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DEDICATION

This work is dedicated to:

The loving memory of my dear mother

My dear father, sisters, brothers and

all my friends

Thank you for your continues

encouragements

Hayat

DEDICATION

This work is dedicated to:

*The carrying loving encouraging
parents, my sisters and brother, untes,
cousins and my dear patient husband
Thank you for your care and support.*

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Abstract

List of Abbreviations

Abbreviation	Expression	Translation
AV	Audiovisual	سمعي بصري
AVT	Audiovisual translation	الترجمة السمعية البصرية
SDH	Subtitling for the deaf and hard of hearing	السترجة للصم و لضعاف السمع
SL	Source language	اللغة المصدر
ST	Source text	النص المصدر
TL	Target language	اللغة الهدف
TT	Target text	النص الهدف
TV	Television	التلفزيون

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General Introduction

Nowadays, audiovisual media products, such as films and TV programs witness a wide spread all over the world. Over the last 20 years, the audiovisual industry provided a fertile ground for translation.

Audiovisual translation is unique in the sense that its complexity and restrictions greatly affected by digital technology which has changed its rules of translation from other types of translation. Its communicative systems rely essentially in aural and visual cues with an attendant emphasis on the audience's ability to understand it.

Understanding the peculiarities of the genre of the audiovisual product in question is of paramount importance as it may help the translator to prioritise certain strategies that might be applied to a particular problem in a more successful manner. The industry of audiovisual translation is witnessing an unprecedented demand for subtitling. Its specific features are going to be regarded as the most challenging mode.

The language of subtitling is a specialised language where technical, linguistic and cultural features contribute in producing a new type of translation to the target audience or culture. On this basis, subtitlers will adopt methods and strategies to overcome these problems. One of the strategies used is omission. A translator may choose omission strategy, after rejecting all alternative strategies in order to produce simple, intelligible and readable subtitles at high speed to the target audiences.

To investigate omission in subtitling, this study has followed Baker's and Georgakopoulou's classification of omission and its causes. According to Baker, there are three forms of omission in translation, omission in a word or expression, in idioms and in content of information. The research explores that the category of a word or expression had highly frequented percentage comparing it with percentage of idioms and content of information.

Georgakopoulou distinguishes seven causes of omission in subtitling: Repetitions, Names in appellative constructions, False starts and ungrammatical constructions. Internationally known words, Expression, Exclamations, and Instances of phatic communion and 'padding'.

Aim of study:

This work aims to shed light on omission in audiovisual translation. Moreover, it tries to understand why omission adopted in subtitling and its effects.

Statement of the Problem:

Audiovisual Translation in general and subtitling in particular are arguably the most common forms of translation that are used and consumed in an increasingly expanding market. Subtitling depends a lot on its technical restrictions, the cultural and linguistic aspects of the target audiences. Sometimes, subtitlers resort to omission.

Research Questions:

This study will be carried out to answer the following questions:

Main question :

Why omission strategy is sometimes adopted in Subtitling?

Sub-questions :

- Why omission is useful strategy in subtitling?
- Which elements are frequently omitted from English into Arabic subtitling?
- Can omission strategy be considered as a solution to produce a comprehensible translation for the target audience?

Hypothesis:

In an attempt to answer the previous questions, the following hypotheses are suggested:

- The subtitler's decision on omitting certain words or phrases can be justified by they are problematic to translate or unimportant to mention.
- Restrictions such as linguistic, cultural and spatio-temporal oblige the subtitler to omit.

Structure of the Study:

This study focuses on omission in subtitling mode in audiovisual translation. It is divided into two parts. It includes one theoretical chapter and one practical.

In the theoretical chapter, the first part is an overview about audiovisual translation : definition, types and its characteristics. Moreover, it focuses on subtitling, discussing its types, its technical characteristics, its constraints, as well as its strategies.

The second part tackles omission in audiovisual translation, it analyses its forms, omission causes in subtitling. Furthermore, it discusses some difficulties of English-Arabic subtitling.

The practical chapter is about the analysis of the Arabic subtitles of an American TV show “Dr. House” season 2&3.

Chapter one

Part one

Audiovisual Translation: Subtitling

I.1. Introduction:

Audiovisual translation is one of the commonest forms of translation encountered in modern life. It refers to the translation of different audiovisual genres: films, television series, news program and documentary. Recently, this field has attracted the interest of numerous language professionals and scholars of translation, specifically subtitling mode for its widespread use in the world of mass communication.

This chapter will tackle audiovisual translation, its modes, and its characteristics and more specifically about subtitling, its types, constraints, as well as its strategies.

I.2. Audiovisual Translation and its Types:

Diaz Cintas (2008) defines audiovisual translation as “the translation of products in which the verbal dimension is supplemented by elements in other media”.

According to Zabalbeascoa (2008), the AV product consists of four channels which are the audio-verbal channel which contains dialogues, the audio-nonverbal channel which contains music and sound effects, the visual-verbal channel which contains visible writing, and the visual-nonverbal channel which contains different visual signs. Zabalbeascoa illustrates them as follows:

	Audio	Visual
Verbal	Words heard	Words read
Non-verbal	Music + Special effects	The picture Photography

Figure I.1. The four components of the audiovisual texts.

An audiovisual mode is the technical means used for the linguistic transfer of the audiovisual work. Bartolomé (2005) presents different types of audiovisual translation. There is no agreement on the number of these modes and they significantly differ from one scholar to another.

I.2.1. Dubbing:

Dubbing is defined as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue” (Chiaro, 2009, p. 144)

I.2.2. Subtitling:

Subtitling is the most studied audiovisual translation mode. Gottlieb (1998) defines subtitling as “The rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in sync with the original verbal message” (p. 15)

I.2.3. Voice over:

Voice over is an under-researched mode of audiovisual translation. Chiaro(2009) defines voice over as “a technique in which a disembodied voice can be heard over the original soundtrack, which remains audible but indecipherable to audiences” (p. 152)

I.2.4. Interpreting:

It is an oral translation of an audiovisual product by one person. It can be simultaneous, consecutive or pre-recorded. It is usually used in live interviews and news broadcasts and the original sound can still be heard in the background in a low volume. (Bartolomé, 2005)

I.2.5. Surtitling:

Surtitle is usually used in operas for the translation or live performances made in a foreign language.

Virkkunen (2004) states that:

“As a result of the characteristics of the reading situation, surtitling has a very specific function: The audience uses the surtitles for communicating with other symbolic modes used in the performance for creating meanings. In practice this means that surtitles mostly serve as a medium for the verbal content but also help to comprehend music and acting”. (p. 93)

I.2.6. Free commentary:

Free commentary is a revoicing technique that does not emphasize the lip movement. This translation relies mainly on the images and not the soundtrack.

It is mostly used in kids programs, documentaries, humorous videos, film parodies and corporate videos. (Bartolomé, 2005)

I.2.7. Narration:

Narration is an extended voice over. The only difference between narration and voice over is that narration is prepared in advance and it is more formal in tone and grammatical structure than voice over which has a typical conversational language. (O’connell, 2007)

I.2.8. Simultaneous Translation:

According to Bartolomé (2005), simultaneous translation, known as sight translation, “is done on the spot from a script or subtitles already prepared in a second language.

As a result, it takes this second foreign language as a pivot language, which differentiates it from interpretation.” (p. 97)

I.2.9. Audio description:

Audio description was developed in the United States in 1970 by Gregory Frazier. However, it was not used until 1980, when a group of people was assembled by Wayne White, House Manager at Arena Stage in Washington, who advised them about accessibility issues. (Snyder, 2008)

It consists of a verbal narration describing the visual aspects of an audiovisual product such as facial expressions, body language, costumes etc.

I.2.10. Script translation:

Script translation or scenario translation is a translation made to get a financial support for co-production. They are a means of financing for the production. (Bartolomé, 2005)

I.2.11. Multimedia translation:

This type is also known as localization. It refers to the translation of multimedia products such as video games, which can be played on TV, computers, or other game consoles. Translators are usually given the freedom to manipulate the translation, creating the most enjoyable product for the target users. (Chiaro, 2009)

I.2.12. Double versions:

Double versions are related to “multilingual productions” which are productions that involve two or more languages. The translation does not involve the whole product. (Bartolomé, 2005)

I.2.13. Remarkes:

Remarkes can also be considered as multilingual production. A remake is a re-contextualisation of a film in accordance with the target culture. This type focuses more on the cultural aspects of the product. (Bartolomé, 2005)

I.3. The characteristics of Audiovisual Text :

It is necessary to examine the nature of the AV text, and the features that distinguish it from the other kinds of text. All methods of audiovisual translation have two common features: synchrony of greater or lesser degree and the nature of merging the limits of written and oral language. (Sokoli, 2000)

Sokoli(2000) recapitulates the features of the audiovisual codes that distinguish the AV text as follows:

- Reception through two channels : acoustic and visual.
- Significant presence of nonverbal elements.
- Synchronisation between verbal and nonverbal elements.
- Appearance on screen-reproducible material.
- Predetermined succession of moving images- recorded material.

Sokoli stresses that "these features condition the translation of the audiovisual text, and, as a result, their consideration is fundamental for its study" (38).

Delabastita(1990) points out the four basic elements that define the audiovisual text and establish a basis for its semiotic texture:

- a) The acoustic-verbal: dialogue, monologue, songs, voice-off.
- b) The acoustic-nonverbal: musical score, sound effects, noises.
- c) The visual-nonverbal: image, photography, gestures.
- d) The visual-verbal: inserts, banners, letters, messages on computer screens, newspaper headlines.

I.1.3. Subtitling :

Diaz Cintas and Remael (2007) define subtitling as “a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).”

I.1.3.types:

According to Gottlieb (1998) subtitling can be classified into different types based on their linguistic and technical aspects.

I.3.1. Linguistic types:

Gottlieb distinguished two linguistic types of subtitles:

Intralingual subtitling: (in the original language)

It refers to translating programs for the deaf and hard of hearing, and subtitling of foreign language programs for language learners.

Gottlieb describes intralingual subtitling as vertical because it involves taking the speech down with changing only the mode and not the language.

Interlingual subtitling:

It is used when the source language is also a target language, even when changing from claue to slandered language. Gottlieb(1998) describes this as diagonal because it involves changing both the mode and the language.

I.3.2. Technical types:

Gottlieb(1998) distinguished two types of technical subtitles:

Open subtitles (not optional):

This term refers to the subtitling that is delivered together with the image without the spectator being able to choose its presence. This kind of translation remains on the screen all the time. This type is most often used in three areas: cinema, television, and sometimes videos.

Closed subtitles (optional):

The viewer can decide if he wants the subtitles to appear on the screen. It includes television subtitles for the deaf and hard of hearing, selected by the individual viewer on a remote-control unit and generated by a decoder in the television set.

I.3.3. Subtitling for the deaf and hard of hearing (SDH):

This type is an intralingual subtitling for people who have a difficulty of hearing the audio of an audiovisual product. SDH doesn't translate only the spoken dialog but also the necessary background sounds. (Neves, 2008)

I.3.4. Real-time subtitling:

It is also called live subtitling. This type of subtitling is primarily used for the deaf and hard of hearing who do not have access to live programs. But they can also be interlingual for foreign audiences. This subtitling is made by a speaker/interpreter who reads and reduces and, in case of interlingual subtitling, translates the original speech while a stenographer writes the subtitles. (Chiaro, 2009)

I.4. Technical characteristics of subtitles:

Karamitroglou's "A Proposed Set of Subtitling Standards in Europe" (1998) and the ITC Guidance on Standards for Subtitling (1997), were suggested in Europe for providing the maximum comprehension of films by maximizing the legibility and the readability of the inserted subtitled text. The two mentioned guidelines will be summarized in the following section in terms of their spatial parameter, temporal parameter, layout (position on the screen, number of lines, text positioning, number of characters per line, type face and distribution format, font colour and background), punctuation and letter case, and target text editing.

I.4.1 Spatial parameters:

Position on the screen:

Subtitles should be located at the bottom of the screen in order not to interrupt the image action. (Karamitroglou, 1998; ICT, 1997)

Number of lines:

The maximum number of lines is two in order not to hide a big part of the screen, which would be very disturbing. If there is only one line in the subtitle, it should be put in the lower position of the two lines in order to minimize interference with the background image action. (Karamitroglou, 1998; ICT, 1997)

Text positioning:

The subtitle text should be centered because most of the background visual action is in the center of the screen which will make it easier for viewers to reach the subtitles. (Karamitroglou, 1998; ICT, 1997)

Number of characters per line:

The majority of sources state that there should be maximally 35 and 40. If the number of characters exceeds 40 per line, the subtitle becomes less legible because the size of the font has to be reduced. (Karamitroglou, 1998)

Font colour and background:

Different colours can be used for subtitling on TV and they should be presented against a strip of a darker colour called the ghost box. The type characters should be coloured pale white (not “snow-bright” white) because a too flashy pigment would render them tiring to the viewers’ eye. Colours can also be used to distinguish between speech subtitles and sound effects subtitles. (Karamitroglou, 1998; ICT, 1997)

I.4.2. Temporal parameters :**Duration:**

The average reading speed of viewers is between 150 and 180 words per minute which means between 2 ½ and 3 words per second. That means that a two-line subtitle should remain on screen for a maximum of about 5 ½ seconds. One-line subtitles should be kept on screen for a maximum of 3 ½ seconds. The minimum duration for a single-word subtitle is 1½ seconds, however simple the word is. In all of these cases, keeping a subtitle for too long than suggested will cause automatic re-reading especially in fast readers. (Karamitroglou, 1998; ICT, 1997)

Lagging-in and Lagging-out times:

Subtitles should be inserted at the same time as the utterance starts but ¼ seconds later and that is because the human mind needs this time to process the advent of linguistic spoken material and guide the eyes to the bottom of the screen expecting subtitles. Subtitles should not be left on the screen for more than 2 seconds after the end of the utterance, even if there is no other utterance made. In case of consecutive subtitles, there should be ¼ of a second between them which is the time that the human mind needs to recognize a change in subtitles. (Karamitroglou, 1998)

I.4.3. Punctuation and Letter Case:

Sequence and linking dots

Sequence dots are three dots used right after the last character of a subtitle when one sentence cannot be put into one subtitle and has to be completed in the following one. They indicate that the subtitle is not complete so that the mind of the viewer expects a following continuation. Linking dots should always be used along with sequence dots. (Karamitroglou, 1998)

Full stops, commas, colons, and semicolons

Full stops are used after the last character of a subtitle to indicate the end of a complete sentence. Commas, colons and semicolons are used cautiously and in the same way they are used in standard writing. (Karamitroglou, 1998)

Italics and letter case

Italics on the subtitled text are used to indicate an off-screen source of the spoken text. They should also be used when retaining foreign-language words in their original foreign-language version. (Karamitroglou, 1998)

Others

Single and double quotation marks are also used cautiously in the same way they are used in formal writing in order to embrace alleged information or quoted ones. Parentheses are used to embrace comments that are explanatory to a previous phrase. Hyphens are used right before the first letter of each line of a double-line subtitle containing dialogue turns. Question marks and exclamation marks are used in the same way as formal writing. And finally, bold face and underline typing are not allowed in subtitling. (Karamitroglou, 1998)

I.4.4. Target text editing:

It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line. The two lines should be equal in length.

The segmentation of one-line subtitle must be made at the highest syntactic nodes possible. In each subtitle, there should be a maximum of two sentences, and each one of these sentences is written in one line. (Karamitroglou, 1998)

I.5. Constraints of subtitling:

As any type of translation, subtitling has some constraints. They are both technical and contextual. Gottlieb (1992) describes these two kinds as formal (quantitative) and textual (qualitative) constraints.

I.5.1. Formal constraints:

The constraints are caused by different factors. First, due to space constraints, subtitling often requires limited number of characters and lines that the subtitler can use. He should be as accurate as possible in order not to hide a big part of the screen and, at the same time, it should be legible and readable to the viewers. Second, time constraints like the talking speed of the subtitled characters and the reading speed of the viewers. The subtitler must balance the length of the subtitle and its duration on the screen. (Gottlieb, 1992)

I.5.2. Textual constraints:

Textual context are imposed by the visual context of the film. The subtitles must be synchronous with the image. The spoken language can provide a lot of information in a short space because it does not follow the grammatical rules strictly. (Gottlieb, 1992)

I.5.3. Reduction in subtitling:

During the subtitling process, it is supposed to keep in mind that this kind of text combines two channels, the audio and the visual one. So, this is why sometimes information are omitted to avoid redundancy. (Diaz Cintas, Remael, 2007: 107)

According to Morgan (2001) subtitles should be hardly noticeable and they should make the viewers feel that they understand the original clearly.

I.6. Translation strategies in subtitling:

According to Gottlieb (1992), in any type of translation, the aim of adequacy- and even less equivalence is not always reached. The assessment of the quality of a specific subtitling, the rendering of each verbal film segment must be analyzed with regard to stylistic and semantic value. Based on his experience as a television subtitler, he has devised ten strategies which are used by subtitlers.

Types of strategies	Character of translation
1) Extension	Expanded expression, adequate rendering (culture-specific references)
2) Paraphrase	Altered expression, adequate content (non-visualized language-specific items)
3) Transfer	Full expression, adequate rendering (slow, unmarked speech)
4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)
5) Transcription	Non standard expression, adequate rendering (D; intended speech defects)
6) Dislocation	Differing expression, adjusted content (musical or visualized language-specific item)
7) Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
8) Decimation	Abridged expression, reduced content (fast speech, low redundancy speech)
9) Deletion	Omitted expression, no verbal content (fast speech with high redundancy)
10) Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)

Table 1: Gottlieb's Typology of subtitling strategies

I.7. Conclusion:

Audiovisual translation has gained increased significance in Translation Studies. It requires careful thought into its nature of text modes and media.

From the various audiovisual modes, subtitling has experienced the fastest and greatest growth in the market. It has become a prominent mode of screen translation which is available to a wide range of audience from different cultures.

Part two

Omission in Audiovisual Translation: The Case of Subtitling

II.1.Introduction:

Audiovisual translation is a famous type in the mass media. It makes screen products available to a wide range of viewers and cultures. Today, a majority of books and articles concentrate on the many different aspects and uses of audiovisual translation. One of the issues tackled in this field refers to omission.

This chapter will be generally about omission in audiovisual translation, its forms, its causes in subtitling. Moreover, it will examine the main subtitling problems from English into Arabic.

II.2. Omission in Audiovisual Translation:

In a sense, audiovisual translation tends to be more challenging and demanding as Karamitroglou (2000: 104) succinctly puts it: “the number of possible audiovisual translation problems is endless and a list that would account for each one of them can never be finite.”

He claimed that these problems can be of semantic, syntactic, cultural, or lexical nature, as is the case in literary translation, but what makes a difference is the technical constraints which are of paramount importance as to lexical choice.

According to Luyken, audiovisual translation:

“...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” (154).

Many recent dictionaries of translation studies do not have a particular entry for term 'omission', or (at least) for some of its partial synonyms, 'condensation', or 'deletion.

According to Ivacovoni, (2009, para. 1) "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".

Omission can be equated to Gottlieb's (1992) translation strategy of "deletion", which he defines as 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." (p. 166)

II.3. Forms of omission in translation

According to Baker (1992) omission in translation might have three forms:

II.3.1. Omission in a word or expression

According to Baker (1992) there are certain word and expression in some contexts can be omitted without any 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." (P.40)

II.3.2. Omission in idiom:

Baker (1992) 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 be paraphrased or for stylistic reasons" (P.77)

II.3.3. 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" (P.86)

Baker (1992) states that two factors motivate the choice what to translate and what to leave out: inter-semiotic redundancy and intra-semiotic redundancy. Both the visual and auditive channels may convey almost identical information and the spoken word can be regarded as redundant. Alternatively, the same information may be repeated within the sound track. Each subtitle has to work both as a unit as well as part of a larger polysemiotic whole in order to maximise retrievability of the intended meaning.

II.4. Omission Causes in Subtitling:

Omissions or deletions are unavoidable in subtitling. The decision to omit is usually dictated by issues of relevance, time and space constraints in subtitling. In addition, subtitlers conform the original to the rules and regulations of the target language and its culture. Furthermore, in choosing a lexical equivalent in the target culture, the subtitler should make sure that equivalence goes in harmony with codes of good subtitling. (Díaz Cintas and Remael, 2007)

Georgakopoulou (2009) mentions three kinds of elements in subtitling regarding subtitlers' ability to deal with them. They are: the indispensable elements (that must be translated), the partly dispensable elements (that can be condensed), and the dispensable elements (that can be omitted).

He sets the following elements that usually professional subtitlers omit in their subtitling. The majority of these linguistic elements are deleted because the viewer can retrieve them 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.

As Cintas and Rymael’s (2007) pointed out, 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, the subtitler must sometimes resort to the omission of certain information. In addition to that, they stated that sometimes, losses in lexico-grammatical items can be compensated by other semiotic means such pictures, images and soundtrack.

Basically the act of subtitling involves eliminating what is not relevant and reformulating what is in a concise form. Cintas and Rymael (ibid:145-146) discuss the quantitative reduction of the text and classify it into partial text reduction (condensation or reformulation at word level or sentence level) and total text reduction (deletion/omission of lexical items). This is conditioned by the relevance of the information, by the context and co-text, spatio-temporal constraints; the subtitler can choose between eliminating the irrelevant information, reformulating the information that is relevant to the viewer’s understanding of the message or a combination of the two.

In other instances, the images may fill in the gap. As mentioned by (Cintas & Rymael, ibid: 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), stresses that in subtitling "...slight condensation will enhance rather than impair the effectiveness of the intended message." This condensation has to be done with minimal loss of content in two lines, and though quantitative reduction does not always imply rhetoric simplification, the lexical choices must be made appropriately.

II.5. Difficulties of subtitling from English into Arabic language:

Audiovisual translation in the Arab world is unlike other areas, there have not been many studies done. It is clear that most of the research is purely academic and for academic purposes. Subtitling in the Arab world became the preferred mode among other audiovisual translations because subtitling retains the sense of authenticity of the original. The audience are not allowed to forget the foreignness of the translated film and they are constantly reminded of its authenticity as they hear the original dialogue throughout the film.

As English and Arabic belong to two different languages, some restrictions underline the necessity to take into consideration some factors in question for subtitlers to deal with.

ALKADI (2010) has discussed some difficulties faced in English-Arabic subtitling; he concluded the following findings :

- Subtitlers must make decisions concerning the distance of differences between the SL and TL linguistics and cultures; in other words, they must appraise the degree of familiarity that an audience may have in respect to a given context.
- Space restrictions; In terms of synchronizing the subtitling. The subtitler must maintain the link between what is said and what is seen on the screen. This is very important to preserve the coherence of the subtitles.
- Arabic and English have their own institutional cultures, therefore, when translating subtitles, the subtitler should be adaptable to TL culture in order to show understandable and acceptable subtitles to the target viewers.

In subtitles translation, any misinterpretation of cultural information will pose a great barrier to successful communication. Therefore, a subtitler is supposed to omit and adapt cultural context to figure out the appropriate meaning and let the viewers easily get the message.

Vinay and darbelnet (1958) had defined adaptation as "the way that the translator seeks to render the SL into the TL whilst ensuring it is just as relevant and meaningful as the original was". It was considered similar to equivalence, it is a local rather than a global strategy tried to overcome any differences between cultures. Adaptation is a technique of translation that has huge relation in audiovisual translation which the focus is more on the target audience.

II.6. Conclusion

Audiovisual translation owes problems of media-specific aspects, such as lack of space and time. Additionally, due to the diversity existing between English and Arabic in terms of culture; so it seemed natural for subtitlers to be urged to use omission. They are left with the challenge of producing an acceptable translation. Constantly, subtitlers make flexible and appropriate adaptation to the omitted elements to create a good target subtitles.

Chapter Two

Analysis of Omission in

“Dr. House” TV drama Season 2&3

III.1. Introduction:

It became evident through what has been discussed in the previous chapters that subtitling is not an easy task. The linguistic and cultural differences between English and Arabic as well as subtitling-specific aspects cause a lot of difficulty for subtitlers. In this chapter, omission in “Dr. House” season 2 and 3 will be analyzed to investigate what has the subtitler omitted and if the omitted parts have any effects on the translation.

III.2. Methodology:

The study will be a descriptive and comparative analysis in “Dr. House” subtitling. Different selected episodes from season 2 and 3 will be studied. In attempt to investigate the forms of omission in English-Arabic subtitling. The analysis will follow Baker’s classification of omission in translation and Georgakopoulou’s model of omission in subtitling.

III.3. Corpus:

House, is the title character of the American medical famous drama series *House*, it originally ran on the Fox network for 8 seasons. Created by David Shore. “Dr. House” has been translated into many languages among them Arabic.

The series ‘main character is Dr Gregory House, he leads a team of diagnosticians as the Head of Diagnostic Medicine at the fictional Princeton-Plainsboro Teaching Hospital in Princeton, New Jersey (based on the real-life Yale–New Haven Hospital in New Haven, Connecticut).

The main characters :

Dr. Gregory House: Board certified diagnostician with a double specialty of infectious disease and nephrology.

Dr. James Wilson : Head of the Department of Oncology, and House's best friend.

Dr. Lisa Cuddy : Dean of Medicine at Princeton-Plainsboro, an endocrinologist, and House and Wilson's boss.

Dr. Eric Foreman : Neurologist and one of the original fellows serving under House.

Dr. Allison Cameron : An immunologist, and one of House's original fellows.

Dr. Robert Chase : An intensivist (intensive care specialist), and another of the fellows.

III.4. Corpus Analysis:

Sample 01: Season 2, episode 02:

Time	English script	Arabic subtitle
03.21	House : Don't worry if anything happens to you nobody is going to lift a finger.	إذا حدث لك شيء لن يهتم أحد.

In this sample, the translator has omitted the expression **don't worry**, which could be subtitled as لا تقلق. This choice of omission can be justified that the expression is unimportant to be mentioned. According to Baker, some expressions can be omitted without the translation loses its central meaning, as we notice in the Arabic subtitle, the translator has produced the same meaning, although he omitted the expression.

Sample 02: Season 2, episode 03:

Time	English script	Arabic subtitle
00.49	Kady : but if it falls in my guest Wine glasses.	لكن إن سقطت في كؤوس ضيوفتي.

In the above sample, the word **wine** is omitted and expressed by كؤوس ,

the subtitler's decision on removing the word wine is that the sufficiency in the word كؤوس gives the full meaning of the English script, especially that it is clear from the image that they are drinking wine.

Sample 03: Season2, episode 06 :

<i>Time</i>	English script	Arabic subtitle
27.56	Cameron: Iam not <u>the lick.</u>	لم اقل شيئاً.

Here the direct meaning of the word **lick** in Oxford dictionary means something accidentally lose or admit contents, especially liquid or gas, through a hole or crack., but the different other indirect meanings are many, our concern is the meaning that our example related to which is “An intentional disclosure of secret information”. In this sample Dr. Cameron said she is not **the lick** of the news, means she is not the one who published the news. The subtitler instead of using "المسربة أو الواشية" he has conveyed the intended negative meaning الواشية by the false meaning لم اقل شيئاً The translator does not express the idea in the same effect of the ST. In this case, there are no limitations of space and time that could be justified the choice of omission.

The translator sees that لم اقل شي is enough to express the same idea in a soft tone and less severe way to the target audience.

Sample 04: Season 2, episode 05:

<i>Time</i>	English script	Arabic subtitle
21.26	A patient: because I did not want to come home and work <u>my ass off.</u>	لأنني لم أود العودة للمنزل والعمل بجد.

There are many expressions and meanings that **ass** implies. The two direct meanings in 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”.

In this case the intending meaning is the second one which refers in Arabic to

(الأرداف أو المؤخرة)

In the above example, the meaning of **work my ass off** means working hard. The speaker uses it to show how he doesn't want to work hard, this type of words are used when people are being slangy. Ass is considered to be an inappropriate word. So, in the Arabic subtitles, the subtitler removes this vulgar word and replaces it by the word العمل بجد which gives the meaning in a polite and appropriate way in order to make the language sound more meaningful for the Arab audience.

Sample 05: Season 2, episode08:

Time	English script	Arabic subtitle
24.17	A doctor: for the record I hope the department takes you and chase and drop kicks. both your asses out of back door.	لعلمك أتمنى أن يأخذك القسم أنت وتشايس ويطردكما من الباب الخلفي.

As we aforementioned, **ass** has immoral meaning, here **your asses** implies your bodies, and the speaker's intention to say both your asses out of the back door means them as a person and a body. The subtitler has omitted this vulgar word for respecting the Arab viewers whom do not accept to read such words in the subtitled show.

Sample 06: Season 2, episode 04:

Time	English script	Arabic subtitle
08.24	House: welcome aboard you big ass kisser .	رحبوا بالمتعلق الكبير للسفينة.

In the above sample, **ass kisser** indicates someone who commend others even if they not are impressive or did something that they deserve commendations.

The subtitler chooses to delete **ass kisser** expression and replace it with **متعلق**
 By deleting this vulgar expression and adapting its meaning according to the target culture, the subtitler has delivered the same meaning in an acceptable way to the target audience.

Sample 07: Season 3, episode 09:

<i>Time</i>	English script	Arabic subtitle
05.27	Forman: before you start <u>kissing his theories ass.</u>	قبل أن تبدأ مجاملتها.

In the above sample, implies Dr. Chase commending and eulogizing Dr. House’s theory about how good it is, but Dr. Forman interrupts him by stopping him from commending the theories. The subtitler removes this vulgar expression and replace it by **مجاملتها** that fully expresses the meaning politely.

Sample 08: Season 2,episode03:

<i>Time</i>	English script	Arabic subtitle
26.18	House: you want every <u>body's asses covered</u> you got it.	أردت أن يكون الكل بأمان، فعلت ذلك.

Here, the expression **body’s asses covered** refers to the Judicial follow-up of the hole doctors working in the hospital, House speaks to Cuddy about them and tells her that everybody was safe from accusation. The subtitler has deleted this vulgar expression and expresses it by **الكل بأمان** which complete the meaning in appropriate manner.

In the above samples 4,5,6,7,8 the translator has omitted the vulgar words and expressions, adapting their meanings into a polite meaning according to each context where it appears. It is regarded as immoral and improper to say. So, the subtitler favours omission and chooses to adapt words and expressions that are in line with the Arab' culture.

The application of omission of these words and expression will make the language of the show more formal and acceptable for the Arab receptors.

Sample 09: Season 2, episode03 :

<i>Time</i>	English script	Arabic subtitle
26.21	House: now can I do the surgery <u>pretty</u> <u>pretty</u> please.	أيمكنني إجراء الجراحة الآن، أرجوك.

In this sample, the repeated word 'pretty pretty' expresses the insistence of the actor in his demand. In the Oxford dictionary, this word means "attractive in a delicate way without being truly beautiful", it could be used in different contexts such as the above. One of the Oxford examples is the following "**pretty please**" Used as a wheedling form of request. According to Georgakopolou, subtitlers usually omit repetitions that are clear from context; because the viewers can get them from the soundtrack and it can be removed with maintaining the meaning of the original.

Sample 10: Season 2, episode 04:

<i>Time</i>	English script	Arabic subtitle
03.52	Kady: wow	لم تترجم

This sample shows that the interjection ‘**wow**’ is omitted in the subtitling, because its familiarity and recognition by the viewers. Exclamations can be translated, it has its correspondence in Arabic like **wow** which means باللوعة or ياللعجب. But, subtitlers prefer to omit interjections because the viewer can retrieve them from the soundtrack.

Sample 11: Season 3, episode 20:

<i>Time</i>	English script	Arabic subtitle
22.04	Wilson: Bony said I am bad <u>in bed</u> .	قالت بوني أني سيئ.

Here, we notice that the translator has omitted the word **bed**, the translator just mentions the idea that بوني سيئ without mentioning the complete idea for the Arab viewers, the omission can be justified by respecting the Arab values in which it is a taboo to refer to sexual ideas in public. In dealing with such problems, subtitlers resort to omission because certain concept could not be located in the host culture and religious values of the target audience.

Sample 12: Season 2, episode 02:

<i>Time</i>	English script	Arabic subtitle
18.36	House: its basic statistic one of them is going to be whining little ferity cat .	إنها إحصائيات أساسية لابد أن بعضهم جبان ومنتخب.

In the idiom **little ferity cat** the subtitler fails to represent the same image of that idiom, so he moves to express the meaning of it. The weakness and scariness related directly to a cat, the subtitler deletes the idiom **little ferity cat** and replaces it with the word "جبان" which gives approximately the same meaning. According to Baker, omission of idioms occurs when it is impossible to find an equivalent in the target language. So, subtitlers usually omit the idiom and paraphrase its same idea in a different way.

Sample 13: Season 2, episode04:

<i>Time</i>	English script	Arabic subtitle
10.42	House: noble invent dynamite I want accept his blood money .	اخترع نوبل الديناميت لن اقبل نقود الحرام.

This sample shows that the expression **blood money**, which is defined in the dictionary as money paid in compensation to the family of someone who has been killed.

In the context of the episode, House disagrees with Wilson on how Alfred Nobe ‘the fonder of Peace Prize’ himself was a dynamite dealer. So he expresses his resentment on the matter and showing hypocrisy and contradiction of Nobel by saying the above phrase.

The expression has been omitted and replaced by نقود حرام which is more related to the Arabic language and its vocabulary.

By replacing the expression, it supplants a huge impact on the Arab receptors than the word *نقود دامية*, the subtitler, maybe, has omitted this expression and adapted its meaning for maintaining the stylistics reasons of Arabic language uniqueness.

Sample 14: Season 2, episode 05:

Time	English script	Arabic subtitle
39.42	House: my dad is just like you not the carrying <u>till your eyes pop out part</u> .	أما أبي فمثلك تماما ليس من النوع الذي يهتم بالناس.

In this sample, the idiom **till your eyes pop out part**, explains the facial expression of the people who see another person be caring and kind to others in a very touching way.

In the Oxford online dictionary we find that making people' eyes pop means **astonish them**.

The subtitler preferred to omit it, because it is unnecessary to add it, he does not mind losing the impact of that expression as long as he feels that the expression *يهتم بالناس* gives the full meaning.

Sample 15: Season 02, episode 04:

Time	English script	Arabic subtitle
08.58	House: I want to see that <u>Payas body powder touch</u> hanging out of his gown.	أريد رؤية ذلك المغرور التقى يتعذب.

Here, the patient have a habit which is powdering himself by Cow dung, so House refers to him as a **body powder touch** rather saying his name. The subtitler has decided not to express that meaning by assuring that this kind of sarcasm will not be understandable by the Arab viewers. According to Baker, omission stops a problematic foreign item from entering to the TT due to the each culture uniqueness.

Sample 16: Season 02, episode 02:

<i>Time</i>	English script	Arabic subtitle
22.15	Wilson: but how about the tumor? The tumor is on a size of an octopus wrapped up around a little girl's heart it's no coincidence.	لكن ماذا عن الورم، الورم ضخم الحجم حول قلب فتاة صغيرة ليس مجرد صدفة.

In this sample, Dr. Tawb described the size of a tumor of the girl's heart; he said that his size is **large as an octopus**. The subtitler has omitted this analogy by expressing it as **ضخم الحجم فقط**. There is clearly no need to change the expression by a short word just to save space for the following utterance, since the information is conveyed in two-lines.

Sample 17: Season02, episode 05:

<i>Time</i>	English script	Arabic subtitle
06.25	Wilson :Two wheels vehicle travels 150 miles in Hour, don't really go well with cripple irresponsible drug addict .	مركبة بعجلتين تسير بسرعة 150 ميل في ساعة لا تناسب المعاقين المستهترين جيدا.

Here, the subtitler has omitted the information of that cripple is **متعاطي المخدرات** in the Arabic subtitles. The subtitler has used a two-lines, omission can be justified by not just saving place, but also time for the utterance following this one comes immediately after.

In addition to that, the subtitler takes into account that mentioning such information would add nothing important for the viewers to know.

Sample18: Season03, episode 16:

<i>Time</i>	English script	Arabic subtitle
08.31	Chase: not to mention the fact that all country living with hundreds of tons of radioactive sharpen from depleted uranium new editions.	لم تترجم

This sample shows that there is no translation for the English script. When Dr. Chase was speaking, he spoke too fast, the quick dialogue makes it impossible to transfer every word in the subtitles. This maybe was a confuse for the subtitler. So, he solved the problem by omitting that unimportant information which would add nothing for the viewers to know.

Sample19: Season03, episode 09:

<i>Time</i>	English script	Arabic subtitle
32.16	House: start the kid on clor amfincol for rocy mountain spotted fever.	ابدؤا باعطاء الفتى الكلور امفينيكول للحمى.

Rocky Mountain spotted fever (RMSF), also known as blue disease, is the most lethal and frequently reported illness in the United States. The subtitler chooses to omit this medical expression because he takes into consideration the fact that screen audience are lay people. Thus, the translator has to omit some medical words or expression, so that it can be understood by a wide audience in a concise way.

Sample 20: Season03, episode 16:

<i>Time</i>	English script	Arabic subtitle
26.29	Wilson: go 10 milimeters above the AC? PC line on the Access.	لم تترجم.

In this sample, the doctor asks the nurse to modify the Monitor screen while doing a surgery for more clearness. The subtitler has made no effort in finding the correspondence in the target text, because he takes into consideration that most of television viewers constitute non-specialists, so, there is no need to translate it. Moreover, the viewers can get the information from the image and it is not necessary to translate it literary.

Sample 21: Season03, episode 16:

<i>Time</i>	English script	Arabic subtitle
15.17	Chase: we can't do a vaginal exam <u>on a 6 year old</u> without the dad consent.	لا يمكننا القيام بفحص مهبلي بدون موافقة الأب.

In this sample, the information of the girl age **on a 6 year old** has been omitted. There are many possible reasons why omission happened. The translator has relied on the image component which can help the viewers to realize that the patient is a child and it is unnecessary to mention her age, or he wants to keep the number of lines down and to make the subtitles easier for the viewer to read.

III.5.Findings discussion :

According to the above examples, the majority of the omitted elements from the selected episodes are (especially some vulgar language) and omission in content of some information; which can be retrieved from the image or the soundtrack and information that are not regarded as strictly necessary for the understanding of the dialogue.

Yet, does this means that they can be omitted without any impact?

The answer here depends on how important the omitted words are for the understanding of the show, considering that:

1-The difficulties seem to relate to the subtitling restrictions; it is usually a hard task to transform speech into written language, not at least when creating subtitle tracks for television programmes and movies, that often force subtitlers to simplify and rewrite the language to make it fit the limited space and time on the screen.

2- The scenes are still clear despite omission. When looking at the transcribed subtitles, the subtitles take away some of the authenticity, because the spoken language is often a simplified version of what the subtitler sees necessary to transfer for the target viewers, taking into consideration the fact that TV audience can be from different backgrounds in the society.

3- To have a culturally suitable translation, the subtitler has omitted vulgar words and expressions and adapted their meanings according to what the Arab community accepts to say.

Subtitles should be accurate, comprehensible and give the impression of being part of the action on the screen to make a show understandable for the viewer.

The ideal in subtitling is to translate each utterance in full, and display it synchronically with the spoken words on the screen. However, the limitations of the screen space impose serious constraints on having a full text translation. As well as the speed of the spoken language and the speed in reading, a complete transcription of the script dialogue is not possible.

Subtitlers require omitting some parts of the text to overcome its restrictions. Omission that cannot be explained by various technical restrictions and other existing norms are probably examples of what the subtitler considers proper language or culturally accepted to say.

Conclusion

The current research has attempted to shed light on the impact of omission in audiovisual translation, and the causes behind it in English –Arabic subtitling.

Audiovisual translation is different from many kinds of translation; it deals not only with written scripts or just spoken scripts, but also with a completed various of channels. The translator must take into account all these channels. Subtitling, as a mode of audiovisual translation, makes the subtitlers face many constraints. First, the formal constraints such as the limited space and time, because of those constraints, the subtitler must reduce the subtitles as possible as he can, with maintaining the same meaning of the original. Second, are the textual constraints such as synchronizing with all the audiovisual channels and the change in pace of speaking. This change in pace causes a great deal of difficulty because of the differences between the spoken and the written scripts.

The analyses of the TV drama “Dr. House” season 2&3 showed that the frequent omitted elements are: vulgar words and expressions and unnecessary information. In some examples, omission can be justified by time and space constraints. In addition, it goes to the subtitler decision on what to translate or to omit, accordingly to the audience ‘backgrounds and especially if omission does not greatly affect the meaning. On some occasions, additional factors help the subtitler in dealing with omission strategy, the images or the soundtrack may fill the gaps of the omitted parts.

The translator has produced subtitles that are simples and comprehensible for the Arab viewers, taking their different backgrounds in account. Omission strategy can be considered as a reasonable solution for translators to overcome the different subtitling constraints.

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ملخص البحث

تهدف الدراسة لمعالجة ظاهرة الحذف في ترجمة السمعى البصرى عموماً والسترجه خصوصاً، وهذا بمعرفة أهم أسباب الحذف وآثاره على الترجمة فى اللغة الهدف.

تتميز السترجه بخصائص تقنية خاصة، تفرض على المترجم مجاراتها، إضافة لبعض العوائق اللسانية و الثقافية ما بين اللغتين الإنجليزية والعربية، و كنتيجة لذلك، كثيراً ما يستوجب فى السترجه تبني الحذف، وهذا من أجل إنتاج ترجمة مقبولة ومفهومة للجمهور الهدف.

سنحاول فى هذه الدراسة الإجابة عن الأسئلة الآتية:

ما هو سبب تبني إستراتيجية الحذف فى ترجمة السمعى البصرى؟

الأسئلة الفرعية:

- لماذا يلجأ المترجمون لإستراتيجية الحذف فى السترجه؟

- ماهى العناصر الأكثر حذفاً فى السترجه من الإنجليزية للعربية؟

- هل من الممكن اعتبار الحذف الحل الأنسب فى إنتاج ترجمة مقبولة للجمهور الهدف؟

كمحاولة للإجابة عن الأسئلة المطروحة، نقترح الفرضيات الآتية:

- يلجأ المترجم لحذف العناصر والجمل التى تفرض مشكلة أثناء الترجمة أو لأنها غير مهمة للفكرة الأساسية للنص.

- يتبنى المترجم إستراتيجية الحذف نتيجة لبعض القيود الزمانية والمكانية و اللسانية و الثقافية.

تتطرق هذه الدراسة لإستراتيجية الحذف في ترجمة السمعى البصرى، خصوصا الترجمة من اللغة الإنجليزية للغة العربية، بحيث تنقسم إلى جزئين : فصلين نظريين و فصل تطبيقي.

يحتوي الفصل النظرى الأول على نظرة شاملة حول الترجمة السمعية البصرية، كما يتطرق للترجمة متناولا أنواعها وخصائصها التقنية وعوائقها إضافة إلى الاستراتيجيات المتبعة في ترجمتها.

يتناول الفصل الثانى إستراتيجية الحذف في ترجمة السمعى البصرى متطرقا لأشكاله ، مركزا على الترجمة، مناقشا أسباب الحذف فيها، كما تطرق أيضا لبعض الصعوبات التى تواجه المترجم فى الترجمة من الإنجليزية للعربية. أخيرا، يركز الجانب التطبيقي على تحليل الترجمة العربية للمسلسل الأمريكى الطبى المشهور "دكتور هاوس" بموسميه الثانى والثالث، حيث يدرس أشكال الحذف فيه ومدى تأثيره على الترجمة فى نسختها العربية، معتمدا على تقسيم بايكر للحذف فى الترجمة ونموذج الحذف فى الترجمة لجيور جاكوبولو.

كانت ولا تزال الترجمة الوسيلة الاتصالية المهمة بين الشعوب والأمم، التى تشمل مختلف التخصصات العلمية، من بينها المجال السمعى البصرى بمختلف وسائله من سينما وتلفزيون وإنترنت...إلخ.

الترجمة السمعية البصرية التى رغم حداثة عهدها مقارنة بباقي أنواع الترجمة، إلا أنها استطاعت الانتشار، حيث خطت خطوات عملاقة نحو التطور، بحيث تحظى بمجموعة من الكتب والمقالات التى تناولت الترجمة السمعية البصرية أو أحد فروعها بالبحث والدراسة. وتعد الترجمة من أكبر اهتمامات الباحثين فى مجال الترجمة السمعية البصرية.

ومن القضايا المثارة فى ترجمة السمعى البصرى عموما والترجمة خصوصا "الحذف"، إذ كثيرا ما يرتبط بطبيعة الخصائص التقنية للترجمة. كما أن للاختلاف اللغوى والثقافى بين اللغة الإنجليزية والعربية دور فى قرار المترجم فيما عليه ترجمته أو حذفه.

الترجمة السمعية البصرية :

الترجمة السمعية البصرية هي ترجمة المواد الإعلامية من المرئيات والصوتيات.

يتكون العمل السمعي البصري من أربع قنوات مختلفة وهي:

- القناة الصوتية اللفظية والتي تحتوي على المحادثات والكلمات المسموعة.

- القناة الصوتية غير اللفظية والتي تحتوي على الموسيقى والمؤثرات الصوتية.

- القناة المرئية اللفظية والتي تحتوي الكتابات المرئية.

- القناة المرئية غير اللفظية والتي تحتوي على مختلف الإشارات المرئية.

خصائص الخطاب السمعي البصري:

1. طريقة عرضه وتلقيه.
2. حضور الجانب غير اللغوي سواء كان مكتوبا أو مقروءا.
3. تزامن العناصر اللغوية وغير اللغوية مع بعضها البعض.
4. ظهور الترجمة على الشاشة (في حالة ترجمة الشاشة) أو الإنتاج السمعي البصري.
5. تتابع وترابط الأحداث بطريقة مدروسة.
6. سرعة عرض الكم الهائل من المعلومات المتضمنة في الخطاب.

أنواع الترجمة السمعية البصرية:

1. الدبلجة Dubbing :

تقضي مبدئيا بحذف أصوات المتكلمين في الفيلم الأصلي بصفة كاملة وتعويضها بأصوات ممثلين يترجمون الكلام سمعيا مع محاولة محاكاة الأصوات الأخرى قدر الإمكان.

2. الإستعلاء الصوتي Voive-over:

تستخدم هذه الطريقة في المقابلات والوثائقيات وهي تتمثل في الإبقاء على صوت المتحدث الأصلي مع صوت المترجم في آن واحد غير أن صوت المترجم يكون أعلى بقليل من صوت المتكلم.

3. التعليق Free Commentry :

هو نص لفيلم وثائقي أو برنامج تلفزيوني يتم سرده تماشيا مع الأحداث من قبل الراوي أو المعلق.

4. السرتلة الفوقية Surtitragé:

تتم على مستوى لغة واحدة أو لغتين أو أكثر يتم عرضها على شاشة مباشرة في دور الأوبرا والمسارح وغالبا ما تكون في شكل خط مستمر.

5. الوصف السمعي Audio-description:

يستهدف هذا النوع الصم البكم وذوي الإحتياجات الخاصة بحيث يصف كل مجريات الأحداث بواسطة صوت ممثل آخر ويشمل ذلك الأقوال والأفعال والأحداث.

تجدر الإشارة أن أكثر أنواع الترجمة السمعية البصرية شيوعا هما الدبلجة و السترجة.

السترجة Subtitling:

تعد السترجة أحد أهم ميادين المجال السمعي البصري ، يمكن أن تعرف على أنها عملية ترجمة الحوار المنطوق لنص مكتوب في سطر أو سطرين ، يعرض في أغلب الأحيان في الجزء السفلي من الشاشة، يركز على إعادة:

1. الحوار الأصلي للمتحدث سواء ظهر على الشاشة أو لم يظهر.

2. العناصر الخطابية التي تظهر في الصورة (الحروف، الملاحق، الكتابات على الجدران، اللافتات، الشاشات).

3. عناصر خطابية أخرى يتضمنها الصوت مثل الأغاني، الأصوات المنبعثة من أجهزة التلفاز، الراديو، الإعلام الآلي.

أنواع السترجة:

1. سترجة في نفس اللغة: Intralingual subtitling:

تكون مخصصة للصم وضعاف السمع، وهو يتمثل في انتقال المحتوى الشفهي إلى محتوى نصي داخل نفس اللغة الأصلية.

2. سترجة بين لغتين أو أكثر Interlingual subtitling:

تستهدف المشاهد الأجنبي للغة الأصلية للفيلم بما أنها تتم بين لغتين أو أكثر وبالتالي تشمل ترجمة الحوار المنطوق.

قيود المترجمة:

نظرا لخصائصها التقنية المحدودة، تفرض المترجمة على المترجم قيودا وضوابط تتمثل في:

قيود تقنية:

الفضاء المكاني: يشمل عدد الحروف والأسطر والمكان المتوفر للمترجمة.

الفضاء الزمني: يشمل توقيت ظهور المترجمة ومزامنتها للصورة.

قيود نصية: تتمثل في تقليص عدد الكلمات المزامنة للمترجمة مع باقي القنوات السمعية البصرية والتغيير من المستوى الشفهي إلى المستوى الكتابي.

الحذف في الترجمة:

هو إسقاط كلمة أو كلمات من نص اللغة الأصل وعدم ترجمته في اللغة الهدف لعدم إيجاد مكافئ له أو لاعتبارات ثقافية.

بناء على بايكر (1992)، يتم الحذف في الترجمة على ثلاث مستويات:

- الحذف على مستوى الكلمة أو العبارة.

- حذف الحكم.

- حذف محتوى المعلومات.

كثيرا ما يتم حذف العناصر غير المهمة في الخطاب والتي يمكن إسقاطها في عملية الترجمة، فغالبا ما تكون على شكل

عبارات أو رسائل مكررة أو معبر عنها ضمنيا في أجزاء أخرى من الفيلم.

استنادا إلى جيورجياكوبولو (2009)، كثيرا ما يلجئ المترجم لحذف بعض العناصر غير المهمة والأساسية والتي غالبا ما

يمكن فهمها من الصورة والصوت، بحيث تتمثل في:

- التكرارات.

- الأسماء في البنى الإسمية.

- البدايات الخاطئة والبنى غير النحوية.

- الكلمات المعروفة عالميا: نعم، لا، أوكي.

- العبارات المتبوعة بالحركات الدالة على الترحيب، اللطف، التأكيد، النفي، المفجأة، الإستجابات الهاتفية.

- عبارات الدهشة والتعجب: أووه، واو، آه .

- لحظات تبادل المشاعر والحشو(في الكلام)، الخالي غالبا من الشحنة السيميائية .

في المترجمة، لا تقتصر الترجمة فحسب على الخصوصيات التقنية لها من عدد الكلمات المتاحة وتوقيت ظهور الترجمة مع الصورة، بل تتعداها لأسباب أخرى، فاللغة الإنجليزية والعربية تختلفان لغويا وثقافيا، فأكد انه أثناء عملية الترجمة يحذف المترجم بعض العناصر التي يرى أنها غير مقبولة أخلاقيا أو ثقافيا لذكرها للجمهور الهدف. من خلال ما تناولناه في الجانب النظري، أصبح من الجلي أن الخصائص التقنية للمترجمة والاختلافات الثقافية ما بين اللغة الإنجليزية والعربية تدفع المترجم لاعتماد استراتيجيات الحذف. وهذا ما توصلنا له من خلال تحليل مترجمة المسلسل الطبي "الدكتور هاوس" الموسم 2و3.

أظهر التحليل أن أغلب العناصر المحذوفة تتمثل في :

- المعلومات غير المهمة التي يمكن فهمها من الصورة أو الصوت.

- الكلمات والتعابير السوقية و المنبوذة أخلاقيا "Taboo words".

- بعض الكلمات والتعابير التي يمكن تكييفها وإعادة ذكرها بصياغة أخرى.

- في بعض الأمثلة، يمكن إرجاع الحذف للقيود الزمانية والمكانية للمترجمة.

في الأخير، يمكننا القول أن استراتيجيات الحذف هي الخيار المفضل للمترجم للتعامل مع مختلف القيود التقنية لطبيعة المترجمة من جهة، والمشاكل اللسانية والثقافية ما بين اللغتين الإنجليزية والعربية من جهة أخرى. و تجدر الإشارة بأن ما يتم ترجمته أو حذفه في المترجمة يعود لقرار المترجم في مدى رؤيته على إيصال فحوى النص الأصلي للجمهور الهدف أسلوبيا وأخلاقيا ومعرفيا، أخذا بالاعتبار أن الجمهور قد يكون من مختلف أعمار ومستويات المجتمع.

Abstract

The present study attempts to shed light on omission in AVT, particularly in subtitling. It also tries to discover why omission is a prominent strategy in subtitling and if it affects the translation perception. It analyses the forms of omission in the American medical TV show "Dr. House".

This work is divided into two parts. It includes one theoretical chapter and one practical. The theoretical chapter has two parts. The first part is an overview about audiovisual translation :definition, types and its characteristics. Moreover, it focuses on subtitling, discussing its types, its technical characteristics, its constraints, as well as strategies used in its translation. The second part tackles omission in AVT, it analyses its forms, omission causes in subtitling. Furthermore, it discusses some subtitling problems from English into Arabic.

The practical part analyses the Arabic subtitles of the American TV show "Dr. House" season 2&3 based on Baker's classification of omission in translation and Georgakopoulou's model of omission in subtitling.

Keywords: Translation, audiovisual translation, omission, subtitling, impact.

ملخص

تسعى هذه الدراسة إلى تسليط الضوء على الحذف في ترجمة السمعى البصرى وبالأخص المترجمة من اللغة الإنجليزية للعربية. كما تهدف الدراسة أيضا لمعرفة مدى تأثير الحذف على الترجمة في اللغة الهدف، وهذا من خلال تحليل سترجة المسلسل التلفزيونى الأمريكى الطبي "دكتور هاوس". ينقسم هذا العمل إلى فصلين، فصل نظري وفصل تطبيقي. يتضمن جزء الفصل الأول نظرة شاملة عن الترجمة السمعى البصرى وخصائصها، كما يركز على المترجمة مفصلا أنواعها وخصائصها وقبودها والإستراتيجيات المتبعة في ترجمتها. أما الجزء الثانى فيعالج استراتيجىة الحذف وأسبابها في ترجمة السمعى البصرى عموما والمترجمة خصوصا. يتناول الفصل التطبيقي تحليل الحذف في سترجة المسلسل التلفزيونى الطبي "الدكتور هاوس" معتمدا على تصنيف بايكر للحذف في الترجمة ونموذج جيورجاكوبولو للحذف في المترجمة. **الكلمات المفتاحية:** الترجمة، الترجمة السمعى البصرى، المترجمة، الحذف، تأثير.

Abstract

La présente étude tente de mettre en lumière l'omission en le sous-titrage.

Il essaie de découvrir pourquoi l'omission est une stratégie fréquente dans le sous-titrage et si elle affecte la perception de la traduction. Il analyse les formes d'omission de la série Américaine " Dr. House".

Ce travail est divisé en deux parties. Il comprend un chapitre théorique et une pratique. Le chapitre théorique comporte deux parties. La première partie est un aperçu de la traduction audiovisuelle: la définition, les types et ses caractéristiques. En outre, il se concentre sur le sous-titrage, en discutant ses types, ses caractéristiques techniques, ses contraintes, ainsi que les stratégies utilisées dans sa traduction. La deuxième partie traite de l'omission dans AVT, elle analyse ses formes, les causes d'omission dans le sous-titrage. En outre, il traite de certaines difficultés de sous-titres de l'anglais vers l'arabe.

La partie pratique analyse les sous-titres de la série médicale "Dr. House "saison 2 et 3 basée sur le classement d'omission de Baker en traduction et le modèle d'omission de sous-titrage de Georgakopoulou.

Mots-clés: Traduction, traduction audiovisuelle, omission, sous-titrage, impact.