

The assessment of subtitling the Arabic Movie
Extracurricular to English on Shahid using the FAR model

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Abstract

The study assesses the subtitling quality of the Arabic Movie *Extracurricular* on Shahid 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 second area of assessment of the FAR model i.e. acceptability; especially, grammar 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, Shahid.

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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 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.

Shahid is an Arabic 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 *Extracurricular* on Shahid. 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 Shahid. 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 Shahid?
- 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 Shahid?

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. Shahid Platform

Shahid platform was founded in 2008 and it is the first free Arabic platform that offers a library that includes a huge number of Arabic movies, series, and programs. Shahid has launched another pay television service Shahid VIP that offers the most recent Arabic movies and series. Shahid is streaming in the whole world and has 3.5 million subscribers (Szalai, 2024) Unfortunately, not all the Arabic movies on it are provided with English subtitles (Shahid, 2021). The names of the platform's subtitlers is not mentioned in the movie.

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.

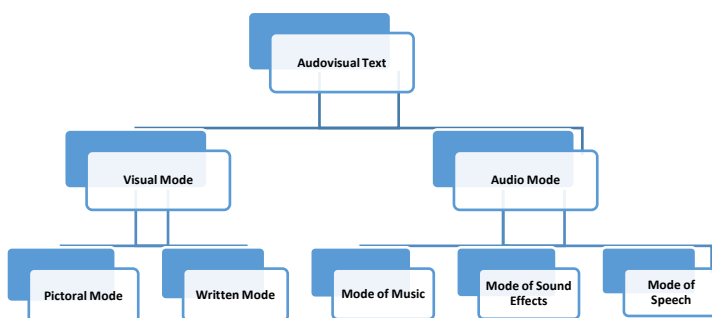
3.3. Multimodality in Subtitling

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 Shahid. The total duration of the movies is 1 hours, 40 minutes, and 6 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 analysis depends on the descriptive qualitative method i.e. using sentences to explain and the quantitative method i.e. using tables. figures and numbers.

5. Data Analysis and discussion

The movie is "بره المنهج" (Extracurricular) on Shahid, it was released in 2021, directed by Amr Salama and starring Maged El-Kedwany and the child Omar Shrief. The protagonist is an orphan boy who is called Nour. Nour entered a deserted house to gain his colleagues' respect. He found out that an old man was living in this house and they became friends, then they started their journey to self-discovery.

1- At 0:02:11

- واد يا عماشه
- Hey, Sightless

It is a standard grammar error that is assigned a score of .5. The word 'عماشه' in Arabic is a word for bullying and it means a person who cannot see well and wears glasses. In Arabic, it is classified as a noun but in English, the equivalent 'sightless' is an adjective and requires a noun to describe. The subtitle should be 'Hey, the sightless boy'. The strategy of calque is

used and it is suitable. The subtitle depends here on the visual semiotic resource; however, it does not mean that the subtitler can make a grammar error.

2- At 0:02:21

- في أيه يا حيلتها؟
- What's with you?

The strategy of omission is adopted here, and the Arabic insult is omitted. The reason is not due to ethical restrictions, but no equivalent has the same register and connotations. The same strategy is used in another subtitle for the same reason, such as:

- طب اتنيل اقف جون
- Be the goalkeeper
- امشي يا أخويا جاك مشش في ركبك
- Move it now

The subtitles are not accurate and do not convey the effect, just the meaning. So, there are 3 standard stylistic errors with a total score of 1.5. because of the difference in the register (tenor). The original speech contains insulting words because of the bad relationship between the participants and the offensive way that the speaker speaks to the addressee. Nevertheless, the subtitles ignore this stylistic point and the standard language strategy is adopted. The subtitler depends on the visual semiotic resource that shows the facial expression of the speaker. The use of colloquial language is a challenge that encounters the subtitler, and most of the time it is transformed by using a standard language, omission, or using the strategy of substitution such as:

- ابن حلال
- Just perfect

3- At 0:02:33

- مش كافيه يا واد جايلي ورحتك كلها جلة منتنه شبيهك

- Enough you come smelling of stinky manure

It is a standard grammar error that is assigned a score of 0.5. The adverb 'enough' is used without a verb. It can be 'It's enough that you come smelling of stinky manure'.

4- At 0:04:03

- قوم ياد فين الفلوس؟
- Speak! Where is the money?

It is a minor semantic error that is assigned a score of 0.5. the direct equivalent of the verb "قوم" is "raise" or "wake up" because the addressee is sleeping. The adoption of the strategy of substitution here is an unfortunate choice, calque is more appropriate.

5- At 0:11:11

- تعالى كل يا نور
- Come eat

It is a standard grammar error that is assigned a score of 0.5. It is not accepted in the English language to use two main verbs continuously without a conjunction or a preposition even if the addressee is the same person. The subtitle can be 'Come to eat Nour'. This error is repeated in another subtitle, such as:

- وأنت قوم اقعد وراه
- You, go sit in the back

6- At 0:11:13

- تعالى يا بنى مش كل يوم الموال ده
- Come, not every day

It is a serious grammar error that is assigned a score of 1. This is because the second clause is incomplete and meaningless. The subtitle can be 'Come and stop doing this action every day'. Adopting the strategy of omission here is

unjustified. Such a serious grammar error is repeated throughout the movie, such as:

- سبني في حالي
- Let me be

- سرق القرشين اللي سبهم لي أهلى علشان يشرب بيهم حشيش
- He took the money they left me and spent them on weed

- احترم نفسك
- Behave

- ممكن تاخذ الربع جنيه ده وتقول للشبح يحميني
- Could you take these 25 piasters and the ghost to protect me?

- مكانش أوسم ولا أقوى راجل في الدنيا
- He wasn't the most handsome or the strongest
- لو سمحت سبني في حالي
- Please leave me be

7- At 0:11: 36

- خفي أيدك في السمنة شوية
- Use less ghee
- سمنة ايه دى مسقة
- What ghee? It is moussaka
- برده خفي أيدك
- Still use less

It is a minor grammar error that is assigned a score of 0.5. This is because of the misuse of the comparative form of little 'less' as it is used without a noun or a pronoun that is compared

with the first noun 'ghee'. The same error is in the second subtitle; besides that, there is a serious readability error because of ignoring punctuation. The adverb 'still' should be followed by a comma to give the correct meaning. The subtitle can be 'Use less ghee than this' or "Use less amount of ghee" and 'Still, use less'.

8- At 0:14:02

- و أنت يا ولا أيه اللي دخلك هناك؟
- Where did you get in there?

It is a serious grammar error that is assigned a score of 1. This is because of the wrong choice of the question word. The question in Arabic is about the reason, so in English, the question word 'why' should be used not 'where'. This error confuses the audience.

9- At 0:15:15

- الشيبشب الزنوبة فضحك وفضحتك بقت بجلاجل
- The flip-flops got you exposed, big time

It is a serious idiomaticity error that is assigned a score of 1. It is unnatural and has nothing to do with the original text. The Arabic clause means the addressee is in a very bad situation and a lot of people know that. 'Big time' means the most important and highest level in any profession. Instead of the irrelevant clause 'big time', the clause 'it is a huge scandal' can be used to transfer the intended meaning. The use of substitution here is not appropriate; calque is more suitable.

10- At 0:18:11

- لا مش ماشي أنا هعمل معاك صفتة
- No, I'm not going home
I'll make a teal with you

It is a serious idiomaticity error that is assigned a score of 1. In subtitling movies, the humor that is created by mispronunciation is difficult to be transferred with the same

effect in the SL. The boy in this situation pretends to be an old man who can make a deal but he is not, so he mispronounces the word 'صفقة' and says 'صفته' which is meaningless. In the Oxford dictionary, 'teal' means *a small wild duck*. In an attempt to convey the effect and clarify that the written word on the screen is a mispronunciation of the intended word, it is possible to put the correct word between two brackets and mark by a star. The subtitle can be 'I'll make a teal (deal*) with you'. It is a type of compensation to preserve the meaning and effect depending on the addition.

11- At 0:15:14

- ايه صفته دي؟
- A teal?
- صفته يعنى بينى وبينك
- We agree on something

It is a serious semantic error that is assigned a score of 2. This is because the subtitle doesn't transfer the original text. The subtitler has to commit to the original text and meaning and search for an alternative if there is no direct equivalent. In this situation, there is a direct equivalent, the subtitle can be 'it means it is between us'. The adoption of the substitution strategy here is an unfortunate choice; calque is more appropriate.

12- At 0:18:18

- مش موضوعنا أنا بكرة هاجي
- Whatever, I'll come tomorrow
- اسمها صفقة
- It's called a deal

There is a serious readability error that is assigned a score of 1. The error is related to the spotting and synchronization of the second line because it appears early before the original speech; it should be in a separate subtitle. The original sentence 'اسمها

'صفقة' is said at 0:18:20 but the subtitling of this sentence appears two seconds early before its appropriate spotting.

13- At 0:18:34

- ايوه مجنون وخاف من جناني
- Yes, I'm crazy, so fear me

This is a serious grammar error that is assigned a score of 1. This is because the meaning of the second clause is totally different from the original utterance. The preposition 'of' is deleted; accordingly, the meaning is different. The clause 'so fear me' means 'لذا اخافني' which is totally different from 'عشان كده' 'خاف مني'. The subtitle should be 'So fear of me.'. The same error is repeated in another subtitle:

14- At 0:20:04

- صد يا منتصر صد
- Kick it, Montasser! Kick it

It is a standard semantic error that is assigned a score of 1. This is because the meaning of the verb 'kick' in English is the opposite of the meaning of the verb 'صد' in Arabic. There is a contradiction between the subtitle and the visual semiotic resource. According to the original speech, the subtitle should be 'Save it, Montasser'. Calque is the suitable strategy here, not substitution.

15- At 0:22:31

- لما تروح خلى أمك تعملك حجاب
- When home, let your mom /make a protection charm

It is a serious grammar error that is assigned a score of 1. This is because the verb and the subject are omitted so the first clause is incomplete and meaningless. The subtitle should be 'When you go home, let your mom /make a protection charm'.

16- At 0:25:14

- لو كرة وقعت جوه أنا اللي أخش اجيبها
- If a balls falls in there

only I will go and get it

It is a minor grammar error that is assigned a score of 0.25. The Arabic word 'كرة' is indefinite and singular, so the indefinite article 'a' in English is used but with the 'S' of the plural. The noun in English should be singular i.e. 'ball' instead of 'balls'.

17- At 0:28:42

- أنا جيتلك بييه دي
- I got this with it

It is a standard grammar error that is assigned a score of 0.5. This is because of the wrong choice of the preposition in this subtitle. The pronoun 'it' refers to the pound, and the preposition 'by' is used with currencies not 'with' to indicate how much the cost of something is. The visual semiotic resource is not a justification for making grammar errors.

18- At 0:37:38

- اه عارفهم مش دول اللى كلهم من الأسر معرفش كام كده؟
- Yes, I know them/they had those dynasties, right?

It is a serious idiomaticity error that is assigned a score of 1. This is because the question doesn't sound natural, this is due to the verb choice. The noun 'dynasty' is collocated with the phrasal verb 'is/are +from' not the verb 'have'. The subtitle should be 'They were from those dynasties'. The strategy of calque is the suitable strategy here, not substitution.

19- At 0:42:48

- فلو فضلت عماشة هيبيقي وجودك زى عدمه
- If you stay Sightless/ you'll be as good as inexistence

It is a serious idiomaticity error that is assigned a score of 1. This is because it is meaningless, unnatural, and doesn't convey the intended meaning. The subtitle can be 'Your existence will equal your absence.'.

20- At 0:43:57

- زى نور الشريف
- As in Nour El-Sherif

It is a serious grammar error that is assigned a score of 1. This is because of the meaningless use of the preposition "in". Nour El-Sherif is the name of a famous Egyptian actor, so only the conjunction 'as' should be used without the preposition. The suggested subtitle is 'As the name of Nour El-Shreif '.

21- At 0:46:01

- ما تقلقش أنا هسوفلك معاهم
- Don't worry, I go this

It is a serious spelling error that is assigned a score of 1. The Arabic clause means that the speaker will ask the ghosts for a solution to the listener's problem. The English clause is meaningless, unnatural, and irrelevant to the context because of the use of the verb 'go' instead of 'got'. This error leads to a change in meaning. The subtitle can be 'I got this'.

22- At 0:47:19

- أنا عارف أن مافيش شبح ولا نيله
- I know there's not ghost

It is a minor grammar error that is assigned a score of .25. This is because of the misuse of the adverb 'not' instead of the adjective 'no'. The adverb 'not' is used to modify the verb, while the adjective 'no' is used to modify the noun.

23- At 0:48:18

- بعمل للعيال حاجات فيبيدونى فلوس
- I do things for the boy in return for money

It is a minor grammar error that is assigned a score of 0:25. The Arabic noun is in the plural form and the context indicates

that they are a group, not one person, however, the noun is in the singular form in the subtitle.

24- At 0:48:59

- هي اتكلمت معايا بسببك مش علشان عايزة تكلمنى
- She talked to me because of you
not because she wanted to talk to me

It is a serious readability error that is assigned a score of 1. This is because the comma before the adverb 'not' is omitted. This matter confuses the audience and makes the subtitle difficult to be read and understood.

25- At 0:50:19

- البت فيرجينيا دى نار
- That Virginia girl is cute

It is a standard semantic error that is assigned a score of 1. This is because of the word choice, the word 'cute' has different connotations from the Arabic word 'نار'. The Arabic sentence means that this girl is very beautiful and sexy. The English adjective means *pretty and attractive* (Oxford Dictionary) and it is less equivalent, the adjective 'hot' is the exact equivalent. Calque is more accurate than substitution here.

26- At 1:09:35

- فريدة مين؟
- Fareeda who?

It is a standard grammar error that is assigned a score of 0.5. This is because of the wrong composition of the question. The subtitler follows the Arabic structure of the question. The question should start with the question word 'who' then the verb 'to be' and finally the name that the speaker asks about. The subtitle should be 'Who is Fareeda?'.

27- At 1:23:09

- دى وصية المرحومة أمه
- It's my mother's dying wish

It is a serious grammar error that is assigned a score of 1. This is because the English possessive adjective is different from the possessive adjective in the original speech. The Arabic statement doesn't indicate that it is the dying wish of the speaker's mother but the mother of the boy who appears in the scene. The possessive adjective should be 'his' instead of 'my' to go with the visual semiotic resource. The error is repeated in the following subtitle:

- والمرحومه وصت أن أنا ابعتك فلوس
- Did your late mother also ask that your husband
- تديها لجوزك يجيب بيها حشيش؟
- spend the money I send you on weed?

The use of substitution here is wrong and severe because it changes the meaning. The subtitler should be committed to the original speech by using the strategy of calque.

28- At 1:39:06

- وأبو...أبوه طلع عايش بس هو قرر أن أبوه مات
- His father, though? H's alive but Nour decided he was dead

They are two serious errors, the first one is a grammar error and the second one is a readability error related to punctuation. The use of the conjunction 'though' is meaningless and unnatural in the sentence. Moreover, it is not a question, so the use of the question mark is wrong and it should be deleted.

29- At 1:30:34

- هي حاجة كده بين المصاصة والجيلاتي
- It's half- lollipop half –popsicle

It is a minor semantic error that is assigned a score of 0.5. This is because of the word choice. The equivalent of the

Arabic word 'جیلاتی' is 'ice cream' not 'popsicle'. The use of substitution here is unjustified.

Discussion

The subtitling of the movie is **very good**; however, it lacks precision in many situations. The total score of error is 27 and they range from minor to serious. The highest observed errors are grammar errors with a total score of 10.25. The total number of them is 19, with 9 serious errors, 6 standard errors, and 4 minor errors. It is not noticed that these grammar errors are due to limitation of space or time, but due to the subtitler's inaccuracy. Most if not all these errors require precise revision by the subtitler. Moreover, serious grammar errors impede the audience's understanding and make them take more time to read the subtitles again.

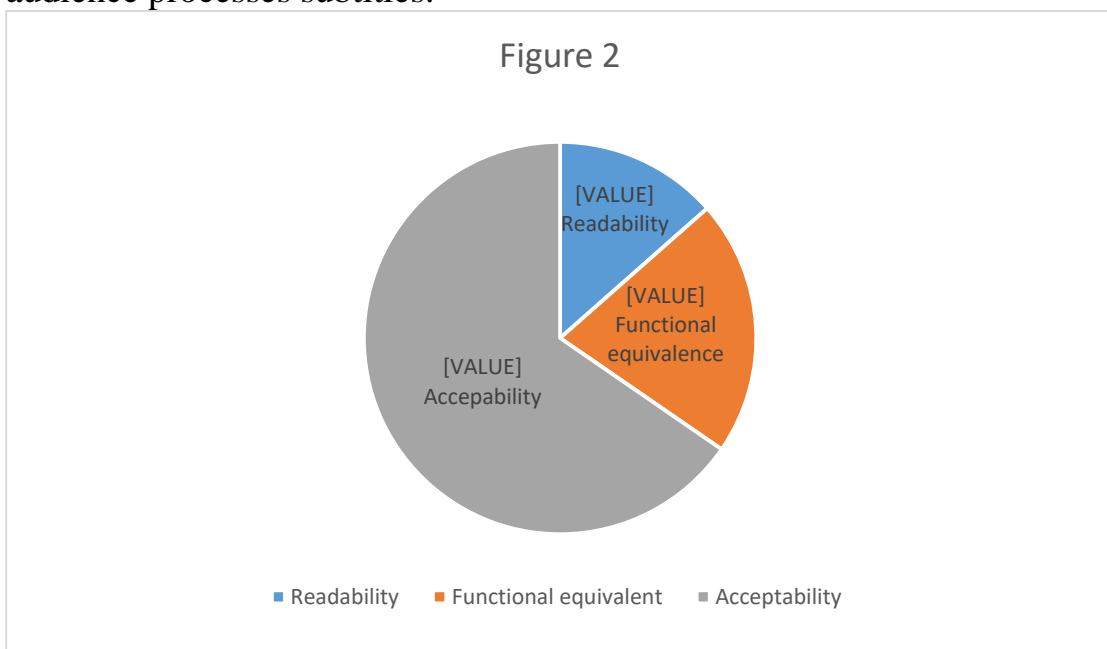
Semantic errors come in the second rank with a total score of 4.5. The total number of them is 5, with 2 minor errors, 2 standard errors, and 1 serious error. All semantic errors are related to conveying the meaning from the ST to the TT appropriately

Serious idiomaticity errors come in the third rank. This type of error is disastrous because it hinders completely the audience's understanding of the current subtitle and maybe the following one. This type of error is observed 4 times with a total score of 4 because all of them are serious.

In the fourth rank come the punctuation errors. There are 3 serious punctuation errors with a total score of 3. In the fifth rank are the stylistic errors. There are 3 standard stylistic errors with a total score of 1.5. However, there is a continuous catastrophic error throughout the movie, no one subtitle ends with a full stop. The use of the full stop at the end of each subtitle is a must to define the end of each subtitle; a matter which enables the audience to read and comprehend the subtitles.

In the last rank are the spelling errors. Only one serious spelling error is observed with a total score of 1. At the same level are the spotting errors. There is 1 serious spotting error with a total score of 1. Overall, the subtitling is required to be revised to avoid as many as possible of these observed errors. It is worth mentioning that the subtitle hit the target in conveying most of the colloquial expressions. Transferring colloquial SL language to the TL is a challenge upon which the success of the subtitling and the audience's satisfaction with it depends.

Figure (2) shows the percentage of errors in each area of assessment in the movie. Acceptability errors result in subtitles that sound strange and target text that deviates from target language conventions. Functional equivalency defects account for all types of errors that, depending on the context, affect the meaning. Readability errors impede comprehension because readability is centered on how quickly and smoothly the audience processes subtitles.



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

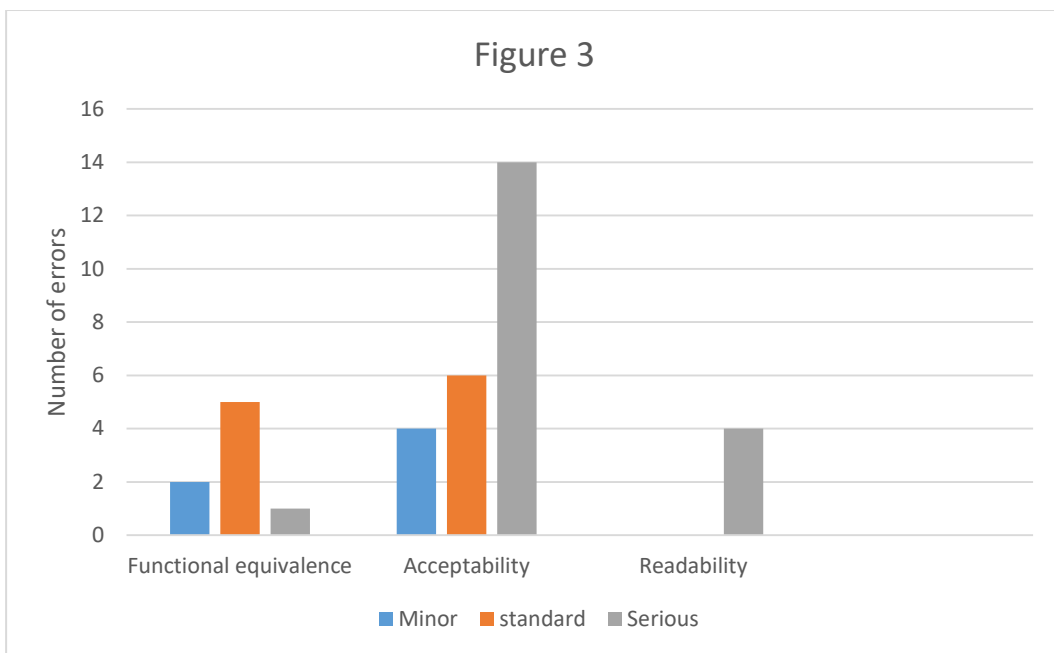


Figure (4) shows in detail the number of errors and the degree of severity for each type of error classified under one of the three assessment areas since not all the categories classified under each assessment area contain errors.



The following table (1) clarifies the classification of the errors in the movie.

| 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 27. The vast majority of errors are in the second area of assessment of the FAR model i.e. acceptability' especially, grammar errors. In this movie, the percentage of acceptability errors is 65.40 %. The results indicate that the target text doesn't conform to the TT norms, so in some situations, the TT sounds unnatural. One way or another grammar errors refer to the subtitler's inaccuracy. Although grammar errors frequently occur in subtitling movies, they can be avoided by making adequate revisions. The following classification clarifies the different degrees of severity in the grammar errors category:

- Minor grammar errors: doesn't impact the meaning or the audience's understanding.
- Standard grammar errors: result from the lack of strict adherence to the original speech or the TL linguistic norms but they remain understood. It is more noticeable than the minor errors.
- Serious grammar errors: those errors that lead to a change in meaning.

Idiomaticity errors result from the lack of strong knowledge of both involved languages and cultures. They can be avoided by a strong understanding by the subtitler of the languages and cultures involved as well as the ability to creatively use appropriate idiomatic expressions that convey the meaning. On the other side, spelling errors result from time pressure that leads the subtitler to overlook such errors, the subtitler's improwiciency in the TL language, or the software may not have an automatic spell checker making it easier for errors to be noticed.

The results indicate that if the subtitlers of Shahid 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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