

**الحفاظ على الإخلاص والقصدية في ترجمة قصيدة
غازي القصيبي "أغنية في ليلة استوائية": من منظور
نظرية سكوبوس**

**Maintenance of Faithfulness and
Intentionality in Translation of Ghazi Al-
Gosaibi's Song in a Tropical Night: A
Skopos Theory Perspective**

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المخلص

إن الإخلاص والقصدية جزئان من عملية الترجمة. فالإخلاص في الترجمة يشير إلى مدى انعكاس النص المترجم على أسلوب ومعنى النص المصدر. أما القصدية فتشير إلى المعنى المقصود من الترجمة، مع الأخذ بعين الاعتبار غرض النص المصدر والقراء المستهدفين. وتهدف الدراسة الحالية إلى التحقيق في الإخلاص والقصدية في ترجمة قصيدة "أغنية في ليلة استوائية" للشاعر السعودي غازي القصيبي. وقد ترجم القصيدة إلى الإنجليزية سرجون بولص وجون هيتب ستابس. ويتم تقييم الترجمة الإنجليزية للقصيدة العربية وفقاً لقواعد نظرية الهدف وهي: قاعدة الإخلاص، قاعدة التماسك، وقاعدة الهدف. وكل من هذه القواعد تتعلق بجانب معين من جوانب الترجمة. ويكشف تحليل البيانات المختارة أن هذه القواعد يتم اتباعها إلى حد كبير في الحفاظ على الإخلاص والقصدية عند ترجمة النصوص الشعرية.

Abstract

Faithfulness and intentionality are part of the translation process. Faithfulness in translation indicates the extent to which the translated text reflects the style and meaning of the source text. Intentionality refers to the intended meaning of the translation, taking into account the purpose of the source text and the target readers. The current study investigates faithfulness and intentionality in the Saudi poet Ghazi Al-Gosaibi's *Song in a Tropical Night*. The poem is translated into English by Sargon Boulus and John Heatb-Stubbs. The English translation of the Arabic poem is assessed according to the rules of Skopos theory which are: Fidelity rule, Coherence rule, and Skopos rule. Each of these rules is concerned with a certain aspect of translation. The analysis of the selected data reveals that these rules are largely followed in maintaining faithfulness and intentionality in the poetic texts.



1. Introduction

Ghazi Al-Gosaibi (1940-2010) is one of the contemporary Saudi poets who was known for his roles as a novelist, politician, technocrat, poet, and diplomat. He moved with his family from Saudi Arabia to Bahrain when he was six years old. He studied law at Cairo University, international relations in the United States, and public administration in London. He served in a number of governmental positions. Al-Gosaibi was a prolific writer. He was naturally talented in literary writings, which was evident in his several volumes of poetry and fiction. Unsurprisingly, he is regarded as one of the most significant writers of Saudi Arabia (Dahami, 2022, pp. 12-15).

Al-Gosaibi's poetic works are characterized by expressive language, intense emotional impact, and cultural critique. He has gained a significant place in contemporary Arabic literature for his writings, which are most frequently loaded with the themes of love, loyalty, existential reflection, and social observation. Al-Gosaibi is a well-known figure in the contemporary poetry scene due to the eloquence, depth, and thought-provoking themes of his poetry. These issues have never ceased to captivate readers. His poetry is a reflection of his unique viewpoints, emotions, and creative writings, which have been shaped by his cultural background and experiences. Nevertheless, the influence of his poetry can be broadened beyond his mother tongue through literary translation (Dahami, 2022, pp. 18-20).

Through literary translation, Al-Gosaibi's poetry can be read by readers from a variety of linguistic and cultural backgrounds, enabling them to appreciate, enjoy, and interact with his writings. Literary translation has a vital role in promoting cultural exchange, reciprocated understanding, and simplifying the sharing of various perspectives. Literary translation opens the doors to new worlds and expands the readers' horizons by enabling them to explore various cultures, histories, and identities. It makes it possible for ideas, emotions, and artistic works to be transferred across national boundaries (Jones, 2019, p. 33). Accordingly, the English translation of Al-Gosaibi's "أغنية في ليلٍ استوائي" is selected to be scrutinized in terms of Skopos theory.

2. Review of Literature

From a historical perspective, the late of 1970s is viewed as the marking point of the initiation of the Skopos theory of translation. According to Nord (2012, pp. 26-27), Skopos theory is developed by Hans J. Vermeer. It was first presented in 1978 by Vermeer in the German journal *Lebende Sprachen*. It is inspired by Vermeer's attempts to find an approach of translation with no dependence on the linguistics level only (Stajszczak, 2011, p. 11).



With its concentration on the purpose or the intended function of the translated text, the Skopos theory of translation affords a valuable model for analyzing the poetry of Al-Gosaibi. Al-Gosaibi's poetry is identified by its rich and complicated language, vivid and dense imagery, and reminiscent emotions. The Skopos theory hypothesizes that in the process of translation, translators should not emphasize word-for-word translation, but they should prioritize achieving the intended communicative meaning in the target language. When the Skopos theory of translation is used in assessing the translated texts, the purpose of translation, the needs of the target audience, and the cultural constraints of the target language must be taken into consideration. Therefore, the translators need to decide the extent to which they need to adhere to the source language, and the adaptation of the poetic devices that fit the conveyance of the intended meaning to the target audience (Ali, 2023, pp. 156-157).

Skopos theory belongs to the functional approach which emphasizes the role of the translator as a creator of the target text. This functional approach denotes an important departure from the linguistic equivalence, which is traditionally emphasized, to the emphasis of the importance of achieving purposeful appropriateness of translation. Therefore, translation is primarily regarded as an intercultural communication process. This is because the ultimate aim of translation is to reproduce a text that successfully fulfills the intended functions in certain contexts or situations (Schaffner, 1998, p. 3). In fact, Skopos theory has a new perspective of investigating translation. It is no longer constrained by the conventional oriented views of the source text. Each act has its own purpose, and the act of translation also has its own purpose. Skopos theory mirrors a general modification from the outdated theories that based on the formal and linguistic translation to the one that completely based on the purposeful and socio-cultural viewpoints (Nord, 1997, p. 29). In brief, the purpose of translation is not only producing faithful linguistic forms but also maintaining the intended purpose of translation in certain context.

To guide the process of translation, and to ensure that the translation communicates the intended purpose and matches the target audience's needs, there are three rules that govern the translation process according to the Skopos theory. They are the Fidelity rule, the Coherence rule, and the Skopos rule. These rules are explained in the following:

The Fidelity rule stresses the significance of accuracy and faithfulness to the source language in order to maintain its style, meaning, and cultural nuances in the process of translation. This rule emphasizes the significance of maintaining the meaning as well as the style of the source text to such an extent that it can be determined that it meets the purpose of the translation and the needs of the target audience. This does not mean that the Fidelity rule necessitates the literal word-for-word translation.



However, it requires the translator to capture the intended meaning or the message of the source language in the target text. In addition to the intended meaning, the Fidelity rule also emphasizes that the translator needs to be attentive to the style and register of the source text. For instance, if the source text is formal or poetic, the translation should echo the that formality or poetic quality in the target text (Vermeer & Reiss, 2014, p. 101).

The Coherence rule emphasizes the maintenance of cohesion and coherence in the target language text to make it conceptually and linguistically cohesive. According to the Skopos theory, this rule emphasizes the significance of maintaining cohesion and coherence in the target language. Consequently, the translation should be conceptually and linguistically coherent to such an extent that it is straightforwardly understandable to the target language audience. The Coherence rule necessitates that “a translation should be acceptable in the sense that it is coherent with the receivers’ situation” (Nord, 2001, p. 132). In order to produce a cohesive target text, the translation should adhere to the target language rules and conventions, including grammar, syntax, vocabulary, and discourse structure. Additionally, this rule also requires that the translation should communicate the intended meaning of the source language in such a way that conceptually fits the purpose, style, and tone of the source text. Therefore, when translating, the translator needs to appropriately choose the idiomatic expressions, cultural references, and rhetorical devices to make the target text as much cohesive as possible (Baker, 2018, p. 46).

The Skopos rule emphasizes the significance of considering the intended function and meaning of translation. This rule is also called the “Skopos principle” or the “purpose principle”. It is a fundamental rule in the Skopos theory. This rule involves that the translation process serves the intended purpose or function in the target language. It is that purpose that should guide the process of translation. It prioritizes the conveyance of the intended meaning to the target text rather than the literal translation of the source language. It also emphasizes the significance of taking into account the target audience, the communicative context, and the intended meaning of the translation. It necessitates the choice of either “free” or “faithful” translation. The choice of such translation process is conditioned by the purpose of the translation itself (Reiss & Vermeer, 1984, p.101). The Skopos rule inspires translators to be as flexible and creative as possible when translating a text from the source language to the target one (Schaffner, 1998, p. 236). The Skopos rule indicates that the action of translation is governed by its “Skopos” or “the end justifies the means” (Reiss and Vermeer, 1984, p.101).



Collectively, these three rules ensure that the translated text is faithful to the source language, coherent, and communicates the intended purpose successfully, taking the target language audience's needs and expectations into consideration. These three rules are explored in the translation of selected poem of Al-Gosaibi.

3. Data Analysis and Discussion

The current study investigates the translation of Al-Gosaibi's poetry through the principles of the Skopos theory, particularly the Fidelity rule, the Coherence rule, and the Skopos rule. It explores the way these rules are applied in the process of translation to assess the fidelity, faithfulness, coherence, and the poet's intentionality presented in the translated text in relation to the source one. It aims to inspect the challenges involved in the translation of the Arabic literary texts into English. The data of the study are collected from the translation of "أغنية في ليل استوائي". It is translated by Sargon Boulus and John Heatb-Stubbs in *The Literature of Modern Arabia: An Anthology* under the title of "A Song in a Tropical Night".

The main theme in Al-Gosaibi's poem is longing for love. It concentrates on the powerful and the usually contradictory emotions that are associated with passionate love. The ambiance of the tropical night is vividly captured in the poem, which is used as a background to explore the feelings of nostalgia, longing, and unfulfilled desires. The translation of each stanza of the poem is investigated and analyzed separately. Here is the first stanza and its translation:

فقلولي إنه القمر!	Say that it is the moon
أو البحر الذي ما انفك بالأمواج..	or the sea that is always burning
والرغبات يستعر	with waves and with desire
أو الرمل الذي تلمع	or the sand where gems
في حبّاته الدرر	glisten and glow
لجوز الهند رائحة	where coconuts have a fragrance
كما لا يعرف الثمر	rare in other fruit
...فقلولي إنه الشجر!	Say that it is the trees then!
وفي الغابة موسيقى	There is music in the forest
طبول تنتشي ألماً	drums in an ecstasy of pain
وعرس ملؤه الكدر	a wedding which is full of sorrow
..فقلولي إنه الوتر	Say that it is the lute strings.

In the first stanza, the translator maintains the faithfulness to the source language (Arabic) concerning the images and symbols. For example, the metaphoric expression "أو البحر الذي ما انفك بالأمواج.. والرغبات يستعر" is faithfully translated into English as "or the sea that is always burning with waves and with desire" where the imagery of waves and desires depicts the tumultuous, uncontrolled passion and the emotional intensity of the poet. Therefore, the Fidelity rule is preserved so that the



translation is more faithful to the source text. Other symbols are also translated literally to maintain faithfulness. The expression “الرمال الذي تلمع” is translated as “the sand where gems glisten and glow” to faithfully present the poet’s beloved as something unique and valuable. Moreover, the phrase “طبول تنتشي ألماً” is literally translated as “drums in an ecstasy of pain” to communicate the intensity of the poet’s feeling which is both joyful and painful at the same time.

Concerning the Coherence rule, it is preserved in the translation of this stanza to maintain the cultural and linguistic cohesiveness. The phrases “فقلولي إنه القمر”, “فقلولي إنه الشجر”, and “فقلولي إنه الوتر” are translated in the same way “Say that it is the moon”, “Say that it is the trees then”, and “Say that it is the lute strings” respectively. This is because the translator intends to make the target text mirror the source text in both meaning and structure so that it is readable and understandable to the target audience. Moreover, the Coherence rule is preserved to maintain the poetic structure and the rhythmic flow of the poem. In addition, the phrases “طبول تنتشي ألماً” and “وعرس ملؤه الكدر” are translated faithfully and coherently into “drums in an ecstasy of pain” and “a wedding which is full of sorrow” respectively. This faithful translation makes the target texts as cohesive as the source one, and it also conveys the paradoxes the poet intends to communicate.

Following the Skopos rule, the translation presents Al-Gosaibi’s intended meanings in a smooth way to maintain readability and enable the audience of the target language to be fully engaged with the themes of the poem. In this stanza the purpose of the translation is to convey the emotions of the poet through the use of the symbolic nature imagery. Therefore, the words “القمر”, “البحر”, “الرمال”, and “الغابة” are translated faithfully to the target language to convey the intensive connection between the external world and the deep inner emotions of the poet.

Though the translator follows the rules of the Skopos theory of translation, there are so stylistic violations in the translation of this stanza. In the phrases “فقلولي إنه القمر” and “فقلولي إنه الشجر”, and “فقلولي إنه الوتر”, the word “فقلولي” is translated as “say”. However, it should be faithfully translated into “so, say” to preserve the poetic structure presented in this stanza. Moreover, the line “أو الرمال الذي تلمع في حباته الدرر” is translated into “or the sand where gems glisten and glow”. This translation does not match the style of the source text where the translator has used two verbs “glisten” and “glow” in the target text. However, in the source text there is only one verb which is “تلمع”. Therefore, the structure and the style of this line is



not rendered faithfully. It is better to be translated as “Or the sand where pearls glisten in its grains”.

The second stanza of Al-Gosaibi's poem is translated as follows:

أيا لؤلؤتي السمرء	O my dark pearl!
يا أجمل ما أفضى له سفر	most lovely at the journey's end
..خطرت .. فماجيت الأنداء .. والأهواء	At your coming the air was tremulous
والأشذاء .. والصور	with dew
وجئت أنا	with fragrance, with light, with passion
وفي أهداي الضجر	and colour
وفي أظفاري الضجر	I came,
وفي روعي بركان	tedium in my eyes
ولكن ليس ينفجر	tedium even to my fingertips
!فيا لؤلؤتي السمرء	my soul a volcano
ما أعجب ما يأتي به القدر	that does not erupt.
أنا الأشياء تحتضر	O my dark pearl!
وأنت المولد النضر	strange are the workings of fate
فقلولي إنه القمر ..	I am like one dying,
	and you are a fresh, new birth.
	Say that it is the moon.

The translation of the second stanza reveals that the translator follows the rules of the Skopos theory. However, there are some of the violations. Concerning the Fidelity rule which requires the translation to be faithful to the meaning, tone, and cultural references of the source language. The phrase “أيا لؤلؤتي السمرء” is translated faithfully as “O my dark pearl” to maintain the metaphoric meanings of preciousness, beauty, and rarity of the beloved. In addition, the phrase “يا أجمل ما أفضى له سفر” is rendered as “most lovely at the journey's end” to faithfully convey the focus on the most beautiful thing that the journey has revealed. Therefore, the emphasis has been shifted from what the journey has revealed to the thing that is revealed. Moreover, the line “خطرت .. فماجيت الأنداء .. والأهواء .. والصور” is translated into “At your coming the air was tremulous with dew, with fragrance, with light, with passion and colour”. Despite the fact that the translation faithfully maintains the imagery presented in this line, the verb “فماجيت” is translated into the adjective “tremulous”.

Additionally, the translation is also faithful to the tone of the source text. For instance, the phrase “وفي أهداي الضجر وفي أظفاري الضجر” is translated into “tedium in my eyes, tedium even to my fingertips” to convey the tone of admiration and longing to the beloved. Though the words “أهداي” and “أظفاري” should be translated into “my eyelashes” and “my nails” respectively, they are translated into “my eyes” and “my



fingerprints” to convey the sense of boredom that is apparent on the eyes, and even on the fingers, before the coming of the beloved. Moreover, the phrase “وفي روعي بركان ولكن ليس ينفجر” is faithfully translated into “my soul a volcano that does not erupt” to communicate the metaphoric expression of the poet’s longing suppression to the target text, making the tone and meaning as faithful to the source text as possible. Moreover, the phrase “ما أعجب ما يأتي به القدر” is faithfully translated into “strange are the workings of fate” to effectively convey the wondering and surrendering to fate in the Arabs’ culture. Furthermore, to faithfully maintain the structural parallelism found in the source text, the phrase “أنا الأشياء تحتضر وأنت المولد” is translated as “I am like one dying, and you are a fresh, new birth”.

As for the Coherence rule, it requires the target text to be coherent, comprehensible, and meaningful to the target audience. For example, the translation of this stanza maintains the clarity of themes, and retains the poetic tone and the cultural references that could make the target text readable to the target audience. Despite the cohesiveness presented in the translation of the above stanza, there are some of weaknesses in coherence. Firstly, there is an ambiguity in the translation of the phrase “يا أجمل ما أفضى له سفر” which is translated as “Most lovely at the journey’s end”. This translation might result in confusion to the readers because the translation does not clarify the kind of this journey, whether it is emotional, physical, or symbolic. Therefore, this metaphoric expression can be revised to “O the most beautiful treasure revealed at the journey’s end” to contextualize it. Moreover, the translation of the line “ما أعجب ما يأتي به القدر” into “strange are the workings of fate” is functional in conveying the intended meaning. However, it reduces the emotional weight presented in the source text. It would be more effective and coherent if it is translated into “How wondrous are the gifts of fate”. Such translation better retains the coherence to the poetic context.

Following the Skopos rule which is concerned with the purpose of the translation, the translation of this stanza meets the purpose by communicating the symbolic and emotional content of the poem to the target language audience. The translation of “أيا لؤلؤتي السمراء” to “O my dark pearl” maintains the purpose of the poet in representing the beloved as being beautiful and unique, using the metaphoric expression “لؤلؤتي السمراء”, which is faithfully preserved into English. Therefore, in the target



text, the phrase can convey the meaning of the poet's endearment in a way that is similar to the source text.

Though the translation of the line “يا أجمل ما أفضى له سفر” to “Most lovely at the journey's end” conveys the intended meaning of the poet, it does not convey the emotional weight presented in the source text. The translation of the line “خطرت .. فماجت الأنداء .. والأهواء .. والأشذاء .. والصور” into “At your coming the air was tremulous with dew, with fragrance, with light, with passion and colour” maintains sensory and imagery density the poet intends to communicate, making it accessible to the target English readers. However, the translation softens the dramatic action conveyed by the verb “فماجت” which is translated into the adjectival phrase “was tremulous”. Moreover, the lines “وفي أهدابي الضجر، وفي أظفاري الضجر” are translated into “Tedium in my eyes, tedium even to my fingertips”. Though this translation faithfully maintains the repetition of the word “الضجر” to communicate the poet's tedium and conveys the intended meaning, the emotional depth that is communicated by the word “الضجر” which indicates despair and boredom are not fully communicated.

Similarly, following the Skopos rule, the translation of the line “وفي روعي بركان ولكن ليس ينفجر” conveys the intended meaning by rendering the metaphoric expression directly and effectively to the target text to convey the image of the suppressed emotions of the poet. However, the translation of this line into “My soul a volcano that does not erupt” does not convey the emotive power presented in the source text. It could be better translated into “My soul is a volcano yearning to erupt but held in check” to match the source text in a better way. In the same way, the translation of the line “ما أعجب ما يأتي به القدر” into “Strange are the workings of fate” maintains the intended meaning of wondering and unpredictability of the fate. Nevertheless, this translation could be more effective and faithful to the source text if it is translated as “How wondrous are the workings of fate”. This translation maintains both the intended meaning and the poetic structure. Finally, the translation of the phrase “أنا الأشياء تحتضر وأنت المولد” into “I am like one dying, and you are a fresh, new birth” maintains the conveyance of the contrast between the poet and the addressee (the beloved). All in all, the translation of this stanza conveys the poet's intended meaning to the readers of the target text.

The third stanza of Al-Gosaibi's poem is translated as follows:

أعتذر	Should I ask pardon
عن القلب الذي مات	for the heart that has died
وحلّ محله حجر؟	and in its stead a stone?
عن الطهر الذي غاض	for the purity that has seeped away
فلم يلمح له أثر؟	leaving no trace?
وقولي: كيف أعتذر؟	Tell me how should I ask pardon?
وهل تدريين ما الكلمات؟..	Do you know that words are



زيف كاذب أشر
به تتحجب الشهوات..
أو يستعبد البشر
... فقولني إنه القمر!.

lies, betrayals, deceits,
a cover for ignoble lusts,
enslavers of mankind.
Say that it is the moon!

Following the Fidelity rule, the first line, which includes “أعتذر عن” is faithfully translated into “Should I ask pardon for the heart that has died, and in its stead a stone?”. This translation does not only imply an apology but also a request for apologizing at the same time. This is embodied in the fact of using a question particle before the word “أعتذر”. Accordingly, the principle of Fidelity rule is applied in this line because the meaning remains the same in the target language. The phrase “وَحَلَّ محله حجر؟” is faithfully translated into “and in its stead a stone?”, maintaining the metaphoric expression of turning the heart into a stone. However, the phrase “أعتذر” would be more comprehensible and readable if it is translated as “Should I apologize for” instead of “Should I ask pardon for”. In contrast, the second part of the question “عن الطهر الذي” is not faithfully translated. Though translating this phrase into “For the purity that has seeped away leaving no trace?” captures the overall meaning, it stylistically loses the emotional weight presented in the source text. The verb “غاض” is better to be translated into “vanished” to preserve the poetic impact of the source text.

Moreover, the question “وقولي: كيف أعتذر؟” is translated into “Tell me how should I ask pardon?”. Although the translation of this question maintains the meaning and the rhetoricity of the questioning presented in the source text, the translation is less poetic than the original text. Therefore, it is less faithful. It could be better translated as “And tell me, how can I ever apologize?”. In contrast, the question “وهل تدريين ما الكلمات؟” is faithfully translated into “Do you know that words are”. This translation preserves the questioning tone and meaning of the source text.

Adhering to the Coherence rule, the translation presents a logically coherent text that is easily readable and comprehensible for the target language readers. The translation of the line “أعتذر عن القلب الذي مات وحلَّ” reflects the logical flow of the rhetorical question which coherently conveys the contemplative tone of the source text to the target one. Moreover, the imagery of the metaphoric expression that the dead heart is replaced by a stone is persevered in the target text. Similarly, the line “عن الطهر الذي غاض فلم يلمح له أثر؟” is translated in a way that is logical



and coherent to the previous line of that question because it keeps communicating the same theme of losing and sorrow. Therefore, this translation can be culturally acceptable to the target language readers because the theme of purity losing is universal. Additionally, the translation of the question “وقولي: كيف أعذر؟” is understandable and making sense to the target readers maintaining the introspective tone presented in the source text. However, the question can be translated more poetically as “How can I apologize?”. Yet, the translation is still coherent. Similarly, the translation of the question “وهل تدرين ما الكلمات؟” is coherent to the target text because it constitutes a smooth and comprehensible transition to the words of the critique. Therefore, it stylistically matches the directness of the question of the source text. The line “به تتحجب الشهوات. أو يستعبد البشر” is translated into “A cover for ignoble lusts, enslavers of mankind” to coherently convey the dual metaphoric expressions of concealment and oppression to the target text in a way that can be comprehensible to the target language readers.

Following the Skopos rule, the translation of this stanza conveys the purpose of the emotive, symbolic, and rhetorical depth of the source text to the target one. The translation of the line “أعذر عن القلب الذي مات وحلّ محلّه حجر؟” conveys the purpose of the poet’s sorrow, regret, and alteration of his emotions into a stone. Similarly, the translation of the line “عن الطهر الذي غاض فلم يلمح له أثر؟” still conveys the intended meaning of the poet’s sorrow and regret. Moreover, the question “وقولي: كيف أعذر؟” communicates the poet’s intended meaning of showing his inner confusion and search for forgiveness. Generally speaking, the translation conveys the purpose of the poet to the target audience.

As for the fourth stanza of the poem, it is translated as follows:

أتيتك...
صحبتني الأوهام.. والأسقام..
والآلام.. والخور
ورائي من سنين العمر..
ما ناء به العمر..
قرون.. كل ثانية
بها التاريخ يختصر
وقدّامي
صحاري الموت.. تنتظر
فيا لؤلؤتي السمراء! كيف يطيب
لي السمر؟
وكيف أقول أشعاراً
عليها يرقص السحر؟
قصيدي خيره الصمت

I came to you
illusions my companions
disease, suffering, weariness
Behind me years of life lived so ill
even the moon could not suffer it
Centuries of life so ill spent
every moment spells out the whole.
Before me lie in wait
the deserts of death.
O my dark pearl!
How can I be merry
and compose verses
that twinkle with the light of dawn?
My poems are better unsaid!



... فقلولي إنه القمر!

So say that it is the moon!

Following the Fidelity rule in the translation of this stanza, it is obvious that the translation maintains the main themes of emotional burden, despair, and the poetic reflection which are presented in the source text. It also maintains the poetic tone of the personal address where the line “فيا لؤلؤتي السمراء!” is faithfully translated into “O my dark pearl!”. Moreover, the metaphoric expressions such as “صحارى الموت” is literally translated as “deserts of death” so as to be consistent with the source text. In addition, the evocative and the symbolic images of the source text are maintained. The symbolic imagery in the line “قرون.. كل ثانية بها التاريخ” is translated with some modification to preserve the tone of the source text faithfully. It is rendered as “Centuries of life so ill spent every moment spells out the whole”.

Despite the faithfulness in the translation of this stanza, there are some deviations. For instance, the line “even the moon could not suffer it” is added to the target text, and introduces an idea that is not present in the source text. Furthermore, the translation of the question “كيف يطيب لي السمر؟”, which conveys deeper emotions of finding joy or solace in the conversation with a beloved, is simplified as “How can I be merry?”. Therefore, the translation of this stanza is mostly faithful to the source text despite some of the additions and deviations that can distract the target audience.

As for the Coherence rule, the translation is coherent, logical, and comprehensible for the target audience. It maintains the logical flow of ideas which makes the emotions, metaphors, and symbolic images accessible to the target readers. Moreover, the poetic nature of the source text is adapted into the target one in a way that makes the readers of the target language feel that it is appropriate and natural. Though the translation is coherent, some the Arabic cultural references are not explained or translated. For example, the “السمر” is translated into “merry”, and this does not fully maintain the connotations of the word “السمر” used in the source text.

Taking the Skopos rule into account, the translation of this part of the poem achieves its intended purpose. The translation largely communicates the purpose of creating an evocative and poetic target text that resonates with the target readers emotionally. Moreover, the themes presented in this part of the poem are also preserved.



The fifth part of Al-Gosaibi's poem is translated as follows:

أنا؟!
لا تسألني عني
بلادي حيث لا مطر
شراعي الموعد الخطر
وبحري الجمر والشرر
وأيامي معاناة
على الخلجان.. والإنسان.. والأوزان..
تنتشر
وحسبك.. هذه الأنغام.. والأنسام
والأحلام..
لا تبقي ولا تذر
..فقولي إنه القمر..

As for me, do not ask about me
My country is a rainless land
I sail towards a dangerous goal
My sea full of embers and flames
my days are full of agony
among the creeks and shoals
with other men, and the labour of verse,
As for me, do not ask about me
Enough for you these breezes, these
melodies,
these dreams.
So say that it is the moon.
Tomorrow, speak of it no more!

Though the translation of this part is mostly faithful to the source text, the Fidelity rule is not observed through the whole translation. The translation of the line “بلادي حيث لا مطر” as “My country is a rainless land” faithfully maintains the metaphorical barrenness. Similarly, the other lines are translated faithfully by maintaining the metaphors and symbols presented in the source text, transferring them literally to the target one. Despite this faithfulness, the line “لا تبقي ولا تذر” is not translated to the target text, which violates the Fidelity rule of the Skopos theory of translation.

With regard to the Coherence rule, the translation of this part of Al-Gosaibi's poem is generally coherent and accessible to the target language readers. Therefore, the target text flows naturally by maintaining its poetic nature. Most of the lines of this stanza are translated coherently with a kind of adaptation that makes reading this part tangible. However, the translator has added the line to the target text “Tomorrow, speak of it no more!”. This can confuse the target language readers, disrupting the cohesiveness of the target text.

Concerning the Skopos rule, the translation of this stanza maintains the intended meaning of the translation. It effectively conveys the melancholic tone presented in the source text. Moreover, the key metaphor “بلادي حيث لا مطر” which is translated as “My country is a rainless land” resonates the English target text by convey the emotional depth of the poet. However, adding some lines that are not found in the source text can interrupt the purpose of the translation.

The last stanza of the poem is translated as follows:

غدا؟ لا تذكره...!
غداً تنادي زورقي الجزر
ويذوي مهرجان الليل
لا طيب ولا زهر
... فقولي إنه القمر!

Tomorrow the islands will call
to my ship
the festival of night
shall wither and die
and there will be no flowers



no sweet fragrances.
Say then it is the moon!

Consistent with the Fidelity rule, the translation of the line “غداً؟ لا” into “Tomorrow” violates this rule because it does not maintain faithfulness to the source text. Therefore, “لا تذكره...!” must be translated into “do not mention it”. However, the translation also does not maintain the repetition of the adverb “غداً”. Moreover, the line “تتادي زورقي الجزر” is faithfully translated into “تتادي زورقي الجزر”. This translation maintains the image of the islands calling the ships in the target text. Similarly, the line “وينوي مهرجان الليل” is faithfully translated into “the festival of night shall wither and die”. This translation accurately retains the meaning, the metaphoric expressiveness, and the poetic structure. This is because the use of the word “die” in the target text aligns with the tone of loss presented in the source text. Therefore, this addition enhances the translation rather than disrupts it. In addition, the line “لا طيب ولا زهر” is also faithfully translated as “and there will be no flowers no sweet fragrances”.

Concerning the Coherence rule, the line “غداً؟ لا تذكره...! غداً تتادي” starts with emotional appeal which is omitted from the target text. This omission reduces the cohesiveness of this line to the subsequent ones. In contrast, the line “the festival of night shall wither and die” coherently maintains the melancholic tone of the source text, depicting the festival as something momentary. Moreover, the word “wither” coherently reflects the image of vitality fading. However, the use of the modal auxiliary “shall” can reduce the cohesiveness of this line because it can suggest futurity. Additionally, the line “لا طيب ولا زهر” is translated as “and there will be no flowers no sweet fragrances” to accurately and coherently relate the absence of the flowers and the preceding imagery of the night festival withering.

As for the Skopos rule, the translation of the first line of this part violates the rule because the translation shifts the audience’s understanding of the poet’s refusal to come cross tomorrow. Therefore, the purpose of the translation is not maintained in this line. On the other hand, the rest of the lines of this part of the poem maintain the purpose of the translation by conveying the intended meaning of the poet to the target audience. Thus, the translation successfully achieves its purpose of generating a poetic, melancholic, and insightful text for the target English-speaking readers.



Conclusion

The analysis of the data under investigation reveals that the translation of the poetic texts from Arabic into English usually follows the rules of the Skopos theory of translation. For instance, the translation of the selected poem adheres to the Fidelity rule by being faithful to the source text. It conveys the central themes presented in the source text successfully and faithfully to the target text. The translation also preserves the metaphors and the images of the source text in the target one. However, the analysis of the selected data also reveals that there are some deviations or violations of the Fidelity rule. Some of the phrases are left untranslated. Moreover, the analysis of the data shows that the translator follows the Coherence rule in rendering Al-Gosaibi's poem by making the translation accessible and comprehensible to the target readers. In this case, the translation of the poem involves some of deletions and additions to the target text so as to make it readable and meaning-preserving to the target audience. Following the Skopos rule, it is found that the translation of each line in the poem is translated in a way that maintains the intended purpose of the translation, which is conveying the poet's meaning, though there are some of mistranslations related to this rule. Therefore, the study provides suggestions of translation to make the translation of the selected data sound more faithful, coherent, and purpose-preserving.



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