



## Strategies for Translating Indonesian–Arabic Metaphors in the Song Lyrics of *Cinta Sejati (Al-Hubb Al-Khālis)*

Siti Masyitoh<sup>1\*</sup>, Rifda Haniefah<sup>2</sup>, Ihwan Rahman Bahtiar<sup>3</sup>, Andri Ilham<sup>4</sup>, Siti Jubaidah<sup>5</sup>,  
Khambali<sup>6</sup>

<sup>123456</sup>Prodi Pendidikan Bahasa Arab, Universitas Negeri Jakarta, Indonesia

\*E-mail: [siti.masyitoh@unj.ac.id](mailto:siti.masyitoh@unj.ac.id)

### ABSTRACT

This study aims to analyze the types of metaphors and metaphor translation strategies from Indonesian into Arabic in the song lyrics *Cinta Sejati* by Bunga Citra Lestari and its Arabic version *al-Hubb al-Khālis*, based on Newmark's theory. The research employs a descriptive qualitative approach with a text analysis design. The data consist of metaphorical expressions in the Indonesian lyrics as the source language and their equivalents in Arabic as the target language. Data were collected using observation and note-taking techniques, while data analysis involved classifying the types of metaphors and identifying the translation strategies applied. The findings reveal that the metaphors in *Cinta Sejati* fall into four categories: dead metaphors, cliché metaphors, stock metaphors, and original metaphors, with stock metaphors being the most dominant. No instances of recent metaphors were found. In translating the lyrics into Arabic, the translator employed only three of the seven metaphor translation strategies proposed by Newmark, namely reproducing the same image in the target language, replacing the image with a standard target-language image, and converting the metaphor into sense. The most frequently used strategy was reproducing the same image, particularly for metaphors that are universal and culturally acceptable in Arabic. These findings indicate that metaphor translation in song lyrics requires a balance between semantic equivalence, linguistic naturalness, and aesthetic effect. This study is expected to contribute to research on Indonesian–Arabic metaphor translation and to serve as a reference for teaching the translation of poetic texts.

*Keywords: strategies for translation, Indonesian–Arabic, song lyrics*

## Strategies for Translating Indonesian–Arabic Metaphors in the Song Lyrics of *Cinta Sejati (Al-Hubb Al-Khālis)*

### ABSTRAK

Penelitian ini bertujuan untuk menganalisis jenis metafora dan strategi penerjemahan metafora Indonesia–Arab dalam lirik lagu *Cinta Sejati* karya Bunga Citra Lestari dan versi terjemahannya dalam bahasa Arab *al-Hubb al-Khālis* berdasarkan teori Newmark. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan desain analisis teks. Data penelitian berupa ungkapan metaforis dalam lirik bahasa Indonesia sebagai bahasa sumber dan padanannya dalam bahasa Arab sebagai bahasa sasaran. Pengumpulan data dilakukan melalui teknik simak dan catat, sedangkan analisis data dilakukan dengan mengklasifikasikan jenis metafora serta mengidentifikasi strategi penerjemahan yang digunakan. Hasil penelitian menunjukkan bahwa metafora dalam lirik *Cinta Sejati* terdiri atas metafora mati, metafora klise, metafora standar, dan metafora orisinal, dengan dominasi metafora standar. Tidak ditemukan jenis metafora baru (*recent metaphor*). Dalam penerjemahannya ke dalam bahasa Arab, penerjemah hanya menggunakan tiga dari tujuh strategi penerjemahan metafora menurut Newmark, yaitu reproduksi citra yang sama, penggantian citra dengan citra standar dalam bahasa sasaran, dan pengubahan metafora menjadi makna harfiah. Strategi yang paling dominan adalah reproduksi citra yang sama, terutama pada metafora yang bersifat universal dan berterima dalam budaya Arab. Temuan ini menunjukkan bahwa penerjemahan metafora dalam lirik lagu menuntut keseimbangan antara kesepadanan makna, kealamian bahasa, dan daya estetik. Penelitian ini diharapkan dapat memperkaya kajian penerjemahan metafora Indonesia–Arab serta menjadi rujukan dalam pembelajaran penerjemahan teks puitik.

*Kata kunci: metafora, strategi penerjemahan, lirik lagu, Indonesia–Arab*

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## INTRODUCTION

In the current era of globalization and digitalization, music and songs no longer function merely as entertainment, but also serve as media for expressing identity, emotions, and cross-cultural communication (Masyitoh et al., 2025). Through digital platforms such as YouTube, Spotify, and social media, songs can rapidly cross linguistic, national, and cultural boundaries (Hanifa et al., 2025). This phenomenon has led to the growing practice of translating song lyrics into various languages for purposes of learning, religious outreach, entertainment, and creative expression. In this context, song lyric translation becomes an important space where language, culture, and aesthetics intersect.

As a form of poetic text, song lyrics are rich in figurative language, particularly metaphor. Metaphors are employed to convey feelings, experiences, and ideas indirectly, symbolically, and emotionally (Rahmah et al., 2025). In song lyrics, metaphors function not only as aesthetic devices but also as conceptual tools for understanding and constructing reality. According to Conceptual Metaphor Theory proposed by Lakoff and Johnson (1980), metaphor is not merely a linguistic ornament, but a fundamental component of human cognition. They argue that much of human thinking and action is inherently metaphorical (Lakoff & Johnson, 1980). In other words, metaphors enable individuals to comprehend abstract experiences by mapping them onto more concrete and familiar conceptual frameworks (Puspita & Yamayanti, 2025).

Within translation studies, metaphor is regarded as a stylistic device that connects two conceptual domains to generate new meaning (Putri & Gusthini, 2022). Larson (1998) emphasizes that translation essentially involves the transfer of meaning rather than form (Larson, 1998), while Newmark (1988) defines translation as an attempt to convey the author's intended meaning into another language as accurately as possible (Newmark, 1988a). Translating metaphors

poses particular challenges because metaphors often cannot be rendered literally and are highly dependent on cultural context. In *Approaches to Translation*, Newmark (1988) classifies metaphors into five types: dead metaphors, cliché metaphors, stock metaphors, recent metaphors, and original metaphors. Furthermore, he proposes seven strategies for translating metaphors: (1) reproducing the same image in the target language; (2) replacing the source language image with a standard and acceptable target language image; (3) translating metaphor as simile; (4) translating metaphor or simile with added sense; (5) converting metaphor into sense; (6) deleting the metaphor; and (7) using the same metaphor combined with sense. The selection of these strategies must consider the function of the metaphor in the text, its acceptability in the target language, and the emotional impact intended to be preserved (Newmark, 1988b).

Numerous studies have examined metaphor translation in various literary genres, including poetry, novels, short stories, and song lyrics, using different theoretical approaches and analytical focuses. Saputri and Kurniawati (2021) found that philosophical metaphors in Friedrich Wilhelm Nietzsche's poetry often undergo formal adjustments to enhance comprehensibility (Saputri & Kurniawati, 2021). Soelistiyowati et al. (2023), in their study of the novel *Absolute Power*, demonstrated that replacement and paraphrase strategies are frequently employed to maintain naturalness in the target language (Soelistiyowati et al., 2023). Similar findings were reported by Arindi and Gusthini (2025) in their analysis of James Joyce's short story *Eveline*, highlighting that emotional and psychological metaphors often require adaptation to avoid semantic ambiguity (Arindi & Gusthini, 2025).

In the context of song lyrics, Putri and Gusthini (2022), in their study of the song *Skyfall*, as well as Pitasari et al. (2025), in their analysis of *Goodbye Yellow Brick Road*, found that metaphors are translated using a combination of



reproduction, replacement, and paraphrase strategies (Pitasari et al., 2025). Khozinatul Asror (2024), examining Humood Al-Khuder's album *Aseer Ahsan* based on Newmark's theory, reported a dominance of metaphor reproduction strategies in Arabic–Indonesian translation (Asror, 2024). Meanwhile, Hanifa et al. (2025) emphasized the importance of balancing semantic fidelity and aesthetic quality in the translation of religious song lyrics (Hanifa et al., 2025).

Based on this overview, it can be concluded that studies on metaphor translation have predominantly focused on Western literary texts and English- or Arabic-language songs translated into Indonesian. However, research specifically examining metaphor translation strategies from Indonesian into Arabic—particularly in popular Indonesian romantic songs—remains limited. Few studies have explored how metaphors in Indonesian songs are transferred into Arabic while considering the semantic, stylistic, and cultural systems of Arabic. Therefore, an investigation into Indonesian–Arabic metaphor translation strategies in the song lyrics of *Cinta Sejati (al-Hubb al-Khālis)* occupies a distinctive position and complements previous research by offering new insights into cross-linguistic and cross-cultural metaphor translation.

The song *Cinta Sejati* by Bunga Citra Lestari is a notable example of an Indonesian song rich in metaphors of love, loyalty, and emotional attachment. Released as the original soundtrack of the film *Habibie & Ainun* in 2012, the song gained widespread popularity. Its reach expanded further when it was translated into Arabic under the title *al-Hubb al-Khālis* and first performed and popularized by Nadia Mahfuzah, a student of UIN Malang, using Egyptian dialect elements within a fushā framework. Since then, the Arabic version has been widely covered by YouTube users, making it an intriguing phenomenon in creative cross-language translation practices.

In love-themed songs, metaphors serve as dominant elements to express emotional depth, loyalty, and spiritual attachment. Expressions such as “*saat cinta menemui cinta*,” “*rinduku memanggil namamu*,” and “*cinta kita melukiskan sejarah*” convey not only literal meanings but also rich connotative and imaginative nuances. Consequently, translating metaphors in song lyrics is among the most complex tasks in translation, as it requires the simultaneous transfer of meaning, imagery, and emotional resonance.

This phenomenon indicates that song lyric translation is not merely a linguistic activity but also a social and cultural practice. Translating the lyrics of *Cinta Sejati* into Arabic as *al-Hubb al-Khālis* involves transferring metaphors of love from the Indonesian cultural context into the Arabic semantic and stylistic system, which possesses a distinct rhetorical tradition. This raises critical questions regarding how these metaphors are translated, which strategies are employed, and to what extent the original meaning and emotional nuances are preserved.

Based on this background, the present study aims to analyze Indonesian–Arabic metaphor translation strategies in the song lyrics of *Cinta Sejati (al-Hubb al-Khālis)* based on Newmark's theory. The study focuses on identifying metaphors and classifying the translation strategies employed. It is expected that this research will contribute to translation studies, particularly in the field of Indonesian–Arabic poetic texts, and provide practical references for translators in rendering metaphors accurately and aesthetically.

## METHOD

This study adopts a descriptive qualitative approach with a textual analysis design. The research data consist of metaphorical expressions found in the lyrics of the song *Cinta Sejati* by Bunga Citra Lestari as the source language (SL) and their equivalents in the Arabic translation *al-Hubb al-Khālis* as the target language (TL).

The data sources were obtained from the official Indonesian lyrics and the Arabic translated version widely circulated on digital media. The focus of the study is on identifying metaphors and analyzing the translation strategies employed based on Newmark's classification of metaphor translation strategies.

Data collection was conducted using the observation and note-taking technique, which involved closely examining the entire lyrics, identifying expressions containing metaphors, and recording their corresponding Arabic translations. Data analysis was carried out through several stages: (1) identifying the types of metaphors in the source language, (2) matching each metaphor with its translated form in the target language, (3) classifying the translation strategies according to Newmark's categories (metaphor reproduction, metaphor replacement, conversion into simile, paraphrase, and metaphor deletion), and (4) interpreting the overall tendencies of the strategies used. Data validity was ensured through repeated readings, careful linguistic analysis, and theoretical discussion grounded in metaphor translation studies. The findings are presented qualitatively to explain the dominant strategies employed and their implications for the transfer of meaning and emotional nuance in the translated song lyrics.

## RESULT

### 1. Types of Metaphor in the Lyrics of *Cinta Sejati* Based on Newmark's Classification

Based on an analysis of the Indonesian lyrics of *Cinta Sejati* as the source language, referring to Newmark's classification of metaphor types, this study identified 13 metaphorical expressions representing the concepts of love, longing, emotional attachment, and the sanctity of relationships. These metaphors were classified into four types: dead metaphors, cliché metaphors, stock metaphors, and original metaphors. The findings indicate that stock metaphors are the most dominant type, while recent metaphors were not found in the data.

### 1.1 Dead Metaphors

Dead metaphors are metaphors that have become so conventionalized that speakers no longer perceive their metaphorical nature (Newmark, 1988b). In the lyrics of *Cinta Sejati*, several expressions fall into this category because they have become part of everyday linguistic usage. The expressions categorized as dead metaphors include:

"Selalu di hatimu"

"Selalu di dalam hatiku"

"Kutunggu kau di keabadian"

Conceptually, *di hatimu* and *di dalam hatiku* represent the mapping of the heart as a container, where abstract emotions are understood through the concrete concept of space. Similarly, *di keabadian* conceptualizes time as a spatial entity that can be "entered." However, because these expressions are highly conventional in Indonesian, their metaphorical character is no longer perceived as an implicit comparison between two domains, but rather as natural, literal expressions. In other words, the metaphorical meaning has become frozen and integrated into the lexical meaning. Therefore, according to Newmark's classification, these expressions are categorized as dead metaphors.

### 1.2 Cliché Metaphors

Cliché metaphors are metaphors that are frequently used, easily recognizable, but tend to lose their aesthetic force due to overuse (Newmark, 1988b).

In the lyrics, cliché metaphors appear in expressions such as:

"Rindumu memanggil namaku"

"Sukmaku berteriak"

"Terima kasih pada Mahacinta"

The expression *rindumu memanggil namaku* personifies longing as a living entity capable of performing human actions, namely calling. Such personification is very common in poetry and song lyrics and therefore no longer feels novel. Likewise, *sukmaku berteriak* depicts the soul as an agent capable of shouting—an emotional



personification that has become a conventional pattern in expressing inner feelings. Meanwhile, *terima kasih pada Mahacinta* represents love as a transcendent entity endowed with divine attributes. Although it carries a religio-spiritual nuance, the use of *Mahacinta* as a representation of God or the ultimate source of love is also relatively common in popular religious discourse. As a result, the metaphorical force of these expressions is formulaic rather than innovative, justifying their classification as cliché metaphors.

### 1.3 Stock Metaphors

Stock metaphors are metaphors that are still alive and productive in a language. They are widely used and remain recognizable as metaphors while retaining emotional and imagistic force (Newmark, 1988b).

In *Cinta Sejati*, stock metaphors are found in expressions such as:

"Dua jiwa yang melebur jadi satu"

"Saat cinta menemui cinta"

"Cinta kita melukiskan sejarah"

"Menggelarkan cerita penuh sukacita"

The expression *dua jiwa yang melebur jadi satu* maps emotional unity onto the physical process of melting, creating a vivid image of total union between two individuals. *Saat cinta menemui cinta* personifies love as a living entity capable of movement and encounter. *Cinta kita melukiskan sejarah* represents love as an active agent capable of "painting" or shaping significant life events. Meanwhile, *menggelarkan cerita penuh sukacita* visualizes a love story as something that can be unfolded or spread out, producing imagery of space and movement. These expressions map inner experiences onto physical and visual images—such as union, encounter, painting, and unfolding—that are well established in romantic discourse and popular literature. Although figurative, these metaphors are frequently used and thus fall into the category of stock metaphors.

### 1.4 Original Metaphors

Original metaphors are genuinely new, creative, and imaginative constructions that are not conventionalized (Newmark, 1988b). This type of metaphor has strong aesthetic value.

In the lyrics, original metaphors appear in:

"Hati menggeliat mengusik renungan"

"Suara sang malam dan siang seakan berlagu"

"Lembah yang berwarna membentuk melekuk memeluk kita"

The expression *hati menggeliat mengusik renungan* maps an inner emotional process onto physical movement, creating a dynamic and unusual image of emotional unrest that is rarely found in everyday language. Similarly, *suara sang malam dan siang seakan berlagu* personifies time as a living entity capable of singing, producing a creative and non-formulaic poetic image. The expression *lembah yang berwarna membentuk melekuk memeluk kita* combines visual (color), spatial (valley, curves), and emotional (embracing) elements into a unified natural image. This construction is neither cliché nor conventional but rather stems from the songwriter's imagination. Therefore, these expressions are categorized as original metaphors.

## 2. Indonesian–Arabic Metaphor Translation Strategies in the Lyrics of *Cinta Sejati (Al-Hubb al-Khālis)* Based on Newmark's Theory

This section presents the analysis of metaphor translation strategies used in translating the lyrics of *Cinta Sejati* from Indonesian into Arabic (*al-Hubb al-Khālis*) based on Newmark's theory (1988). Of the seven metaphor translation strategies proposed by Newmark, only three strategies were found: reproducing the same image in the target language, replacing the image with a standard target-language image, and converting the metaphor into sense. Strategy selection was context-dependent, taking into account metaphor universality, cultural acceptability in Arabic, and the need to preserve clarity of meaning and aesthetic nuance. Among these, reproducing the same image emerged as the most dominant strategy.

## 2.1 Reproducing the Same Image in the Target Language

This strategy retains the source-language metaphor directly in the target language because the image is universal or culturally acceptable (Newmark, 1988b).

Tabel 1  
Reproducing the Same Image in the Target Language

Source Language	Target Language	Analysis
Saat cinta menemui cinta	مَنْى الْخُبُّ يُدْعَى الْخُبُّ "When love meets love"	The metaphor "cinta menemui cinta" is fully preserved in the Arabic translation. The image of a "meeting" between two abstract entities is also common in the Arabic <i>balāghah</i> tradition; therefore, it does not create semantic awkwardness in the target language.
Sukmaku berteriak	رُوجِي بِصَبْحٍ and my soul cries out"	The personification of the soul as an entity capable of shouting is directly reproduced. In Arabic, such personification is highly productive in poetry and literary prose ( <i>naṭr adabī</i> ), making this strategy effective and natural.
Rindumu memanggil namaku	شَوْفَكَ وَأَسْمِي "Your longing calls me and my name"	This translation preserves the personification of emotion as an active agent. The translator reproduces the same metaphorical image, namely longing acting like a human with the ability to call. This indicates that the metaphor of emotion as an active agent is cross-cultural and can be transferred directly without causing unnaturalness in Arabic.
Rindumu memanggil namaku	شَوْفَكَ وَأَسْمِي "Your longing calls me and my name"	This translation preserves the personification of emotion as an active agent. The translator reproduces the same metaphorical image, namely longing acting like a human with the ability to call. This indicates that the metaphor of emotion as an active agent is cross-cultural and can be transferred directly without causing unnaturalness in Arabic.
Cinta kita melukiskan sejarah	مَحَبَّتَنَا النُّوَارِخَ "Our love paints history"	The same metaphorical image is retained, namely history as something that can be visually depicted. Although there is a structural shift from a verbal form to a nominal construction, this change strengthens the metaphorical image by emphasizing the conceptual relationship between love and history.
selalu ada di dalam hatiku	مُسْتَكْرَمٌ فِي قَلْبِي أَنَا "It remains within my heart"	The translator preserves the metaphorical image of the <i>heart as a container</i> , which has been lexicalized in the target language. The addition of the independent pronoun <i>anā</i> functions as a rhetorical emphasis ( <i>tawkiḍ</i> ) that is stylistic and pragmatic in nature, without adding explanatory meaning or altering the conceptual structure of the metaphor.
selalu ada di hatimu	مُسْتَكْرَمٌ فِي قَلْبِكَ أَمْت "It remains within your heart"	The translator preserves the metaphorical image of the <i>heart as a container</i> , which has been lexicalized in the target language. The addition of the independent pronoun <i>anta</i> serves as rhetorical emphasis ( <i>tawkiḍ</i> ) on a stylistic and pragmatic level, without adding meaning or changing the underlying conceptual structure of the metaphor.



Based on the data in Table 1, it can be concluded that this strategy is dominant because metaphors related to love, soul, longing, and time in *Cinta Sejati* are cross-cultural and align well with the conceptual system and stylistic traditions of Arabic. The translator maintains the metaphorical images directly, as they do not create semantic or pragmatic awkwardness in the target language and are consistent with Arabic *balāghah*, which is rich in personification and emotional imagery. Structural adjustments, such as grammatical shifts or the addition of *tawkiḍ* (emphatic elements), are stylistic in nature and do not alter the underlying conceptual metaphors. This demonstrates that when source-language metaphors are universal and productive in the target language, reproducing the same image is an effective strategy for preserving both meaning fidelity and poetic beauty.

## 2.2 Replacing the Image with a Standard Target-Language Image

This strategy is used when the source-language image is not conventional in the target language and must be replaced with a more acceptable image (Newmark, 1988b).

Tabel 2  
 Replacing the Image with a Standard Target-Language Image

Source Language	Target Language	Analysis
<i>Dua jiwa yang melebur jadi satu</i>	وَالرُّوحَانِ النَّذَانِ يَتَّحِدَانِ "and the two souls become embodied / take form"	In Indonesian, the verb "melebur" (to melt/fuse) is commonly used for abstract entities. In Arabic, however, the concept of melting (يَتَمَصَّرُ) is rarely applied to the soul (rūḥ). Therefore, the translator replaces the image with يَتَّجِدَانِ (to manifest or unite in form), which is more compatible with Arabic conceptualization of spiritual unity.
<i>Menggelarkan cerita penuh sukacita</i>	تَشْرُطُّ صِدْقَةً تَمَلَأُ بِرَحْمَةٍ "It spreads a story filled with mercy"	The translator replaces the metaphorical image "menggelarkan" (to lay out/spread), derived from the spatial domain, with "spreading" (تَشْرُطُّ), which is more conventional in Arabic usage. Although the metaphorical image shifts, its expressive function is preserved.
<i>Lembah yang berwarna membentuk melekuk memeluk kita</i>	تَطْوِنُ الوَادِيَّ يَكُونُ قَائِمًا بِنَا اِعْتِنَافًا "The coloring of the valley forms an embrace around us"	In the source language, the valley is personified as an agent that "embraces", creating a strong physical and emotional image. In the target language, however, this personification is not reproduced directly but is replaced by the nominal form اِعْتِنَافًا (an embrace), which conveys the relational meaning in a more abstract manner. While the core idea of embrace is retained, the metaphorical image is adjusted into a more standard and acceptable form in Arabic.

Based on the data in Table 2, replacing the image with a standard target-language image reflects conceptual adaptation aimed at maintaining naturalness and acceptability in Arabic. Source-language metaphors employing physical imagery or personification that is less common in Arabic are not deleted but transformed into more established and productive images within the target language's stylistic tradition. This shift is evident in the transformation of "melting," "unfolding," and "embracing" into more abstract or nominal forms, without eliminating the core meanings of unity, togetherness, and emotional closeness. Thus, this strategy highlights the translator's role as a cultural mediator who adapts metaphorical imagery to align with the semantic and aesthetic norms of the target language.

### 2.3 Converting Metaphor into Sense

This strategy removes the metaphorical image and conveys the meaning directly (Newmark, 1988b).

Tabel 3  
Converting Metaphor into Sense

Source Language	Target Language	Analysis
<i>hati menggeliat mengusik renungan</i>	يَحْمِلُ نَفْسِي فِي أَحْلَامِي <i>It carries my soul in my "dreams"</i>	The image of "menggeliat" (twitching/stirring) is removed and replaced with a more general meaning.
<i>Kutunggu kau di keabadian</i>	أَتَنظَّرُكَ فِي نَوَامِ الْيَوْمِ <i>"I wait for you throughout the day"</i>	The metaphorical image of "keabadian" (eternity) is omitted and shifted to a literal temporal expression.
<i>terima kasih pada Mahacinta</i>	وَشُكْرِي لِخَالِقِ الْحُبِّ <i>"and my gratitude is to the Creator of love"</i>	The poetic symbol "Mahacinta" is transformed into an explicit theological reference. The translator does not preserve the metaphorical image but conveys its meaning directly through a literal expression.

Based on the data in Table 3, converting metaphor into sense is employed when the source-language metaphor is difficult to preserve or may cause semantic awkwardness in the target language. In *hati menggeliat mengusik renungan*, the highly individual and poetic personification of "twitching" is omitted and replaced with a more general expression that conveys inner states directly. Likewise, *kutunggu kau di keabadian* replaces the metaphorical concept of "eternity" with a more literal temporal expression. Meanwhile, *thank you to Almighty Love*, replacing the poetic symbol *Mahacinta* with an explicit theological reference. Overall, these data exemplify Newmark's sense translation, in which metaphorical imagery is sacrificed for clarity and acceptability in the target language.

### DISCUSSION

The findings indicate that metaphors in the lyrics of *Cinta Sejati* are dominated by stock metaphors, followed by cliché metaphors, dead metaphors, and original metaphors. The dominance of stock metaphors suggests that expressions of love in this song are constructed through conceptual images that are well established in romantic

discourse, such as love as an active entity, encounters as symbols of emotional attachment, and unity as a representation of fidelity. Within Newmark's (1988) framework, stock metaphors exhibit relatively high productivity and translatability because they remain alive within the language system while retaining imagistic force and emotional resonance. This finding is consistent with Lakoff and Johnson's view that love metaphors are generally rooted in universal human experiences—such as encounter, closeness, and union—making them easily recognizable and transferable across cultures.

The translator's tendency to employ the strategy of reproducing the same image in the target language is particularly evident in metaphors that are universal in nature, such as *saat cinta menemui cinta* (when love meets love) to be *Matā al-ḥubbu yulāqī al-ḥubba*, *sukmaku berteriak* (my soul screams) to be *Wa rūḥī yaṣīḥu*, and *rindumu memanggil namaku* (your longing calls my name) to be *Shawquka yad'ūnī wa ismī*. These metaphors are retained directly because their imagery does not conflict with the conceptual system or rhetorical traditions of Arabic. In Arabic *balāghah*, personification of



abstract entities such as love, soul, and longing is a productive and commonly used stylistic device in both poetry and literary prose. Therefore, the strategy of reproducing the metaphorical image is not only semantically appropriate but also stylistically aligned with the target language. This finding supports Asror's (2024) conclusion that metaphor reproduction tends to be the dominant strategy when metaphors are emotional and cross-cultural in nature.

However, when metaphorical images in the source language have the potential to sound unnatural in Arabic, the translator applies the strategy of replacing the image with a standard target-language image. This can be observed in the translation of *dua jiwa yang melebur jadi satu* (two souls become embodied) to be *Wa al-rūḥāni alladzāni yatajassadān*. While the concept of “melting” is commonly used for abstract entities in Indonesian, the use of verbs denoting physical fusion for soul is relatively uncommon in Arabic. Consequently, the translator replaces the image with “to become embodied / to unite in form”), which is more compatible with Arabic conceptualizations of spiritual unity. This shift reflects conceptual adaptation without compromising the core meaning, in line with Larson's principle that changes in form are permissible as long as meaning is preserved.

The image-replacement strategy is also evident in the translations of *menggelarkan cerita penuh sukacita* (telling a story full of joy) became *Tanshuru qissatan tamla'u birahmah and lembah yang berwarna membentuk melekuk memeluk kita* (the colorful valley curves around us) became *Talawwunu al-wādī yukawwinu qā'iman binā l'tināqan*. In both cases, the metaphorical images of the source language are not reproduced identically but are adjusted into forms that are more abstract and acceptable in Arabic. The translator preserves the relational and emotional meanings—such as togetherness, warmth, and joy—while transforming overly concrete visual imagery into nominal constructions or more general expressions. This strategy demonstrates the translator's sensitivity to Arabic stylistic preferences, which tend to prioritize semantic

density and refined imagery in poetic expression. In addition, this study identifies the use of converting metaphor into sense (sense translation) for metaphors that are lexicalized or potentially ambiguous if retained. This strategy appears in the translations of *hati menggeliat mengusik renungan* (the heart writhes, disturbing my thoughts) became *Yahmilu nafsī fī ahlāmī, kutunggu kau di keabadian* (I await you in eternity) became *Antaziruka fī dawāmi al-yaum, and terima kasih pada Mahacinta* (thank you to Almighty Love) became *Wa syukri li-khāliqi al-ḥubb*. In these cases, the metaphorical images of the source language are not maintained; instead, they are replaced with literal meanings or more explicit conceptual references. This approach is adopted to ensure clarity of meaning and to avoid semantic awkwardness in the target language, as recommended by Newmark when a source-language metaphor lacks an effective equivalent.

Interestingly, of the seven metaphor translation strategies proposed by Newmark, this study identifies only three as actually employed: reproducing the same image, replacing the image with a standard target-language image, and converting metaphor into sense. No instances were found of translating metaphor into simile, adding imagery, deleting metaphors entirely, or combining metaphors with literal explanation. This indicates that the translator intentionally preserves the poetic density of the song lyrics and avoids weakening the suggestive power of metaphors through explicit comparison or excessive explanation.

Overall, the observed translation pattern demonstrates that strategy selection is strongly influenced by metaphor type and the degree of image universality. Dead and cliché metaphors tend to be translated literally or reproduced because they are already established in the target language; stock metaphors are largely reproduced or replaced with equivalent images; and original metaphors are more frequently simplified through sense translation or image adaptation. This pattern is consistent with the findings of Soelistiyowati et al. (2023) and Arindi and Gusthini (2025), who argue that emotional metaphors in literary texts often require

strategic flexibility to remain communicative and culturally acceptable.

From the perspective of language and literary studies, these findings reaffirm that metaphor translation cannot be separated from cultural knowledge, rhetorical tradition, and text genre. Song lyrics, as a poetic genre, demand a careful balance between semantic equivalence, aesthetic quality, and cultural acceptability. Therefore, translation pedagogy should emphasize metaphor classification and context-based strategy selection rather than mere lexical fidelity.

Theoretically, this study contributes to the relatively limited body of research on Indonesian–Arabic metaphor translation and confirms the continued relevance of Newmark’s theory for analyzing contemporary poetic texts. Practically, the findings provide useful guidance for translators and Arabic language educators dealing with lyrics rich in emotional metaphors. Nevertheless, the study is limited by its reliance on a single song as the data source and by its lack of analysis of musicality and audience reception. These limitations open avenues for future research employing broader corpora and interdisciplinary approaches integrating linguistics, literature, and music.

## CONCLUSION

Based on the results and discussion of this study, it can be concluded that the lyrics of *Cinta Sejati* by Bunga Citra Lestari contain metaphors that represent emotional experiences of love, longing, unity, and inner attachment. These metaphors are classified into four types according to Newmark’s theory: dead metaphors, cliché metaphors, stock metaphors, and original metaphors. The most dominant type is the stock metaphor, indicating that expressions of love in this song are constructed through well-established and universal conceptual images, which makes them relatively easy to transfer into Arabic. No instances of recent metaphors were found, suggesting that the poetic creativity of the song relies more on the reworking of widely recognized imagery rather than on the creation of entirely new metaphoric

expressions.

In the process of translating the lyrics into Arabic (*Al-Hubb al-Khālic*), the translator employed three out of the seven metaphor translation strategies proposed by Newmark: reproducing the same image in the target language, replacing the source-language image with a standard target-language image, and converting the metaphor into sense. The most dominant strategy was the reproduction of the same image in the target language, particularly for metaphors that are universal in nature and compatible with the tradition of Arabic *balāghah*. Meanwhile, image replacement and sense translation were applied selectively when the source-language metaphorical images had the potential to cause semantic or stylistic awkwardness in Arabic. These findings demonstrate that metaphor translation in song lyrics is not solely oriented toward semantic equivalence but also toward cultural acceptability and the aesthetic quality of the target language.

Theoretically, this study confirms the relevance of Newmark’s theory for analyzing metaphor translation in Indonesian–Arabic poetic texts. Practically, it contributes to translation pedagogy and Arabic language education by highlighting the importance of sensitivity to metaphor types and flexibility in translation strategies. Nevertheless, this study is limited to a single song and does not address musicality or audience reception; therefore, further research employing a broader corpus and interdisciplinary approaches remains highly open and necessary.

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