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A CROSS-CULTURAL STUDY OF IMPLIED METAPHOR TRANSLATION IN THE *MUALLAQAT* OF AMR BIN KULTHOUM AND ANTARA BIN SHADDAD

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Abstract

The goal of this research is to find the best methods for translating implied metaphors in Arabic poetry, particularly in the *Muallaqat* of Amr Bin Kulthoum and Antara Bin Shaddad's. Moreover, this research investigates the linguistic and cultural barriers influencing translation of implied metaphors. The research incorporates linguistic analysis by employing Al-Garrallah (2016) and the functional analysis by embracing Nord (1991). The study conducts a comparative analysis of ten implied metaphor translations done by Arberry, Johnson, and Jones. Al-Zawzani and Al-Tabreezi's explanatory books are invaluable for understanding pre-Islamic Arabic poetry. Besides, Arabic and English dictionaries are consulted to compare the semantic and connotative layers of the source and target languages. This helps understand the vocabulary which makes up the implied metaphors and their translation. The study reveals that although some metaphors retain their meaning and form, most of them become distorted or are subject to semantic change. Considering the complexity and the challenge of translating implied metaphors, the study compares literal translation and personification and illustrates that both approaches are able to keep the form and meaning of the implied metaphors in some instances. This research focuses on the difficulty of translating implied metaphors and stresses linguistic and cultural significance. Literal translation, personification, and utilizing Al-Garrallah's model can assist to achieve more effective translation through the preservation of meaning and form. The novelty of this research is its application of Al-Garrallah's model in addressing implied metaphor translation in Arabic poetry to offer new insights on effective translation techniques. It explores to what extent the language and culture contexts influence implied metaphor translation, hence theoretically and practically contributing to implied metaphor translation.

Keywords: *Muallaqat*, Tenor-Oriented, Implied Metaphor, Vehicle-Oriented, *Isti'arah*, Translation Strategy.

INTRODUCTION

Translation of implied metaphors has been found to be one of the most demanding tasks for linguists and translators. The implied metaphor, dependant the differences between culture and language, makes translation a particularly demanding task. Due to the fact that culture is connected with implications and perceptions of metaphors, the TL translators need to explore the problems of preserving meaning in the TT. The task is challenging whenever metaphors are included in the ST culture because a good

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translation requires considerable knowledge of the linguistic and cultural context of both the ST and the TT. Al-Garrallah (2016) introduced a model for translating implied metaphors that aims to retain the form without altering the intended meaning. In this regard, this paper explores the process of translating implied metaphors by adopting Al-Garrallah's framework. Through analysing the ST using Nord's (1991) model, the paper shows that personification and literal translation help maintain the metaphorical expression. The study further recommends using Al-Garrallah's model when those strategies fall short, indicating its potential for enhancing translation quality. However, the effectiveness of such translations relies not just on the method applied but also on the translator's ability to grasp and convey metaphorical meaning between languages. By examining both accurate and less effective translations, the paper highlights how essential source text analysis is for achieving effective translation results.

LITERATURE REVIEW

For this study, multiple cross-cultural explanations of metaphor and implied metaphor (*Istiarah*) are considered. It starts by examining how Western authors and scholars define metaphor within their cultural framework. Lakoff and Johnson (2003) describe metaphor as "understanding and experiencing one kind of thing in terms of another." Deignan (2005) remarks that a metaphor describes an object or trait in a way that does not directly reflect its essential or literal meaning. In several cases, this description forms a connection with the original sense or connects two entirely distinct semantic domains. Aristotle (Cohen, 2003) says that metaphor involves naming something using the term for something else, even when no clear link exists between the two. In this light, metaphors work by transferring meaning from one domain to something else from a different domain. To build on this, Aristotle (Stamvobsky, 1988) asserts that metaphor involves assigning a name from another object—either between species, between genera, or by analogy. Newmark (1988) defines metaphor as a figurative term that might be a single word or extended across phrases, collocations, or even the entire text.

Subsequently, Lakoff and Johnson (2003) acknowledge that metaphors reflect how we interpret reality and, in turn, how we understand the culture we live in. A metaphor might appear in different societies and seem universal, while others are deeply rooted in a particular cultural system. Translators face challenges when dealing with culture-bound metaphors, needing to remain loyal to the target language (TL) without sacrificing the source text's (ST) authenticity. Even closely related languages and cultures like English and Danish may vary in their metaphorical expressions of shared values.

Specifically, this study is mainly concerned with the implied metaphor in Arabic – Istiarah – so understanding how Arab scholars define it is essential. In Arabic, Istiarah is a form of metaphor that emerges in specific rhetorical situations and does not frequently appear in English. That makes it mostly culture-specific and requires clarification from within the Arabic cultural lens. Al-Garrallah (2016) traces the word's origin to the verb Istaara, which refers to casually borrowing something from someone or somewhere. This borrowing consists of three elements: the borrowed item, the item it is borrowed from, and the one

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it is borrowed to. The main purpose behind this act is to create a resemblance between what is borrowed from and what is borrowed to.

Consequently, after surveying how metaphor is defined by Arab and Western scholars, it becomes clear that metaphor is largely viewed similarly, apart from the disputed cultural distinction between it and simile (Al-Garrallah, 2016). One of the most debated issues in translation over the decades is retaining metaphorical meaning. Since the Arabic implied metaphor – Istiarah – is the key concern of this study, it should be pointed out that literature on this form is still scarce. Obeidat (1997) stresses the need for cultural awareness in translation, as it helps recreate similar experiences in the TL. He adds that metaphor translation, though difficult, is manageable when analyzed within cognitive linguistics. Almisned (2001) writes about the difficulty of translating Qur'anic metaphors and the danger of distorting meaning through incorrect figurative interpretation.

Similarly, Al-Harrasi (2001) sees metaphor as a mapping process across domains and claims that metaphor translation reflects functional and ideological goals, making the translator a cultural and ideological agent. Simawe (2001) analyzes the Mu'allaqat, detecting a blend of metaphor and simile, but notes that many implied metaphors have been overlooked. Hatim & Munday (2004) emphasize how literal metaphor translation is difficult, as metaphors often reflect distinct cultural truths. Al-Masri (2004) adds that translating metaphors often involves semantic and cultural loss, especially when pragmatic equivalence is weak. Al-Hasnawi (2007) explores both universal and culturally bound metaphors, explaining that universals are easier to render due to similar conceptual patterns, while the latter are harder to translate.

Additionally, Iranmanesh (2014) refines Al-Hasnawi's model by creating a new plan to translate metaphors from English into Persian, focusing on the absence of equivalents for English spatial metaphors. Zhang (n.d.) underscores the value of conveying both meaning and form when translating literary texts, especially those with culturally specific metaphors. He recommends a bilingual and bicultural approach in metaphor translation.

Moreover, Schäffner (2004) and Dickins (2005) argue that cognitive approaches offer valuable insights for translating metaphors by addressing their underlying concepts. Van den Broeck (2006) claims metaphor is a poetic device that can't be separated from other poetic tools in translation. He says metaphor translatability in specific texts depends on how it connects with other layers like syntax or rhythm.

Furthermore, Prandi (2010) argues that metaphor translation is not an isolated problem but part of broader translation challenges. One must respect both linguistic and content structures of the languages involved, and such respect must come from deep knowledge of both texts. Yanbo (2011) explains that using domestication and foreignization helps translate Chinese metaphors. He insists on the need to bridge linguistic and cultural gaps, even though some meanings and effects may be untranslatable. Translators must make sure that the translated metaphor has the same impact and role as the original. They also have to retain as many cultural traits as possible in the target text. Sedighi (2012) points out that cultural differences are normal, and translation is always about approximation.

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The translator's job is to recognize metaphorical phrases and provide fitting equivalents because metaphor is central to poetry. Ameneh Mohaghegh and Azizollah Dabagh (2013) study metaphor types in Arabic and note that the absence of tenors makes translation more difficult. Despite the challenges, cultural and contextual clues may support the translator in decoding implied meanings. This is highly relevant when studying works like Mu'allaqat of Amr bin Kulthom, where metaphors carry rich cultural references.

Notably, Hakemi (2013) observes that literary translations rarely match the original in expressing meaning, style, and rhythm. Abu-Ain (2014) adds that Arabic metaphors are often translated using functional equivalence. Because of cultural and linguistic differences between Arabic and English, fully dynamic equivalence is difficult and may lead to metaphor loss. Oliynyk (2014), influenced by Newmark, advocates keeping the original metaphor form as intact as possible. He agrees with Newmark but warns that following the original too closely may disrupt the overall style. This idea is supported by Ildikó (2014), who notes that universal metaphors usually transfer easily, but cultural metaphors need adaptation during translation. Zheng (2015) says the translator must consider the audience's cognitive system when deciding whether to translate literally or freely, especially in a cross-cultural setting.

Finally, Veisi Hasar and Panahbar (2017) examine three quatrains and their translations, showing that non-shared cultural patterns often lead to failed equivalence. Cultural models shape conceptual metaphors, so interpreting them requires knowledge of those cultural frameworks. Rizzato (2019) notes that complex figurative systems, like metaphors tied to textual structure, pose major challenges in translation.

To conclude, studies on metaphor translation repeatedly highlight cultural context, form-versus-meaning decisions, and cross-cultural functional constraints. These ideas are essential in analyzing the strategies used to translate implied metaphors in the *Mu'allaqat* of Amr bin Kulthoum and Antara.

DISCUSSION

Table 1: Line fourteen *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani.

Arabic implied metaphor	ذراعَيْ عَيْطَلٍ أدْمَاءَ بِكْرٍ
Transliteration	*dhirāʿayy* ***ʿayṭali*** *ʾdmāʾa bikrin*
Johnson's translation	Two arms as fat and fleshy as those of a long-necked she camel,
Jones's translation	She displays two lovely arms, fair and full as the limbs of a long-necked snow -white young camel;
Arberry's translation	Arms of a long-necked she-camel

Table one shows that Amr compares his beloved to a she-camel with fleshy, meaty arms, using the image of a tall and robust she-camel, '*ʿayṭali*,' a word with no direct English counterpart. Generosity or the act of giving is another idea that can be drawn from describing his beloved as a fleshy, long-necked she-camel. This portrayal does not point to a delicate or attractive girl; rather, it symbolizes his pride and honour (Al-Ghouth, 2006). Jones and Johnson convert the implied metaphor into simile, while Arberry renders the

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ST implied metaphor as an implied metaphor in the TT. Jones commits some mistakes in translation by inserting unnecessary terms and choosing poor words. Johnson's translation has fewer mistakes, and it can be seen as more accurate than Jones's. Arberry's version is the most effective translation since he uses a suitable equivalent and maintains the ST metaphor's structure. Still, Arberry alone aligns with Al-Garrallah's model for translating Arabic implied metaphor. In early Arabic poetry, poets often equated their pride and honour with an elegant and adorned woman. The charm of Amr's beloved is a reference to his pride and status. Hence, the image does not highlight many features often tied to a genuinely gentle and attractive woman. Rather, it portrays his wealth, pride, status, and biases, going beyond outward beauty.

Table 2: Line sixteen of the *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani

Arabic implied metaphor	**وَمَتْنَيْ لَدْنَةٍ سَمَقَتْ وَطَالَتْ**
Transliteration	*wa matnay ladnatin **samaqat** wa ṭālat*
Johnson's translation	she will show you the waist of her supple body, which is tall and long,
Jones's translation	her slender shape, tall and well-proportioned,
Arberry's translation	the flanks of a lithe, long, tender body,

Table two shows that Amr uses the metaphor of *samaqat* (a term referring to a tall tree) to subtly compare her to a tree, drawing on traits like height and strength to portray a beautiful woman. This striking image is meant to elevate his praise for himself and his tribe's accomplishments.

At that time, the Arabian Peninsula was largely dominated by desert terrain. As a result, the power of the tree image stems from the scarcity of fruitful trees in this mostly dry environment. Representing his beloved as tall and sturdy like a tree suggests a fruitful one, symbolizing in a single image the ideas of pride, wealth, honor, and cultural superiority (Al-Ghouth, 2006).

It is notable that the word *samaqat* is missing from Al-Tabrizi (1980).

Yet the full image revolves around likening the poet's beloved to a fruitful tree. From the evidence available, the three translators do not succeed in keeping the vehicle-oriented metaphor as it is. They all adopt the same strategy of translating the metaphor by extracting its meaning.

They also fall short in conveying the image due to limited word choice and missing equivalents. The central and vital word –tree– is neither translated nor hinted at, resulting in a loss and misrepresentation of meaning. Mentioning a tree plays a crucial role in clearly expressing the poet's intended idea.

On the other hand, both Arberry and Johnson make a major mistake by using 'long' to describe the poet's beloved, which does not work contextually. In Arabic, *ṭālat* may be interpreted as either 'tall' or 'long' based on context, but they opt for 'long', which is not correct here. Moreover, Al-Garrallah's model is entirely absent from the translations due to the demetaphorisation strategy they employ.

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Table 3: Line forty-three of the *Muallaqa* by Antara, as recorded by Al-Zawzani.

Arabic implied metaphor	إِذْ لا أَزَالُ عَلَى رِحَالَةِ سَابِحٍ
Transliteration	*ʾidh lā ʾazalu ʿalā riḥālti **sābiḥin***
Johnson's translation	the saddle of a long striding, wounded, sturdy horse,
Jones's translation	the saddle of an elegant horse, swimming in his course,
Arberry's translation	the saddle of a strong swimmer

Table three shows that Antara draws a comparison between his horse and a swimmer. Referring to horses as swimming functions as a form of admiration, reflecting the graceful and aesthetically pleasing motions they exhibit while in motion. When galloping at full speed, horses appear to 'swim' through the air, with their front legs lifting, bodies stretching forward, and hind legs swiftly trailing. This metaphor underscores both the rapidity and elegance of their motion. Furthermore, the air is indirectly likened to water, suggesting the horse moves through the sky just as a swimmer moves through the sea or any any other body of water.

Arberry and Jones translate the implied metaphor by preserving the ST metaphor in its implied form in the TT. They translate *sābiḥin* using 'swimmer and 'swimming', respectively; however, *sābiḥin* conveys a range of meanings when used for a horse that are not reflected in the English translations by Arberry and Jones. In contrast, Johnson conveys the implied metaphor as meaning by applying the strategy of demetaphorisation. He rephrases *sābiḥin* by identifying the horse as 'long-striding '(Al-Khattab et al., 2025). By employing this strategy, Johnson weakens the metaphor by removing the human quality given by the poet, resulting in the depiction of the horse as merely a swift-moving animal. Still, none of these renderings goes with the translation model proposed by Al-Garrallah.

Table 4: Line twenty fourth of the *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani,

Arabic implied metaphor	بِأَنَّا نُورِدُ الراياتِ بِيضاً ونَصدرُهُنَّ حُمْراً قد رَوِينا
Transliteration	*Bi'annā **nūridu** arrayāti bīḍan wa nuṣdiruhunna ḥumran qad **rawīnā***
Johnson's translation	To the effect that verily we take our flags to the battlefield white, and we bring them back red, when they are satiated with blood.
Jones's translation	That we lead our standard? to battle, like camel: to the pool, of a white hue, and bring them back stained with blood, in which they have quenched their thirst
Arberry's translation	How we take the banners white into battles and bring them back crimson, well-saturated

Table four shows Amr's shifting from the depiction of his beloved to a scene of war, courage, and pride, Amr bin Kulthoum speaks to King Amr bin Hind and tells him to wait so he can prove that deeds matter more than speech. This verse serves to clarify what the poet means by *yaqīn* (certainty) mentioned in the previous line of the poem. He seeks

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to convey that they are so mighty and fearless that they begin battles with white flags, but by the end, those flags turn red from the blood of many slain and wounded foes.

Amr's message is that defeating and killing enemies in war is as easy as letting camels drink water from a nearby spring or desert source. This is shown in how he compares war flags to camels; he adopts the camel's thirst and drinking ability, giving it to the flags as though they are alive and capable of drinking warriors' blood, thus staining their original white with dark red. Two colors are used here: white and red, and each symbolizes a different aspect of war and combat in this setting. White represents the camels' thirst, and red signifies that their thirst has been quenched. This allows the battlefield to resemble a spring or a pool from which camels drink. On the other hand, water implies life and survival, but blood symbolizes killing and death, meaning they slay many enemies and blood flows like water from their bodies. So, the blood spring becomes a source of survival and strength for Amr bin Kulthoum and his people.

Also, it is important to mention that this verse contains two implied metaphors: the first concerns the white war flags taken to the battlefield to drink. The verb *nūridu*, meaning to lead camels or cattle to water sources in the desert (AlZabidi, 2001), is metaphorically applied to *arrayāti* (the war flags). The second metaphor is the red flags, which return from the battlefield fully quenched. The verb *rawīnā*, meaning quenched, is metaphorically linked to *arrayāti* (the war flags) as well. Yet both metaphors come together to form one image: war flags are camels. Furthermore, *arrayāti* (war flags) is in the plural form, hinting at the many battles they fight, and the role camels play in both warfare and daily life. In Jones's transation, his word choices are mostly reasonable, but his use of simile instead of implied metaphor weakens the figurative power. In doing so, he lessens the vividness of comparing flags to living creatures capable of drinking. Johnson and Arberry adopt a demetaphorisation approach by explaining the metaphors rather than preserving them. They fail to keep the original structure, and as a result, the effective imagery is lost. Because of this, their translations miss the intended depth, and the messages from the source text do not come through. Additionally, none of their translations conforms to Al-Garrallah's model.

Table 5: Line twenty-five of the *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani.

Arabic implied metaphor	وأيَّام لَنَا غُرّ طِوَالِ
Transliteration	*waʾayyāmin lanā* ***ghurrin*** *ṭiwāl*
Johnson's translation	And we inform you of many of the celebrated days of our wars, the history of which is long,
Jones's translation	That our days of prosperity, in which we have refused to obey the commands of kings, have been long and brilliant.
Arberry's translation	we will tell you of the days long and glorious we rebelled against the king, and would not serve him.

Table five shows that Amr extends the depiction of warfare, the entire verse illustrates the glory and pride gained by the poet's tribe through combat. He further alludes indirectly to how their victories are vital for their survival in the desert. The poet opens the line with

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the particle *wa* to draw the reader's focus to the reality that the battles they engage in are numerous. Next, he employs ***ayyām*** (days) metaphorically as a representation of wars. The word ***ayyām*** is both plural and indefinite to stress the overwhelming number of battles fought. Following this, he characterizes these days using *ghurrin*, a term describing the white-streaked hair on a horse's forehead, to imply that the battles are widely known and celebrated among Arabs for the tribe's triumphs. Moreover, by using this type of hair, which appears on the head, to refer to battles, he suggests pride and honour, since the head often signifies those traits. The adjective ṭiwāl (long) follows ghurrin to modify ayyām, suggesting that the duration of these days represents the difficulty of earning pride, fame, and glory through warfare.

In the second hemistich, the poet elaborates on how his tribe's rebellion against the king affirms their independence and their ability to act according to their own will. The term *al-malk* (the king) is definite, and this clarity serves two interpretations. The first is that *al-malk* refers to King Amr bin Hind, whom the poet Amr Bin Kulthoum killed, and the second is that it denotes any king. This second meaning broadens the scope and highlight's themes of honour, dignity, and pride. The metaphor in this verse likens the days of war to a distinct type of horse with forehead bangs containing white streaks (Al-Zawzani, 2002). This metaphor seeks to tell the Arab desert audience that these warriors are mighty and proud, and their war days are legendary and glorious, just like that noble breed of horse. None of the three translators succeeds in conveying the implied metaphor into implied metaphor or any comparable figure of speech, leading to ineffective translations. They fail to employ the image of the horse's forehead hair (*ghurrah*), which is crucial for conveying the tribe's honour, fame, and status.

All translators rely on the same demetaphorisation strategy, which clearly reflects cultural gaps that complicate this kind of metaphor translation. In terms of meaning transmission, they all fall short, although Arberry's version has fewer flaws. Consequently, because demetaphorisation is used, the translations fail to align with Al-Garrallah's model. These translations lack the metaphorical impact necessary for readers to fully grasp the original source text's imagery

Table 6: Line twenty-nine of the *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani.

Arabic implied metaphor	**وَشَذَّبنَا قَتَادَة من يَلينَا**
Transliteration	*wa shadhdhabnā **qatādata** man yalīna*
Johnson's translation	when we stripped of his weapons the armed warrior, who approached to fight us.
Jones's translation	yet we stripped the branches from every thorny tree (every armed warrior) that opposed us
Arberry's translation	and we lopped the thornbristles of our neighbors.

Table six shows that the implied metaphor presents an image that likens the strength of the enemies or opponents in battle to the thorns of desert plants. Certain desert plants, such as cacti, possess thorns that serve as a defense mechanism against threats. The

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poet and his comrades consciously remove or trim the plant's thorns, metaphorically comparing this act to neutralizing their enemies and stripping them of any ability to harm.

In the desert, Bedouins rely on dogs to protect them and assist in managing their herds of sheep. Because of this, the dogs are highly familiar with their owners and do not bark or growl at them.

The meaning of the full verse is that the poet highlights how the dogs growl only because the warriors appear unfamiliar in their armor. This unfamiliarity indicates their readiness for a serious confrontation or a dangerous war. This readiness metaphorically suggests trimming the enemy's thorns in order to remove their ability to resist or attack. The phrase "to break their thorns" is a literal rendering of the metaphor, expressing the act of neutralizing their power.

Once they are dressed in their battle garments, they march to confront and defeat their enemies and any others who may threaten or challenge them. Jones retains the implied metaphor as such yet adds clarification in his version to help readers understand the image. By doing this, he diverges from Al-Garrallah's model and faces problems with some of his lexical choices. Johnson adopts a demetaphorisation strategy, converting the metaphor to plain meaning and selecting inaccurate equivalents that lead to distortion. However, Arberry succeeds in maintaining the metaphor as implied, but he makes a serious error by rendering *yalīna* incorrectly as neighbors.

All three translators make errors in their interpretations of the verse, though Arberry's rendering of the implied metaphor proves to be the most effective. Still, none of them offers a precise semantic equivalent for the term *qatādata*, though they do manage to convey the general or partial meaning. Arberry's version stands out as the only one that fully corresponds to Al-Garrallah's model, since it includes both the linguistic component (v1) and the tenor of the superodinate metaphor (T).

Table 7: Line thirty of the *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani.

Arabic implied metaphor	**مَتَى نَنْقُلْ إِلى قَوْمٍ رَحَانَا**
Transliteration	*matā nanqul ʾilā qawmin **rahānā***
Johnson's translation	When the mill of our war is removed towards a tribe,
Jones's translation	When we roll the millstone of war over a little clan
Arberry's translation	When we move our war mill against a people

Table seven shows that the implied metaphor presents an image in which war is compared to millstones. Within Arabic, using millstones as a metaphor for warfare is a conventional rhetorical device. Historically, Arabs used millstones to grind grains into flour that would then be used to bake bread. They would place a large quantity of grain between the stones in order to crush it. Thus, in this metaphor, war represents the millstones, while the enemy fighters are like the grain being completely crushed.

The fallen enemy warriors are compared to crushed grain, turned into flour used in making bread for consumption. This metaphor implies that warfare yields spoil that sustain the poet's tribe. At that time, battles between Arab tribes were widespread, as they often

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ensured survival and provided essential resources. All the translators follow a nearly identical strategy in their renditions of the implied metaphor in this example. Each of them transforms the original implied metaphor into an implied metaphor in the target text. They translate the metaphor's vehicle from the source text and also incorporate the tenor, which alters both the image's form and its meaning.

In their translations, the linguistic component v1 is integrated within t1, although it is not clearly stated in the source text itself. This adjustment shifts the metaphor's nature from being vehicle-oriented to being tenor-oriented, changing the interpretation of v1. As a result, this change leads to a difference in interpretation and a loss of meaning by not employing the same equivalent to *raḥā* consistently.

Moreover, none of the translations go with the theoretical model proposed by Al-Garrallah. Using the same approach to clarify the vehicle for the reader highlights how cultural gaps complicate translating this type of metaphor. This difficulty is especially clear in the case of *raḥā* (millstones), which is uniquely used in Arabic to metaphorically represent warfare.

Table 8: Line thirty of the *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani.

Arabic implied metaphor	يَكُونُوا فِي اللِّقَاءِ لَهَا طَحِينَا
Transliteration	*yakūnū fī alliqā'i lahā **ṭaḥīnā***
Johnson's translation	They become as flour to it in meeting.
Jones's translation	They are ground to flour in the first battle;
Arberry's translation	They become as grist to it;

Table eight shows a continuation of the image in table seven, the image in the second hemistich continues the metaphor introduced in the first hemistic of the line. The implied metaphor in this verse portrays the fallen warriors as flour, implying that they have been slain. Because the poet likens war to *raḥā* (millstones), it logically follows to compare the defeated enemies to *ṭaḥīnā* (flour). Grinding grain into flour is the initial step in preparing bread for nourishment and survival.

This metaphorical image shows that warfare and tribal battles are essential to sustaining life and preserving honor. The point being made is that the tribe is so strong it can utterly destroy those who stand against them. Beyond illustrating the tribe's military strength among the Arabs, the image expresses themes of dignity and pride.

Jones chooses to retain the implied metaphor in his version, preserving its form and metaphorical expression. However, Johnson and Arberry change the implied metaphor into simile in their respective translations.

Although each translator handles the metaphor differently, they all select fitting equivalents for the metaphor's vehicle. This demonstrates that they understand the meaning intended by the original text, despite the ineffective strategies they employ. Jones, though the only one to preserve the metaphorical form, is also the only translator to follow Al-Garrallah's model.

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Table 9: Line sixty-seven of the *Muallaqa* by Antara, as recorded by Al-Zawzani.

Arabic implied metaphor	**وَشَكَا إِلَيَّ بِعَبْرَةٍ وَتَحَمْحُمِ**
Transliteration	*wa **shakā** ’layya bi‘abratin wa taḥamḥumi*
Johnson’s translation	and complained to me with tears and whinnyings.
Jones’s translation	complained to me with gushing tears and tender sobbing
Arberry’s translation	complained to me, sobbing and whimpering;

Table nine shows that Antara describes his horse as beginning to complain (*shakā*) with tears (*bi‘abratin*) and groaning (*taḥamḥum*), creating a powerful emotional image. This line highlights the psychological and emotional bond Antara shares with his horse by giving it a human emotion. Antara likens his horse to a wounded fighter, as though voicing his own pain from slavery, his skin colour, and the cruelty of his father (Al-Saleh, 2011). Additionally, he presents war as a means to express his deep frustration with the injustice that afflicts his life like an unshakable burden.

As shown, all three translators transfer the implied metaphor in the source text into implied metaphor in the target text using literal translation strategy.

Each of them translates *shakā* as ‘complained’, assigning human emotion to the horse and thus using personification. Their shared use of the same term indicates that the imagery is recognizable in both source and target languages. This suggests that shared cultural imagery makes metaphor translation clearer, more effective, and easier to accept. However, even though the metaphors are preserved, none of these translations follows Al-Garrallah’s theoretical model.

Table 10: Line forty of the *Muallaqa* by Amr Bin Kulthoum as recorded by Al-Zawzani.

Arabic implied metaphor	**وَرِثْنَا المَجْدَ قَدْ عَلِمَتْ مَعَدٌّ**
Transliteration	***Warithnā** al-majda qad ‘alimat ma‘addun*
Johnson’s translation	We inherited glory, as the tribe of Ma'add knows, and we fight for it with our spears, until it is apparent to the world.
Jones’s translation	But we have inherited glory, as the race of MAAD well knows; we have fought with valor till our fame has been illustrious.
Arberry’s translation	Ma’add knows, we are inheritors of glory which we defend with our spears, till all behold it;

Table ten shows an image by which the poet focuses on the glory and honour passed down from the ancestors of his tribe. This emphasis comes immediately after describing how his tribe achieves victory and power through tribal warfare. The overall message is that his tribe is superior to other Arab tribes in terms of bravery, generosity, and influence. They fight others and kill their opponents to maintain this honor and ensure all Arabs are aware of their greatness.

The poet begins the line with *warithnā al-majda* (we inherited glory), which functions as an implied metaphor. By using *warithnā*, he depicts glory as if it were a physical object that one could receive from their ancestors. Since abstract things cannot be inherited, the use of the verb *warithnā* clearly represents an implied metaphor. The word *qad*, when it

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precedes a past tense verb in Arabic, confirms that the action undoubtedly occurred. Here, *qad* is placed before *ʿalimat*, showing that the *Maʿad* tribe is fully aware of Amr's tribe's strength.

Maʿad is used symbolically here to stand for all the other tribes of the Arabian desert.

This implies that if anyone is uncertain, they should ask the *Maʿad* tribe, who knows the truth. Next, *nuṭāʿinu dūnahu* is used to stress that they fight to protect the inherited honor because it is priceless. The phrase *ḥattā yabīnā* carries another implied metaphor, reinforcing the same image presented in *warithnā*. The poet again likens glory (*al-majd*) to a visible object they must defend until it is evident to all the desert tribes. The three translations follow the strategy of literal translation and none of them goes with Al-Grarrallah's model. while the translations of Jones and Johnson are considered acceptable, Arberry's is regarded as less effective due to the syntactic and linguistic changes he introduces.

CONCLUSION

Analysing the source text is essential when examining the elements that shape translation outcomes. Some degree of meaning loss is unavoidable, even when accuracy appears to be high. The most suitable approach for translating implied metaphors is to retain both their structural form and intended meaning. This goal can be achieved by using varied techniques, depending on the metaphor's nature and the translator's skill in conveying the cultural meaning to the target language. Once the linguistic components of the metaphor are identified through Al-Garrallah's (2016) model, the metaphor should be rendered as an implied metaphor in the target language through either literal translation or personification, as recommended by Al-Garrallah, unless such methods result in semantic distortion. Several examples demonstrate that these methods yield effective translations, preserving both clarity and nuance. For example, in table 9, all three translators preserve the ST implied metaphor by applying a literal strategy in the TT. Each of them uses the same term, 'complained,' as the counterpart of *shakā* in Arabic, maintaining the personification by attributing the human act of complaining to the horse. In example 10, in the metaphor *warithnā al-majda* ("we inherited glory"), Amr uses the verb *warithnā* to create a comparison where an abstract value (glory) is portrayed as a physical asset that can be passed down. Since only tangible objects are inheritable, this metaphor is considered implied. Both Jones and Johnson use literal translation to preserve the metaphor's implied form, resulting in clear and faithful renderings of the original. On the other hand, although Arberry also renders the metaphor as an implied metaphor, he chooses the noun 'inheritors' instead of using the verb 'inherited.' This alters the original sense because the ST uses a verb, and the TL allows for a literal verbal equivalent. When neither literal translation nor personification is suitable, Al-Garrallah's model (2016) should be applied. For instance, in example 6, Antara compares his horse to a skilled swimmer (*sābiḥin*). Referring to horses as swimmers is a traditional form of praise, based on the fluid and elegant movements they make while galloping at speed, giving the impression that they swim through the air. The horse's stride mimics swimming

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through its raised forelegs, extended posture, and rapid hindleg motion. This metaphor reflects beauty and power, and also subtly compares the surrounding air to water in which swimming occurs. Among the translators, only Arberry maintains the implied metaphor's structure and meaning, attributing the strength of a swimmer to the horse and preserving both form and meaning. He includes 'swimmer' and 'saddle' in his translation: "*for I never out of the saddle of a strong swimmer*." The inclusion of 'saddle' helps point to the horse indirectly. These are the linguistic components recommended by Al-Garrallah's model for translating implied metaphors effectively. However, significant challenges persist due to cultural and environmental differences, variations in semantics, and the multiple connotations a single term may carry.

By analysing the most effective translations, it becomes evident that Al-Garrallah (2016) has outlined the underlying system used in successful renderings—one that incorporates the metaphor's tenor (T) and an indication to the implied vehicle (v1). It can also be concluded that translating implied metaphors according to Al-Garrallah's model results in target-language metaphors that are tenor-oriented, since the model focuses on integrating both (v1) and the tenor (T) of the overarching metaphor.

The following diagram summarises the suggested translation process:

1. Apply Nord's (1991) Model
   ├──> Functionally analyse the source text.
   ├──> Understand and identify the meaning.
   └──> Consider cultural factors.

  ↓

2. Conduct Linguistic Analysis Employing Al-Garrallah's model
   ├──> Identify tenor (subject) and vehicle (metaphorical term).
   └──> Choose appropriate equivalents in the target text.

  ↓

3. Translate the Implied Metaphor
   ├──> Option 1: Translate literally or personification-as a tenor-oriented metaphor- (if acceptable in both languages).
   └──> Option 2: If literal translation fails:
        └──> Apply Al-Garrallah's Model Steps to Start Translating the Implied Metaphor:
             ├──> Retain source language form and aesthetic features.
             └──> Produce a tenor-oriented metaphor.

  ↓

4. Outcome: Reduce Meaning Loss (Ultimate Goal)

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Appendix 1

"Along with this controversial argument, the translators" failure, attributed to their misunderstanding of the poem and unawareness of the nature of Arabic rhetoric, intrigues the researcher to propose the following steps that help translating implied metaphor into implied metaphor – a proposal that no previous study has tackled so far:

1) Underline the linguistic metaphorical expression(s) (i.e., the semantically deviated expression) and name it subordinate metaphor.

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2) Identify the directly stated linguistic component of subordinate metaphor. You have to decide whether it is the tenor or the vehicle. If it is the tenor, this type of metaphor is called tenor-oriented metaphor. If it is the vehicle, this metaphor is called vehicle-oriented metaphor.
3) Identify the other implicit component of subordinate metaphor, which must be inferred from the context.
4) Transform that metaphor into tenor-vehicle-integrated metaphor as follows: (Tenor is Vehicle).
5) Infer what the directly stated linguistic component of subordinate metaphor belongs to. For instance, if this linguistic component is a leaf, it belongs to a tree.
6) Infer what the implied linguistic component of subordinate metaphor belongs to. For instance, if this linguistic component is an eye, it belongs to the face.
7) Consider those components to which the components of subordinate belong to as parts of the main metaphor, which might be classified super-ordinate metaphor.
8) Remember that the tenor of subordinate metaphor is subordinated to the tenor of super-ordinate metaphor, and the vehicle of subordinate metaphor is also subordinated to the vehicle of super-ordinate metaphor.
9) Transfer the super-ordinate metaphor into tenor-vehicle-integrated metaphor as follows: (Tenor is Vehicle).
10) Realizing that subordinate metaphor derives from super-ordinate metaphor, assign the tenor and vehicle of super-ordinate metaphor (T) and (V), respectively and those of subordinate metaphor (t1) and (v1), respectively.
11) Incorporate only (v1) and (T) in your translation. Do not translate (t1).” (Al Garrallah’s, 2016).