

Negotiating Meaning and Aesthetic Effects: Figurative Language Distribution and Translation Patterns in Sapardi Djoko Damono's Indonesian-Arabic Poetry

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Abstract:

Figurative language plays a central role in constructing meaning and aesthetic effects in poetry, yet its translation across linguistic and cultural boundaries remains challenging. Studies on Indonesian-Arabic poetry translation, particularly Sapardi Djoko Damono's works, are still limited. This study aims to analyze the distribution of figurative language and identify translation patterns in the Arabic translation of *Hujan Bulan Juni* (Hammuka Daimun). Employing a qualitative descriptive approach, the study analyzes 120 figurative language units identified from 33 poems translated into Arabic. The data were examined by comparing figurative expressions in the source and target texts and classifying their translation patterns. The findings reveal that personification, symbolism, and metaphor are the dominant figurative forms. Five translation patterns were identified: retention, transformation, reduction, recreation, and partial reduction. Retention is the most frequent pattern (99 data; 82.5%), followed by partial reduction (7), transformation (6), reduction (6), and recreation (2). These findings indicate that the translation of figurative language in *Hammuka Daimun* involves continuous negotiation between meaning and aesthetic effects, balancing the preservation of poetic imagery with adaptation to Arabic linguistic and literary conventions.

Keywords: Figurative Language; Literary Translation; Poetry Translation; Indonesian-Arabic Translation; Sapardi Djoko Damono.

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Menegosiasikan Makna dan Efek Estetik: Distribusi Bahasa Figuratif dan Pola Penerjemahan dalam Puisi Indonesia-Arab karya Sapardi Djoko Damono

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Abstrak:

Bahasa figuratif memiliki peran penting dalam membangun makna dan efek estetika dalam puisi, tetapi penerjemahannya lintas bahasa dan budaya menghadapi tantangan karena penerjemah harus melakukan negosiasi antara mempertahankan makna dan menjaga efek puitis. Kajian mengenai penerjemahan sastra Indonesia-Arab, khususnya penerjemahan puisi Sapardi Djoko Damono, masih terbatas. Penelitian ini bertujuan untuk menganalisis distribusi bahasa figuratif dan mengidentifikasi pola penerjemahan dalam puisi *Hujan Bulan Juni* karya Sapardi Djoko Damono yang diterjemahkan ke dalam bahasa Arab melalui *Hammuka Daimun*. Penelitian ini menggunakan pendekatan deskriptif kualitatif dengan data berupa 120-unit bahasa figuratif yang ditemukan dari 33 puisi dalam *Hujan Bulan Juni*. Data dianalisis melalui perbandingan ekspresi figuratif pada teks sumber dan teks sasaran serta klasifikasi pola penerjemahan. Hasil penelitian menunjukkan bahwa personifikasi, simbolisme, dan metafora merupakan bentuk bahasa figuratif yang dominan. Penelitian ini menemukan lima pola penerjemahan, yaitu retention, transformation, reduction, recreation, dan partial reduction. Retention menjadi pola yang paling dominan dengan 99 data (82,5%), diikuti oleh partial reduction (7 data), transformation (6 data), reduction (6 data), dan recreation (2 data). Temuan ini menunjukkan bahwa penerjemahan bahasa figuratif dalam *Hammuka Daimun* merupakan proses negosiasi makna dan efek estetika melalui upaya mempertahankan citra puitis sekaligus menyesuaikan ekspresi dengan konvensi bahasa dan sastra Arab.

Kata Kunci: Bahasa Figuratif; Penerjemahan Sastra; Penerjemahan Puisi; Penerjemahan Indonesia-Arab; Sapardi Djoko Damono

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INTRODUCTION

Translation is a linguistic activity that plays an essential role in facilitating communication across languages and cultures. However, translation does not merely involve transferring linguistic meaning from a source language into a target language. It also requires negotiation between different linguistic structures, cultural backgrounds, and systems of meaning (Li & Jing, 2025). This complexity becomes more prominent in literary translation because literary works contain not only explicit messages but also aesthetic values, emotional expressions, and cultural representations embedded within linguistic forms. Therefore, literary translation requires translators to consider not only semantic equivalence but also the reconstruction of stylistic and aesthetic effects in the target language.

Poetry represents one of the most challenging literary genres to translate because its meaning is constructed through the interaction between language, imagery, emotion, and aesthetic expression. Unlike informative texts that primarily emphasize the transmission of factual information, poetry relies heavily on distinctive diction, symbolic representation, and stylistic choices that contribute to its artistic identity (Nurhidayah, 2018). Jakobson argues that translating poetry involves significant challenges because poetic meaning is inseparable from the formal characteristics of language, including linguistic structure, sound, and aesthetic organization (Saptaningsih, 2013). Consequently, poetry translation cannot be understood merely as a process of replacing words between languages but as an attempt to reproduce poetic experience and aesthetic effect within a different linguistic system.

One of the central elements contributing to the aesthetic dimension of poetry is figurative language. Figurative language enables poets to express meanings indirectly through metaphor, symbolism, personification, comparison, and other forms of semantic deviation. Through these expressions, poets create deeper interpretations and distinctive aesthetic experiences beyond literal meaning (Ichsan & Riyadi, 2024). From a linguistic perspective, figurative language does not function merely as decorative expression but as an important mechanism for constructing meaning within literary discourse (Elshout, 2013). Metaphor and other figurative expressions also contribute to the formation of conceptual structures that connect linguistic representation with human experience and interpretation (Rédey, 2018). Therefore, figurative language represents one of the most significant aspects that must be carefully considered in poetry translation.

The translation of figurative language involves complex challenges because figurative expressions are closely related to linguistic conventions, cultural experiences, and literary traditions. Differences between source and target languages may influence whether figurative expressions are retained, transformed, reduced, or recreated during the translation process. Xie Tianzhen emphasizes that literary translation is inherently associated with transformation because translators must negotiate differences between linguistic and cultural systems (Prihantono, 2019). Similarly, research on figurative language translation demonstrates that translators often employ adaptive approaches to maintain meaning, function, and aesthetic effects rather than simply reproducing the original linguistic forms (Zulkifli Mahmud, Sobarna, Hartono, & Moriyama, 2024). Bayramova (2025) explains that translating metaphor, idiom, and other figurative expressions requires consideration of their conceptual and cultural dimensions because literal reproduction does not always preserve their intended effects. Furthermore,



Martynyuk and Akhmedova (2022) demonstrate that figurative expressions are strongly influenced by cultural contexts, resulting in differences in interpretation and translation choices across languages.

The translation of Sapardi Djoko Damono's poetry into Arabic presents a distinctive case within Indonesian–Arabic literary translation. The selection of Sapardi's poetry as the object of this study is not only based on its literary significance but also on its unique position as one of the Indonesian poetry collections that has received an official Arabic translation and publication through an Arab publishing institution. The collection *Hujan Bulan Juni* was translated into Arabic under the title *Hammuka Daimun* by Usman Arrumy and published by Dar Tweeta, Egypt. This translation provides an important corpus for examining how Indonesian poetic expression is reconstructed within Arabic literary discourse. Sapardi's poetry is characterized by concise diction, subtle symbolism, emotional restraint, and intensive use of indirect expression. These characteristics create challenges when transferred into Arabic, where poetic expression has developed within a distinct literary and stylistic tradition. Therefore, translating Sapardi's poetry requires negotiation between the minimalist aesthetics of Indonesian modern poetry and the stylistic conventions of Arabic literary expression.

Previous studies have demonstrated that figurative language analysis and translation have received considerable attention in literary and translation studies. Research on figurative language in literary texts indicates that figurative expressions function as important elements in representing emotional experiences, cultural identity, and artistic expression (Phunkrathok, Intanoo, & Prachanant, 2026; Rahman, Idris, & Jamian, 2024). Meanwhile, studies focusing on figurative language translation reveal that translators employ various approaches, including preservation, adaptation, modification, and omission, depending on the relationship between source and target texts (Li & Jing, 2025). Ismail (2024) shows that figurative expressions frequently undergo formal transformation because of differences in rhetorical structures and cultural backgrounds. Similar findings are also reported in other literary translation contexts, where translators must balance fidelity to source texts with accessibility and aesthetic effectiveness in target languages (Abuisaac et al., 2025; Nie & Kaur, 2025). These studies indicate that figurative language translation is not a random process but reflects systematic tendencies shaped by linguistic, cultural, and aesthetic considerations.

From these perspectives, figurative language translation can be understood through an integrated framework combining stylistic analysis and translation studies. The stylistic approach explains how figurative expressions construct poetic meaning and aesthetic effects within the source text, while translation studies provide a framework for examining how these meanings and effects are negotiated within the target language. In this study, figurative language distribution is used to identify stylistic tendencies within Sapardi's poetry, whereas translation pattern analysis is employed to examine how figurative meanings are preserved, modified, reduced, or reconstructed in Arabic translation. This framework positions translation not merely as linguistic transfer but as a process of meaning negotiation across different literary systems.

Nevertheless, previous studies have predominantly focused on identifying figurative language types or discussing general translation strategies. Studies that simultaneously examine the distribution of figurative language and empirical patterns of its translation remain limited, particularly in Indonesian–Arabic poetry



translation. The limited attention to this area creates a research gap because the distribution of figurative language can reveal stylistic characteristics of the source text, while translation patterns can demonstrate how translators negotiate between semantic equivalence, linguistic compatibility, and aesthetic effects. The case of *Hammuka Daimun* is particularly significant because it provides an opportunity to examine how the poetic characteristics of Indonesian modern literature are reconstructed within Arabic literary expression.

This study argues that the translation of figurative language in Sapardi Djoko Damono's poetry is not merely a process of transferring figurative forms from Indonesian into Arabic, but rather a negotiation process involving meaning equivalence, stylistic adaptation, and reconstruction of aesthetic effects. Through the analysis of figurative language distribution and translation patterns, this study aims to describe the variation of figurative language in *Hujan Bulan Juni* and its Arabic translation *Hammuka Daimun*, as well as to identify the patterns employed in transferring figurative expressions from Indonesian into Arabic. Therefore, this study contributes to literary translation studies by providing an empirical explanation of how figurative meaning and poetic aesthetics are negotiated across Indonesian and Arabic literary contexts.

METHOD

This study employs a descriptive qualitative approach supported by limited quantitative analysis in the form of frequency distribution. The qualitative approach is used to examine the forms of figurative language, their meanings, and their translation patterns from Indonesian into Arabic. Meanwhile, quantitative analysis is applied to identify the distribution and frequency of figurative language types in both the source text and the target text. The integration of these approaches enables the study to reveal not only the variation of figurative expressions but also the tendencies involved in negotiating figurative meaning and aesthetic effects during the translation process.

The data source of this study consists of Sapardi Djoko Damono's poetry collection *Hujan Bulan Juni* as the source text and its Arabic translation *Hammuka Daimun*, translated by Usman Arrumy and published by Dar Tweeta, Egypt, as the target text. The corpus selection was conducted purposively based on the availability and relevance of the translated text. Although *Hammuka Daimun* contains poems from several poetry collections by Sapardi Djoko Damono, this study focuses specifically on poems originating from *Hujan Bulan Juni*. Therefore, only the poems from *Hujan Bulan Juni* that are included in *Hammuka Daimun* were selected as the research corpus. Based on this criterion, 33 poems were analyzed in this study.

The data collection process was conducted through documentation techniques and close reading of both the source and target texts. The researcher examined the 33 selected poems by reading each poem and its Arabic translation repeatedly. During this process, linguistic units containing figurative expressions were identified, marked, and recorded as research data. The identified figurative expressions were then compared with their corresponding translations in Arabic to examine how figurative meanings were represented in the target text. Through this procedure, 120 units of figurative language and their Arabic equivalents were obtained as the primary data for analysis.



The identification and classification of figurative language were conducted based on their linguistic and semantic characteristics, including metaphor, personification, symbolism, simile, and other figurative forms. This classification approach follows previous studies that examine figurative language as a stylistic element within literary texts (Rahman et al., 2024). The data analysis was conducted in several stages. First, the identified figurative expressions were classified according to their types to determine the distribution and variation of figurative language in both the source and target texts. Second, frequency analysis was conducted to reveal the dominant figurative forms and their representation in Arabic translation. This distributional analysis was used to identify stylistic tendencies within the poetic texts (Phunkrathok et al., 2026). Third, each figurative expression was compared with its Arabic equivalent to identify recurring translation patterns, namely retention, transformation, reduction, recreation, and partial reduction.

The analysis of translation patterns was conducted descriptively by examining observable tendencies emerging from the relationship between the source and target texts. This study does not aim to determine the ideal translation strategy but rather to identify empirical patterns in how figurative expressions are transferred across languages. This approach is consistent with contemporary translation studies that view translated texts as products of linguistic, cultural, and contextual negotiation (Hu, Xiao, & Hardie, 2019; Li & Jing, 2025). Therefore, the analysis focuses not only on formal changes but also on how figurative meanings and poetic effects are maintained, modified, reduced, or reconstructed in the target language.

The final stage of analysis involved interpreting the identified translation patterns by considering linguistic, cultural, and aesthetic dimensions. The interpretation examined how translators negotiate between semantic equivalence, stylistic compatibility, and aesthetic effects in the target language. This perspective follows Saidi and Khalaf (2022), who emphasize that poetry translation should not only transfer semantic content but also preserve the aesthetic effects and emotional responses experienced by target readers. Accordingly, the interpretation of translation patterns in this study considers figurative language as both a meaning-bearing element and an aesthetic component of poetic expression.

The validity of the analysis was maintained through persistent observation and theoretical triangulation. Persistent observation was conducted through repeated examination of the source and target texts to ensure consistency in identifying figurative expressions and determining their translation patterns. In addition, lexical and cultural verification was conducted by referring to authoritative Arabic linguistic sources, including *Lisān al-ʿArab*, as well as historical and cultural references related to Arabic expressions. These sources were used to examine the semantic accuracy, contextual appropriateness, and cultural implications of Arabic expressions appearing in *Hammuka Daimun*. Theoretical triangulation was also applied by referring to relevant studies on figurative language, literary stylistics, and translation studies to strengthen the interpretation of the findings.



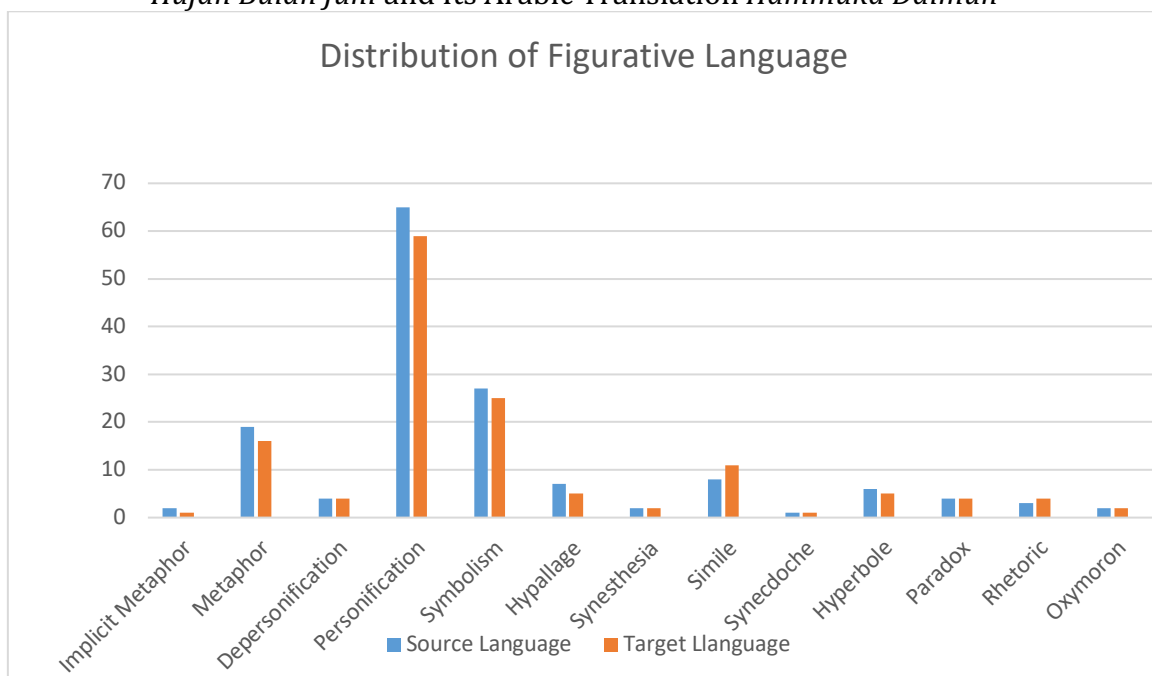
RESULTS AND DISCUSSION

Distribution of Figurative Language and Its Representation in Arabic Translation

This section presents the results of the analysis of the distribution of figurative language and its translation in the poetry of Sapardi Djoko Damono in the collection *Hujan Bulan Juni* and its Arabic translation. The analysis combines a distributional approach to identify patterns in the use of figurative language in the source text and its realization in the target text. The distributional approach is employed to examine the frequency and dominance of different types of figurative language as indicators of stylistic tendencies within the text. In the study of figurative language, distribution not only reflects variation in form but also reveals how meaning is systematically constructed in literary texts. In the context of translation, comparing the distribution between the source and target languages can uncover tendencies of transformation or retention of figurative forms (Hu et al., 2019).

Based on the analysis of 120 data points, a total of 13 types of figurative language were identified in both the source and target texts. The frequency distribution of each type of figurative language is presented in the following figure:

Figure 1. Distribution of Figurative Language Types in Sapardi Djoko Damono's *Hujan Bulan Juni* and Its Arabic Translation *Hammuka Daimun*



The distribution demonstrates that personification represents the dominant figurative category in both the Indonesian source text and Arabic translation, followed by symbolism and metaphor. This finding indicates that Sapardi's poetic expression is strongly characterized by indirect representation, symbolic association, and the transformation of non-human elements into carriers of human emotions and reflections. Such characteristics correspond with the understanding that figurative language functions not merely as decorative expression but as a fundamental mechanism for constructing conceptual meaning within literary discourse (Elshout, 2013; Rédey, 2018).

The dominance of personification in the source text, with 65 occurrences, reflects Sapardi's distinctive poetic style, which frequently connects human



experiences with natural elements. Through personification, objects, natural phenomena, and abstract concepts are presented as having human qualities, allowing the poet to express emotional experiences indirectly. Previous research has demonstrated that figurative language in literary texts functions as an important medium for representing psychological experiences, cultural meanings, and artistic expression (Rahman et al., 2024). Therefore, the frequent use of personification in Sapardi's poetry illustrates how figurative language contributes to the construction of poetic atmosphere and emotional depth.

Symbolism appears as the second most frequent category, with 27 occurrences in the source text and 25 occurrences in the Arabic translation. The high presence of symbolism indicates that Sapardi's poetry relies heavily on associative meaning rather than direct explanation. Everyday objects and natural elements frequently function as symbolic representations of broader human experiences, such as love, solitude, memory, and reflection. This finding supports the view that figurative expressions create meaning through relationships between linguistic forms, conceptual structures, and human interpretation (Rédey, 2018).

Metaphor is another dominant category found in the corpus, with 19 occurrences in the source text and 16 occurrences in the target text. Metaphorical expressions in Sapardi's poetry frequently establish relationships between concrete images and abstract experiences. Through metaphor, the poet transforms ordinary experiences into deeper conceptual representations. As Elshout (Elshout, 2013) explains, metaphor plays an important role in literary discourse because it enables readers to understand abstract concepts through meaningful associations.

Several categories show relatively stable representation between the source and target texts, including depersonification, synesthesia, synecdoche, paradox, and oxymoron. The preservation of these categories suggests that certain figurative constructions can be transferred into Arabic without substantial modification. This tendency demonstrates that the translator attempts to maintain the conceptual and aesthetic functions of the original expressions rather than focusing solely on lexical equivalence.

However, several categories also demonstrate variation between the source and target texts. For example, simile increases from 8 occurrences in the source text to 11 occurrences in the target text, while implicit metaphor decreases from 2 to 1 occurrence. These variations indicate that figurative expressions may undergo changes in linguistic realization during translation. Such changes do not necessarily represent loss of meaning but rather reflect the translator's effort to achieve compatibility with the stylistic conventions and interpretive expectations of the target language.

The representation of figurative language in *Hammuka Daimun* therefore reflects a balance between preservation and adaptation. The translator maintains many figurative structures from Sapardi's poetry while adjusting certain expressions to fit Arabic literary expression. This process supports the view that literary translation involves negotiation between semantic meaning, cultural context, and aesthetic effect rather than simple linguistic replacement (Li & Jing, 2025; Saidi & Khalaf, 2022).

The findings also correspond with previous studies indicating that figurative language translation requires attention to both linguistic form and cultural interpretation because figurative expressions often carry meanings shaped by specific cultural experiences (Bayramova, 2025; Martynyuk & Akhmedova, 2022).



In the context of Indonesian–Arabic poetry translation, the representation of Sapardi’s figurative expressions demonstrates how poetic imagery can be transferred across different literary traditions while maintaining its central aesthetic function.

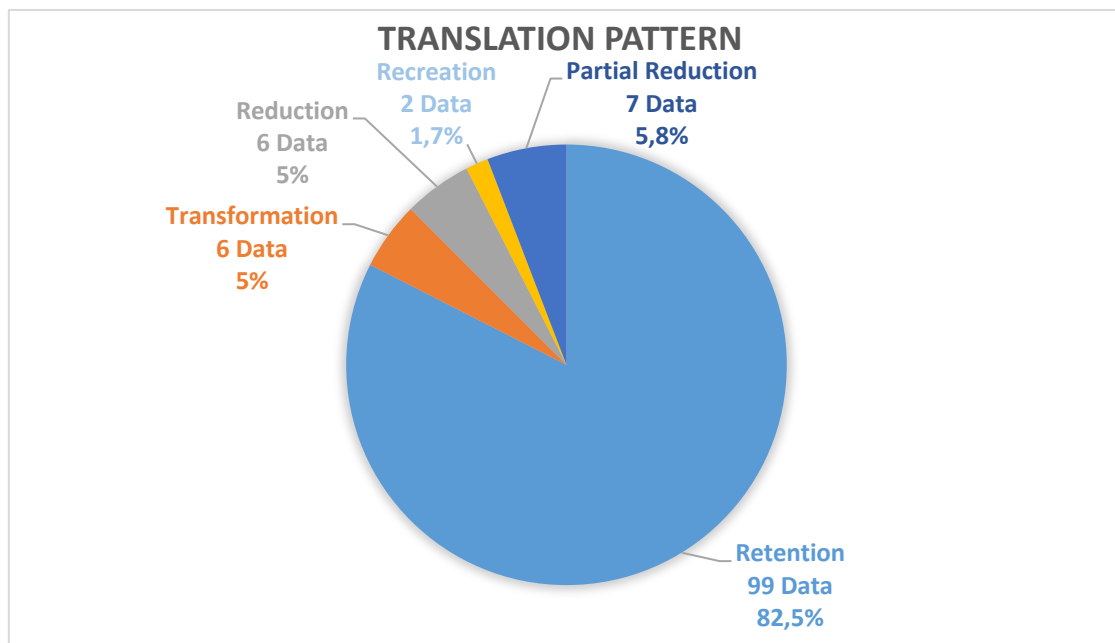
Translation Patterns of Figurative Language: Negotiating Meaning and Aesthetic Effects

As a continuation of the distributional analysis, this section examines the translation patterns of figurative language by directly comparing each figurative expression in the source text with its equivalent in the target text. This approach aims to identify tendencies in the relationships between figurative forms, thereby revealing how figurative language is retained, transformed, or re-expressed in the translation process.

In contemporary translation studies, pattern-based analysis is used to uncover systematic tendencies in translated texts, particularly in the translation of figurative language, which involves various possibilities of formal transformation (Hu et al., 2019). These patterns represent different translation decisions employed by the translator in responding to linguistic, cultural, and stylistic differences between Indonesian and Arabic. Rather than indicating isolated translation techniques, the identified patterns collectively demonstrate how figurative meaning and poetic aesthetics are negotiated throughout the translation process.

Based on the analysis of 120 data points, the translation patterns of figurative language in this study are classified into five main categories. The distribution of each pattern is presented in the following figure.

Figure 2. Translation Patterns of Figurative Language



The findings indicate that retention overwhelmingly dominates the translation process, accounting for 82.5% of the analyzed data, while transformation, reduction, partial reduction, and recreation occur far less frequently. This distribution suggests that the Arabic translation generally



prioritizes preserving figurative meaning and poetic imagery whenever equivalent expressions can be accommodated within the target language. At the same time, the presence of the remaining four patterns demonstrates that complete preservation is not always possible, particularly when figurative expressions interact with differences in linguistic structure, stylistic convention, or cultural interpretation.

These findings reinforce the view that literary translation should not be understood as a binary choice between literal and free translation. Instead, the translator continuously negotiates between maintaining semantic equivalence, preserving figurative expression, and reproducing aesthetic effects in the target language (Li & Jing, 2025). Such negotiation becomes particularly important in poetry because figurative language functions not only as a carrier of meaning but also as a fundamental component of poetic aesthetics (Saidi & Khalaf, 2022). Consequently, each translation pattern identified in this study reflects a different strategy for balancing fidelity to the source text with the stylistic and interpretive expectations of Arabic readers.

Retention is the most dominant translation pattern identified in this study, with 99 data points. This pattern refers to cases in which figurative language in the source text is translated using the same figurative form in the target text. The dominance of retention indicates that most figurative expressions in Sapardi Djoko Damono's poetry have sufficient semantic and stylistic compatibility to be maintained in Arabic translation without substantial changes in figurative form.

However, retention does not simply represent the reproduction of linguistic structures. In literary translation, maintaining figurative expressions also involves preserving the relationship between imagery, meaning, and aesthetic effects. The high frequency of retention in *Hammuka Daimun* suggests that the translator tends to preserve Sapardi's poetic imagery when the figurative expressions remain interpretable within the Arabic literary context. This finding is consistent with Li and Jing (2025), who explain that figurative translation decisions are influenced by structural and semantic compatibility between source and target languages. Furthermore, Denroche (2023) emphasizes that figurative language translation involves preserving semantic effects rather than merely transferring lexical forms.

In the context of Sapardi's poetry, the dominance of retention can be associated with figurative expressions that represent relatively shared human experiences, such as nature, emotion, time, and human relationships. Therefore, retention reflects the translator's effort to maintain not only the meaning of figurative expressions but also their poetic function and aesthetic effect in the target language.

Transformation is the second translation pattern identified in this study, with 6 data points. This pattern refers to cases in which the type or structure of figurative language changes from the source text into a different figurative form in the target text, while the core meaning of the expression is maintained. The occurrence of transformation indicates that figurative language translation does not always require formal equivalence, as translators may modify the expression to achieve greater compatibility with the linguistic and stylistic conventions of the target language.

In *Hammuka Daimun*, transformation primarily reflects adjustments from implicit expressions into more explicit forms, such as changes from metaphorical expressions into simile. Such modification allows the translator to preserve the intended meaning while providing a more accessible interpretation for Arabic



readers. This process demonstrates that transformation is not necessarily a loss of figurative meaning, but rather a strategy to maintain communicative effectiveness and aesthetic impact in the target text.

This finding is consistent with Li and Jing (2025), who argue that figurative translation is influenced by structural and semantic compatibility between languages. Furthermore, Ismail (2024) highlights that figurative expressions may undergo formal changes during literary translation due to differences in rhetorical structures and language conventions. Therefore, transformation in this study reflects the translator's negotiation between preserving the conceptual meaning of Sapardi's expressions and adapting their forms to the expressive possibilities of Arabic.

Reduction is identified in 6 data points and refers to cases in which figurative language in the source text is rendered without retaining its figurative form in the target text. In this pattern, the figurative meaning is partially or entirely expressed through a more direct linguistic form. The occurrence of reduction indicates that certain figurative expressions cannot always be maintained because their structures or associations may not function naturally within the target language.

Rather than representing a deficiency in translation, reduction reflects the translator's effort to preserve comprehensibility and textual coherence when direct figurative equivalence is difficult to achieve. In literary translation, decisions to reduce figurative expressions may arise from differences in linguistic conventions, cultural associations, or the availability of natural equivalents in the target language. As Denroche (2023) argues, the translation of figurative language prioritizes the transfer of intended meaning rather than the preservation of formal expression. Similarly, Sharmini et al. (2018) note that translators may simplify or omit figurative elements when such adjustments contribute to a more acceptable and comprehensible translation. Therefore, reduction in this study represents a strategy of negotiating meaning while accommodating the linguistic and stylistic characteristics of Arabic.

Recreation is the least frequent translation pattern identified in this study, occurring in only 2 data points. This pattern refers to cases in which the translator preserves the core meaning of the figurative expression while creating a different figurative expression in the target text. Unlike retention, which maintains the original figurative form, recreation involves a greater degree of creative reconstruction to achieve a comparable poetic effect.

The occurrence of recreation demonstrates that poetry translation is not limited to transferring linguistic forms but also involves reconstructing aesthetic experiences for target readers. When the original figurative expression cannot be maintained effectively due to differences in linguistic structure or expressive convention, the translator may employ creative alternatives to preserve emotional resonance and poetic atmosphere. This process reflects the translator's role as a mediator who negotiates between the source text's artistic intention and the target language's expressive possibilities.

This finding is consistent with Denroche (2023), who emphasizes that figurative language translation involves transferring semantic space and conceptual meaning rather than achieving direct lexical equivalence. Similarly, Saidi and Khalaf (2022) highlight that the success of literary translation depends on the translator's ability to convey aesthetic effects and emotional responses to target readers. Therefore, although recreation appears only in a small number of cases, its presence



illustrates the creative dimension of figurative language translation and shows how translators may actively participate in reconstructing poetic meaning.

Partial reduction is identified in 7 data points and refers to cases in which only certain elements of figurative language in the source text are retained in the target text, while other components are reduced or omitted. Unlike complete reduction, this pattern demonstrates that the translator does not eliminate the figurative meaning entirely but selectively preserves elements considered essential for maintaining the interpretation and poetic function of the expression.

The occurrence of partial reduction indicates that figurative language translation involves a process of selection. In translating poetic expressions, the translator may retain the central image or conceptual meaning while reducing elements that are less compatible with the linguistic structure or stylistic preference of the target language. Therefore, partial reduction reflects a balance between preserving the source text's figurative intention and achieving natural expression in Arabic.

This finding supports Teilanyo (2007), who explains that figurative expressions may undergo retention, modification, or omission depending on the availability of equivalent expressions in the target language. Similarly, Li and Jing (2025) emphasize that figurative translation decisions are influenced by structural compatibility, contextual considerations, and the intended effects of the translated expression. Thus, partial reduction in *Hammuka Daimun* demonstrates the translator's selective strategy in maintaining essential aspects of Sapardi's poetic imagery while adapting certain elements to the target language context.

Overall, the distribution of translation patterns demonstrates that the translation of figurative language in Sapardi Djoko Damono's poetry is primarily oriented toward preserving figurative meaning and poetic effects. The dominance of retention, which accounts for 99 of the 120 analyzed data, indicates that the translator generally maintains the imagery and conceptual meanings constructed in the source text. However, the presence of transformation, reduction, partial reduction, and recreation shows that figurative translation is not a fixed process of reproduction but a dynamic negotiation between source-text expression and target-language possibilities.

The findings suggest that Usman Arrumy's translation strategy balances two main considerations: maintaining the poetic identity of Sapardi's work and ensuring that figurative expressions remain meaningful within Arabic literary expression. Retention demonstrates the effort to preserve the original imagery, while transformation, reduction, partial reduction, and recreation reflect adjustments made when linguistic or cultural differences require alternative solutions. This pattern supports the view that literary translation involves both preservation and reconstruction, where translators negotiate between semantic equivalence, stylistic compatibility, and aesthetic effectiveness (Li & Jing, 2025; Saidi & Khalaf, 2022).

Therefore, the translation patterns identified in *Hammuka Daimun* reveal that figurative language translation operates as a process of meaning negotiation rather than simple linguistic transfer. The translator's choices demonstrate an attempt to maintain the relationship between figurative expression, emotional resonance, and poetic effect across Indonesian and Arabic literary contexts.



Representative Analysis of Figurative Language Translation

The following section presents a detailed analysis of selected data representing each translation pattern identified in the translation of figurative language in Hujan Bulan Juni and Hammuka Daimun. The analysis focuses on how figurative expressions are transferred, modified, reduced, or reconstructed in the target text. Beyond identifying formal changes, the discussion examines how the translator negotiates meaning and aesthetic effects when adapting Sapardi Djoko Damono's poetic expressions into Arabic.

The sample data on the distribution of figurative language and its translation patterns are presented in the following table.

No.	Source Language	Type of FL	Target Language	Type of FL	Pattern
1	kau yang mengatakan: matanya ikan!	Metaphor	كنت تقولين: عيناه كالسمك	Simile	Transformation
2	Yang fana adalah waktu. Kita abadi	Paradox	كان الفناء الوقت، حين كنا خالدين	Paradox	Retention
3	kumandang kekal, percakapan tanpa kata-kata	Oxymoron	نعود لنفهم محدثات الصدى الخالدة دون كلمات	Oxymoron	Retention
4	kalian tahu, pisau barulah pisau kalau ada darah di matanya	Personification Synecdoche	تعلمون كون السكين سكينًا، حيث يوجد الدم على حدها	Synecdoche	Partial Reduction



5	Seperti badai rintik- rintik yang di luar itu	Simile	كغزارة الأمطار بالخارج	Simile	Retention
6	tentang siapa di antara kami yang telah menciptakan baying- bayang	Personification	من الذي خلق الظل	Rhetoric	Transformation
7	Tuan Tuhan, bukan?	Rhetoric	أليس السيد رباً؟	Rhetoric	Retention
8	kau entah memesan apa. Aku memesan batu di tengah sungai terjal yang deras –	Symbolism	لا تدرين ما طلبت. وطلبت الجلمود الواقع وسط النهر يشق التيار	Symbolism Personification	Recreation
9	berlayarlah sambil memandang harumnya cahaya	Synesthesia	اركي متأمل عطر الأنوار	Synesthesia	Retention
10	waktu lonceng berbunyi percakapan merendah	Hypallage	عندما يدق الناقوس تخمد المحادثات	-	Reduction
11	Aku memesan rasa sakit yang tak putus dan nyaring lengkingnya, memesan	Symbolism Personification Hyperbole	طلبت ألما دون انقطاع،	Symbolism Hyperbole	Partial Reduction



	rasa lapar yang asing itu.		وأنيينا عاليا صرخته وجوعًا شديدًا من ذلك الأجنبي		
12	Kaukah yang melintas di antara korek api dan ujung rokokku	Personification Implicit Metaphor	كنتِ تخطين بين عود الكبريت وطرف سيجارتني	Personification Implicit Metaphor	Retention
13	Aku batu, dikutuk untuk tenteram.	Depersonification	أنا حجر معلون مبارك	Depersonification	Retention

Table 1. Sample Data of Figurative Language Distribution and Its Translation Patterns

The following section provides an analysis of translation patterns based on selected sample data from the table. Each analysis is accompanied by examples illustrating how figurative language in the source text is rendered in the target text.

Retention Pattern: Preserving Figurative Form and Meaning

In data No. 2, the sentence “*Yang fana adalah waktu. Kita abadi.*” in the source language is translated into *كان الفناء الوقت، حين كنا خالدين* in the target language. In this case, the figurative language employed is paradox, as reflected in the opposition between the concepts of transience and eternity within a unified expression. Paradox presents seemingly contradictory ideas that function together to create a deeper conceptual meaning rather than simply producing contradiction. Semantically, *fana* in Indonesian refers to something temporary, impermanent, or destined to disappear, while *abadi* refers to something lasting and without end (KBBI, 2008). The opposition between these concepts creates an existential reflection concerning human existence and the relationship between humanity and time.

In the Arabic translation, the expression is rendered as *كنا* and *كان الفناء الوقت*. The term *الفناء* (*al-fanāʾ*) refers to disappearance, annihilation, or non-existence, while *خالدين* (*khālidīn*) refers to eternity or permanence (Mandzur, 1990;



Salmone, 1889). These lexical choices preserve the semantic opposition found in the source text. Therefore, the paradoxical relationship between transience and eternity remains intact in the target text. This example demonstrates that retention does not merely involve maintaining the same linguistic form but also preserving the conceptual relationship and poetic tension embedded in the original expression. The translator retains the paradox because the underlying meaning remains accessible within Arabic expression. Consequently, Arabic readers can experience a similar philosophical reflection regarding human existence and temporality. This finding supports the view that figurative language translation involves the preservation of meaning and aesthetic effects rather than only the transfer of lexical elements (Denroche, 2023; Saidi & Khalaf, 2022).

Transformation Pattern: Changes in Figurative Form

In data No. 1, the expression “*matanya ikan!*” in the source language is translated into *عيناه كالسمك* in the target language. The figurative language used in the source text is metaphor, as reflected in the direct association between the eyes and fish without an explicit comparative marker. Semantically, *mata* in Indonesian refers to the organ of vision, while *ikan* refers to an aquatic animal (KBBI, 2008). However, the expression does not describe a literal relationship between eyes and fish. Instead, it constructs an imaginative association by transferring certain visual characteristics of fish to human eyes.

In the Arabic translation, the expression becomes *عيناه كالسمك*. The addition of the comparative marker *كـ* (*ka-*) transforms the metaphor into a simile. The comparison that is implicit in the Indonesian expression becomes explicit in Arabic, creating a clearer relationship between the two concepts. This transformation illustrates the translator’s attempt to preserve the original imagery while adjusting its linguistic realization for Arabic readers. The addition of *كـ* does not eliminate the metaphorical association but provides a clearer interpretive structure in the target language. In this case, the translator prioritizes the preservation of the imaginative effect rather than maintaining the exact figurative form. This finding is consistent with Ismail (2024) and Li and Jing (2025), who explain that figurative expressions may undergo structural modification during translation due to differences in linguistic systems and expressive conventions.

Partial Reduction Pattern: Omission of Certain Figurative Elements

In data No. 4, the sentence “*kalian tahu, pisau barulah pisau kalau ada darah di matanya*” in the source language is translated into *تعلمون كون السكين سكينًا، حيث يوجد*

الدم على حدها in the target language. In this expression, two types of figurative language are identified: personification and synecdoche. Personification appears through the representation of the knife as having human characteristics, particularly through the expression “its eyes have blood.” The knife is presented as if it possesses a human body part. Meanwhile, synecdoche appears through the reference to a part of the knife that represents the entire object. The mention of the knife’s “eye” functions as a representation of its essential part and overall identity.



In the Arabic translation, the synecdoche element remains present through *الدم على حدها* (*blood on its edge*). However, the personification element is not fully preserved because the knife is no longer presented as possessing human-like eyes. The translation emphasizes the physical relationship between blood and the blade rather than maintaining the human-like imagery of the original expression. This case illustrates partial reduction, where one figurative element is retained while another is reduced. The translator preserves the central image of the knife and blood but simplifies the more complex figurative association. Such adjustment reflects a negotiation between maintaining the symbolic intensity of the source text and producing an expression that remains acceptable within the target language. This finding aligns with Teilanyo (2007), who explains that figurative elements may undergo modification or omission due to differences in linguistic and cultural systems.

Recreation Pattern: Addition of Figurative Elements

In data No. 8, the sentence “*kau entah memesan apa. Aku memesan batu di tengah sungai terjal yang deras*” in the source language is translated into *لا تدريين ما طلبت. وطلبت الجلمود الواقع وسط النهر يشق التيار* in the target language. The figurative language in the source text is symbolism, represented through the image of a stone located in the middle of a steep and rushing river. The stone functions as a symbolic representation of firmness, endurance, and resistance when facing difficult circumstances. The meaning of the expression extends beyond the physical object and reflects an internal emotional condition.

In the Arabic translation, the symbolic element is maintained through *الجلمود*, which refers to a large and solid rock (Mandzur, 1990). However, the translator introduces an additional expression, *يشق التيار* (*splitting the current*). This addition creates a personification effect because the stone is represented as an entity capable of performing an active action.

The recreation pattern in this example demonstrates that translation may involve creative reconstruction rather than simple preservation. The added expression strengthens the image of resistance and gives the stone a more dynamic role in the target text. Through this adjustment, the translator reconstructs the emotional intensity of the original image while creating a poetic expression that functions effectively for Arabic readers. Therefore, recreation reflects the translator’s role not only as a mediator of meaning but also as a participant in rebuilding aesthetic effects in the target language (Denroche, 2023; Saidi & Khalaf, 2022).

Reduction Pattern: Omission of Figurative Elements

In data No. 10, the sentence “*waktu lonceng berbunyi, percakapan merendah*” in the source language is translated into *عندما يلقى الناقوس، تخمد المحادثات* in the target language. The figurative language employed in the source text is hypallage, which appears through the unusual relationship between the attribute *merendah* and the noun *percakapan*. The word *percakapan* refers to verbal communication, while *merendah* is generally associated with lowering position, intensity, or human



behavior (KBBI, 2008). The combination creates a figurative effect because the conversation is presented as if it possesses the ability to become lower or subdued.

In the Arabic translation, *تخمد المحادثات* conveys the meaning of conversations becoming quiet or fading. The general atmosphere of decreasing intensity is maintained, but the stylistic deviation of hypallage is no longer present. The expression becomes more direct and semantically coherent in the target language. This example represents reduction because the figurative element is omitted while the intended meaning and emotional atmosphere remain. The translator prioritizes interpretive clarity and natural expression in Arabic without completely removing the poetic effect of the original expression. This adjustment demonstrates that figurative translation requires balancing the preservation of stylistic features with the communicative expectations of target readers (Li & Jing, 2025).

The representative cases demonstrate that the translation of figurative language in *Hammuka Daimun* involves different levels of negotiation between figurative form, semantic meaning, and aesthetic effect. Retention shows the translator's effort to preserve Sapardi's poetic imagery when equivalent expression is possible. Meanwhile, transformation, reduction, partial reduction, and recreation illustrate adaptive decisions that emerge from differences between Indonesian and Arabic literary expression.

These findings indicate that figurative language translation is not merely a process of replacing expressions from one language into another. Instead, it involves continuous negotiation to maintain meaning, emotional resonance, and poetic effect across linguistic systems. In translating Sapardi Djoko Damono's poetry into Arabic, Usman Arrumy preserves the central identity of the source text while making adjustments that allow the poetic experience to remain meaningful for Arabic readers.

CONCLUSION

This study examined the distribution and translation patterns of figurative language in Sapardi Djoko Damono's *Hujan Bulan Juni* and its Arabic translation *Hammuka Daimun*. Based on the analysis of 120 figurative language units from 33 poems, the study identified five translation patterns: retention, transformation, reduction, recreation, and partial reduction. Among these patterns, retention was the dominant strategy, indicating that most figurative expressions could be maintained in Arabic while preserving their conceptual meaning and poetic function.

The findings demonstrate that figurative language translation in Indonesian-Arabic poetry is not merely a process of transferring linguistic forms but involves continuous negotiation between meaning, structure, and aesthetic effects. The dominance of retention shows the translator's effort to preserve Sapardi's poetic imagery, while the presence of transformation, reduction, partial reduction, and recreation illustrates the adaptive decisions required when differences in linguistic expression and literary conventions emerge between the source and target languages.

This study contributes to literary translation research by highlighting how figurative expressions are reconstructed across Indonesian and Arabic literary contexts. The translation of *Hammuka Daimun* demonstrates that maintaining poetic meaning requires both preservation and adjustment, as translators must



consider not only semantic equivalence but also the emotional and aesthetic experiences conveyed to target readers.

Although this study provides insights into figurative language translation in Indonesian–Arabic poetry, it focuses on a single poetic collection and its Arabic translation. Future research may expand this investigation by examining other Indonesian literary works translated into Arabic or by incorporating reader-response perspectives to explore how translated figurative expressions are interpreted by Arabic readers.

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