

Metaphorical Translation in Adonis's *Janāzatu Imra'atin* Poem

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ABSTRACT

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The research of translating metaphors in poetry holds significance in academia due to its consideration of the resemblances between the source and target languages in poetry translation, encompassing not just semantic meaning but also formal structure. This study is descriptive-qualitative research that aims to categorize the metaphorical expressions within the "*Janāzatu Imra'atin*" poem authored by Adonis and its translation by Faza Binal Alim, while also delving into their respective meanings. Moreover, this research examines the strategies utilized by the translator to convey metaphors for the target language. The theoretical framework adopted in this research is based on the concept of metaphor and its translation processes as proposed by Newmark. The data of this research totaled 29 data taken using purposive sampling technique. The result of this research shows that the type of metaphor in *Janāzatu Imra'atin* poem is original metaphor. These metaphors are specifically created by the author to describe the message he wants to convey. The metaphor translation procedures found in this research are 1) translation of metaphor into metaphor with the same image and meaning; this procedure is used in the data by 83%, 2) translation of metaphor into the same metaphor in the target language, combined with the meaning, or given additional information; this procedure is used in the data by 14% 3) a combination of translating metaphor with metaphor, but some words are deleted or not translated; this procedure is used in the data by 3%. The results show that translators try to translate metaphors as accurately as possible, so most metaphor forms and meanings are translated into the same form in the target language. Future research is expected to further connect the aspects of translation, culture, and Arabic language, to enrich the field of Arabic language studies.

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1. Introduction

Yvan Rudhel (2020) revealed that metaphor is a complex linguistic fact; therefore, it is not only difficult to understand but also to translate. Quoting Lakoff, he stated that metaphor is a linguistic fact rooted in culture. Consequently, understanding a metaphor necessitates

understanding its culture and is not sufficient only within the semantic domain. Thus, translating a metaphor is not an easy matter, to the extent that even experts' debate "whether it can or cannot be translated." Various approaches have been taken to explain this issue, including descriptive, prescriptive, and cognitive linguistic approaches. The complexity of translating metaphors can increase when the object of translation is poetry.

Metaphors are often defined in various ways. However, in this discussion, metaphor is understood in a simple sense as the use of figurative language that implicitly and concisely suggests a direct comparison between two entities. According to Keraf, metaphor is classified as a type of figure of speech and is distinguished from other figurative expressions such as simile, personification, and so forth (Keraf, 2009). Nevertheless, within the conceptual framework proposed by Lakoff and Johnson (2003), several figurative expressions that Keraf treats as distinct categories can, in fact, be understood as part of metaphor itself.

In the Arabic scholarly tradition, discussions of figurative language fall within the field of *Balaghah* or *Ilmu al-Uslub*. More specifically, such figurative expressions are examined in the branch known as *Ilmu al-Bayan*, which includes several main topics, namely *tasybih*, *isti'arah*, *majaz*, and *kinayah* (Qasim & Dibb, 2003). Meanwhile, in *Ilmu al-Uslub*, figurative language is generally discussed under the chapter of *al-Kinayah*, although some scholars also include it within the discussion of *Rasm al-Syakhshiyah* (Al-Kawwaz, 2006).

This paper adopts a broader conception of metaphors to allow for more flexible application to various objects of analysis. Therefore, the conceptual metaphor approach proposed by Lakoff is considered more relevant for the purposes of this study.

Like metaphor, poetry also becomes a field of debate regarding its translatability or untranslatability. Ajtony (2022) stated that some scholars believe that translating poetry is impossible. This is because poetry translation does not only concern the transfer of meaning from one language to another but also involves its formal aspects. Others argue that it may be possible since, after all, there exists a common core shared among speakers of different languages, there is an appropriate definition of translation, and historical facts show that poetry translation is indeed possible (Zhao Dan, 2024). However, the scholars who agree with the translatability of poetry differ in emphasis. Some emphasize its formal aspects, while others emphasize its meaning. Czerniawski, for example, emphasizes that the formal aspect is essential, so paraphrasing, which may be permissible in prose translation, is deemed inappropriate in poetry translation (Czerniawski, 1994), and he stresses the importance of resemblance in poetry translation (Czerniawski, 1994). Others, such as Jones (2011) emphasize the aspect of meaning. The combination of metaphor and poetry in one object creates a double translation challenge.

The utilization of metaphors is highly pervasive in poetry. Indeed, the extensive employment

of metaphors frequently serves as a differentiating factor between prose and poetry. Concerning translation, it is highly probable that metaphors are approached differently in prose texts compared to poetry texts. This disparity arises from the distinct nature of the two forms of text and the differing requirements for achieving effective translation in each. As mentioned above, prose places much more emphasis on conveying meaning in a way that is “acceptable” to native readers of the target language (equivalence), while poetry translation demands similarity between the source and target languages in terms of both meaning and form (resemblance).

In general, poetry texts are distinct from prose. While there may be instances of poetry inserted into prose, the distinction remains evident. Conversely, it is rare to find prose inserted into poetry. As previously mentioned, the translation of metaphors may vary between prose and poetry. Hence, it is intriguing to observe how a translator addresses metaphor within a text comprising both prose and poetry.

Based on the framework above, this research aims to categorize the metaphorical expressions within the "*Janāzatu Imra'atin*" poem authored by Adonis and its translation by Faza Binal Alim, while also delving into their respective meanings. Adonis's *Janāzatu Imra'atin* poem (Adonis, 1988) has a unique form compared to other poems. As an Arabic poem, the form is very far from the classical form that has two wings. Even compared to contemporary poetry, it is quite different. This is easily recognizable from the layout of the poem. Besides being written in lines of stanzas, the poem also contains passages that are laid out like prose. It is not easy to say that these passages are prose because they are part of poetry. However, the existence of a poem that contains passages with prose-like layout is interesting to research in terms of how the translator treats the metaphors in it? Does the translator treat the metaphors in the poem the same as the metaphors in the prose-like text? What techniques does he use?

Many studies focusing on Arabic poetry have been conducted using various methodologies, including linguistics, literature, sociology, politics, religion, and others. As a discipline specialized in the analysis of poetry, *ʿIlm al-ʿArudh* is often used as a tool to examine poetry (Abdul Aziz, 2018; Latif & Jannah, 2022; Mahrifani, 2021; Maryam, 2020). Based on *ʿIlm al-ʿArudh*, poetry is dissected and analyzed solely from the perspective of its formal elements. This aspect of form includes considerations such as patterns contributing to the poem's rhythm, the metrics and rhymes employed, and any errors made by the poet in constructing the poem's form.

Arabic poetry has also been studied using literary approaches, for example by employing Riffaterre's semiotic theory as researched by Latifi (2013) Tubagus (2014), and Annas (2022). Through these studies, poetry is analyzed using heuristic and hermeneutic readings as the analyses used in Riffaterre's theory. In addition, some studies also examine Arabic poetry using stylistics (Fathoni, 2012; Firmansyah, 2019; Mahliatussikah, 2019). In these studies, poetry is

analyzed using various linguistic domains such as phonology, morphology, syntax, and semantics to observe the aspects of beauty that exist in poetry as the object of research and the aim of the stylistic approach.

These studies form a chain of research that indicates there is an unfilled gap that has not been widely explored, namely the aspect of translation in Arabic poetry. However, we cannot deny the existence of studies related to this theme (Buana, 2013; Darmawan, 2011; Hafizh, 2018). These studies examined classical poetry such as the works of al-Mutanabbi, from the pre-Islamic period, and poems in *Ta'lim al-Muta'allim*. Thus, research related to modern poetry remains widely open to fill this gap, especially if the approach is interdisciplinary such as translation studies and semantics, as in this study which focuses on metaphor translation.

Up to now, the study of translation of metaphors in Arabic poetry has been done. Hafizh has conducted a study focusing on the use of the adaptation translation technique in translating metaphors in Nizar Qabbani's poem *Asyar Kharijah al-Qanun* (Hafizh, 2018). The research also leaves much room for further exploration, including other techniques that can be used in metaphor translation apart from adaptation.

Other studies related to the translation of metaphors in Arabic poetry have been conducted by Abas et al. (2024). However, those studies do not use Newmark's theory, and that focus is not on the types of metaphors and translation procedures employed. Similarly, Tianru's study examines Qabbani's poem using the *Skopos* theory, which is more evaluative and focuses on the failure of translation in conveying cultural meanings into English (Ma, 2024). In contrast, this study is descriptive-linguistic in nature, classifying original metaphors in Adonis' *Janāzat Imra'atin* and analyzing its translation procedures into Bahasa Indonesia based on Newmark's theory. The novelty of this research lies in its systematic, data-driven approach to the translation of metaphors in modern Arabic poetry within the context of Indonesia.

2. Method

This is descriptive qualitative research aiming to describe the translation techniques to translate the metaphors. This research object is the translation version of Adonis' anthology entitled *Panggung dan Cermin* (Adonis, 2018) which is a translation from his original version entitled *al-Masrah wa al-Miraya* (Adonis, 1988). The first poem of the anthology, entitled *Jenazah Seorang Perempuan*, is taken as a data sample and the data collecting technique is called purposive sampling. In doing this, the researchers sorted the data in accordance with the goal of the research.

The total data collected for this research are 29 metaphors from both of the source language (SL) and the target language (TL). Then, the researchers studied and analyzed the data based on the metaphors classification and translating procedures proposed by Newmark. In the book *Approaches to Translation*, Newmark describes seven procedures used in metaphor translation,

namely (Newmark, 2001):

Table 1. Metaphor Translation Procedures

No	Seven Procedures used in metaphor translation
1	Reproduce the same image in the target language as long as the image is of comparable frequency and standard.
2	The translator may replace the images in the source language with images that are not culturally inappropriate in the target language.
3	The translation of metaphor by simile is done by preserving the image.
4	Translation of metaphor by simile, by adding sense. This procedure has the advantage of combining communicative translation and semantic translation aimed at both laypeople and experts. This can be done if there is a risk that a simple metaphorical rendering will not be understood by most readers. It is only the knowledgeable reader who has the opportunity to experience the equivalent effect through semantic translation, i.e. image transfer, while the lay reader is only given the sense of the image.
5	Changing the metaphor into a non-metaphorical expression or the meaning of the metaphor. This procedure is common and preferable to the replacement of source language metaphors with target language metaphors that are too broad in meaning.
6	Removing metaphors, if they are redundant or boring. This decision can only be made after the translator has considered what he/she thinks is more important and what is less important in the text in relation to the intention of the text.
7	Using the same metaphor combined with its meaning or given additional information.

The table above presents the seven metaphor translation procedures proposed by Newmark. The first procedure is the reproduction of the same image in the target language, where the metaphorical image is maintained if it holds similar relevance and frequency in the target culture. The second procedure involves replacing the image with a culturally neutral one when the metaphor in the source language does not align with the target culture. The third procedure is the translation of a metaphor into a simile, replacing the metaphor with a simile that preserves the existing image. The fourth procedure is the translation of a metaphor into a simile with added meaning, which involves providing additional clarification to make complex metaphorical meanings clearer. The fifth procedure is changing the metaphor into a non-metaphorical expression or conveying the metaphor's meaning directly, used when the metaphor is difficult to understand in the target language, replacing it with a more straightforward expression. The sixth procedure, combining simile translation with meaning, merges communicative and semantic translation, ensuring the reader's understanding without losing the metaphor's original meaning. Lastly, avoiding overly general metaphors ensures that metaphors that are too broad, which could dilute the original meaning, are avoided. These procedures enable translators to preserve the essence and relevance of metaphors within the cultural context of the target language.

3. Results and Discussion

3.1. Translation of Metaphors in Poetry

Translating literary works is widely regarded as one of the most daunting tasks for translators. This is primarily due to the abundance of sociocultural and communicative elements inherent in literary works, coupled with their distinctive stylistic features. This is evident in the

utilization of diverse languages (Omar, 2022). Poetry, as a subset of literary works, presents its own set of challenges in translation. Poetry translation can be defined as the endeavor to convey poetry from one language to another. Poetry translation aims to enable readers in the target language to appreciate poetry as an autonomous literary text, detached from its original language. This endeavor, however, poses a challenge due to the inherent differences in form between poetry and other literary works. Poetry encompasses rhymes and dimensions that are absent in other literary genres (Malmkjær, 2011).

In translation, a translator produces a new text that cannot stand alone from the source text, including the use of figurative language, among which is metaphor. Therefore, metaphor can be an object of research in translation studies as an aspect that is compared between the source and target texts. Metaphors are very prevalent in poetry, as they are poetic imagery devices used for artistic and rhetorical purposes (Burmakova & Marugina, 2014). The main purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible using literal language (Newmark, 2001).

According to Newmark, there are five types of metaphors, namely dead metaphor, cliché, standard, contemporary, and original (Newmark, 2001). Dead metaphors are metaphors where one is almost unaware of the image (Newmark, 2001). This can happen because this metaphor is often used so that speakers assume that the meaning it contains is the lexical meaning. Clichéd metaphors are old metaphors that are generally not used anymore but are occasionally used to express thoughts that are less obvious, often emotional, and usually not directly related to existing facts. They are similar to standard metaphors; they differ in terms of linguistic context (Newmark, 2001).

A standard metaphor or stock metaphor is an established metaphor, and in informal use is an efficient and concise way of covering mental and physical situations, both referentially and pragmatically. The standard metaphor has emotional warmth and will not become a dead metaphor even if it is widely used (Newmark, 2001). A recent metaphor is a metaphor in the form of a neologism, whose originator is often unknown that is already widely used (Newmark, 2001). Meanwhile, original metaphors are metaphors that are originally created or quoted by the author of the source language (Newmark, 2001).

Metaphor constitutes a figurative style of language. Concerning culture, values, and preferences, a specific figurative language style in the source language is apt to convey a distinct meaning in the target language. Consequently, metaphor translation is not deemed equivalent, as the cultural conventions of each language differ, necessitating a cultural approach to metaphor translation (Kalda, 2022).

3.2. Metaphorical Analysis in the Poetry *Janāzatu Imra'atin*

By using the theory of metaphor initiated by Newmark, the researcher found that 29 data, which is the total data of metaphors in the *Janāzatu Imra'atin* poem, were identified as original metaphors. These metaphors contain the core message, personality, and views of an author. As a result of creativity, this type of metaphor is used to express something specific to an event (Saputri, 2021). In simple terms, original metaphors are metaphors that are originally created or quoted by the author of the source language (Newmark, 2001). The following are samples original metaphorical data in the *Janāzatu Imra'atin* poem.

Table 2. Original Metaphors

No.	Page	Source Language	Page	Target language
1	5	والأرض رمانة	15	<i>Bumi adalah buah delima</i>
2	6	الموت حزن عاشق وتتممه	15	<i>Kematian adalah dekatan seorang pencinta dan gumamnya</i>
3	9	الحب صبيّة	19	<i>cinta adalah bayi Perempuan</i>
4	11	ولباس واحد	21	<i>cinta adalah pakaian Tunggal</i>
5	13	الليالي شموع	23	<i>malam adalah lilin</i>
6	13	ومزاميرها طريق	23	<i>serulingnya adalah jalan</i>

The table above presents examples of original metaphors created by the author, which are not borrowed or adapted from other sources. This type of metaphor is often used to express ideas or concepts in a creative and distinct manner, differing from the conventional ways understood in a particular culture or language. In this study, original metaphors are the most commonly found type. This suggests that the author utilizes creativity and uniqueness in crafting images or representations to convey specific meanings. Such metaphors often establish unusual connections between two concepts, providing greater depth and richness in literary works. The presence of these original metaphors indicates that the author aims to offer a new perspective or a different way of viewing the themes or subjects discussed, thus enriching the reader's experience.

From the 29 data points identified, six representative samples are presented in this study. In data number 1, 'الأرض' is likened to 'رمانة'. The object in the example is 'الأرض'; the image is 'رمانة'.

Pomegranate is a fruit that tends to have a sweet flavour, although sometimes it is sour, just like

the life of the world that sometimes feels so pleasant and painful, sometimes sweet and sometimes bitter. The pomegranate is actually just a fruit consisting of seeds, not filling if consumed for too long, because it will make you tired. Again, the author of the poem wants to open the reader's eyes that existence in the world is sometimes exhausting so death is something that some people long for. This metaphor is called an original metaphor because it illustrates the core of the author's message.

In data number 2, the poet uses the word 'الموت' as the object which in Newmark's terms means 'the likeness', and 'حُضْنُ عاشقٍ وتمتمه' as the image which means 'the image that is likened', while the sense or point of similarity is something pleasant; warm; soothing and other things that have positive connotations. The metaphor constructed in this example is the author's view of death, so it is called an original metaphor. The message that the metaphor conveys is that death is not a scary thing, but rather like the embrace of a lover and his murmur, so there is no need to fear it.

In data number 3, the poet likens love to a baby girl. So, the object in this example is 'الحب'; the image is 'صبيّة'. The sense in the metaphor is that both are holy, sinless, pure, and so is love. However, why women? It is possible that the author is a feminist, as evidenced by her various works that tell of the many discriminatory treatments, traditions and cultures towards women. Her most prominent work on this subject is *Tarikh Yatamazzaq fī Jasad Imra'ah*, a work that from beginning to end advocates the liberation of women who are shackled in the name of religion by men. In this work, Adonis states:

إنها امرأة: مرة قيدها طفلها. ومرارا قيدها زوجها.

The aforementioned quotation is among numerous expressions indicating Adonis's profound concern regarding the patriarchal constraints placed upon women. These constraints, rooted in patriarchal norms, may be enforced by their sons and frequently by their husbands. Adonis does not portray the shackles as arising from women themselves. Love, then, is closer to the woman, whereas in the patriarchal frame, the woman is death. So, women are a representation of death. Adonis says (Adonis, 1988):

في فراشك موتي

في منيك موتي

ومن الحرف، والهمس،

والصوت في كلماتك

موتي

Death is represented in womanhood, and woman represents love, while the baby symbolizes purity, purity, and nature. It will undoubtedly be present, regardless of the way and path, no matter how humans intervene. Therefore, there is no need to fear death, no need to try to avoid it. This message resonates with the results of the next analysis below.

In data number 4, الحب (love) is depicted with لباس واحد (single garment). The object in this example is الحب in the previous line; the image is لباس واحد. The sense in the metaphor is that both are the only thing that exists and is inherent in the context of the poem, love itself being symbolized as death. Thus, it can be interpreted that what accompanies and sticks after death is love. Therefore, there is nothing to fear because death leads to love. This is in line with the data in number 1 above, which states that death is the embrace of a lover and his murmur. The metaphor assembled in the example is the author's view of death, so it is called an original metaphor.

In data number 5, الليالي (night) is described as شموع (candle) so the object in the example is 'الليالي'; the image is 'شموع'. Night is an image of an unseen realm that can never be reached by humans, so the assumption is that night is dark. However, Adonis likens the night to a candle, which symbolizes light. Thus, it seems that the message the author wants to convey is that the afterlife is not as dark as most humans imagine. The realm after death is not a brightly lit realm like the world, but there is light that illuminates and is able to show the way. This is in line with the next line.

Data number 6 is a continuation of the data described previously. The realm after death is not a pitch-black realm, because there are candles that illuminate. It is also not a silent realm without sound. Adonis likens the 'seruling (flute)' to a 'jalan (road)'. Thus, the object in this example is 'مزاميرها'; the image is 'طريق'. The message that the author wants to convey in the metaphor is that the afterlife is a realm that is quiet but not scary, silent but still has a soothing sound like the sound of a flute. This is in line with the main message of the poem, which is that death is not a scary thing.

3.3. Translation of Metaphors in *Janāzatu Imra'atin* Poem

Using Newmark's theory of metaphor translation procedure, out of 29 data identified in *Janāzatu Imra'atin* poem, there are three strategies used. If divided into percentages, the results show 1) translation of metaphor into metaphor with the same image and meaning; this procedure

is used in the data by 83%, 2) translation of metaphor into the same metaphor in the target language, combined with its meaning, or given additional information; this procedure is used in the data by 14%, 3) a combination of translating metaphor with metaphor, but some words are deleted or not translated; this procedure is used in the data by 3%. The following is the data and analysis for each of these categories. Translation of metaphors into metaphors with the same imagery and meaning. The data for this category is shown in Table 3.

Table 3. Metaphors are translated into metaphors with the same imagery and meaning

No.	Page	Source Language	Page	Target language
1	7	والموت عشيق	17	<i>Dan kematian adalah kekasih</i>
2	9	الحب جناح	19	<i>Cinta adalah sayap</i>
3	11	الصخرة ماء	21	<i>Batu adalah air</i>
4	13	الموت جناح	23	<i>Kematian adalah sayap</i>

Table 3 presents data on metaphors that are translated into metaphors with equivalent imagery and meaning, a process known as the Reproduction of the Same Image in the Target Language. In this procedure, the translator seeks to preserve the metaphorical image from the source language as long as the image is relevant and commonly understood within the target culture. In other words, metaphors used in the source text that evoke imagery familiar to the target audience are translated without significant alteration, maintaining fidelity to the original image and meaning. This approach ensures that target language readers can grasp the metaphor's meaning in a manner equivalent to that of the source language readers.

In data number 1, the object is الموت. In al-Munawwir dictionary (Munawwir, 1997), الموت is interpreted as 'sesuatu yang tidak bernyawa (mati)' or something lifeless (dead), so the translator translates it as death. The image is عشيق, which in the Lisan al-Arab dictionary means فرط الحب ، وقيل: هو عَجَبُ المحب بالمحبيب. The translator translates it as lover and the translation is considered representative of the source language, although the word عشيق in the source language means more than just love.

The sense in the metaphor is beauty; happiness; comfort. Death in Adonis' view is something beautiful and to be looked forward to, just as one looks forward to his/her beloved. This is because death is a gateway to the real life, so in that phase one can find comfort.

In data number 2, the object is الحب. In the Lisan al-Arab dictionary, الحب is the *masdar* form of حب which means نقيض البغض-الوداد والمحبة (Love: the opposite of hatred. Love: gentleness and affection). In al-Munawwir dictionary, the word means 'cinta' (love). The image of this data is جناح, which in Lisan al-Arab dictionary means ما يَخْفِقُ به في الطيران. In al-Munawwir dictionary, the word means 'sayap (pada burung)' (wings [on birds]).

From the description of the object and *image* above, it can be seen that the translator translates the metaphor in SL into TL, without any addition or subtraction. The sense of the metaphor is that love is like wings that can stretch and carry its owner flying freely. Love in this context is also an image of death, so it can be concluded that Adonis likens death to a gate to freedom.

In data number 3, الصخرة in Lisan al-Arab means الحجر العظيم الصُّلب (a large and strong stone); while ماء in al-Munawwir dictionary means 'air' (water). From this explanation, it can be seen that the translator translates the metaphor in SL into the metaphor in TL lexically, without adding or subtracting meaning. The stone in the poem is the object, and the water is the image. Though the two seem to be opposites, they are not something whose similarity is clearly illustrated. However, if we refer to the context of the poem, it seems that for the umpteenth time, Adonis wants to convey that death, which seems hard and impenetrable like stone, is actually something that is easily penetrated like water.

In data number 4, death is described as wings. الموتُ والمَوْتَانُ ضِدُّ الحياةِ الموت (death is the antonym of life). While جناح is a wing. The explanation proves that the metaphorical translation in data no. 4 is translated with the metaphor as it is, without any reduction or addition of meaning. The translator is very accurate in transferring the meaning of the metaphor, although to understand this, a deeper reading of the meaning of the metaphor is required. Contextually, the metaphor is relevant to the previously discussed metaphor 'جناح الحب', because love in this poem means death, so death is a wing, allowing one to fly free from many things.

The next pattern of metaphor translation identified in this study involves rendering a metaphor into a similar metaphor in the target language, accompanied by its meaning or supplemented with additional explanatory information. This strategy is used when the metaphorical form can be preserved yet requires clarification to ensure that the intended meaning is accessible to target-language readers. A total of four instances were identified in this category,

and these examples will be presented in Table 4 in the following section.

Table 4 will illustrate how this procedure operates: the translator not only retains the metaphorical form from the source language but also adds meaning or explanation to make the metaphor more comprehensible for readers of the target language. In practice, the metaphor is preserved in form but supported by explicit meaning or additional description to prevent ambiguity, especially when the metaphor contains cultural elements that may be unfamiliar to the target audience. This approach helps maintain the richness of the metaphorical expression while ensuring that the intended message is communicated clearly.

Table 4. The metaphor is translated into the same metaphor in the target language, combined with its meaning, or an additional description is given

No.	Page	Source Language	Page	Target language
1	6	أنا في عروقه قصيدة أونبض	16	<i>Sedang aku dalam aliran darahnya menjelema puisimenjelma denyut nadi</i>
2	7	كوكب يرتعي علي	17	<i>Bintang-bintang tak henti lempariku</i>
3	7	أنا الزهرة مختومة	17	<i>Akulah bunga, menjelma penanda</i>
4	9	كان المشهد غصنا يورق	19	<i>Pertunjukan adalah ranting yang menumbuhkan dedaunan</i>

In Table 4, no. 1 shows that "aku (I)" is symbolised as poetry and pulse. The word 'أنا' in the sentence is the object, while 'قصيدة' and 'نبض' are images. The word 'أنا' means 'me'; 'قصيدة' means 'poem'; and 'نبض' means 'pulse'. The description shows that the translator added the word 'incarnate' which has no equivalent word in the source language. The addition of this word adds to the poetic effect in the target language but does not change the meaning in the source language. The I in the poem, when in death, is likened to poetry and pulse, because it has changed to become more meaningful and more alive, because the real life that the author of the poem wants to present is the life after death.

The next category discusses another variation of metaphor translation in which the metaphorical form is generally preserved, yet certain lexical elements from the source text are omitted in the target text. This pattern reflects a combination of translating metaphor with metaphor while allowing for selective deletion of words that the translator considers redundant or unnecessary for meaning reconstruction. For this second category, 4 data were found, as shown

in Table 5.

Table 5. Combination of translating metaphor with metaphor, but some words are deleted or not translated

No.	Page	Source Language	Page	Target language
1	8	ومراياي بروق وردية وغصون	18	<i>Dan cerminku bunga lili merah muda, juga reranting</i>

The table refers to metaphor translation using a procedure in which the general metaphorical form is preserved, but not all lexical elements of the original metaphor are conveyed. In practice, the translator chooses to render the metaphor into an equivalent metaphor in the target language, while omitting certain words or metaphorical components from the source text either because they are considered irrelevant, uncommon, or difficult for the target readers to understand.

The metaphorical translation in the above data shows that there is an element in the source language that is not transferred into the target language, namely the word 'بروق' which means "kilat" or "flash of light", therefore the representative translation of the line is as follows 'Dan cerminku bunga lili merah muda, juga reranting' ('and my mirror is a flash of pink light as well as a twig'). Omitting part of the metaphor, although it is allowed by Newmark, can hinder the accuracy of the translation. This is because part of the message that the author wants to convey fails to be conveyed by the translator.

3.4. The Beautiful Face of Death in Adonis's Poetry and Its Translation

Arabic poetry has long been a vital part of Arab culture, with deep roots dating back to the pre-Islamic era and continuing to evolve from the classical period to the modern age. As the highest form of literary expression in Arab culture, it has undergone significant transformation from traditional forms bound by strict metrical rules to modern poetry that is more free and expressive reflecting the social and cultural changes in Arab society from the Pre-Islamic period to the present day (M.n & Mukhammad, 2024).

The *Janāzatu Imra'atin* poem by Adonis is one of the modern Arabic poems that employs freedom of form and expression to explore the poet's philosophical reflections. Adonis extensively uses metaphor throughout his poetry. This study reveals that the metaphors used by the poet are original (see Table 2). Original metaphors in the poem demonstrate the poet's ability to create new meanings by connecting concepts that are unusual or not directly related. In this context, the poet seeks to convey the concept of death from his own perspective using metaphorical language—not only to enrich the poetic expression, but also to present a deeper and more powerful idea through linguistic symbolism.

According to Newmark (2001), a skilled writer uses metaphor to help readers gain a more accurate understanding both physically and emotionally of an object, character, or situation. Metaphor is not merely an unusual linguistic feature; it is an integral part of a gradual and comprehensive cognitive process. Understanding metaphor involves more than recognizing that a statement is not meant literally; it is about how humans creatively use and interpret language to construct deeper, symbolic, or aesthetically resonant meanings. Thus, the comprehension of metaphor should be viewed as a dynamic cognitive process that is highly context-dependent (Gibbs, 1992). In a similar vein, Nietzsche regarded metaphor as a fundamental element in the process of meaning-making and human understanding (Grey, 2000). Through metaphor, writers can shape abstract concepts that enable readers to grasp the world and reality in a more profound way.

Death, as an abstract concept, is portrayed by Adonis as something to be longed for rather than feared. For him, death is a lover (والموت عشيق). By referring to death as a lover, Adonis constructs a paradox that disrupts conventional perceptions. This depiction also expresses a yearning for liberation from suffering, constraints, or even the emptiness of the world suggesting that humans should have the courage to accept death rather than flee from it.

Adonis further symbolizes death with wings (الموت جناح). Wings, as symbols of freedom and transcendence, imply that death is not merely a separation, but a form of transformation in which love continues in a more universal and eternal form. In the same poem, he also affirms that wings themselves symbolize love (الحب جناح), thus equating death with love. Through this framework, Adonis invites readers to view love and death as interconnected elements within an inseparable cycle that transcends conventional understanding. Love, which guides individuals toward freedom, ultimately also leads them to an acceptance of death viewed by Adonis as a form of unity with a greater, boundless existence.

In addition to exploring the metaphoric meanings in the poem, this study also examines the procedures used in translating these metaphors. The findings reveal that translators generally tend to preserve the poetic strength and nuanced meanings of the source language, particularly when rendering metaphors. Most metaphors (25 instances) were translated into equivalent metaphors in Indonesian, both in imagery and meaning, indicating an effort to maintain the expressive richness and emotional resonance of the original text. Furthermore, in four cases, the translator not only preserved the metaphorical structure but also provided explanatory additions or enriched meanings to enhance comprehension for the target audience, demonstrating sensitivity to cultural context and readability. However, there was also one case in which some

metaphorical elements were omitted or left untranslated, potentially reflecting linguistic or cultural constraints.

The results align with Newmark's theory, which states that original metaphors used in more serious contexts must be treated carefully to preserve both their meaning and expressive power when translated (Newmark, 2001). Understanding metaphors is greatly influenced by cultural context, and it is not enough to simply translate the linguistic meaning literally. A significant challenge arises when metaphors are transferred from one language to another, as each language represents a cultural community with distinct perspectives and associations of meaning. This difficulty becomes more apparent when the author or speaker is unaware of, or does not take into account, the cultural background and meaning associations held by the reader or listener. In the translation of literary texts or other creative writings, differences in lexical connotations and symbolic associations between languages often lead to shifts or even loss of the original metaphorical meaning (Dobrzyńska, 1995).

Scholars have differing views on the translation of metaphors. Olscamp assumes that metaphors can be translated without losing meaning, while Khatchadourian asserts the opposite. In some cases, metaphors indeed cannot be translated literally without losing meaning, but in other cases, metaphors can still be evaluated in terms of their truth value. Therefore, the meaning of metaphors must be understood contextually (Stewart, 1973). The interpretation of metaphors is heavily influenced by culture, especially when translating metaphors. In adapting metaphors to a new context, a translator can choose among three possibilities: they can use an exact equivalent of the original metaphor; they can find another metaphorical phrase that conveys a similar meaning; or they can replace an untranslatable metaphor with a literal paraphrase that approximates the original (Dobrzyńska, 1995).

This study identified three distinct translation patterns of metaphor in the *Janāzatu Imra'atin* poem and its Indonesian translation. First, the most dominant pattern is the translation of metaphor into metaphor with the same image and meaning, which appears in 83% of the data. This indicates that the translator consistently attempts to preserve both the metaphorical structure and semantic depth of the original text. Second, 14% of the data demonstrates the translation of metaphor into a similar metaphor in the target language while adding meaning or supplementary information. This strategy allows the translator to retain the metaphorical form while enhancing clarity for the target readers. Third, 3% of the data reflects a combined strategy in which the metaphor is preserved, but certain lexical elements are deleted or left untranslated. This last pattern represents a minimal intervention approach where the translator prioritizes readability even at the cost of partial omission.

These three translation patterns emerge from several interconnected factors. The dominance

of direct metaphor-to-metaphor translation is influenced by the poetic genre itself, which relies heavily on imagery, symbolic resonance, and aesthetic coherence; thus, the translator tends to uphold the form to maintain the author's stylistic identity. The second pattern arises because some metaphors contain cultural or philosophical nuances that may not be immediately accessible to Indonesian readers, requiring the translator to add brief explanations to prevent misinterpretation. The third pattern, though minimal in frequency, reflects the translator's attempt to simplify expressions considered overly dense or redundant in the target language. Together, these factors reveal the complex interplay between fidelity to the source text and the need to ensure interpretability for the target audience.

The metaphorical patterns found in the poem are shaped by the author's unique philosophical lens. Adonis constructs original metaphors newly coined images that do not rely on conventional metaphorical associations to articulate his contemplative view of death as a transformative, aesthetically rich passage. This originality demands nuanced translation strategies because such metaphors are not grounded in common cultural references. As a result, the translator is compelled to negotiate between maintaining the poetic strangeness intentionally crafted by Adonis and providing sufficient clarity for readers unfamiliar with the symbolic system of the poem. These underlying factors ultimately guide the translator's decision-making and explain the variation in strategies across different metaphorical data.

This study differs from previous research on metaphor translation, which often reports a greater tendency toward replacing metaphors with non-metaphorical paraphrases or simplifying figurative language for target readers. In contrast, the findings of this research show a strong preference for preserving metaphorical form and meaning, even when the metaphors are original and culturally embedded. Rather than domesticating the imagery, the translator maintains the poet's philosophical intensity and symbolic depth. By highlighting this tendency, the study challenges earlier assumptions that metaphor retention is less feasible in poetry translation, especially between languages with distinct cultural and linguistic systems such as Arabic and Indonesian.

Future studies on metaphor translation are encouraged to further explore the interconnections between linguistic form, cultural symbolism, and philosophical worldview, particularly in Arabic poetry where metaphors frequently carry spiritual or existential significance. Comparative studies involving multiple translators may also provide insight into how different interpretive choices shape the target text. Additionally, research may examine how readers interpret translated metaphors to evaluate the effectiveness of various translation strategies.

4. Conclusion

This study shows that the metaphors in *Janāzatu Imra'atin* reflect a distinctive philosophical view of death as an intimate and aesthetically rich transition. The translator employed three main strategies: directly retaining the metaphor, retaining it with added explanation, and selectively omitting certain metaphorical elements. These strategies illustrate an attempt to balance fidelity to the source text with clarity in the target language. The findings highlight that metaphorical integrity can be preserved without sacrificing expressive and symbolic depth, provided the translator remains attentive to both linguistic and cultural nuances.

This study has several limitations. It examines only one poem, which restricts the generalizability of the findings. The analysis relies solely on Newmark's framework, without incorporating other theoretical models that might offer broader insights. Additionally, the study does not include reader-response data that could illuminate how translated metaphors are interpreted by target readers. Future research should consider a larger corpus, multiple theoretical approaches, and additional methods to deepen the understanding of metaphor translation across cultural and literary contexts.

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