languages. This study thus aims at investigating translation strategies suitable to render the meaning of emotional discourse embedded in a literary work and their effects in the translation process, while focusing on the stylistic signals of emotions in a literary work more precisely in Djaïli Amadou Amal's Munyal: Les Larmes de la Patience, and their translatability. It thus provides grounds for the translation of emotions, and comes up with translation strategies adapted for their translation. It also sheds light on what should be considered as the translation unit during their rendering. For this purpose, the emotions concerned in this study are anger, fear and sadness; and the selected emotional cultural phenomena dealt with in this research cut across borders. Besides, the study was grounded on the polysystem theory backed up by few literary and language theories. Also, it opted for a mixed approach. This approach enabled the collection of qualitative data through documentary research and textual analysis carried out both at the macro-textual level and at the micro-textual level; and quantitative data through statistics. The results of the investigation showed that stylistic signals of emotions in a literary text are dialogue, the author naming and describing emotions experienced by characters, characters' choice of words, the description of characters' facial expression, characters' tone, the narrator tone and characters' attitude. In addition to this, the study also revealed that translation strategies proposed by Chesterman (1997) more precisely literal translation, information change and explicitness change can be used to render the meaning of emotional discourse

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embedded in a text. These strategies can also be combined and used. Furthermore, the investigations also highlighted that in translating emotional discourse, a translator can either be "source-oriented" or "target-oriented"; or both. Given that both source and target-oriented strategies were used. Besides, the results also showed that in translating emotional discourse the translator should take into account sentences in their entirety and not isolated terms.

Mots clés

Traduction ; Traduisibilité ; Émotion ; Discours Emotionnel

Résumé

Malgré la profusion des émotions dans des œuvres littéraires, la traduction du discours émotionnel reste une tâche complexe. Car, la plupart des chercheurs en traduction se limitent aux difficultés posées par la traduction du discours émotionnel, ainsi qu'à la recherche d'équivalences existantes entre les mots émotionnels. Cette étude vise donc à étudier les stratégies de traduction adaptées à la traduction du discours émotionnel contenu dans une œuvre littéraire et leurs implications dans le processus de restitution du sens dudit discours. Elle fournit ainsi des bases pour la traduction du discours émotionnel et propose des stratégies de traduction appropriées à leur restitution. Elle met également en exergue ce qui devrait être considéré comme unité de traduction lors de leur réexpression. Pour ce faire, l'étude a convoqué la théorie du polysystème soutenue par quelques approches littéraires et linguistiques. De même, elle a opté pour une approche mixte. Cette approche a permis la collecte de données qualitatives à travers la recherche documentaire, l'analyse textuelle et l'observation. Elle a également permis la collecte de données quantitatives par le biais de statistiques. Les résultats de l'enquête ont montré que les stratégies de traduction proposées par Chesterman (1997) plus précisément la traduction littérale, le changement d'information et le changement d'explicitation peuvent être utilisées pour rendre le sens du discours émotionnel contenu dans un texte. Ces stratégies peuvent également être combinées et utilisées. Les résultats ont également révélé que lors de la traduction du discours émotionnel, un traducteur peut être « sourcier », « cibliste », ou à la fois « soucier » et « cibliste ». Ceci est perçu à travers l'utilisation des stratégies sourcières et ciblistes. Il en ressort aussi de l'enquête que lorsqu'il s'agit de la traduction du discours émotionnel, le traducteur devrait tenir compte des phrases dans leur intégralité et non des termes isolés.

1. Introduction

As a result of gender inequalities still prevalent in many African societies, many Anglophone and Francophone female African novelists like Mariama Bâ (1979), Tsitsi Dangaremba (1988) and, recently, Djaïli Amadou Amal (2017) struggle to fight against gender inequalities by writing on women's poor conditions, sufferings and trauma which come as a result of unequal rights. Their writings are a form of resistance and rebellion against the current women and girls' situation witnessed around the world in general and

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in African societies in particular. Feminist literature thus emerged as a form of protest perceived in feminist works via their themes, diction, tone, and choice of characters.

The use of emotional language which evokes readers' emotions is one of the main features of these feminist novelists' works. Like every literary work, these feminist works are translated into other languages for their popularisation. Holoborodko (2013, n.p.) opines that "the translation of emotion words (EWs) is an important issue in the fields of linguistics, translation studies, and culture studies, as an awareness of problems in the use and translation of EWs allows for a correct and precise communication of the writers'/speakers' ideas, the pragmatic meaning of a text, and more broadly, cultural views on the emotional life of a society". Meanwhile, the rendering of emotions embedded in literary works remains a challenging task. This is because, although emotions have been broadly searched in the domain of psychology, they remain under investigation in the domain of translation studies.

Fields other than translation investigated types of emotions, vocabulary related to emotion used in a specific culture, the measurement of the intensity of emotions, cross-cultural similarities of emotion words, emotion meaning across cultures, emotional problems, the manifestation of emotions, and so on. However, most translation scholars have failed to investigate translation strategies that can be suitable to render emotions conveyed in a text. They have limited themselves to the difficulties posed by the translation of emotions, and to finding equivalence in emotion words that exist between languages. Meanwhile, emotional discourse is more and more prevalent in literary works, be it prose, poetry or drama. Its effect and significance in literary texts remain a burning issue in several domains, particularly in translation, as it is one of the most powerful instruments that writers worldwide use to get their feelings and opinions out into the world.

Writers make use of emotional discourse to best educate, raise awareness, satirise, entertain or get the support of readers on an issue. However, despite the relationship that exists between emotion and language, and despite the great use of emotions in literary works and their impacts on readers, the translation of emotional discourse remains a challenging task. Actually, it is difficult to express in the target language the emotions expressed in the source language in such a way that the target readers feel the same emotion with the same intensity as the source readers. This paper thus aims at assessing stylistic signals of emotional discourse in a literary work, translation strategies suitable to render the meaning of emotional discourse embedded in a literary work and their effects on the translation process. It posits three important questions on the translation of emotional discourse: what are the stylistic signals of emotional discourse in a literary work? What are the translation strategies that can be used in its translation? And what are the effects of the use of these translation strategies in the translation process?

2. Literature Review

This study on the translation of emotional discourse is discussed using insights from translation, literary translation, translatability, language, discourse, emotion, the

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relationship between emotion and language, and some translation and language theories. The concept of emotional discourse is deconstructed into sadness, anger and fear. Viewing emotional discourse from this angle, the study was grounded in the Polysystem Theory.

2.1. Conceptual Framework

Emotion can be defined in several ways and this section discusses some scholarly definitions before presenting the relationship that exists between emotion and language and lastly the theory in which the study is grounded. Unlike Lindquist et al. (under review, p. 4) who assert that emotions are feelings in one's own body (e.g. a feeling of anger; a feeling of unpleasantness), Brody (1999) cited in Bericat (2012) perceives emotions as "motivational systems with physiological, behavioural, experiential and cognitive components that have a positive or negative valence (they make one feel good or bad), which vary in intensity and tend to be induced by interpersonal situations or events that merit our attention because they affect our well-being" (p. 2). Meanwhile, emotion is defined in dictionaries as "a strong feeling such as love, anger, fear, etc." (*Cambridge Dictionary* (2013) and *Oxford Advanced Learner's Dictionary* (2010)). These strong feelings (love, fear or anger) are considered basic or primary emotions. This is because secondary or nonbasic emotions are derived from basic emotions. According to Johnson-laird and Oatley (1989), "basic emotions are happiness, sadness, fear, anger, and disgust". Meanwhile, Kemper (1987) cited in Bericat (2012, p. 2) argues that "primary emotions are fear, anger, depression and satisfaction". In line with Johnson-laird and Oatley (1989), Izard and Buechler (1980, p. 168, cited in Holoborodko, 2013, p. 14) state that there exist ten fundamental emotions which are: "interest, joy, surprise, sadness, anger, disgust, contempt, fear, shame/shyness, and guilt".

From the above, there exists an undoubted relationship, a close link between emotion and language. This idea is supported by Ad Foolen et al. (2012) when they state that "language has a direct connection to emotion (emotion can be expressed in a direct way in verbal utterances)" and "language has both a direct and an indirect link to emotion (language reflects conceptualisation of emotion and expresses emotion)" (p. 350). Besides, "Language might not just translate feelings into words, but might help shape the nature of those feelings…" (Lindquist et al., under review, p. 2). In other words, "humans have the unique capacity to experience complex, nuanced, emotions. Humans also have the unique challenge of communicating those experiences to one another with language" (Lindquist et al., under review, p. 2). Following this, the term 'emotional discourse' refers to fragments in which an emotion is expressed through language.

Based on the above, the theory relied upon to carry out this research is the Polysystem Theory developed by Itamar Even-Zohar in the 1970s. This theory states that translated literature forms an integral system within a literary polysystem and can occupy a central position in a literary polysystem. This is because translated literature can participate actively in shaping a target literary polysystem. This theory further states that a translator is source-oriented and uses foreignisation if the translated text occupies a

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central position, and is target-oriented if the translated literature occupies a peripheral position. Polysystem Theory is suitable for our research in that it highlights the relevance of a translated literary work, and helps situate the novel under investigation within its literary polysystem, and indicates the attitude to adopt in the translation of selected excerpts. From this theory, the global technique to be adopted is that of foreignisation. This means that we will be source-oriented. This is because, if translated, our data will occupy the central position. Besides, the novel under investigation occupies a central position in its literary polysystem.

2.2. Stylistic Signals of Emotional Discourse

Emotions concerned in this study are **fear**, characterised by shivering, silence, increase in heartbeats, and attempts to run away from danger; **sadness,** "typically characterised by feelings of grief, disappointment, disinterest, hopelessness, and a damped mood" (Mozaria, 2019, n.p.); and a**nger** which is characterised by "feelings of agitation, hostility, antagonism and frustration toward others…" (Mozaria, 2019, n. p.). They are expressed in texts through several linguistic tools. Francesca et al. (2016) argue that figurative expressions such as metaphors, pathos, proverbs, idioms, etc. best express emotions than literal expressions. Furthermore, Ad Foolen et al. (2012) state that emotions can be expressed through prosody, interjections which they call emotional interjections, intensifiers like terribly and horribly, connotations, euphemisms and many constructions such as interrogation and exclamation. As such, emotional discourse is depicted in a text via the following elements: dialogue, naming and describing emotions experienced by characters, characters' choice of words, description of characters' facial expressions, characters' tone, narrator's tone, characters' attitudes, and imagery.

3. Methodology

To successfully solve the research problem, a mixed approach was adopted. This approach enabled the collection of qualitative and quantitative data necessary to solve the said research problem. Following this approach, a two-level methodology was adopted: preliminary and secondary analyses. The preliminary analysis, carried out in line with various theories, is a unilingual analysis of the source text that paved the way to the identification of emotional discourse in the novel to constitute the corpus to be translated. At this level of analysis, data was collected via documentary research and observation.

3.1. Research Design

Within the framework of this research, two data types, qualitative and quantitative were collected. While qualitative data was collected through documentary research and observation, quantitative data was collected via statics obtained from the translation of the corpus.

3.2. Research Instrument (s)

Various instruments were used to carry out this research. While documentary research, textual analysis and observation were used for data collection, human resources

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precisely Muslim translators were used for translation criticism and assessment. While documentary research consisted in collecting information necessary for the understanding of the means through which emotions are expressed in a piece of work, textual analysis helped in the understanding of the novel under investigation both at the macro and micro levels, and observation helped in the identification of emotional discourse in the selected novel.

3.3. Data collection

Several steps were followed before arriving at the identification of translation strategies suitable to render the meaning of emotional discourse embedded in *Munyal: les larmes de la patience*. It starts with the identification of emotional discourse in the novel through observation. This paved the way for the constitution of the corpus which was done based on the stylistic signals of emotional discourse identified during the documentary research. What followed was the translation of the corpus and its analysis. This was done based on Kruger and Wallmach's (1997) translation analysis model and consisted in assessing the different translation strategies used in the translation of the selected excerpts.

4. Data Analysis and Results

This section presents the results of the three variables identified in this study: signals of emotional discourse, translation strategies suitable to render emotional discourse, and their implications in the translation process.

4.1. Signals of Emotional Discourse

This study had as a first research question: what are stylistic signals of emotional discourse in literary texts? In other words, what are the linguistic tools through which emotions are expressed in a text? Table 1 below presents means through which emotions are highlighted in texts.

Table 1.

Stylistic Signals of Emotional Discourse

Number	Stylistic Signals	Characteristics
1	Dialogue	A character's emotional state can be identified when he/she is discussing with other characters. The emotion here is depicted through the character's tone and diction.
2	The author naming and describing emotions experienced by characters;	The author indicates the characters' emotions through the narrator who informs the reader of his/her feelings or those of other characters.

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3	The description of characters' facial expression	Narrators describe the facial expression of the characters in order to indicate their emotional state.
4	Diction	The emotional state of the characters can also be depicted through their choice of words. For instance, an angry character will use harsh words.
5	The characters' tone	The manner in which a character speaks helps to determine his or her emotional state. A sad character will use a sad tone. The tone is also depicted through interrogative and exclamative sentences.
6	The narrator's tone	This is concerned with how events are narrated. A sad narrator will tell the story in a sad tone while a happy narrator tells a story in a happy tone.
7	The characters' attitudes	This refers to the behaviours of characters that show that they are emotionally affected. An angry character will be brutal, agitated and uncontrollable.
8	Imagery	This refers to figures of speech such as metaphor and personification which indicates how a character feels.

These stylistic signals are classified following Kövecses (1995) taxonomy of organising emotion-related vocabulary; namely, expressive emotion words or expressions, descriptive emotion words, and imagery.

- **Expressive Emotion Words (or Terms or Expressions)**

"A first distinction that we have to make is between expressive and descriptive emotion words (or terms or expressions)" (Kövecses, 1995, p. 1). Unlike descriptive emotion words, expressive emotion words (or terms or expressions) are those which express emotion, that is, they indicate someone's emotional state. For instance, when someone says, 'rubbish!' during a quarrel, it expresses anger, and 'woouh!' expresses admiration. This shows that "some emotion words can express emotions" (Kövecses, 1995, p. 1). However, some of these words can express different emotions in different contexts.

- **Descriptive Emotion Words**

Descriptive emotion words are those that "describe (or name) the emotions that 'they are about". Words like anger and angry, joy and happy, sadness and depressed are assumed to be used in such a way" (Kövecses, 1995, p. 1). This implies that basic emotions are descriptive emotion words as they clearly point out someone's emotional state. Features of emotional discourse that fall under this category are the author naming and describing emotions experienced by characters.

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- **Imagery**

It is a category of emotion-related words (or terms or expressions) that "do not 'name' particular emotions…" (Kövecses, 1995, p. 2). "The words and expressions that belong in this group denote various aspects of emotion concepts, such as intensity, cause, control, etc" (Kövecses, 1995, p. 2). For example, boiling with anger, burning with love, to be on cloud nine, have cold feet, etc. (Kövecses, 1995, p. 2.) It should be noted that a discourse can belong to two of the above categories. When this happens, the discourse is classified under the most prominent category.

The classification of these stylistic devices is given in the table below with an illustration for each.

Table 2.

Illustration of Stylistic Signals of Emotional Discourse

Emotion related vocabulary	Stylistic Signal	Example
Expressive Emotion Words (or Terms or Expressions)	Dialogue	Hindou, secouée de sanglots, se jette à la surprise générale au pied de notre père médusé : « S'il te plait Baaba, je ne veux pas me marier avec lui ! S'il te plait, laisse-moi rester ici » (p.23)
	Description of the characters' facial expression	J'avais tellement pleuré dans la soirée, assise dans un coin obscur de la chambre, que mes yeux avaient rougi et mes paupières enflées. (p.59)
	Characters' attitudes	Je frissonnais d'angoisse, ne pouvant plus réfléchir, soufflant désespérément sur le charbon de bois éteint depuis bien longtemps. Il fallait que je rallume le feu, que je fasse cette bouillie ! Mes mains tremblent tellement qu'une partie de la farine déjà insuffisante se versa par terre. (p.122)
	Narrator's tone	Il ne leur serait jamais venu à l'esprit non plus que je ne pourrais ne pas être d'accord. J'étais leur fille et j'avais été élevé selon la tradition, initiée au respect strict que je devais à mes ainés. Mes parents savaient certainement mieux que moi ce qu'il me fallait ! (p.40)
Descriptive Emotion Words	The Author Naming or describing	Sa tante, depuis un moment l'observait, secoua la tête attristée. Pauvre Hindou ! Elle était bel

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	emotions experienced by the characters	et bien folle. (P. 13)
Imagery	Imagery	La terreur me serrait la gorge, m'étouffait et m'empêchait pratiquement de respirer. (p.123)

4.2. Translating Emotional Discourse

This section seeks to provide an answer to the second research question which assesses translation strategies suitable to render the meaning of emotional discourse embedded in a literary text. While table 3 presents excerpts of the translated data, table 4 presents translation strategies used to this effect.

Table 3.

Some Excerpts of the Translated Data

SN	*Stylistic Signal*	*Variables*	*Description*
1	Dialogue	Source text	Toujours aussi furieux, il s'adressa à ma mère : « Tu n'es qu'une incapable ! Je te répudie. » (p.132)
		Context	One day, Hindou decided to run for her life following her husband's beatings. As a result, Hindou's father is furious about Hindou's mother because he believes that Hindou ran away from her marital house because she was badly brought up by her mother.
		Proposed translation	Still furious, he turned to my mother and said: "You are good-for-nothing! I repudiate you."
		Translation strategy	Information change and literal translation
		Justification	In the first part of the sentence, '**he turned to**' has been added in the target text. There exists a sentence-to-sentence correspondence between the source text and the target text in the second part of the sentence.
	Description of the Character's facial expression	Source text	Elle se retourna vers moi et à ma grande stupéfaction, un torrent de larmes jaillit de ses yeux. (p. 62)
		Context	Hindou and her sister Ramla are forced to marry men they don't love. The night before their marriage celebration, the two meet under the moonlight to admire their compound for the last time before d-day.

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		Proposed translation	She turned to me and to my utter surprise, tears started flowing from her eyes profusely.
		Translation strategy	Literal translation
		Justification	There exists a sentence-to-sentence correspondence between the source text and the target text.
	Characters attitudes	Source text	En rage, il la battit violemment, lui demandant d'avouer immédiatement. Elle cria, pleura, jura qu'elle était innocente ! (p. 208)
		Context	Ramla's co-wife decides to plot against her because she didn't want her husband to take another wife. As such, she arranges to call her late at night with an unknown number when she is with her husband for the husband to send her back to her parents. As a result of the plot, Ramla's husband beats her up because he believes that she is having an affair with another man.
		Proposed translation	In a fit of rage, he beat her violently, and asked her to confess immediately. She screamed, cried, and swore that she was innocent.
		Translation strategy	Literal translation
		Justification	There exists a sentence-to-sentence correspondence between the source text and the target text.
	Narrators tone	Source text	C'est fini ! Mon père et mon oncle ont pu jouer le pion essentiel. Ma mère ! Échec et mat ! C'est fini ! Je l'ai compris ! c'est fini ! (p. 49)
		Context	Ramla's father and uncle agree to send her to marriage at a young age.
		Proposed translation	The die is cast! My father and uncle have taken the final decision. My mother has no say! The die is cast! I got it! The die is cast!
		Translation strategy	Explicitness change

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		Justification	**'C'est fini!'** has been made explicit in the target text as '**The die is cast**'. Also, 'ont pu jouer le pion essentiel' is made explicit by being rendered as **'have taken the final decision'**, and **'échec et mat'** by **'has no say'**.
	The author naming or describing the emotion experienced by the characters	Source text	Les larmes creusaient des sillons profonds sur des joues ridées, et sans fausse pudeur, elles les laissaient s'échapper, mouiller voiles et pagnes et colorer les yeux d'un rouge triste. À travers nous, ne revivaient-elles pas leurs propres mariages ? (p. 19)
		Context	During Ramla's and Hindou's wedding, women present at the event cried when they remembered how they were also forced into marriage.
		Proposed translation	Tears flowed down their wrinkled cheeks, and without pretending, they let them wet their veils, loincloths, and colour their said red eyes. Were they not reliving their own marriages through us?
		Translation strategy	Explicitness change and literal translation
		Justification	**'Les larmes creusaient des sillons profonds sur des joues ridées'** has been rendered in the target text more explicitly as '**tears flowed down their wrinkled cheeks'.** In the rest of the excerpt, there exists a sentence-to-sentence equivalence between the source text and the target text.
	Imagery	Source text	Jamais de toute ma vie, je n'ai été aussi seule. **L'étau se resserrait autour de mon cou. (p.51)**
		Context	Ramla's co-wife explains how she felt when she saw her co-wife, Ramla, for the first time.
		Proposed translation	I have never been so lonely in my life. **I was going through a very difficult moment.**
		Translation strategy	Explicitness change
		Justification	The figurative expression '**l'étau se resserrait autour de mon cou**' has been made explicit in the target text as it is rendered as '**I was going through a very difficult moment**'.

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Table 4.
Summary of Strategies used in the Translation of Emotional Discourse

Attitude	*Strategy*
Target-oriented	Information change
	Explicitness change
Total target-oriented	
Source-oriented	Literal translation
Total source-oriented	
Target and source-oriented	Information change and literal translation
	Explicitness change and literal translation

The table reads that a source-oriented strategy: literal translation and target-oriented strategies: explicitness change and information change were used to render the meaning of emotional discourse. These strategies were also combined and used in the translation. From the above, it can be observed that literal translation registers a greater number of occurrences followed by explicitness and information change.

As such, three translation strategies: literal translation, explicitness change, and information change seem suitable to render the meaning of emotional discourse embedded in a text. These strategies are above word level and are proposed by Chesterman (1997). While he classifies literal translation under syntactic strategies, he classifies explicitness change and information change under pragmatic strategies. These strategies were also combined and used. What accounts for this combination is the fact that the sentence was considered as the unit of translation.

The translation done via the above strategies is summarised in the table on the following page in order to identify, for each emotion, the number of occurrences and the global trend in the translation.

4.3. Implications of the use of these Translation Strategies in the Translation Process

This section answers the third research question: what are the implications of the use of these translation strategies in the translation process? From the research results, it appears that the implications are noticed at the level of the translation process, more precisely at the level of the use of translation strategies, at the level of the translator's stand, and at the level of the translation unit. As seen above, by using these translation strategies, the translator can combine two or more strategies during the restitution of a sentence into another language. Besides, as observed from table 4 above, by using these translation strategies, the translator can be source-oriented, target-oriented or both source and target oriented during the rendering of a single phrase. For instance, by using

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information change and explicitness change, the translator is target-oriented. That is, close to the target reader. And by using literal translation the translator is source-oriented. That is close to the source reader. When two of the mentioned strategies are used in a single sentence, the translator is both source-oriented and target-oriented, as seen through the use of both strategies in table 4 above.

It can thus be concluded that in translating emotional discourse, a translator can be source-oriented or target-oriented. It can also happen that he is both source and target-oriented when translating a single sentence or paragraph. Besides, by using these translation strategies, the translator must consider the sentence as the unit of translation. This is because emotion is not always perceived in a single word or phrase. It is rather perceived in a whole sentence and sometimes through a group of sentences. This explains why within the framework of this research, what we considered as the unit of translation is a sentence. This choice was galvanised by Lin Yu-Tang (1984, cited in Sinara, 2007, p. 66) who claims that "translation should be done on the basis of the sentence".

5. Conclusion and Recommendations

By and large, man is naturally sensitive and also gets emotive to situations or events that happen around him and to what he listens, sees or reads. For instance, one can suddenly be sad at the view of an accident, frightened when listening to news or angry when reading a novel. Besides, a human being also has the ability to feel his counterpart's joy or pain and can determine if the latter is sad, happy, angry, anxious, nervous or afraid; through what he or she says or from his or her appearance or behaviour.

This is also the case for readers, as they experience such emotions when reading a literary text and can depict the emotional state of the author and the characters just by reading the text. This implies that emotion can be communicated from one person to another: physically through the appearance, orally via the tone and choice of words, and in writing through linguistic tools among which tone and diction. This is what makes the translation of emotion an area to be investigated.

This work thus aimed at investigating stylistic signals through which emotional discourse are expressed, translation strategies suitable to render the meaning of emotional discourse embedded in a novel, and their implications in the translation strategies. Emotions are depicted through dialogue, tone, diction, imagery, and the character's attitude. Literary translation, information change and explicitness change can be used to successfully render the meaning of emotional discourse embedded in a text.

These strategies can also be combined and use. Although it is not expected that literal translation be so frequently used, it appears that literal translation is a very common option for the rendering of the meaning of emotional discourse, be it fear, sadness or anger. By using these translation strategies, the translator can be source-oriented, target-oriented or both source and target-oriented; and should consider the sentence as the unit of translation, and not isolated words.

Considering the scope of this study, a future researcher can go beyond the proposed translation strategies to assess other translation strategies suitable for the translation of the

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meaning of emotional discourse found in a text from a cultural point of view. Future researchers can also investigate the extent to which emotional discourse can be rendered when considering the word as the translation unit.

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Acknowledgements
My gratitude goes to my wonderful supervisor, Dr ATOUGA Jean Pierre, who guided me through my research and whose availability, expertise, and patience made this research possible.
I am also very grateful to the Director of Edition Proximité, Mr Ekeme François, who authorised me to translate excerpts of Munyal: les larmes de la patience. I am very much indebted to my mother, Kitio Teclaire, and my father, Fometio Diffo, for their motivation and multifaceted support throughout my research.
I would also like to express my deepest appreciation to Charifa Leila and Assiatou Sy Salma for assessing emotions embedded in the target text. I am grateful to my batch mates (ISTIC 2019) for their assistance, and to all those who in one way or the other helped me to complete this study.
We, authors, confirm that no funding was delivered or received for the research reported in this article. I also declare I have no competing financial or personal relationships that could have appeared to influence the work reported in this paper.

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Declaration of conflicting interest

The authors declared no conflicts of interest with respect to the research, authorship, and/or publication of the article.

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