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ANALYSIS OF IDIOMATIC EXPRESSIONS IN THE NIV TO BIMK TRANSLATION OF THE HOLY BIBLE: *PSALMS*

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ABSTRACT

This study aims to investigate how idiomatic expressions found in the Psalms are translated, paying particular attention to the semantic range, cultural context, and theological implications of each term. This study employs a descriptive qualitative method to provide a nuanced approach based on a knowledge of the contextual richness of these literary things. The paper used in this investigation was the New International Version (NIV) to the Modern Indonesian Version (BIMK) translation of the Holy Bible. The idioms were found to have semantic ranges and cultural contexts, as well as theological consequences. The research reveals that there is a significant difference in the translation process between the traditional and modern translations. By utilizing the analytical frameworks, such as Venuti's domestication, Nida's dynamic equivalency, and Chesterman's syntactic strategies, it is possible to strike a balance between cultural context and semantic range.

INTRODUCTION

The Bible, and the book of Psalms in particular, is an unparalleled source of idiomatic terms that have been used for hundreds of years throughout cultures and languages. This research explores the linguistic, cultural, and spiritual importance of the idiomatic expressions found in the Psalms. This study attempts to clarify the complex meanings contained in these idioms, revealing insight on their usage, origins, and theological implications.

The following are three examples of idiomatic expressions used in the Psalms. The idiomatic phrase in the Psalm 17:8, "the apple of my eye," is translated into "*Peliharalah aku seperti biji mata-mu*" Psalm 17 uses this expression, which denotes something that is treasured or valued above all things, to show how God loves and protects his people. While the translation of the idiom in Psalm 23:3 "To walk in the way of righteousness" into "*Menuntun aku di jalan yang benar*" This

expression denotes a path of spiritual development and alignment with God's plan by suggesting leading a life marked by moral rectitude and submission to God's instructions. Another example is taken from Psalm 23:6, "to dwell in the house of the Lord forever" and accordingly it is translated into "*aku boleh diam di Rumah-Mu, selama hidupku*" This expression conveys a sense of safety, acceptance, and closeness in God's divine presence and represents His everlasting presence and connection.

When translating the Psalms' idiomatic expressions, a descriptive qualitative method is utilized here to provide a nuanced approach based on a knowledge of the contextual richness of these literary things. This method, which acknowledges the linguistic and cultural subtleties present in idiomatic language, places a premium on the authentic transfer of meaning and takes its cues from Eugene A. Nida's theory of dynamic equivalency. By using this method, the rhetorical and symbolic aspects of the idioms can be explored more thoroughly, guaranteeing that the translated words retain the spirit of the original while appealing to the cultural sensibilities of the intended audience. Therefore, by employing descriptive qualitative techniques, translators strive to communicate the lyrical beauty and spiritual depth contained in the vernacular of the Psalms, enhancing the reader's encounter with the eternal wisdom of these ancient texts.

This study aims to investigate how idiomatic expressions found in the Psalms are translated, paying particular attention to the semantic range, cultural context, and theological implications of each term. It is therefore difficult to convey the spirit of these idioms to the intended audience without distorting the original text. By utilizing the translation strategies explained by Andrew Chesterman and further reinforced by Molina and Albir in "Techniques of Translation," we set out on a linguistic and cultural discovery voyage. Chesterman's approach offers us a sophisticated toolkit to help us navigate the challenges of interpreting idiomatic idioms. It includes techniques like literal translation, cultural substitution, and functional equivalency.

Previous research on Idiom has certain similarities. The majority of them appeared in books, movies, novels, or even songs, but the Psalms in the Bible is where this research originates. The Psalms in the Bible were chosen because they are full of idiomatic terms. So, from that the title of this study is "Analysing Idiomatic Expressions in the NIV to BIMK Translation of the Holy Bible: Psalms."

METHOD

This study employs a descriptive qualitative method. The descriptive research is appropriate for disclosing facts concerning the subject under discussion. According to Wiersma (1995), qualitative research describes phenomena in words rather than

in statistics or metrics. The researcher uses a document analysis technique in this investigation. The document analysis technique identifies specific data in physical documents, whether written or visual. (Ary et al. 2010). The papers used in this study were written materials, including the Bible, particularly the Psalms, in both the New International Version and the Modern Indonesian Version. The procedure in this paper comprises of four steps. In the first step, the writer chooses a verse from the Bible, The Psalms, to analyze. In the second step, the writer reads the Psalms and takes notes on the idiomatic expressions. The third step is to compare both versions of the data. The final step is to analyze the data using Chesterman's theory.

RESULTS AND DISCUSSION

Results

According to the analysis, There is Idiomatic Expressions found in The Psalms focusing on Semantic Range, Cultural Context, and Theological Implications.

Analysis data is shown below:

1. Semantic Range

SL: "Psalms 18:2 NIV The Lord is my rock, my fortress and my deliverer; my God is my rock, in whom I take refuge, **my shield and the horn of my salvation, my stronghold**."

TL: "*Mazmur 18:3 BIMK Tuhan seperti benteng yang kuat tempat aku berlindung. Allahku seperti gunung batu tempat aku bernaung. **Seperti perisai Ia menutupi aku, dan menjaga aku agar aman selalu**.*"

The translation of the SL metaphorical phrase "…, my shield and the horn of my salvation, my stronghold." into a simile sentence "*Seperti perisai Ia menutupi aku, dan menjaga aku agar aman selalu.*" in the TL, **Trope Change** is thus used here to make the message easy to understand. Although the general figurativeness aspect has been preserved here, it is realized differently. Further, Chesterman in his book **Memes of Translation** stated that "This strategy, or rather set of strategies, applies to the translation of rhetorical tropes (i.e. figurative expressions)… of the subclass (b) ST trope X → ST trope Y. Here, the general feature of **figurativeness has been retained**, but the realization of this feature is different,…" (2016, pp.102 & 103).

While, the phrase "…, my shield…" translated into "*…Ia menutupi aku,…*" in which '…*Ia*…' anaphorically refers to '…the Lord/God…' in 'The Lord is my

rock, …God is my rock.' Foley & Hall (2003) stated "referring back in a text to a previously mention item is known as '**anaphoric reference**'.

The phrase "…the horn of my salvation…" is translated into "…*menutupi aku, …*" literally means 'saving me in the God's power'. According to Oxford Reference: A Dictionary of the Bible (Ps. 18: 2) "…the 'horn of salvation' indicates the saving power of the king."

Whereas, 'stronghold' in KII (2017, p.704) is *n* **1 *benteng*** and that is synonymous with '*perlindungan*' and in TBI this means *n* **2** '*pengamanan*' (2008, pp.62 and 295). According to KBBI (2008, p.46) '*aman*' means *a* **3** '*terlindungi*'. Consequently, it is deemed appropriate to translate "...my stronghold." as "...*menjaga aku agar aman selalu*." by emphasizing "*menjaga...agar...selalu*." For many reasons, this approach enhances the attention or thematic focus as Chesterman's Semantic Strategy, namely '**Emphasis change**' implies that "This strategy adds to, …the emphasis or thematic focus, for one reason or another."

SL: "Psalms 18:9 NIV He parted **the heavens**…"

TL: "*Mazmur 18:10 BIMK **Langit** dibelah-Nya, …*"

In the SL, the phrase "... **the heavens**...," is translated into "... *Langit*..." the TL. In *KII* (p. 368), the word **heaven** *n* 1 *surga*, while **heavens** in the plural form means *langit*, *cakrawala*. And according to *Buku Pemahaman Alkitab*, **Volume 1 P.1391**, "*Langit*" means "*Surga*." This data employs the '**synonymy**' (Chesterman, 2016, p. 100). Physically, the term "*Langit*" is very broad in scope. It can refer to the most distant place in the universe, as well as something that is truly high, or glorious, to an extraordinary degree. (*Buku Pemahaman Alkitab, Volume 1 P.1390*). There is also a '*phrase structure change*' from phrase to word. Plural noun phrase translated into singular noun word, **(Chastermen, 2016. P.93).** The definite article **'the'** in '…**the heavens.**" is purposefully left untranslated, but the meaning can still be easily understood. A **unit shift**, as a supporting theory, occurs in the translation of a noun phrase "…the heavens." in the SL into a noun "*Langit*." in the TL in which Catford further defines unit shift as "changes of rank" The translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. (1965, p.79).

SL: "Psalms 4:1 NIV Answer me when I call to you, my righteous God. **Give me relief from my distress**; have mercy on me and hear my prayer."

Authors: Sihombing N.Y.Putri Halomon and Hilman Evert H.

TL: "*Mazmur 4:2 BIMK Ya Allah, Engkaulah pembelaku; jawablah bila aku berseru. **Waktu aku susah, Engkau menolong aku***; *sekarang kasihanilah aku dan dengarlah doaku.*"

The phrasal expression "**Give me relief from my distress;**" in the SL is translated into a sentence "***Waktu aku susah, Engkau menolong aku;***" in the TL. Here, the TL's version is loose, free, and this can be obtained by using the paraphrase technique, in favour of the pragmatic sense where the semantic component at the lexeme level is overlooked. Therefore, the appropriate strategy used is **Paraphrase** in the translation. Chesterman in his **Memes of Translation** further stated that "The paraphrase strategy results in a TT version that can be described as loose, free, Semantic components at the lexeme level tend to be disregarded, in favour of the pragmatic sense of some higher unit such as a whole clause." (2016, p.101)

In **KII** (1996, p. 596) *n* **2 relief** means *pertolongan***.** While *pertolongan* in **KII** (2017, p. 596) base form *v. tolong => v. menolong.* The SL phrase "**Give me relief from my distress.**" can therefore be translated literally as "***Memberikan aku pertolongan dari keadaan sulit/susah* or *Memberikan aku pertolongan ketika aku dalam keadaan sulit/susah.***" for **distress** *n* is *keadaan sulit*/*bahaya* (KII: 2017, p.238). According to TBI, *sulit a* **1** *susah* (2008, p.473). To put it another way, the translation is deemed acceptable or appropriate.

2. Cultural Context

SL: "Psalms 4 NIV For the director of music. With **stringed instruments**. A psalm of David."

TL: "*Mazmur 4:1 BIMK Untuk pemimpin kor. Dengan permainan **kecapi**. Mazmur Daud.*"

The phrase "…**stringed instruments**." is translated into a word "…*kecapi*." in the TL in which the translation has a naturalization component. Therefore, **Adaptation** is utilized here as the component of the target culture is substituted in a specific manner for an SL cultural aspect. **Molina and Albir** further stated that "Adaptation: To replace a ST cultural element with one from the target culture,…" (2002, p.510)

While **Nida** from the book by **Molina and Albir** claims that naturalization can be achieved by taking into account: 1) the source language and culture understood as

a whole; 2) the cultural context of the message; 3) the target audience. (2002, p.503).

According to LDOCE '**stringed instruments**' *n* a musical instrument such as a VIOLIN, that produces sound from a set of STRINGS (2010, p.1749). *Kecapi* comes from West Sulawesi which has Kordofon type sounds. How to play it by picking on the strings.https://steemit.com/steemit/@martunisaja/50-name-of-traditional-indonesian-musical-instrument-with-its-origin-80832f1864702 (Retrieved on August 02, 2024)

Based on *KII* (1996, p.562)*,* **'stringed instruments'** means **'***alat musik gesek*' While the word '*kecapi*' in **KBBI** (2008, p.702)**,** means *n* **'***alat musik petik tradisional*.'

SL: "Psalms 12:3 NIV May the Lord silence all flattering lips and **every boastful tongue**—"

TL: "*Mazmur 12:4 BIMK Hentikanlah kata-kata yang merayu itu, Tuhan, bungkamkan* **orang-orang bermulut besar,***…*"

The phrase "…**every boastful tongue"** is translated into TL …*orang-orang bermulut besar*,…" Thus, **Domestication** is used here for the translation identifies the cultural aspect in the TL. According to the book **The Translator's Invisibility** (1995) by **Lawrence Venuti** there is a theory called **domestication** (making the text closely align with the target culture).

The sense of formality and religious significance are preserved in the SL, which also maintains the original Hebrew's metaphorical and slightly elevated tone. The text is getting domestication by the TL to conform to linguistic and cultural norms in Indonesia. For instance, it may be argued that *"bungkamkan orang-orang bermulut besar"* speaks more directly to the modern problem of boasting and flattery in a way that SL readers will find relevant and current.

 In *KII* (1996, p. 220)*,* **"every"** means *"setiap, tiap-tiap"* where the words *"setiap, tiap-tiap"* refer to objects or people that are more than one or many, Because in *KII* (1996, p.135), "**plural"** means *ks jamak*, where the word *jamak* in **KBBI** (2008, p.612) means *n* **"***bentuk kata yang menyatakan lebih dari satu"*. The word *"orang-orang"* in the TL is also plural or refers to many people. From *KII* (1996, p.72) the word **"boastful"** means *ks sombong* while in **TBI** (2008, p. 466) equivalent of *"sombong"* is *"mulut besar"*. For the translation of the word **"tongue"** follows into the translation **"boastful".** So, the translation from SL **"every boastful tongue"** can be translated into *"setiap orang sombong".*

Authors: Sihombing N.Y.Putri Halomon and Hilman Evert H.

By modifying the language to match the linguistic and cultural context of the intended audience, the TL exemplifies domestication and increases the visibility of the translator. This methodology is consistent with Venuti's beliefs regarding translation and the prominence of the translator's function.

SL: "Psalms 14:4 Do all these evildoers know nothing? **They devour my people as though eating bread;** they never call on the Lord."

TL: "*Mazmur 14:4 Kata Tuhan, "Tak sadarkah orang-orang jahat itu? **Mereka hidup dengan merampasi umat-Ku** dan tak pernah berdoa kepada-Ku.*"

The sentence "**They devour my people as though eating bread.**" In the SL is translated into the sentence "*Mereka hidup dengan merampasi umat-Ku*." in the TL. Thus, **Naturalization** used to identified the cultural context in this data. Using **Nida's** theory called **Dynamic equivalence** from **"Toward a Science of Translating"** (1964, 166), The metaphor used in the context of ancient Near Eastern literature in the SL phrase **"... they devour my people as though eating bread"** illustrates how easily the wicked take advantage of others. While the TL, *"... Mereka hidup dengan merampasi umat-Ku,"* simplifies this metaphor while retaining the essential message of exploitation and disdain for God.

According to **KII** (1996, p.180) **"devour"** from SL means *kkt* 1 **"mengganyang"**. In **TBI** (2008, p160) equivalent from **"mengganyang"** is *v* 1 **"melahap".** While in **TBI** (2008, p.272), equivalent of **"melahap"** is *v* 2 **"merampas".** So, in TL, it used **"merampasi"** to be translated from SL **"devour".**

In SL, the phrase **"my people"** means **"my"** from **KII** (1996, p.389) *kg* 1 **"-ku",** **"people"** from **KII** (1996, p.424) *kb* 3 **"bangsa",** the equivalent from **"bangsa"** in **TBI** (2008, p.44) is *n* **"umat".** So **"my people"** translated to TL become **"umat-Ku".**

By adapting the main idea and emotive tone of the SL into a format that is acceptable for the SL readers both culturally and contextually, the TL skilfully uses **Nida's dynamic equivalency** principles.

3. Theological Implications

SL: "Psalms 18:20 NIV The Lord has dealt with me according to my righteousness; according to **the cleanness of my hands** he has rewarded me."

TL: "*Mazmur 18:21 BIMK Tuhan membalas perbuatanku yang benar; Ia memberkati aku sebab **aku tidak bersalah**.*"

This similarity needs to be understood in terms of functional and conceptual equivalency in accordance with **MBT** principles. The phrase suggests that the psalmist did just and morally pure deeds. It is emphasized that the psalmist's actions are in line with the ideas of holiness and honesty. ***"aku tidak bersalah"*** is interpreted by **MBT** as moral innocence or blamelessness. This expresses the psalmist's feeling of integrity and morality in a more direct manner. Rather of emphasizing the symbolic purity of action, it highlights the psalmist's lack of guilt.

A sophisticated understanding of divine justice is emphasized in the SL. By affirming that the Lord has bestowing blessings according to the **"cleanness of my hands,"** it emphasizes how God's actions are consistent with a person's moral rectitude and righteousness. The phrase **"cleanness of my hands"** implies that moral purity is viewed more broadly and holistically, taking into account both intentions and acts. SL has the line ***"Aku tidak bersalah"***, which conveys important theological themes about divine justice, personal purity, and the hope of divine reward. It suggests a connection between one's own moral behaviour and divine favour, which is consistent with the biblical ideas of ethical purity and retributive justice. The claim of innocence emphasizes the belief that one's own goodness and commitment to moral principles are essential in order to be blessed and showered with favor by God.

The word **"cleanness"** in SL according to ***KII*** (1996, p.117) means *kb* ***"kebersihan".*** In ***KBBI*** (2008, p.187), ***"kebersihan"*** equivalent *n* 2 ***"kesucian".*** Base word of ***"kesucian"*** is ***"suci",*** according to ***KBBI*** (2008, p.1538), ***"suci"*** means *a* 2 ***"bebas dari cela".*** While in ***TBI*** (2008, p.422), ***"salah"*** means *a* ***"cela".***

This data used theory by **John Beekman and John Callow's Meaning-Based Translation** from books **Translating the Word of God (1974),** Similar to Nida's dynamic equivalence, Beekman and Callow's approach focuses on conveying the meaning rather than a literal translation. Their work particularly addresses the challenges of translating the Bible into various indigenous languages.

SL: "Psalms 18:4 NIV **The cords of death entangled me;** …"

TL: "*Mazmur 18:5 BIMK **Aku dikelilingi bahaya maut** …*"

The syntactic structure is altered by this translation "**The cords of death entangled me**". That means "I am in danger of dying all around me." In this instance, the subject is "***Aku***", the passive verb is "***dikelilingi***", and the preposition's object is "***bahaya maut***". The phrase "danger of death" replaces the metaphor "**cords of**

death." The state of being encompassed replaces the act of entanglement. This modification alters the original phrase's metaphorical meaning while making it more literal and understandable in TL.

This data use **syntactic strategies theory** by **Chesterman (1997),** from SL active intransitive **"The cords of death entangled me"** to TL passive voice **"Aku dikelilingi bahaya maut"** namely **Clause Structure Change** from SL **"entangled"** to TL **"dikelilingi".**

This phrase is used in the SL: **"The cords of death entangled me."** This sentence has a sophisticated grammatical structure and is metaphorical. **"Entangled me"** is the main verb phrase expressing the action, while **"the cords of death"** is the noun phrase acting as the subject. This grammatical pattern, which reflects a poetic and somewhat oblique approach, underlines the idea of being ensnared by death. **"Aku dikelilingi bahaya maut,"** which means **"I am surrounded by the danger of death,"** is the translation used in TL. This has a different syntactic structure. **"Dikelilingi"** is the passive verb phrase; **"Aku"** is the subject; and **"bahaya maut"** is the object. The abstract idea of **"cords of death"** is shifted to a more direct depiction of being in peril due to the passive structure used in TL.

According to **KII** (1996 p.147 and p.167)**,** In SL **"… cords … death …"** translated into **"cords"** *kb* 1 **"kawat"** and **"death"** *kb* 2 **"maut".** While **"entangled"** means *kkt* 1 **"melibat",** in **TBI** (2008, p.292), **"melibat"** means *v* 2 **"melilit",** while in **TBI** (2008, p.294), **"melilit"** means *v* 1 **"mengelilingi".** Because the sentence is passive, the affix becomes **"di-",** so it becomes **"dikelilingi".**

SL: "Psalms 18:29 NIV With your help I can advance against **a troop**; with my God I can **scale a wall.**"

TL: *"Mazmur 18:30 BIMK Engkau menguatkan aku untuk menumpas **musuh**; dengan bantuan Allahku **kudobrak pertahanan mereka**."*

The translation reads "…**scale a wall**." as "…**kudobrak pertahanan mereka**." and "…**a troop**…" as "…**musuh**…". This decision demonstrates a focus on the instantaneous, hands-on comprehension of defeating resistance. Here, the metaphor is made simpler using **the dynamic equivalency** approach by **Nida (1964)**, making it more understandable and applicable to Target readers.

According to a book **"A Theology of Liberation: History, Politics, and Salvation"** (1973) by **Gustavo Gutiérrez** there is a theory name **Liberation Theology** that said, God is primarily responsible for releasing humans from injustice and oppression. The phrases **"kudobrak pertahanan mereka"** and **"scale**

a wall" can be interpreted as emblems of freedom from various oppressions and difficulties.

Base on **KII** (1996, p.604), **"troop"** means *"pasukan".* According to **TTBI, *"pasukan"*** and *"musuh"* are equivalent in the word class of **war**. It suggests that there is a spiritual battle in addition to the physical one. The term **"a troop"** can be used to describe a variety of obstacles encountered in life, including bad forces, ideas, and nature.

The SL phrase **"a troop"** and **"scale a wall"** translated into TL phrase *"musuh"* and sentence *"kudobrak pertahanan mereka".*

"wall" from SL, according to **KII** (1996, p.635) means *kb* 2 *"tembok".* In the word class *"benteng"* in **TBI** (2008, p.62), "*tembok*" and "*pertahanan*" are synonymous. Here, the **"wall**" represents an apparently impenetrable barrier.

Discussion

After analyzing the Idiomatic Expressions such as Semantic Range, Cultural Context, and Theological Implications, the researcher discovered1 Translation Method and 10 Translation Procedures. The translation Method is Meaning-Based Translation. Translation techniques are Dynamic Equivalency, Liberation Theology, Syntactic Strategies Theory, Domestication, Adaptation, Paraphrase, Synonymy, Phrase Structure Change, Trope Change, and Emphasis Change.

The Dynamic Equivalency commonly used in The Psalms for the Theological Implications because The Psalms used Metaphorical and Theological Interpretation.

CONCLUSION

Different approaches are taken while translating the Psalms in order to strike a balance between theological implications, cultural context, and semantic range. Paraphrasing and changing tropes to improve understanding while keeping essential meanings allow for the management of semantic range. Adaptation and domestication take into account the cultural context to make sure the translation is understood by the intended audience. Theological Implications: To conform the text to the standards of the target language, clause structures and units are changed.
These methods draw attention to the intricate interactions that occur when preserving the original message while also adapting it to the target audience's needs and interests. A strong foundation for comprehending the translation process is provided by the application of theoretical frameworks like Venuti's

domestication, Nida's dynamic equivalency, and Chesterman's syntactic strategies. Translators can create translations that are appropriate for modern readers while also being true to the source text by using these notions.

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