

## **Loss of Meaning in Translating Modern Iraqi Poetry into English: Overgeneralization as a Case Study**

**خسارة المعنى في ترجمة الشعر العراقي الحديث الى الانكليزية : دراسة حالة في المبالغة في الاعمام**

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### **Abstract**

This research tackles the issue of loss of meaning encountered when adopting overgeneralization in translating modern Iraqi poetry into English. Overgeneralizing the meaning of the lexical item is a category of translation universal where the translator tends to use a more general (or less specific) meaning in the TL than the corresponding SL expression. This inevitably involves a translation loss and the resulted translation is said to be colorless and lacks flavor especially in translating poetry. The study investigates English translations of selected portions of poems by Bushra Al-Bustani and Waffa Abdul Razzaq. The researchers score many areas of loss of meaning due to overgeneralized translations. It is found that there is a prevalence to generalize in translation, and these generalizations were overused. These occurrences of overgeneralizations resulted in many instances of loss of meaning due to the cultural and linguistic differences on the one hand and the stylistic preferences on the other hand.

### **المستخلص**

يتناول البحث الحالي مشكلة خسارة المعنى التي تتجلى في الترجمة عندما يكون هنالك مبالغة في استخدام الاعمام في معنى مفردة معينة عند ترجمة الشعر العراقي الحديث الى اللغة الانكليزية. أن المبالغة في اعمام المعنى هو حالة من حالات التعميم في الترجمة حيث يميل المترجم الى استخدام معنى أكثر عمومية وأقل خصوصية لمفردة معينة في اللغة الهدف مقارنة بما يكافئها باللغة الاصل. وهذا الاجراء سينطوي لا محالة على خسارة بالمعنى ويظهر النص المترجم عديم اللون والطعم. تجترح الدراسة ترجمات باللغة الانكليزية لمقتطفات من قصائد من الشعر العراقي المعاصر للشاعرة بشرى البستاني والشاعرة وفاء عبد الرزاق. وقد وجد الباحثان الكثير من مواطن خسارة المعنى ووجود ميل لدى المترجم نحو الاعمام في الترجمة بل أن هناك مبالغة في استخدام الاعمام الذي نجم عنه حالات كثيرة من خسارة المعنى يعزى البعض منها الى أسباب تتعلق بالفروقات الثقافية واللغوية بين اللغتين تارة والى أسباب اسلوبية تارة أخرى.

**Key Words:** Loss of meaning, translation, modern Iraqi Poetry, generalization, simplification, implicitation, lexical transformation.

### **1.Introduction:**

The poetic language is a peculiar one with reference to form and content. It is the poet abundance of the finite to the infinite to color his language with influential and emotive features that reveal his talent in poetic writing.

Modern Iraqi poetry is simply a transformation from the traditional two lines combination (*bait*) *qasida* into stanzas. The free verse (*al-sh'ir al-hur*) or the free-blank verse (*al-sh'ir al-mursal*) is distinguished by having a variety of rhymes in random order in addition to irregular metrical patterns. Gradually the rhyme is not easily being recognized

and later on disappeared. This leads to a great change in the form and content of the traditional Arabic poetry in general (Jabr, 2011, 344-374).

Due to the political situation and cultural challenges, Iraqi poets have tried to give new reading of the Iraqi history and have shown a willingness to create a special identity for the Iraqi poetry. Being confident in the power of language, they manipulate the political dilemma of the country to spread their innovative poems.

Iraqi poets mirror the bloody street in Iraq since 2003 up to the present time. Prof. Bushrah Al-Bustani (a poetess from Mosul) and Dr. Waffa Abdul Razzaq (a poetess from Basrah) are among them. Throughout their poems, they visualize the amoral behaviors of the dominating forces that came to power in Iraq after 2003. AL-Bustani poems produce many poetic images to show that the Iraqis are still victims of violence and terrorism which rope their humanity and historical dignity. She says:

الجنة ضاقت بورود قادمة من العراق"  
وحمورابي يقف باذخا فوق أسوار وقصور بابل  
مؤشراً بالخط الأحمر  
بقلمه العراقي تحت الحقوق الإنسانية التي دبجتها  
شرائعه والتي انتهكتها شرايع نيويورك بعصي رعاة البقر  
تلك التي تحولت إلى حمم بركانية تقذفها  
بارجات الحضارة على ورود نيسان العراق..  
هل رأى حمورابي ما فعلته الدبابات الأمريكية بأسوار بابل..؟"<sup>1</sup>

" Paradise hasn't been an enough place to receive  
The increasingly coming roses from Iraq,  
Proudly, Hammurabi is standing on the walls and palaces of Babylon,  
Underlying- with his Iraqi pen, a red line-,  
The rights of humanity which had been put by his codes  
And which were violated by the New Yorkians "cowboy's guns,  
That has become volcanic lava thrown by  
The barges of civilization on the Iraqi roses of April..  
Did Hammurabi ever see what the American tanks  
Had done to the fences of Babylon?"<sup>2</sup>

Violence in Iraq leads to great destruction which stimulates Waffa Abdul Razzaq to document this hard bleeding experience for different Iraqi categories; childhood is the most remarkable one. She describes for example the Iraqi child running and panting for fear of the American missiles and bullets, she says:

أعطي نفسي طينها"  
أنفخ فيها صورتك  
كي تحاذرنى الدبابات  
القتل يصرخ  
والدبابات كلام  
ماذا أقول حين تمحوني أنت؟  
ربي هل منحت الموت الوهيتك؟"<sup>3</sup>

" I grant my soul its mud,  
I puff your image in it,  
So that the tanks would avoid me.  
Killing is shouting,  
And tanks are mere speech,  
What shall I say when you vanish me?  
Lord, have you granted death your divinity"<sup>4</sup>

The investigated data of this study are poems selected from modern Iraqi poetry written by Prof. Bushrah Al-Bustani and Dr. Waffa Abdul Razzaq. The translations are done by two translators with great divergent experience and proficiency. One of them is a professional translator, an academic lecturer and has a great experience in translation specially poems and other books. The second translator is an English teacher, a poet, an author, and a journalist who has limited experience in translation-mainly translating AL-Mirbad<sup>5</sup> poems to foreign guests. The aim is to show if there is a difference for both translators in their tendency to overgeneralize in translation and to what extent overgeneralization leads to loss of meaning of the source text (henceforth ST) into the target text (henceforth TT).

## **2. Loss of meaning in Translation:**

Al-Safi (2011, 83-84) classifies losses into two types:

- 1- Inevitable Losses: These are resulted due to the divergent systems of the two languages (in our research, Arabic as a Semitic language and English as a Germanic language).
- 2- Evertable losses: These are resulted due to the translator's failure to reproduce an appropriate equivalence of a SL item in the TL.

These two types are found in all language levels, however; the semantic level is our concern in the current study.

Al-Marazig (2018, 508-513) discusses major types of translation losses, among them are the semantic loss and the cultural loss. The semantic loss in translation is attached to the translator's ignorance of its emotive or connotative meaning of certain SL lexical items. With reference to the cultural loss in translation, Al-Marazig related this type of loss to the cultural divergence of the SL and TL in which cultural-specific terms are not captured by the translators or the SL lexical items have no counterparts in the TL and thus complicate the translation. According to Baker (1992, 18) the SL word may express a concept that is unknown in the TL. It may refer to a religious belief or a social custom. Baker refers that this creates a problem in translation because such concepts are very specific to the SL readers but when being translated and are not understood by the TL readers, translation loss is inevitable.

## **3. Generalization in Translating Modern Iraqi Poetry:**

Generalization in translation (or generalizing translation) means that the translator tends to generalize the SL lexical meaning in the TL. It is the case when the translator selects from TL lexical items the most generalized term, the least specific word. However, the result is a translation that is "colorless, general and vague" (Levý 2008, 52).

As for Van Leuven Zwart (1989, 165), generalization is listed as a type of modulation. The dissimilarity of the ST and TT transems is maneuvered by a generalization in the TT<sup>6</sup>, to use *said* instead of *murmured* is a good example.

Hervey & Higgins (1992) confirm that generalizing translation is acceptable on two conditions: first, that the TL offers no suitable alternative; second, that the omitted detail is clear and can be recovered from the overall context of the TT, or, is unimportant to the ST. Generalizing translation is not acceptable according to one or more of the following three conditions: first, if the omitted details are important to the ST; second, if the TL offers suitable alternatives to the omission of this detail; third, if the omitted detail is not compensated for elsewhere in the TT, and cannot be recovered from the overall context in the TT (Hervey & Higgins, 1992, 95 and Dickens, et.al., 2002, 57).

Dickens, et.al. (2002) view generalization with reference to translating by hyperonym

which implies that the denotative meaning of the TT expression has a more general (or less specific) meaning than the corresponding ST expression. In generalized translation, the translator omits a detail that is explicitly present in the literal meaning of the ST expression. For example, "جلابية" is translated as "garment" or "مزمار" as "pipe"; however, both entail a degree of semantic loss (Dickens, et.al. 2002,56, 236).

### **2.1: Generalization as Simplification:**

Lexical generalization is sometimes understood as a feature of simplification. Blum-Kulka & Levenston (1983: 288, in Laviosa, 2001) use the term lexical simplification feature, among them is the use of superordinate terms if there are no equivalent hyponyms in the TL (see also Halverson 2003, 219; Klaudy 2003). Consider the following example:

#### **The Arabic Text:**

- " حين نضب حزنك  
حزنت الأقمار عوضا  
والشموس التحفت بلبيلها  
كيفما شاء القتل؟  
لا  
كيفما شئت ستكون القارعة " <sup>7</sup>

#### **The English Rendering:**

" While your sadness dried away  
Moons instead got sad  
While suns drew on their quilts  
However killing may wish?  
*Doomsday* won't be as you like" <sup>8</sup>

Symbolism is a remarkable feature in poetry and a technique adopted by the poets to expose their inner emotions and passions indirectly. Religious expressions are one of the great resources that the poets manipulate to build a bridge with his readers. The Arabic lexical item "القارعة" has a Qur'anic significance:

" الْقَارِعَةُ، مَا الْقَارِعَةُ، وَمَا أَذْرَاكَ مَا الْقَارِعَةُ " <sup>9</sup>

" The Calamity! What is the Calamity? Ah, what will convey unto thee what the Calamity is! " (The meaning of the Glorious Qur'an, translated by M.M. Pickthal: electronic format )

It is one among many names of the "doomsday" and means to trumpet the creatures by its horrors and hard moments. The generalized translation "*doomsday*" deprives the TT of its special flavor. Semantic loss then is evident and it is inevitable. <sup>10</sup>

### **2.2: Generalization as a Lexical Transformation:**

Komissarov (1990,253) confirms that when there is no dictionary equivalent for SL expression, then the translator's task is to perform skillfully different transformations in order to make the translation of the text fully maintain the information of the ST. These transformations are grammatical, lexical, semantic, pragmatic or stylistic. Generalization is regarded as a lexical transformation which means the substituting words of a narrower meaning for those of a wider meaning. The reason for generalization in translating can be that the particular meaning expressed by the SL word might be irrelevant for the translation receptor, however; this lexical transformation may change the semantic core of the translated word <sup>11</sup>. The following example illustrates the above mentioned idea:

**The Arabic Text:**

- "حدثيني عن الأمانى العجاف  
عن تلاوة النخيل  
لدمعك المزهر" <sup>12</sup>

**The English Rendering:**

- "Unfold *the lean* aspirations,  
The palm recitation  
Your flowered tears" <sup>13</sup>

The Arabic expression "العجاف" is another cultural specific term which has a Qur'anic connotation. It is mentioned in the Glorious Qur'an in Yousef sura:

"وَقَالَ الْمَلِكُ إِنِّي أَرَى سَبْعَ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عِجَافٌ وَسَبْعَ سُنبُلَاتٍ خُضْرٍ وَأُخَرَ يَابِسَاتٍ يَا أَيُّهَا الْمَلَأُ أَفْتُونِي فِي رُؤْيَايَ إِنَّ كُنْتُمْ لِلرُّؤْيَا تَعْبُرُونَ" <sup>14</sup>

{The king (of Egypt) said: "I do see (in a vision) seven fat kine, whom seven **lean** ones devour, and seven green ears of corn, and seven (others) withered. O ye chiefs! Expound to me my vision if it be that ye can interpret visions."}(The Holy Qur'an translated by A.Y. Ali)

The English equivalent of "العجاف" is "*the lean*" which is a very general term and does not give any counterpart emotive religious meaning as the ST. This is a case of an obligatory generalization and hence, the type of the semantic loss is inevitable.

**2.3: Generalization as a TL-Oriented Translation Strategy:**

Vinay and Darbelnet (1995:343) use the term "generalization" to refer to the translation technique in which a specific (or concrete) term is translated by a more general (or abstract) term". A similar conceptualization is given by Pedersen (2005, 4-6) who considered generalization as a TL-oriented translation strategy in which an upward movement on a hyponymy scale produces a less-specific meaning of a TT item than the ST one.

**The Arabic Text:**

" الأستاذة الجامعية ملقاة على قارعة الطريق..  
قتلها الأمريكي لأنها قالت :  
لن نستبدل خبزنا العارم بأطعمة المكدونالد..  
ولا شجرة معرفتنا بشريط ما بعد حداثتهم.." <sup>15</sup>

**The English Rendering:**

"*The professor* lies on the roadside,  
The American killed her because she said to him:  
"We won't replace *our bread* with your McDonald's,  
Nor *our knowledge* with your post-modernism." <sup>16</sup>

In this text, the SL noun phrase "الأستاذة الجامعية" refers to a specific person, a hyponym of a professor. However; the TL noun phrase "the professor" does not match the original one and carries a general denotation (fe/male).

With regard to the SL noun phrase "خبزنا العارم" one can realize many cultural images about the Arabic bread such as blessed bread, bulky rich bread, or even fragrant bread because the smell of the Arabic bread is connected with earth, mother, and the lost paradise. One may recall Mahmood Darwish:

"أحنُّ إلى خبز أمي  
وقهوة أمي  
ولمسة أمي.."<sup>17</sup>

" I am longing for the bread of my mom  
To her coffee  
And her touch...." <sup>18</sup>

"الخبز" in Arabic culture has religious, political and social symbols and Al-Bustani collocates it with the expression "العارم" to connote all the preceding qualities of the Arabic bread. Unfortunately the TL general expression "our bread" does not cover this special flavor. Generalization in this case is not acceptable since the omitted detail is significant in the ST and cannot be compensated.<sup>19</sup>

The same problem is found in translating "شجرة معرفتنا" into "our knowledge". "شجرة" is collocated with "معرفتنا" to give the reader an image about the deep long historical roots of our knowledge. Once again, the TL noun phrase "our knowledge" cannot match the original one and lacks the taste, color and richness of meaning. The two cases imply an avertable semantic loss of meaning.

Klaudy (1996, 2003) considers that generalization occurs due to: (a) language-specific, (b) culture-specific and (c) translation-specific. She asserts that when the translators cannot find a precise equivalent in the TL, they will select a word with a more general meaning (Klaudy, 1996:20; 2003: 9). Klaudy's point of view could be well clarified in the following example:

**The Arabic Text:**

- "أي أمي الكبرى  
أطوف حول جنتيك."<sup>20</sup>

**The English Text:**

" Yea, my great mom,  
Thus! I *walk* around your bliss" <sup>21</sup>

In the ST, the poetess uses the verb "أطوف" to give her poem a religious shade since she is describing Baghdad as her "*great mom*". "الطواف" *attawaf* means to go round *Ka'ba* and thus has no equivalent in English language. This holy image is simplified by using the verb "walk" as an equivalent of "أطوف" which does not connote religion at anyway. According to Al-Safi (2011:14), the most serious losses are resulted when many religious and cultural words have no equivalents in the TL or when the TL expression lacks the connotation of the SL expression. Semantic loss is inevitable here.

#### **2.4: Generalization as an Implication:**

The concept of generalization is developed by Klaudy and Karoly (2005:15) who assert that generalization is a form of implication. It occurs when the translator combines the meanings of several SL words in one TL word or when a SL unit with a specific meaning is replaced by a TL unit with a more general meaning. The SL specific meaning in these cases is conveyed to the TL implied and not direct.

#### **The Arabic Text:**

#### **الأمريكي القاتل**

"الرجل ملقى على قارعة الطريق  
يخاف أن يقربه أحد.  
وجهه إلى السماء ..  
وعلى قلبه زهرة..."<sup>22</sup>

#### **The English Rendering:**

#### ***The Murderer***

"A man is left lying on the roadside  
No one dare to approach him  
His face is turned towards the sky  
On his *chest a flower*"<sup>23</sup>

In this text, the remarkable generalized translation is obvious in rendering the title of the poem "الأمريكي القاتل" which specifies the denotation of the murderer as an American while in the TL "the murderer" lacks this specificity and its meaning is implied in the TT general sense. We should not ignore the use of the general reference noun phrase "chest" as equivalent for more specific SL noun phrase "قلب". On the same perspective, the TL noun phrase "flower" stands as an equivalent for "زهرة". Our argument is that both "chest" and "flower" are both superordinate terms to the SL expressions "قلب" and "زهرة" respectively<sup>24</sup>. The overall examples are cases of avertable semantic loss.

#### **2.5: Generalization as a Lexical Transfer Operation:**

Klaudy (2010:81) views generalization as broadening in meaning and lists such translation move under the "*lexical transfer operation*" which is a collective term referring to generalizations moves done in translation to overcome the difficulties that emerge in translating two different languages (such as Arabic and English). Klaudy goes further in her analysis explaining that behind the lexical transfer operation, there is a complex mental operation about the thought process the translator has gone to arrive at the lexical substitution between the SL and TL. The interlingual asymmetry is going to be "many to one" relation: two or more SL words stand for one word in the TL.

#### **The Arabic Text:**

"الفنان التشكيلي ملقى على قارعة الطريق  
يخاف أن يقربه أحد..  
قتله الأمريكي لأنه رسم دجلة والفرات يجريان...  
ورسم بينهما غابة من نخيل...." <sup>25</sup>

**The English Rendering:**

"*The artist* is left on the roadside.

No one dares approach him.

"The American killed him because he drew the Tigris and Euphrates

Flowing together with *a forest* between them".<sup>26</sup>

Our first argument on this text is that SL definite noun phrase "الفنان التشكيلي" means a specific type of artist, however; it is rendered into a general expression "the artist". Additionally, the SL noun phrase "غابة من نخيل" is translated as "a forest". The Arabic lexical item "النخلة" has many valuable connotations in Arabic heritage and it is closely connected to the life of the Arabic man generally speaking and the Iraqi ones specifically. "النخلة" is used as food, a wood to make fire and furniture, a suitable material in building, to feed the animals and so many other advantages. It is the symbol of life and steady productivity. "النخلة" is the blessed tree that is mentioned in the Glorious Quran in many ayas. All these specific serious connotations for such tree are being omitted by using the general single TL word "a forest" and the type of loss here is avertable.

**3. Variables of Generalization:**

Levy (2011) and Klaudy (1996) presented cases of generalization to take place due to certain variables: (a) differences between language systems, (b) stylistic norms, (c) pragmatic factors such as cultural knowledge and (d) as translation-inherent (universal tendencies, lack of time or experience, unwillingness to look for a better solution, etc.). The following translation may explain the abovementioned variables:

**The Arabic Text:**

" الصحفية ملقاة على قارعة الطريق

يخاف أن يقربها أحد..

قتلها الأمريكي..

لأنها فضحت أسمال الديمقراطية الجديدة..."<sup>27</sup>

**The English Rendering:**

" *The journalist* lies on the roadside.

No one dares to approach her.

The American killed her because she exposed *the truth* of the new democracy. "<sup>28</sup>

In this text, the first instance of generalized translation is "the journalist" to stand for "الصحفية" in the ST. This generalization occurs due to divergence of the system of the two languages. Arabic shows feminine gender distinction morphologically by the addition of "ة" to the noun phrase. This is not found in English and "the journalist" is a general term referring to both masculine and feminine. This agrees with the first variable of generalization which is languages systems as presented by Klaudy (1996). According to Al-Safi, this is a case of inevitable loss.

The second instance of the generalized translation deforms the meaning of the original text and the result is unreliable translation. The SL noun phrase "أسمال" refers to the shallow democracy they are calling forth. It denotes the dress. A dress refers to the identity of a person. It is used ironically and metaphorically by the poetess to show that the dress of the new democracy is faded and has no more effect upon the public. Being unwilling to find a better solution, the translator rendered "أسمال" into English as "the truth" it gives a general



and explicit meaning rather than a specific figurative one. This agrees with the second variable of generalization which is stylistic norms as presented by Klaudy (1996) and Levý (2011). The type of the semantic loss, then, is avertable.

The third variable of generalization i.e., the pragmatic factors such as cultural knowledge in which the translator finds that the SL item is a cultural concept that is not understood for the TL readers. Thus the translator finds that there is no alternative but to generalize for the sake of the readership. This could be illustrated by the following example:

### **The Arabic Text:**

"أيتها الشرفة العالية  
أنى تلفت أبصرت سجنًا"  
للشقاء مكره  
ولي أنت دفء طفولتي  
الجرح العميق والمسغبة " 29

### **The English Rendering:**

" Oh, porch, high  
Wherever my face I turn  
Winter has its guile  
To me you are my childhood warmth,  
Deep wound & *starvation-wide*. " 30

In this text, the Arabic word "المسغبة"[*masghaba*] means severe hunger because of tiredness and thirsty. It is mentioned in the Glorious Quran in the Country aya:

"أو اطعام في يوم ذي مسغبة " سورة البلد-آية (14)

" Or the giving of food in a day of **privation**" (The Holy Qur'an, translated by A.Y. Ali)

In Merriam webster<sup>31</sup>, the English "starve" means to suffer from extreme hunger, or to perish from lack of food. "Starvation", then, gives a general meaning for "[*masghaba*]" in Arabic and ignores its cultural Qur'anic relatedness. This is another case of obligatory generalization and it covers the third variable of generalization as presented by Klaudy (1996) and Levý (2011). Semantic loss, then, is inevitable in this case.

Levy (2011, 52) notices that translators exhibit a great tendency towards selecting the most generalized term, the least specific one. "Good translators", according to Levy, "go deeper than the first, second or third level of the lexicon, selecting, as far as possible, words which contain all the semantic attributes of the ST". The opposite is found in the following text, the translator selected the easiest way by submitting a generalized translation and the result is a loss of meaning. Consider:

### **The Arabic Text:**

"وتنام ساعده على كتب وكراريس..  
أمه تبكي عن بعد وتردد:  
قتله الأمريكي لأنه رسم على زنده الأيمن  
علم العراق... " 32

### **The English Rendering:**

" His arms lie sleeping on his books and *school bag*  
From a distance his mother weeps and repeats:  
"The American aimed at the Iraqi flag on *his arm*" 33

In this text, the noun phrase "school bag" carries a superordinate relation with its SL noun phrase equivalent "كراريس"; the latter is more specific than the former. On the other hand, the Arabic noun phrase "زنده الأيمن" in which "الأيمن" evokes many connotations such as power, blessing, loyalty, goodness...etc. is rendered simply as "his arm" which lacks all the aforementioned connotations. This agrees with the final variable of generalization which is translator's inherent as presented by Levý (1983) and Klaudy (1996). Semantic loss in this case is avertable.

#### **4. Concluding Remarks:**

This research examines loss of meaning in the translation of two poems written by two Iraqi well-known poetesses: Bushrah Al-Bustani and Waffa Abdul Razzaq. The results have shown that loss of meaning is realized by overgeneralized translation. Many instances reveal a very serious fact: translators prefer overgeneralized translation which is a TL-oriented strategy. However, overgeneralization in poetic translation may deprive TT from the taste and color of the ST and thus resulted in semantic loss of meaning.

The analyzed data have revealed two types of losses: inevitable loss and avertable loss. Many specific, rich and flowery lexis (المسغبة-أطوف- القارعة) are rendered by normal ones (doomsday-walk-the lean), the translators in such instances ignore the social and religious implications of these expressions due to the cultural and even religious differences between the two languages. In some other cases, the translators could not realize the cultural implications of the SL lexical items and instead, they familiarize them in the TL by overgeneralizing their translation and hence, loss of meaning is avertable (شجرة معرفتنا - غابة) (زنده الأيمن- خبزنا العارم- نخيل). These are cases of explicit loss because the translators could not realize the connotations of these expressions and hence deprive the TL readers from enjoying the senses of the SL implications. To maintain fidelity to the original text, the translators can offer linguistic explanations for their TL reader in order to avoid loss of meaning in translation. Arabic and English are considered as distant languages, the first is a Southern-Central Semitic language and the latter is an Indo-European language (Baker, 2001, 316), overgeneralization occurrences, then, are related to the cultural and systematic differences of the two languages. For this reason, translators would overgeneralize the translation and hence, loss of meaning occurs.

#### **Endnotes:**

- 1- Al-Bustani, 2003,11
- 2- The translation is done by the researchers.
- 3- Abdul Razzaq (2010,874)
- 4- The translation is done by the researchers.
- 5- Al-Mirbad is a well-known annual Iraqi festival of poetry in usually held in Basrah, a southern city in Iraq.
- 6- Cited in Shuttleworth & Cowie (1997,66-67) and Dukata (2009,53)
- 7- Abdul Razzaq (2008,83-84)
- 8- The translation is done by Sabah Mohsen Jasim, a novelist, poet and journalist. He is also an English teacher. The researchers got the translation via personal correspondence with the poetess Abdul Razzaq.
- 9- The Glorious Qur'an, Al-Qari'ah Verse: Ayyah No.1-3
- 10- Baker (1992, 18) confirms that the SL words may express concepts that are completely unknown or odd in the target culture. Religious belief is one among these concepts.
- 11- Cited in Glukhova (2015, 49-60) available at the website:

[http://multilinguaeducation.org/storage/uploads/articles\\_contents/160721024052.pdf](http://multilinguaeducation.org/storage/uploads/articles_contents/160721024052.pdf)

- 12- Abdul Razzaq (2008,83)
- 13- The translation is done by Sabah M. Jasim
- 14- The Glorious Qur'an, Yousif Verse: Ayyah No. 43
- 15- Al-Bustani (personal correspondence)
- 16- Beansoleil & Shihabi (2012,157)
- 17- Mahmood Darwish (1969,32)
- 18- The translation is done by Marcil Khalifa, the translation is available at the website:  
<https://lyricstranslate.com/en/ommy.html>
- 19- See Hervey & Higgins, 1992, 95 and Dickens, et.al. 2002,57.
- 20- Abdul Razzaq (2008,88)
- 21- The translation is done by Sabah M. Jasim.
- 22- Al-Bustani (personal correspondence)
- 23- Beansoleil & Shihabi (2012,157)
- 24- Baker (1992, 19) and Laviosa (2001, 288) state that "lexical simplification operates on many principles, one of them is the use of superordinate terms in the SL when there are no equivalent hyponyms in the TL."
- 25- Al-Bustani (personal correspondence)
- 26- Beansoleil & Shihabi (2012,158)
- 27- Al-Bustani (personal correspondence)
- 28- Beansoleil & Shihabi (2012,158)
- 29- Abdul Razzaq (2008,88)
- 30- The translation is done by Sabah M. Jasim.
- 31- Merriam-Webster: <http://www.meriam-webster.com>
- 32- Al-Bustani (personal correspondence)
- 33- Beansoleil & Shihabi (2012,157)

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- 1- **Dr. Kawkab Salim Mohammed** is a Ph.D. holder in Translation and text-linguistics. She served at the Dept. of Translation/College of Arts/ University of Mosul as a lecturer since 2000 till 2016. She is now a lecturer at the Dept. of English Language/ College of Education, Hamdaniya University since 2016 till the present time. Her main interest in research is translation (strategies and techniques), teaching translation, literary translation, linguistics and comparative literature.
- 2- **Mr. Hadi Salih Sultan** is an M.A holder in English literature. He serves as an Assist. Prof. at the Female Teachers Institution in Mosul. His main interest is teaching English literature in general and poetry in particular. He is lecturing also in many Iraqi universities as a part-time lecturer.

### **The Poetesses Biography:**

- 1- **Bushrah Al-Bustani**, a poetess born in 1950 in Mosul, is an academic Prof. (Ph.D.) at the College of Arts, Mosul University. She is interested in literary criticism and modern criticism. She has membership in many local and global organizations and associations. She got many international and public literary medals, prizes and certificates. She represented Iraq in many international conferences and festivals. Al-Bustani wrote more than fifteen collections of poems in addition to other publications and articles. She also supervised many M.A, M.E and Ph.D. theses. After the 2003 events in Iraq, Al-Bustani left Mosul and now she resides in Amman, Jordan. Her poems attracted many

researchers to be the material of investigation in their dissertations. Also, some of her poems and writings have been translated into different languages.

- 2- **Wafaa Abdul Razzaq**, a poetess, novelist and short story writer born in Basrah. She holds many cultural and educational positions publically and globally. Among them is: the Founder and Head of Creativity for Peace in London. She was nominated by many global organizations for the title "The Lady of Earth" for 2017 and 2018. She was also nominated as an ambassador for peace and good intentions by some Non-Governmental educational institutions. Her works were published by authentic Iraqi, Arabic and foreign publishing houses. She got public and global rewards from different literary and educational institutions. Her poems and literary writings inspired many researchers to accomplish their dissertations in Iraq and the World. Some of her writings have been translated into different languages and adopted to be taught in many Arabic and foreign educational institutions. Abdul Razzaq now resides in London, the United Kingdom.

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