

Assessing the Translation of Conceptual and Cultural-Specific Expressions in Contemporary Iraqi Fiction*

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Abstract

The present study aims at investigating meaning loss in the English translation of Iraqi postcolonial literature, with a particular focus on Hassan Blasim's *The Corpse Exhibition and Other Stories of Iraq*, translated by Jonathan Wright, in light of postcolonial theory. It attempts to explore the types of losses in the translated version and how can these losses affect the transmission of original meaning. It hypothesizes that the English translation of the source text indicates significant linguistic and cultural losses that hinder the acceptable representation of the Iraqi social identity. To validate such a hypothesis, a set of concepts are selected from the source texts and are compared to their equivalents in the target texts, then these are analyzed in terms of Al-Masri's (2004) model of linguistic and cultural losses. Moreover, the study adopts a qualitative-quantitative approach, categorizing the types of losses and evaluating their frequency and impact. The findings show that there are two main kinds of losses: semantic and cultural where the former is more frequent than latter ones, yet both contribute to a distortion of the source message and a misrepresentation of the reality of Iraqi society depicted in the original stories. Moreover, the translator's ideological and cultural background seem to influence his translation choices by contributing to an adaptation that aligns with the culture of Western societies. Accordingly, to minimize these losses, translators are recommended to preserve the full linguistic and cultural meaning of the source text by using contextual clarification and incorporating footnotes where necessary.

Keywords: Iraqi postcolonial literature, linguistic and cultural losses, Iraqi social Identity, *The Corpse Exhibition and Other Stories of Iraq*.

Received: 25/05/2025

Accepted: 30/06/2025

تقييم ترجمة التعابير المفاهيمية والثقافية الخاصة في الأدب العراقي المعاصر

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المستخلص

تهدف هذه الدراسة إلى تقصي فقدان المعنى في الترجمة الإنجليزية للأدب العراقي ما بعد الاستعمار، مع التركيز بشكل خاص على رواية حسن بلاسم "معرض الجثث وقصص أخرى من العراق"، التي ترجمها جوناثان رايت. وتحاول الدراسة بالأخص استكشاف أنواع الخسائر في النسخة المترجمة وكيف يمكن أن تؤثر هذه الخسائر على نقل المعنى الأصلي حيث تفترض أن الترجمة الإنجليزية لقصص بلاسم القصيرة تحتوي على خسائر لغوية وثقافية كبيرة تعيق التمثيل المقبول للهوية الاجتماعية العراقية. وللتحقق من صحة هذه الفرضية، تم اختيار مجموعة من المفاهيم من النص المصدر ومقارنتها بنظيراتها في النص الهدف، ثم تم تحليلها طبقاً لنموذج المصري (٢٠٠٤) للخسائر اللغوية والثقافية. علاوة على ذلك، تتبنى الدراسة نهجاً نوعياً كمياً، حيث تصنف أنواع الخسائر وتقيم تواترها وتأثيرها. وتُظهر النتائج وجود نوعين رئيسيين من الخسائر: الخسائر الدلالية والخسائر الثقافية، حيث تكون الأولى أكثر شيوعاً من الثانية، إلا أن كليهما يُسهم في تشويه الرسالة الأصلية وواقع المجتمع العراقي المُصوّر في القصص الأصلية. كما يبدو أن الخلفية الأيديولوجية والثقافية للمترجم تؤثر على خياراته في الترجمة، إذ تُسهم في تكييف النص بما يتماشى مع ثقافة المجتمعات الغربية. لذلك، وللمحد من هذه الخسائر، يُنصح المترجمون بالحفاظ على المعنى اللغوي والثقافي الكامل للنص الأصلي من خلال توضيح السياق وإضافة الحواشي عند الضرورة.

كلمات مفتاحية: الأدب العراقي ما بعد الاستعمار، الخسائر اللغوية والثقافية، الهوية الاجتماعية العراقية، معرض الجثث وقصص أخرى من العراق.

تاريخ القبول: ٢٠٢٥/٠٦/٣٠

تاريخ الاستلام: ٢٠٢٥/٠٥/٢٥

1.Introduction

Language and translation have long been fundamental to human communication. While language enables individuals to convey ideas through words, translation facilitates the transfer of these ideas across linguistic boundaries. One significant area where translation plays a crucial role is in postcolonial literature, which engages with “the various modalities of power, identity, and subjectivity” (Nayar, 2008, p.13). Translated literature, in particular, serves as a repository of a society’s cultural, historical, and ideological dimensions. Through literary expression, language reflects the norms, values, and customs of specific civilizations. Thus, language is not merely a set of grammatical rules but a dynamic entity deeply intertwined with social contexts. This complexity makes translation a delicate task, requiring sensitivity to these aspects. Translators do not merely deal with words; they “engage with the exploration of situations constituted by an intense interaction of linguistic, psychological, anthropological, and cultural phenomena” (Schulte, 1987, p. 2). The task of the translator, therefore, is not only to bridge languages but also to mediate worlds, with full transmission of the linguistic, cultural, and ideological dimensions embedded in the ST. Hence, the process of translation is fundamentally a form of interlingual reading and communication. With a sense of responsibility and human nobility, the translator summons himself or is summoned up to mediate between or link a reader to his author (Al-Ali, 2007, p. 2).

Moreover, variations in the semantic, syntactic, and phonetic structures of languages can significantly influence the intended message, often introducing additional layers of meaning to a text. When translating Arabic postcolonial literature into English, a gap frequently arises between the source and target languages due to differences in linguistic systems and cultural contexts. Arabic is deeply rooted in the cultural background of its speakers—encompassing idioms, metaphors,

and cultural references—that often lack direct equivalents in other languages. This gap poses a risk of meaning loss, as it dilutes or omits linguistic and cultural nuances. The problem of linguistic and cultural loss becomes particularly evident when foreign translators, seeking to make the text more accessible to target audiences, simplify or modify the original content, thereby compromising its authenticity and depth. Ultimately, this process can erase the distinct identities and cultural markers embedded in the original text, thereby obscuring its richness and depth. Such loss not only prevents readers from understanding the society portrayed but also diminishes the work's overall literary impact.

Rendering Iraqi literary works into English requires a nuanced sensitivity to identity representation and cultural specificity—especially in works written after the 2003 invasion. Postcolonial literary works is often shaped by the author's personal experiences and is deeply rooted in the socio-cultural environment of their community. In this context, Blasim's short story collection vividly reflects Iraqi traditions, beliefs, values, and expressions, all of which are central to the characters, themes, and emotional tone of the narratives. However, when translated into English, much of this cultural richness is often lost due to linguistic differences and the translator's efforts to adapt the source text (ST) to align with the norms of the target culture. As a result, *The Corpse Exhibition and Other Stories of Iraq* in English includes omissions, adjustments, and simplifications that significantly alter the original meaning. By overlooking the cultural and ideological dimensions of the ST, the translation offers target readers a skewed perception of Iraq's cultural, social, religious, and political heritage. This disconnect obscures the narrative's original reflection of Iraqi identity and undermines its authenticity. Therefore, such exclusions render the English version inadequate from a source-language perspective, highlighting the need for additional contextual explanations to convey the intended meaning more faithfully.

This study hypothesizes that Jonathan Wright's English translation of Hassan Blasim's *The Corpse Exhibition and Other Stories of Iraq* incurs substantial linguistic and cultural losses, which not only distort the original portrayal of Iraqi social identity but also lead target readers to a

significantly altered understanding of the text's cultural and ideological context. It follows a structured set of procedures. Key concepts from the ST—including culturally specific words, idioms, expressions, metaphors, and proverbs central to representing Iraqi social identity—are identified. These elements are then compared with their equivalents in the TT using Hanada Al-Masri's (2004) model of linguistic and cultural loss. A source-oriented analysis examines how the translator's lexical and stylistic choices affect the depiction of Iraqi culture and society, with alternative translations proposed and critically evaluated for their accuracy in preserving meaning. These alternatives are reviewed by five university faculty members with relevant expertise to assess their cultural fidelity. Finally, conclusions are drawn from the findings, along with recommendations for translating postcolonial Iraqi literature.

1. Theoretical Background

1.1. Meaning of Loss in Translation

Translation inevitably involves a tension between loss and gain. Punga (2012) defines gain as instances where the TT performs equally or even more effectively than the ST, whereas loss occurs when the ST communicates more effectively than the TT. Bassnett (1980, p. 30) highlights that because no two languages are identical, loss and gain are unavoidable in translation. Similarly, Hervey and Higgins (1992, p. 24) describe loss as "any failure to replicate the ST exactly", while Dickins et al. (2002, p. 21) characterize it as the incomplete replication of the ST in the TT. Scholars such as Bermann & Wood (2005) emphasize that many cultural and linguistic concepts have no direct equivalents in the target language, making some degree of semantic and cultural loss inevitable. Similarly, Tiwiyanti and Bandu (2017) find that using a more general word throughout the translation process causes a loss in translation, for example the use of a neutral or less expressive word or a cultural substitution. Additionally, Baker (1992, p. 21) underlines that translators customarily encounter challenges posed by notions that are unfamiliar or do not have an equivalent in the target language: "[t]he source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a

type of food”.

From another perspective, meaning loss is often linked to translation errors caused by insufficient equivalence between the ST and TT. Nord (1997) notes that such errors occur when the translation fails to achieve its intended function for the target audience, while Hatim and Mason (1997) associate them with mismatches at grammatical, lexical, or pragmatic levels. “Any piece of language is meant to convey some information to the targeted readers. It is seldom to find some words in a linguistic structure (small or large) that are not informative” (Abdullah, 2023, p.56). In this sense, translation is not simply about reproducing linguistic forms but about capturing the thought, cultural depth, and intent of the original (Martono & Ngadiso, 1995). As Gandin (2009) observes, there is “always something missing” in translation, even when the translator has done a remarkable job.

Various approaches have been developed to address the complexity of loss in translation. Nida (1964) distinguishes between formal equivalence, which emphasizes fidelity to form, and dynamic equivalence, which seeks to reproduce the effect of the ST on the target audience. Catford (1965) similarly identifies formal correspondence and textual equivalence as ways of conceptualizing translation. Newmark (1988) expands this discussion by outlining strategies ranging from literal and semantic translation to communicative and idiomatic translation, showing how different approaches can either preserve or obscure meaning. Baker (1992) further offers a typology of equivalence—at word, grammatical, textual, and pragmatic levels—that illustrates how meaning loss may occur systematically.

From an ideological perspective, Venuti (1995) distinguishes between domestication and foreignization. The former reduces the foreign text to align with target cultural values, while the latter resists assimilation and preserves the foreign elements. Bassnett (2002) emphasizes textual analysis as a way to examine how translators handle idioms and culturally bound metaphors, while Pym (2010) highlights the cross-cultural and ethical dimensions of translation, situating the translator’s work within broader social contexts.

Moving ahead, since the data of the present study stems from

postcolonial literature, postcolonial theory is the most relevant here because it offers a comprehensive framework to tackle loss in translation. The following sub-section will delve deeper into this topic.

1.2. Postcolonial Theory

Postcolonial theory or postcolonialism is defined “as that branch of contemporary theory that investigates and develops propositions about the cultural and political impact of European conquest upon colonized societies, and the nature of those societies’ responses” (Ashcroft, 2012, p.xv). Epstein (2014) asserts that the postcolonial perspective is inherently historical, or more accurately genealogical, since it concentrates on two primary aspects: first, the process by which particular actions come to be regarded as “normal,” or the creation of norms, and second, it concentrates the power dynamics that define the limits between what is normal and abnormal or inappropriate. Similarly, Elam (2019) states that “postcolonial theory is a body of thought primarily concerned with accounting for the political, aesthetic, economic, historical, and social impact of European colonial rule around the world in the 18th through the 20th century”. Furthermore, Ivison (2023) hypothesizes that “the term can also be used to describe the concurrent project to reclaim and rethink the history and agency of people subordinated under various forms of imperialism”. Postcolonial theory, therefore, examines the impact of colonialism on every aspect of the lives of colonized people (their cultural, literature, political, social, economic, etc.) through a colonial lens, highlighting the consequences of uprooting individuals from their homeland and cultural heritage by tackling diverse issues such as identity, discourse, history, authority, race, gender, religion, authenticity, justice, traditions, and colonial legacies.

After the end of colonialism and the withdrawal of the occupying colonial forces, post-colonial studies arose and gained importance as a result of the tremendous and significant transformations and events that the world witnessed. As Delanty (2000, p. 130) states, “the older ideologies of modernity—capitalist liberal democracy and state socialism—and their geopolitical foundations in east versus west appear to have dissolved into new kinds of binary opposites, such as those of

self and other." In a similar vein, Chakravarty (2017) asserts that: Beyond the conventional binaries of colonizer / colonized, First and Third Worlds, or the global North and South, there lies a spectrum of other issues that postcolonial theory needs to address, if it is to survive as a relevant mode of transformative thought and practice (p. 39).

Postcolonialism appeared in several different fields, such as literature, social sciences, philosophy, anthropology, and the humanities. The systematic study of this term appeared first in the 1960s, when scholars from colonized countries began to write about the legacy of colonialism. It was viewed a new perspective that received worldwide attention. Accordingly, Gandhi (1998, p. 5) describes as "a celebrated moment of arrival—charged with the rhetoric of independence and the creative euphoria of self-invention." The central concepts postcolonial theory revolves around are notions of dependence, inequality, and injustice, which are essential in comprehending and addressing the influence of power dynamics and their aftermath across various aspects of life.

Said (1978) offers a remarkable contribution in understanding hidden ideologies, the power dynamics and biases that exist in representations of different cultures and societies. He outlines western perspectives of the East, as an attempt to challenge the conventional Western ideas about the Orient and the Arab and Islamic worlds. He emphasizes that the conventional form and culturally stereotyped depictions of the Orient still have a heavy impact on the various organizations such as educational institutions, political groups, and the mainstream media in the West, which has enhanced and strengthened the hold of the nineteenth-century intellectual and innovative demonology of "the mysterious Orient" (p.26). He further describes orientalism as "a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident". In addition, he claims that Western authors, poets, novelists, theologians, political scientists, economics, and imperial governments have consistently depicted the Orient as the primitive, uncivilized, and as an opposite of the advanced and civilized West. This discourse in Said's opinion has been employed to serve two primary dimensions, which are:

either as an excuse for invasions and military operations against the Orient, or as a justification for the calamities and horrors that go along with them. Furthermore, he believes that when the occupying countries withdrew their military powers, they ensured to put another force in position or, in other words, a more powerful weapon that facilitates and supports the continuation of their invasion operations, i.e., the occupying armies never totally withdrew, but, instead, they used other strategies represented by the colonial legacies such as chaos, dictatorships, corruption, civil conflicts, and bloodshed to ensure the survival of their domination. Correspondingly, Said maintains that the colonizer establishes a language and a culture, while the cultures, histories, beliefs, and languages of the Oriental citizens are disregarded and even misrepresented by the colonialists in their efforts to control these indigenous populations and to take advantage of their wealth under the cover of enlightening, civilizing, and humanizing them.

Expanding on this, Said (1978, p.17) proposes that all what has been written about the East contains misleading presumptions that served as a foundation for Western perceptions of the East, i.e., as an instrument for supporting and legitimizing European and American colonial and imperial practices against the Arab-Islamic peoples and their traditions. He declares that these writings are explicitly biased, portraying the Orient as absurd, weird, weak, feminized "Other", in contrast with the sensible, familiar, powerful, masculine "West". Overall, Said (1978, p.5) insists that "the relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony".

2. Research Methodology

2.1. The Adopted Model

Since the current study addresses losses in translation between two different languages, i.e., Arabic and English, Hanada Al-Masri's (2004) model of linguistic and cultural losses is the chosen model for analyzing meaning loss in translation. Where The type of loss is determined according to the amount of information that is present in the ST but not preserved or transferred well in the TT. According to Al-Masri (2004, pp. 74–137) the classification of meaning loss in literary translation can

be divided into two main categories: linguistic losses and cultural losses. Linguistic losses refer to the omission or alteration of verbal cues during the translation process and can be further classified into three types. Tolerable losses affect the portrayal of the text but do not severely distort its meaning, as in the translation of the ST (مسألة الحلال والحرام وأمور الشريعة) into “Questions of Islamic law”. Serious losses result in substantial changes to the original message by omitting pragmatic implications or altering connotative meanings, such as rendering (المركب) simply as “Ship”. Complete losses occur when verbal signs from the source text are entirely omitted or excluded in the translation.

Cultural losses concern the extent to which cultural information embedded in the source language is diminished or erased in the target language. These can be grouped into four types. Explicit losses arise from literal translation, where linguistic equivalence is prioritized over cultural meaning, as in translating (جربوع) directly as “Gerbil”. Implicit losses involve the erosion of the cultural essence reflected in the literary heritage of the ST, such as translating (بالعباس) into “I swear”. Modified losses occur when cultural expressions in the ST are replaced with culturally similar expressions in the TT, as in rendering (راح تبلعني مصيبة) as “I will run out of luck”. Finally, complete cultural losses happen when the translator entirely omits cultural information present in the ST.

The following figure outlines the above mention model:

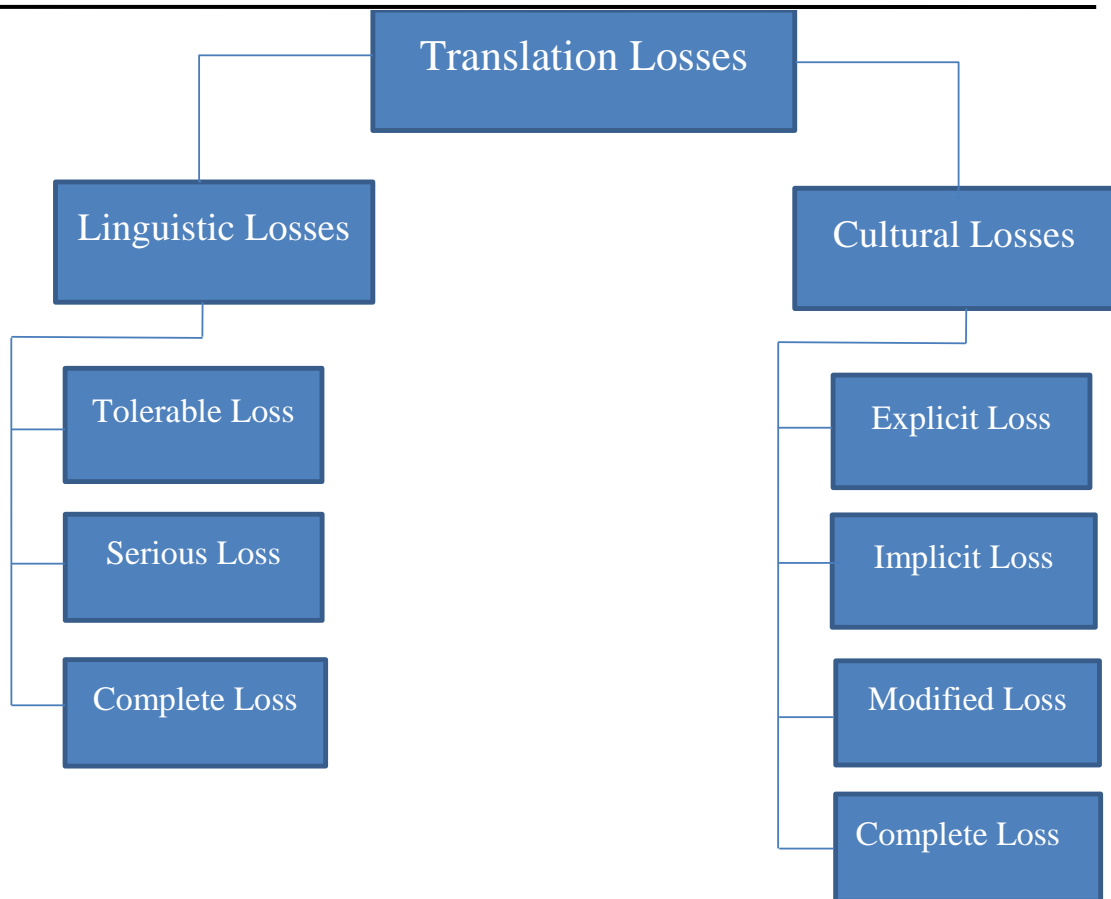


Figure (1): Al-Masri's (2004) Taxonomy of linguistic and cultural loss

2.2. Data Collection

The selection of data in this study is guided by the purpose of the present research, which is to assess the linguistic and cultural losses in the translation of postcolonial Iraqi literature. Therefore, the chosen data comprises a diverse range of culturally and semantically specific items that were extracted from Hassan Blasim's *The Corpse Exhibition and Other Stories of Iraq* and their English translations provided by Jonathan Wright. The researchers have focused on the neglected aspect of meaning in the TT through collecting the data. The data include textual passages that demonstrate losses at various levels: lexical, grammatical,

pragmatic, and cultural. These excerpts were collected and categorized in tables according to their types of losses, i.e., tolerable, serious, complete, explicit, implicit, and modified. This dataset served as the basis for both the quantitative counting of loss occurrences and the subsequent qualitative analysis.

2.3. Data Analysis

Every academic investigation must be grounded in a clear methodological approach to ensure the validity of its findings. Therefore, after collecting the data from the source and target texts of *The Corpse Exhibition and Other Stories of Iraq*, the analysis was carried out depending on Al-Masri's (2004) model of linguistic and cultural losses using a mixed-method approach. The researchers adopt the quantitative method initially, which deals with data that contains numbers, in order to collect the cases of meaning loss from the translated text and represent them numerically. Each type was counted and organized in tables that display the number of occurrences, percentages, and loss types. After quantifying the data, the study proceeds with a qualitative method that involves a detailed analysis of selected excerpts from the ST and TT.

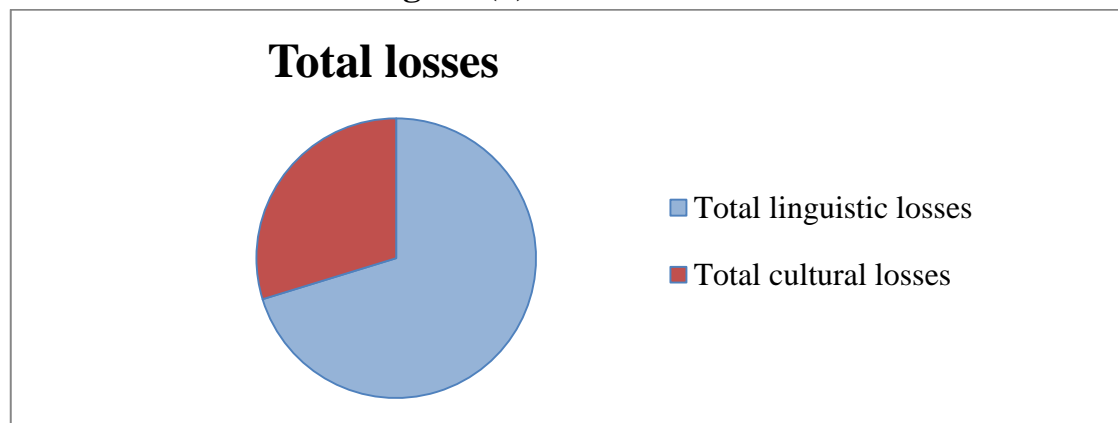
2.4. Results

The obtained results indicate that the translator's selection of equivalents during the meaning transfer process influences the source text in multiple ways, leading to various kinds of losses. These losses are divided into linguistic and cultural as can be seen in Table (3.4.1) and Figure (3.4.1) below:

Table (1): Classification of Losses

| Loss Type | | Number | Percentage |
|------------|-----------|--------|------------|
| Linguistic | Tolerable | 32 | 14% |
| | Serious | 64 | 34% |
| | Complete | 40 | 21% |
| | Explicit | 9 | 4% |

| | | | |
|-----------------|----------|----|-----|
| Cultural | Implicit | 19 | 9% |
| | Modified | 26 | 12% |
| | Complete | 0 | 0% |

Figure (2): Total Losses

Linguistic losses, on the one hand, form (72%), with (136) instances categorized into three sub-types: tolerable losses, which compose (32) instances and represent (17%) of total losses; serious losses include (64) cases, which stand for (34%) of losses; and finally complete linguistic losses, which involve (40) instances that form (21%) of all losses identified. Cultural losses, on the other hand, stand for (28%) of the total percentage of losses, with (54) instances divided among three sub-types: explicit losses which are observed in (9) occasions, which compose (4%) of losses; implicit losses stand for (19) instances, which represent (9%); and modified losses which are (26) cases, and represent (12%) of the total losses. It is worth mentioning here that there are no complete cultural losses. Overall, the data can clearly illustrate that linguistic losses, especially serious and complete losses, are the most predominant types identified in the data.

2.5. Discussion

As already hinted, the model currently used is Al-Masri's (2004) taxonomy of losses which consists two primary categories, which are linguistic and cultural losses. Each of these two categories includes

specific subtypes: linguistic loss is divided into tolerable, serious, and complete, whereas cultural loss includes explicit, implicit, modified, and complete losses. Here, it is noteworthy to mention that the following discussion of examples focuses on six subcategories only, as the last one, i.e., complete cultural loss, which is supposed to involve the complete omission of the source cultural information does not exist in the translation. This could be attributed to the translator's use of communicative translation, which preserves the original idea or message rather than allowing a full loss of cultural ingredients. Hence, the following commentary will underline the remaining six types of loss. However, and due to the time and space constraints, only three important examples from each subcategory are discussed.

In the analysis, the word in question will be bolded to draw the reader's attention. Since the meaning of words cannot be separated from their context, the context of each identified word will be given in both the source and target languages. In addition, information such as parentheses involving the page number of each text will be provided. The commentary will illustrate the original and the conveyed meaning, and then the neglected aspect of meaning through translation will be elaborated. After addressing the various losses, a more acceptable translation will be provided whenever it is necessary to capture the overlooked part of the original meaning.

2.5.1. Linguistic Losses

This sort of loss is dominant as it consists of (١٣6) cases. These are primarily resulted from modification, mistranslation, omission, and ostensible interpretation of the semantic and pragmatic counterparts. Following this, the analysis will start with a breakdown of the three types of linguistic losses, which are as follows:

3.5.1.1. Tolerable Losses: they occur when there is an impact on the aesthetic values of the text. They are viewed as 'tolerable' because they do not significantly affect the content of the message. Yet, they involve modifications of or exclusions from the original text leading to influence its aesthetic features. The total number in the translated version is (٣2) which have led to losses in the author's distinctive style such as exaggeration, iteration, rhythm, acoustic effects, rhetorical patterns, and

discourse markers, and losses in the semantic relations between translated words, such as synonymy, all of which are listed in the following table:

Table (2): Tolerable Losses

| Page No. | ST | Page No. | TT | Suggested Translation |
|----------|--|----------|--|---|
| 13 | أتمنى احتضارا داخل مركبة فضائية | 160 | I would like to have my death in a spaceship | I wish for an end within a space vehicle |
| 14 | عزائي و سلوتي | 161 | My solace and my comfort | My solace and my peace |
| 19 | يسلط أحد رجال المقاومة سكيناً على رأسه | 168 | A resistance fighter holding a knife to my neck | One of the resistance fighters points a knife over his head |
| 30 | مخيلة قتالية لا تكل ولا تمل | 40 | Indefatigable imagination in the art of combat | Tireless and relentless fighting imagination |
| 57 | اخذت العافية تدب في جسم الحي | 87 | The neighborhood acquired a new vitality and prosperity | Vitality began to flow back into the neighborhood |
| 62 | قال بصوت مسموع | 189 | He said to himself | He said in a loud voice |
| 63 | منحوهم خبزهم وبيوتهم | 190 | Fed and housed them | Offered them their bread and houses |
| 73 | العالم اليوم متصل بعضه ببعض بأكثر من نفق ودهليز | 9 | The world today is linked together by more than a tunnel and a corridor. | The world today is linked piece by piece by more than a tunnels and corridors |
| 74 | فتأتي أنت لا غيرك | 10 | Then you come, just you | Then you come, no one but you |
| 93 | يمكنني أن أحدثك اليوم عن نهايته | 129 | I can tell you about how he died | I can tell you today about his ending |
| 94 | قصائد فسق وكفر قصيرة | 131 | Depraved poems | Blasphemous and immoral short poems |

| | | | | |
|-----|--|-----|--|--|
| 99 | ولد طيب ومسالم لا أهدش ولا أنش | 134 | Peaceful boy who wouldn't hurt a fly | A good and peaceful boy, not assertive or proactive |
| 111 | مع مطلع النهار | 175 | As the day proceeds | The first light of day |
| 113 | طفله الرضيع بين يديه | 178 | His baby in front of his eyes | His infant baby between his arms |
| 126 | مسألة الحلال والحرام وأمور الشريعة | 150 | Questions of Islamic law | The matters of what is permissible and prohibited, and the issues of Sharia |
| 131 | كانت بشرته داكنة وخشنة | 70 | His face was dark and rough | His skin was dark and rough |
| 149 | وسامه ملفتة للنظر | 98 | He was actually quite handsome | his handsomeness was eye-catching |
| 153 | أختار تفصيلاً معيناً وأبدأ في البحث عن أشكاله ومضامينه الأخرى في دهاليز الكتب | 29 | I would latch onto one particular detail and start looking for references and other versions of it in other writings. | I choose a specific detail and begin searching for its forms and other meanings in the alcoves of books |
| 156 | تكشف أوراق القتلة المأجورين | 34 | Hand over hired killers | Reveal the details about the hired killers |
| ١٦٠ | أصبحت ومروان روحاً واحدة | 52 | Marwan and I were like a single spirit | Marwan and I became one soul |
| 163 | صرخة في وجه الوادي | 56 | Yell that filled the valley | let out a shout toward the valley |
| 163 | آه يا فيلسوف | 56 | What a philosopher | Oh, what a philosopher |
| 167 | ألا تستمع إلى القرآن | 62 | Don't you Read the Quran | Don't you listen to the Quran |
| 168 | تقول في ما تكتبه: الحدود هي جهلنا | 62 | When you write, you can choose the limits and call the rest our ignorance | You convey in your words: boundaries represent our ignorance. |
| 168 | كان يتكلم بصورة مؤثرة جداً | 63 | His voice full of emotion | He spoke in a deeply moving way |

| | | | | |
|-----|---|-----|--|--|
| 169 | احتفينا بإفراط بذكرياتنا من أيام الإعدادية | 64 | We had a wild time that night raising a toast to our memories of high school. | We celebrated excessively our memories from high school. |
| 169 | قادتنا ذكرياتنا إلى الوصول إلى المسمى ب (العقري) | 64 | Somebody brought up that boy at school called "the genius." | Our memories led us to remember the so-called (The Genius) |
| 182 | شفت أنواع وأشكال المشاكل بحياتي | 13 | I've seen all kinds of problems in my life | I have seen all kinds of problems and challenges in my life |
| 183 | ادنى فمه من فمي | 13 | He put his face close to mine | He leaned his mouth near to mine |
| 188 | اسم الله ونبيه | 20 | Allah and Muhammad | The name of Allah and His Prophet Muhammad |
| 189 | صارت البوصلة بمثابة قطعة من جسده | 21 | The compass then became inseparable from his person. | The compass became like an integral part of his body |
| 233 | نحن أصبحنا مثل قناع واحد، مادته الوجع والعذاب | 123 | And we all wore the same face , a face shaped by pain and torment | We have become like one mask made of pain and torment |

3.5.1.2. Serious Losses: these occur in two situations. The first is when the pragmatic impact of words and expressions is overlooked and the second is when the connotative meanings of the above are not fully understood. The overall identified instances are (64), which are primarily focusing on pragmatic aspects, mistranslations, and social deixis as can be observed in the table below. As mentioned earlier only three examples will be elaborated.

Table (3): Serious Losses

| Page No. | ST | Page No. | TT | Suggested Translation |
|-------------|----|-------------|----|--------------------------|
|-------------|----|-------------|----|--------------------------|

| | | | | |
|----|--|-----|--|--|
| 11 | محاولة عبثية | 157 | Impossible | Futile attempt |
| 15 | المذاهب | 162 | Religious denominations | Sects |
| 15 | السقوط | 162 | Invasion | The fall |
| 16 | تفضل | 164 | Off you go | Go ahead |
| 18 | ذباح | 167 | Killer | Slaughter |
| 29 | الشمسة | 39 | Golden | Sunny |
| 29 | المصطبة | 39 | The platform | The bench |
| 30 | حماسية | 40 | Upbeat | Enthusiastic |
| 31 | مسالمين | 41 | Reluctant | Peaceful |
| 34 | المتعفنة | 45 | Decayed | Decomposed |
| 54 | بشرات متفحمة | 82 | Swarthy complexions | Charred complexions |
| 55 | ومرت الأيام... كان جدي يطلق حسرة عميقة وهو يمد حرف الألف في كلمة الأيام. | 84 | The days passed." My grandfather gave a deep sigh and prolonged the a of "passed." | And the days passed... My grandfather sighed deeply as he stretched the letter 'a' of passed days . |
| 56 | أمراض مستعصية | 86 | Chronic diseases | Incurable diseases |
| 58 | فهمنا | 88 | Heard | Understood |
| 59 | مسوخ | 90 | Stooges | Freak |
| 64 | يجهد | 190 | Tried hard | Struggling |
| 65 | الأعدادية | 192 | Middle school | High school |
| 66 | يفجر | 191 | Planted | Blowing up |
| 69 | دراسة | 3 | Review | Study |
| 69 | نبذة | 3 | Note | Overview |
| 69 | المتعاونين | 4 | Volunteers | Collaborators |
| 69 | اجور | 3 | Salary | Wages |
| 70 | سفاحين | 4 | Killers | Thugs |
| 70 | الأرعن | 5 | lightweight | Foolish |

| | | | | |
|-----|------------------------------------|-----|---|---|
| 72 | ربما تماديت كثيرا في الحديث معك | 7 | Perhaps I've told you too much | Perhaps I have gone too far in talking with you |
| 72 | أشفق | 7 | Worried | Pity |
| 72 | المركب | 8 | The ship | The boat |
| 73 | مرمم الجثث | 9 | Mortician | Body Restorer |
| 94 | نواب الضباط في الجيش | 130 | Junior army officers | Deputy officers in the army |
| 95 | الواقع | 133 | Event | Reality |
| 100 | رجال الدولة | 32 | Politicians | Statesmen |
| 100 | المقدس | 33 | Bloody | Secret |
| 110 | كلاسيكية | 175 | Ancient | Classic |
| 110 | عود تنظيف الأسنان | 175 | Toothbrush | Toothpick |
| 115 | الحن | 180 | Song | Melodies |
| 119 | الشجار | 140 | Argument | Fight |
| 121 | بالوعة | 142 | Tank | Sewer manhole |
| 124 | صرت ساق أبي وذراعيه | 147 | Acted as my father's drudge | I became my father's strength |
| 127 | قصفنا | 150 | Invaded | Bombed |
| 134 | الضياع | 72 | Violence | Loss |
| 137 | جنون | 76 | So seriously | Insanity |
| 145 | السماء | 93 | space | Sky |
| 145 | اخذ بطانيته وفرشها بعيدا | 93 | Picked up his blanket and other bedding | He picked up his blanket and spread it away |
| 145 | نسمة هواء عذبة | 93 | Force of nature | Breath of fresh air |
| 145 | المتوسطة | 94 | High school | Intermediate school |

| | | | | |
|-----|--------------------------------|-----|--|---|
| 149 | بمحبة إلهية كبيرة | 98 | Extraordinary selfless love | With great divine love |
| 149 | مجاملة | 98 | Politely | Thankfulness |
| 151 | صارمة | 28 | Sophisticated | Strict |
| 155 | مسعور | 32 | Madman | Rabid |
| 160 | حافة الطريق العام | 53 | The turn off the main road | Public Road Edge |
| 160 | بيت المقتول | 53 | The dead man's house | The murdered man's house |
| 162 | تافهة | 55 | Pathetic | Trivial |
| 164 | الأرق | 57 | Sweat | Insomnia |
| 168 | بالغ القلق | 63 | Uneasy | Extremely anxious |
| 170 | الله يخليك | 65 | God keep you | For God's sake |
| 183 | ليلاً | 14 | Evening | Night |
| 184 | الريف | 15 | Country | Countryside |
| 186 | أمره | 17 | Told him | Ordered him |
| 189 | اهمية | 21 | Powers | Important |
| 219 | السبع | 105 | Al-saba | The lion |
| 221 | مقهى الشعب | 107 | Shaab coffee | People coffee |
| 222 | الكنبة | 108 | The bench | The couch |
| 222 | بابا علاوي قم واقعد على الكنبه | 108 | Hey , Allawi, come and sit on the bench | Allawi, sweetheart get up and sit on the couch |
| 231 | الهلع | 120 | Alarmed | Panic |

3.5.1.3. Complete Losses: This subcategory involves the complete exclusion of verbal signs from the ST. It can be referred to as tolerable when the loss is not central to the essence of the original message and merely influences the artistic quality of the text. But when the original text is taken out from its specific usage and pragmatic context, the loss is

serious. The sum number of complete linguistic losses is (40) which primarily focus on adjectives, emotion verbs, discourse markers, and cultural terms that are all included in the following table below followed by the three discussed examples.

Table (4): Complete Losses

| Page No. | ST | Page No. | TT | Suggested Translation |
|----------|---|----------|---|--|
| 11 | رجل نحيل في نهاية الثلاثين من العمر | 157 | He was in his late thirties. | A skinny man in his late thirties. |
| 11 | سد بالطابوق حديثا | 157 | which had recently been blocked up | which had recently been bricked up |
| 18 | على كل حال, أظن إن ما أقوله لا علاقة له بطلب اللجوء | 166 | What I'm saying has nothing to do with my asylum request. | However , I think what I'm saying has nothing to do with my asylum request |
| 18 | القدرة على الوقوف في وجه الإنسان حين يوجه إنسانيته, أو حتى الشعر المتطرف, صوب الهاوية | 166 | The capacity to stand in the face of a man when he is pushing his own humanity toward the abyss | The capacity to stand in the face of a man when he is directing his humanity or even extreme poetry towards the abyss |
| 69 | لا تقلق, ففي كل الاحوال ستتلقى اجورك كاملة | 3 | In all phases you will receive your salary in full | Don't worry , in all cases you will receive your full wages |
| 70 | تفضل, هذه هي الهدية الأولى | 4 | This is your first present | Here you go , this is the first present |

| | | | | |
|-----|---|-----|--|---|
| 71 | في الواقع أنا أحب الإيجاز والبساطة والصورة الصادمة | 5 | I like concision, simplicity, and the striking image. | Actually , I like concision, simplicity, and the striking image. |
| 72 | الذي سار بنفسه صوب حتفه | 8 | Omission | The one who is marching to his own doom |
| 97 | الهاربين من الجيش أوالمتهمين بمساعدة ميليشيات البيشمركة | ١٣٥ | Deserting the army or for helping the Peshmerga militias | Deserting the army or being accused of helping the Peshmerga militias |
| 109 | معلمتان | 173 | Teachers | Two female teachers |
| 112 | غارقة بدموعها التي شوّهت مكياجها | 177 | Omission | She was crying her eyes out and her tears smudged all her makeup. |
| 119 | جائزة مالية ثمينة | 139 | Valuable prizes | Precious cash prize |
| 129 | كنت فريسة الاثنين: الألم والرعب | 152 | I was in pain and frightened | I was the victim of both : pain and terror . |
| 137 | صورة لخلية ميتة تخيلت | 77 | I imagined a dead cell | I imagined a picture of a dead cell. |
| 147 | مقر الضباط | 95 | Headquarters building | Officers headquarters |
| 149 | لم تمنع من تخمين عمره | 149 | Omission | Did not prevent guessing his age |
| 154 | الحيوانات الطوطمية | 31 | The animals | Totem animals |

| | | | | |
|-----|--|----|-----------------------------------|---|
| 155 | مهمة الأعتيال | 32 | The mission | The assassination mission |
| 160 | كنا أطفالاً نسرقة الحلويات من الدكاكين | 52 | We would steal sweets from shops | We were kids stealing sweets from shops. |
| 161 | زميلته | 54 | His colleague | His female colleague |
| 163 | طفلتين | 57 | Children | Two baby girls |
| 164 | أنت تشبه الجنود حين تعلق خوذة اللامبالاة | 57 | Omission | You look like a soldier when you wear the helmet of indifference. |
| 169 | واضح أنها تراجيديا تافهة! | 64 | It was all a bit of a tragedy! | Obviously , it's a bit of a tragedy |
| 183 | بس هذا مو هو المهم | 13 | Omission | But, that's beside the point |
| 183 | صبرها الصخري | 14 | Her endurance | Her steadfast endurance |
| 185 | أشبع أبنه ضربا | 16 | Beat up his son | Beat up his son severely |
| 187 | اسمع مهدي أخويه | 19 | Listen, Mahdi | Listen, Mahdi my brother |
| 187 | قلادة ذهب ثمينة | 19 | A golden pendant | A precious golden pendant |
| 187 | غارة الأمن الإيراني على بيت المهربين | 19 | Iranian security raided the house | The Iranian security raided on the Smugglers house |

| | | | | |
|-----|--|-----|--|---|
| 188 | لم تخذش جثة شيخ المجاهدين، بمقدرة من الله | 20 | Azzam's body was seemingly untouched. | The body of Sheikh Al- Mujahideen remained unscathed, by God's Power |
| 190 | أجلسه مراد حربة على ركبتيه على حافة الحفرة | 23 | Omission | Murad Harba (Bayonet) made him sit on his knees on the edge of the hole |
| 219 | خوش ولد ابن عائلة وزلما | 106 | A good lad | A good lad, from a respectable family, and a reliable man |
| 220 | حين يصعب اللحاق بهم وتكون الكرة بعيدة في الطرف الثاني من الساحة، يستخدم جعفر الحكم منظاره لمتابعة المباراة | 107 | Omission | When it's hard to catch up with them and the ball's away at the second end of the yard, Jafar uses his binoculars to follow the match. |
| 223 | طوال سنوات | 109 | Omission | Throughout the years |
| 223 | طوال سنوات تقلبت أحوالنا | 110 | Omission | Things change with the seasons |
| 224 | لكن ما هي قيمتها!! وما الذي يمكن لمجاز أن يفعله في هذا العالم؟! | 111 | Omission | But what is its value!! And what can a metaphor do in this world?! |

| | | | | |
|-----|--|-----|-----------------------------------|---|
| 227 | تَلْبِي شَغْفَهَا بِهِذِهِ الْحَيَاةِ | 115 | Omission | That gives her a sense of fulfillment toward her passion in life. |
| 228 | لَكِنِّهَا بَدَتْ لِي مَجْرَدَ أَفْكَارٍ كَارْتُونِيَّةٍ مَثِيرَةٍ لِلسَّخَرِيَّةِ | 116 | They struck me as just laughable. | But it seemed to me as just cartoonish, laughable thoughts |
| 231 | كَانَ زَوْجُهَا يُرِيدُ التَّطَوُّعَ لِلشَّرْطَةِ بَعْدَ أَنْ يَأْسَ مِنَ الْعَثُورِ عَلَى عَمَلٍ | 120 | Omission | Her husband wanted to volunteer for the police after he lost hope of finding a job. |
| 234 | ضَبَاطُ شَرْطَةٍ وَجُنُودٍ | 124 | Policemen | Police officers and soldiers |

2.5.2. Cultural Losses

As already hinted, this category is less than linguistic ones as it consists (54) cases which are associated with cultural information loss in the original language. They include:

3.5.2.1.Explicit Losses: they take place when cultural information is lost in literal translation which influences verbal signs that represent deep cultural elements. There are (9) instances of explicit losses in the whole translation as summarized in the table below:

Table (5): Explicit Losses

| Page No. | ST | Page No. | TT | Suggested Translation |
|----------|-----------|----------|---------------------------|--------------------------|
| 54 | العربنجية | 83 | Arbanjiy | footnote |
| 56 | بركة | 85 | Baraka or spiritual power | transliteration/footnote |

| | | | | |
|-----|----------------------|-----|-------------------------------------|--------------------------|
| 63 | ساحة باب الشرقي | 189 | Eastern Gate Square | footnote |
| 116 | عباءة | 182 | Shawl | Abaya |
| 117 | افاعي الحصار الطائرة | 182 | Flying vipers of economic sanctions | (U.S. military aircraft) |
| 167 | حرام | 61 | Wrong | Sinful |
| 185 | جربوع | 16 | Gerbil | footnote |
| 223 | بالعباس أبو فاضل | 109 | Ali's son Abbas | footnote |
| 226 | عمامة | 114 | Turban | Amama |

3.5.2.2. Implicit Losses: these are tied to the heart of the source culture as embodied in its literary heritage. The sample indicated (19) examples of implicit losses including those of idioms, social practices, historical events, lifestyles as represented through metaphors, and proverbs. They are shown in the following table.

Table (6): Implicit Losses

| Page No. | ST | Page No. | TT | Suggested Translation |
|----------|---------------------|----------|--|--|
| 69 | إشهار | 3 | Display | Public display |
| 96 | مثلوا بجثث البعثيين | 133 | Strung up the bodies of the Baathists | Mutilated the bodies of Baathists |
| 97 | الزوري | 135 | Carp | Zoori Fish |
| 109 | طاحونة المستقبل | 174 | Powerhouse | The engine of the future |
| 126 | صليتك ركعتين | 149 | Perform your prayers | Pray the morning prayer |

| | | | | |
|-----|--|----|--|--|
| 134 | جماعات الإيمان الجديدة ستصل إلى دفة الحكم وتصبح البلاد معابد ظلامية | 73 | the new faith- based groups would come to power and impose their obscurantist ideology. | The new faith groups will come to power and the country will become temples of darkness |
| 148 | تشريب | 98 | Stew | Tashreeb |
| 148 | يابسة | 98 | Beans | White dry beans stew |
| 153 | فرن للصمون | 30 | Bakery | Samoon Bakery |
| 154 | انخلعت روحي من مكانها | 31 | I was completely devastated | My spirit was completely crushed |
| 154 | أقلب في البوم سنوات حياتي | 31 | Reminisce a little about the events of my life | I leaf through the album of my life's memories. |
| 160 | تلطم | 53 | Slapping her face | Beating herself in grief with the others |
| 163 | كأن عالماً نحن كان واقعياً أليفاً مصنوعاً من صوامل! | 56 | As if our own world weren't strange and incoherent enough. | As if our own world was a familiar reality made from pieces that integrate smoothly together. |
| 183 | هاي الدنيا كلاوات | 13 | In this world you need to be street-smart | This world is full of tricks |
| 184 | ينهض أبي ويجلدها بلا انقطاع بعقاله | 14 | My father stand up, take the cord out of his headdress and whip her | My father stand up, take the cord out of his head which worn over the ghutra and whip her |

| | | | | |
|-----|---|-----|--|---|
| 184 | صب ماء الوضوء على ييدي الدعوتي أبيها | 15 | Pouring water over the hands of her Daawa party father before he prayd | Pouring ablution water over the hands of her Daawa party father |
| 185 | كان صيته كشقاوة لا يقهر ذائعا في كل أنحاء المدينة | 17 | His reputation for ruthless delinquency spread throughout the city. | His reputation as invincible thug spread throughout the city. |
| 220 | بالعباس | 107 | I swear | Footnote |
| 226 | ابنكم مخلوي الجن | 114 | Your son is in league with the jinn | your son connected with Jinn in a special relationship |

3.5.2.3. Modified Losses: these losses arise when ST cultural terms are substituted with their corresponding TT. The sample consists of (26) instances which include proverbs and culturally significant expressions tied to the original environment. These are mentioned in the table below.

Table (7): Modified Losses

| Page No. | ST | Page No. | TT |
|----------|----------------------|----------|------------------------------------|
| 13 | ٧٠ كيلو | 160 | 155 pounds |
| 15 | الرجل الأعور | 157 | Man with one eye |
| 17 | اليوم الأسود | 164 | Rainy day |
| 18 | دراسته المتوسطة | 166 | Intermediate education |
| 29 | سيدي القاضي | 19 | Your Honor |
| 57 | فانوس | 87 | Lantern |
| 64 | ٩٠ كيلو | 190 | Two hundred pounds |
| 73 | دهليز | 9 | Corridor |
| 100 | أحذرك من أن تلعب معي | 32 | You'd better not be pulling my leg |
| 125 | غراب البين | 149 | The bird of ill omen |
| 121 | ثلاثة دنانير | 142 | Ten dollars |

| | | | |
|-----|-----------------------------|-----|--|
| 124 | بساط من السكاكين | 146 | A bed of nails |
| 124 | القلم والبندقية فوهة واحدة | 146 | The pen can shoot bullets as deadly as the rifle |
| 126 | سأذبحك من الوريد إلى الوريد | 148 | I'll slit your throat |
| 147 | كوسج | 96 | Shark |
| 150 | تنحّج | 100 | Cleared his throat |
| 156 | اسم مستعار | 33 | Pseudonym |
| 159 | الله يخليك | 51 | For God's sake |
| 160 | ١٠ دولار | 52 | Fifteen thousand |
| 160 | تنانير الطين | 52 | Clayovens |
| 183 | راح تبلعني مصيبة | 13 | I will run out of luck |
| 185 | الفيترجي | 16 | Car mechanic |
| 190 | مسحاة وقرمة | 22 | Pick and shovel |
| 190 | ختم من نار | 23 | Branding iron |
| 219 | ما زال ابن البارحة | ١٠٥ | Still young at heart |
| 224 | صيدلية الرحمة | 111 | The angel of mercy. |

2.6. Validity

To assess the validity of the proposed translations in this study, it has been introduced to five experts in the field of translation. Their comments were positive regarding the majority of the translations provided by the researchers for original texts. It is worth noting that before initiating the analysis process, the selected data with their classifications and alternative translations were shared with the jury, whose insights played a crucial role throughout the analysis. Additionally, they provided valuable suggestions that were taken into consideration to enhance the quality of the study's results. The jury members consist of five experts:

- 1- Prof. Dr. Alaa Hussein Oda from the University of Basrah, College of Education, Department of English.
- 2- Assist. Prof. Dr. Muhammad Abdul-Zahra Oraibi from the University of Basrah, College of Arts, Department of Translation.

- 3- Assist. Prof. Dr. Ahmed Manea Hoshan from the University of Basrah, College of Arts, Department of English.
- 4- Assist. Prof. Dr. Ali Madhloom Hussein from Al-Ma'aqal University, College of Arts.
- 5- Assist. Prof. Hashim Qatea Lazim from Shatt Al-Arab University.

3. Conclusions and Recommendations

In light of analyzing the translated version of Hassan Blasim's *The Corpse Exhibition and Other Stories of Iraq*, several conclusions can now be drawn regarding the translator's choices, the underlying ideological and cultural influences, and the extent of the losses that occur during the translation process:

1. The analysis revealed that there were two primary types of losses: linguistic and cultural, which highly affect the identity of the original text. The most common sub-types of linguistic losses are the serious and complete losses, which affect the semantic values of the ST. On the other hand, the dominant sub-types of cultural losses include implicit and modified losses, which affect the cultural experience of the ST. Overall, linguistic losses are more predominant, making up 79% of the total losses, while cultural losses account for 28%. Such calculations show that the task of the translator was to reshape the ST with the TT cultural background as he restricts the text within the boundaries of the target culture, making the reflection of Iraqi identity in the narrative unavailable to the target audience.
2. The primary causes of linguistic and cultural losses can be attributed to the translator's shifts of the original meaning, such as omitting words or expressions, ignoring cultural references, misrepresenting original terms, and adapting the original text according to the standards of the target language. These losses are at several levels (words, phrases, and sentences), and alter the original sentence structure, tone, and context. Linguistic losses range from tolerable alterations in style to serious obstacles that prevent the message's transmission. On the other hand, cultural losses range from modified losses in the original cultural settings

to explicit losses that obscure the source cultural connotations. Such losses may lead the target readers to misinterpret the motivations and behaviours of the characters, i.e., making the TT less representative of the source culture's realities. Consequently, both linguistic and cultural losses affect the authenticity of the original translated work.

3. The translator's cultural background and ideological perspectives influence the final output of translation, which prevents rendering the ST without losing the essence of the source meaning as he changes the source material to align with foreign norms by selecting certain equivalents over others. This results in either the simplification, omission, or alteration of the original meaning. His choices of more straightforward phrases affect the ST's artistic quality, which reduces the effectiveness of rhetorical and figurative language. Furthermore, political, historical, and religious references are frequently modified to align with Western literary expectations, while the culturally embedded expressions that carry social and cultural weight are replaced with Western equivalents. These adaptations might enhance readability for English-speaking audiences, but they also alter the ideological and cultural perspective of the ST and separate the TT from its original context. Accordingly, the unsuitable equivalents to the ST contribute to the losses observed in TT and cause undervaluation of the original literary piece as it sacrifices much of the aesthetic value and pragmatic depth that characterize the original text. Thus, the translation does not fully transmit Blasim's authentic voice but rather presents a version shaped by the translator's cultural and ideological influences.
4. These losses hindered a full understanding of the specific meanings embedded in the ST, which contribute to the misrepresentation of Iraqi social identity by reducing its linguistic and cultural richness and altering the original social realities, i.e., when cultural markers, idiomatic expressions, and social customs are softened or replaced with generic equivalents, the distinctiveness of Iraqi identity diminishes. To sum up, the

translator's decision to focus primarily on simplicity in the translation constrains the ST within the framework of the target culture, stripping it of its uniqueness and reshaping it as a subordinate culture in the TT.

Based on the above findings, the following recommendations are suggested:

1. Iraqi native translators should take responsibility for providing suitable translations of Iraqi literature, particularly postcolonial works, with a greater focus on the cultural and linguistic aspects of the texts. In doing so, they can offer a more accurate representation of Iraqi culture and identity to a global audience, fostering a deeper appreciation of its literary heritage.
2. In translating postcolonial literature, a source-focused approach is crucial. Translators should use methods such as footnotes, expanded meanings, and contextual explanations to accurately convey the full meaning of culturally loaded terms or concepts, while maintaining readability and minimizing cultural and linguistic losses.
3. Increasing awareness of how the ideological bias of foreign translators influences the full transmission of the original work's identity is important. This can be achieved by encouraging translators to participate in seminars, workshops, and training courses that focus on the ethical responsibility of representing marginalized cultures in postcolonial translation. Additionally, such initiatives can highlight the impact of a translator's ideology on the audience's reception of the work.
4. Foreign translators should recognize that they have to strike a balance between preserving the richness of the source text (ST) and adapting it to the norms of the target language, without simplifying the original work. They must maintain the linguistic and cultural aspects, especially when dealing with postcolonial narratives.
5. To ensure a balanced transfer of meaning and an accurate representation of the source identity, foreign translators should collaborate with cultural specialists, native speakers, or Iraqi

expatriate translators who have extensive knowledge of both Iraqi and English cultures—especially when translating idioms, metaphors, and cultural expressions.

The study also suggests the below topics that may require investigation:

1. Further studies on the representation of Iraqi identity in a culturally appropriate manner should be conducted by researchers in the field of postcolonial literature translation. These studies should apply various translation theories and models, alongside empirical methods such as questionnaires and interviews. Additionally, research on the reception of translated Iraqi literature by foreign audiences could reveal how target readers perceive texts with significant linguistic and cultural losses, and whether this affects their ability to fully engage with the society's struggles, memories, and cultural essence as presented in the original work.
2. Given that the translator Jonathan Wright has translated many works of original Arabic literature, his translations may lack cultural appropriateness in conveying the intended meaning of the original authors. Therefore, studies examining his translations are necessary.
3. Future studies may focus on examining the differences between two translations of the same postcolonial Iraqi literary work—one by a native speaker and the other by a non-native speaker of the source language. Such an analysis could explore how linguistic and cultural differences influence the translation outcomes and, in turn, affect the representation of the original text's identity.

Note:

* This study is based on an MA thesis with the same title “Assessing the Translation of Conceptual and Cultural- Specific Expressions in Contemporary Iraqi Fiction” ,in 2025, written by the first researcher Zainab Jamal Hassan, under the supervision of the second researcher Prof. Dr. Jasim Khalifah Sultan Al-Maryani

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