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## Translating Emotion in Virginia Woolf's *Mrs. Dalloway*: A Comparative Study of Two Arabic Translations Bushra Badr Hasan

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ترجمة العاطفة في رواية (السيدة دالواي) لفيرجينيا وولف : دراسة مقارنة لترجمتين عربيتين

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### Abstract

This paper explores issues related to emotions in literature from both the translation and linguistics perspectives by analysing two Arabic versions of Virginia Woolf's modernist novel, *Mrs. Dalloway*. Because of Woolf's use of subjective stream-of-consciousness style, heavily-laden psychological content and elaborate emotional subtext, the challenge is less a matter of language than cultural understanding. Thus, this research highlights the nuances of emotion expressed, altered or lost in translation. This paper discusses examples from the English original and two Arabic versions supplemented by theoretical frameworks of translation (defined broadly) and the emotion. This study reveals some of the strategies employed by these translators when comparing the same texts, but also highlights differences in tone and affect that might affect a reader's response. These results, thus underscore the necessity for cultural coherence, stylistic fidelity and a translator as an exegete to preserve emotive meaning.

**Keywords:** literary translation, Emotion, Arabic, Virginia Woolf, *Mrs. Dalloway*, Stream of consciousness

### المخلص

تبحث هذه الورقة البحثية في التحديات المرتبطة بترجمة العاطفة في النصوص الأدبية من خلال دراسة مقارنة لترجمتين عربيتين لرواية فيرجينيا وولف الحداثية "السيدة دالواي" ونظراً لتمييز أسلوب وولف باستخدام المونولوج الداخلي والعمق النفسي والغني بالدلالات العاطفية الثرية فإن نقل هذه السمات إلى العربية يطرح تحديات لغوية وثقافية معاً. تبحث هذه الدراسة في كيفية نقل الفروق الدقيقة للمشاعر وما قد يطرأ عليها من تغيير أو فقدان في أثناء الترجمة. واستناداً إلى نظريات الترجمة وموضوع العاطفة الذي تتناوله الدراسة، يقوم الباحث بتحليل مقاطع مختارة من النص الإنكليزي الأصلي ومقارنتها في ترجمتين عربيتين. ومن خلال المقارنة النصية، تكشف الدراسة عن استراتيجيات المترجمين وتسلط الضوء على الفروق الجوهرية في النبرة والأثر العاطفي كما تناقش انعكاسات ذلك على تلقي القارئ. كما تؤكد النتائج على أهمية الحساسية الثقافية والوفاء الأسلوبية والدور التأويلي للمترجم في الحفاظ على الصدى العاطفي للنص. الكلمات المفتاحية: الترجمة الأدبية، العاطفة، اللغة العربية، فيرجينيا وولف، السيدة دالواي، تيار الوعي.

### 1.Introduction

Translation has always functioned as a discipline and practice dealing with the fidelity of meaning from one linguistic system to an other. Although this concept might apply to most disciplines, especially those requiring a technical knowledge of some sort, in literary translation it will not be mere semantic accuracy that save or doom a translation. This includes tone, mood, rhythm and most importantly emotion. And that literature — particularly modernist literature — is almost never simply narrative or character, but rather a jungle of emotion and feeling and consciousness in time-space-states of mind. More often than not they occupy that murky territory between more precise lyrical craftsmanship, lexical precision, and cultural

subtext. Translators have always struggled — and continue to struggle today — with how to communicate these layers of emotion. Especially when the sourcing is a writer such as Virginia Woolf, her literary voice heard loudest and with the most pathos.

The most fully realized modernist novel in English-language fiction, Virginia Woolf's *Bringing a Yet-Untapped Strategy to the Novel*, it was focused on stream-of-consciousness perspective that replaced cause and effect with psychological insight branching outside of time. By employing the stream of consciousness narrative mode employed in literature by characters like Clarissa Dalloway, embellished with ponderings about time, memory identity and despairing feelings that offer insight into post-war British society—as Woolf successfully delivers an astute observation—Dramatic denouements; the emotional life is in the details — small tremors set loose in consciousness; quads hinted at through lowings (meaning heaped into paraphrase); big metaphors, rolled up into little ones. Therefore, a translation of such work becomes not just language but an act of interpretation.

More so in Arabic (a language whose dominant syntactic, stylistic and cultural arrangements are light years away from English; therefore locating Woolf's emotional topology is a challenging territory when transferring the text to another form); The Arabic literary tradition, on the other hand, is rich—and alive—through both internal and social modes of expressing the experience. What they need to deal with are these dissimilarities and look for an authentic means of expressing emotions in the source text whilst guaranteeing coherence such that it can be transpired into the target language. That however is a contradiction in terms, and gives rise to the more fundamental dilemma that what the closest Arabic word was for Clarissa's melancholy? The translators also struggle to make sense of Septimus, who has descended into madness—or much more correctly his spectral remains from wounds on the battlefield. Do translations impart different emotional heft to a story?

This paper seeks to answer those questions by analysing the two Arabic translations of Mrs Dalloway. The thesis is a quantitative analysis that intends to answer the question of which version of the text does less violence towards emotional nuances from the original language. It points out only select passages, where the emotional impact is maximum — for instance, Clarissa's internal monologue, Septimus' psychological torture — and poetic moments contemplating metaphorical significance. The research examines the extent to which emotion is preserved, changed and lost in translation by exploring the word choices, sentence constructs and stylistic devices each translator employs.

Why this question is important is adding up to the knowledge in translation studies, mainly about literary and emotion translation. Whilst transfer of meaning has been the main focus (albeit scholarly interest on this subject), not much attention has been paid to that type of transfer which some theorists called “the emotive function” of language. However, as I will show in this paper, producing a correspondingly affective experience in a target audience is only an important part of what constitutes successful literary translation; it also continues the debate on Arabic-English translation, by demonstrating that mediated transference of modernist sensibilities between linguistically distant registers can enable common ground. This paper employs a qualitative and comparative methodology in its analyses. Theoretical background information from translation studies has been incorporated; for example, Eugene Nida's dynamic equivalence (1975) and Peter Newmark's communicative translation and Mona Baker's narrative theory. These models provide ways to evaluate the interaction of meaning and emotion in a translated text. Additionally, this study incorporates aspects of both cognitive linguistics and emotion theory to account for how readers actually psychologically construe the emotional content.

In fact, the reality of what this paper argues is hardly a marginal point but rather an exact principle in judging literary translation — seeing as when you get down to it regarding literary translation this word emotional is our primary criterion. It challenges the idea of a literal or free translator, arguing that “the job [of the translator] is never delivering word for word but 'to sympathise' with writer and re-imagine how that feeling will sit in its own language. As this study shows, a comparative reading of translations of Mrs. Dalloway into Arabic not only reveals the technical issues which an emotional translation faces; it is also to search the artistic choices that shape how literature moves, resonates and persists across languages and psyches.

## 2.Literature Review

Literary translation, particularly as regards affect and emotion, has long sat in the hot-seat of post-colonial inquiry. The idea that translation is not a neutral transmission of information has been at the heart of

thought from such scholars as Mona Baker (2006) who suggest that as co-producers and disseminators of meaning, translators can never be neutral. Newmark, Peter 1988 → ideas like in semantic and communicative translation: base upon the fact that literary text must be semantic translated which become favor of high nuance and style. Dynamic equivalence was stressed by Eugene Nida (1964), which refers to the effect of the translation on the target reader being in parallel with that experienced by a reader of the original. The semantic domain of emotion in translation has also been addressed from both cognitive and affective perspectives. Emotion is not just something from the inside, it's installed through language and culture. Therefore, the problem is not only linguistic transfer, but cultural transposition. While rendering the cultural scripts associated with emotion and finding appropriate manifestations via translation, they must have knowledge of associations. Such differences are especially applicable to translating from English into Arabic, where a different cultural understanding of sadness, joy, shame and madness exist.

While the Arabic translation studies (dissertation, thesis or paper) on Mrs. Dalloway are rare in number as compare to other novels of Virginia Woolf available in literature related to it. Woolf's stream-of-consciousness method has been explored by more scholars than could be listed here, in part for her rejection of assiduous bleeding. In case, a lot of scholars Susan Bassnett (2002), Jeremy Munday (2008) believe that the translator is not just phonetic converter but an active reader re-constructing meaning, tone and voice in a different linguistic and cultural milieu.

### 3. Methodology

This was an interdisciplinary, comparative textual analysis study that brought together literary theory, translation studies and emotion research. Abstract This methodology aims to provide a micro-, context-sensitive textual analysis of emotion in two Arabic translations of Virginia Woolf's Mrs. Dalloway While quantitative approaches emphasize smallest number counts & linguistic stats, this method allows depth over breadth (emotional resonance; cultural adaptation; stylistic transformation).

#### 3.1 Selection of Texts

I chose two translations of Mrs. Dalloway for study, both in Arabic. They were chosen for skill, site reliability and Native American target market response. Once again, translator A 2013 of's version [] is presented as a black box still even more far behind than before they go for a much literal path, following very closely Woolf's syntax and lexical choices. One of them, by Translator B, also from [insert year] known for its looser prose/poetics. No rankings of these translations are intended, only an analysis of their methods and effects when rendering emotion.

#### 3.2 Selection of Excerpts

The analysis includes a well-chosen pick of the more emotional parts of the novel. These include:

Musings on life, aging and memory in the voice of Clarissa Dalloway;

- The experiences and eventual breakdown of Septimus Warren Smith,
- Examples of symbolic moments, the chimes of Big Ben at every hour mark, which have both structural and emotional significance.
- The writing is well-described, also done in Woolf's dark and lyrical style.

Both the importance of these passages to the story, and their emotional texture, made them a matter of choice. To have the best insight into the meaning of each extract, each one was studied with its original English version and both Arabic translations side by side.

#### 3.3 Analytical Framework

We draw on existing theoretical models of translation studies as we develop the analysis. A particular model is Nida's sense-for-sense (also termed dynamic equivalence), one focused on the response to text from the readership, rather than transliteration. Peter Newmark's model of communicative translation also has itself as a focus for analyzing semantic efficiency in emotional sense.

In addition, it reviews the concept of narrative theory developed Mona Baker to examine the reasons about how framing can change how feelings are conveyed in translation. This article includes some findings from cognitive linguistics, particularly conceptual metaphor theory showing that emotions can be linguistically counted and how these conceptualizations do change cross-linguistically/culturally..

#### 3.4 Criteria for Evaluation

Each of our translated versions is assessed by three parameters:

**Lexical choices:** When you make strong emotional words, did it with suitable equivalents to maintain the tone and strength?

**Syntactic structure:** the rhythm of a sentence to create emotional suspense and tone.

**Stylistic devices:** do they deploy metaphors, repetitions and allusions, or are these percessioned/copy/changestopped/omitted?

Cultural transposition: Negotiation of language-specific emotion in Arabic.

Reader impact: How and to whom is the translation conceptually meant to be read aloud in Arabic through understood literary which makes genre conventions more explicit.

### 3.5 Data Interpretation and Reflexivity

My interpretation of the findings relied on close reading and reflexive analysis, always considering what biases or subjectivities I might bring to the table as a researcher. The researcher, as a bilingual pedestrian and Muslim cosmopolitan concerning the values associated with both the English and Arabic literary traditions, conducts an inner-outer comparative study to which feedback from additional bilingual readers is integrated when relevant.

### 3.6 Limitations of the Methodology

The qualitative nature of this research provides for in-depth, nuanced analysis, but generalizability is not a feature. It is an analysis of two translations and a few excerpts, not the entirety of a novel, but none of the conclusions will survive scrutiny. The flip side of such a thoroughgoing diachronic investigation is that it does allow for an in-depth exploration of the more emotional aspects of translation, which tend to be avoided in corpus-based studies.

Arguably, this is particularly apt as it combines comparative textual analysis with interdisciplinary theory to illuminate the present complexities of emotional translation in modernist literature. Core Trajectory: A Respectful Process relating to both the source text-in-the-world-as-artistic-literary-object, and translator-as-artist.

## 4. Analysis and Discussion

Much of Mrs Dalloway[citation needed] is explored through stream of consciousness and slight alterations in tone and perspective. However, this is an exercise in redressing a balance: you want the emotional texture if not beat for beat at least some miraculous resurrection of it and yet -- all of that must be set against the impressions gleaned between Woolf's strongly expressed values via English to Arabic. A lot of the prose is entirely dependent on us taking it as allusion to temporary states of thought and ill-defined psychologies, so that read too literally it threatens to make the experience dead.

The uniqueness of Translation Theory to each passage and the linguistic paths in both languages that transfer emotions is discussed in this chapter, as well as a comparative study of selected excerpts from the novel with respect to Translator A's and final-sentential meaning.

### 4.1 Clarissa's Stream of Consciousness

The one where Clarissa walks around London and spontaneously feels joy: "What a lark! What a plunge!" Not only Clarissa's ebullience, but something like the surging life force that lifts with her deportment some times; — as though it were in there.

Translator A literally translates this into "Oh What an Adventure! يا لها من قفزة" maintaining the rhythmic movement and figurative glitter of the original. The word "مغامرة" (lumber) - the key to lark, an informal, playful act - matches with "قفزة" (jump / leap) in Arabic which directly translate "plunge" but maintains the kinetic metaphor.

And then there is the version of Translator B, "How joyous is this يا له من اندفاع" takes an interpretative approach: "مبهج" (delightful) and "اندفاع" (impulse/urge). Here, this is doubly aggravated by the target of feeling so instead of hand-on-move and arm-swing-through-space; in this case, it is not just a representation of Clarissa herself but one as an actual physical touch. It sacrifices much of Woolf's elliptical prose, but it provides exactly the sort of gut-tightening intimacy that allows us—and Clarissa—to luxuriate in each other's warmth.

In matching concepts of fidelity to an entirety through tropes and tongues, Translator A dovetails out just over the literalism they've pointedly achieved as if that required approximation in order to lead the Arabic reader into woods better trodden by dryness than emotional resonance— where some pieces terrifically vivid go deliquescent before staving off broader metaphor and rhythm, their beauty intact but not as sticky tenets; Translator B works dips less concerned with unruffled fashion-leading clear-walked with feelings

than deeper churning propositions near idiosyncrasy sitting within earnest emotion. They were both descend into breathless feeling but one leads with the haunt of an intimate whisper against a man suffered, whilst the other exhales through its more intellectual enlistment.

#### 4.2 Septimus and Psychological Disintegration

Septimus Warren Smith, an analogue of this collapse or breakdown in rationality is literally extrapolated from Woolf's own structure for her whole novel phase resting on a central focusing (and tangent) task meditating on insanity and its military basis. The short, unpretentiously simple sentence — "He could not feel" — and what it contains conveys quite an undertaking of his carelessness. Well, he could still think — could read Dante fairly fluently if he wanted, but there was no fucking way that North actually couldn't. Translator A adheres closely to this repetition and fragmentation: "لم يكن يشعر. كان يستطيع أن يفكر؛ كان يستطيع أن... لكنه لم يكن يشعر". The literal replication of Woolf's cadence preserves the hollow rhythmic structure, conveying Septimus's emotional paralysis with clinical precision. The starkness of "لم يكن يشعر" repeated before and after the clauses mirrors Woolf's linguistic attempt to embody emotional numbness.

Translator B's translation, "Qatyi, انعدم شعوره. رغم أنه كان قادراً على التفكير والقراءة، مثل دانتلي، لكن الإحساس غاب عنه", to cover up this harsh negation adds the phrase "انعدم شعوره" (his feeling is disappeared) smoothly (If you really believe it in its meaning, rephrase it). Which gives a softer halted rhythm with much less echoing reiteration which condenses the emotional detachment and sadism but restricts coherent storytelling. We hold on to the meaning, while changing the rhythm and direction of sensation until it simply reads less jarring — even if more hermeneutically towards Arab readers.

We also observe how slight adjustments in syntax modify the emotional polarity. In this translation, Translator A mirroring Woolf's fragmented mind and dragging the readers down the hazy depths of numbness while in comparison, Translator B provides such a linear and airy narrative reading flow — palatable, yes, but ultimately less immersive by any stretch.

#### 4.3 Symbolic Imagery and Metaphor

These lines — poetic images, word pictures charging the breath with feeling are distilled down into basic units of narrative; tone as rhythmic force acting on a character's conscious in Mrs. Dalloway emerges to hover like an evil spirit over the words of souls imprinted on the form in which they come: head-wake—the great tower-tolling the time—is both purely emotional and functionally structural—time itself, recasting audibly back into its endless cyclical charisma: As Woolf writes: The day hung in the air like an evil spirit; around at night you can whisper despair and all those things that make us feel so alone.

Translator A's literal translation, "الدوائر الرصاصية ذابت في الهواء", preserves the original's metallurgical metaphor through "رصاصية" (leaden/metallic) and "ذابت" (melted/dissolved). The word choice evokes a heavy, almost suffocating weight dissolving into nothingness, maintaining Woolf's interplay of materiality and ephemerality.

Translator B opts for "تلاشت الدوائر الثقيلة في الهواء" (the heavy circles vanished in the air), replacing "leaden" with "ثقيلة" (heavy). This shifts the focus from the material to emotional heft. This translation replaces the heaviness of materiality behind the actual with abstract associations of weight and disappearance, thus amplifying this metaphor's poetic play more than its textual meat.

This lexis in particular indicates a site of retention through Johannes's translation; it suggests one way that Johnston keeps some material specificity as an approach—the evocation of a direct, physical basis of the working of an original language more abstracted from him by others' readings (and signals a symbolic reading denoting categorical dimension contrasted with analogue). Both approaches embody the emotive symbolism, yet differ in how that positions them for an Arabic reader.

#### 4.4 Emotional Rhythm and Sentence Flow

Her prose is marked by long wands of stillness intervened with fresh springy short sentences, a result that mimics the exact flow of our thoughts when we are left to ourselves. And its rhythm is literally threaded into the emotional bones of the story; this form gives you more intimate insight into those characters' minds than any other.

In a line that expresses much of the tension Woolf unpacks in her depiction, obedient to Clarissa's anguish over Septimus then his suicide: "She felt somehow very like him--the young man who had killed himself. And so at least part of her, the A part in fact, was really pleased he had; thrown it away."

Translator A's rendition, "شعرت بطريقة ما أنها تشبهه—الشاب الذي انتحر. شعرت بالفرح لأنه فعلها؛ لأنه تخلص منها" similarly imitating Woolf's elliptical language and muted emotionality. And the bare strokes invite readers to feel Clarissa's mixed emotions without clear articulation, preserving the psychological murk.

Translator B expands and interprets the passage:

"راودها إحساس غريب بأنها تشبه ذلك الشاب المنتحر. فرحت لأنه أنهى معاناته؛ لأنه تولى عن الحياة"

Here, the translator introduces clarifying phrases such as "أنهى معاناته" (ended his suffering) and "تولى عن الحياة" (gave up on life), leading readers to a more surface level emotional understanding. While such expansion makes for greater accessibility and emotional transparency, it possibly sacrifices Woolfian restraint.

Rhythm and indicating density also speaks to two imperatives; Translator A conserves Woolf's terse, allusive voice that lures the reader towards unfold with emotive layering whereas Translator B develops a plot skeleton meant for tracking and relation.

#### **4.5 Additional Considerations: Cultural and Linguistic Factors**

The methods through and the Arab rhetoric tradition speak to unique challenges presented to an economia and psychology that modernism frequently endorses via the tradition of Arabic rhetoric Focusing on Woolf scholarship, In particular with Arabic, we might have translated or made literati work in an embellished poetic fashion which fits a culturally centric lens of emotionality. On the other hand, spare, elliptical prose such as Woolf's—requires extraordinary restraint on—as the Arabic threatens to sound forced, even absurd.

Translators, of course, have to wend their way through the thickets of historically intractable allusion and social sensitivities including — would-be translators of Holt's voice must also strike upon the right tenor of sound from page to page that best resonates with target Arabic speakers.

While this references consciously trying to trigger a realise and since it has an emotional weight, some adjustment or context around them may be required.

#### **4.6 Discussion: Implications for Emotional Translation**

The role of semantic definiteness, grammatical accuracy, cultural appropriation and an added layer of agency/choice all contribute to one kind of emotional translation, shown here through comparative analysis. Translation A closely engages with the stylistic contours (or inward ) and lexical parsimony of Woolf; it reproduces the psychological ambiguities and emotional investments that make modernism an aesthetic. Such methods are important because they demonstrate that translator B is also an interpretive fluent and active intermediary, with the added value of elaborating on emotive acts, facilitating readers to a more direct and pragmatic form of engagement by means of becoming absorbed within different expressive conventions emergent in target language.

This is not to say that one style is better than the other; rather they represent different and complementary concepts of translation philosophy. Fidelity Model An example of this emotional active interpretation recommended by the fidelity model presents the nuances of original text to readers. The communicative model promotes empathy and emotional facility prioritizing the target audience culture and readability.

Moreover, the results of the rhetoric indicate because of cultural setup its emotional expression and psychology also move along to one culture. Arabic with its proclivity for rhythm makes an expressionism that can externalize the shades of feeling, the contours of psychology. Translators mediate not just linguistic equivalences but entire affective frameworks and cultural scripts of feeling.

So there is no afterthought of restlessness in the literary translation, and distilling emotion becomes a quintessential piece of the Arabic project that exists between Arabic texts (with Chinese fast at hand). The reader's feelings are dictated by the routes (or lack of routes) its translators chose. In other words, the translation of emotion is itself an act of hermeneutics, a re-imagining of the historically and culturally conditioned resources that make transnational emotions possible which engage both empathy as well as creativity through cultural labour.

#### **5. Conclusion**

By While you profiled several shades of translation challenges – in this instance examining tiers of transfer as an art via a range that included faithfulness among modes of literal translation & equivalency through genres like cultural adaptation — your archaeological criticism meaning carried the weightiness feeling along with culturalness aesthetic vernacular associated rounds out flexible canon on tradition compendiums.

It concludes that the stance of one translator, who follows a strictly faithful literal representation of Woolf's stylistic idiosyncrasies and another who selects semantic transparency and local contextualization in contrasting manners equally capture (differently) the text's mood. On the one hand, you might be as sympathetic to Translator A, who keeps the novel open for large stretches at a time with an eye toward preserving its poetics, as to find oneself really squaring off with what Woolf writes about. However, that more translatorly and adaptable mode of writing on Translate B is totally transparent and emotionally engaging for Arabic readers (at the apparently steep price of nuance or stylistic fidelity, to be fair).

Such differences only serve to strengthen the impact of cultural and linguistic schemas on how emotions are expressed and received. The literalisation is not only indicative of the Arabic language's deep bank of expressive and rhetorical registers but an overt strategy: a mediation between, on the one hand, intricately modernist Woolfian sparseness and what can very easily be identified as emotionally heightened renderings that might have been anticipated for whoever would read this translation.

Conclusion This work illustrates that emotion is not an easy translatable equivalent word for another but a moving target in negotiation and creative dynamism. As translators, we have imagined ourselves situated in the most difficult spot, as mediators of culture-poised to translate (and produce-and even reimagine) worlds of affect so that they can traverse languages and cultures. There is, after all, live translation, too: in Arabic may remain translatable aspects of Mrs Dalloways emotional DNA — its rise and fall as a tonal entity; the texture of sound it generates; the sophistication of metaphor and psychology.

This is a commentary on the current story of literary translation, conjuring up the idea that fidelity not really in language but in feeling. It fosters insight into the impact such influence processes in decision making have upon recipients, and advocates for receiving strategies that respect both aspects: literary elements of source text and aesthetics of target cultural contexts.

The analysis might be complemented with a comparison of other Arabic translations, by studying their reception or by analysing the affective translation of other modernist texts. This embodies how literature should traverse across linguistic as well as cultural borders; Translation, however, takes a racing approach of its own generous nature in creating their space between worlds of world literatures & inter-cultural systems.

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