Analysis of Arabic Translation in Mahmoud Darwis Poetry: Personification and Metaphor

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Abstract

This study uses a text analysis approach to identify how Arabic translation affects the understanding and interpretation of Darwis's poetry, the methodology used is qualitative descriptive with a focus on the analysis of Mahmoud Darwis' poetry translation, especially in identifying and examining personifications and metaphors. The first is data collection, by selecting poems by Mahmoud Darwis which are translated from Arabic into Indonesian. The selection of poetry is based on the relevance of the use of personification and metaphor as a language style. Furthermore, text analysis is carried out, both in the Arabic version and the translation. The focus of the analysis is a comparison of personification and metaphor translation, as well as changes in meaning that may occur due to the translation process. The study also uses close reading techniques to assess the extent to which the meaning and aesthetic nuances in the original work can be maintained or changed in the translated version. The source of data used in this study is a poem by Mahmoud Darwis entitled "*Ajmalu Hubb*". By comparing the original text with the translation, this study aims to analyze the Arabic translation in Mahmoud Darwis's poetry in personification and metaphor.

Keywords: *Poetry, Mahmoud Darwis, Personification and Metaphor*

Abstrak

Penelitian ini menggunakan pendekatan analisis teks untuk mengidentifikasi bagaimana penerjemahan bahasa Arab mempengaruhi pemahaman dan pemaknaan puisi-puisi Darwis, metodologi yang digunakan adalah deskriptif kualitatif dengan fokus pada analisis penerjemahan puisi Mahmoud Darwis, terutama dalam mengidentifikasi dan mengkaji personifikasi dan metafora. Pertama adalah pengumpulan data, dengan memilih puisi-puisi karya Mahmoud Darwis yang diterjemahkan dari bahasa Arab ke dalam bahasa Indonesia. Pemilihan puisi didasarkan pada relevansi penggunaan personifikasi dan metafora sebagai gaya bahasa. Selanjutnya dilakukan analisis teks, baik dalam versi bahasa Arab maupun terjemahannya. Fokus analisisnya adalah perbandingan penerjemahan personifikasi dan metafora, serta perubahan makna yang mungkin terjadi akibat proses penerjemahan. Penelitian ini juga menggunakan teknik pembacaan cermat untuk menilai sejauh mana makna dan nuansa estetika dalam karya asli dapat dipertahankan atau berubah dalam versi terjemahannya. Sumber data yang digunakan dalam penelitian ini adalah sebuah puisi karya Mahmoud Darwis yang berjudul "*Ajmalu Hubb*". Dengan membandingkan teks asli dengan terjemahannya, penelitian ini bertujuan untuk menganalisis terjemahan bahasa Arab dalam puisi Mahmoud Darwis dalam bentuk personifikasi dan metafora .

Introduction

Language style as one of the elements of literary works cannot be separated from the nature and conventions of literature.[1] Therefore, in interpreting style, it cannot be left out how to interpret literary works based on their nature and literary conventions. Literary works are a sign system or semiotic system of the second level. Literary works use language materials or mediums. Language before it was integrated into literature was already a sign system (semiotics was a first-order sign system. In literature the language becomes a literary language, being a sign system of the second level.[2]

Figurative language is one of the important elements in literary works, especially poetry, because it is able to convey meaning in a deeper and aesthetic way.[3] One of the main reasons why figurative language is effective is its ability to provide imaginative pleasure to readers. By using figurative language, a poet can take the reader across various dimensions of meaning through imaginative leaps.[4] The journey from one idea to another from start to finish provides a more engaging and enjoyable reading experience. This allows the reader to enjoy unexpected surprises in the interpretation of the poem.

In addition, figurative language allows poets to convey additional imagination in their work. Elements such as metaphors and personifications help to concretize abstract concepts so that they become more real and can be sensed. In this way, a poem full of complexes to live.[5] For example, emotions such as love, loss, or struggle can be conveyed in a deeper way and can be felt more personally by the reader through figurative language.

Furthermore, figurative language also has an important role in increasing emotional intensity in poetry.[6] Through the use of metaphors, personifications, or symbolism, poets can create powerful emotional resonances in the minds of readers. For example, when

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[1] Rachmat Djoko Pradopo, *Stilistika* (Yogyakarta: UGM Press, 2021).

[2] Ambarini and Nazla Maharani Umaya, *Semiotika Teori Dan Aplikasi Pada Karya Sastra* (Semarang: UPGRIS PRESS, 2010). 2.

[3] Ali Imron Al-Ma'ruf and Farida Nugrahani, *Pengkajian Sastra Teori Dan Aplikasi* (Surakarta: CV. Djiwa Amarta Press, 2017).

[4] Fur Shintari, Chairil Effendy, and Christanto Syam, "Penggunaan Bahasa Figuratif Dalam Kumpulan Puisi Bulan Tertusuk Lalang Karya D. Zawani Imron," *Jurnal Pendidikan dan Pembelajaran Khatulistiwa* 5, no. 1 (2016): 1-14.

[5] Suwardi Endraswara, *Metodologi Penelitian Sastra* (Yogyakarta: CAPS (Center Academic Publishing Service), 2013).

[6] Supriyono Supriyono, "Urgenitas Pemahaman Bahasa Figuratif Dalam Peningkatan Kemampuan Apresiasi Puisi Siswa," *Jurnal Kependidikan* 2, no. 1 (January 1, 1970): 185-206, http://ejournal.iainpurwokerto.ac.id/index.php/jurnalkependidikan/article/view/548.

suffering or joy is expressed through evocative images, the reader can feel the emotion more intensely. Figurative language is not just a decoration, but a tool to deepen an emotional understanding of a literary work.

Finally, figurative language serves as a concentration tool that helps convey ideas more clearly and concisely.[7] In poetry, where each word has a great weight, the use of metaphors or personifications allows the poet to convey many meanings in a single expression. A powerful metaphor can summarize complex ideas in a single sentence, saving space while enriching meaning. Therefore, figurative language not only embellishes literary works but also helps clarify the message that the writer wants to convey.

With these four functions providing imaginative pleasure, conveying additional imagination, increasing emotional intensity, and clarifying the idea of figurative language becomes a very effective tool in creating powerful and evocative poetry. The proper use of figurative allows readers to connect with the work deeply, enjoy the aesthetics of language, and reflect on the hidden meanings contained in it. Examples of frequently used figurative terms are metaphors and personifications.

Metaphor is figurative language such as comparison, only it does not use comparison words such as like, like, such as and so on.[8] According to Becker metaphor is to see something with the intermediary of other objects.[9] This metaphor consists two types: the main term (tenor) and the second term (vehicle). The main term mentions what is compared, the second term is the one that compares.[10] While personification is figurative language similar to metaphor. In this case personification is describing human traits in animals, objects or concepts. The de-personification describes the traits of animals such as humans.[11]

The lines of Mahmoud Darwis' poetry in Arabic exude impressive richness and depth.[12] The Darwis appears imaginatively in Arabic, using metaphors, symbols, and rich

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[7] Ambarul Mahasiswa Setiawati et al., "Analisis Gaya Bahasa Dalam Lirik Lagu 'Bertaut' Nadin Amizah: Kajian Stilistika," *Jurnal Penelitian Humaniora* 26, no. 1 (2021): 26-37.

[8] Parlindungan Pardede, "Penerjemahan Metafora," *eed collegiate forum Universitas Krsiten Indonesia*, no. December 2013 (2013): 1-10, https://www.researchgate.net/publication/259469138_Penerjemahan_Metafora.

[9] Ahmad Arianto Khoironi, "Medan Makna Pembentuk Metafora Dalam Syair Arab Semantic Fields of Metaphore Perfomer in Arabic Poetry," *Widyaparwa* 46, no. 2 (2018): 119.

[10] Randa Kullab, Looi Wai Ling, and Emily Lau Kui-Ling, "Problematising Translation of Cultural Metaphors in the Poetry of Mahmoud Darwis," *Asiatic* 15, no. 2 (2021): 96-110, https://doi.org/10.31436/ASIATIC.V15I2.2347.

[11] Surianti Nafinuddin, "Majas (Majas Perbandingan, Majas Pertentangan, Majas Perulangan, Majas Pertautan)," *Researchgate.Net* (2020): 1-34, https://osf.io/a8rwt/download.

[12] Rahma Salbiah, "Gaya Bahasa Dalam Puisi Aḥinnu Ilá Khubzi Ummī Karya Mahmoud Darwish," *Al-Ma'rifah* 19, no. 1 (2022): 83-94.

imagery to describe his thoughts and feelings. In his work, he presents the beauty of Arabic sounds with attention-grabbing rhythm, rhyme, and alliteration. More than just words, Darwis deepens the reader's experience by incorporating Arab historical and cultural heritage into his poetry, combining new meanings with literary, mythological and historical traditions.[13] Despite his simple style, he manages to convey deep and complex meanings, often expressing universal themes such as love, freedom, and loss with inspiring power. His refusal to be limited by language is reflected in his attempts to create neologisms or use unusual structures in conveying ideas. In this way, Darwis create poetry that is not only aesthetically stunning, but also raises questions and deep reflections about life, politics, and identity.[14]

The challenge of translating Mahmoud Darwis poetry into another language is complex and requires a deep understanding of Arabic language and culture. One challenge is the depth of Arabic meaning, which is often difficult to accurately translate into other languages.[15] Darwis poetry often uses metaphors, symbols, and imagery that are very specific to the context of Arab culture, which may be difficult for readers from different cultural backgrounds to understand. In addition, Darwis use unique Arabic structures and complex literary styles, such as alliteration and assonance, which are difficult to transfer in other languages without losing their essence and nuance. In addition, the political and social messages contained in Darwis poetry are often closely related to the historical and political context of Palestine, so they may require additional explanation or context in order to be fully understood by readers from outside the region. Therefore, translating Darwis poetry, in addition to high language proficiency, also requires a deep understanding of the cultural, historical, and political context from which the poem originated.[16]

The research Analysis of Arabic Translation in Mahmoud Darwis Poetry: Personification and Metaphor provides novelty in exploring the stylistic aspects of Arabic literature, especially in the translation of poetry works, which often face challenges in transferring the style of figurative language to other languages without losing their artistic meaning and nuances. Mahmoud Darwis, as one of the great Palestinian poets, is known for

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[13] Khaled Mattawa, *Mahmoud Darwish: The Poet's Art and His Nation* (New York: Syracuse University Press, 2014).

[14] Al-Sheikh Nawal, "Metaphors Stemming from Nature in the Poetry of Mahmoud Darwish," *International Journal of English and Literature* 12, no. 2 (2021): 15-22.

[15] Kullab, Ling, and Kui-Ling, "Problematising Translation of Cultural Metaphors in the Poetry of Mahmoud Darwish."

[16] Hikmatul Luthfi, *Puisi Perdamaian Mahmud Darwish: Tipologi, Keislaman, Dan Aksi Untuk Palestina*, 1 (Pariaman: LP Nurul Ilmi, 2013). 59.

his rich and profound use of personification and metaphors, which reflect the cultural, social, and political complexities of the Arab nation. This research is relevant because there are still limited studies that specifically analyze the language style translation techniques in Darwis poetry, especially related to these two aspects, as well as the challenges in maintaining the aesthetics and meaning that the poet wants in the target language.

Previous research such as Mona Baker's work in In Other Words: A Coursebook on Translation has addressed the challenges of metaphor translation in general, but has not specifically focused on the translation of modern Arabic poetry. Similarly, the study of stylistics by Bassnett and Lefevere in Translation, History, and Culture emphasizes the importance of preserving cultural meaning, but lacks the technical aspects in the translation of figurative language styles from Arabic literary works into other languages. This research offers a new contribution by analyzing specifically how the nuanced personification and metaphors in Darwis poetry that reflect the political complexity and cultural identity of Arabia are translated without losing their aesthetic essence and emotional meaning. This novelty also lies in its focus on comparisons between different translations to uncover effective techniques in maintaining the nuances of figurative language. This research broadens the horizons in the field of literary translation, especially in modern Arabic literature.

This study aims to identify and evaluate how the personification and metaphor in Mahmoud Darwis poetry are translated from Arabic to other languages, as well as to analyze the extent to which the translation is able to retain the artistic nuances and symbolic meanings contained in the original language. This research also aims to understand the challenges faced by translators in shifting these stylistic elements without reducing the emotional depth and cultural context contained in Darwis work. In addition, this study aims to reveal the most effective translation techniques in conveying personification and metaphors, so that it can be a guideline for Arabic literary translators in dealing with works that are loaded with figurative language. Through this analysis, it is hoped that the research can contribute to enriching the theory of literary translation, especially in the context of modern Arabic poetry. This research also aims to highlight the importance of maintaining aesthetic beauty and political messages in Darwis poetry, so that his works can be appreciated authentically by a global audience. Thus, this research supports efforts to preserve and disseminate Arabic literature, as well as improve cross-cultural understanding through accurate and context-sensitive translation. In the poem entitled *"Ajmalu Hubb"*, the author will analyze the Arabic

translation in one verse of Mahmoud Darwis verse, then it will be determined which sentence contains metaphorical allusions and personifications of the poem *"Ajmalu Hubb"*.

Method

In this study, a qualitative method was used with the type of text analysis research.[17] The purpose of this study is to analyze the translation of Arabic in Mahmoud Darwis's poetry on personification and metaphor. The data source used in this study is a poem by Mahmoud Darwis entitled "*Ajmalu Hubb*" which means the Most Beautiful Love. The data collection technique uses text analysis.[18] The data collection technique is by selecting poems by Mahmoud Darwis which are translated from Arabic into Indonesian. The selection of poetry is based on the relevance of the use of personification and metaphor as a language style. Furthermore, text analysis is carried out, both in the Arabic version and the translation. This study uses the close reading technique to assess the extent to which the meaning and aesthetic nuances in the original work can be maintained or changed in the translated version. The method of translating this poem uses the free translation method, Free translation is a translation method that prioritizes the content of the information contained in the source language and sacrifices the form of its grammatical structure.

Result and Discussion

Mahmoud Darwis is the greatest Palestinian poet, born on March 13, 1941 in the village of al-Birwa, located between Akra (Acre) in the east and the Galilee in the west, Palestine.[19] He is the second son of a father named Salim and his mother named Hauriyah Darwis. His father was a Muslim landowner while his mother was illiterate. Darwis was taught to read by his grandfather. By the time Darwis was 6 years old, his native village was burned to the ground by the Israelite army. This led the Darwis and his family to flee to Lebanon. The following year, when they returned to their homeland, it turned out that their old village had disappeared. In the end they lived in Deir al-Assad.[20]

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[17] David Crowther and Linne Marie Lauesen, "Qualitative Methods," *Handbook of Research Methods in Corporate Social Responsibility* (2017): 225-229.

[18] Ahmad Rijali, "Analisis Data Kualitatif Ahmad Rijali UIN Antasari Banjarmasin" 17, no. 33 (2018): 81-95.

[19] Rashid Khalidi, "Remembering Mahmud Darwis (1941-2008)," *Journal of Palestine Studies* 38, no. 1 (October 1, 2008): 74-77, https://doi.org/10.1525/jps.2008.38.1.74.

[20] Al-Sheikh Nawal, "Metaphors Stemming from Nature in the Poetry of Mahmoud Darwish," *International Journal of English and Literature* 12, no. 2 (2021): 15-22.

Mahmoud Darwis attended secondary school in Kafr Yasif, located about two kilometers south of Jadeidi. At the age of nineteen, Darwis published his first collection of poems entitled *Asafir bila Ajniha*. In 1970, he left Palestine and continued his studies in the Soviet Union. He attended Moscow University for a year before moving to Egypt and Lebanon.

Apart from being a poet, Mahmoud Darwis is also a journalist from Palestine. He worked as editor of a number of literary and cultural magazines, namely *Al-jadil, Alfajr, Shu'un Filistiniyya* and *Al-Karmel* (1981). In addition to journalists, Darwis is also involved in Palestine politics.[21] Darwis is a member of the Rakahm of the Israeli communist party. His political activities brought him to the high circles of the PLO (Palestine Liberation Organization). When he joined the PLO in 1973, he was banned from entering Palestinian territory. This is because of his loud voice against the Israel population in Palestine.

The Israel side fears the presence of Mahmoud Darwis could influence the Palestinian population to fight heavily against Israel. In 1987 he was appointed to the PLO Executive Committee. A year later he wrote a manifesto intended as a declaration of independence of the Palestine people. In 1993, Darwis resigned from his position as Executive Committee. In 1995, Darwis was allowed to return to Palestine to attend the funeral of his friend, Emile Habibi. During his visit he obtained permission from the Israeli government to stay in Israel for four years. Until finally, Darwis was allowed to live in Ramallah or the West Bank. But he felt that he was living in exile, not like a private homeland. Mahmoud Darwis was twice married and divorced.[22] His first wife was a writer named Rana Kabbani. After they divorced, in the mid-1980s, she married an Egyptian translator, Hayat Heeni. But neither of them had children.[23]

Historically, Mahmoud Darwis had heart disease. The cause of his death was also from his heart disease. Mahmoud Darwis died on August 9, 2008 at the age of 67, three days after heart surgery at Memorial Hermann Hospital, Houso, Texas, United States. Initial reports of his death in the Arab press indicated that Darwis had asked to be buried in Palestine. There are three suggested locations: Birwa village, Jadeida village, and some Darwis families still living in the West Bank city of Ramallah. Ramallah Mayor Janet Mikhail later

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[21] Dalya Cohen Mor, *Mahmoud Darwis* (Cham: Palgrave Pivot Cham, 2019), https://doi.org/10.1007/978-3-030-24162-9. 11.

[22] Bilal Tawfiq Hamamra, "Mahmoud Darwis: Palestine's Poet and the Other as the Beloved," *Journal of Modern Jewish Studies* 19, no. 2 (April 2, 2020): 259-61, https://doi.org/10.1080/14725886.2019.1699701.

[23] Muna Abu Eid, *Mahmoud Darwis: Literature and the Politics of Palestinian Identity* (London, New York: Bloomsbury Publishing, 2016). 13.

announced that the Darwis would be buried next to Ramallah's Palace of Culture, on a hilltop overlooking Jerusalem on Ramallah's southwestern outskirts.[24]

Living as a Palestine who psychologically feels directly as felt by the Palestinian community in general, makes Mahmoud Darwis understand very well the condition of the Palestinian people after the Israeli occupation. This triggered the Darwis to fight against the Zionist Israel as a form of nationalism towards Palestine. His resistance is shown through his poetry which has influenced the mindset of many Palestine. With his poetry, Mahmoud Darwis was also able to arouse the revolutionary sense of the Palestinian people to oppose Israeli attempts to colonize their homeland. Because of his figure who struggled through poetry, Mahmoud Darwis is also known as one of the literary poets of resistance used to reject injustice and arbitrariness. This situation certainly cannot be tolerated, but must be countered through words in poetry that are able to arouse enthusiasm and fighting power in the hearts of readers.

Various young generations and people love poetry. But, from its physical characteristics, the poems that exist today are more diverse. Many poems today are no longer bound by the technical rules that existed in ancient poetry. These differences resulted in a collective agreement to divide the types of poetry and their explanations based on time and physical characteristics. The types of meanings of the poem *"Ajmalu Hubb"* include the types of Romance and Ballad poems.

Ballads are one type of modern poetry that describes stories. While romance is a new type of poetry composed by poets and contains love stories or poets' feelings about love.[25] In the time of *Jahiliyah* there were 8 themes of poetry used, one of which was ghazal. Ghazal is one type of poetry that appeared in the Arab *Jahiliyah* era. This type of poem contains expressions of love for the lover, usually mentioning about the woman and her beauty, even the place where she lives, or everything related to their love story. As in the translation of the poem *"Ajmalu Hubb"* belongs to the type of Ghazal verse. In general, ghazal has the characteristic of consisting of 3 or more lines, rhythmic or *Qafiyah*, themed the beauty of women, love, or lust.

The following is a poem by Mahmoud Darwis entitled *"Ajmalu Hubb"*, the author takes the example of a poem in one stanza:

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[24] Hanik Mahliatusikkah, *Pembelajaran Puisi Teori Dan Penerapan Kajian Puisi* (Malang: IKIP Malang, 2015), http://repository.um.ac.id/1206/. 203.
[25] Agnes Pitaloka and Amelia Sundari, *Seni Mengenal Puisi* (Bandung: Guepedia, 2020). 11.

أجمل الحب (Most Beautiful Love)

Darwis Poetry Translation Indonesian	Arabic Darwis Poetry
Layaknya rerumputan yang tumbuh di antara bongkahan batu.	كما ينبت العشب بين مفاصل صخرة
Kala itu kita bertemu sebagai orang asing.	وجدنا غريبين يوما
Dan langit di musim merangkai indah bintang-bintang.	وكانت سماء الربيع تؤلف نجمة ونجما
Sedangkan aku, merangkai untaian cinta.	وكنت أؤلف فقره حب
Pada indahnya tatapmu kudendangkan.	العيني غنيتها
Apakah engkau tahu lamanya diri ini menunggu?.	أتعلم عينًا إني انتظرت طويلًا
Seperti burung yang menunggu musim panas.	كما انتظر الصيف طائر
Dan tidurku bagaikan tidurnya seorang pendatang.	ونمت كنوم المهاجر
Satu mata tertidur untuk bangun yang lama.	فعين تنام، لتصحو عين طويلا
Dan satunya menangis tak kenal lelah.	وتبكي على أختها
Kita adalah sepasang kekasih, sampai bulan tertidur.	حبيبان نحن إلى أن ينام القمر
Kita tahu bahwa hangat pelukan dan manis kecupan adalah hidangan di malam pertama.	ونعلم أن العباقة وإن القبل طعام ليالي الغزل

1) Personification Contained in Mahmoud Darwis Poem: "*Ajmalu Hubb*"

Personification is a style of language that describes non-living objects or objects as if they have properties like living things or humans.[26] In Darwis poems, personification is often used to describe the suffering, homeland, or identity of Palestine in a lively and emotional way. For example, Darwis describes the homeland as a weeping mother or an olive tree that testifies to suffering. In translation, the challenge is to ensure that the personification retains its emotional and cultural nuances. This phenomenon seems to make an inanimate object able to do something like humans do. The personifications contained in the poem above are:

"Like a bird waiting for summer."	كما انتظر الصيف طائر

The bird that "waiting" for summer describes patience and hope, giving the bird a human quality. Summer is the time for migratory birds.

"We are lovers, Until the moon falls asleep."	حبيبان نحن إلى أن ينام القمر

Yanām Al-qamar (moon falls asleep) is perceived like a human being. The point is that the day changes from night to morning.

"And the sky in season strings together beautiful stars."	وكانت سماء الربيع تؤلف نجمة ونجما

The sky is depicted as if it has the ability of humans to "string" the stars. This creates a loving and artistic picture of the sky.

"One eye fell asleep to wake up for a long time."	فعين تنام، لتصحو عين طويلا

The eye is personified as an entity that can fall asleep and cry. It describes a person's emotional state that is full of anxiety and hope.

2) Metaphor Contained in Mahmoud Darwis Poem: *"Ajmalu Hubb"*

Metaphor is figurative language such as comparison, just do not use comparative words such as how, similar, and so on.[27] Metaphors are referred to as indirect comparisons between two different things, often used to convey complex concepts in a poetic way. Darwish's poems are filled with metaphors that describe struggle, loss, and hope. For example, "the homeland is my beating heart". In this metaphor, the homeland is described as something very personal and vital. Metaphor translators must capture not only their literal meaning but

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[26] Jože Krašovec, "Metaphor, Symbol and Personification in Presentations of Life and Values," *Bogoslovni Vestnik* 76, no. 3-4 (2016): 571-584.

[27] Srisna J. Lahay, "Metafora Dalam Kajian Linguistik, Sastra, Dan Terjemahan: Sebuah Pengantar," *DIALEKTIKA: JURNAL BAHASA, SASTRA DAN BUDAYA* 9, no. 1 (June 28, 2022): 83–95, http://ejournal.uki.ac.id/index.php/dia/article/view/4026.

also their emotional and symbolic connotations. Metaphors that are typical of Arabic culture require adaptation to be understood by readers from other cultural backgrounds The metaphors contained in the poem above are:

"Like grass growing between boulders."	كما ينبت العشب بين مفاصل صخرة

This means that the parable of the grass and rocks represents a powerless and passive Palestine, while an aggressive and hostile Israel. This sentence describes love that grows in the midst of difficulties or harsh conditions, similar to the grass that grows between the stones. It symbolizes the resilience and beauty of love in the midst of challenges.

"And the sky in season strings together beautiful stars."	وكانت سماء الربيع تؤلف نجمة ونجما

The sky that "strings" the stars together is a metaphor for a beautiful and inevitable natural process, just like love develops over time.

"We are lovers, until the moon falls asleep."	حبيبان نحن إلى أن ينام القمر

In the sentence "The moon falls asleep" symbolizes eternity or a very long time, indicating that their love will last until the end of time.

"We know that warm hugs and sweet kisses are dishes in the first night."	ونعلم أن العباقة وإن القبل طعام ليالي الغزل

Hugs and kisses as "dishes" are a metaphor for deep emotional and physical enjoyment in a love relationship.

The poem uses metaphors to describe the complexity and beauty of love through natural symbols such as grass, rocks, and the sky. Personification strengthens deep feelings by giving life to the elements of nature and the body. Darwish illustrates love as something that grows in the midst of adversity, is hopeful, and is eternal. The poem creates a rich emotional picture, inviting the reader to experience the beauty and challenges of a love relationship.

The message contained in the poem *"Ajmalu Hubb"* by Mahmoud Darwis is that family is a source of love, love for both parents, love for brothers and love for lovers or even love for compatriots. With love all things are based on it. So, under no circumstances do you walk or side by side with your loved ones without leaving each other. We as humans are very

natural to have love either to our spouses, parents, siblings, friends, or other things. But the love we feel must be natural and should not be excessive, because in fact one day it could be that the person we love will go before us or later we may meet again with the person we love is nothing more than a stranger.

Conclusion

Mahmoud Darwis poem "*Ajmalu Hubb*" reflects the poet's deep emotional outpouring regarding the tragedy that befell his homeland, Palestine. In this work, Darwish expresses a man's anxiety and sadness through expressions of love for the woman he loves. The love parabels scattered in the verses of the poem do not just convey personal feelings, but become a symbol of the struggle, suffering, and hope experienced by the Palestinian people under the shadow of colonialism and Israeli occupation. Through this approach, Darwish succeeded in presenting the harsh reality experienced by his country into a more universal and emotional context. The use of metaphors and personifications in this poem describes struggle and fortitude, as well as describing Palestine as a living and struggling entity. The imagination contained in this poem is not just an imagination, but a logical representation of a real situation. The harsh reality faced by Palestine is embodied in symbols of love and sacrifice, so that the reader can feel the collective suffering faced by the Palestinian people through the poet's personal point of view. In this way, Darwish is able to make connections between individual and collective experiences, making his poetry a meaningful medium of resistance. In the translation process, the biggest challenge lies in the translator's ability to balance literal and symbolic meanings. Darwis poems are loaded with cultural and historical nuances, which require a deep understanding of the Palestinian context. A good translation is not only able to convey the beauty of the language and structure of the poem, but also able to explore the depth of meaning contained in it. By understanding the cultural and historical context, as well as the subtleties of metaphors and personifications used by Darwish, translators can convey messages that are authentic and touching to the reader. The success of a translation of this poem lies not only in the accuracy of the language, but also in its ability to transport the reader into the emotional world and reality that Darwish describes. Thus, the poem "*Ajmalu Hubb*" is not only an aesthetically beautiful literary work, but also a silent witness to the suffering and hope of the Palestinian people, capable of inspiring and touching the hearts of readers around the world. Subsequent research may focus on comparative analysis between various translations of Mahmoud Darwis's poems, in particular

"Ajmalu Hubb," in different languages (English, French, or Indonesian) to identify how literal, symbolic, and cultural contexts are conveyed in each translation version.

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