

أثر استراتيجية الحذف في سطرحة أفلام أمريكية مختارة من الانجليزية الى العربية

The Effect of Omission Strategy in Subtitling Selected American Movies from English into Arabic

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الملخص:

تتناول الورقة البحثية الحالية التحري في تأثير استراتيجية الحذف في ترجمة افلام امريكية مختارة من الإنجليزية إلى العربية. تشير استراتيجية الحذف في الترجمة إلى ممارسة حذف كلمات أو عبارات أو جمل معينة تعتبر أقل أهمية أو أقل صلة بالمعنى العام للنص من أجل ملاءمة قيود الزمان والمكان في الترجمة. يمكن أن يكون تأثير استراتيجية الحذف في ترجمة الأفلام الأمريكية المختارة من الإنجليزية إلى العربية تأثيراً إيجابياً وسلبياً. فيما يخص الجانب الإيجابي ، يمكن أن يساعد في جعل الترجمات المصاحبة أكثر إيجازاً وأسهل في القراءة ، خاصة للجماهير الذين ليسوا على دراية باللغة الأصلية للفيلم. يمكن أن يقلل هذا أيضاً من خطر الجانب المعرفي الزائد ، حيث يمكن للمشاهدين التركيز أكثر على الأجزاء الأساسية من الحوار دون تشتيت انتباههم بتفاصيل غير ضرورية. و في الجانب السلبي ، يمكن أن يؤدي حذف كلمات أو عبارات معينة إلى فقدان بعض المعنى الأصلي ، أو الفروق الدقيقة ، أو المراجع الثقافية. قد يؤدي حذف مثل هذه الأمور إلى صعوبة تقدير المشاهدين بشكل كامل للمعنى المقصود من الحوار. علاوة على ذلك ، قد تؤثر استراتيجية الحذف أيضاً على دقة الترجمة وجودتها. لا تتطلب ترجمة السطرحة ترجمة الحوار الأصلي فحسب ، بل تتطلب أيضاً تكييف الترجمة لتلائم قيود الزمان والمكان. من المفترض أن تحدث استراتيجية الحذف بشكل متكرر أكثر من أي استراتيجية أخرى. ويفترض أيضاً أن اغلب المترجمين في مجال السطرحة يلجئون الى

استراتيجية الحذف في حذف كلمات أو عبارات معينة بسبب صعوبة ترجمة هذه العبارات وعدم أهمية هذه العبارات. والقيود اللغوية والثقافية والزمنية تجبر المترجمين على استراتيجية الحذف.

الكلمات الرئيسية: الترجمة السمعية البصرية ، السطرجة، الحذف ، استراتيجيات السطرجة، العبارات المحرمة.

Abstract:

The current paper is a trying to examine the impact of omission strategy in subtitling selected American movies from English into Arabic. Omission strategy in subtitling refers to the practice of omitting certain words, phrases or sentences that are deemed less important or less relevant to the overall meaning of a text in order to fit the constraints of time and space in subtitling. The effect of omission strategy in subtitling selected American movies from English into Arabic can be both positive and negative. On the positive side, it can help to make the subtitles more concise and easier to read, especially for audiences who are not familiar with the original language of the movie. This can also reduce the risk of cognitive overload, as viewers can focus more on the essential parts of the dialogue without being distracted by unnecessary details. On the negative side, however, the omission of certain words or phrases can result in the loss of some of the original meaning, nuance, or cultural references. Omitting such references can make it difficult for viewers to fully appreciate the implicit meaning of the dialogue. Moreover, the omission strategy may also affect the accuracy and quality of the translation. Subtitling requires not only the translation of the original dialogue but also the adaptation of the translation to fit the constraints of time and space. It is hypothesized that the omission strategy occurred more frequently than any other strategy. The omission of particular terms or phrases may be justifiable if they are difficult to render or of little importance. Linguistic, cultural, and temporal constraints force the subtitling team to omit.

Keywords : *Audiovisual Translation, Subtitling, Omission, Subtitling strategies, and Taboo expressions.*

1. Introduction

In academia and the working world alike, localizing content from audiovisual media through translation is known as audiovisual translation (AVT). In order to translate this type of content, it is vital to comprehend the interplay between the auditory and visual communication channels via which verbal and nonverbal information are concurrently delivered. Scholars in translation studies have taken a keen interest in the rich semiotic texture of audiovisual creations in recent decades, and the field has grown and varied considerably with the emergence of digital technology in the last part of the 20th century. Some people in the twenty-first century choose to convey their ideas primarily through

video and sound. The phrase 'audiovisual translation,' also known as 'screen translation,' 'film translation,' 'multimodal translation,' and 'multimedia translation,' among other names, has become the most popular in academic discussions due to its clarity. Using a variety of meaning-making codes (language, gestures, paralinguistic, cinematic syntax), the texts involved in this type of specialized translation create a complex semantic composite (Daz, 2019, p.1).

AVT is a translation that takes various restrictions into consideration, as if the translator did not have enough obstacles to overcome when translating from the source language to the target language. It is well known that translation requires linguistic and cognitive skills from the translator, in that the translator must analyze the source text linguistically before attempting to translate, and cognitively, in that the translator must have the processing capacity to comprehend ST and produce TT, by mastering at least two languages, and not just as a lay translator, such as bilingual children who translate for their families. This mediation technique is sometimes employed in simultaneous interpretation memes (Franz, 2004, p. 59).

2. Literature review

The researcher selected a paper whose title "the effect of omission strategy in subtitling selected American movies from English into Arabic". Its problem has to do with the process of analyzing the subtitles produced by the effect of omission strategy in subtitling selected American movies along with its Arabic subtitling. It is based on examining two versions of the films whose titles are "**Jamesy Boy**" and "**Matutero**" which have been subtitled by Arabic subtitlers. Moreover, the study adopts an eclectic model namely Baker's categories for omission (1992) as well as Georgakopoulou (2009) in audiovisual translation for analyzing the current study. Furthermore, the adopted models have succeeded in addressing the major problematic issues and the strategies applied to address them in the Arabic subtitle.

3. History of subtitling

According to Hatim (2000, p. 430), in silent black-and-white movies , a new feature called intertitle was introduced to inform the audience of what had occurred between sequences. According to Ivarsson, subtitles followed intertitles promptly. Success followed the development of chemical subtitling in Hungary and Sweden in 1933 (although the first ever subtitled film was exhibited in Copenhagen in 1929). Other techniques (mechanical and thermal, photochemical, optical, and laser) for transferring subtitles to film followed. Ivarsson and Carroll describe the subsequent phases of the history of subtitling as a period of transition; the 1980s signified the start of a new era. New computer technology and subtitling software enabled translators to independently manage the entire subtitling process (timing, translation, revision, and production). The film was contained on a video cassette, allowing them to view it. The only requirement was a video recorder connected to a personal computer. Films are now preserved on DVDs that can be viewed on a computer, rendering this obsolete. (ibid,p 445)

3.1. Subtitling

Providing "transcriptions of film or TV dialogue, presented simultaneously on the screen" (Baker, 1998, p. 244) is an example of this linguistic technique. Subtitles usually occupy the bottom one-third of the screen. Subtitles provide a "condensed translation that appears on the screen" (Dries, 1995, p. 26). They can be a written translation into a different language (interlingual subtitling) that shifts "from one language into another language, and from spoken dialogue into a written" (Dries, 1995, p. 26). Subtitles are not only helpful for the deaf and hard of hearing, but also for anyone learning a new language (intralingual subtitling). It is vertical, as defined by Gottlieb, "in the sense that it involves putting speech into writing, altering mode but not language" (Baker, 1998, p.247).

According to Gottlieb (1992, p. 162), this type of translation is (1) written, (2) supplementary (in that new verbal content is provided in the form of subtitles), (3) real-time, (4) synchronous, and (5) polymedial (in that it uses at least two channels). Subtitling is broken down into distinct categories per Jakobson (1966). Technically speaking, subtitles might be open (required, i.e. shown with the film) or closed (voluntary, i.e. shown via teletext) (ibid., p. 163), reflecting the linguistic distinction between intralingual (inside a language) and interlingual (between two languages). For those unfamiliar, subtitling is "the rendering in a different language of verbal messages in filmic media, as one or more lines of written text, presented on the screen in sync with the original verbal message" (Gottlieb, 2004, p. 86).

3.1.1 Types of subtitling

According to AL-bin-Ali (1988), there are seven types of subtitling which illustrated below:

3.1.1.1 Intralingual subtitling (captioning)

When subtitles are created in the same language as the original audio, this word is utilized. If you have a rudimentary comprehension of the language spoken in the audio-visual text but not enough to readily understand the same text when it is spoken, this physical aid is for you. Because of this, the written text makes it easier to relate how something is said to how it looks visually.(ibid)

3.1.1.2 Interlingual translation

It can mean switching from one language to another or from verbal communication to written form.(ibid)

3.1.1.3 Live subtitling

News, sports, and live discussions all have subtitles that appear within three seconds. Subtitling in a foreign language is rarely done in real time. An interpreter listens to the conversation and speaks the translation aloud, while a stenographer writes down the words spoken by the interpreter. Live translation subtitling is only considered necessary on rare occasions because to the inevitable delay, the inevitable typing typos, the lack of editing,

and the exorbitant price. The benefits for deaf viewers, however, are seen as more important than flawless subtitles.(ibid)

3.1.1.4 Open subtitling

This type of subtitling refers to text that is sent along with an image and cannot be turned off by the viewer. The screen is regularly updated with such translations.(ibid)

3.1.1.5 Closed subtitling

This refers to the dissemination of translations separate from audiovisual media. A transcription rather than a translation, as the term implies. Subtitling for the deaf and hard of hearing, as well as translated DVDs and televised programs broadcast to audiences in different languages, are examples of this form of translation.(ibid)

3.1.1.6 Skinny subtitling

This type of subtitling has been suggested to indicate to subtitles that are only displayed for secondary languages in films with multiple languages.(ibid)

3.1.1.7 SDH subtitling

It has to do with non-dialogue audio in the original language is subtitled for the deaf and hard of hearing, and this term comes from the DVD business. Subtitles in the original language with additional features such as non-dialogue audio and speaker identification are also included in this term. User-wise, the only difference between "SDH" subtitles and "closed captions" is in how they look; while "closed captions" are typically displayed in a non-proportional and rather crude font, "SDH" subtitles are typically displayed using the same proportional font as the translation subtitles on the DVD.(ibid)

4. Omission in audiovisual translation

To put it concisely, Karamitroglou (2000, p. 104) states that, "the number of possible audiovisual translation problems is endless and a list that would account for each one of them can never be finite.

Luyken (1991, 154) notes the audiovisual translation as follows:

“...adds information to that contained in the original text and leaves some out. It can never attempt to transfer every bit of information from one language into the other. It is at one and the same time both more and less than conventional translation. Less, because it does not translate everything. More, because the audiovisual Translator/Writer has to make editorial decisions all the time about omissions or condensation of the original text, and about new information that has to be inserted into in his all has profound implications for the programme which is subject to any form of Language Transfer”.

Ivacovoni, (2009, p, 1) states that "Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist

between the SL and the TL. In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor".

According to Gottlieb (1992, p. 165) "deletion" is a translation strategy that is similar to omission because it involves the "deliberate exclusion of part of the whole SL message into acceptable TL expression so that the translation will produce the same effect on the target audience."

4.1 Types of omission in translation process

Baker (1992, P 40) states that terms, expressions, and idioms can be omitted for numerous reasons. These reasons may be religious, cultural, or even idiomatic. Due to the length of the translated lines, which could potentially distract the reader with an excessively lengthy explanation, words or expressions are omitted. As for idiom omission, it can be used when there are no close equivalents in the target text and when the meaning cannot be translated readily due to stylistic considerations.

Baker (1992) identifies three distinct categories of omission in translation:

1. Omission in expression or word: According to Baker, in some contexts, certain words and expressions can be omitted without effect. "...if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations." (ibid, p 40)

2. Omission in idiom: Baker states: "As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot easily paraphrased or for stylistic reasons" (ibid, p 77).

3.Omission in content of information: In Baker's view the information content of the message' changes may be in the form of omitting specific information in the source text "...if the target language lacks a grammatical category which exists in the source language, the information expressed by that category may have to be ignored" (ibid,p 86) . Inter-semiotic redundancy and intra-semiotic redundancy, according to Baker (1992), are the two factors that determine what to translate and what to omit. Both the visual and auditory channels may convey nearly identical information, making the spoken word redundant. Alternately, the same information may be repeated throughout the audio track. In order to maximize irretrievability of the intended meaning, each subtitle must function both as a unit and as a component of a larger polysemiotic whole.(ibid)

4.Omission causes in subtitling: In subtitling, omissions and deletions are unavoidable. In subtitling, the decision to omit is typically determined by relevance, time, and space constraints. In addition, subtitlers adapt the original to the linguistic and cultural norms of the target language. In addition, when selecting a lexical cognate in the target culture, the subtitler must ensure that it adheres to subtitling best practices. (Díaz Cintas and Remael, 2007)

Georgakopoulou (2009) identifies three types of elements that subtitling professionals must be able to handle. There are essential elements (which must be translated), partially dispensable elements (which can be condensed), and optional elements (which can be omitted). He includes the following elements that professional subtitling services typically omit. The majority of these linguistic elements are eliminated because they can be retrieved from the soundtrack.

(a) Repetitions.

(b) Names in appellative constructions.

(c) False starts and ungrammatical constructions.

(d) Internationally known words, such as: Yes, No, OK.

(e) Expressions followed by gestures to denote salutation, politeness, affirmation, negation, surprise, telephone responses, etc.

(f) Exclamations, such as 'oh', 'ah', 'wow' and the like.

(g) Instances of phatic communion and 'padding', often empty of semantic load, their presence being mostly functional speech embellishment aimed at maintaining the desired speech-flow. Among these, we can find expressions such as: you know, well, naturally, of course, etc.(ibid)

According to Cintas and Remael's (2007), the subtitler must sometimes omit certain information due to the spatial and temporal constraints imposed by the subtitling medium itself or because the corresponding terms could not be located in the host culture. Moreover, they stated that deficits in lexico-grammatical items can sometimes be compensated for by other semiotic means, such as pictures, images, and sound.

Fundamentally, subtitling entails omitting irrelevant information and reformulating pertinent information in a concise manner. Cintas and Remael (ibid, pp 145-146) classify quantitative text reduction as either partial text reduction (condensation or reformulation at the word or sentence level) or total text reduction (deletion/omission of lexical items). This is contingent upon the relevancy of the information, the context and co-text, and spatio-temporal constraints; the subtitler has the option of omitting irrelevant information, reformulating information pertinent to the viewer's comprehension of the message, or a combination of the two. As mentioned by (Cintas & Ramael, ibid, p 162), subtitlers should not omit unless they are sure that the target audience "still be able to understand the message or scene without too much effort."

Gottlieb (1998, p 247), confirms that in subtitling "...slight condensation will enhance rather than impair the effectiveness of the intended message." This must be accomplished in two lines with minimal content loss, and although quantitative reduction does not always entail rhetorical simplification, the appropriate lexical choices must be made.(ibid)

5. Difficulties and challenges of subtitling from English into Arabic language

ALKADI (2010) has discussed some challenges in English-Arabic subtitling and has come to the following conclusions:

1. Subtitlers must make judgments regarding the distance of differences between the SL and TL linguistics and cultures; in other words, they must assess the audience's level of familiarity with a given context.
2. Space limitations; In terms of subtitling synchronization. The subtitler must maintain the connection between what is spoken and what appears on screen. This is essential for preserving the subtitles' coherence.
3. Arabic and English have distinct institutional cultures; therefore, when translating subtitles, the subtitler must be adaptable to TL culture in order to provide subtitles that are comprehensible and acceptable to the target audience. Any misinterpretation of cultural information in subtitle translation will significantly impede effective communication. Therefore, a subtitler must omit and alter cultural context in order to determine the correct meaning and ensure that viewers easily comprehend the message.

6. Methodology

The research paper will be a comparative and descriptive analysis for two selected American movies along with their Arabic subtitling. To try and learn more about the types of omission that occurs in English-Arabic subtitling. The researcher adopts an eclectic model namely Baker's categories for omission (1992) as well as Georgakopoulou (2009) in audiovisual translation for analyzing the current study.

6.1 Data collection

Data of the current study is taken from two American movies titled **Jamesy Boy** and **Matutero**.

6.2 Data analysis

The analysis of this study is to examine the impact of omission strategy on subtitling selected American movies including (**Jamesy Boy and Matutero**) from English into Arabic. In particular, trying to investigate the effect of omission strategy in (**vulgar expressions**). The data of this study are vulgar expressions (taboo words) extracted from the above-mentioned American movies along with their Arabic subtitle.

Sample No.(1)



<https://youtu.be/d00b5tWBa3M>

Time	English Subtitle	Arabic Subtitle by Egybest
0:35	We get a hundred little shits like you	بحوزتنا ١٠٠ حقيرا و ارعن مثلك

Discussion

It is important to note that the word "**shit**" in Oxford dictionary means an act of emptying matter from the bowels or an offensive word for a person who you think is unpleasant and treats other people badly. In this instance, the implicit meaning is the second, which in Arabic alludes to (حقير و ارعن). In the above example, the meaning of "**shit**" means an offensive word for a person who you think is unpleasant and treats other people badly. The speaker uses it to show how he hates this bad person. People use these types of words when they are using vernacular. The word "**Shit**" is regarded as an unacceptable term. Therefore, in the Arabic subtitles, the subtitler removes this offensive term and substitutes another word حقير و ارعن which provides the meaning in a respectful and suitable manner so as to make the language appear more relevant to an Arab audience.

Sample No. (2)



<https://youtu.be/d00b5tWBa3M>

Time	English Subtitle	Arabic Subtitle by Egybest
23:10	You will be my bitch	سنتكون خادمي

Discussion

It is shown that the subtitler chooses to omit word "**bitch**" and substitute it with "خادمي". By removing this inappropriate expression and tailoring its meaning to the target culture, the subtitler has conveyed the same meaning to the target audience in an acceptable manner.

Sample No. (3)



<https://youtu.be/d00b5tWBa3M>

Time	English Subtitle	Arabic Subtitle by Egybest
22:28	I get it you take some weak-ass kid under your wing	تقوم بأخذ بعض الغلمان الضعفاء وترعاهم

Discussion

There are multiple meanings that the word "**ass**" indicates. The two primary interpretations offered by Oxford Dictionary were either "An animal of the horse family, which is typically smaller than a horse and has longer ears and a braying call" or "A person's buttocks or anus". As we aforementioned, the word "**ass**" has immoral meaning. The subtitler omitted this vulgar word out of respect for Arab viewers, who reject such language in subtitled media.

Sample No.(4)



<https://youtu.be/d00b5tWBa3M>

Time	English Subtitle	Arabic Subtitle by Egybest
42:27	What? Hey ,hey	ماذا؟ مهلا، مهلا

Discussion

In this instance, the repeated words "**hey, hey**" depicts the actor's determination. This term has the connotation of "**wait**" in this context. According to Georgakopolou, subtitlers typically omit repetitions that are obvious from context, as viewers can obtain them from the audio and they can be omitted without altering the original's meaning.

Sample No. (5)



<https://youtu.be/BFr6iBJNeaA>

Time	English Subtitle	Arabic Subtitle by VIP Movies
2:5	Freeze, mother fucker	توقف ايها النذل

Discussion

It is essential to note that in the Arabic subtitles, the vulgar term "mother fucker" was replaced with the word "النذل" which provides the meaning in a respectful and suitable manner so as to make the language appear more meaningful to an Arab audience. In perspective of Baker (1992) we can see this in action in the Arabic subtitling, where the translator still managed to convey the same message despite omitting the term.

Sample No. (6)



<https://youtu.be/BFr6iBJNeaA>

Time	English Subtitle	Arabic Subtitle by VIP Movies
2:24	What the fucking you gonna do?	ماذا ستفعل؟

Discussion

It can be noted that to the subtitler has omitted the vulgar expression according to each context where it occurs. The term "**fucking**" is considered immoral and impolite. Therefore, the subtitler prefers omission and opts to modify this text in accordance with Arab culture.

This expression will be removed to make the show's language more formal and suitable for Arab audiences.

Sample No.(7)



<https://youtu.be/BFr6iBJNeaA>

Time	English Subtitle	Arabic Subtitle by VIP Movies
2:53	Bitch	يا لك من حقير

Discussion

It is shown the omission of the taboo word "**Bitch**" can be explained by the fact that in Arab culture it is considered impolite to discuss sexual matters in public. When faced with such obstacles, subtitlers often choose to leave out key concepts that are foreign to the ideals of the host culture and religion.

Sample No.(8)



<https://youtu.be/BFr6iBJNeaA>

Time	English Subtitle	Arabic Subtitle by VIP Movies
14:35	Fucking to you	أنظري الى حالك

Discussion

It worthwhile to note that the subtitler failed in conveying the same effect due to misunderstanding the soundtrack accurately. As long as he thinks the expression is still effective, he didn't care if its meaning was lost ,and the expression أنظري الى حالك provides the entire meaning. It must be subtitled as "تبالك" in order to be more suitable than what he translated.

Sample No (9)



<https://youtu.be/BFr6iBJNeaA>

Time	English Subtitle	Arabic Subtitle by VIP Movies
16:46	Hey nice talk	حديث جميل

Discussion

It can be noted that the subtitler resorts to omission of the word "hey" during Arabic subtitle because omitting such expressions according to Georgakopoulou (2009) who mentioned that expressions followed by gestures to denote salutation are eliminated because they can be retrieved from the soundtrack.

Sample No.(10)



<https://youtu.be/BFr6iBJNeaA>

Time	English Subtitle	Arabic Subtitle by VIP Movies
18:22	You know that's bad for right ?	انت تعرف ان هذا أمر سيء لك؟

Discussion

It is important to note that the subtitler omitted an important lexical item "**right**" during the process of Arabic subtitling. In this case, the omission affected the process of subtitling negatively. The lexical item "**right**" should not be omitted in this way because it is in the form of question and should be translated as "اليس كذلك".

7. The results

According to the preceding examples, the majority of the omitted components from the selected American films consist of vulgar expressions, omissions in the content of certain information that can be retrieved from the image or the soundtrack, and information that is not deemed strictly necessary for the comprehension of the dialogue.

Does this imply that they can be eliminated without repercussions?

It is typically difficult to convert spoken language into written language, particularly when creating subtitle tracks for films, which require subtitlers to frequently simplify and rewrite the language to fit the limited space and time available on the screen.

2- The scenes remain intelligible despite omission. When viewing transcribed subtitles, a portion of the authenticity is lost due to the fact that the spoken language is frequently a simplified version of what the subtitler deems necessary to convey for the target audience,

taking into account the fact that the TV audience is comprised of individuals from various social backgrounds.

3- In order to provide a translation that is culturally appropriate, vulgar phrases have been omitted and their meanings have been altered to reflect what the Arab community considers acceptable to say. Subtitles must be accurate, distinct, and appear to be a part of the on-screen action for a viewer to comprehend a program.

The best subtitling involves translating each utterance in its entirety and displaying the translation in sync with the spoken words. Due to limited screen space, it is difficult to display a complete text translation. In addition to the rapidity of the spoken language and the reading pace, it is impossible to completely transcribe the script dialogue. In order to circumvent the limitations of the text, subtitling requires the omission of specific passages. Examples of what the subtitler considers appropriate or culturally acceptable include omissions that cannot be explained by technical restrictions or other established norms.

Conclusion

It can be concluded that this study was to find out the impact of omissions in English-Arabic subtitles and the contributing factors to them. Comparing other kinds of translation, audiovisual translation is unique since it involves more than simply the written or spoken word. Subtitling is a form of audiovisual translation that places several limitations on the subtitling workforce. Firstly, formal constraints, such as space and time limitations, require the subtitler to condense the subtitles as much as possible while maintaining the original's meaning. Secondly, there are limitations placed on the text by things like the need to sync with the various visual and auditory channels and the varying rhythms of speech. The disparities between the spoken and written scripts make this shift particularly challenging.

The analyses of two subtitled American movies revealed that the most frequently omitted elements are vulgar expressions. Due to time or space constraints, omission may be justifiable in certain situations. In addition, it is the responsibility of the subtitling team to determine what to translate and what to omit, based on the background of the target audience and especially when the omission does not substantially alter the meaning. Occasionally, additional factors aid the strategy of subtitling by omission; for example, the images or the audio may fill in the voids left by the omitted segments. The translator has produced subtitles that are straightforward and readily understood by Arab audiences despite cultural differences. To avoid the various limitations of subtitling, translators may employ an omission technique.

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