



شبكة المعلومات الجامعية
التوثيق الإلكتروني والميكروفيلم

بسم الله الرحمن الرحيم



MONA MAGHRABY



شبكة المعلومات الجامعية
التوثيق الإلكتروني والميكروفيلم



شبكة المعلومات الجامعية التوثيق الإلكتروني والميكروفيلم



MONA MAGHRABY



شبكة المعلومات الجامعية
التوثيق الإلكتروني والميكروفيلم

جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

قسم

نقسم بالله العظيم أن المادة التي تم توثيقها وتسجيلها
علي هذه الأقراص المدمجة قد أعدت دون أية تغيرات



يجب أن

تحفظ هذه الأقراص المدمجة بعيدا عن الغبار



MONA MAGHRABY



جامعة عين شمس
كلية الألسن
قسم اللغة الإنجليزية

ترجمة الإحالات الثقافية في رواية الباب المفتوح والفيلم المقتبس منها
دراسة مقارنة

أطروحة مقدمة استكمالاً لمتطلبات الحصول

على درجة الماجستير في الترجمة

مقدمة من

وئام صبحي محمد عفيفي

تحت إشراف

د. رانيا مصطفى الصباغ

مدرس اللغويات

بقسم اللغة الإنجليزية

كلية الألسن

جامعة عين شمس

أ.د. خالد محمود توفيق

أستاذ دراسات الترجمة وعلم اللغة

بقسم اللغة الإنجليزية

كلية الآداب

جامعة القاهرة

2020



Ain Shams University

Faculty of Al-Alsun (Languages)

Department of English

**Translating Cultural References in *The Open Door* and its Cinematic
Adaptation: A Comparative Genre-based Study**

A Thesis Submitted to the English Department, Faculty of Al-Alsun in Partial Fulfillment of
the Requirements of the Master's Degree in Translation Studies

by

Weaam Sobhy Mohamed Afifi

Teaching Assistant at the Faculty of Al-Alsun, Ain Shams University

Under the Supervision of

Prof. Khaled Tawfik

Professor of Translation Studies and Linguistics
Department of English, Faculty of Arts,
Cairo University

Dr. Rania Al-Sabbagh

Lecturer in Computational Linguistics
Department of English, Faculty of Al-Alsun,
Ain Shams University

2020

Table of Contents

Acknowledgements.....	v
Abstract.....	vi
List of Abbreviations.....	viii
List of Figures.....	ix
Chapter One: Introduction and Background of the Study.....	1
1.1. Introduction.....	1
1.2. Problem of the Study.....	3
1.3. Objectives of the Study.....	4
1.4. Research Questions.....	5
1.5. Scope of the Study.....	5
1.6. Chapterization.....	6
1.7. Conclusion.....	7
Chapter Two: Review of the Literature.....	8
2.1. Introduction.....	8
2.2. Cultural References: Definitions.....	8
2.3. Typologies of Cultural References.....	15
2.4. Challenges of Translating Cultural References.....	22
2.5. Strategies for Translating Cultural References.....	26
2.6. Previous Studies on Translating Cultural References.....	44
2.7. Significance of the Study.....	45
2.8. Conclusion.....	46
Chapter Three: Theoretical Framework and Methodology.....	48
3.1. Introduction.....	48

3.2. Description of the Corpus.....	48
3.3. Procedures of Data Collection and Analysis.....	49
3.4. Model of Analysis: Ranzato (2013).....	50
3.4.1. Ranzato's Classification of Cultural References.....	51
3.4.1.1. Realistic References.....	53
3.4.1.2. Intertextual References.....	56
3.4.1.3. Nonverbal and Asynchronous Cultural References.....	58
3.4.2. Ranzato's Classification of Translation Strategies.....	61
3.5. Audiovisual Translation: Subtitling.....	68
3.5.1. Spatial Dimension.....	69
3.5.2. Temporal Dimension.....	70
3.5.3. Linguistic Dimension.....	72
3.6. Adaptation.....	74
3.7. Conclusion.....	77
Chapter Four: Analysis and Discussion.....	78
4.1. Introduction.....	78
4.2. Translating Cultural References in the Novel <i>The Open Door</i>	78
4.2.1. Results.....	78
4.2.2. Discussion.....	82
4.2.2.1. Explication.....	85
4.2.2.2. Substitution.....	94
4.2.2.3. Loan.....	98
4.2.2.4. Creative Addition.....	102
4.2.2.5. Calque.....	104
4.2.2.6. Official Translation.....	107

4.2.2.7.Elimination.....	107
4.2.2.8. Generalisation by Hypernym.....	108
4.2.2.9. Concretisation by Hyponym.....	110
4.2.2.10.Compensation.....	111
4.3. Translating Cultural References in the Film <i>The Open Door</i>	113
4.3.1.Results.....	113
4.3.2.Discussion.....	116
4.3.2.1. Nonverbal Cultural References.....	120
4.3.2.2.Substitution.....	125
4.3.2.3.Elimination.....	130
4.3.2.4.Calque.....	132
4.3.2.5.Explicitation.....	139
4.3.2.6.Loan.....	141
4.3.2.7. Official Translation.....	142
4.3.2.8. Creative Addition.....	142
4.3.2.9. Generalisation by Hypernym.....	144
4.3.2.10. Concretisation by Hyponym.....	144
4.4. Conclusion.....	147
Chapter Five: Findings and Conclusion.....	148
5.1.Introduction.....	148
5.2. A Summing-up of the Findings and Contribution of the Study.....	148
5.3. Answering Research Questions.....	152
5.4. Limitations of the Study.....	155
5.5. Recommendations and Suggestions for Further Research.....	156
References.....	158

Acknowledgements

I would like to thank the numerous people who supported me throughout the journey of writing this thesis. First and foremost, my deepest love and gratitude go to my parents and my sisters. Without their continuous support, encouragement and patience, I would not have been able to achieve anything. Words are not enough to express my appreciation of what they have done for me.

My sincere thanks are also due to my supervisor Prof. Khaled Tawfik for showing me the path to conduct this study. I truly appreciate his valuable guidance and help, and I will always be grateful to the huge efforts he exerted to make the completion of this work possible. I would also like to extend my appreciation to my co-supervisor Dr. Rania Al-Sabbagh for her useful and insightful comments. She spared no effort to answer my questions, leading me to the right direction. I would like to show my gratitude as well to my examiners Prof. Nagwa Younis and Prof. Sayed Sadik for agreeing to take the time to review my thesis and provide invaluable comments.

My heartfelt thanks are to Prof. Fadwa K. AbdelRahman and Prof. Samar AbdelSalam for the tremendous help they offered me. Acknowledgement should also be expressed to the staff of the Postgraduate Affairs Department at the Faculty of Al-Alsun for facilitating the administrative side of this work.

Abstract

The main objective of the present study is to examine how far the text genre itself, specifically the two genres of novel and film, can affect the translators' and subtitlers' choice of translation strategies when translating cultural references. Such genre-based comparative studies of cultural references in translation are scarce despite their importance as they can widen the scope of addressing cultural references in both purely written literary translation and subtitling. To serve its objective, the present study provides a detailed analysis of cultural references in a translated Arabic novel, namely al-Zayyat's *الباب المفتوح* (*The Open Door*) (1960), comparing it to its subtitled cinematic adaptation. The study aims at answering a number of research questions:

1. What are the most and least frequent strategies used in translating cultural references in the novel under study?
2. What are the most and least frequent strategies used in translating cultural references in the film under study?
3. What is the role played by the features of novel as a text genre in the translation of cultural references? How effective is this role?
4. What is the role played by the features of film as a text genre in the translation of cultural references? How effective is this role?
5. What are the translation tendencies of the novel translator versus the film translator according to the case studies?

To answer these questions, the study adopts a descriptive quantitative-qualitative approach and uses the taxonomy of cultural references and their translation strategies proposed by Ranzato (2013) as a tool of analysis. The analysis shows that the features of novel and film as

text genres have a significant impact on the translator's and subtitler's choice of strategy. On the one hand, the flexible space limits of the novel, the use of only the verbal mode in the source text and the target text, the type of audience of this genre and their ability to control the reading pace have enabled the novel translator to frequently employ strategies that create a balance between conveying as much as possible of the source culture local colour, and making the target text familiar to the target audience. On the other hand, the multimodal nature of the film, the subtitling spatiotemporal constraints and the varied audience of such text genre have resulted in the film subtitler recurrently using strategies that conform to target culture norms and enhance subtitle readability, even when the loss of source culture aspects may result.

Keywords: culture-related translation studies, cultural references, genre-based comparative study, literary translation, subtitling, novel, film, Ranzato, *The Open Door*

List of Abbreviations

AVT	Audiovisual Translation
CR	Cultural Reference
SA	Source Audience
SC	Source Culture
SL	Source Language
ST	Source Text
TA	Target Audience
TC	Target Culture
TL	Target Language
TS	Translation Studies
TT	Target Text

List of Figures

Figure 1: Ranzato's Categories of Cultural References.....	53
Figure 2: Types of Cultural References in the Novel <i>The Open Door</i>	79
Figure 3: Translation Strategies in the Novel <i>The Open Door</i>	81
Figure 4: Types of Cultural References in the Film <i>The Open Door</i>	114
Figure 5: Translation Strategies in the Film <i>The Open Door</i>	116
Figure 6: Musical Instruments.....	122
Figure 7: Traditional Wedding Decorations.....	123
Figure 8: Cairo University.....	124
Figure 9: The Tripartite Aggression.....	128
Figure 10: The Cairo Fire.....	133
Figure 11: The Nationalization of the Suez Canal.....	136

Chapter One

Introduction and Background of the Study

1.1. Introduction

Culture is a multifaceted concept that bears a highly complex interrelation with language and translation. Cultural References, referred to as CRs from now on, are words and expressions that refer to objects and concepts that are more specific to one culture than another. They reflect the various aspects of a culture in its language. They may carry certain connotations or have a particular status in one culture but not the other. Such references can be intralinguistic, e.g. proverbs, idioms, etc. or extralinguistic, e.g. places, food items, public figures, traditions, etc. Their cultural specificity presents a challenge in translation. This is because translation is not only a linguistic transfer between languages, but also a communication between cultures. A more difficult challenge is to translate CRs between two languages that are somewhat far from each other in terms of culture. The distance between cultures may cause a CR to have a distinct connotation or value or be viewed from a different perspective in each of the two languages/cultures under translation.

Translation problems created by CRs can be even more complicated in Audiovisual Translation (AVT) in general and in subtitling in particular than in purely written literary translation. This is mainly due to the wide distribution of audiovisual texts and their ability to cross boundaries and attract audiences of different types easier and faster than written literary texts. Difficulties of subtitling CRs are also related to time and space considerations and to the nature of films as multimodal texts. The present study focuses on CRs in translated written texts and subtitled audiovisual texts, exploring the challenges these text types pose. It primarily investigates how the features of purely written and audiovisual texts can impact translators' and subtitlers' choice of strategy when dealing with CRs.

Given their importance and their typically problematic nature in translation, many classifications of CRs and their translation strategies have been presented. These taxonomies include Newmark (1988), Aixelá (1996), Kwiecinski (2001), Dickins, Hervey, and Higgins (2002), Pedersen (2005), Díaz Cintas and Remael (2007), Guerra (2012) and Ranzato (2013). Many researchers have also investigated CRs focusing on certain genres. For example, Dukmak (2012) has examined the translation of CRs in the genre of novels, specifically those made for children. Altahri (2013) has explored CRs in film subtitling. Timofejevaitė (2012) has addressed the translation of CRs from English into Lithuanian in the two genres of novel and film. To the best of the researcher's knowledge, this is the only study drawing such a comparison, and no other studies have drawn it from Arabic into English.

Therefore, the present study investigates how genre-based differences may affect translators' and subtitlers' choices of translation strategies in regard to CRs. For this purpose, the study uses a descriptive quantitative-qualitative approach to provide a detailed analysis of CRs and their translation strategies in a translated Arabic novel and its subtitled cinematic adaptation. The study uses the taxonomy proposed by Ranzato (2013) as a tool of analysis as it provides a list of eleven translation strategies, and presents a conceptual classification of CRs, rather than the lexical division followed by many of the abovementioned taxonomies.

Compared to several of these taxonomies, Ranzato's also lays more emphasis on intertextual references. Additionally, it caters for the needs of analysing multimodal texts as it includes a category for nonverbal CRs. This allows the examination of CRs introduced through the various modes employed in the film, instead of focusing only on verbal ones. This makes Ranzato's taxonomy a comprehensive, systematic and practical tool of analysis. The texts analysed in the study are al-Zayyat's novel *الباب المفتوح* (1960), its published English translation *The Open Door* (2000) by Marilyn Booth and its subtitled cinematic adaptation (1963).