

INVESTIGATING ENGLISH TO INDONESIAN LIVE SIMILE TRANSLATION

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ABSTRACT

This study focuses on English to Indonesian live simile translation. Live simile is the mostly occurred in novels, but unfortunately, under researched. 33 live similes were collected from a novel and 12 data were chosen randomly to be analyzed using descriptive qualitative method. The comparison markers used to identify the live simile were based on Pierini's and the procedures applied to analyze the data were based on Newmark's. The study concluded that the comparison marker mostly used was verb-like and the mostly used translation procedure was reproducing the same image in the translation. It was also revealed that culture has significant role in translating simile and therefore, translators need to relate their culture knowledge in the source language in order to reproduce the same image in the translated text.

Keywords: Live simile, comparison marker, translation procedure, reproducing image, and culture

ABSTRAK

Fokus penelitian ini adalah pada penerjemahan simile hidup. Simile hidup adalah simile yang paling banyak digunakan pada novel. Sayangnya, hal ini kurang banyak diteliti. Metode penelitian deskripsi kualitatif digunakan untuk menganalisa 12 dari 33 simile hidup yang digunakan pada novel. Penelitian ini menggunakan klasifikasi perbandingan Pierini (2007) dan prosedur penerjemahan Newmark (1988). Dari hasil penelitian, dapat disimpulkan bahwa kata kerja seperti adalah kata pembandingan yang paling banyak digunakan. Penerjemah paling banyak menggunakan prosedur menghasilkan gambaran yang sama pada terjemahannya. Hasil penelitian ini menunjukkan bahwa penerjemah harus dapat menggunakan pengetahuannya mengenai budaya pada teks sumber agar dapat menghasilkan imej yang sama pada teks terjemahannya.

Kata Kunci: Simile hidup, kata pebandingan, prosedur penerjemahan, menghasilkan kembali imej yang sama, dan budaya

INTRODUCTION

Novel is a broad and complete literary work that is read in pleasure time. It is translated into many languages for those who do not understand the language to enjoy the novel. Baldick (2001) defines novel as fictional narrative prose with characters whose actions represent real life in continuous plots and make use of abundance of figurative languages. Translating novel might be challenging because it uses plenty of figurative languages to attract the interest and attention of the readers. Liu (2008) defined figurative languages as words or expressions in which the meaning is in contrast to the literal meaning in metaphorical, idiomatic or ironic sense.

One of the figurative languages used in novel to describe things to interest, clarify, and appeal the readers is metaphor. It is a group of words that describe something by using figurative senses aiming to compare two or more things directly. Metaphor can be defined as “figurative expressions that transfer sense of a physical word, the personification of abstraction, the application of word collocations to what they do not literally denote to describe one thing in terms of another” (Newmark, 1988, p. 104).

Metaphor is a process of direct comparison, highlighting the similarities between different concepts by a process of feature-matching, and imagining it as involving the formulation of abstract categories which potentially cover (among other things) both the encoded concept of which they bear the name and the target of the metaphor (Aristotle, 1984). Metaphors usually involve strictly untrue statements (as Mary is not actually a bulldozer), are being understood by implicit translation into the simile form, which does not involve a contradiction and is easier to process.

One type of metaphor is similar to Simile. Therefore, they are interchangeable. Both have the same functions; to compare two or more things that have similarities. Simile is an explicit comparison whereas metaphor is usually implicit (The New Penguin Encyclopedia, 2003). Holman and Harmon (1995) defined simile as figurative language that expresses comparison between two

objects indirectly expressed by using the linking words ‘like’, ‘as’, ‘such as’, ‘as if’, and ‘seem’, for example in ‘He is like a frog’. The comparison in metaphor is implied, for example, ‘He is a frog’. These show how quite linked simile and metaphor, and how difficult to separate them. Simile and metaphor are usually being considered together, one used to explain the other, and intertwined in terms of the way we think and write, it might be interpreted as a support for the case that the difference between them is only a linguistic or terminological, and metaphor might simply be shorthand for simile.

Metaphors or similes are categorized into dead and live. As defined by Fields (1981), dead metaphors or similes are fixed expressions. Metaphors are commonly used in Bible or Quran (Soskice, 1985). On the other hand, live simile is a new comparison which is made for the occasion. Live similes are understood directly, especially by native speakers without any background information (Fields, 1981). It is used to give illustration and therefore, many of them are found in literary works like novels.

According to Pierini (2007), an aesthetic function that is usually used makes similes creative; it is a way of expressing something in a surprising way. There are available comparison markers based on Pierini (2007):

- a) Verbs: seem, look like, act like, sound like, resemble, remind;
- b) Adjectives: similar to, the same as;
- c) Nouns: a sort of, some kind of;
- d) Preposition (in comparison phrases): like, as;
- e) Conjunctions (in comparative clauses): as if/though, as when.

Pierini’s (2007) then, suggested tripartite structure to analyze the live simile in a sentence:

1. Topic (comparandum), the entity described by the simile.
2. Vehicle/image (comparatum), the entity compared by the topic, by a comparison marker.

3. Similarity feature(s)'' the properties shared by topic and vehicle/image.

To make good translation of the live similes, the translator needs to be able to choose appropriate translation procedures. The translation procedures that are used as a reference for many translators are Newmark's (1988). The translation procedures are elaborated as follows:

a) Reproducing the same image in the TL

The translator has to translate the image in SL that is used in the appropriate register. This is the best way to translate simile by paying attention to the culture in the target language

b) Replacing the image in the SL with a standard TL image which does not clash with the TL culture.

This procedure is culturally suitable in TL. It is used when there is no image that corresponds exactly to the one in the SL and which does not clash with the TL cultures.

c) The metaphor can be translated as a simile while retaining the image.

This procedure modifies an emotive simile expression to suit the TL if that context is not as emotive in character as the SL. This procedure is used for any type of word, and original simile.

d) Translation of metaphor (or simile) by simile plus sense or occasionally metaphor plus sense.

This is a compromise procedure that combines communicative and semantic translation addressed to both layman and expert readers. The main focus here is on the gloss rather than the equivalent effect. Some similes may be incomplete in TL without the addition of a sense component.

e) Conversion of simile to sense

This is where the image of the SL is reduced to its sense and rewritten to suit the TL. This procedure can be applied in any type of text and preferred when

SL to TL image replacement is extra broad in terms of sense or register. To perform this procedure, the sense of simile should be analyzed componential because the image is ‘plural-dimensional.’

f) Deletion.

The simile is deleted if it has no practical purpose and redundant. The SL text should not be ‘authoritative’ or an ‘expression of the writer’s personality.’ The translator should make a decision right after weighing what is more important and less important in the text. Empirical justification of such deletion comes if the simile’s function is being fulfilled elsewhere in the text.

g) Translation of metaphor by the same metaphor combined with sense.

The addition of an explanation by the translator is to determine that the metaphor will be understood. Thus, he transfers the same metaphor together with its sense.

Live simile is bound to the culture and as a consequence, it is not easy for people who are not native speakers. This makes the translation challenging. As Newmark (1988) stated, the translators of literary works mainly have difficulties in translating the linguistic aspects, socio-cultural aspects, and moral aspects implicitly stated in the literary works (e.g. novels). Problems will occur if there is any cultural “gap” between the source and target language culture (Newmark, 1988). Bassnet and Lefevere (1992) emphasized that translators need to represent the original culture and in doing that, they are allowed to make any changes in the linguistic level. Landers (2001) added that all aspects of the literary work, must ideally been reproduced in such a manner to create the same emotional and psychological effects experienced by the original SL readers. In order to do that, the translators must also put account the characteristics, histories and cultures of both languages to make the message of the text well delivered.

Live simile cannot be translated literally or only by transferring the form. Misinterpretation in translating similes may happen when the objects compared have different points of similarity or images in different cultures. If the translator

cannot understand the real meaning of the simile in the source language, the translation will be misleading and as the result, it will lead into misunderstanding (Pierini, 2007).

Foreignization is the strategy used by the translators to translate the cultural texts in order to achieve cross-cultural communication to supplement domestication (Trivedi, 2007). Jianping, Xu, and Zhang Rongxi (2002) stated that foreignization also applies in translating live similes from SL to Chinese texts while in Chinese to English translation, domestication should be used as much as possible. Rather than leaving the readers in peace as much as possible, and moving the author towards them by naturalizing what is foreign, the translators need to use foreignization. It is oriented towards the SL culture, and it is in contrast to domestication, which is oriented towards the TL culture.

There have been some studies on the translation of simile with different objectives. Wan Nor Hazwani Wan Ramli (2014) analyzed the strategies used by the translator to translate simile proposed by Pierini (2007); literal translation, reduction of simile, idiomatic, retention of the same simile plus elicitation of similarity feature(s) and omission of the simile. He concluded that literal translation was the most strategy used by the translator. Utilizing Newmark's (1988) translation procedures, Esriaty S. Kendenan (2017) looked at metaphors and similes in the source and target texts and analyzed the object, image, and sense. The finding in that study is that metaphors and similes found in the source text were translated into the target text by reproducing the same image in the target language.

The main purpose of this study is to describe what is prevalent with respect to the issue under study. Live simile is not much researched since the researchers focused more on metaphors and if similes were analyzed, live simile is not their concern. Recognizing the mostly used translation procedures in translating live simile will make the job of the translator easier, and as the result, the translation will be done faster.

METHOD

This study applied qualitative descriptive method. It is focused on analyzing life simile comparison markers based on Pierini (2007) and procedures of translation of Newmark (1988). In doing the analysis, OALD (2019) and KBBI (2008), the online and handbook version (Bassnet, 2002) were used as references in order to look up the meanings transferred from the source to the target language. The online version of KBBI was also used to find the meaning of some data since they could not be found in the handbook versions.

This study was conducted in several steps. First, live similes in the novel were collected and the contexts were given. Each datum then was presented in separated table with the SL and TL put side by side to make them easy to be analyzed. Second, the live simile in the context was identified and the meaning of the key words was looked up in dictionaries. Third, the data were analyzed based on Pierini's (2007) comparison markers using tripartite structure and the translation procedures of Newmark's (1988). The result of the study was discussed and the conclusion was presented.

The data were taken from an English novel entitled "*If I Stay*" by Gayle Forman published in 2009. It was chosen as the text to be analyzed since it was the #1 hit in USA today and New York Times Bestseller's list of Young Adult Fiction in 2009 with more than 2.4 million copies. Moreover, Entertainment Weekly claimed that the novel was "beautifully written" and highly anticipated by the readers so that it was filmed by Warner Bros in August 22th, 2014. The Indonesian version of the novel entitled *Jika Aku Tetap Di sini* was published in 2015.

DATA ANALYSIS AND DISCUSSION

A. DATA ANALYSIS

From the 33 live similes collected, 12 were analyzed and only five were selected to be discussed here because of the time constraint and similarities of the data analyses. The data were analyzed with Pierini's (2007) tripartite structure that was categorized into:

1. Topic (comparandum): the entity described by the simile

2. Vehicle/image (comparatum): the entity compared by the topic, by a comparison marker
3. Similarity feature(s): the properties shared by topic and vehicle/image

Then, the translation procedures were analyzed according to Newmark's categorized into:

- a) Reproducing the same image in the TL
- b) Replacing the image in the SL with a standard TL image which does not clash with the TL culture.
- c) The metaphor can be translated as a simile while retaining the image.
- d) Translation of metaphor (or simile) by simile plus sense or occasionally metaphor plus sense.
- e) Conversion of metaphor to sense
- f) Deletion.
- g) Translation of metaphor by the same metaphor combined with sense.

Below is the analysis of the data:

a. Datum 1

Context:

Mia and Kim had a fight right after the last class finished. Mia followed Kim to the playground. Without any words spoken, they both threw their bags to the wet ground and started to fight. Kim hit Mia as strong as she could. It was followed by her being hit in the head.

SL	TL
She charged me like a bull, knocking the wind out of me. (P.79)	<i>Dia menyerangku seperti banteng, membuat seluruh napasku terhambur keluar (P.63)</i>

Pierini's (2007) tripartite structure to analyze the live simile in the above sentence can be analyzed as follows:

1. Topic: me
2. Vehicle/image: bull

3. Similarity feature(s): charged like (Verb comparison marker)

Pierini's (2007) comparison marker that is used to compare "me" to "bull." is the Verbs "charged like." The comparison made in the sentence is the word "me" that is compared to "bull." OALD (2019, p. 165) describes the meaning of bull as male cow whereas KBBI (2008, p.137) described it as *banteng* (wild ox). Pierini's (2007) comparison marker "charged like" is used to describe the way Kim hit me (Mia). The attack was just like a wild animal's, rough and brutal. The same description also implied her strength, powerful and brutal, like the male cow. While in SL the meaning of "bull" was described as a male cow, in the TL it was a wild ox. They have different meaning.

The procedure in translating this simile is by reproducing the same image in the TL. The word bull is used as a comparison by the author to explain how Kim attacks Mia. The translator used the equivalence meaning of bull in TL because TL culture knows the image of *banteng*. Both Bull and *banteng* have the same image that is strong, wild, and brutal. Therefore, the translation of *banteng* relates to the image of the bull. Kim described herself as a bull.

b. Datum 2

Context: Mia and Adam were going to Yo-Yo Ma concert together. To Mia, going to Yo-Yo Ma concert was more than just about seeing the view. It was more to the way Adam played the cello which was like the sound of a crying woman and a laughing child at the same time.

SL	TL
That man has a way of making the Cello sound like a crying woman one minute, a laughing child the next. (P.43)	<i>Lelaki itu punya cara untuk membuat Cello bersuara seperti wanita menangis pada suatu saat, dan pada sat berikutnya menjadi seperti anak tertawa. (P.35)</i>

Pierini's (2007) tripartite structure to analyze the live simile in the above sentence can be analyzed as follows:

1. Topic: Cello
2. Vehicle/image: crying woman one minute, a laughing child the next
3. Similarity feature(s): sound like (Verb comparison marker)

Pierini's (2007) comparison marker that is used to compare "Cello" to "crying woman one minute, a laughing child the next" is the Verbs "sound like." The comparison made in the sentence is the word "Cello" that is compared to "crying woman one minute, a laughing child the next." "Cello" was used to express the person's fluctuating emotion, happy and then sad.

OALD (2019, p. 320) describes the meaning of "crying" as to produce tears from eyes when one is unhappy or hurt and the meaning of "laughing" (p. 757) as making funny sound when one is happy or thinking that something is funny. KBBI (2008, p.1398) defined "crying" as *menangis* (feeling of sadness, disappointed, sorry, etc. by shedding tears and making sobbing or screaming sound). KBBI (2008, p. 1412) defined "laughing" as *tertawa* (the way to express joy or amusement by making rattling sound). The meaning of "crying" and "laughing" are similar in both SL and TL.

The procedure in translating the simile is reproducing the same image in the TL. The translation of *menangis* and *tertawa* relates to the image of crying and laughing. The words *menangis* and *tertawa* at the same time describe similar image in the context.

c. Datum 3

Context: Adam had just finished his performance on the stage. Mia, who was coming to see his performance, approached him right after he got off the stage. Adam was sweating.

SL	TL
He would be sweaty but it was such a clean sweat that part of me was tempted to lick the side of his face, like it was a lollipop. (P.62)	<i>Dia berkeringat tapi keringatnya begitu bersih sehingga sebagian diriku tergoda untuk menjilat pipinya seperti lollipop (P.50)</i>

Pierini's (2007) tripartite structure to analyze the live simile in the above sentence can be analyzed as follows:

1. Topic: the side of his face
2. Vehicle/image (comparatum): Lollipop
3. Similarity feature(s): lick like (Verb comparison marker)

Pierini's (2007) comparison marker that is used to compare, "the side of his face" to "Lollipop" is the Verbs "lick like." The comparison made in the sentence is the word "the side of his face" that is compared to "Lollipop." It implied that his cheek looks very tempting so that the person in the story wanted to lick it like licking a lollipop. The author used the word lollipop as the comparison to show how the readers how the person in the story was feeling.

OALD (2019, p.773) describes the meaning of "lick" as moving tongue over the surface of something to eat it, make it wet or clean it. KBBI (2008, p.584) described it as "*menjilat*" (sticking out tongue to taste). Based on OALD (2000, p.1367) Lollipop is a proper Noun, hard and round or flat shaped sweet/candy made of boiled sugar on a small stick. Based on KBBI (2008, p.680) "*keringat*" means air that comes out through the body's pores (due to heat and so on); sweat. "*Tergoda*" (p.456) means to be seduced; teased. There is no other word of Lollipop in Indonesian language and therefore, the same word was used in the TL.

The procedure in translating this simile is by transference. The translator is borrowing the word lollipop in the SL since the primary meaning does not exist in the TL. Even the meaning in the TL doesn't exist but the reader already knows the image of the lollipop.

d. Datum 4

Context: Willow tried to negotiate with the guard. She told him that she knew the director of the community affairs and she had his number. She would contact him if the guard would not allow Kim and Adam to see Mia.

SL	TL
Well, I have his home number,” Willow says, brandishing her cell phone like a weapon. (P.161)	<i>“Well, aku punya nomor teleponnya,” kata Willow, menghunuskan ponsel seperti senjata. (P. 125)</i>

Pierini’s (2007) tripartite structure to analyze the live simile in the above sentence can be analyzed as follows:

1. Topic: cell phone
2. Vehicle/image: weapon
3. Similarity feature(s): like (Noun comparison marker)

Pierini’s (2007) comparison marker that is used to compare “cell phone” to “weapon” is the Verbs “like.” The comparison made in the sentence is the word “cell phone” that is compared to “weapon.” The cell phone was firm like a weapon. It implied that the way Willow brandished her cell phone was like she wanted to attack someone.

Based on OALD (2019, p.194) cell phone means a telephone that does not have wires and works by radio, that you can carry with you and use anywhere. Based on KBBI (2008, p. 1426) *ponsel* means cell phone. *Senjata* (p. 1274) means a tool used for fighting (about the ceremonial knife, spears, and gun). Weapon (p. 1525) means an object such as a knife, gun, bomb, etc. that is used for fighting or attacking someone. The meaning in SL is similar to the meaning in TL.

The procedure in translating this simile is by reproducing the same image in the TL. The image weapon in the SL is translated into its primary meaning in the TL, “*senjata*”. The translator used the word “*senjata*” in the TL because it has a similar image as in the SL. Therefore, the translation of “*senjata*” relates to the image of a weapon. The same image is used to convey the message well from SL to the TL. So, this can be accepted and understood by the reader clearly.

e. Datum 5:

Context: Mia and her dad were coming to mom's room. The midwife asked dad if he wanted to see the labor but he seemed hesitated, his face turned pale.

SL	TL
She was another tough-as-nails, tender-as-kittens , feminist bitch. (P.163)	<i>"Willow juga wanita seteguh baja, selembut kucing, perempuan feminis (P. 127)</i>

Pierini's (2007) tripartite structure to analyze the live simile in the above sentence can be analyzed as follows:

1. Topic: tough and tender.
2. Vehicle/image: nails and kittens.
3. Similarity feature(s): as (Preposition).

Pierini's (2007) comparison marker that is used to compare "tough" to "nails" and tender to kittens is Preposition "as." The comparison made in the sentence is the word "me" that is compared to "kittens" which were known as tough and tender animals.

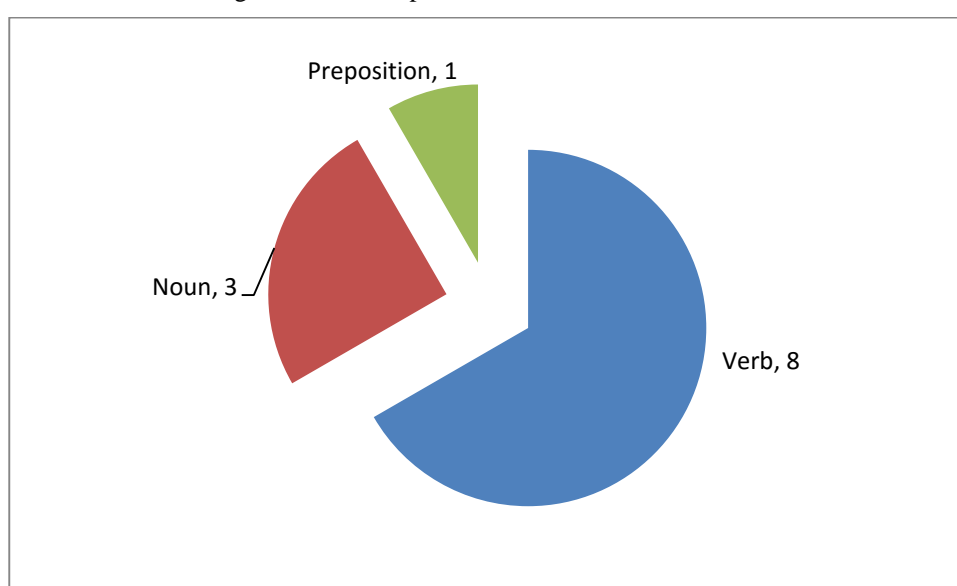
OALD (2019, p.742) describes the meaning of "kitten" as a young cat. KBBI (2008, p.748) described it as "*kucing*" (carnivore mammals including the Felidae tribe, small to medium-sized, sickle-shaped claws that can get in and out of their fingers and have very sharp eyes and strong territorial behavior). The meaning in the SL (young cat) is slightly different than in the TL (cat in general).

The procedure in translating this simile is by replacing the image in the SL with standard TL image. The translator used the standard image of kittens in the TL, "*kucing*," instead of *anak kucing*. The translator compared kittens to the image of *anak kucing* because they have similarity which is gentle and loving. Therefore, the translation of *anak kucing* relates to the image of a kitten.

DISCUSSION

From the twelve live similes analyzed using Pierini's (2007) tripartite structure, the comparison markers used were Verb, Noun and Preposition. Eight live similes used Verb comparison marker, three used Noun comparison marker and only one used Preposition comparison marker. The most used comparison marker were Verb which consists of charged like (1), sound like (3), panting like (1), race like (1), swore like (1), and lick like (1). The comparison markers can be seen in the Figure below:

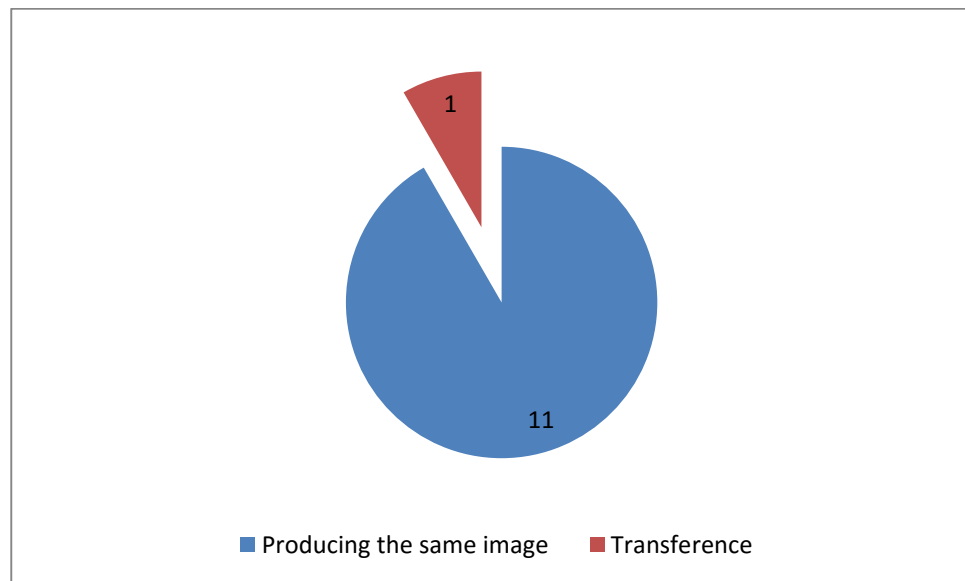
Figure 1: The comparison markers of the live similes



The data showed that the author of the novel used more Verb live similes to describe the actions described in the story and the same similes were also used in the translation. The intention is to give illustration. It confirmed Pierini's (2007) theory that live simile is an aesthetic function that is usually used makes similes creative; it is a way of expressing something in a surprising way, and therefore, many of them are found in literary works like novels.

From the twelve live simile data analyzed, the translation procedures used were reproducing the same image and transference. Eleven live similes were translated by reproducing the same image and only one by transference as shown in Figure 2.

Figure 2: Translation procedures found in the novel



Four cultural texts in the comparisons, like “Cello” and “Lollypop” were translated by using the exact word of just by changing the way it is written in TL. It indicates that Foreignization was used in the translation. It is in line with Jianping, Xu and Zhang Rongxi’s (2002) theory of cultural translation; foreignization is the strategy used by the translators to translate the cultural texts in order to achieve cross-cultural communication to supplement domestication.

CONCLUSION

The result of this study revealed that Verb live similes were used more than other live similes. The possible reason is because it describes the actions in the story clearer and it makes the story more interesting. The same Verb similes were also used in the translation. The translation procedure that was used the most by the translator of the novel was reproducing the same image. The translator used this strategy to make it easier for the readers to understand the story. In order to transfer the image, culture is an important element to pay attention to. If there is no equivalent culture in TL, the word in the SL used (foreignization), with or without some adjustment in the spelling. In other words, Foreignization is used to translate cultural words in the novel in order to achieve cross-cultural communication to supplement domestication. Although the result of this study can be applied with any other literary texts, as is typical with any study, this study has also some limitations.

This study only analyzed one novel and the novel genre could also be considered as limitation. It needs to be acknowledged that the result might well be specific to that novel and therefore, a broader range of genre might be employed for future research. Nevertheless, the findings provide unique insights into the growing theory of simile translation.

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