

The assessment of subtitling the Arabic movie (Black Honey) to English on Netflix using the FAR model

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Abstract

The study assesses the subtitling quality of the Arabic Movie *Black Honey* on Netflix depending on the FAR model for interlingual subtitling assessment. This model is designed by Jan Pedersen (2017) and includes three areas of errors to be analyzed which are functional equivalence, acceptability, and readability. It aims to guide the subtitlers of the platform to enhance the English subtitling of Arabic movies and attract more audiences. This is conducted by illustrating the most frequent types of errors according to the FAR model. Also, it might be beneficial to novices and armatures who subtitle movies and videos on social media as well as college students who sign up for a subtitling course. According to the score of errors in the movies, the vast majority of errors are in the first area of assessment of the FAR model i.e. functional equivalence; especially, semantic errors. The findings show that the observance of the FAR model at the stage of subtitling revision greatly helps in improving the quality of subtitling.

Keywords: subtitling, FAR model, Arabic movies, Netflix.

1. Introduction

Movies, television shows, series, and videos posted on social media are examples of audiovisual works that are currently among the most potent and successful means of communication between individuals from various cultural and

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linguistic backgrounds. Because it allows a wider audience to access the source material, subtitling is necessary. These works are widely available and facilitate the dissemination of ideas, beliefs, principles, traditions, and information. Consequently, there is a growing need for audiovisual translation. By offering a straightforward, understandable text in the target language (TL) that relies on rapidly understood vocabulary and structures, subtitling should promote interpersonal contact. To make appropriate translation choices and provide the desired content, the subtitlers should consider the diverse backgrounds of the audience, including age, gender, and literacy level. In contrast to standard translation, where the mode of ST is the same in TT (linguistic mode), subtitling transfers a multi-model product comprising linguistic, visual, and oral modes that are present in the original dialogue into a written form in the TT. Subject to some technical constraints, the original speech, and the translated text appear concurrently on the screen.

Netflix is a widespread platform that provides a huge number of movies, series, and TV shows. The most attention is paid to the English media products to be subtitled into Arabic. So, many Arabic media products are still without subtitling. In addition, there are still not many studies that examine the subtitling of Arabic movies into English, even though many debate the subtitling of English movies into Arabic. The study intends to guide the subtitlers so they may enhance the English subtitling of Arabic movies and draw in more viewers.

The study assesses the quality of a comedy Arabic Movie *Black Honey* on Netflix. The assessment of interlingual subtitling quality is based on the FAR model. Three areas of error analysis—functional equivalency, acceptability, and readability—are dealt with in this model. The study demonstrates that the observance of the FAR model by the subtitlers increases the quality of subtitling on Netflix. As a result, it might be helpful for novices and amateurs who

subtitle videos on social media and college students who sign up for a course on subtitling.

1.2. Research Questions

- 1- What is the subtitling quality of the Arabic movie into English on Netflix?
- 2- What are the most frequent types of errors in the movie according to the FAR model?
- 3- How can the observance of the FAR model by the subtitlers increase the quality of subtitling on Netflix?

2. Review of the literature

2.1. Subtitling as a form of audiovisual translation

Subtitling is one of the most common forms of audiovisual translation, especially movie translation; it helps the target audience to know different cultures of different people effectively and quickly. This is because the scene on the screen has a crucial role in understanding the content. Pérez-González (2020) defines subtitling as "the production of snippets of written text (subtitles, or captions in American English) to be superimposed on visual footage – normally near the bottom of the frame – while an audiovisual text is projected, played or broadcast" (p.32). Luyken et al. (1991) state that subtitling "is the translation of the spoken source language text of an audiovisual product, generally movie dialogues, into a written text, which is superimposed onto the image of the original product, usually at the bottom of the screen" (as cited in Altahri, 2013, p. 29). Altahri adds that it appears and disappears on the screen at the same time as the original dialogue or text and can be in more than one language. In addition, it can be classic i.e. complete sentences and synchronized with the original dialogue (the most widely recently used type), or summarized i.e. a summary of the main ideas of the dialogue (used in educational programs and sometimes in movies). Therefore, it is not accurate to describe subtitling as a summary in some definitions, because there is a difference between subtitling and a summary of the dialogue.

Doing subtitling between two different languages is challenging because it involves intersemiotic and interlingual translation. It includes intersemiotic translation because it is from one medium (spoken) to another (written), and it is interlingual translation because it is from one language to another (Alkadi, 2010). Gottlieb (1994) argues that subtitling is a form of translation that has special features such as it depends on polysemiotic media i.e. two or more semiotic channels participate to transfer the message, and it is a diasemiotic form i.e. the shift from oral to written mode which differs from other forms of translation which are isosmotic e.g. dubbing or literary translation (as cited in Furgani, 2016). Moreover, spoken English and Arabic languages are less formal than written English and Arabic. Consequently, it is difficult to succeed in conveying the informal language with all its features all the time. So, it can be said that a part of the entertainment of the movie is lost when the formal target language is used.

Subtitles on the screen have to coincide with the SL dialogue in a limited number of lines and characters. This refers to the technical features of subtitling which differentiate it from other forms of translation. So, it can be said that subtitling is a language transmission; this transmission depends on a synchronous connection between sound, writing, and image. According to Baker & Hochel (1998), the viewers of the videotaped material have to deal simultaneously with four types of channels, which are: the verbal auditory channel (dialogue, background voices, and lyrics), the nonverbal auditory channel (natural sounds, sound effects, and music), the verbal-visual auditory channel (subtitles and any writing within a movie or drama- posters, ads, newspaper or books) and the nonverbal action channel (the composition of the image- camera positions and movement and the general flow and mood of the movie or drama) (as cited in Mazid, 2006). Gottlieb (1992) describes subtitling as (1) written, (2) additive

(i.e. new verbal material is added in the form of subtitles, (3) rapid, (4) synchronous, and (5) multimedia (visual and acoustic channels are used) form of translation (as cited in Altahri, 2013). There is a reinforcement and complementary relationship between subtitles (words) and non-verbal symbols to construct the meaning in the TL. In other words, words (subtitles), images, sound effects, music, and all other resources work together to construct the meaning in the TL and summarize the subtitles.

Bartoll (2004) classifies subtitling from linguistic and technical perspectives. Linguistically, it is classified into intralingual and interlingual subtitling. Intralingual subtitling is within the same language i.e. it means the transfer from one language (spoken) to the same language (written). This type helps the learners of this language as a second language and the hearing impaired people to understand the dialogue. Interlingual subtitling is from one language into another e.g. from English to Arabic. In other words, it means the transfer from one language (spoken) to another language (written). It allows the distribution of audiovisual materials in a foreign market. Also, it helps the audience to improve their second language and get to know another culture. A third type is illustrated by Diaz Cintas & Remael (2007) which is bilingual subtitling. It is "produced in geographical areas where two languages are spoken" (p.18). It is suitable in countries where two languages are spoken, so the subtitles in these two languages co-exist at the bottom of the screen. In other words, there are two lines, the first one is dedicated to the first language, and the second one is dedicated to the second language. In addition, this type is suitable for international movie festivals where the movies are displayed with two sets of subtitles. The first one is in English due to the needs of the international audience and the second one is in the language of the country where the movie festival takes place. This study focuses on interlingual subtitling. Technically, closed subtitling

means that the audience can switch on / off the subtitles by pressing a button on the remote control, or the file of subtitling is separated and can be added to the movie or not. Open subtitling means that the subtitles are available as inseparable parts that cannot be switched off.

2.2. Technical constraints in subtitling

Subtitling movies may be more difficult than other audiovisual material because movies are very rooted in their culture and may have features that are related to their culture i.e. colloquial language, humor, swear words even the issues discussed in the movie, especially comedy and social movies. Transferring these features of culture according to the rules of subtitling imposes more challenges on the subtitlers. Consequently, the subtitlers are required not only to be acquainted with the culture and linguistics of the SL and TL but also with the technical constraints of the software they use. Subtitling is defined by Gottlieb (2004) as "a process which entails technically transferring an SL movie or audiovisual media to a TL movie or audiovisual media, synchronized with the original verbal message" (as cited in Abdelaal, 2019, p. 2). This definition confirms the significance of technical features in subtitling. These features distinguish subtitling from any other forms of translation and should be observed in subtitling movies; moreover, they are as important as the cultural and linguistic aspects of subtitling because they are related to the appearance of the subtitles on the screen. Furthermore, these features influence the choices of the subtitler, so that the subtitler is not free to adopt all the strategies of translation as the translator can do in translating different types of written texts. Furgani (2016) emphasizes that the subtitler usually summarizes the dialogue to meet the technical constraints of the medium and the reading ability of the audience who are not native speakers of the movie language. The subtitler has to balance between spoken language and written language in terms of space and time; consequently, sometimes there is an

unavoidable loss of information. The space and time are limited in subtitling because they depend on the speed of the original dialogue. Hence, the subtitlers tend to use concise structures i.e. a simple, readable, and clear target text is required in the written translation. It is worth mentioning that the subtitler should follow the technical constraints proposed by the company the subtitler works for or the demands of the client. Díaz Cintas& Remael (2021) argue that no one uniform guideline includes all the technical constraints of subtitling, these constraints identify the production and presentation of subtitling on the screen and enhance the readability of the text. The study clarifies the guideline suggested by Díaz Cintas& Remael (2021) since it is modern and detailed, they classify the technical features into spatial, temporal, and textual features as illustrated in the following section:

- 1- Spatial features include a set of parameters that are related to the appearance of the subtitling on the screen and include:
 - The position of the subtitle: Subtitles are positioned horizontally at the bottom of the screen. This position does not obstruct the image. Subtitles can be moved to the top of the screen if an important action is taking place at the bottom, or to avoid the overlap if there is a written text at the bottom of the screen.
 - The maximum number of lines per subtitle: the prevalent approach in subtitling is to write the subtitle in one line. However, the subtitle can be written in two lines if the number of characters is large, and this is the maximum number of lines per subtitle. If the number of lines is more than two lines, this will hinder the watching of the scene. It is recommended to put the shorter line first. Moreover, if the subtitle is written in one line, it should be written in the second (bottom) line to keep the image as clear as possible.

- One-liners and two-liners (segmentation): this parameter refers to the segmentation of the speech in subtitles and the line-breaks that are utilized to split the long subtitle into two lines. These breaks should respect the syntactic and semantic units of the TL to enhance readability and legibility.
- Justification: subtitles should be center justified; the dialogue of two lines should also be center justified and each subtitle should be preceded by a hyphen.
- Type, and size of the font: they state some recommendations regarding the type and size of the font according to the used language. "Arial 30 –Latin-based, Cyrillic-based, Semitic languages, and Thai. Gulim 35- Korean. MS Gothic 30- Japanese. SimHei or Simsun 35- Chinese. Shusha 35- Hindi" (p.96). Worthy of mention, a big font size may prevent the viewers from enjoying the scene on the screen and a small font size may prevent the viewer from reading the subtitling.
- Color: "All subtitles should be in white color" (p.97), except when the background is very light so that the subtitle is not clear. In this case, the subtitle is put in a grey or black box. Yellow color is used for intralingual subtitling.
- The maximum number of characters per line: the number of characters depends on the font size to be in the safe area as well as the font type since the width of the character differs from type to type. For example, the width of the character in Courier is larger than in Arial. Moreover, there is no rule for the minimum number per subtitle. They state some recommendations regarding the maximum number of characters per line, 42 characters per line with a total of 84 characters per line for two lines for Latin-based, Cyrillic-based, Semitic languages, Hindi, and Thai.

16 characters per line with a total of 32 for two lines for Chinese, Japanese, and Korean. According to Díaz Cintas & Remael (2021), for many years it has been the standard for TV, cinema, and DVD to have a maximum of 37 to 39 characters per line. However, VOD (video on demand) expands the number of characters per line to 42 characters as in the case of Netflix.

- 2- Temporal features include a set of parameters that are related to the available time for the appearance of subtitling on the screen and include
- Synchronization and spotting: synchronization refers to "the task whereby dialogue paired up in an audiovisual production" (p.101). This parameter affects seriously the audience's realization of the subtitled production. If the subtitles do not follow the original dialogue and appear too early or too late, this of course confuses the audience. Obviously, precise timing is an essential factor to produce accurate subtitled production. Achieve an accurate synchronization, it depends on proper spotting. Díaz Cintas & Remael illustrate that spotting means "determining the in and out times of each and every one of the subtitles in a production" (p.102).
 - Duration of subtitling: Díaz Cintas & Remael (2021) illustrate that the minimum duration of a subtitle on screen is one second to give the audience enough time to read the content. On the other side, the maximum duration of a subtitle on-screen is 6 seconds even if the subtitle is split into 2 lines. Moreover, long subtitles should be split over several subtitles and not be kept for a longer time on screen. Timing in subtitling depends on eight-digit timecodes, the accurate time is defined in hours,

minutes, seconds, and frames e.g. 01:22:07:44; the frame refers to the number of images in a second.

- Subtitle display rate: it refers to the reading speed of the audience; the subtitler should keep in mind the reading speed of the audience in order not to exceed it in the subtitling. Some factors define this speed; firstly, the age of the audience i.e. children are different from adults. Secondly, the genre of the movie i.e. audience needs to read the subtitles of a science fiction movie than a romance movie. Thirdly, the kind of information in the subtitles and their lexical and syntactic structures (Al Owais, 2011). The subtitle display rate is realized as the relationship between the quantity of text in a subtitle and the time it remains on screen. The subtitle display rate of Latin-based, Cyrillic-based, and Semitic languages is 17 characters per second or 200 words per minute for adults and 13 characters per second or 160 words per minute for children.
 - Gab between subtitles: the minimum gap between closely consecutive subtitles is two frames to allow the audience to understand that new information is presented on the screen.
- 3- Textual features include punctuation conventions, italics, abbreviations, numbers, and measurements & weights.

As mentioned above, it can be said that the subtitler has to understand the scene in the source language carefully to decide what can be transferred to the target audience in the target language and what can be left out. On the contrary, the subtitler may add in some cases information to help the target audience to understand. So, it can be said that the subtitles' language is indeed "language of subtitles is indeed a specialized language where technical, linguistic, and cultural features contribute in producing a new type of target language/culture, which is not merely a translation of the

source language analyzed, but rather the result of a series of transformations and adaptations" (Altahri, 2013, p. 34).

2.3. Netflix platform

Netflix is an American incorporation that was founded in 1997 to sell and rent DVDs by mail. In 2007, it started to offer a pay television and media service of online streaming of movies, programs, and series. It is available on the internet and it can be accessed by the internet browser on computers or by application software installed on smartphones, tablets, or smart TVs. According to Digital TV Research, the number of subscribers to Netflix has increased in 2024 and has become 3.8 million subscribers (Szalai, 2024). It has eliminated constraints that are applied on linear television which may mitigate the restrictions on the subtitles. Netflix is available in 190 countries and it provides English movies with Arabic subtitles. Unfortunately, not all Arabic movies are provided with English subtitles (Netflix, 2021).

3. Theoretical framework

3.1. The FAR model for assessing the quality of interlingual subtitling

The FAR model is designed by Jan Pedersen (2017) and is adapted from the NER model by Romero-Fresco & Martínez (2015) which refers to the number of words in the text, Edition errors, and Recognition errors. The NER is designed to evaluate the accuracy of the live subtitles and some of the FAR model error categories are derived from it (as cited in Koglin et al, 2022). The FAR model includes three areas to be assessed which are functional equivalence, acceptability, and readability. Functional equivalence refers to the degree of accuracy of subtitles taking into account the context and style. Acceptability refers to the cultural and linguistic appropriateness of the subtitle to be clear and meaningful in the TL. Readability refers to the technical aspects that make the subtitles easily readable and comprehensible. Such as time, space, synchronization, segmentation and line breaks, font,

color, etc. Hu (2021) argues that the FAR model is inclusive because it does not address the linguistic problems i.e. functional equivalence and acceptability but also the technical issues i.e. readability. It is universal because it does not impose restrictions on the genre and does not specify the pair of languages in the comparison. Besides, it can be applied to movies, and TV programs as well as excerpts since the evaluation focuses on the product, not the process.

The FAR model is adapted in the current study because it is applicable and suitable to the Arabic language. Some subcategories are deleted and added; besides, other subcategories are exchanged with other ones, but the main areas are kept as they are in the original model. These three parameters are used to assess the quality of subtitling based on error analysis. Errors are categorized by Pedersen (2017) into:

- 1- Minor errors which "may go unnoticed and only break the illusion contract if viewers are very attentive" (Koglin et al, 2022, p. 10). In other words, cannot be seen by the audience unless they are observant and have a good command of SL. They are assigned a penalty score of 0.25.
- 2- Standard errors "tend to break the contract of illusion and ruin the subtitle for most viewers" (Koglin et al, 2022, p. 10). That is to say, they occur when the meaning is lost but they do not restrain the progress of subtitles for the audience. They are assigned a score of 0.5.
- 3- Serious errors "not only break the illusion contract but may also affect the subtitle in which the error is contained as well as the subsequent subtitles, even forcing the viewer to take time and resume reading the subtitling"(Koglin et al, 2022, p. 10). Namely, they are misleading and hamper the audience's understanding; in addition, they require more time from the audience to read the subtitle. They are assigned a score of 1.

In the following section, the three areas of assessment of the FAR model are illustrated in detail clarifying the degrees of severity and their scores.

Functional equivalence

This area focuses on conveying the meaning and effect and it includes the semantic and stylistic errors.

- Semantic errors: include any word or expression that conveys what is said not what is meant (words or expressions apart from the subcategories that are included in the *idiomaticity errors*). The penalty scores for semantic errors are higher than other errors. This is because of their effect on the viewer's understanding of the plot. The penalty scores for semantic errors are minor 0.5, standard 1, and serious 2. Semantic errors are classified as the following:
 - Minor errors which refer to the lexical errors that do not affect the plot of the movie on the understanding of the audience.
 - Standard errors do not hamper the transferring of the primary meaning but the accurate intended meaning is still not transferred; besides, they do not restrain the subtitles' progress for the audience.
 - Serious errors affect the understanding of the audience of the subtitle and may hamper the understanding of the following subtitle.
- Stylistic errors: include register (formality and colloquialism) and dialect. Stylistic errors: they are minor and standard errors but not serious. This is because they do not restrain the understanding of the subtitle and do not obstruct the audience's progress. They lead to a loss in the effect on the target audience but not in meaning. They may be caused by the wrong register (too low or too high) or

when the tune of the TT used is out of key with the tune of the original speech. The register includes three components which are filed, mode, and tenor.

Acceptability

Acceptability focuses on to what extent a subtitle sounds natural in the TL. Acceptability errors include grammar, spelling, and idiomaticity errors.

1- Grammar errors:

- Minor errors: which are observed only by grammarians.
- Standard errors: which are observed by the audience but do not hamper their understanding.
- Serious errors: which impede the audience's understanding.

2- Spelling errors:

- Minor errors: are just spelling errors and the words are understood.
- Standard errors: make the words difficult to read.
- Serious errors: are those that change the meaning of the word.

3- Idiomaticity errors:

- including humor references, idioms, proverbs, religious expressions, and foul language. They are related to the errors that make the subtitle unnatural to the native speakers in the TL and they range from minor errors to serious errors depending on the situation itself.

Readability

This area of assessment concentrates on the technical constraints that make the process of reading easier and it includes segmentation and spotting, synchronization, punctuation, reading speed and line length (number of

characters), number of lines, place of lines, color, font size and type, and capitalization.

Readability errors are subdivided into:

- Minor errors: which do not affect significantly the audience's ability to read the subtitles on the screen like color, font type, size, and capitalization but such errors are considered breaches of the norms.
- Standard errors: which affect the audience's ability to read the subtitle and may prevent them from enjoying the scene like the number of lines, place of lines, and the number of characters.
- Serious errors: which prevent the audience from understanding the meaning and cause confusion for them like segmentation, spotting, and punctuation. Segmentation errors occur when the semantic and syntactic structure of the message is not observed and respected. Spotting errors occur because of the bad synchronization with the speech i.e. what appears in the scene and what appears on the screen.

The subcategories of colloquialism and dialect are added by the researcher under the stylistic errors. In addition, reading speed and line length (number of characters) are excluded in this study because they depend on software. Also, font size, type and color, and capitalization are added, although they are not mentioned in the original model.

3.2. Linguistic cohesion and coherence in subtitling

Coherence is a feature of the text that is well-written and makes the message be transferred. Cohesion refers to the techniques that are used to achieve that coherence. In subtitling, coherence means that the subtitles logically flow and are meaningful in the context of the entire movie. This requires not deleting any essential information or using odd translations

that obscure the plot and hinder the audience's enjoyment. Therefore, the subtitler should understand the cultural references and linguistic features of the original speech very well. On the other hand, cohesion in subtitling refers to the techniques that make the subtitles easily and quickly readable and comprehensible to the target audience. This involves the use of clear and concise structure as well as avoiding ambiguous vocabulary and unnatural expressions. Besides, observing carefully the technical constraints i.e. time, space, segmentation, and line breaks as well as synchronization. Díaz Cintaz& Remael (2021) argue that "intersemiotic cohesion in subtitling refers to the way in which the TL of the subtitles is directly connected to the soundtrack and images on the screen, making use of the information they apply to create a coherent linguistic-visual whole" (p.168). Segmentation is also a technique to achieve coherence. Díaz Cintaz& Remael (2021) add that reduction of the text and bad segmentation may lead to imperfection in the coherence of the text. Lack of coherence in subtitling may be due to careless reduction, ambiguous references, ill-structured sentences, illogical segmentation, and bad synchronization.

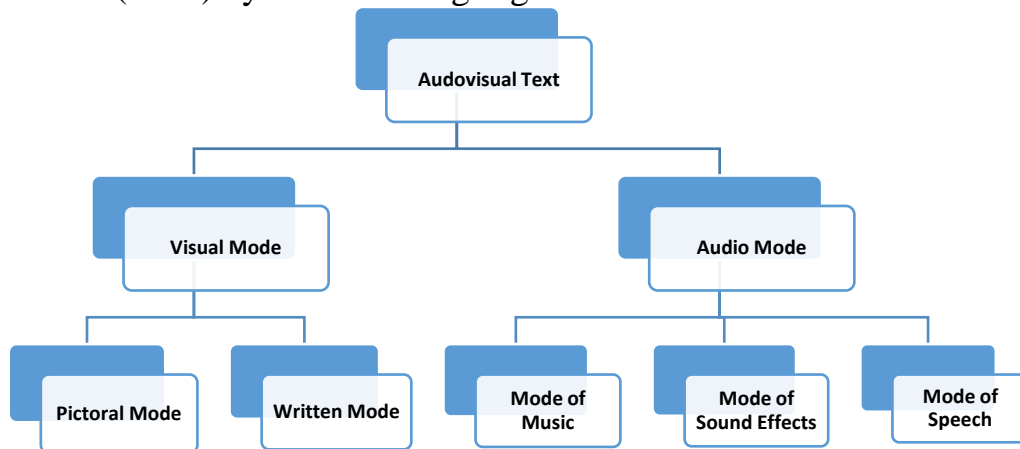
3.3. Multimodality in Subtitling

The term "multimodality" "is divided into parts, "multi" refers to multiple, several. Mode, in turn, refers to resources of meaning-making that are used for representation and communication" (Kress, 2010, p, 82). In other words, a mode is each type of acoustic, visual, and written meaning-making resource involved in transferring the meaning of an audiovisual product. Pérez-González (2020) defines multimodality as "the study of how we make meaning by combining multiple signifying means or modes – for example, image with writing, music and body movement, speech with gesture – into an integrated whole (p.346). Unlike traditional translation where the mode of ST is the same in TT, subtitling conveys a multimodal phenomenon (linguistic, visual, and oral

modes) which is contained in the ST into a written form in the TT. The original speech and the translated text appear simultaneously on the screen. As maintained by Hu (2021), no text is monomodal but all discourses are feasibly multimodal, even the language-based monomodal written text, there is more than one semiotic system i.e. language, typography, and layout. In the same context, Hu (2021) defines audiovisual text as "a verbal-iconic construct that transmits codified information via acoustic and visual channels, which are constituted by multiple synergizing and interacting semiotic modes referred to as meaning-making resources (or media) (p.299). Along the same line, Ahonen (2021) states that "audiovisual texts are combinations of moving pictures, writing, sound effects, speech and music, and all of these modes are needed by the subtitler to convey the original language and culture of the audiovisual text to the target language and culture"(p. 21). Ahonen adds that " the message that is being subtitled should be interpreted through the entire audiovisual text in which the message is defined as part of the interplay between pictures, language and sounds (p.20). According to Qian & Chuanmoa (2020), there are reinforcement and complementary relationships between subtitles and non-verbal symbols to construct the meaning in the SL and also in the TL to be closest to the plots. In other words, words (subtitles), images, music, and all other semiotic resources work together to construct the whole meaning.

Tuominen et al. (2018) point out that multimodal studies have most likely "emerged from the need to understand how verbal meaning-making resources relate to and are affected by resources that are non-verbal" (p.2). The subtitlers have to recognize how the network of modes works together and create meaning. Movies are audiovisual products that contain multilingual texts. Multilingual text refers to a text that contains more than one mode of expression i.e. images, oral dialogue, written words, music, gestures, etc. which operate

simultaneously to create meaning. The multimodal text promotes the communicative power of a product by adopting different modes of expression to convey the message. Moreover, multimodal products can provide different layers of meaning by each mode of expression. For example, in a movie, the image may convey certain emotions, while the spoken dialogue by the characters reveals extra information. The interaction between the different modes can help the subtitler to make condensation and reduction during the subtitling process to convey the most essential information concisely to meet the time and space constraints (Ahonen, 2021). Audiovisual text includes all different types of products that combine visual and audio elements such as movies, programs, speech, applications on mobile phones, websites, advertisements, etc. Ahonen (2021) illustrates the categorization of the audiovisual texts, modes, and sub-modes depending on the five information channels distinguished by Christian Metz (1974) by the following Figure 1:



Díaz Cintaz & Remael (2021) argue that one of the main challenges of subtitling is that "all filmic signs systems and their visual and aural interpretations or modes must be taken into account when translating verbal text, in order to create a new meaningful multi semiotic and multimodal whole" (p. 65). They illustrate the four different modes of expression.

The integration of these modes and their interpretation by the audience create meaning. They are:

- The aural-verbal mode (film dialogue, voiceover, narration, song, etc.)
- The aural-nonverbal mode (music and sound effect e.g. background noises, giggling, shooting, the siren of police car and ambulance, etc.)
- The visual-verbal mode (text on screen, letters, ads, newspapers, banners, signs, etc.)
- The visual-nonverbal mode (gestures, postures, location, setting, costumes, makeup, lighting, camera angles, etc.)

In this vein, Luckmann (1990) adds that the meaning of an utterance is created firstly by the use of words routinely employed, by the speaker, along with body postures, gestures, and facial expressions which are loaded with particular meaning (as cited in Díaz Cintaz & Remael, 2021). According to Gottlieb (2005), the composition of the audiovisual text changes as the text is translated from one language and culture into another. This change is classified as diasemiotic (the channel change) and supersemiotica (the channels increase). In subtitling, the meaning is transferred by the original spoken language which is translated into written text (diasemiotic). In addition, the subtitles are added to the picture and original sound, so the channels of the audiovisual; text increase (supersemiotic).

4. Methodology

4.1. Data collection

The main objective of this study is to investigate the quality of subtitling by assessing the errors depending on the FAR model of Pedersen (2017) and illustrate the types of errors in the movie. To achieve the aim of the study, a corpus that consists of 28 examples is collected from the movie on Netflix. The total duration of the movies is 2 hours, 11 minutes, and 8 seconds. The criteria to choose a movie are a movie that has an

English subtitling, is fairly new, long duration, and the genre of the movie i.e. comedy as some genres are excluded like science fiction and documentary movies. The movies are selected depending on observation and they include different types of errors. The whole movie is examined, and not just some samples are taken. The errors that are explained in detail after each movie are the all errors found in the movie not just samples. The analysis depends on the descriptive qualitative method i.e. using sentences to explain and the quantitative method i.e. using tables, figures and numbers.

4.2. the procedures of data analysis

The procedures of analysis are conducted according to the following steps:

- The selected movie is watched with English subtitles. Then, the Arabic utterance that contains the error with the time code is identified and its translation is mentioned under it.
- The error type according to the FAR is identified manually by watching the movies on the platforms, observation, and note-taking techniques. In addition, the score of the error is clarified based on its degree i.e. minor, standard, or serious. Afterward, a deep analysis via a comparison between the original spoken utterance and its translation is conducted regarding the intended meaning according to the context, co-text, and visual semiotic resource.
 - The definitions of some words in the Oxford Learner's Dictionaries are mentioned to compare a word and its translation so that it can be decided whether the subtitler has hit the target or not.
 - The qualitative method (words and descriptive sentences) is used to analyze the data and state the findings. The quantitative method (tables, figures, and numbers) is used to illustrate the number of errors with their classification, the percentage of errors in each area

of assessment in each movie, and the degree of severity of errors in each area of assessment.

5. Data Analysis and discussion

The movie is "عسل أسود" (Black Honey) on Netflix, it was released in 2010, directed by Khaled Maraie and starring Ahmed Helmy. The protagonist is an Egyptian photographer who came back to his country Egypt after 20 years of living with his father in the USA. He found himself did not know the recent Egyptian culture and could not understand and deal with the Egyptian people. He tried to adapt to these new changes in Egypt but finally decided to return to the USA. Before taking off his plane to the USA, he decided to get off the plane and stay in Egypt because he liked it. The duration of the movie is 2:11:08.

1- At 2:10:07

- A) هو ميت دلوقتي
- B) ربنا يرحمه
- A) يرحمكم الله
- A) He's dead
- B) May he rest in peace
- A) Thank you

There is a standard semantic error that is assigned a score of 1. Speaker (B) said *May he rest in peace*, in English to respond to such condolence you can say "thank you". In Arabic, you can say also "شكراً" or "أمين" to respond to the condolence "ربنا يرحمه". However, in the original speech speaker (A) replied "يرحمكم الله" (Bless you) instead of "شكراً". "يرحمكم الله" is said to someone who has just sneezed in the Arabic culture. The intended message here is to evoke humor in this reply because it is not a suitable reply. Speaker (A) had not visited Egypt for a long time and he pretended as a native speaker but actually, he was not. The Arabic fixed expression "يرحمكم الله" is translated as *thank you* by the strategy of transposition in Díaz Cintas & Remeal's model (2007). However, it would be better to be translated as "bless you" by the strategy of accepted

standard translation. Accepted standard translation is not mentioned in Diáz Cintas & Remeal's model (2007) but in Ghazala's model (2008) and it refers to the cultural terms that their translations have become "established and standard terms in the TL and now fairly understood" (p.197). It is a kind of borrowing because the translation of the original term has become accepted and it is borrowed from another language. This strategy is used especially in the field of technology and fixed religious expressions. Moreover, the expression "ربنا يرحمه" has Islamic connotations but it is also transferred by the strategy of transposition ignoring the Islamic connotations and focusing on the meaning. It is a standard semantic error and it would be more accurate to be translated as "God bless his soul" by the strategy of accepted standard translation.

2- At 2:09:10

- وكمان يعنى إن شاء الله هستقر هنا
- And hopefully, I will settle down here

The expression "إن شاء الله" is translated as "hopefully" by the strategy of transposition which is deprived of any religious connotations. It is a standard semantic error that is assigned a score of 1. The strategy of accepted standard translation "God willing" would be more accurate here.

3- At 2:08:58

- ومبسوط بقي جداً علشان هحضر الكام يوم دول اللي فاضلين في رمضان والأفطار والتسحر you know?
- I'm very happy because I'll experience the last few days of Ramadan fasting and predawn meals, you know?

In the Arabic sentence, there is an intended mispronunciation to achieve humor. The speaker means the meal that is eaten in Ramadan before fasting "سحور" but he said

"تصحّر" because he does not have a good command of Arabic. Such a mistake that aims to create humor cannot be transferred because of the differences between languages. Here the strategy of paraphrasing is used, but this strategy is not mentioned in Díaz Cintas & Remeal's model (2007). If the word "تصحّر" is translated literally (desertification) ignoring the context, the audience will be confused. So, the humor effect is lost at the expense of avoiding confusion. The same case in

- وعائز اعمل الرقم القومى
- I want to get this national number

- جالى انفتاخ جامد
- I am so bloated

The subtitler does not keep the mispronunciation in the English subtitle and translates the meaning, not the form. The subtitler sacrifices the sense of humor at the expense of not confusing the audience.

4-At 2:08:53

- وكمان بقى جداً عائز أشوف الفوازير بتاعى نيلى
- Also, I want to watch Nelly's Riddles.

There is a minor readability error which is assigned a score of 0.25. This is because the first letter in the word 'riddle' is capitalized, even though it is not a proper noun.

5- At 2:06:53

- بس أنت بيتكلم مصرى كويس
- Your Egyptian dialect is very good.

There is a standard readability error which is assigned of a score 0:5. This is because the subtitle in English is at the top of the screen not at the bottom as the norm. This interrupts and confuses the audience and may affect the audience's ability to read the subtitle and may prevent them from enjoying the scene.

6- At 2:06:42

- علشان كده تحس أن أنا زى المرمت فى العربى

- That is why it seems like I speak Arabic fluently.

There is a minor stylistic error that is assigned of a score 0:25. This is because the colloquial Arabic word 'مرمط' is conveyed as 'fluently' by using a formal word in a casual conversation. But this does not affect the understanding of the audience. However, what may affect the audience is that they will not laugh because the mispronouncing of this colloquial Arabic word which is due to the speaker's bad command of Arabic (this is the opposite of what he pretends) will not be conveyed to them. The correct spelling is 'برينط'. Actually, the humor effect which is due to the mispronouncing of a word cannot be transferred to the TL audience because of the differences between the alphabets of the languages. The same issue is also found in transferring the Arabic number (زيرو (وانين) which means (zero, one, one) when the driver in this scene tells the passenger the phone number to be dialed on the passenger's mobile because he has agreed to let the driver use his phone. The humor effect here is lost, only the meaning is kept. In this case, the strategy of using formal language to convey informal language is adopted. This strategy is inevitable to transfer colloquialisms because of the differences between languages.

7- The problem of colloquialism is repeated throughout the movie. For example,

at 2:03:40

- بيفصلوا و يدحروا و يسجروا في الأوبيج
- They bargain, haggle and barter to reduce the fee.

at 2:03:38

- بيجوروا في أي هاتش
- They come up with nonsense.

There are minor stylistic errors because the colloquial Arabic words are transferred by formal English words; consequently, the register in Arabic is not kept in English. The strategy of using a formal word to transfer an informal word is not

maintained in Diáz Cintas & Remeal's model (2007). However, this strategy is used frequently in subtitling movies.

At 2:02:22, the subtitler succeeded in using an informal English equivalent of an informal Arabic word and kept the same register.

- أنا هافطر فول تضرب معايا؟
- I'll have fava beans for breakfast
Want to dig in with me?

However, there is a minor grammar error that is assigned a score of 0.5 because the question is not composed correctly. The question should start with an auxiliary verb followed by a subject. Such an error will not hamper the understanding of the audience; especially if a question mark is used.

8- At 2:05:30

- يعنى رمضان والعيد وكام يوم وأرجع
- I will stay through Ramadan for a couple of days and then go back.

Here is a matter of accuracy in this subtitle that leads to a serious semantic error that assigned a score of 2. There a contradiction between 'through Ramadan' and 'for a couple of days'. Moreover, the word Eid is omitted and the speaker says he will stay for some days not only a couple of days. Generally, it is a confusing sentence that has an impact on the understanding of the audience. In addition, the use of omission is not justified. The subtitle can be more accurate but longer as

- I will stay the remained days of Ramadan,
the Eid's days and some other days then go back.

9- At 1:58:44

- أنت لما هاتصيع هاتصيع عليا أنا هاتروح منى فين
دى مصر كلها أوضة وصالة

- You think you're so smart? No on me.
There's nowhere for you to hide.

Egypt is a small country.

The Arabic word 'صايع' is a slang insult that comes from the verb 'صاع' which means he screwed up his manners and became a vagrant. So, there is a minor semantic error that is assigned a score of 0.5. This is because the English word 'smart' means intelligent. 'Smart' is not the accurate equivalent here but at the same time, it does not destroy the meaning. The subtitler here uses the strategy of using a polite word to transfer an impolite (i.e. euphemism) word. This strategy may be used in subtitling from English into Arabic and it is justified because of the constraints in the Arabic culture. However, the matter is different in English because it belongs to an open culture. The strategy of calque can be adopted here by using the word 'rogue' which means *a man who is not honest or moral* (Oxford Dictionary). The slang Arabic idiom 'كلها أوضة وصالة' means a small place. The meaning of the idiom is paraphrased and given directly in the TL. The strategy of paraphrasing is not suggested in Diáz Cintas & Remeal's model (2007).

10- At 01:58:07

- أسفة يافندم يس كده حضرتك بالنسبة لى شخصين أمريكانى ومصرى
- Sorry, sir, but for me you are two people:
an American and Egyptian citizen.

In this subtitle, there is a minor grammar error that is assigned a score of 0.25. This is because of the use of the word people instead of persons. 'People' is a collective noun that is used to refer to a group of people and it is rare to be used as the plural of a person, just in an ordinary context. However, 'persons' is used to refer to several individuals and is used with the word numbers.

11- At 1:51:59

- من مصر... أم الدنيا
- From Egypt.....Om El-Donia

Here is a serious idiomaticity error that is assigned a score of 1. This is because it is meaningless and hampers the understanding of the subtitle. The use of transliteration is not

proper because it requires more time for the audience to read and understand it as it is not an English word. Instead of this, there is a more proper alternative translation by the strategy of calque "The mother of the world" which is known and understood in Europe.

12- At 1:49:08

- ربنا يعوض عليك
- It is a shame

It is a serious semantic error that is assigned a score of 2. This is because the meaning of the English subtitle is totally different from the meaning of the Arabic utterance. The Arabic utterance means that somebody prays Allah to compensate somebody else because he lost something, while the English subtitle means it is a humiliating matter. Substitution is adopted in this subtitle, while calque is more accurate. The English subtitle can be "May Allah compensate you".

13- At 1:35:54

- أؤمورنى
- What is it?

The Arabic expression is in the colloquial Egyptian language that means "what do you want?" The meaning of the English subtitle is totally different from the Arabic utterance; it means "ايه ده" in the colloquial Egyptian language. It is a serious semantic error that is assigned of a score 2. The use of substitution here is wrong.

14- At 1:28:23

- ونفس البطاطسdrinks هو نفس
- Same drinks, same fries
- رُضا
- Contentment

It is a standard grammar error that is assigned of a score 0:5. The Arabic expression is one word that gives the meaning of contentment. However, in English, there is a phrase that gives this meaning "*content with*". The word "contentment" only is not accurate even though it doesn't hamper the understanding

of the subtitle. The subtitler in this situation depends on the facial expression semiotic resource; however, the sentence should be natural and correct. A more accurate translation is "We content with this" and the referent to which the pronoun and the demonstrative pronoun refer, is understood from the visual context. The subtitler adopts the strategy of calque (literal translation of the form, not the content).

15- At 1:28:02

- رمضان كريم يارجاله
- Enjoy Ramadan, men

It is a standard semantic error that doesn't affect the understanding of the subtitle but the effect of the subtitle on the TL audience. It is assigned a score of 1. The strategy of transposition is used, although there is no spatial need for this; this strategy deprives the expression of its religious implication. This expression is used in Islamic culture because Ramadan is the month of generosity and charity among people. Calque is more suitable here "A generous Ramadan" is a more accurate translation. However, this strategy is successful in transferring other culture-specific elements such عشت يا أخويا / thank you, عنيا الأتتين / sure.

16- At 1:25:12

- تعالى اركب معايا العربية وأنا أوريك المصريين الجدعان هوديك تعالى
- Come, get the car and I'll show you chivalry, I'll drive you, come.

The word " Egyptians" is omitted from the subtitle, despite its importance since the actress means the chivalry of Egyptians in general, not herself specifically. This omission leads to a minor semantic error that is assigned a score of 0.5, this is because the subtitle is not transferred accurately. The subtitle can be divided into two lines to not breach the technical constraints by increasing the number of characters per line. The verb "come" can be in a separate subtitle, then the subtitle " Get the car I will show you the chivalrous Egyptians followed by a separate subtitle "I will drive you, come".

17- At 1:20:23

- أنا كنت فاكراً أنه بيعدى يوم ويوم
- I thought he'd pass by every couple of days.

It is a standard grammar error that is assigned a score of 0.5. Firstly, the formulation of the past perfect is wrong, the suffix-ed is deleted. Secondly, it is an action that was repeated regularly in the past so "used to pass by" should have been used instead of the past perfect.

18- At 1:20:23

- إله سعيد أنت بتصاحب حرامية؟
- Saeed, are you friends with a thief?

The first error is a minor grammar error that is assigned a score of 0.25. This is because the composition of the question is incorrect. The word "friend" shouldn't be in the plural form but in the singular form "a friend" because the speaker speaks to one person. The second one is a standard grammar error that is assigned a score of 1. The incorrect selection of the preposition is the reason behind this error and confuses the audience. The noun 'friend' goes together with the preposition 'of' not 'with'.

19- At 1:14:25

- بس ياسيدى وبعد بقى ما المظاهرة خلصتِ .
- That was it. After the protest ended?

It is a serious readability error that is assigned of a score 1. This utterance is a statement in a narration that is narrated by the speaker, not a question. The misuse of punctuation leads to a problem of understanding. So, the subtitle should be ended with a full stop, not a question mark.

20- At 1:13:39

- بس أوعى تدب صوباعك فيه
- But don't you dare touch it

It is a standard grammar error that is assigned a score of 0.5. The negative form in English is constructed by adding the main verb directly to the negated auxiliary verb, so the pronoun

"you" should be omitted. Besides, the first verb "dare" should be followed by the preposition "to" and then the second verb "touch" in the infinitive form. So it is a second standard error in this subtitle. The same case is in other subtitles

- أوعى تلفله
- Don't you turn
- أنا هقوم اغسل أيدي
- I'll go wash my hands

21- At 1:09:52

- حركات مصريين
- Very Egyptian of you

It is a serious idiomaticity error that is assigned a score of 1. The English subtitle is unnatural and unclear to the TL audience. The translation "it is an Egyptian trick" by the strategy of paraphrasing is natural and clear to the TL audience and conveys the intended meaning.

22- At 1:07:50

- كده بالطوبه ياسعيد ؟
- You're doing it with a rock, Saeed?

It is a minor grammar error which is assigned a score of 0.25. The speaker is surprised how the scooter will be fixed by a rock as shown in the scene. The demonstrative pronoun "this" which is used to refer to a near something should be used instead of the pronoun "it". The visual semiotic resource shows that the speaker means the reparation of the scooter. Another suggested translation is 'You're doing this with a rock, Saeed?' 'You're fixing it with a rock, Saeed?'

23- At 1:07:12

- الحمام تحفه تحفه
- The pigeons are awesome

It is a serious semantic error that is assigned a score of 2. This is because the Arabic adjective means "delicious". After

all, it describes food, while the English adjective means "impressive". The subtitler translated the form, not the meaning. Adopting the strategy of substitution here is wrong.

24- At 00:59:05

- قصده يعنى بما يرضي الله
- He means if you could be thoughtful

It is a serious semantic error that is assigned a score of 2. It affects the understanding of the scene because the meaning of the subtitle is totally different from the intended meaning. The meaning of the adjective "thoughtful" *be quiet because you are thinking* (Oxford Dictionary). While the religious Arabic religious "بما يرضي الله" means "what pleases God". The theme of this scene is the sarcasm of taking a bribe as it may be taken in a way that pleases God. In this scene, the speaker asks the bribed employee if all the citizens who come to this office bribe him or only him who is required to give him. The speaker's friend asks the same question using the expression "بما يرضي الله" to confirm the credibility of what is said. This expression is commonly used in Arabic and Islamic cultures. The meaning of the expression should be conveyed carefully because the contradiction between the expression "بما يرضي الله" / in what pleases God and the word "bribe"/ رشوة is what evokes a sense of humor. The subtitler adopts the strategy of substitution; however, calque is the appropriate strategy. The subtitle can be ' He asks if this is according to what pleases God'. The same error is repeated in other subtitles in which the translation is different totally from the original speech. In the subtitle

- أصلي العسكرى بياخذ الصورة على سهوة
- The officer catches you off guard

The Arabic utterance means that the officer who is responsible for taking the photos of the citizens to put them in their national ID does this so quickly. The English subtitle means that the officer holds the listener quickly. The English subtitle is out of context and different totally from the original speech.

The subtitle contradicts the visual semiotic resource i.e. the facial expression of the speaker. The subtitle can be "The officer takes the photo off guard".

- ده برفان حريمي يا أستاذ؟
- ياسيتي مش حريمي
- This is a perfume for women, mister!
- Aren't you a woman?

Again the English subtitle is out of context and is not related to the Arabic speech. The Arabic utterance means "it is not for women", while the English subtitle is a question, not a statement, and means "أليس أنتي امرأة؟".

25- At 00:54:35

- زرباب؟ لن أعيش في زرباب أبي
- "Zirbab"? Lan Aish Fi Zirbab Abi

This is a serious idiomaticity error which is assigned a score of 1. It hampers the understanding of the TL audience because it is unnatural and unclear. In the underlined utterance the speaker makes fun of what his friend just said i.e. his mispronouncing of the word "مزراب" / gutter. He repeated the mispronounced word using it as a part of the name of a famous Egyptian series "لن أعيش في جلباب أبي". This is because the word "زرباب" is meaningless and has the same rhythm as the word "جلباب" but of course a totally different meaning. The subtitler uses the strategy of loan words but it is confusing and ambiguous to the TL audience. Instead of this, calque can be used except the word "زرباب" is transliterated as "I will not live in my father's zirbab". Surely, there will be an inevitable loss of meaning and effect because the subtitle will not evoke a sense of humor. The correct pronunciation of "مزراب" is mentioned in the following utterance and with its correct translation in the subtitle.

25- At 00:54:17

- طب استنه خد واحدة بايطة
- Wait, take a bad one

It is a standard semantic error that is assigned a score of 1. It is related to the lexical choice of the equivalent in the TL. The word "one" refers to a grape which is a type of food. The adjective "bad" means "not good", but the adjective "rotten" describes food that has decayed and cannot be eaten. The meaning of "rotten" is the intended meaning according to the original speech, so it is a more suitable equivalent. Adopting substitution here is wrong and not needed. The same standard semantic error is repeated in the subtitle

- بقلك بقت مدرسة إنجليزية وأنا يدوب معهد سنتين
- She's become an English teacher

I barely graduated from high school "High school" is the last level of education before university. While "معهد سنتين" /mediocre institute refers to an institute in which the students get an education after high school. The study in these institutes takes two years not four and the education in these institutes is lower than the education at the university. Calque is more accurate than substitution here. The same error is repeated in the subtitle

- هو العيد هيخلص؟
- The holiday isn't over?

The word "holiday" is different from "feast". The first one means a period when you are not at work or school. The second one means a day or a period when there is a religious festival. According to the context, the word "feast" conveys the intended meaning, not "holiday".

26- At 00:48:05

- ده المتحرش الرسمي بتاع الخط ده
- He is the official aggressor of this line

It is a serious semantic error that is assigned a score of 2. The noun "aggressor" means *a person or country that attacks first* (Oxford Dictionary), and this is not the intended meaning. The noun "harasser" means *someone who annoys or upsets another person over a period of time by their behavior, especially by unwanted and offensive sexual behavior*. From

the visual semiotic resource and the previous subtitle, it is clear that the speaker means harassment, not aggression. So, the noun "aggressor" is incorrect, and "sexual harasser" is more accurate. Substitution here is not needed; calque is more accurate.

27- At 00:34:14

- جبتي الشهادة بتاعتي من حضرت العمدة؟ حضرت الناظر؟
- Did you get me the certificate from the dean? I mean the principal?

The English noun "dean" means in a college a person who is responsible for the discipline of students, while "mayor" means the head of the government of a town or a city, or a village in Egypt. So, the noun "mayor" is appropriate here according to the Arabic speech. According to the script, it is intended that the speaker says "عمدة" "mayor" not "عميد" "dean" to evoke humor because the word "عمدة" is far from this context. It is a standard semantic error that is assigned a score of 1 because the words "dean" or "mayor" are incorrect and the speaker changed what he said immediately.

28- At 00:19:40

- أنا لا يمكن أكل مايه أو أشرب فسيخ تاني
- I'm never drinking water or eating fesikh again

It is a standard grammar error that is assigned a score of 0.5 and observed by the audience not only the grammarians. This is because the use of the present continuous tense is not appropriate. The speaker talks about something that he will never do, not something that happens now. So, the use of the future tense is appropriate here. In addition, there is a semantic mistake in the original speech which evokes a sense of humor, so it is required to be retained in the subtitling. The speaker says he will never eat water or drink fesikh (a type of food); however, the water is drunk and not eaten and fesikh is eaten not drunk. The subtitler corrected the sentence semantically so that the sense of humor was lost.

Discussion

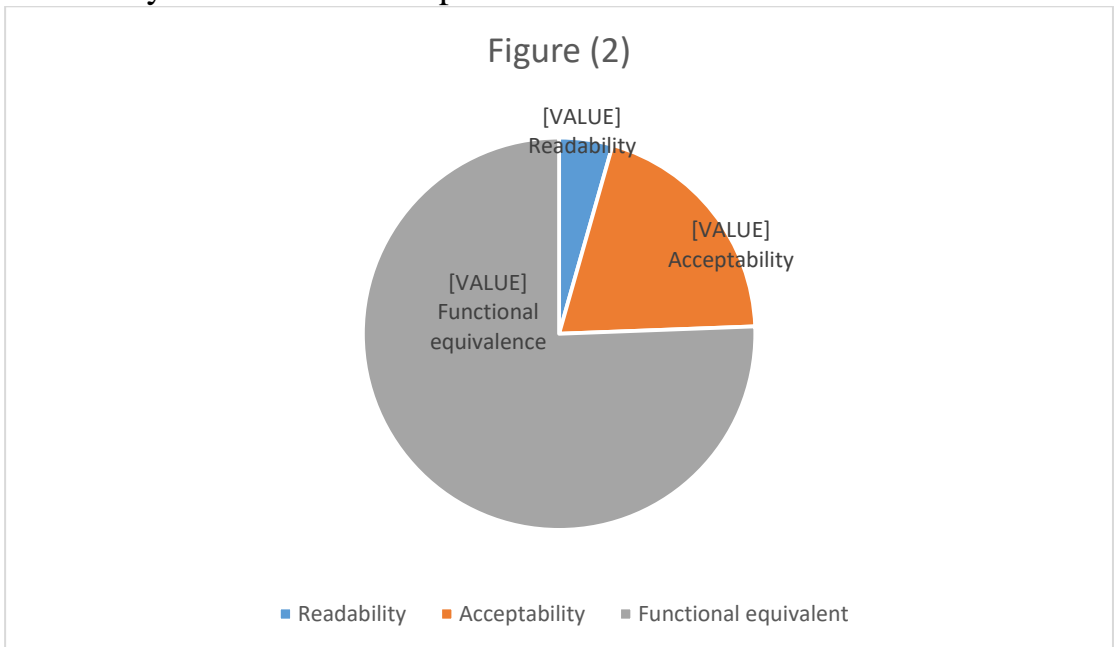
The subtitling of the movie is very good, although there are some errors. The total score of errors in this movie is 40 and they range from minor to serious errors. The highest observed errors are semantic errors with a total score of 30.25. The total number of them is 18, with 11 serious errors, 6 standard errors, and 1 minor error. Generally, semantic errors result from the non-accuracy of the subtitler. If the subtitler reviewed precisely the subtitling, these errors wouldn't have existed.

In second place are the grammar errors with a total score of 5. The total number of them is 12, with 8 standard errors, and 4 minor errors. Following carefully the grammar of the TL is essential to produce intelligible subtitling.

In the third place are idiomaticity and readability errors. Only 3 serious idiomaticity errors with a total score of 3 are observed. The small number of idiomaticity errors indicates the subtitler's good knowledge of both SL and TL.

In the fourth place are the stylistic errors. There are seven minor stylistic errors with a total score of 1.75 are observed. These errors are resulted from the use of formal language to transfer informal language. However, these errors are inevitable because of the use of colloquial language in the original speech of the movies. A lot of the colloquial language used in the movies can't be transferred to the TL because of the non-existence of an equivalent that has the same meaning, connotation, and the same effect. So, formal language is used to transfer informal language; consequently, the meaning is conveyed but not the effect. In the same place are the readability errors. There are 3 readability errors with a total score of 1.75. The serious one results from the misuse of punctuation in a subtitle that confuses the audience. The standard error is caused by the unfamiliar place of a subtitle that may make the audience can't catch up on reading the subtitle. The minor one is caused by the unnecessary use of capitalization.

Figure (2) shows the percentage of errors in each area of assessment in the movie. The results indicate that the largest percentage of error is in the area of functional equivalence, then acceptability and the lowest percentage of error is in the area of readability. Functional equivalence errors take into account all kinds of errors that impact the meaning between the ST and the TT depending on the context. Acceptability errors cause the subtitles to sound odd and make the target text incompatible with the target language norms. Readability focuses on how easily the audience processes subtitles, so readability errors hinder comprehension.



The degree of severity of errors in each area of assessment ranges from minor to serious. Figure (3) shows the degree of severity of errors in each area of assessment and the number of errors in each area.

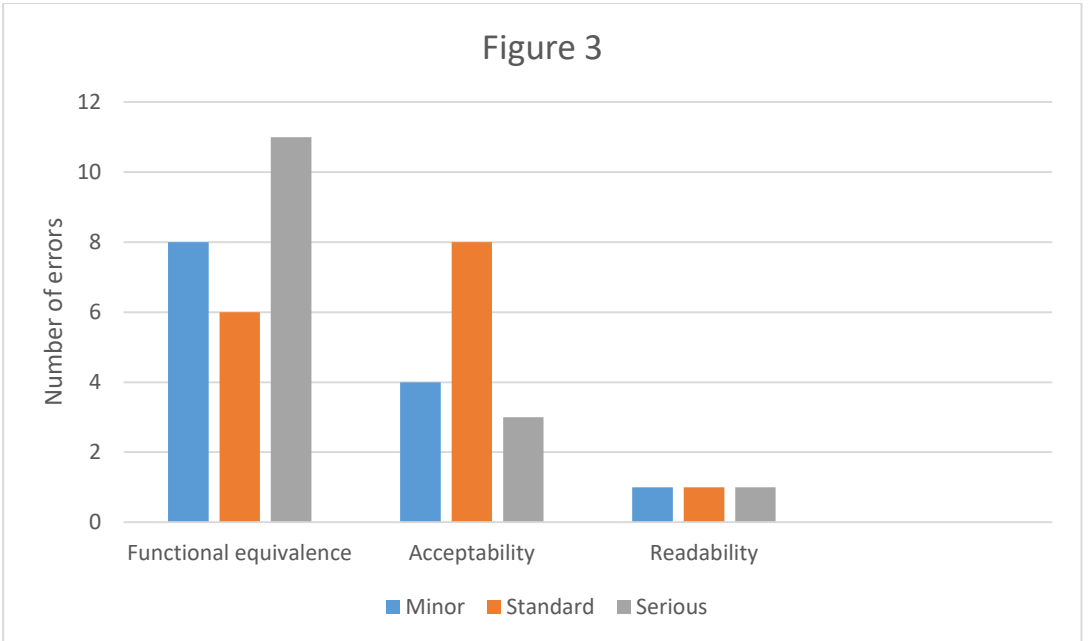


Figure (4) shows in detail the number of errors and the degree of severity in each category of errors in the three assessment areas since not all the categories classified under each assessment area contain errors.

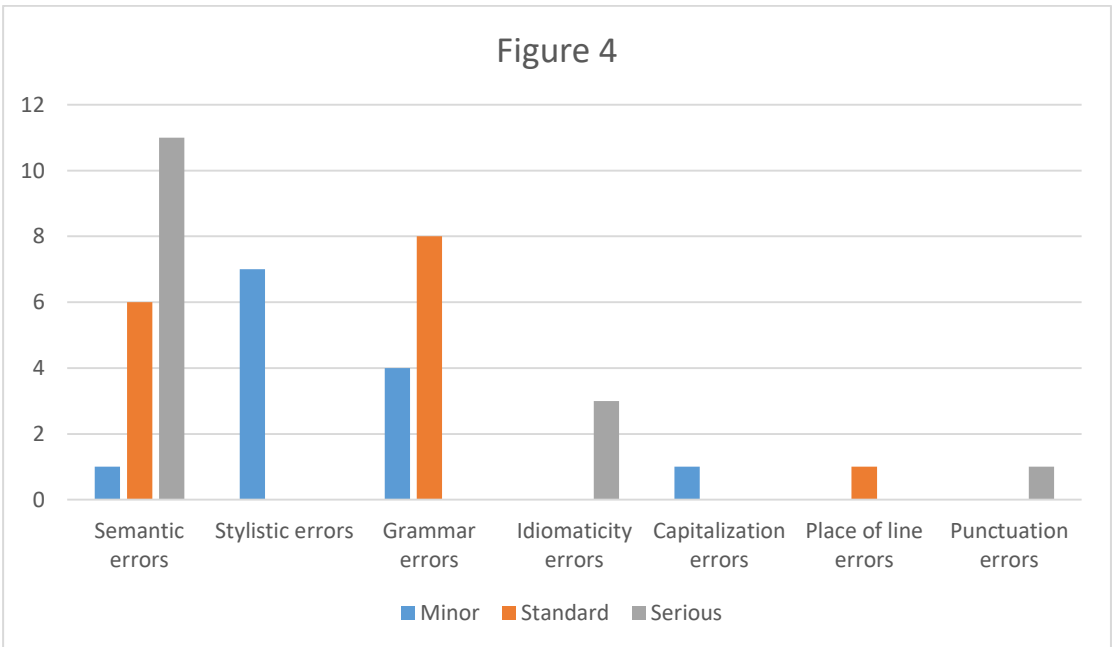


Table (1) clarifies the classification of the errors in the movie.

**The assessment of subtitling the Arabic movie (Black Honey) to English on Netflix
using the FAR model**

Areas of assessment	Types of error	Degree	Number	
Functional equivalence	Semantic errors	Minor	1	
		Standard	6	
		Serious	9	
	Stylistic errors	Minor	7	
		Standard		
		Serious		
Acceptability	Grammar errors	Minor	4	
		Standard	6	
		Serious		
	Spelling errors	Minor		
		Standard		
		Serious		
	Idiomatycity errors	Minor		
		Standard		
		Serious	3	
	Readability	Font size Font color Capitalization	Minor	1
		Number of lines, place of lines,	Standard	1
		Segmentation and spotting Punctuation	Serious	1

6. Conclusion

In the movie, the total score of errors is 40. The vast majority of errors are in the first area of assessment of the FAR model i.e. functional equivalence; especially, semantic errors. In this movie, the percentage of functional equivalence errors is 76.60%. This result indicates that the meaning in some situations is not well conveyed in subtitling and accordingly there are misinterpretations. This type of error affects the audience's comprehension. One way or other semantic errors refer to the subtitler's lack of knowledge and lack of mastery of both SL and TL. The higher the degree of severity, the more negative impact it will have on the audience's comprehension. The following classification clarifies the different degrees of severity in the semantic errors category:

- Minor semantic errors: result from the choice of non-accurate equivalent but they are still acceptable.
- Standard semantic errors: destroy the effect but the subtitle is still in keeping with the context.
- Serious semantic errors: destroy the intended meaning and to some extent may be out of context. They may impede the understanding of the following subtitles.

Stylistic errors are related to the style of speaking which should be transferred in the written text. Most movies nowadays use colloquial language in their dialogue; however, the subtitles are given in standard language. This is the general situation; nevertheless, in some situations, they turn out to be errors because the style in these situations has effects on grasping the situation as a whole.

The results indicate that if the subtitlers of Netflix observe the FAR model in their subtitling, they will avoid a large number of errors to improve the quality of subtitling, especially since they are not free platforms. The quality of subtitling on this platform can be increased from very good to excellent and attract more audiences who don't speak Arabic. Consequently, it is recommended for novices and amateurs in the field of

subtitling to observe the FAR model at the stage of revision before submitting the project.

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