

A Translation Assessment of Metaphors in Elif Shafak's *Black Milk*

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Abstract

This study attempts to assess the translation of metaphors in Elif Shafak's *Black Milk* using a framework proposed by Peter Newmark (1981). Both the original and the translated texts are evaluated according to Newmark's strategies of rendering metaphors in order to determine whether the metaphorical image occurs at the same level or differently and to assess the strategies and translations made by the translator and their appropriateness. Based on the findings, the results show that the most dominant strategy is the literal strategy by (55%), followed by the sense strategy by (15.8%), then there is the mix strategy by (7.5%), following that the metaphor deleted strategy and addition of (lexical ties) strategy by (8.4%), then there is the simile strategy by (4.1%), followed by the simile plus sense strategy by (3.3%), and the least dominant strategy is adaptation by (2.5%).

Keywords: Black Milk, Elif Shafak, Metaphor, Newmark, Translation Assessment.

تقييم لترجمة الإستعارات في رواية حليب أسود للكاتبة إيليف شفق

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المستخلص:

تبحث هذه الدراسة في تقييم ترجمة الإستعارات في كتاب إيليف شفق (حليب أسود) وفقاً لإستراتيجيات نيومارك (1981) التي وضعها حول ترجمة الإستعارات. تم تقييم النص الأصلي و المترجم بغية تحديد ما إذا كانت الصورة المجازية قد تم نقلها على نفس المستوى أم لا، إضافة إلى تقييم الإستراتيجيات التي إستخدمها المترجم في نقل الإستعارة و مدى صحة إختياراته في النقل و مدى صحة الترجمة أيضاً. أظهرت النتائج أن أكثر إستراتيجية مستخدمة هي الإستراتيجية الحرفية بنسبة (55%)، يليها إستراتيجية المعنى بنسبة (15.8%)، ثم يليها إستراتيجية المزج بنسبة (7.5%)، ثم يليها إستراتيجية حذف الإستعارة و إستراتيجية إضافة روابط معجمية بنسبة (8.4%)، ثم يليها إستراتيجية التشبيه بنسبة (4.1%)، ثم يليها إستراتيجية مزج التشبيه مع المعنى بنسبة (3.3%)، أما الإستراتيجية الأقل إستخداماً فهي إستراتيجية التكيف بنسبة (2.5%).

الكلمات الإفتتاحية: إستعارة، إيليف شفق، تقييم ترجمي، حليب أسود، نيومارك.

1. Introduction

The translation of literary work is one of the most difficult types of translations. Landers (2001: 7) maintains that

Literary translation faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation... In technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL (henceforth, SL) to TL (henceforth, TL) ... In literary translation, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.

Literary translation is more than just the translation of a text; it is also about the transfer of the imaginative form of the author and its aesthetic value (Hassan, 2011: 2). Such aesthetic value lies in the existence of

certain figures of speech such as: metaphor, simile, personification, etc. Figures of speech themselves exert an effort in translation because of their linguistic and cultural components that differ from one language to another, especially when the translator has to deal with metaphor (Newmark, 1988: 104). Knowles & Moon (2005: 2) define metaphor as "the use of language to refer to something other than what it was originally applied to, or what it "literally" means, in order to suggest some resemblance or make a connection between the two things". Metaphor has been widely discussed in translation field and showed a quiet interesting challenge when it comes to reserving the SL image in the TL. Recognizing this problem, Newmark (1988: 104) comments that "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor." This quotation indicates that metaphor has many implied meanings that need a careful rendering and requires adopting appropriate strategies and methods. Therefore, the rendering cannot be done randomly and the translator should know that dealing with such a process requires having knowledge of certain methods and strategies in order to fill the gap between the SL metaphor and its appropriate counterpart in the target language TL.

2. Translation as a Process of Linguistic and Stylistic Adaptation

Catford (1965: 1), Hatim & Munday (2004: 6) and House (2009: 3) all simply refer to the translation as a process which involves (substitution/ transference/ replacement) of a text in one language for a text into another. Their statements do not directly indicate that the text being substituted or transferred or replaced is related to meaning only nor to message only, but they stress on translation as a process. Such process, according to Bell (1991: 5), requires that "the content and the style of the original text should be preserved as far as possible in the translated text". This statement is more comprehensive than the previous ones because it states that translation is a process that is associated with the most problematic notion of a language, i.e., style, and it in turn raises the question of how to deal with it alongside the meaning of the text. Ghazala (2011: 41) defines style as a linguistic choice made by a particular author within "the total options available in the syntactic, semantic, phonological and pragmatic systems". In a translation, such as that of literary, style holds a very high value since the language of literature involves dealing with stylistic features - figures of speech. Translating figures of speech, especially metaphors, poses

problems for translators since they contain images that deviate from the literal sense. For Newmark (1988: 189):

Any component of the target text that diverges from literal translation in grammar, lexis, or marked word order constitutes a problem, offers choices and required justifications of preferred solutions.

Here the translator's role is to solve any problem encountered in the source text (ST) stylistic features and investigate what choices and solutions are to be made in the target text (TT) (cf. Boarse-Berse 2006; Almanna 2013). In order to explore such problem, the translation notion will be used in this study to examine how these metaphors are rendered in relation to the types of translation strategies that have been chosen based on Newmark's strategies and the substitutions, additions and adaptations that have been offered by the translator for the sake of producing an appropriate TT image.

3. Metaphor: A Cognitive and Translation Overview

Crystal's Dictionary of Linguistics & Phonetics (2003: 80) views metaphor as:

performing an essential role in human language and cognition, encoding world views in all forms of linguistic activity, including everyday conversation.

This definition confirms that metaphors are more than a linguistic feature only which made them a focus of attention within the disciplines of cognitive linguistics and translation in relation to language cognition and transfer methods. Cognitivists argue that metaphors are presented in ones' everyday communication activity. Lakoff & Johnson (2003: 4) give an example of the concept 'argument' and the conceptual metaphor 'argument is war' and how it can structure our everyday activity metaphorically: ("He attacked every weak point in my argument" لقد حارب كل مواطن الضعف في جدلي, "I demolished his argument" لقد دمرت جدله and "I never won any argument with you" لم أفر بأي جدل معه*) In these examples Lakoff & Johnson (ibid: 4) indicate that no one can imagine any language, or even any thought or action without metaphor. Deignan (2005:18) holds the same idea, commenting that "our language is hardly metaphor-free". Metaphors are so inescapable that it may even be unaware of using them in any simple conversation or a written piece of text. Ghazala (2011: 189) maintains that a metaphor is "a mental process which concern itself with the way that conceptual words are mentally interpreted."

Also, within cognitive metaphor studies, Lakoff & Johnson (ibid: 33) and (Kövecses, 2002: 35) state that personification is usually shown as one of the most basic ontological arguments of metaphors. As for literary studies, Hamilton (2002: 411) gives the following definition: "We personify when we metaphorically ascribe agency to normally inanimate objects, turning non-existent or imaginary entities into realistic actors or agents". Another form that is derived from metaphors is that of an idiom. According to Simpson (2004:93), idioms have their origin in metaphors which have become fixed phrases in language. The definition identified by Rowe (2004: 428) gives the notion more elaboration by stating that an idiom "does not mean what one would expect it to mean in literal sense, and in many cases, it cannot be easily translated into another language". It can be perceived that an idiom is a figurative meaning that cannot be understood directly and should not be taken literally.

From a translation perspective, Newmark puts the simplest description of metaphor, (1988: 104):

By metaphor I mean any figurative expression: the translation sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it is does not literally denote, i.e., to describe one thing in terms of another. All polysemous words and most English phrasal verbs are potentially metaphorical.

Sweetser (1990: 28) supports Newmark's definition by stating that semantic change is not random but it is influenced by "Mind-As-Body' metaphors, which view the mental in terms of the physical". For instance, the verb 'see' has two meanings: the basic physical one of *viewing with the eyes* يرى and the metaphorically extended one of '*understanding* فهم' as in *I see what you mean*.

Translation also cannot be seen from a linguistic eye only, for it is also a cultural one, "an act of communication across cultures" (House 2009: 11). Translation involves both language and culture. This goes in line with the fact that language is culturally/ metaphorically embedded which implies that the translation process of metaphors can involve the transference of the speaker's cultural components such as values, conventions and beliefs. This leads to the fact that the process of rendering the SL metaphor requires alternative solutions and strategies to overcome the linguistic and non-linguistic barriers. Newmark (1988: 32) has proposed a number of strategies that can be active to translators in dealing with translating metaphors: (1) Literal Strategy: transfer the ST image as it is to the TT. (2)

Simile Strategy: change the ST metaphor to simile or sense plus the simile. (3) Sense Strategy: convert the ST image to sense. (4) Metaphor Delete Strategy: delete the metaphor used in the ST. (5) Adaptation Strategy: transfer the cultural element in the ST metaphor communicatively or semantically. (6) Use the same ST metaphor and combine it with the sense conveyed in the ST.

In this sense, the translators' job is to have a linguistic and creative knowledge to interpret skillfully the equivalent metaphor from the SL to the TL text. The translator needs to be also aware of the culture-centered metaphors in the ST and the TT when moving a text from one culture into another.

It can be perceived that metaphors must be rendered thoughtfully with the appropriate strategies and methods because the core of a metaphor is the figurative sense that may denote a meaning beyond its literal implication and make the metaphorical image more difficult to be translated in contrast with words with mere literal meanings.

4. Why Black Milk?

As metaphor is "pervasive in everyday life", Lakoff & Johnson (2003: 3), Black Milk is a very good example to examine this notion for it is rich with many issues of different daily situations regarding the author's life and life itself, and exerts many different metaphorical expressions. This book talks about Elif Shafak after giving birth to her first child and the situations and predicaments that she has faced throughout such a new experience. She stopped writing for the first time in her life because she was occupied with guilty, worry, and incomprehension about her new maternal role. Shafak dived into post-partum depression, and at the same time she started to take a look at the experiences of other prominent female writers – such as: Sylvia Plath, Virginia Woolf, Simone de Beauvoir, and Alice Walker— in the hope that they can direct her to stable her mind between motherhood and writing in the middle of the artistic male-dominated society (Shafak, 2011).

5. Method

The various strategies used by the translator are assessed and analyzed based on the strategies suggested by (Newmark, 1981: 32). The method of assessment comprises three steps: Step 1: The metaphor is gathered by reading and comparing both the ST and the TT; Step 2: The ST metaphor is assessed according to the strategy adopted by the translator to see whether the strategy used is the best option in rendering the ST metaphor

into the TT or not (If not, suggesting the appropriate strategy); and Step 3: The translation of the TT metaphor is assessed to see whether it is appropriate or not (If not, suggesting an alternative translation).

6. Data Analysis

The data was gathered from both the novel of Elif Shafak's *Black Milk* and the Arabic version of the novel (see Table 1 below): حليب أسود. 120 examples were selected from the whole seven sections of the novel and analyzed and observed for assessing the translation of metaphors into Arabic. The quantitative analysis of the 120 examples was selective of the most important metaphorical expressions; in terms of clarifying the metaphor as employed in the ST and then translated into the TT. The number of the pages in the English book is 267. The Arabic version is translated by Ahmed Al-Ali. The English version is translated from Turkish by Hande Zapsu. There is no other Arabic translation for this novel.

7. Discussing of Findings

Each metaphor is analyzed and evaluated based on Newmark's strategies for the realization of the assessment of the strategies used within the translation process as it is presented in (Appendix 1).

The most adopted strategy in rendering the metaphors is the literal strategy as in the following examples in which the ST metaphor could be reproduced directly into the TT: [13] *Change and changeability are life's alphabet* التغير و التغيير هما أبجدية الحياة, [22] *Her face clouded by thoughts* تتراقص الأحرف فيه معا, or [60] *The letters dance together* وجهها غائم بالأفكار. In all these examples the translator has reproduced the original image of the metaphor in the TT by adopting a literal translation. The translations were understood since there are no linguistic or culture-specific items. By adopting or reproducing the metaphor, the translator has maintained faithfulness to the ST and has kept the metaphorical image in the TT.

The translator resorted to the sense strategy in some examples because adopting the literal strategy would not reproduce the ST image naturally into the TT: If *highbrowed* متقفة in [2] or *snake* ملتوية in [17] were rendered literally into أفعى and جبين عالية respectively, they would be funny, or if *the stairs of the Land of Me* in [31] was rendered literally, it would be an unnatural translation: أصعد الدرج therefore, it became أصدع الدرج نحو أرضي; . In [10], *falling* was rendered into تغرق instead of تسقط in order to be collocated with *deluge* طوفان. In [59] if *a jungle with wild egos* was

rendered literally it would be a funny translation: غابة مع غرور البرية, instead, sense strategy was adopted: غابة مغرورة الكائنات. In [64], "stored me away and depot of your personality" became القيتي بي في مستودع ظنونك البعيدة instead of being rendered literally into لقد قمت بتخزيني بعيداً في مستودع شخصيتك. In [75]: *piercing the night's stillness*, the translator chooses to adopt the sense strategy in rendering *piercing* into أثرت instead of saying literally تثقت (cf. [91]). In [90], *clogged* became نشفت instead of being rendered literally into انسدت. *burn* in [93] was rendered into أحمرت. In [111], *hovering* became مسقوفة. In [77, 93 and 111] the adopted strategy was optional and the words could be rendered literally also without affecting the TT image: علقت, احترقت and تحوم respectively.

The translator was also aware of the ST idiomatic expressions and chose to adopt the sense strategy in rendering them as in the following examples: *to hammer home the point* in [29] became : و لكي توصل نقطتها جيد, for if it was rendered literally, it would be nonsense: لتدق نقطة المنزل, though the translator could have suggested a rendering such as و لكي توصل فكرتها. In [30], *to pick your brain* became استشير عقلك instead of ألتقط عقلك جيداً. In [55], *down for it* became خضعت instead of أنا أسفل ذلك. Some of the idioms were rendered literally because they deliver the same metaphorical image in the TL as in [86]: "the talk of the town" and "the grain for the gossip mills" and there is the example [88], in which *the sweat of her own brow* was rendered literally into جانية رزقها من عرق جبينها. In [92] *the tables have turned* was also rendered literally into أنقلبت الطاولة. In [115], *brought to the fore* was rendered literally into ظهرت إلى العلن.

Also, there were examples of personification in which the translator chose to adopt literal strategy in rendering them to the TT as for example: in [58]: *There's a voyage knocking on the door* became: هناك رحلة تفرع بابك, also in [104]: *The grass is singing* became العشب يغني. Also, in [57], *my tongue won't cooperate* became لساني لا يتعاون معي.

The translator chose in some examples to mix the literal strategy with the sense strategy because the literal strategy alone would not convey the ST metaphor properly as in the following examples: in [9] the whole metaphor was rendered literally except the word *faces*, which was rendered by adopting sense strategy into اجزائي instead of saying وجوهي which wouldn't give the intended meaning of the ST word. In [43], he chose to adopt the literal strategy in rendering *hum of the city* همهمات المدينة and the sense strategy in rendering *incipient* التي بدأت بالهدير instead of saying literally: أولية همهمات. The same holds true for [51]: the literal strategy was adopted in

rendering *the years of sweat* العرق سنوات, while the sense strategy was chosen in rendering *swoop* ضربة; because adopting only the literal strategy would cause the whole image to be odd: هجمة or انقضاض. In [62]: the literal strategy was adopted in rendering *swallow my chuckles* ابتلعت ضحكتي, while the sense strategy was chosen in rendering *put on a serious face* رسمت وجهها. In [65], the translator chose to adopt the sense strategy in rendering the word *tugging* into: تلطم and the literal strategy in rendering *at the edges of my mind* into: موجة الغضب and حواف ذهني. In [82], the translator's choice was very appropriate in mixing the literal strategy and sense strategy to avoid repetition in rendering the two words *sorrow* and *humor* which came twice in the same sentence: *sorrow* became الأسى and *humor* became الفكاهة حس and النكتة. In [84], the sense strategy was mixed with literal strategy: literal: *fish for love* اصطياد الحب, sense: *bait* قامر and it was also an appropriate choice because each strategy preserved the aesthetic components of the ST image.

The translator chose to mix the literal strategy with another strategy suggested by the translator, i.e., the addition (lexical ties) strategy, to avoid stylistic lexical repetition in the TT. Addition is "an extension of the ST units that are absent but must be restored in the TT" (Abo-altimen, 2016: 82). Addition can be made by using lexical ties that are considered obligatory between sentences or even within the same sentence which make the translation smoother and more uninterrupted as in the following examples: In [8]: "*twist and twirl language in a passionate tango*," the literal strategy was mixed with the addition of the genitive رقصه that was added to *تأنغو* to provide texture: *أميل باللغة و أبرمها بشغف في رقصه تأنغو*. In [40]: *The moon is still there, shy of fullness*, the literal strategy was mixed with the addition of the verb + pronoun يلفه. This addition is plausibly justified in order to avoid repetition: *كان القمر لا يزال هناك, و الخجل يلفه من امتلائه*. In [80]: *I lost the thread here*; the literal strategy was mixed with the addition of the genitive: *السردي* which created cohesion and provided texture to avoid repetition as it was in the ST image: *هنا فقدت خيط السردي*. In [100], the translator chose the literal strategy in rendering the whole metaphorical image and chose in rendering "*books swim from the warm sands of publishing houses*" to add the verb *تزحف* to the TT metaphor to avoid image interruption: *الكتب تزحف على رمال*. In [101], *عالم* was added to *الأدب* in rendering the word *literature* and in [116] *جارف* was added to *نهر* in rendering the word *river* and both cases made the TT image smooth and natural. The translator also chose to mix the addition of lexical ties strategy with the sense strategy as in [28], in which the sense strategy was adopted in rendering the

تستدران العطف *puppy eyes* into عينين بريئتين *with the addition of* such mixing conveyed the full meaning of the ST expression to the TT reader. Also, in [35], *adultery in stormy waters of adultery* was rendered with the sense strategy الفجور instead of الزنا with the addition of الغواية .

The translator chose to transfer some metaphors into simile. By adopting this strategy, the ST metaphor kept its image and succeeded to deliver the aesthetic value in the TT as in the examples: [27, 44, 68, 81 and 83]. Some examples were rendered by adopting the simile strategy with sense as in: [15]: *The man's smile blossoms into a grin* was rendered into افتر ثغر الرجل in which the sense strategy: *smile* ثغر was mixed with the simile strategy: ك, though the translation here الفصح بذار القمح was not an appropriate choice and the image, for instance, the translator could have suggested a rendering such as الرجل ابتسامه أشبه بالوردة المتفتحة and as in [16], in which *white-milky fingers* was translated into أصابع بضة كاللبن by adopting both *the sense strategy in rendering white into بضة* and *transferring the metaphor into simile كاللبن* . Also, in [73], *rollercoaster relationship* was rendered by adopting the simile strategy علاقة تشبه قطار الموت and the sense strategy in translating *rollercoaster* into الموت instead of saying قطار الملاهي. In [112], the metaphorical image of "*Her body was that of a rag doll*" was rendered into جسدها يشبه تلك العرائس المصنوعة by mixing sense strategy: *doll* عرائس and turning the metaphor into simile by using the word يشبه.

Some of the ST metaphors could not be reproduced directly into the TT due to the existence of culture- specific items. To deal with such problem, the translator resorted to choose the adaptation strategy which has a similar impact on the TT reader as that found in the ST reader as in [26], in which *snow-white skin* became وجه مثل سنو وايت instead of being وجهه الأبيض كالتلج or وجهه بياض الثلج. The translator chose to adopt both the simile and the adaptation strategies to bring the image closer to TT culture. In [32], the translator chose to resort to the adaptation strategy by using the Qur'anic phrase أسفل سافلين in rendering the idiomatic expression: *down in the dump* in addition to adopting sense strategy: محطة which both succeeded to deliver the same aesthetic value in TT culture as that found in the ST: لماذا ربطة شعر. In [48], *turban* was adapted into عمامة, instead of adopting the literal meaning of the word جمجمة, in addition to use the sense strategy in rendering the word *clump* into جدائل instead of adopting the literal meaning of the word كتلة, or أجمة or مجموعة. The option of the literal strategy here would not sound nicely in the TT.

The translator chose to adopt metaphor deleted strategy in some examples as in the following examples: in [42], *cheddar* became المال. In [54], *isn't my cup of tea* became لست من هواة. *carrot hair* in [70] was rendered into برتقالي شعر أحمر (sense). In [87], *wearing myself thin* was rendered (sense) into تعبت من إجهاد نفسي. In [94], *the sound of the rain hammering a tin roof* was rendered (sense) into أصوات امطار تنهمر على سقف من الصفيح. *I am all thumbs* in [103] was rendered (sense) into خرقاء أمسي because the literal strategy would make nonsense: أنا كل الأبهام. The translator in these examples chose to delete the ST metaphors in the TT and render them with the sense strategy because rendering them literally would make the TT metaphor unnatural: جبنة شيدر, كوب الشاي الخاص بي, شعر, ارتدي نفسي خفيفة, جزري and إبهام أنا كلي respectively.

Some metaphors were noticed to be deleted due to adopting the literal strategy which consequently caused the ST image to be lost in the TT as in the following examples: In [38], *sheltered* was rendered into سقف صلب, causing the metaphor to be deleted while the sense strategy could be the right choice: محبوسا. In [76], *Let the cat out of the bag* was rendered into لنخرج القطعة من قفصها whereas it could have been rendered by adopting sense strategy because it is an idiomatic expression and it could be translated into: لنفشي السر. In [98] *devouring the classics*, the translator chose to delete the metaphor by rendering *devouring* into أنتهى whereas it could have been translated literally into التهم to keep the aesthetic value of the ST image. In [113], the translator chose to adopt literal strategy using transliteration in rendering *baby blues* into بلوز الطفل whereas he should use sense strategy and translated the metaphorical image into كآبة الولادة or أحزان الولادة. In [119]: *my eyes water* was rendered into عيني تدمعان causing the metaphor to be deleted whereas the translator could have suggested adopting simile strategy and translated into عيني تجريان كالنهر.

There were examples in which the strategy used by the translator was an appropriate choice but the translation given was unsuccessful as in the following: In [4]: *cocktail* was rendered into مزيج whereas it could be rendered into كوكتيل which would preserve the metaphorical expression. *lazily* in [33] was rendered into متراخية whereas it could be rendered into فوقنا and تعلونا, whereas the translator could have translated the image into سحابة خفيفة من الدخان تتدلى فوقنا. Also there was a redundancy in repeating بتكاسل. In [63]: *Mama's Heavenly Rice Pudding* was rendered literally into وصفة ماما بالرز بحليب الجنة whereas the translator could have offered another rendering such as بنكهة الجنة or وصفة ماما الرز بالحليب بطعم الجنة. In [114], the translator chose to render the metaphorical image *bleeding*

الإبداع ربيع فصول تقودهن *madness by the springs of creativity* literally into which made the image unnatural while the word *spring* should be translated into ينابيع and *bleeding madness* into ينزفن جنونا/ بجنون and the whole image can be translated into امهاتنا فنانات ينزفن بجنون مفجرين ينابيعا من الإبداع.

The final assessment of the strategies applied in the translation of English metaphors in *Black Milk* is shown (Table 1):

Translation Strategies	Frequency Data	Percentage
Literal Strategy	66	55%
Sense Strategy	19	15.8%
Mix Strategy	9	7.5%
Metaphor Deleted	7	8.4%
Addition of Lexical Ties	7	8.4%
Simile Strategy	5	4.16 %
Simile plus Sense	4	3.3%
Adaptation	3	2.5%
Total	120	100%

Table (1)
Strategies Assessment

The final assessment of the translations that were inappropriate is clarified in (Table 2):

Assessment	Frequency Data	Percentage
Appropriate Translations	114	95%
Inappropriate Translations	6	5%
Total	120	100%

Table (2)
Assessment of Translation Appropriateness

The final assessment of the strategies that were inappropriate is clarified in (Table 3):

Assessment	Frequency Data	Percentage
Appropriate Strategies	115	95 %
Inappropriate Strategies	5	5 %
Total	120	100%

Table (3)
Assessment of Strategy Appropriateness

8. Conclusions

The findings of this study reveal that metaphors in Black Milk are translated into Arabic through various translation strategies, which indicate that the translator is acquainted with the strategies of metaphor translation, and most of these strategies are used successfully and appropriately as shown below:

- The ST metaphor is literally adopted when it is also a common metaphor in the TT.
- The ST metaphor is rendered with sense strategy when the literal meaning cannot stand alone and also when it has an idiomatic phrase.
- The ST metaphor is changed into a simile in the TT to retain the metaphorical image of the original and in some examples the translator added sense with the simile strategy.
- The ST metaphor is reproduced by mixing the literal strategy with the sense strategy to deliver the TT image appropriately as that found in the original.
- The ST metaphor is either adapted or replaced with a TT metaphor when the ST one cannot be reproduced or when it has a culture-specific item(s).
- Some metaphors are noticed to be inappropriately deleted or rendered literally whereas there was an alternative strategy to be made for conveying the ST image to the TT such as sense strategy.

- Some metaphors are rendered with the right strategy, but the choice of translation was inappropriate. An alternative appropriate translation is given.
- The translator resorts to give another strategy by adopting the addition of lexical ties strategy that was a necessary adding to the TT image in which it created cohesion and provided texture to avoid repetition.
- The translator resorts to mix two strategies in rendering the ST metaphor to serve delivering the TT metaphor appropriately such as mixing the literal strategy with the sense strategy or the adaptation strategy with the sense strategy.

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Notes:

* The examples given are translated by the researcher.

Appendix 1

List of the Metaphor examples from the English Version and their Translation from the Arabic Version and the Strategies used by the Translator

	Source Text	Target Text	The Adopted Strategy by the Translator
1	Main Characters: <i>Choir of Discordant Voices (6 Finger women: Miss Practical, Milady, Ambitious Chekhovian, Dame Dervish, Mama Rice Pudding, Blue bell Bovary. (Main Characters)</i>	شخصيات رئيسية في الرواية: جوقة أصوات القوضي (فتيات الأصابع): الأتمة العمالية و الشيفوخوفية الطموح و السيدة الدرويشة و ماما الرز بالطينيب، و بلو بيلي بوفاري (شخصيات رئيسية)	Literal
2	<i>and Miss Highbrowed Cynic.</i>	و الأتمة المثقفة الساخرة	Sense
3 <i>Manage to crawl out of the tunnel?</i> (P. xi)	استطعت أن أخرج خارج النفق. (ص: 18)	Sense
4	<i>This book is a cocktail of storytelling, motherhood, wanderlust and depression.</i> (P. xi and xii)	هذا الكتاب مزيج من القصص و الأمومة و التوهان و الإكتئاب. (ص: 19)	Literal
5	<i>Sufis believe that every human being is a mirror that reflects the universe at large.</i> (P. xii)	يؤمن الصوفيون بأن كل إنسان هو مرآة تعكس الكون على اتساعه. (ص: 19)	Literal
6	<i>I would return to Arizona and retreat into my desert solitude.</i> (P. 4)	أعود إلى أريزونا متكئة في بيداء عزالتي. (ص: 25)	Literal
7	<i>I breathed letters, drank words and lived stories.</i> (P. 6)	تنفست الحروف و شربت الكلمات و تقصت القصص. (ص: 27)	Literal + Sense
8	<i>Confident that I could twist and twirl language in a passionate tango.</i> (P. 6)	واقنة من قدرتي على أن أميل باللغة و أبرمها بشغف في رقصة تانغو. (ص: 27)	Literal + Addition
9	<i>Fiction was the invisible glue that held my different faces together.</i> (P. 6)	الأدب الروائي كان يوماً الصمغ الخفي الذي يتي على اجزائي المختلفة متلاصقة.	Literal + Sense
10	<i>Falling prey to a deluge of worries, anxieties and fears.</i> (P. 8)	تغرق ضحية لطوفان الهموم و القلق و المخاوف. (ص: 30)	Sense
11	<i>There's an idea buzzing in my head.</i> (P. 15)	في رأسي فكرة تطن. (ص: 38)	Literal
12	<i>Women who have been left on the shelf should have their dignity returned.</i> (P. 18)	يجب أن تحيد الكرامة لكل النساء اللواتي تركن على الرف. (ص: 41)	Literal

13	<i>Change and changeability are life's alphabet.</i> (P. 18)	التغير و التغيير هما أبجدية الحياة. (ص. 42)	Literal
14	<i>The gentle breeze that lick the deck,</i> (P. 18)	النسيم الرقيق الذي يلثم متن الباخرة. (ص. 42)	Sense
15	<i>The man's smile blossoms into a grin.</i> (P. 20)	اقترب ثغر الرجل عن ابتسامته تتفتح كبدار القمح. (ص. 44)	Simile + Sense
16	<i>The angels are pointing their white-milky fingers at me.</i> (P. 20)	الملائكة تشير إلي بأصابع بيضاء كاللبن.	Simile + Sense
17	<i>As in many Istanbul's neighborhoods, this one, too, has a maze of alleys that snake up and down.</i> (P. 22)	فهذه المنطقة، كالكثير من مناطق اسطنبول، تضم متاهة من الوديان المتلوية صعودا و هبوطا. (ص. 47)	Sense
18	<i>Whenever a thick cloud of silence descends, the yapping voices inside me become all the more audible.</i> (P. 24)	أينما تحل غيمة ثقيلة بالصمت، يسي الزعيق الذي بداخلي مسموعا أكثر. (ص. 50)	Literal
19	<i>But her path as a writer will be strewn with obstacles.</i> (P. 31)	بيد أن طريقها ككاتبية سيكون مرصوفا بالعقبات. (ص. 59)	Literal
20	<i>Imagination flows out her sentences,</i> (P. 32)	ينسكب الخيال من كلماتها. (ص. 60)	Literal
21	<i>Dream is a rosy-cheeked lass.</i> (P. 33)	الحلم فتاة وردية الوجنتين. (ص. 61)	Literal
22	<i>Her face clouded by thoughts.</i> (P. 34)	وجها غائم بالأفكار. (ص. 63)	Literal
23	<i>Knowledge... was burning thirst.</i> (P. 35)	المعرفة... عطش متحرق. (ص. 64)	Literal
24	<i>She bled poetry.</i> (P. 37)	كانت تنزف الشعر. (ص. 67)	Literal
25	<i>Names and pictures bounce on the screen.</i> (P. 41)	أسماء و صور تتقاذف على الشاشة. (ص. 71)	Literal
26	<i>She has a tiny bit of foundation on her snow-white skin,</i> (P. 52)	تضع على وجهها الأبيض كالتلج كريم أساس. (ص. 89)	Adaptation + Simile
27	<i>Her porcelain teeth gleam in their straight rows,</i> (P. 52)	أما أسنانها فهي تلمع كالبرسلان. (ص. 89)	Simile
28	<i>I looked at her with puppy eyes.</i> (P. 53)	نظرت إليها بعينين بريئتين تستدران العطف. (ص. 90)	Sense + Addition
29	<i>... and to hammer home the point,</i> (P. 53)	و لكي توصل لقطتها جيدا. (ص. 91)	Sense
30	<i>I need to pick your brain on an important matter.</i> (P. 55)	أحتاج أن استشير حفاك في أمر مهم. (ص. 94)	Sense
31	<i>I clamber up the stairs of the Land of Me.</i> (P. 57)	أصعد الدرج نحو الواقع. (ص. 98)	Sense
32	<i>Why you look so down in the dump?</i> (P. 58)	لماذا تبدين محطمة هكذا و في أسفل سافلين؟ (ص. 98)	Adaptation + Sense
33	<i>Above us a wispy cloud of smoke lingers lazily.</i> (P. 58)	تلونا سحابة ناعمة من الدخان، مائكة فوقنا و متراخية. (ص. 99)	Literal

34	<i>No questions gnawing the mind.</i> (P. 58)	لا اسئلة تنخر الرأس. (ص, 99)	Literal
35	<i>The famous writer steered his story into the stormy waters of adultery.</i> (P. 60)	قد ساق حكايته إلى مياه الفجور و الغواية العاصفة. (ص, 102)	Sense + Addition
36	<i>And their marriage took another blow.</i> (P. 61)	و تعرض زواجهم لمصيبة أخرى. (ص, 103)	Sense
37	<i>She saw self-centeredness mixed with the seeds of altruism.</i> (P. 61)	رأت التمرکز على الذات ممزوجا ببذور الإيثار. (ص, 104)	Literal
38	<i>The man...who had been sheltered all his life,</i> (P. 62)	الرجل الذي عاش تحت سقف صلب طوال حياته. (ص, 105)	Metaphor Deleted
39	<i>Tolstoy publicly declared that he had wiped his hands clean of the material world.</i> (P. 62)	أعلن تولستوي على الملأ عن غسل كفيه عن أشياء العالم المادية. (ص, 105)	Literal
40	<i>The moon is still there ..., shy of fullness.</i> (P. 68)	كان القمر لا يزال هناك, ... و الخجل يلقه من امتلانه. (ص, 110)	Literal + Addition
41	<i>Suddenly, a scream pierces the air,</i> (P. 68)	و بغنة, انطلقت صرخة شقت الفضاء. (ص, 110)	Literal
42	<i>They [fishermen] could work and earn real cheddar. They could buy a huge salmon.</i> (P. 69)	كان يوسعهم أن يعملوا و يكسبوا من المال ما يبتاع لهم سمكة سلمون كبيرة. (ص, 113)	Metaphor Deleted
43	<i>Miss Highbrowed Cynic raises her voice over the incipient hum of the city.</i> (P. 70)	رفعت الأنسة المثقفة الساخرة صوتها فوق همهمات المدينة التي بدأت بالهدير. (ص, 114)	Literal + Sense
44	<i>It is Dame Dervish, suddenly mushrooming on the bench,</i> (P. 73)	إنها السيدة الدرويشة, فجأة تنبت كالفطر على المقعد. (ص, 119)	Simile
45	<i>She even described how her poems smiled at her,</i> (P. 78)	حتى أنها روت كيف أن قصائدها تبسم لها. (ص, 126)	Literal
46	<i>.. how their [poems] little foreheads bulged with concentration.</i> (P. 78)	جباهها (القصائد) الصغيرة متعضنة من التركيز. (126)	Literal
47	<i>Perfection cannot have children.</i> (P. 79)	الكمال لا يمكنه إنجاب الأطفال.	Literal
48	<i>A clump of her reddish hair has escaped from her turban.</i> (P. 84)	هربت إحدى جدائلها الحمراء من ربطه شعرها. (ص, 133)	Sense
49	<i>A trace of panic creeping into my voice.</i> (P. 84)	أثار الذعر ترجف صوتي. (ص, 133)	Literal
50	<i>All these years we have slaved away.</i> (P. 85)	لقد كبنا كل هذه السنين. (ص, 136)	Sense
51	<i>How dare you throw away the years of sweat in one fell swoop?</i> (P. 86)	كيف تجرئين على رمي سنوات العرق كلها هكذا بضربة واحدة؟ (ص, 137)	Literal + sense
52	<i>My biological clock is ticking.</i> (P. 86)	ساعتي البيولوجية تزن. (ص, 137)	Literal
53	<i>All these harmful thoughts are bouncing around your head.</i> (P. 86)	كل هذه الأفكار المؤذية تتردد في رأسك. (ص, 137)	Literal

54	<i>A junta isn't my cup of tea.</i> (P. 87)	لست من هواة المجالس العسكرية (ص. 139)	Metaphor Deleted
55	<i>But I am down for it, under the extenuating circumstances.</i> (P. 87)	لكني خضعت لإغواء المعيشة المريحة. (ص. 139)	Sense
56	<i>A mantle of silence canopies the room.</i> (P. 88)	ظللت الغرفة عباة من الصمت. (ص. 141)	Literal
57	<i>But my tongue won't cooperate in making this confession.</i> (P. 94)	لكن لساني لا يتعاون معي لأتلي بهذا الإقرار. (ص. 147)	Literal
58	<i>There's a voyage knocking on the door.</i> (P. 94)	هناك رحلة تفرع بابك. (ص. 147)	Literal
59	<i>A Jungle with wild egos.</i> (P. 98)	غابة مغرورة الكائنات. (ص. 154)	Sense
60	<i>The letters dance together,</i> (P. 99)	تترافق الأحرف فيه معا. (ص. 155)	Literal
61	<i>.. together they [letters] concoct the mystery that a name holds.</i> (P. 99)	تدير مؤلفة الألغاز التي تحملها الأسماء. (ص. 155)	Literal
62	<i>I swallow my chuckles and put on a serious face.</i> (P. 108)	ابتلعت ضحكتي و رسمت وجهها حادا. (ص. 167)	Literal + Sense
63	<i>Mama's Heavenly Rice Pudding recipe.</i> (P. 108)	وصفة ماما بالرز بحليب الجنة. (ص. 168)	Literal
64	<i>You stored me away in the depot of your personality,</i> (P. 109)	لقد قويتني بي في مستودع ظنونك البعيدة. (ص. 169)	Sense
65	<i>... a bigger wave of guilt begins tugging at the edges of my mind.</i> (P. 109)	تقدمت موجة مرتفعة من الغضب، و راحت تلطم حواف ذهني. (ص. 169)	Literal + Sense
66	<i>To her the sun of a new society rose from the depth of his eyes.</i> (P. 115)	هي ترى شمسا لمجتمع جديد تيزغ من أعماق عينيه. (ص. 178)	Literal
67	<i>Her mind was corrosive.</i> (P. 116)	كان ذهنها أكولا. (ص. 179)	Literal
68	<i>Writing fiction is a tidal river with strong currents.</i> (P. 123)	كتابة الرواية مثل نهر متقلب بتيارات قوية. (ص. 188)	Simile
69	<i>I soak up every detail I see,</i> (P. 123)	اسير متشربة كل تفصيل أراه. (ص. 190)	Literal
70	<i>One of the women has carrot hair.</i> (P. 123)	إحدهن بشعر أحمر برتقالي. (ص. 190)	Metaphor Deleted
71	<i>Adjectives, boarded Noah's ark in twos.</i> (P. 127)	استقلت الصفات سفينة نوح زوجا زوجا. (ص. 195)	Literal
72	<i>We can dive headfirst into that bottomless lake of irrationality.</i> (P. 128)	العوض بمقدمة رؤوسنا في بحيرة اللامعقول. (ص. 197)	Literal
73	<i>Zelda and Scot adored, fought and marred each other in a rollercoaster relationship.</i> (P. 132)	لقد تزوجا و عشق كل واحد شريكه حتى حاربه و شووه في علاقة تشبه قطار الموت. (ص. 202)	Simile + Sense
74	<i>A loud scream yanks me out of my reverie.</i> (P. 138)	أخرجني صياح استغاثة من عالمي الخيالي. (ص. 210)	Literal

75	.. a commotion erupts on the roof, piercing the night's stillness. (P. 139)	تناهت البنا ضجة من السطح أربكت سكون الليل. (ص: 212)	Sense
76	Let the cat out of the bag. (P. 140)	لنخرج القطعة من ففصها. (ص: 214)	Literal
77	You were going to get trapped in your dreams of motherhood. (P. 141)	لكنك علفت في أحلام الأمومة. (ص: 215)	Sense
78	..., under that breathtaking Brain Tree, (P. 143)	تحت شجرة العقل خاصفة الانفاس. (ص: 219)	Literal
79	In fact this happens to be a thorny question. (P. 145)	في الحقيقة إنه سؤال شائك بالنسبة إلي. (ص: 223)	Literal
80	I lost the thread here. (P. 145)	لقد فقدت خيط السرد هنا. (ص: 223)	Literal + Addition
81	My hair a cuckoo's nest. (P. 147)	شعري مثل عش الوقواق. (ص: 225)	Simile
82	The story has sorrow cloaked in humor and humor cloaked in sorrow. (P. 147)	القصة تتناول الأسى مرتديا حسن الفكاهة والنكتة مرتدية تعابير الحزن. (ص: 225)	Literal + Sense
83	However, life is a naughty child who sneaks up from behind us while we draw our plans. (P. 152)	بيد أن الحياة مثل طفل مشاغب يتسلل من ورائنا ونحن نرسم خططنا. (ص: 231)	Simile
84	When you fish for love, bait with your heart, not your brain. (P. 153)	عندما تحاول اصطياد الحب قامر بقلبك لا بعقلك. (ص: 233)	Literal + Sense
85	Body should shrivel up so that my brain could blossom. (P. 155)	على جسدي أن يذبل حتى يزهر عقلي. (ص: 235)	Literal
86	To be the talk of the town, to be the grain for the gossip mills. (P. 161)	لنمسي حديث المدينة وحبوا في مطاحن الإشاعة. (ص: 244)	Literal
87	I've grown tired ... of wearing myself thin. (P. 170)	تعبت من إجهاد نفسي. (ص: 257)	Metaphor Deleted
88	..., earning her bread by the sweat of her own brow, (P. 173)	جانية رزقها من عرق جبينها. (ص: 262)	Literal
89	She always had the cream of things. (P. 173)	كان لديها دائما مرهم الأشياء. (ص: 263)	Literal
90	Words get clogged in my throat, (P. 179)	نشفت الكلمات في حلقى. (ص: 272)	Sense
91	A shriek of delight pierces the air. (P. 179)	صيحة فرح ثقت الهواء. (ص: 272)	Literal
92	Finally, the tables have turned! (P. 181)	و أخيرا أنقلبت الطاولة! (ص: 274)	Literal
93	My cheeks burn with guilt. (P. 187)	أحمرت وجنتاي من الخجل. (ص: 282)	Sense
94	We hear the sound of the rain hammering a tin roof. (P. 189)	نصغي إلى اصوات امطار تنهمر على سقف من الصفيح. (ص: 285)	Metaphor Deleted
95	Istanbul is one large coconut cut in half. (P. 190)	اسطنبول جوزة هند كبيرة مقسومة نصفين. (ص: 286)	Literal

96	<i>Why are you trying to swim against the current?</i> (P. 191)	لم تحاولين السباحة عكس التيار؟ (ص. 287)	Literal
97	<i>She's so lost in the hysteria of shopping.</i> (P. 197)	لقد تاهت في هستيريا التسبوع. (ص. 296)	Literal
98	<i>He loves to read, too, devouring the classics at age of five.</i> (P. 198)	يحب القراءة أيضا، و انتهى من قراءة الكلاسيكيات جميعها في سن الخامسة. (ص. 297)	Metaphor Deleted
99	<i>I descend the stairway to the basement of my soul.</i> (P. 201)	نزلت الدرج داخلي نحو عوالم السفلية. (ص. 302)	Literal
100	<i>They [books] can stand on their own feet starting from birth and they can instantly swim ... from the warm sands of publishing houses toward the vast, blue waters of readers.</i> (P. 203)	تستطيع الكتب الوقوف على أقدامها منذ الولادة و تستطيع السباحة فوراً .. ترحف على رمال دور النشر الدافئة إلى البحر الواسع الأزرق للقراء. (ص. 305)	Literal + Lexical Tie
101	<i>.. if ever there was a voice in the literature throbbing with rage, compassion, justice and love.</i> (P.)	إن كان هناك صوت واحد في عالم الأدب يخفق بالغضب و العطف و الحب.	Literal + Addition
102	<i>Her connection with language and her hand on the pulse of the universe was unashamedly sensual.</i> (P. 206)	ارتباطها باللغة وهي تضع كفها على ايقاع نبض الكون كان امرا حسيا تماما. (ص. 309)	Literal
103	<i>I am all thumbs when it comes to changing</i>	أمسي خرقاء عندما أهم بتغيير الحفاظات. (ص. 314)	Sense
104	<i>The grass is singing.</i> (P. 211)	العشب يغني. (ص. 316)	Literal
105	<i>A cauldron boils in my mind.</i> (P. 212)	هناك مرجل يغلي في رأسي. (ص. 316)	Literal
106	<i>Love ... enveloping my soul in its pearly glow.</i> (P. 217)	حب يغلف روحي بوهج لؤلؤي. (ص. 322)	Literal
107	<i>To her, Allah was an unblinking Celestial Eye.</i> (P. 218)	بالنسبة لها كان الله عينا سماوية لا ترمش. (ص. 325)	Literal
108	<i>Creator was a Fountain of Limitless Love.</i> (P. 219)	الخالق نافورة من الحب اللانهائي. (ص. 326)	Literal
109	<i>Rumi's words began to tenderly remove the shawls I had always wrapped around myself, layer upon layer.</i> (P. 219)	كانت كلمات جلال الدين الرومي تخلع الايديولوجيات التي وضعتها على كتفي شالا شالا. (ص. 327)	Literal
110	<i>The artist gave birth to new ideas and visions.</i> (P.229)	يبد الفنان أفكارا جديدة و رؤى. (ص. 340)	Literal
111	<i>There are dark clouds hovering above your soul.</i> (P. 233)	عندما تكون روحك مسقوفة بغيوم سوداء. (ص. 347)	Sense

112	<i>Her body was that of a rag dol. (P. 233)</i>	جسدها يشبه تلك العرائس المصنوعة من حشو الأقمشة	Simile + Sense
113	<i>Baby blues. (P. 237)</i>	بلوز الطفل (ص: 353)	Literal
114	<i>Grandmothers and mothers ... were artists bleeding madness by the springs of creativity in them for which there was no release. (P. 245)</i>	أمهاتنا وجداتنا فنانات تقودهن فصول ربيع الابداع نحو الخدر و نزف الغضب. (ص: 364)	Literal
115	<i>Alice Walker's private life has been brought to the fore. (P. 245)</i>	ظهرت حياة والكر إلى العن. (ص: 365)	Literal
116	<i>Depression may turn into a river in which we willingly paddle. (P. 249)</i>	الإكتئاب يتحول إلى نهر جارف نجد انفسنا نحاول أن نجذف فيه. (ص: 370)	Literal + Addition
117	<i>We don't speak much about the face of motherhood that has been left in the shadows. (P. 252)</i>	لا نتحدث كثيرا عن وجه الامومة الذي ترك في الظلال. (ص: 374)	Literal
118	<i>Democracy is not a bed of roses. (P. 257)</i>	الديمقراطية ليست سريرا من الورود. (ص: 379)	Literal
119	<i>My eyes water. (P. 264)</i>	عيني تدمعان. (ص: 387)	Literal
120	<i>Even one voice is enslaved, none can be free. (P. 267)</i>	إن كان صوت واحد فقط منهن مسجوتا، فإن الأصوات الأخرى لا تعتبر حرة. (ص: 391)	Literal