



TRANSLATOR'S PROBLEMS AND STRATEGIES IN TRANSLATING ALLEGORY IN GEORGE HERBERT'S "THE PILGRIMAGE"

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Abstract

This research examines the problems and strategies in translating allegory within George Herbert's "The Pilgrimage" from English into Indonesian. Employing a qualitative descriptive approach, the research focuses on analyzing semantic, syntactic, and aesthetic aspects of both the source text and the target text. This research finds that a mixed of literal, interpretive, and rhymed strategies helps maintain meaning and aesthetic value despite structural shifts.

Keywords: *Literature, Poetry Translation, Semantic Equivalence*

INTRODUCTION

Translation involves transforming the source text into the target text. In this instance, translation conveys not only the information from source text (ST) to target text (TT) but also the meaning, while ensuring the level of accuracy. Certain translation methods are suggested to provide with the options for approached that can be utilized. Eugene Nida cited by Hatim and Munday (2004), for instance, suggests two approaches, formal and dynamic equivalence, to assist translator in identifying the nearest equivalence. Another method in preserving the sense, equivalence, and accuracy of the translation is by focusing on the type of the text because each text has its own way, focus, and function and relating to the context of the situation of ST and TT. The translators then decide whether they want to use formal or dynamic equivalence.

In translating a poem, the translators have to focus on both meaning and form because poetry is categorized as an expressive text in which focuses on preserving the aesthetic values. According to Holman and Harmon (2009), poetry is about knowledge,



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experience, and usually imaginative. It deals with emotion and passion; a poet will always organize it artistically by paying attention on the rhythm, imagery, sonics, and selective diction. For this case, the poet uses syntactic-semantic and artistic organization when she/he writes a poem. Indeed, the translators have to transfer not only the meaning but also the form in order to preserve its aesthetic values. Reiss's spirit in preserving both meaning and form is similar to Leila Niknasab and Elham Pishbin (2011) in their essay *On the Translation of Poetry: A Look at Sohrab Sepehri's Traveler*, they believe that since poetry is a means of expressing on nation's feeling and attitudes, translation has a function as the bridging tool to make both of different culture understand each other. Therefore, it is important to preserve both meaning and form in order to evoke the reader and give similar sense of the poetry.

The most interesting part about poetry is that a poet tends to use certain word that has an implicit meaning, then the readers have interpret it in order to understand the meaning of the poem; it is called allegory. According to Lutz Deigner (2002), etymologically, allegory means talk differently than in public. Allegory is used in order to reveal the meaning behind the narrative. In Halmon and Holman's *A Handbook to Literature* (2009), allegory is a form of extended metaphor in which objects, persons, and actions in a narrative, either in prose or verse, are equated with meaning that lie outside the narrative itself. M.H. Abram (1999) supports Holman's argument by giving an example using Bunyan "The Pilgrim", the pilgrim in Buyan's poem is not literary meaning, but it allegorizes the Christian doctrine of salvation by telling how the character named warned by Evangelist, flees the city of destruction and makes his way laboriously to the celestial city.

The problems related to translating allegory are translators' dilemma whether they can translate allegory or not, even if they can, they are afraid that their translation based on their interpretation which has been influenced by translators' ideology, which is not acceptable. They are also afraid that their final translation will not be a translation but adaptation. Related to allegory, Hasan Ghazala, Ph.D. (2002), has already conducted a research about *Allegory in Arabic Expressions of Speech and Silence*. His research focuses on translating allegorical expression from stylistic perspective (grammatical, lexical and phonological). The objects are speech and silence in Arabic translating into English. The aim of the research is to give impressive and expressive effect to the audience. Allegorical

Arabic expression of speech and silence are rich with all kinds of meanings, styles and stylistic relationships, effects, implications and functions. The translation is very challenging because in order to be able to translate Allegorical Arabic expression, the translator has to deal with external factor, like culture, sociolinguistics, religion, and writer's style.

Therefore, this research analyzes translating allegory with different focus and object analysis. This research addresses the question: How can allegories in George Herbert's "The Pilgrimage" is affectively translated into Indonesian version while maintaining meaning and aesthetic aspects?

RESEARCH METHOD

This research uses a qualitative descriptive approach. The main object of the study is the English poem "The Pilgrimage" by George Herbert and its Indonesian translation by Dian Windriani. The research focuses on analyzing the linguistic and literary features of both the source text (ST) and the target text (TT). The researcher serves as the primary instrument, interpreting meaning shifts and the translator's choice. The data was conducted through two-layers of analysis. The first layer analysis is about the textual analysis (semantic, syntactic, and aesthetic). In semantic aspects, it examines how meaning (literal and connotative) is transferred, especially regarding allegorical expressions. Syntactic aspects analyze how sentence structures are preserved or changed in translation. Aesthetic aspects focus on poetic features, such as rhyme and stylistic devices. The second layer of analysis deals with translator's problem and strategies translating the poem studied. This part identifies translator's problems, such as cultural gaps, ambiguity, and non-equivalence translation and categorizing the best strategy used by the translator. To ensure the credibility and validity of the research finding, this research employs methodological triangulation: textual comparison, contextual interpretation, and classification of translation strategies.

FINDINGS AND DISCUSSION

The Semantic, Syntactic, Aesthetic Analysis

Syntactic aspect is related to the structure of the sentence, both in English and Indonesian structure, a sentence should have subject or *subyek*, verb or *predikat* and object

or *obyek*, Indonesian sentence structure is Subyek+Predikat+Obyek. Aesthetic aspect, in this context, related to the rhyme.

Tabel 1. English-Indonesian Translation of Stanza 1

No	English Version	Rhyme	Indonesian Version	Rhyme
1	I travell'd on, seeing the hill, where lay	A	Ku berjalan, mencari bukit, dimana ku letakkan	A (kan)
2	My expectation.	B	Semua harapan.	B (an)
3	A long it was and weary way.	A	Jauh dan melelahkan.	A (kan)
4	The gloomy cave of Desperation	B	Gua sunyi sarat akan keputusasaan	B (an)
5	I left on th'one, and on the other side	C	Ku lepaskan semua ini	C
6	The rock of Pride.	C	Harga diri yang menjulang tinggi.	C

From semantics perspective, the writer pays more attention on seeing how the translator translates *a long it was and weary way*, *the gloomy cave of Desperation*, and *the rock of Pride*. First, the translator translates *a long it was and weary way* into *Jauh dan melelahkan* and *the gloomy cave of Desperation* is translated literary into *Gua sunyi sarat akan keputusasaan*. By omitting some words and translate it literally, the translator wants to preserve the effect of tiredness and desperation of the pilgrim because he must go to the expectation hill which is very far and also he also feels desperate of his own life. Second, *The rock of Pride* is translated into *Harga diri yang menjulang tinggi*. The translator does not translate *the rock* as *batu* or literary rock, but *tinggi*. It is because *the rock* in this context allegorizes the condition of someone who has a very high or excessive pride in their life. In order to maintain the implicit meaning of the rock, the translator prefers to translate her interpretation than translate it literary, or in Levere's strategies is well known as Interpretation translation. If the translator still wants to translate it literary rock as *batu*, it will sound odd and also not transfer the true meaning of the rock that allegorize the condition of someone who has a very big or excessive pride. From syntax perspective, the translator does not really pay attention on the structure of the sentence. It can be seen in line 3, the translator drops the S, V, and O, and in line 4, the translator changes NP into Sentence. It shows that actually the translator does not want to maintain SL's structure of the text in her translation.

ST: A long (C) it (S) was (V) and weary (C) way (O).

TT: Jauh (C) dan melelahkan (C). (3)

ST: The gloomy cave of Desperation (NP)

TT: Gua sunyi sarat akan keputusan (Sentence) (4)

From aesthetic aspect, the translator tries to preserve the rhyme, like *ababcc* (ST) into *ababcc* (TT). It can be said that in the first stanza the translator uses literal, rhymed, and interpretation translation, in order to preserve the meaning, effect, and aesthetic element of the poetry but ignores the structure of it.

Tabel 2. English-Indonesian Translation of Stanza 2

No	English Version	Rhyme	Indonesian Version	Rhyme
7	And so I came to fancy's meadow strow'd	D	Sampailah aku di padang rumput yang indah	D
8	With many a flower:	E	penuh dengan bunga-bunga:	E
9	Fain would I here have made abode,	D	Senang rasanya dapat bersinggah,	D
10	But I was quicken'd by my hour.	E	Tapi hanya sedikit kesempatan yang tersisa.	E
11	So to care's copse I came, and there got through	F	Sampailah aku di gerombolan Semak belukar, dan ku lewati	F
12	With much ado.	F	Dengan susah payah.	G

Semantically, the writer pays more attention on seeing how the translator translates *fancy's meadow*, *care's copse*, *abode*, and *but I was quicken'd by my hour*. First, *fancy's meadow* is literary translated as *padang rumput yang indah* because it is difficult to find the ready equivalence in Indonesia. Actually, the closest equivalence in Indonesia is *Padang Ilalang* but it lacks one of characteristics of *fancy's meadow* which is a field full of flower and tree. Therefore, the translator prefers to translate it literary. Second, *care's copse* is translated into *semak belukar* because *copse* itself means a thicket, grove, or growth of small trees and it is equivalence with *semak belukar*. Third, *abode* is the equivalence of *bersinggah*. According to *Merriam-Webster's Advanced Learner's English Dictionary* (2008), *abode* means the place where someone lives, a temporary stay. And according to *Kamus Besar Bahasa Indonesia* (2016), *bersinggah* means *berhenti sejenak pada suatu tempat*. Forth, *but I was quicken'd by my hour* is translated as *tapi hanya sedikit kesempatan yang tersisa*. The translation is based on the interpretation of the translator, it seems that the

narrators is really in hurry because he realize that he does not have enough time to stay and it is his last chance; in order to take his last chance and win it, he is in hurry to finish it. Thus, to preserve the sense of lacking of time, the translator translates it as *tapi hanya sedikit kesempatan yang tersisa*. Syntactically, the translator ignores the structure of the poem, in the line 7 for example, the translator change the structure order, from SVOV (ST) into VSO (TT).

ST: And so I (S) came (V) to fancy's meadow (O) strow'd (V)

TT: Sampailah (V) aku (S) di padang rumput yang indah (O) (7)

For the aesthetic aspect, the translator tries hard to preserve the rhyme though in the end she fails to preserve it, from *dedeff* (ST) into *dedefg* (TT). It is said for second stanza is that the translator tries to preserve the aesthetic values by ignoring the syntactic aspect, though in the end she fails to do it.

Tabel 3. English-Indonesian Translation of Stanza 3

No	English Version	Rhyme	Indonesian Version	Rhyme
13	That led me to the wilde of Passion, which	G	Terbawa ku ke alam liar	H
14	Some call the wold;	H	Yang disebut padang ilalang;	I
15	A wasted place, but sometimes rich.	G	Tempat terbang, tapi menyimpan banyak harta	J
16	Here I was robb'd of all my gold,	H	Semua hartaku kini hilang	I
17	Save one good Angell, which a friend had ti'd	I	Yang tertinggal hanyalah satu malikat	K
18	Close to my side.	I	Yang selalu ada disisiku setiap saat.	K

From semantic aspect, the writer pays more attention on seeing how the translator translates *wilde of passion, angel, and wold*. First, *wilde of passion* is translated as *alam liar* based on the translator's interpretation. In this case, *wilde or wilderness* is a wild and natural area in which few people live, and *passion* means a strong feeling of enthusiasm or excitement for something or about doing something (Webster, 2008). The translator believes that *wilde of passion* is equivalence with *alam liar* because both of them share similar characteristics. *Wilderness* is referring to the nature that in Indonesia is called *alam*.

And Passion is translating as *liar* because it is a term to refer the condition of free and difficult to be control because the desire is very big. It is similar to the *passion* which has strong feeling on something and sometimes it cannot be control, thus the people will follow their passion rather than repress it. Therefore, the translator thinks that *wilde of passion* is equivalence with *alam liar*. Second, *angel* is translated as *malaikat*. By seeing the context of the poem, *angel* here is not literary means *malaikat*, but it refers to the England gold coin with the Archangel St. Michael slaying a dragon, which symbolized the belief that it will bring a best luck and hope for the owner (Francis Young, 2016). In the context of “*The Pilgrimage*”, the narrator loses all his property because of he is robbed, except for one thing, a good angel. Therefore, the narrator is still can be happy because he still has a small and last hope to achieve what he wants, in this case is the pilgrimage or the hill of expectation. However, the translator translates *angel* literary into *malaikat* because of the difficulty in finding ready equivalence in Indonesian language. Third, *wold* which is an Old English term for forest is translated as *padang iallang*. Although *padang ilalang* is different with the forest, it is still the family of forest and also this is the only way for the translator to preserve the rhyme. From syntax perspective, the translator again and again ignores the structure of the sentence, from SVO and in an active form (ST) into VO in a passive form (TT).

ST: Some (S) call (V) the wold (O); (Active sentence)

TT: Yang disebut (V) padang ilalang (O); (Passive sentence) (14)

For the aesthetic element, the translator tries to maintain the rhyme but fails, from *ghghii* (ST) into *hijikk* (TT).

The translator prefer translate the term literary because the difficulties in finding the similar equivalence in Indonesian language, like the term *angel, care’s copse*. Not to mention, in order to keep the rhyme, the translator sacrifices the structure.

Tabel 4. English-Indonesian Translation of Stanza 4

No	English Version	Rhyme	Indonesian Version	Rhyme
19	At length I got unto the gladsome hill,	J	Ku jejakkan kaki di bukit harapan ini,	L
20	Where lay my hope,	K	Tempat doa ku haturkan,	M
21	Where lay my heart; and climbing still,	J	Tempat hatiku berada; masih ku daki,	L
22	When I had gain’d the brow and	K	Ku berdiri di puncak dan	M

	top,		tepiian,	
23	A lake of brackish waters on the ground	L	Terhampar danau air payau	N
24	Was all I found.	L	Hanya itu yang ku tau	N

From semantic aspect, the writer pays more attention on seeing how the translator translates *gladsomehills and lake of brackish*. First, *gladsomehills* is translated as *bukit harapan*. Actually, *gladsomehills* here allegorizes the final destination of the narrator that makes him happy and he finally can end his long and tiring journey. Because the translator does not find exact equivalence in Indonesian language, so the translator translates it literary. Second, *lake of brackish* is translated as *danau air payau*, and it is acceptable in both ST and TT. *Lake of brackish* is translated as *danau air payau* because both of them have similar characteristic in which they are as the mix of river and sea, so they have high salinity than fresh water, but not as much as sea.

From the syntactic aspect, the translator does not maintain the structure of the sentence, like there are some words that are added or omitted and re-ordered by the translator. For example in line 19, there is an addition of the word *kaki* in TT while it is not found in ST.

ST: At length I (S) got unto (V) the gladsome hill (O),

TT: Ku (S) jejakkan (V) kaki (O) di bukit harapan ini (C), (19)

In line 20, there is a re-order of the phrase, VO (ST) into OV

ST: Where lay (V) my hope (O),

TT: tempat doa ku (O) haturkan (V), (20)

In line 23, the translator changes NP into sentence, and omit prepositional phrase *on the ground*, this is related to the meaning, if the translator still maintains it, it will create redundancy.

ST: A lake of brackish waters on the ground (NP)

TT: terhampar danau air payau (Sentence) (23)

For the aesthetic element, the translator preserves the rhyme, from *jkjkl* (ST) into *lmlmnn* (TT). It can be said that the translator tries to find ready equivalence in Indonesia though some of the line translate literary. In order to preserve the rhyme, the translator sacrifices the structure.

Tabel 5. English-Indonesian Translation of Stanza 5

No	English Version	Rhyme	Indonesian Version	Rhyme
25	With that abash'd and struck with many a sting	M	Dengan segala kegundahan dan kepedihan	O
26	Of swarming fears,	N	kelut resah,	P
27	I fell, and cry'd, Alas my King;	M	ku terjatuh dan menangis, Ya Tuhan;	O
28	Can both the way and end be tears?	N	Dapatkah kedua jalan dan berakhir indah?	P
29	Yet taking heart I rose, and then perceiv'd	O	Ku ambil hatiku lalu bangkit, dan dirasa	Q
30	I was deceiv'd:	O	Ku telah diperdaya:	Q

Semantically, the writer pays more attention on seeing how the translator translates *abash'd and struck with many a sting*, *of swarming fears*, *end be tears?* First, the translator translate *abash'd and struck with many a sting* into *kegundahan dan kepedihan* is as the result of translator's interpretation. The translator believes that *abash's* is translated as *kegundahan* because both of them refers to something that is the condition of feeling uncomfortable. Then, *struck with many a sting* is translated as *kepedihan* because it is impossible to translate it literary because it sounds odd, the translator believe that the feeling of being struck with many sting is very painful, so the translator just take *kepedihan* in order to keep the feeling of pain. It is similar to when the translator translated *of swarming fears* and *end be tears?* The translator just interprets it and translates the sense.

In this stanza, the translator hardly preserves the structure of the sentence, for example in line 26 the translator does not change the lexical category, from NP into NP. In line 27, the translator successes in maintaining the word order, SVVO (ST) into SVVO (TT).

ST: Of swarming fears,

TT: kelut resah, (26)

ST: I (S) fell (V), and cry'd (V), Alas my King (O);

TT: ku (S) terjatuh (V) dan menangis (V), Ya Tuhan (O); (27)

In term of aesthetic element, the translator still preserves the rhyme, *mnmnoo* (SL) into *opopqq* (TT). It can be said that in stanza 5, the translator successes in maintaining or preserving both structure and aesthetic aspect. Most of the sentences are translated literary but the translator still pays attention on the sense that will be felt by the reader.

Tabel 6. English-Indonesian Translation of Stanza 6

No	English Version	Rhyme	Indonesian Version	Rhyme
31	My hill was further: so I flung away,	P	Bukit ku masih jauh; jadi ku tinggal pergi	R
32	Yet heard a crie	Q	Namun ku dengar sebuah tangisan	S
33	Just as I went, <i>None goes that way</i>	P	Saat ku pergi, tak ada yang melalui jalan itu	T
34	<i>And lives:</i> If that be all, said I,	Q	Dan hidup: Jika itu semua, kata ku,	T
35	After so foul a journey death is fair,	R	Setelah ketidak adilan kematian lah yang adil,	U
36	And but a chair.	R	Tapi hanyalah sebuah kursi.	R

From semantics perspective, the translator translates the sixth stanza using word-for-word translation. There are two questions regarding this issue, first, whether the translator fails to interpret it or second, the translator wants to show the naturalness of the translation. Regardless, the issue of the translator fails to interpret or wants to show the naturalness, the translation of the sixth stanza is fail in transferring the similar sense of it to the reader. Actually, the message that wants to be highlighted is that the desperation, fear, and feeling of betrayal, but the translator fails to translate those feeling. Not to mention, the translator fails to preserve the aesthetic aspect, from *pqpqrr* (ST) into *rsttur* (TT). However, for the syntax aspects, the translator has already succeeded in preserving the structure of the sentence.

ST: My hill (S) was (V) further (O): so I (S) flung away (V),

TT: Bukit ku (S) masih (V) jauh (O); jadi ku (S) tinggal pergi (V) (31)

ST: Just as I (S) went (V), *None (S) goes (V) that way (O)*

TT: Saat ku (S) pergi (V), tak ada (S) yang melalui (V) jalan itu (O) (33)

Problems and Strategies in Translating Allegory in George Herbert's "The Pilgrimage"

Allegory is a form of extended metaphor in which objects, persons, and actions in a narrative, either in prose or verse, are equated with meaning that lies outside the narrative itself (Holman and Harmon, 2009). There are some allegories found in the George Herbert "The Pilgrimage", for example, *The gloomy cave of desperation* which allegorizes the

pilgrim in this context is Christian to avoid the desperation, hesitation *The rock of Pride* which allegorizes the condition of someone who has a very high or excessive pride in their life. *Gladsomehills* here allegorizes the final destination of the narrator that makes him happy and he finally can end his long and tiring journey. *Angel* here allegorizes the last hope and chance in his life, others.

However, to analyze translator's problem on translating allegory, this research will only focus on the three problems which are stated by Mona Baker, the culture specific concepts, the source language concept which is not lexicalized in the target language, and the source language word which is semantically complex is another problem of non equivalence.

Cultural Specific Concepts

Mona Baker explained that SL may express the term or concept that is sometime not understood in TT. This concept is usually in an abstract or concrete form, it may related to religious, belief, a social custom, or meals, that refer to specific culture. She also supports her argument by giving an example of *speaker* (of the House of Commons) that has no exact equivalence in other language.

The word *speaker* has no equivalence in many languages, like Russian, Chinese, and Arabic. In Russian, *speaker* is translated as *chairman* but it does not reflect the role of speaker of the House of Commons as an independent person who maintains their authority and order in parliament (Baker, 1991).

Related to the allegory, there is allegory in George Herbert's *The Pilgrimage* that refer to the cultural context and difficult in finding the true equivalence, *one good angel*. Actually, *angel* here allegorizes the last of his last chance in his life. The problem is that the translator gets difficulty in finding the exact equivalence of that term in Indonesia (TT), thus the translator just translates it literary, from *angel* (ST) translated as *malaikat* (TT), but it does not represent the meaning of *angel* contextually. This is how the translator has already used one of Mona Baker's strategies which is translation by more general word (super ordinate) (Baker, 1991). In this case, the translator used the term *malaikat* which sounds very general for Indonesian reader. Not to mention, the translator analyzes it literary by paying attention that both of the terms, allegorize something that can give them hope and chance.

The Non-Lexicalized of Source Language into Target Language

In some words that expresses a concept which can be easily understood by TT, but there is no equivalence in many language. Mona Baker (1991) gives an example about the word *savoury* (ST) that has no equivalence in many languages although it expresses a concept which is easily understood by TT. In this case, *the gloomy cave of desperation* (4) allegorizes the pilgrim in this context is Christian to avoid the desperation and hesitation in their life which is allegorized using *the rock of pride*. That is why the pilgrim must purify themselves by avoiding the high desperation and pride in his life. However, the translator has the difficulty in translating them, then the translator just translates them literary. In the case of *fancy's meadow* (7), it allegorizes the time or period when the pilgrim feels happy in his life, like fancy meadow which is full of flower. However, it is difficult to get equivalence in Indonesia, if *fancy meadow* is translated as *padang ilalang*, it is not equivalence because it lacks one of characteristics of fancy's meadow which is a field which is full of flower and tree. That is why the translator uses one of Mona Baker's strategies, which is paraphrasing by using unrelated word (45), like *fancy's meadow* into *padang rumput yang indah*.

The Non-Equivalence of Source Language into Target Language

The third problem of non-equivalence is about source language word which is semantically complex. For example when the translator translates *the rock of Pride* into *harga diri yang menjulang tinggi*, the translator does not translate *the rock* as *batu* or literary rock, but *tinggi*. It is because *the rock* in this context allegorizes the condition of someone who has a very high or excessive pride in their life. Therefore, in order to male the readers understand with the implicit meaning of *the rock*, the translator paraphrases it with unrelated word (Baker, 1991).

CONCLUSION

In translating allegory in George Herbert "The Pilgrimage", the translator decides to preserve the sense or content and aesthetic form of poetry. Translator's decision is to maintain the naturalness and closeness in the translation, thus the reader can have similar message and sense from the translated poetry. One thing which is failed to be maintained by the translator is the structure. This research confirms that careful interpretation and strategy

selection are essential for translating allegory in poetry to preserve meaning and aesthetic aspect. It is true that the translator uses her interpretation when translating the poem, but it is done for the sake of finding the proper and ready equivalence in Indonesian language; not making a new poem.

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