



**An-Najah National University
Faculty of Graduate Studies**

**A QUALITY ASSESSMENT OF YOUTUBE'S
AUTOMATED-SUBTITLING: AUDIOVISUAL
ADVERTISEMENTS AS A CASE STUDY**

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Dedication

I dedicate this thesis to those who supported my academic journey with insight and integrity, to my family and friends.

Acknowledgments

‘Those who do not thank people, do not thank God’

First of all, gratitude to Allah who granted me the strength and patience to finish this work. Secondly but not lastly, this endeavor would not be possible without the support of many people. I would like to express my sincere gratitude to my supervisor, Dr. Mohammad Hamdan for being the best mentor I could ask for; for his valuable guidance, constructive feedback, throughout contentious support and patience throughout the journey of this research. My deep appreciation also extends to my examiners Dr. Ekremah Shehab and Dr. Osama Jarrar for their helpful comments and suggestions.

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Declaration

I, the undersigned, declare that I submitted the thesis entitled:

A QUALITY ASSESSMENT OF YOUTUBE'S AUTOMATED SUBTITLING: AUDIOVISUAL ADVERTISEMENTS AS A CASE STUDY

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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A QUALITY ASSESSMENT OF YOUTUBE'S AUTOMATED SUBTITLING: AUDIOVISUAL ADVERTISEMENTS AS A CASE STUDY

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Abstract

YouTube has provided a significant feature which helps companies that intend to extend their product/services across borders to transfer their promotional campaigns to a bigger number of audiences. YouTube's automatic subtitling facilitates the mission to those companies and encourages them to achieve their goals. Accordingly, this study is conducted to assess the quality of automated subtitles. This study aims to contribute to research on audiovisual translation (AVT) into Arabic, especially in advertising. The study evaluates the quality of Arabic automatic subtitling given by YouTube for a group of ads for some international companies such as Mercedes Benz, Qatar Airways and J&J. The purpose of this study is to add a vision to the possible professional amendments of subtitled commercials, and the results of this analysis show that YouTube's automated subtitles for the selected ads are good in general, but some cultural references and aesthetic language need to be considered in the chosen ads. This appears significantly in the vocative loss of certain elements in the textual and aesthetic production of ads; a loss which may usually hinder the promotional function of these ads. From a professional and functional perspective, thus, the study finds that Arabic versions of YouTube's automated ads in the process of subtitling is inadequate and needs a process of human post editing. Therefore, the study recommends the incorporation of a professional action to optimize ASR performance in accordance with voice recognition and subtitles segmentations. In addition, the study urges further scholarly contributions from academic institutions and researchers in conducting more experimental research in the field of automated subtitling, particularly in today's online commercial exchanges.

Keywords: Audiovisual translation, YouTube, automated subtitling, advertisements, Arabic, post-editing.

Chapter One

Introduction and Literature Review

1.1 Introduction

Globalization, digitalization, a global village and a small village are all terms that have been recently used to describe the era of internet and AI technologies. This is a sufficient reason which led global trade to increase and companies to expand their spot of direction to a wider place. Global market requires the integration of multiple communication devices such as languages as well as the promotion about the quality of their products/ services and the medium companies are using to deliver these services/products to wider slide of potential consumers internationally. From this perspective, the importance of audiovisual translation (AVT) comes to the light. The language of advertising is considered to be the driving force of an advertisement and requires an intensified interest by translators. Vasiloaia (2009) claims that the appellative character of advertising is considered as the most effective vehicle of ideology. Based on Leech (1966, p.123) classifications of the functions of advertising language, a successful advertisement should have the four basic language functions to meet companies aims as well as consumers' basic expectations. These functions are the following; firstly, an ad must have the attention value to catch the attention of the consumer and arouse curiosity; this can be achieved by breaking conventions of language. Secondly, in the case of written advertisements, they should have readable as quick as possible and contain simple information. Thirdly, memorability is a core function; that is the message of an ad has to be remembered and recognized by the recipients. This function can be achieved by repetition technique. Finally, advertising language must have the selling power devices because it ultimately wants to sell and encourage people to take a kind of action that is to sell a product or to ask for a service. Bearing in mind the mentioned functions of advertising language, this thesis examines YouTube's automated subtitles for advertisements from English into Arabic. It addresses the following points; firstly, assessing the quality of YouTube's automated subtitling from linguistic point of view. Secondly, this thesis examines the ability of YouTube of dealing with cultural references and aesthetic devices which are used in advertisements. Finally, it measures the promotional value which the target audience may get while using YouTube's automatic subtitling.

Discussions about the practical sufficiency of machine in various bodies of knowledge, particularly the field of commercial industry translation, never end. Some scholars believe that technological advancements are constantly changing the world, such as Way who argues that “Machine translation (MT) quality is good enough that millions of people are using it every day [to] satisfy their requirements” (Way, 2013) para. 11) for its easy access and free services. As a result of the globalization, it is vital to deal with interlingual data, which makes it ineffective to depend only on the human translation neither in term of the time nor in term of the cost (Diab, 2021). Subsequently, many translation agencies used Diab’s prospect which is “to make translation process faster and cheaper by using MT in different levels of pre and post editing” (Diab, 2021, p. 183). A significant improvement resulted in the translation market after the cooperation with the Artificial Intelligence (AI), which was needed increasingly in the real time translation services, especially in travel, hospitality, and e-commerce. These sectors need instant multilingual communication that serves a variety of consumers effectively.

Automatic translation and machine translation are often used interchangeably, but in fact, they have distinct roles. Machine translation gives the first layer of translation (raw) standing on the automate software, while automatic translation includes a wider workflow such as proofreading, editing by professional translators, SEO (Search Engine Optimization) and re-uploading the content to a website. Thus, it shows that machine translation is a main component of the general automatic translation process. In accordance with this research, YouTube’s subtitling is classified as automatic translation and this thesis accordingly is going to explore the quality of these subtitles through assessing them linguistically and measuring their effects on the target readers.

Speaking of the increasing growth and need for developed technologies, social media played an essential role in the rise of contemporary world trade and businesses. Due to the advancement of technology, various social media platforms, each with its own features, have frequently been employed in the digital market to reap benefits, albeit the public view of their informal use; one of them is YouTube. YouTube is a popular platform that is created for all people to share their videos online. Aero & Noorman (2022) argue that YouTube is one of the best platforms to share information in video format. The diverse range of interesting videos has led YouTube to provide a feature that can help the viewers to understand the language in the original videos. This combination of vast social

media content and audiovisual (AV) content has made MT an inevitable tool in contemporary commercial communication between product suppliers and consumers.

Since the time it has been launched, YouTube has offered a vast set of free services, one of which is the accessibility of users to auto-subtitling feature, that is considered a milestone in extending YouTube's content to global audiences, making it easier for people with different languages to engage with video content. Auto-subtitles works by identifying the speech of the video, by Automatic Speech Recognition technology (ASR), transcribing the speech in a video and synchronizing it with the footage to produce captions (YouTube). This service faces many obstacles and limitations despite the various advantages of multilingual support, accessibility, and affordability. The limitations appear in accuracy, high rates of errors, lack of context understanding and the need for a human post - editing. Despite the incorporation of AI-driven tools, and the developments in speech recognition technology, machine learning, processing natural language (NLP), this service fails in providing accuracy, and contextual richness. These features are needed for complicated cultural content such as educational or audiovisual advertisement.

In the case of this thesis, advertisements are aided by what is called contextual advertising (CA) as a practice to optimize the effectiveness of ads by placing ads in favorite media contexts (Zhang & Katona, 2012), in order to prime the content of the ad to audience indirectly. Advertisers have been aware of the significant role of context in sharing specific interests or shared challenges for consumers. They assume that fitting context can optimize the memorability of an ad or raise the persuasiveness of the message (Furnham, Bergland, & Gunter, 2002; Yi, 1990; Song, Kim, Kim, Park, & Kim, 2019; Shen & Chen, 2007). Advertisers think that the notion of effectiveness is multifaceted and can be measured by three factors; firstly, the applicability of the content where advertisers indirectly target personal preference by pursuing article-ad applicability. Bearing in mind that different topics give rise to varying advertising effectiveness (Oh, Lee, & Lee, 2012). Secondly, the affective tone of the surrounding media context can induce feelings which rise satisfaction, decision-making and consumers' loyalty. Kworthnik & Ross (2007), think that when consumers are exposed to vacation trips ad for example, they influenced by the emotional resonance of the ad and their rational evaluations are affected by ad's context tone which subsequently creates a cognitive response that shapes ads' perceptions. Finally: contents involvement. Goldberg & Gorn (1987) suggested the

priming theory which indicates that potential consumers appreciate and engage ad content and as a result of this, their perception of accompanying ads is improved. In contrast, if consumers fail to notice the ad, the effective of priming theory is lost.

According to Turner (2022) and Internet world stats (2022), more than half of world's population has access to the Internet; moreover, more than eighty percent own a smartphone, which makes global demand for multimedia content tremendous. The very beginning of AVT arises from the need for audiovisual (AV) content to travel across borders (Díaz-Cintas, 2008, p. 2). This is the reason why many institutions, like YouTube, have developed transformational services. As a case study, AV advertisements are conducted to carry out an essential contemporary role, which is reaching out to potential consumers. Advertisements are the engine of global trade, yet collaboration between market places, global businesses, and international marketing has never been easy, particularly with several online options, which encourages brands to expand their businesses into new countries (Allahverdiyeva, Aghayeva, & Tavakkulova, 2024). One crucial factor for global institutions is language and culture, which are vital to communicate with potential consumers in an appropriate language to meet the external market's needs, expectations and desires.

Much interest is given to the language used in advertising content in both languages Arabic and English. According to Riess (1977/1989, pp. 108–109), YouTube's subtitles are considered as hybrid texts, meaning that they belong to more than one type: operative and audio-visual texts. These types of texts have distinct key features that help companies and project owners effectively communicate their value propositions and engage consumers. According to Keller (2013), advertisements function as a call to action, which implies that the language of ads often includes direct calls to actions, urging consumers to purchase or engage. Furthermore, advertisements are categorized by medium into print advertising, broadcast advertising, outdoor advertising, digital advertising, direct mail advertising, and influencer marketing. In digital advertising, automatic translation has paved the way for greater access to a global audience around the world, particularly for English-language advertisements, since English is considered the language of the commerce.

Regardless of the growing attention given to the field AVT in recent years, less attention has been given to YouTube's auto-subtitling in practical fields such as advertising sector. Many studies have examined each field separately. This is because the language of advertisements carries cultural references that belong to a particular audience as well as aesthetic elements. These features of advertising language make it difficult for technologies evolved in automated subtitling such as ASR to handle them, by detecting and transcribing speech automatically. This has made ASR's task challenging due to several reasons such as background noise, speech overlapping in simultaneous conversations and detecting various dialects in the videos. Studies about the future of ASR have been made since 2020, until this day present research directions in this technology. Most of those studies focus on increasing the accuracy of speech recognition and on the enhancement of the proposed methods to make it affective in different environments (Al-Harbi, et al., 2021). ASR technology, in particular, plays an essential role that determines the rest of the process steps such as automatic transcription and automatic translating of video content. From this perspective, the interest of this study extends beyond merely lexical and syntactic errors of automatic subtitling, into a border issues that such as technical issues of segmenting and recognition limitations.

1.2 Problem Statement

After several decades of launching MT in multiple academic fields in the Arab world, Arab academia has largely disregarded machine translation studies, particularly automated subtitling into Arabic. At present, publications on auto-generated Arabic subtitles are limited. While the majority of research has been conducted on other forms of AVT, auto-generated subtitles domain is still understudied, even though "screens dominate the way millions of Arabs live, study, work, and communicate" (Gamal, 2019, p. 210). This thesis is meant to address auto-generated subtitles on the YouTube platform as a medium which brings together MT and AVT studies. The current study focuses on identifying stylistic issues and differences in lexical choices between the source text and the automated outputs by machine translation. The researcher has carefully selected a group of commercials with different types of products and services, such as cosmetics, cars, cleaning products and airway services. These commercials cover a variety of errors and are selected by observation of the researcher. Furthermore, this study highlights the role of the interplay between words and visuals in AV material, in the case of this study,

which are ads. Therefore, this study aims to contribute to the research on YouTube's automated Arabic subtitles to fulfill the research gap in this field.

1.3 Significance of the Study

Since the beginning of YouTube's auto-subtitling service and its common use in our contemporary world, it has been considered as inaccurate translation in relation to issues of accuracy and punctuation. These rates can be seen in commentaries on different types of videos or in academic research papers. Many studies have been conducted on educational content on YouTube (Chan, Kruger, & Doherty, 2019), especially since the outbreak of covid-19 pandemic which has immobilized the world following continued governmental policies and restrictions on social and physical distancing (Bahasoan, Ayuandiani, Mukhram, & Rahmat, 2020). Others have conducted research on automated subtitling of movie trailers (Prasetio & Wahyuningsih, 2023). Based on the researcher's collected data, it can be noted that the research on MT in the field of commercial advertisement is still insufficient. To the researcher's best knowledge, little research until today has been conducted on the translation of digital advertisements into Arabic, even though "social media is used as a platform for marketing and advertising activities" (Alalwan, 2018, p. 65). In this regard, Alalwan continues to argue that firms are always keen on developing interactive digital platforms for commercial purposes despite the fact they frequently "find a challenge to design social media ads to attract the customers". This thesis, accordingly, provides a qualitative analysis of YouTube's auto-generated subtitles for a group of selected commercials, which have been selected based on the criteria of a variety of errors that have been observed. Following the discussion of these commercial advertisements on YouTube channels, the research seeks to improve the quality of YouTube's automated subtitles in Arabic by identifying points of weaknesses in YouTube's auto-generated subtitles, observe the type of error that have been found and analyze it systematically.

1.4 Research Objectives

This study provides an assessment of the quality of YouTube's auto-generated subtitles into Arabic. The objective of this research is double-fold, while it examines the linguistic features of automated subtitling of commercials on YouTube by international companies such as Qatar Airways, Mercedes ad Johnson & Johnson it, it also takes into consideration

non-linguistic factors such as visuals and auditory features and their core turn in the commercial in delivering the message to the potential consumers. Furthermore, it examines different styles of ads such as storytelling-style and searches the existed cultural references in such type of commercial ads. The examination of these factors is significant in providing insights for improved translations. In addition to that, this research contributes to an important and dynamic sector of AVT at the present time, which is automatic subtitling. As a result, this study is fundamental because it has the potential to improve the quality of automated translation technologies in YouTube's commercials.

1.5 Research Questions

This study aims to find answers to the following questions:

1. What classification of errors that is most common in YouTube automated subtitles?
2. How successful are YouTube's auto-subtitles in delivering promotional value to consumers?
3. How does MT deal with cultural references in YouTube's Platform, regarding its promotional value?
4. Are YouTube's auto-subtitles reliable and/or do they require human post-editing?

1.6 Limitations of the Study

The research on this intersected field of translation studies is scarce; as it lies at the intersection of three major fields: machine translation, AVT and advertising. During the review of previous studies of related fields, it is observed that little attention is given to the intersection of advertising and MT, which makes finding references challenging. One reason for this rarity is the contentious advancements of machine translation devices, particularly the ASR system, which plays a vital role in the automated subtitling process. Another reason for the rarity of references is the type of errors which are found in the data collected for this research. One of them is the translation of names of the brands and the cultural nuances that are utilized in the advertisements, which makes it difficult for machines to recognize these details and accurately translate them.

1.7 Literature Review

This chapter presents a review of previous literature of the topics discussed in this research. Firstly, section 2.1 explores the theories of AVT and its applications in several fields such as educational environments, for example, relevance and functional theories. Secondly, section 2.2 highlights the prominent differences between human and machine translation. Finally, section 1.3 states several types of errors that have been found through examining several auto-generated subtitles in AV materials of ads on YouTube platform.

1.7.1 Theories of Audiovisual Translation (AVT)

This subsection sheds light on the central AVT theories that provide a brief explanation and related literature of applicability of these theories. Due to its multimodal nature, AVT belongs to more than one field, namely; translation, communication and media studies. AVT theories refer to the theoretical frameworks that scholars have developed in AVT field in order to enhance the overall understanding of the process of translating AV material, taking into account various aspects of the cultural, linguistic, cognitive and contextual aspects of a single AV content.

1.7.1.1 Relevance Theory (RT) and Filmmaking Prospect

Dan Sperber & Deidre Wilson (1986) developed Relevance Theory that emphasizes the principle of optimal relevance in the communication process. RT is considered a prominent cognitive theory of communication and meaning, emphasizing that the main focus of the speakers or writers is to provide the receivers of their messages with the most relevant information in an effective manner. RT supposes that the recipients of messages, whether hearers or readers, typically use contextual clues to interpret the intended meaning of an utterance. RT is based on two key principles: the cognitive principle and the communicative principle; while the cognitive principle supposes that the human mind goes to choose and process the information with the greatest cognitive loads for the least cognitive effort, communicative principle assumes that every utterance carries a presumption of relevance. This means that hearers or readers are supposed to pay attention to all the utterances that are produced by writers or speakers, because they are presumably relevant to the conveyance of information.

From a practical point of view, Benmessaoud (2022) in her research presents the challenges in subtitling English films into Arabic, and the highlighted methodologies that

are involved, by using Gutt's relevance-theoretic approach. One of the basic challenges which requires basic consideration from translators is interpreting expressions that are culturally relevant to Arabic-speaking audiences. Benmessaoud (2022) continues to assert that addressing these challenges is essential in meeting the increasing demand for the quality of subtitling services, as the translation market continues to evolve. Gutt's relevance approach serves as a decision-making framework for translators, and guides them to translate what is deemed essential for the target audience. Gutt's approach puts cultural references and elements into consideration, through allowing translators to retain or adapt without losing the understanding of the audience by balancing effort and comprehension.

In his study titled "The Constraint of Relevance in Subtitling", Bogucki (2004) presents the constraints that may arise during the process of subtitling from a relevance-theoretic perspective. He first provides a taxonomy of screen translation, categorizing it into subtitling, dubbing and voice-over. He states that subtitling allows for comparisons between the original audio and the subtitles. This study also touches on the differences concerning the preferences of countries for subtitling versus dubbing. Southern European countries tend to prefer dubbing, which relates to the costs associated with the process as well as the popularity of the domestic film market. On the other hand, countries that favor subtitling include Nordic countries, The Netherlands, Belgium, Portugal, and Greece.

Based on the findings in his research, Bogucki (2004) categorizes constraints in subtitling into three main types; technical limitations, abstract translational constraints and meta-constraint of relevance. Technical limitations refer to practical challenges that translators may encounter, which complicate the subtitling process. These include synchronization with audio, line break consideration and two lines limitations. Translational constraints involve factors that help to minimize unnecessary cognitive efforts by the audience, ensuring efficient communication. Additionally, cultural filters play a role in the final production of translated texts, as the translator must consider cultural-specific material that may influence the target audience's understanding. For the meta-constraints of relevance, relevance theory argues that the translator's output should not aim for the highest possible degree of explicitness. Instead, the translator should consider the addressees' immediately accessible assumptions and the interference they can readily draw (Carston, 1999). This study concludes that RT serves as a conceptual tool for

understanding these constraints and overcoming them by integrating the relationship between the source components, subtitles and audience reception.

1.7.1.2 Functionalist Theories of Translation (Skopos Theory)

The proponents of Skopos theory are Reiss & Hans (2013), whose primary idea is that the aim or purpose of the translation is determined by the translator or the commissioner. Thus, the resulting text will be oriented to the target culture. Vermeer argues that every text tends to be translated must have a purpose. Accordingly, translators transform into decisions-makers in the interpretation process. They must take into account the requirements of the commissioners and the understanding of the target audience, without ignoring the fidelity of the source text.

Alsager & Almohizea (2023) applied Skopos theory to identify translation violations at different linguistic levels in the subtitling of Mulan Disney film (2020) and to analyze the strategies used in the translation. Within this use, it becomes clear that Skopos theory focuses on the act of translation as an application of purpose since it draws the translator's attention to the contextual factors, i.e. target text's culture, the purpose of the translation and the target audiences. The researchers proposed strategies based on Skopos theory such as domestication, foreignization, transliteration, literal translation, amplification, pragmatic equivalence and omission. Moreover, this study indicates that the primary goal of the translation should match the addressee's expectations. The study of Alsager & Almohizea (2023) targets the Saudi audience; and assesses the quality of translation that is determined by response of the target audience to the translated text, either in the same way or in a different fashion to the original response made by the source text audience. The study found that the basic principles of Skopos theory were sometimes overlooked, with literal translation being the most commonly used strategy.

Skopos Theory, therefore, can be applied in AVT as a set of strategies used by the translator during rendering audiovisual contents, which often contain visual, auditory and cultural components that influence the meaning conveyed to the target audience. These types of texts require flexibility on the part of the translator in applying translation strategies due to its multimodal nature, ensuring that the translated text serves the same communication function in the target culture as it does in the source culture. From a Skopos theoretical perspective, the translator of audiovisual content should employ

intertextuality to enhance the overall meaning, particularly in dubbing and subtitling. In these modes, the translator must navigate interplay between various components, such as visual and auditory elements, gestures (including facial expressions and body language), and linguistic components. Biying (2019), in his study, explores intertextuality in AVT within the semiotic context of translation. In his employment of the *Downton Abbey* (2010) series as primary data for this study, Biying emphasizes the importance of distinguishing between virtual context and real life context when analyzing semiotic interactions in AVT. The study examines semiotic intertextuality by analyzing character names, titles and how attitudes are conveyed in AVT samples.

1.7.1.3 The Multimodality Theory and the Prospect of Subtitling

The interdisciplinary nature of AVT involves the integration of multiple forms of communication. In addition to verbal components, non-verbal components such as images, sounds, gestures and music are also key features that work together to convey meaning (Pérez-González, 2009). In AVT, high level of synchrony is needed, particularly in dubbing mode, to ensure the harmony with the original content. According to Gambair (2023), the inter-semiotic environment of AVT, where verbal and non-verbal signs interact, makes communication a complex process. He argues that Jakobson's concept of intersemiotic (1959), which is commonly used in translation studies, needs to be revolutionized to cope with globalization and the digitalization of the world. Furthermore, Gambair (2023) addresses the challenges that may face AVT translators. Specifically, translators of AV content must realize the integration of verbal (dialogues) and non-verbal elements in rendering the overall meaning. Furthermore, AVT, as a field of research, should be viewed as a group of solutions that have emerged to reflect the transformational nature of the age rather than as a "problem" or "loss" (Gambier, 2003). Finally, Gambier (2013) points at the vast diversity of AV content and identifies two classifications related to translation: translation between codes (for the same language) and translation between languages (at least two languages). These groups are classified based on their age, the use of technique and the emphasis on oral and written codes. Each classification has its own uses and preferences.

From a practical point of view, Mujiyanto & Fitriati (2019) discuss the multimodality of translating audiovisual texts, affirming that translation involves more than just words to include visuals, gestures and sounds. The data utilized in their study are collected from

Indonesian documentaries, which are analyzed by using phenomenological concepts. The researchers highlight that each text type has its own characteristics, which require different translation models when rendering them to another language. This study showcases that equivalence in AVT extends beyond linguistic elements to encompass non-verbal elements such as music, background sounds, facial gestures and body language.

In addition to the basic theories mentioned above, there are other sub-models that underlie AVT. The first model is 'Communication Model' which proposed by Roman Jakobson who emphasizes the crucial role of context in encoding and decoding the text when processing. Secondly, 'Loss and Gain' Model by Gottlieb, Chiaro and others, who focus on evaluating what information to omit and what to compensate depending on the nature of AV content which is relevantly attached to wordplay and visuals. Lastly, 'The Functionalist Model' for Katharina Reiss who proposed that the key aspect of the translation is based on its function or the purpose, making the translation audience-centric. Theories of AVT are formed by a set of factors, including linguistic, cognitive, cultural and multimodal elements. Each model or theory addresses a particular perspective of AVT. The role of these frameworks is to help AV translators make well-informed, theory-based decisions when rendering audiovisual content to best meet target audiences' needs and expectations.

1.7.2 Human vs. Automated Subtitling: Definition, Process, Role and Future

The paradigm shift from human-driven subtitles to automated subtitles has progressed through decades of rapid advancements such as machine translation (MT), neural machine translation (NMT), and speech translation (ST). Although MT has made a quantum leap in translation industry, it still lacks the ability to effectively process oral content including visual and textual elements for AV materials (Bywood, Georgakopoulou, & Etchegoyhen, 2017; Burchardt, Lommel, Bywood, Harris, & Popović, 2016). This sub-section showcases the core differences between human and machine translation in terms of definition, process & role as well as strengths & limitations.

1.7.2.1 Definition

As a prominent mode of AVT, subtitling often prevails over dubbing and other modes of audiovisual translation. Gambir (2003) classifies subtitling into two types; intralingual and interlingual. While the former involves the transcription of the original language of the video and is primarily intended for the deaf and the hard-of-hearing (SDH), interlingual subtitling adds a translation for the original soundtrack, making it intended for audience of the target language. The difference between these two types is grounded in the intended requirements of the target audience foremost.

Ried (1989) defines subtitling as an “Intelligent Solution” due to its significant impact in translation studies in general and AVT in particular. Gottalib (1994) also describes subtitling as a “diagonal translation.” Subtitling prevails over dubbing for its lower costs and less efforts. Dubbing is estimated to be ten to twenty time more expensive than subtitling. Additionally, subtitling allows viewers to hear the original background sound. Moreover, it does not interfere with other non-verbal elements of the video .i.e. gestures, facial expressions and body language; all of which, alongside verbal components, contribute the overall meaning for the viewer. Conversely, subtitling has some disadvantages; it interferes with the image, as the attention of the viewers is often diverted from the visuals while reading the subtitles. Another issue arises when subtitles appear or are removed on screen too early or too late, leading to synchronization problems (Ivarsson & Carroll, 1998, p. 35). Despite these drawbacks, subtitling remains the most effective AVT mode, by which it provides accurate translation with lower costs and reduced human efforts.

On the other hand, automated subtitling, as Qadi (2024) defines it, is one of the most popular HAMT (Human-Aided Machine Translation) technologies. In the case of this study, YouTube uses translation technology ASR technology to automatically generate captions for YouTube’s uploaded videos. YouTube works continuously to improve its technologies in order to improve the workflow of this service (YouTube, 2010).

1.7.2.2 Process & Role

In the age of globalization, language and technology are crucial factors. Scholars, such as Díaz Cintas (2005), describe the relationship between translation and technology as “Audiovisual translation (AVT) in general, and subtitling in particular, has an umbilical

relationship with technology, which to a large degree determines it” (Díaz-Cintas, 2005, p. 1). Here, he points out to the core relationship between subtitling and technology, as technology represents as lifeline which determines the nature of AVT through software, tools, and media formats, platforms which control the way subtitling mode of AVT is produced, presented and consumed. That is, without technology, AVT would not be existed, evaluated or practiced.

Translation technology has been recently recognized as a subdomain within translation studies (Christensen, Flanagan, & Schjoldager, 2017). Karakanta (2022), in her paper, addresses the key role of neural machine translation (NMT) and speech translation (ST) in the field of (AVT) and automatic subtitling. She explains that the components of automation include MT, auto-spotting and automatic segmentation. Her findings indicate that these new MT-oriented experimental designs fail to accommodate the multimodal nature and technical requirements of subtitling, resulting in limitations in evaluating automatic subtitling. Moreover, Karakanta (2022) identifies methodological gaps that must be addressed to establish strict standards in the emerging field of automatic subtitling. Many studies have been conducted on the field of translation studies, exploring different perspectives within the field. Hutchin and Somers (1992) define translation technology as the collaboration between humans and technology. In accordance with this, they classify this field into three sub-fields, and this classification is based on the degree of automation. These three subfields are fully automated high-quality translation, machine-aided human translation (MAHT) and human-aided machine translation (HAMT). YouTube’s automated subtitling belongs to the third subfield (Qadi, 2024). In the Arab region, there has been awareness of the vital need for arabicization in all walks of life, and human translation fails to cope with the scale and pace of information production, particularly in English (Zantout & Guessoum, 2000). YouTube is one of the digital innovations that facilitates free self-uploading, searching, and viewing videos in various knowledge areas such as educational videos, entertainment videos and Vlog videos. YouTube also allows for self-learning or e-learning through online services and technologies (Husainan, Al-Shehri, & Al-Razgan, 2017).

The cooperation between AI technologies and social media platforms has improved the accessibility and distribution of videos posted online, such as ASR and Google Translate (GT). In modern educational environments, primary learning support tools e.g. subtitles,

are essential for international students from diverse linguistic backgrounds (Malakul & Park, 2023). These researchers highlight the advancements of AI technologies that have played a crucial role in automatic subtitling on various video-content platforms, such as YouTube. Their study examines three different types of subtitles (i.e., auto-subtitles, edited subtitles and no subtitles) in the Thai language, and assesses their effect on learning comprehension, cognitive load and student satisfaction. The aim of their study is to determine the effectiveness of AI-driven auto-technology system in educational videos. The findings of their study indicate that YouTube's auto-subtitling system, which translates English educational videos to Thai language is feasible; it enhances the educational environment and encourages for international enrollment. In a similar study, Chan, Kruger, & Doherty (2019) highlight that adding subtitles in general, and automated subtitles in particular, is one of the best solutions for helping students from around the globe to overcome language barrier in online learning. However, their study shows that high error rates and rapid presentation speeds reduce the potential benefit of the automated subtitles, thus negatively impacting the quality of education. In a similar study in the Arab region, a group of Deaf and Hard of Hearing (DHH) Saudi people have been conducted an empirical research, using YouTube as a self-learning tool, based on Technology Acceptance Model (TAM). This research finds that DHH people get some useful in YouTube, .e.g. captions in English and translation in Arabic.

1.7.2.3 MT Limitations, Strengths & Future

When comparing subtitling with dubbing, subtitling turns out to be the preferred choice due to its lower costs, reduced efforts and ability to speed up translation process under time constraints. On the other hand, comparing human-generated subtitles with machine-generated subtitles is not entirely fair, as MT alone cannot achieve full accuracy without human post-editing. Guerberof, 2009; Zampieri & Vela, 2014, state that machine subtitling has proven to be faster and more productive than starting from scratch. However, usage of MT for subtitles translation still requires post-editing to refine the machine-generated outputs.

Research on automatic subtitling is ongoing. According to Karakanta (2022), three technologies are involved in the process of automatic subtitling; it includes speech translation, auto-spotting, and time-coding and segmentation. This process requires interdisciplinary methods rooted in MT and AVT fields. Furthermore, advancements in

End-to-End neural model such as SBAAM (Speech-to-Bilingual Automatic Annotated Model) eliminate dependency of transcripts and generate time-coded, segmented time-coded directly from raw audio inputs (Gaido, Papi, Negri, Cettolo, & Bentivogli, 224).

The level of AI technologies that has been made available today was once a dream, yet these technologies have now become a reality. AI integration into our daily access to consumer-level social media platforms like YouTube and VLC video player reflects primes of democratizing access to AI-driven subtitling, that can be practical, personalized and offline for user accessibility without internet dependency (The Verge, 2025). Additionally, the higher the advancements of Automatic Speech Recognition (ASR) technologies, the better of the automatic translation quality is achieved. ASR technology servers as the foundation of subtitling, as it enables the system to recognize the original video content, process and detect low-volume speech, filter background noises such as music and other sounds, and identify cultural references for video content which are key factors the determine the quality of the translation.

1.7.3 Errors Analysis of Subtitling Advertisements

YouTube has made a quantum leap in how it handles subtitling for ads, transforming the viewers' experience and enhancing the accessibility, reach and engagement of branded content. Initially, subtitling was primarily seen as a tool for accessibility, ensuring that ads reached viewers with hearing impairments or non-native speakers. However, recent advancements have expanded the role of subtitles, making them an integral part of advertising strategy. Despite these improvements, YouTube still makes certain errors when subtitling into Arabic due to various factors, which will be elaborated in this section. Based on the error detection approach in qualitative research, Prasetio & Wahyuningsi (2023) discuss common errors made by YouTube auto-translation in movie trailers with Indonesian subtitles as the target language (TL). They compare these errors to those made by professional translators and categorize them according to Vilar et al.'s classification of machine translation errors; namely, missing words, word orders, incorrect words, unknown words and punctuation. After analyzing each type of these errors, his study concludes that YouTube's Auto Translation often fails to grasp SL context and needs human post-editing.

After analyzing the data collected for this study, including advertisements from Mercedes Benz, Qatar Airways and Johnson & Johnson, three types of errors were identified of YouTube's subtitling; information gaps, subtitles' segmentation and brands' names and cultural nuances issues. This section will present errors that were found during examining the data collected; section 2.3.1 will explore information gaps in YouTube's subtitling. Section 2.3.2 is going to determine issues of sentence segmentation, whereas section 2.3.3 will identify issues that appear in translating brand names and cultural nuances by MT.

1.7.3.1 Information Gap

Automatic captioning feature depends on speech recognition technology (ASR) which employs a complex statistical model of the probability of certain sounds, words, and word combinations which occur within a language (Smith, Allman, & Crocker, 2017, p. 115). Until recently, YouTube offers automatic captioning service in dozens of languages and the number is constantly increasing. Following the discussion of this section about YouTube's automated subtitling errors, information gap refers to the disparity or loss of information between the original spoken content in an advertisement video and the subtitles generated by YouTube's ASR system. This gap may result in incomplete, inaccurate, or unclear subtitles, which can negatively impact viewers' understanding of the content. Such errors occur due to various reasons, including limitations in ASR technology, language complexity and differences in speaker accents and speech clarity. Advancements in ASR technology are ongoing to minimize these flaws and improve translation quality.

1.7.3.2 Inter-Sentence Segmentation

This term refers to the ability of YouTube's devices to detect sentence boundaries correctly and generate period marks to enhance the accuracy of auto-translation (Song, Kim, Kim, Park, & Kim, 2019, p. 1). Speech-To-Text (STT) is defined as a computational process in which a computer converts sounds (e.g. person's speech) into text by using deep neural networks to improve their accuracy. Sometime, YouTube auto-segmenting system manages subtitles based on time slots, rather than linguistic units or utterances; which degrades the overall quality performance of the MT. This process is crucial, particularly when converting spoken language into written form to ensure the clarity of meaning. The placements of periods can significantly alter the meaning of a sentence

entirely (Song, Kim, Kim, Park, & Kim, 2019, p. 2). However, this system of auto-segmenting suffers from several challenges, primarily the lack of proper punctuation, which plays a fundamental role in determining meaning. Additionally, pauses or hesitations, such as when the speaker changes or pause for a moment, further complicate the process. The inability of machine to overcome these challenges can lead to miscommunication and a loss of meaning in promotional message.

1.7.3.3 Subtitling Brands Names and Cultural Nuances

Brands constitute a vital part in advertising. Farquhar (1989, p. 25) defined the brand as “a name, symbol, design, or a mark that enhances the value of a product beyond its functional purpose”. Brands are usually given their names from their usage, or they are given names that have certain connotations to their founders. Advertising is conducted in order to improve the brand image, besides its basic role in increasing sales number (Klima, 2008). In this perspective, international companies set large budgets in order to build up brands’ images in the memories of their consumers. The strategic aim of these companies is to achieve memorability, which is defined by Leech (1966, p. 28) as “advertising [that] has to make a lasting impression if it is to affect buying behavior”. When the advertised content, whether it is a product subject or a brand, gets into the heads of the targeted group, it becomes easier for them to recall later in time of need.

In addition to brands’ names, cultural nuances are also considered a sensitive topic in international marketing. Advertising companies use cultural-related material in their advertising campaigns in order to make consumers feel more connected to the brand; the ultimate aim of which is to create a successful communication between both parties. One prominent example that is found during data collection for this study of cultural expressions is from Mercedes Benz ad, which is a typical daily spoken conversation between parents and their kids, such as “stop fighting in the back” and “mummy I need to pee”. Such expressions usually do not have correspondents in the received culture, which refers to distinct cultural origins between the Western cultural systems and the Arab culture.

From a translational perspective, brands’ names and cultural references are given a particular attention from linguists. De Mooij (2021) suggested four major approaches that are useful in international marketing communication; one of these approaches is brand

standardization and adapted message content. In this strategy, Mooij called for standardizing brand's names internationally in order to build strong and consistent global brands. At the same time, he asserted developing a fresh campaign's message or translating the existed one with slight or deep modifications that resonate with the received audience. In automated subtitling, things go into a distinct direction, because MT often lacks the property of contextualization. One can note this in YouTube's subtitling of "Tide" brand into "المد والجزر" and the slogan of the campaigns "It is got to be Tide" into "يجب ربطها". This incorrect approach in handling international brand names negatively affects searchability and SEO (Search Engine Optimization). Properly written brand names ensure that viewers can easily find the ads, videos or products in search results. Additionally, misinterpretation can affect consumer understanding of the advertised product. Furthermore, this error could raise legal concerns, as brands names are often protected by trademark protections.

Eventually, three types of error were identified while assessing the quality of a group of YouTube's Ads. Such errors negatively impact the promotional value of products/services, which could ultimately reduce company sales and harm product searchability on website search engines such as Google. Consequently, these issues of product mistranslation may decrease brand recognition and consistency.

Chapter Two

Methodology

2.1 Corpus of the Study

Commercial advertisements on YouTube of a group of iconic companies around the globe were chosen for analysis in this study, such as Mercedes, Johnson & Johnson, L’Oreal, Courtin-Clarins, P&G and Reckitt Benckiser and Qatar Airways. To embrace inclusivity and diversity, this study deals with these YouTube ads in different ways; namely, products and services. In other words, this study uses different commercials to include various types of products and services such as cars, skin-care products, laundry detergent and dish washer-capsules, as well as services such as airways. The researcher aims to identify the errors of the translations of English ad’s utterances to their auto-generated Arabic subtitles, followed by a description and evaluation for the corpus of the ST and TT. After browsing through multiple video advertisements in YouTube on different products, the researcher has selected ads that they reflect conflictual issues in automated translation on YouTube, which essentially lie at the core of this study that seeks to assess the automated subtitles in YouTube’s videos ads in accordance with meaning and function.

2.2 Data Collection

The corpus of the study was collected over a period of time between the 1st of April and 31st of June. The researcher navigates various commercials from a variety of global companies ranging from trendy products to common services to use them as secondary data. This research uses secondary data collected from English-speaking YouTube video ads alongside their automated Arabic subtitles. The researcher uses purposive sampling technique while selecting the corpus for this research, by which definite recognizable commercial intent and powerful persuasive functions ads are adhered. The researcher classifies and stores selected data in a spreadsheet for comparative analysis. The researcher selects these ads based on several reasons; their relevance and appropriateness to the core issues of this study, products/services popularity for readers and the availability of Arabic auto-generated subtitles.

2.3 Methodology

This research is qualitative in nature and employs both descriptive and evaluative analysis for the source text (ST) as well as the target text (TT). It analyzes both functional and textual profiles of ST and TT. This study goes through four steps; firstly, contextual analysis for the ST utterances of ads on YouTube by analyzing field, tenor and mode of the ad. Then, the researcher identifies the core issues that occur in these utterances such as information gap and mistranslations. Thirdly, the researcher analyzes the problems and mismatches between the ST and the auto-generated subtitles in Arabic. Finally, a statement of quality is given based on the analysis, yet for the purpose of this study, the quality assessment of the translation will be addressed through two levels: micro and macro levels. At the micro level, the researcher analyzes the automated subtitles that are generated by YouTube from their textual profile and their cultural mismatches with references in the target language. Meanwhile, at the macro level, the assessment focuses on examining the contextual elements of the original utterances of the selected advertisements, concerning time, place, social relationship and events. Moreover, this level shows the consequences of such violations regarding the promotional value and the consistency of the brand's name in the global market. The researcher employs Translation Quality Assessment (TQA) model which is developed and revised by Julian House (2015), which is basically a linguistic-based framework used to assess the quality of the translations. This model takes into consideration the relationship between ST and TT and the degree to which meaning, function, and ultimately the language of advertising are preserved.

Overall, the selected approach above provides an explanatory perspective that focuses on understanding the original utterances of particular ads and their automated subtitles generated by YouTube's auto-subtitling. In doing so, this comparative approach analyzes how the context of advertising carries different functions of advertisements, namely; delivering the message of ads such as informing or persuading. Additionally, it measures to what extent the generated subtitles have succeeded in carrying the same functions in TT. This methodology is important to lead readers of this study to the central hypothesis of the research, building on House's Translation Quality assessment (TQA) outlined in *Translation Quality Assessment: Past and Present*, 2015 which is influenced by Halliday's systemic functional linguistics (SFL). House's model provides a theoretical

way of analysis that can account for certain conceptual differences in the collected data in this research, which will be discussed in the following sections.

2.4 Hypothesis

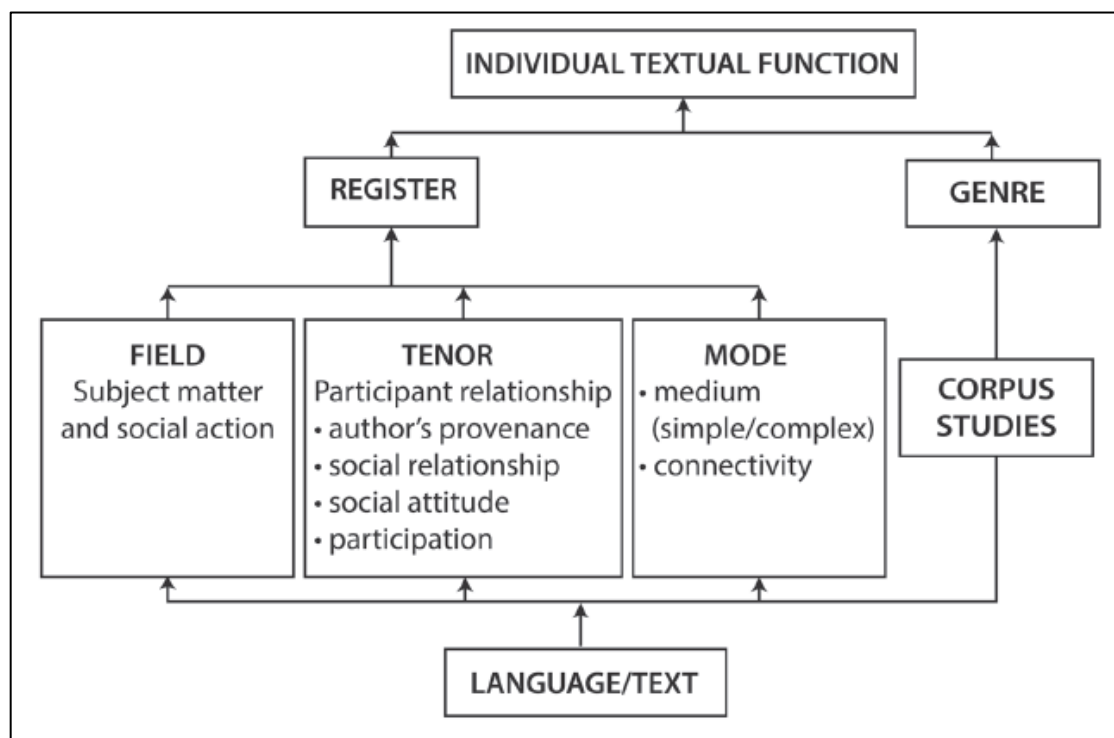
A comparative study of ST advertisements along with their TT counterparts builds on House's (2015) theoretical framework. House has developed a new model based on evaluating the quality of translation and its relation to AV texts, considering its ability to fulfill the function and meaning of the original. This model of quality assessment is useful to investigate the basic dimensions of this research, namely textual and functional dimensions. House's model allows researcher in MT and AVT fields to assess the machine generated subtitles through initially identifying the strategy of translation as overt or covert. Moreover, on equivalence level, this model analyzes both original utterances' and translated subtitles' register (field, tenor and mode), and determines the genre and intent of both ST and TT. For the sake of the advertisements, House's model provides text manipulator, whether would be a translator or a researcher, with useful tool to analyze source utterances' external context to enhance the manipulator of the text with the whole circumstances by which the text had been made. The manipulator's awareness of these circumstances helps him to translate the text successfully or, in the case of MT, to assess the quality of the resulted translations.

House (2015) describes the action of quality assessment as a functional-pragmatic model by which ST and TT profiles are linguistically analyzed. She asserts that "translation quality assessment means both retrospectively assessing the worth of a translation and prospectively ensuring the quality in the production of a translation" (House, 2015, p. 2). That is, unlike other approaches, House's TQA model considers both the process of translation and the final result of translation process (TT).

Using House's model to examine the automated translation of YouTube subtitles in commercials from English to Arabic show the errors in machine translation within advertising and how these errors impact the effectiveness of the advertisements. The table below shows House's (2015, p. 127) revised scheme for analyzing and comparing ST and TT (original and translated texts).

Figure (1)

House's revised scheme for analyzing ST and TT, 2015



According to this scheme, House shows a primary focus on register analysis for both ST and TT. She asserts on the importance of ST analysis and its role in quality assessment of translations. House's model serves as a primary tool for advertisements' context analysis, as it breaks down ST and TT into field, tenor and mode. Furthermore, it analysis genre of both texts in the hand of the translator and provides him/her with a holistic perspective of ST and TT in order to produce the best translations and to assess their quality as well.

The forthcoming sections provide a summary of House's model which serves as a theoretical framework for this study. Moreover, these sections will explain how House's model of quality assessment connects to their similar models of AVT and MT fields to assess the resulted auto-generated subtitles used in advertising on YouTube platform.

2.4.1. YouTube Automated Subtitles: Overt or Covert?

House (2015) proposed two types of different strategies; overt and covert translations, which translators and researchers can utilize. As House (1997, p.66) defined overt strategy of translation, it is a translational action that preserves cultural elements of the source text, meaning that the source text is translated in as transparent way as possible

for the receptor audience. This type of strategy remains faithful to the source text while preserving its original meaning and form. On the other hand, the covert strategy of translation operates differently; House describes this type as a translational action that incorporates the characteristics of the original text in the target culture. In this case, the translated text appears unique and is presented as if it were created by the translator, who preserves the same function in the target text as it had in the source text. Translators that use covert strategy usually work as co-authors of the original text and allow themselves to freely manipulate the text as a new one; they transfer the function and the meaning in a way that fits the target audience's needs and expectations.

House's classification of translation aligns with the core objective of this study, which examines whether YouTube's automated subtitles in advertising context are overt or covert. YouTube's auto-generated subtitles are treated by translators and researchers as covert translations; that is, the resultant subtitles should act like the original text in the target culture. In other words, auto-subtitles for ads have to preserve the function of the source text and utilize it in the target language in a way that pretends to be original. This is important for the core function of an advertisement, which is to address the desires and expectations of consumers. In this context, House believes that this can be done through what she calls a "cultural filter" as if the translated text has been created in the target language (TL) norms and traditions. House also assures that this type of re-contextualization enjoys the speech event of the source text (ST) surreptitiously.

House (2015, p.57) claims that these type of texts, advertising texts in the target language in the case of this study, should not function as source-culture specific and should be treated as functionally equivalent with the target language to meet the desired function of the advertisements in the target cultures. In essence, ads' subtitles, whether they are done by human or machine, should be seen and treated as covert translations.

2.4.2 Subtitling Advertisements: Textual Parameters and Register

House's (2015) TQA provides a holistic framework that fits perfectly audiovisual content, particularly YouTube's automated subtitles system. As a covert-categorized translation, House asserts the significance of maintaining the intent or the communicative purpose of the ST as well as it does in the target language (TL) and the target culture context as an essential requirement in subtitling advertising context. House proposes functional

parameters which a researcher can utilize to align with AV automated subtitles. House classifies register of a text to field, tenor and mode. Firstly, field refers to subject matter or the social event that covers a specific group of lexical items. Secondly, tenor indicates nature of the relationship between the sender “the addresser” and the receiver “the addressee”, for example, formal or informal style. Finally, mode relates to the type of channel between the participants in the communicational act, whether it is spoken, written or other types.

Aligning register components with advertising context, firstly, field pertains to the activity on which the context is involved. Advertising is all about the promotional content for a particular product or service, in which a company or individual employs persuasive strategies to achieve the basic function that is expected from an ad. This function is to influence the behaviors of the target consumers, that is to buy, anticipate, or even build a trust base through which consumers share their opinions, experiences, or even recommendations about a certain product or service or what is called word-of-mouth strategy (Yuan & Peluso, 2019). To sum up, field answers the following question: what is happening? Secondly, tenor refers to the participants of the social activity, their relationship and their roles; in advertising context, participants typically include the advertiser (either an institution or an individual) and the potential consumers on the other side. In this prospect, tenor also determines the relationship between advertisers and consumers, their roles and effective involvement. That is, tenor answer the question: who is involved? Finally, mode refers to the form of channel or medium through which participants are involved in a certain social activity, for example, print ads, radio ads or online advertising through social networks. Moreover, the degree of formality that ads employ and their effects on the recipient consumers, for example, when an ad uses the pronoun ‘you’ in an advertisement, it demolishes the distances between the two parts of commercial activity (company and consumer) and consequently influences consumers’ attitudes. In other words, mode is meant to provide an answer to the question: how advertisements convey their message?

House (2015), influenced by Halliday’s SFL model, categorizes three meta-functions by which each variable of the register is associated with. Firstly, the ideational function is associated with the field. Secondly, the interpersonal function associated with the tenor, and finally, the textual function associated with the mode. To connect this to advertising,

ideational functions means how the ad presents the event using specific words related to commercials, different types of verbs, whether the verbs are in passive or active voice, the use of noun forms, or the choice of grammatical subject. The tenor component of an advertisement text is linked to the interpersonal function. This can be observed by using pronouns such as “we” and “you” to describe the relationship between advertisers and consumers which narrows the distances between them, and subsequently influences their social behavior as well. Additionally modality expressions, such as “should”, which are used to enhance advertising context. Finally, the way an ad’s text is structured together, including how words connect (cohesion) and how information is organized, like the order of elements in the ad, shows how the textual function is related to mode.

On the contrary, if automated subtitles fail to capture one of register’s parameters or more, this failure leads to a loss in one or more of its text’s functions; e.g. if the subtitles misspells brand’s name in an ad video, this leads to ideational error, where lexical terms are mismatched. These errors that occur when machine fail to recognize some utterances by its ASR system cause a loss of a part of the ad’s text and subsequently lead to a textual error.

2.4.3 YouTube Automated Subtitles: Are Genre Conventions Preserved?

2.4.3.1 Definition & Theoretical Basis

House (2015, p. 144) defines genre as “conventionalized forms of communication that occur in specific social contexts”. House treats genre as culturally and socially covered events, not a mere text type. These social events, Houses continues, are governed by certain societal expectations and norms, as well as a specific communicative purpose that determines particular linguistic and structural features. According to House (2015), translation assessment should be more dynamic to grasp the text’s dimensions, such as field, tenor and mode. Besides these, it should grasp genre conventions of ST and TT as well, because each of these dimensions serves a different function at a different level in translation assessment analysis.

2.4.3.2 Genre and Functional Equivalence in Advertising Context

Genre plays an important role in determining text's functions, particularly textual function. House (2015) asserts that a translation that is high-quality assessed should replicate the function of the original text, not only the linguistic level of words and sentences. Applying house's definition of genre in advertising requires identifying the purpose, expectations, intended consumers and the stylistic features and structure, such as word order in the ad's text. For instance, a car advertisement belongs to persuasive genre; its main function is to persuade potential consumers to buy the promoted car by informing them of its advantages in an entertaining manner, using emotive tone, visual language or musical background. These rhetorical strategies are used in an ad to attract consumers' attention to watch the ad and establish an identity for their brand and subsequently increase the sales volume of the car company.

Overall, House (2015) has established a nuanced, well-organized, and systematic quality assessment model, influenced by Halliday's SFL approach, by which a researcher can apply to assess a various types of texts, among them machine-generated texts. A researcher can apply House's model quality parameters, such as register (field, tenor and mode), genre and overt or covert strategies of translation, to align them with YouTube's automated subtitles, in accordance with appropriateness, effectiveness and linguistic accuracy. This TQA's model identifies the mismatches in auto-translated ads in YouTube in terms of meaning, grammar and registration. House's (2015) TQA model is used to evaluate the quality of YouTube automated subtitles because it looks at both ST and TT equally, using quality assessment parameters, such as register and functional equivalence. Automated subtitles often fail to capture all text dimensions, due to several reasons, such limitations in ASR system that cause mismatches in tone or message clarity, which negatively impact the brand's message and identity. Furthermore, House's TQA model presents a structured system to analyze these errors. Therefore, House's (2015) TQA model not only checks the language quality of the translations but also promotes a critical way to evaluate how these automated subtitles work in advertising.

Chapter Three

Data analysis

This study explores the quality of subtitling of selected ads from internationally recognized companies, such as Mercedes, J&J, L’Oreal, Courtin-Clarins, P&G, Unilever, Haleon, Reckitt Benckiser, DHL and Qatar Airways. These data are analyzed from the lens of House’s TQA model for machine translation. This section is classified by following a thematically based representation of the errors that have been collected for this study. The first section addresses recognition issues in YouTube automated subtitles for the collected ads. It classifies recognition issues into three categories; substitution errors, deletion errors and insertion errors. The second section explores subtitle segmentation issues for specific phrases of collected ads. The third section analyzes the errors of translating brands names in YouTube’s subtitles. Finally, the last section highlights the serious effects of translating cultural references by machines, which typically involve impact of literal translation on the TT preceptors. At the end of each section, the researcher analyzes the value of the automated subtitles – whether they fulfill the desired goal of translation or not. This analysis will be carried out by employing Houses’ categorization of meta-functions of the text; ideational, interpersonal and textual functions. At the end of this section, an analysis of genre will be conducted, considering House’s definition of genre, in order to analyze the type of texts that are collected for this study and to maintain the effect of its promotional value on consumers.

3.1 Recognition Limitations

This section presents a purely technical perspective of YouTube automated subtitling service. YouTube basically depends on ASR system in the process of subtitling. Even though ASR systems have matured to a high quality of performance in many domains, high error rates are still encountered. Automatic Speech Recognition (ASR) system basically aims at converting speech content into a sequence of words for several purposes. ASR has succeeded to provide transcriptions with acceptable levels to most of commercial applications, such as YouTube. These transcriptions are effective when occurring in controlled conditions. Despite its usefulness in many domains, ASR faces challenging tasks in the field of AVT due to several factors, such as poor articulation, background noise, side speech, variability of accents, hesitation, repetition, sloppy

pronunciation and channel mismatches (Errattahi, El Hannani, & Ouahmane, 2018). These challenges may cause serious distortions in speech transcription by ASR which is systemized to work under good conditions such as high speech volumes, clear voices without side noises such as clapping, laughing or music. Researchers find this challenge to be a core issue which necessitates human intervention to improve speech recognition accuracy and, as a result, improve the quality of automated translations. Improving ASR performance is crucial to avoid the dissemination and continuity of errors to the post-language processes such as human-computer interaction and machine translation (ibid).

In their model NTR, Romero-Fresco & Pöchhacker (2017) also discuss recognition errors as software issues. This type of error could be classified in terms of severity into three levels; minor recognition errors which carry insignificant consequences on content and form of the video, major recognition errors which stand for detectable errors although original meaning of the ST is still perceptible by viewers. Finally, critical recognition errors are conspicuous while ST meaning is substantially changed.

This section classifies recognition errors in terms of reference recognition alignment procedure into three categories; substitution errors, deletion errors, and insertion errors. This procedure of evaluation refers to the process of comparing the outputs of ASR system (auto-generated subtitles) with the original reference. This procedure is useful in academic purposes such as evaluation, which is a process by which researchers in the field of computer sciences and the humanities produce judgments about the performance of ASR systems, measure their usefulness, and assess the challenges in order to introduce recommendations for improving these systems. This analysis seeks to identify errors in register parameters; ST and TT underwent comparative analysis based on House's model (2015), which considers translation as a comprehensive process that extends beyond linguistic choices between two languages. Screenshots for video subtitles' are attached in appendix section and are, henceforth, referred to as figures in the following analysis in order to support the claims of this study.

3.1.1 Substitution Errors

Substitution errors are considered as the most common errors made by ASR; they occur when a word in original word sequence (reference) is transcribed as another word. A reference is defined in the Reference-Recognized Word Sequence Alignment (RRWSA)

as the original hypothesis with which the output is compared. The table below showcases data of substitution errors that have been collected for the sake of this study.

Table (1)

Data of Substitution Errors

No.	Reference	Auto-transcript	Auto-subtitling	Ads name
1	That is the gentle power of Johnson	That the general power of Johnson	هذه هي القوة العامة لمنتج جونسون	Johnson Vita-Rich
2	New clearly brighter from Garnier	New clearly writer from Garnier	كاتب جديد بوضوح من غارنييه	Garnier Skin-Active
3	A new active daily moisturizer to brighter dark skin	A new active daily moisturizer to brighter dogs	مرطب يومي نشط جديد لتفتيح الكلاب	Garnier Skin-Active

The first ad in the table above is taken from a YouTube commercial for JOHNSON'S-Middle East, a luxury skin-care product, named as Johnson Vita-rich, first released in 2017. This 30-second ad shows a cinematic sequence of two characters; Pooja and Tania. They are two young girls who appear dressed in simple white gowns and wear a light makeup so that their skin looks bright while they stand in the light with no visual attractions. The ad presents Pooja while using Johnsons Vita-Rich as a daily practice, whereas Tania does not. At the same time, the ad features both characters with their daily life-styles; going to work and having fun with friends as they get exposed to harsh environments, such as sunny weather. The ad particularly zooms in onto Pooja's common daily routine where she applies a promoted moisturizing product from Johnsons, thus producing a healthy, moisturized and soft skin. On the contrary, Tania, who does not use this product, ends up having a dry and an unhealthy skin. This type of advertising strategy becomes necessary to reflect the differences concerning the final desired results of using Vita-rich body lotion product.

It is important to mention that the language of advertisement, mostly, tends to be short, meaning that every word within a certain ad counts and has to provide a proper function. In addition to that, the power of the language of advertisements lies in its ability to influence the consumer's behavior. The language for "Johnson's Vita Rich" ad was chosen carefully in order to deliver the message for female consumers to use this product

for smoother, brighter and healthier skin. As we can see in the auto-transcript column, the word “gentle” in the reference (Figure 2) see Appendix (A) is automatically transcribed into general by ASR and, as a result, it is translated into "العامّة" by Google Translate (GT) (Figure 3). In this regard, the words “gentle and “power” are put together to inform consumers for the feminine power embedded within the product if applied on their body skin. “Gentle” is used widely in the context of skin-care marketing; it has promotional and psychological implications on consumers; it evokes femininity, care, softness and trust. Furthermore, it reflects emotional charges that arouse emotional or sensual attitudes for the potential female consumers. In the context of advertising, Mirabela (2008) classified gentle as an epithet, which is defined as an adjective that expresses attribute, relation or quality of a person or a thing. By misinterpreting it, part of the promotional message is lost as it weakens the commercial speech and creates a sense of ambiguity for the viewers since the substituted word “general” is not appropriate in the current context.

Moving to examples 2 and 3 of the same ad, it is owned and posted online by Garnier Skin-Active (Clearly Brighter), with an approximate length of 29 seconds. The ad addresses female viewers by showing simple scenes of a number of young women who apply the product on the skin of their faces. These figures feel happy, confident and healthy when applying the product. The language of the ad is rich with scientific descriptions, such as “enriched with concentrative glow super fruits, extracts of acerola, goji perry, apricot and paprika”. This gives these female consumers extra information about the components of the product. It is also characterized by emotional appeal by using the words “radiance”, “energy”, “healthy”, and “glow”. These words are overloaded with psychological implications which may turn into actions by the consumers.

In the second example, as seen in (Figure 4) in the same ad, ASR transcribed the word “brighter” into “writer”, and then auto-translated it into “كاتب”(Figure 5). The reference word “brighter” is carefully used by advertisers since it is excluded from its usage, which is brightening skin. The use of comparative adjectives in advertising context is common, particularly in luxury brands such as skin care products. Comparative adjectives provide female consumers with insights of inevitable positive results of this product. Here, the lexical element “writer” is introduced beyond its contextual relevance; it has generated ambiguity and has hindered the effective comprehension of the viewer. This type of errors

renders the sentence semantically incoherent, and according to House, it violates the ideational function of the TT. In the third example of the same ad; ASR system has made irrecoverable error in transcribing the phrase “to brighter dark skin” into “to brighter dogs” (Figure 6), and auto-translated it into “لتفتيح الكلاب” (Figure 7) instead of “لتفتيح البشرة الداكنة”. The phrase is semantically and logically incorrect; because dogs are animals, not something that intended to be brightened. This error of auto transcribing and translating compromises the integrity of the meaning of the phrase and nullifies the message of the ad. This wrong translation carries negative connotations on the overall message of the product which has basically given its name “Clearly brighter” and stemmed from its usage that is brightening the dark skin.

Considering the above examples, we can apply House’s (2015) classification for register in the following analysis. In these ads, register is a combination of choices about an event, participants and the form of relationship between the parts of that event that align with the goal of the promoting company and the expectations of consumers. The strategic use of register is vital in order to form and determine how the message of the ad is received by the audience. The field is centered on promoting facial and body skin-care products as they emphasize the necessity of skincare for women and their beauty in the first level, confidence and healthy skin in the long run. It also performs the efficiency of the product and the consumer’s need, which is a good and effective strategy in commercial promotion. While tenor is not merely about the participants of the event, who are the promoting company and the potential female consumers, it is also about the tone of voice (official, friendly, authoritative or energetic) and the social roles and relationships of participants. Tenor also addresses the process of how to speak to the consumers. This includes the level of formality between participants (formal or informal) or in the present context, friendly and informal mode suits this type of ads as it speaks directly to women without any form of formality. This strategy makes participants feel close to each other without boundaries, influences the targeted audience and affects their opinion.

3.1.2 Deletion Errors

This type of errors occurs when ASR system becomes totally unable to recognize words in the reference. This distortion may occur due to several factors known as performance factors, including as speaker variabilities, spoken language variabilities, or mismatches

factors in recording conditions such as background noises and voices recorded on telephone lines. The table below presents two different datasets of deletion errors that occur in two different advertisements.

Table (2)

Data of Deletion Errors

No.	Reference	Auto-transcript	Auto-subtitling	Ads name
1	Well, is anything going to happen here, or not?	----- or not?	----- أم لا ؟	Mercedes Loch Ness
2	Let's spell clean	Let's ----- clean	دعونا ننظف	Aqua-fresh teeth-paste

In the first example, the phrase is taken from a commercial for Mercedes Loch Ness New E-Class. In an approximate length of 30 seconds, the ad showcases a father and his son on the bank of Loch Ness River in Scotland. The ad depicts them while they are waiting for the legendary monster Nessie to come out of the lake as traditionally known in the Scottish culture. The setting is typically Scottish: heavy rain, multiple green hills everywhere in the frame of the video, foggy weather and suddenly gloomy atmosphere made by bagpipes. Both figures wait as they fully realize that nothing is going to happen, a famous cultural legend upon which the idea of the campaign is based. Here, House's (2015) classification of register can be applied in the following structure; field, which is the framing of the commercial, is focused on a promotion of a E-Class Mercedes-Benz car, a car that responds to critical threats before they occur by improving "Pre-Safe Impulse Side", which is an imminent side crash device that protects the affected occupant from the acute danger zone before the crash happens. Participants in this advertisement are Mercedes Company, an iconic name of the world of cars, and the potential consumers, particularly the users of Mercedes's cars, who are always interested in new versions of their favorite car. The tone of speech is formal, which is clearly noted in using formal tone in cars ads to inform consumers of the technical facilities of the car. This type of strategy builds the sense of seriousness and trust for the consumers. The type of the presented text is written by a means of Speech to Text process (STT), which is a process through which the spoken content is converted automatically into text.

As seen this example (Figure 8), ASR system has failed to recognize the first and very important phrase narrated by the narrator. This phrase is considered an important opening

statement that determines the rest of the story. Since this phrase is not recognized in auto-scripts, it has not been subtitled (see Figure 9), which constitutes a serious problem in the message that is based on story-driven style. The phrase “well, is anything is going to happen here?” is an ironic question indicating that nothing is going to happen by improving side-crash device, but the advertiser of this ad uses it to indicate predictable events in the future. This error leaves the story incomplete; consequently, the viewer would not be able to fully understand the message of the ad in the most right possible manner. The reason may refer to this overlap that occurs between the background music and the narrator’s voice that are introduced at the same time in the ad. This distortion may also refer to the change of speakers at the time of the ad, which makes it difficult for ASR to recognize this change at a short temporal pace.

In the second example, the phrase is taken from Aqua-fresh South Africa commercial whose length extends to 15 seconds. The central figure of the ad is a black South African girl who appears to brush her teeth in front of the mirror while her mother’s voice marks the background. In the ad, the mother appears to be training her daughter for the national spelling competition “spelling Bee”. The former asks the girl to spell the word “clean” and the girl, confidently, starts spelling “C”, “L”, “E”, “A” and “N” while she is brushing her teeth with Aqua-fresh teeth paste. The core idea of the ad revolves around that kids with white, shiny teeth will stand confidently in front of the gathering of children, families and the responsible committee, and perform with their utmost potential with no fear or stress. In the light of House’s classification of register, we can apply it to these data by breaking the content of this ad into three components; field, tenor and mode. Considering field, the topic is a promotional event for a teeth paste. Advertisers recently avoid traditional strategies of marketing and use smart solutions such as narrative advertising. This strategy has evolved from the need to incorporate more effective marketing communication tools. Advertising companies use storytelling advertising strategy to “focus on stimulating the attention of the recipient in the multitude of messages reaching him” (Zatwarmicka-Madura, B., & Nowacki, R. 2018). As for tenor, the communicational event has two participants; the company that promotes this product – tooth-paste – and the other part include the consumers around the world. The last component of register is mode where viewers note a text written by STT (Speech to Text) process, which we can read as a form of subtitles at the bottom of the ad video. By applying House’s taxonomy’s of register in the current advertisement, we can notice that this advertisement submits to

factors that make it a successful event in the source language. It is important to mention that losing one or more of these components in the target language through automatic subtitling would create a gap in the functions that these components perform. The researcher will conclude this at the end of this section.

As we can see, the first phrase of “Aqua Fresh” ad, which is “Let’s spell Clean”, is automatically transcribed to “Let’s clean” (Figure 10). ASR system did not recognize the vital word in the context of the ad “spell”, and transcribed the phrase into “Let’s clean”. Accordingly, GT translated the phrase into “دعونا ننظف” (Figure 11). The whole idea of the ad revolves around spelling Bee. Taking into consideration that the word “spell” plays a significant role in the structure of the phrase, its deletion in the resulted automated subtitle contradicts the content of the ad. Therefore, it negatively affects the message of the promotional video since it loses one of the basic words which support the concept of the ad. Furthermore, the resulted subtitles “let’s clean” connote certain meanings that are remarkably distinct from the original, which implies that they appear wrong when compared to the video content.

3.1.3 Insertion Errors

Insertion errors refer to ASR distortion which occurs when a word or more appears in the automated transcription with no correspondent in the reference word sequence. This error usually takes place due to the use of unclear words pronunciations, which happens as a result of high speed and spontaneous accented speech that results from spoken language variabilities. Additionally, another reason that would cause insertion errors is the stuffed records with large vocabulary, which makes the task of ASR harder to find sufficient data to train the language model. These reasons show that ASR performance is degraded severely; therefore, the quality of the auto-subtitles is negatively affected. The table below presents relevant to insertion errors that have been found while collecting data for this study:

Table (3)*Data of Insertion Errors*

No.	Reference	Auto-transcript	Auto-subtitling	Ads Name
1	For “Mommy I need to pee” trips	the mommy I need to pee trips the great	أمي أحتاج إلى التبول، الرحلات الرائعة	Mercedes-Benz The New GLE
2	Skin care now becomes Skin Active	Can Karen now becomes inactive	هل يمكن لكارين أن تصبح غير نشطة الان	Garnier Skin- Active

As we can see in the first example, the phrase is taken from a commercial by Mercedes-Benz that launches a new model called The New GLE. This 30-second long commercial promotes The New GLE as a car that balances luxury with practicality, which makes it a perfect choice for families. The central figures of the ad are a family of a father (the driver), a mother and two children. The ad features the family coming back from a trip in the late hours of night, while the narrator’s voiceover reveals typical conversations between parents and children such as “stop fighting in the back”, “mommy, I need to pee” and “where babies come from?” At that moment, the children fall asleep while the mother speaks to the car’s electronic system and asks it to change light to a soft blue color. The company intends to deliver to its potential consumers an implicit, multi-layered message that has connotative meanings such as freedom, control, luxury and practicability. It is important to mention that this ad in the target culture must have the same value it originally embodies in the source culture. If we employ House’s (2015) taxonomy of register to analytically serve this ad, we can note that the ad promotes the new improvements of Mercedes car. In other words, a new Mercedes-Benz luxury car is an SUV (Sport Utility Vehicle) that is built for the daily demands of every family, thus boasting world-class safety and comfort for further options; its space also suits family drama too. Participants of this event include Mercedes Company and potential consumers, particularly families, whose tones in the ad seem friendly and informal to suit the concept of the ad. Obviously, the ad reflects this when the narrator says: “for ‘stop fighting in the back’ trips. This strategy of advertising, which is charged with a heightened conversational tone, is no less important than the direct advertising as it does have a very specific effect on targeted audience because it addresses feelings, desires and needs. Such conversational texts are written and appear on screens automatically when users activate the button of auto-captions in the bottom of video ad.

At one point in the ad, the narrator says “for ‘Mommy I need to pee trips’”. The narrator wants to deliver for the viewer the typical conversations of normal families. The style of resonant situation helps the target audience understand the message the company has intended to deliver. It also creates emotional connection with the product and builds trust with the brand, which enhances the audience and encourages the community of Mercedes-Benz consumers to take an immediate action – here the act of buying. The phrase “for ‘Mommy I need to pee trips’”, as Arcangeli (2015) states, “reproduces slices of everyday life with simplicity and communicative immediacy, gain inviting the consumer to feel a part of the reality of the characters depicted, to identify with them, to make their experience their own”. These “slices of everyday life” include the typical images of blissful little families (Zerbi, 2023) In this case, ASR system has mistakenly inserted the words “the great”, see (Figure 12) in the automatic transcription, and automatically translated the phrase into “أمي احتاج الى التبول الرحلات الرائعة”. The auto-subtitle for this phrase unfolds a certain lack of functional equivalence that suits the targeted culture of the TT, which will be discussed in the following section where the insertion of “الرائعة” (Figure 13) distorts the semantic content as well as the syntactic structure of the ad phrase. Goldwater, Jurafsky, & Manning (2010) suggest that ASR errors emerge due to a number of reasons, most notably the high neighborhood density, which is defined as “the number of words that sound similar to a given word” (Vitevitch, 2007, p. 166). The inhibitory effect that this error makes is a clear deviation from the right meaning and leaves the viewer logically mistaken and confused.

In the second example of this section, the narrator says “Skin care now becomes skin active”. In this particular context, Mirabella (2008) states that copy-writers use techniques similar to those used in literary texts, hence producing what is called mnemotechnical effect. The incorporation of these mnemonic devices includes rhyme, rhythm, alliteration and assonance. The phrase “SkinCare now becomes SkinActive” is written by using alliteration technique where successive words begin with the same consonant, which is the letter “s”. This technique of writing guarantees that receivers of the ad remember and recall the ad at need. ASR has inserted the phrase “can Karin”, instead of the original words “skin care now” (Figure 14). Thus, it is automatically subtitled into “هل يمكن لكارين أن تصبح غير نشطة” (Figure 15). Regardless of the error that has been made at the level of

brand name, an issue which will be discussed in a separate section, the insertion of the model “can” and the proper name “Karin” as well as the transference of the phrase into a question form distort the cohesiveness of the ad transcript and generate a non-meaningful sentence that does not fit the content of the ad. This type of error confuses the viewer’s understanding and harms the sense of credibility promoted through the Company’s product in the consumers’ memory, thus degrading reputation and revenue of the company.

Meta-functions of the ST are fulfilled through applying the register appropriately to the communication event, which turns into an advertising text in this case. Applying register requires an event (message of the ad), participants, tone, a form of text and a level of formality between the participants. Whenever a single component of the register is violated, it will degrade the quality and function of the automated subtitles. Considering the above examples, the examination of these functions will depend on the error itself and how it violates its register’s component. For example, when ASR system substitutes the word “gentle” with “general”, it violates register by unfulfilling the ideational function of the text and produces an unclear message to the viewer. In a similar case, the disability of ASR to totally recognize and delete the opening statement of Loch Ness ad – “Well, is anything going to happen” – creates an informational gap within the content of the ad and leaves viewers puzzled as they are eventually denied access to the missing part of the transcript. This kind of error harms the cohesiveness of the message that the ad intended to deliver, thus violating the ideational function, too. Another example is adding “the great” to the original phrase “for ‘mummy I need to pee’ trips”; an error which distorts the structure of the sentence and results in unclear phrase, here subtitled into “احتاج الى رحلات التبول الرائعة”. These errors violate and fail to meet the textual function of the subtitle, which will be conducted at the end of each section of the analysis.

3.2 Subtitles’ Segmentation

Since this study adopts a functional approach and falls within the translational-oriented scope, based on House’s Translation Quality Assessment model (2015), the core interest is not to present or negotiate segmentation algorithms (e.g., BERT and LSTM). However, the pivotal aim of this study is to assess how the existed segmentation of the collected data has impacts on the meta-functions of the text, which are grounded by (House, 1997),

particularly interpersonal and textual functions of YouTube ad's subtitles. For the sake of high-quality automated subtitles speech, YouTube uses a combination of processes through which we see the final results on the screen. This sequence of processes start with speech automatic recognition, then go through Natural Language Processing (NLP), translate by GT, and end with subtitle segmentation; such processes are automatically generated without any human intervention. Each one of these processes is important on its own and requires distinct devices to deal with. The good quality of subtitle segmentation plays a central role in enhancing the readability of subtitles, which helps in shaping the whole viewer's comprehension of ads.

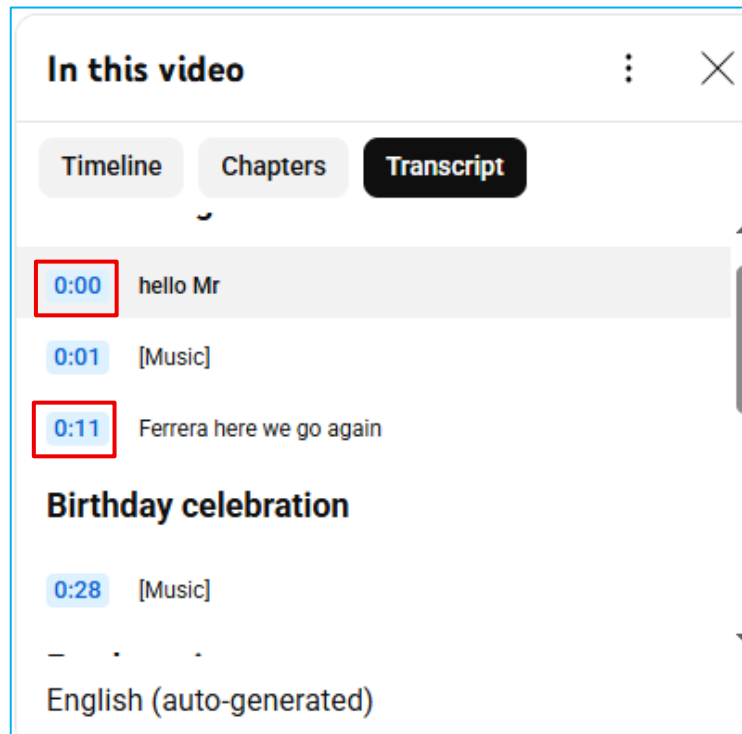
As the most common video sharing platform, YouTube uses advanced technologies to extract voices of the videos and convert them into transcript files, a process that is called speech to text (STT). This process has made a huge revolution in the field of auto-subtitling and has greatly contributed to YouTube users who do not speak the language that is spoken in video content; however, it has limitations and produces less accurate texts that do not upgrade to human production's quality. One of these limitations is that all transcribed sentences are generated without periods (Song, Kim, Kim, Park, & Kim, 2019). This results in inaccurate translations because periods constitute a very important part of the text as they determine the meaning of sentences where different positions of a period can definitely change the full meaning of a sentence. It is important to mention that YouTube's subtitles are generated and separated by time slots rather than sentence units. This limits the performance of captions and creates several types of errors in subtitling. In this section, different data of inaccurate subtitles' segmentation will be presented and assessed; these data take the form of screenshots from YouTube auto-transcript button under the description of each video; these transcripts show the time slots and the utterances that correspond to them. These two ads are taken from Qatar Airways, DHL for Logistics, and shipping Companies' official channels on YouTube. An analysis of the issue of segmentation will be presented, and then a critical analysis of the effect of segmentation issues on the functions of the text will be provided at the end of this section.

The first data transcript is taken from Qatar Airway's ad, which was announced in 2024, and lasts for 50 seconds where it is accompanied with musical segments between several ad's scenes. The ad's creative concept is focused on personalizing airway trips for member passengers in order to provide them with an exceptional experience. The

communicational act is complete; it contains an event, participants, a style of speech and a text form. Aligning this ad to House's register field, viewers can note how Qatar Airways Company promotes its services through providing an exceptional trip for members passengers only. The ad features four types of passengers with different interests and desires, with an on-screen text shown to introduce information about central figures of this ad. The first one is Mr. Ferreira, who is a privilege club Gold member of this company and prefers a 4D seat; a member welcomed by the hostess who appears in the ad introducing Mr. Ferreira to his required seat. The second figure is Mrs. Anusha, who enjoys a privilege club silver membership and prefers cappuccino drink with oat milk. The scene shows the flight attendant serving her a favorite cup of cappuccino. The third figures are a couple, Sara and her husband; the former has a privilege club platinum membership and her birthday was at the day of the trip where the cabin crew made a surprise for her. Finally, the fourth figure is Ms. Abi, who enjoys the privilege of gold membership and prefers her meal with tomato chilli oil. In this ad, viewers see participants from Qatar Airways Company and the huge segment of passengers around the globe. As we notice here, the tone of the voice is formal and tends to address passengers around the world in formal and easy way to understand the language. The narrator intends to use the first plural pronoun "we" to show the company as an institute that feels and connects to their members while the narrator addresses the whole segment of passengers with the second singular pronoun, one singular person. This rhetorical strategy, the potential passenger, the feeling of priority, and the personalization let him/her feel that they are warmed and connected in a wide communal family-like setting. The picture below shows the auto-generated transcripts that are provided by YouTube ASR system, which can be found at the description of each video:

Figure (16)

Ad's transcript of Qatar Airways' ad "more personalized experience,



Note: YouTube, 2024.

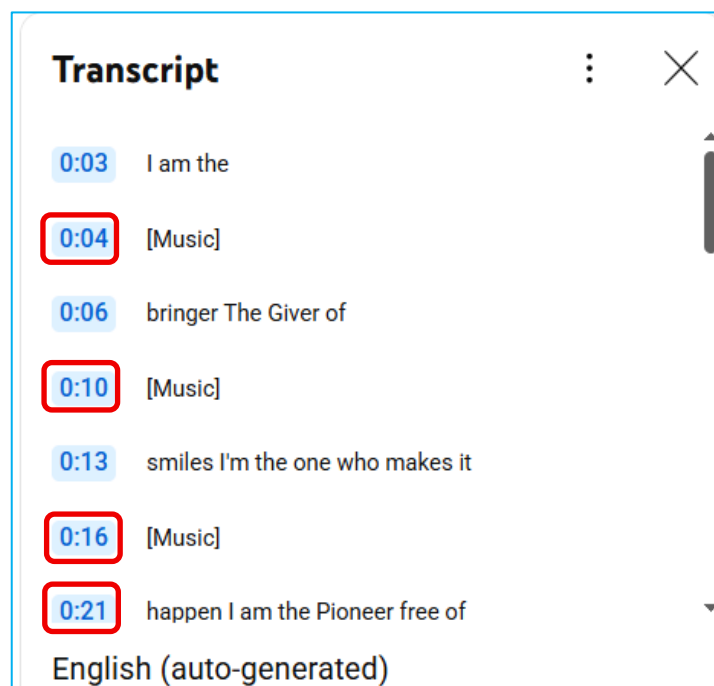
The opening scene of the ad shows the hostess welcoming the passengers by saying: “Hello Mr. Ferreira”. As we can see the auto-generated transcript above, ASR separated the complement of the sentence, which is the name of the passenger, 10 seconds away from its original utterance in a new subtitle with the words of the song that is played in the background. As a result of this segmentation, it is subtitled into “مرحبا سيد” at the beginning of the ad and followed by “فرييرا, ها نحن ذا مرة أخرى”. It is important to mention that ASR system generates subtitles by time slots, not by utterances. This mechanical practice does not recognize the ends of utterances, nor does it recognize the changing of the speaker, either from the person’s voice to another or from person’s voice to a song sound. This period that separates the sentence from its complement, 10 seconds, is a long period that distorts the consistency of the video content with subtitles and introduces semantic ambiguity which consequently affects negatively the readability of subtitle and leaves the viewer sensually confused.

Proceeding to the following example, the data transcript is an ad whose duration extends to 1:44 seconds for DHL Company, which is a prominent name in logistics and shipping

world. The ad features integrating DHL services as a central part in almost all kinds of trade activities around the globe. The ad of DHL is a complete communicational act that contains a topic, participants, tone of speech and form of text. These components are the key factors that make any communicational event successful. The topic is about a promotion for DHL logistic and shipping services. The ad is given the title “I AM DHL”, an introductory 1:44 seconds for the company, which was promoted in 2007. The ad displays DHL logo, the on-time arrived parcels, DHL delivery drivers, delivery trucks, DHL staff and large warehouses. However, the other part is introduced as individuals or institutes. The ad promotes the ability of DHL drivers to travel across any geographical borders, seas and even move across airspaces, thus reaching homes, companies, hospitals, and even to outer space.

Figure (17)

Ad's transcript of the introductory ad for DHL "I AM DHL"



Note: YouTube, 2017.

The picture above presents a part of the ad narrator transcription, where the picture shows that these captions are automatically segmented depending on time slots, regardless of the ends of phrases or the speaker's voice pause. The picture shows three cases of ASR inaccurate segmentation for the speaker's phrases; it repeatedly leaves the final word of the sentence to the next caption in 8 seconds maximum away from the original caption. For example, in the first caption at 0:03 second "I am the" and the next caption at time

0:06 “bringer the giver of”, we see that this caption is auto translated into “أنا الحامل”. It is clearly obvious that these narrated phrases are interspersed with musical segments. In the same caption, a new phrase was narrated with no complement, which is “the giver of”, which is translated into “واهب”, while the complement of this phrase “smiles” was introduced in the next caption at 0:13 seconds – the time span being 7 seconds from the original caption – and auto translated into “الابتسامات أنا من يجعل”. In another position, another narrated phrase which appears incomplete in the same caption “I’m the one who makes it” and the complement “happen” appears in the next caption at 0:21, which is 8 seconds late from the original. This caption was automatically translated into “تحدث أنا “الرائد بلا”.

As shown in the presented data of the two advertisements, Qatar Airway and DHL ads, there is clear inaccurate segmentation of the phrases that are uttered in the ads. Strictly speaking, captions in ASR are generated by time slot, neglecting sentence boundaries, speaker changing, musical overlaps and background noises. All of these factors affect the quality of the presented data by degrading the performance of auto-subtitles. High quality of subtitled segmentation, which takes into account the ends of sentences, speakers changing and the background sounds, often results in good quality, comprehensive, readable subtitles. However, the inaccurate segmentation of subtitles violates the textual function because it hinders the cohesiveness of the text. This type of violation may not have errors at the level of translation, but it has serious errors at the level of segmentation, which is very crucial, particularly for non-native viewers of the video ad, and this error may cause semantic ambiguity and leaves them disconnected and confused in the sense that they become disoriented due to discrepancies between the on-screen scene and the subtitles. In her evaluation of the text’s function, House divides the function of texts into three categories; ideational, interpersonal and textual functions. In the context of this section and speaking of errors that have been observed at the level of subtitling and the way they are presented for viewers, this method of segmentation violates the reliability of the subtitles. As a result of this inaccurate segmentation, the textual function is damaged and the integrity of the text is ultimately undermined.

3.3 Subtitling Brand Names

In the ads of cosmetics, luxurious brands of fashion, cars and daily usage products, brand names can be even more significant than the promoted product itself (Klima, 2015, p. 69). If the label is new, it eventually seeks recognition, but if a brand's name is already existent, it becomes easily identifiable as it signifies many other products that need to be protected during Internet searches. A brand's name is also important because it triggers certain images that will be retained in the memory of audience, which the company seeks to establish over a longer time. The whole idea of brands as (Abercrombie & Longhurst, 2007, p. 7) state, is that "brands are built up over time and identify the distinctiveness of the products involved". Transferring brands' names in their right form is crucial in the international commerce in order to create brand image and to build trust for global audiences. In the world of business, the chance of the first impression which is made by the name of brand is irretrievable (Al 'Awadhi, 2014, p. 16). From this point, transferring names of brands into their right correspondent of other languages is crucial. Usually, brands names are related to the function which they must fulfill. Here, Newmark (1998, p. 180) points out that this issue undergoes a process that he terms "eponymy", which is defined as "a word formed from a proper name". In relation to the data collected for this study, which is advertisements, Newmark defines eponymies as brand names which are made up from connections between the product itself and its usage.

Despite controversies concerning the translation or transliteration of brands names, the general consensus shows that most opinions support the practice of transliterating because brands' names carry certain meanings in the source culture, which can be lost in the target culture (Al 'Awadhi, 2014, p. 28). Transliteration saves the brand's image and identity across cultures (ibid), thus ensuring the dissemination of this name worldwide. The following section evaluates errors in subtitling some brands names by YouTube auto-subtitling feature and discusses the effects of these translations on brand's identity. The table below presents data of brands' names from several YouTube advertisements.

Table (4)*Data of Brands' name Subtitling Errors*

No	Reference	Auto-transcript	Auto-subtitling	Ads name / time
1	-Clarins new extra-firming energy - Clarins	-clearance new extra-firming energy -clearance	تصفية طاقة شد إضافية جديدة - تصفية -	Clarins new extra-firming energy
2	Tide is busting the myth, that cold water can't clean grease!	Tide is busting the myth, that cold water can't clean grease!	المد والجزر يدحض الأسطورة القائلة بأن الماء البارد	Tide #Turn to Cold
3	It's got to be Tide	It's got to be tide	ويجب ربطها	Tide #Turn to Cold
4	Discover Dove go-fresh	Discover dove go fresh	اكتشف دوف كن منتعشاً	Dove go-fresh

The first example is a 29-second long commercial for skin-care product of Courtin-Clarins Company, a recognized beauty institute that is based on plant science. The ad features scenes of two energetic young women, walking down the streets in a rainy weather, holding an umbrella and having fun with their dogs. It also displays close-ups for their glow skin of their faces in order to show the results of using this product. The ad is threaded with a scientific flow of scenes for the fruits which this product is made of, such as Acerola, Goji Perry, Apricot and Paprika, as well as graphic scenes showing the process through which skin cream is extracted. Here, House's model of taxonomy (register) can be employed to explain this ad whose topic is obvious, a promotion for a new innovation of Clarins sequence of products, an extra-firming concentrative cream, with extracts of super fruits that is enriched with firming properties. It is clear that the participants of this ad are the promoting company and the potential female consumers. Although this type of ad is mostly characterized with a friendly tone, it is presented in a formal tone. The potential reason behind this advertising strategy is to deliver a sense of seriousness and trustiness for women through listing a few facts about this product, which are the plant-based components that naturally work on applying the skin to their faces and giving them a healthy glow. The type of the text is speech-to-text, a type of text that is automatically generated and transcribed by YouTube.

As we can see in this ad, the brand name "Clarins" has been mentioned twice, and YouTube wrongly transcribed both into "clearance" (Figure 18); in both cases, the name

is translated literally into Arabic as “تصفية” (Figure 19). “Clarins” is an iconic name in the world of luxury and skincare. The owner of this company, Jacques Courtin, picked this name from a character he played at his school; he considered this character as a good luck and charm for him (*The Guardian*, 2012). From this perspective, Keller (2013) pointed that a “meaningful brand is one that conveys relevant information about the product, or an important product attitude, or establish a connection between the product and the category”. This brand’s name – “Clarins” – holds a psychological connection to the name of the brand which could not be translated into another language; it should be transferred with its connotations to other languages. Thus, subtitling the brand name as “تصفية” distorts the identity of the brand, which is known as “a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization’s members” (Aaker, 2012, p. 68). Furthermore, this error in translation results in non-meaningful brand name “تصفية”, and transfers the ad message negatively to consumers around the world since this subtitled word has nothing to do with the existing context of the ad. Considering House’s classification of field component, this error violates the topic of the target text, resulting in incomprehensible promoted content. The reason that leads to this type of errors is that NLP (Natural Language Processing) devices are not well trained to handle all brands names as proper nouns and literally translate them to their dictionary/denotative meaning.

Moving to the second case, it is a commercial ad of 15 seconds duration that promotes the laundry detergent “Tide”. The central idea of the ad revolves around Tide’s ability to clean all types of dirt, even grease under cold water. The characters of this ad are two figures, a man and a woman, who appear to speak on behalf of Tide Company. In the ad, they make an experiment by trying to remove hard and stubborn dirt through pouring a kind of greasy food on a manikin wearing a white shirt. This event, to rely on House’s theoretical framework, has all components that make it successful; it has a topic, which is a direct promotion for Tide in which an experimental strategy is used to prove to consumers the power of this detergent under cold water. The central idea of this ad, which makes it distinctive from other advertisements, is the ability of this detergent to work under cold water, which could save time and money. This event of communication also

has participants; Tide Company from and its potential consumers. The dominant tone in this ad is friendly and informal which directly addresses consumers about the power of this laundry detergent. This text is written by STT process, meaning that consumers deal with automatically transcribed subtitles that appear at the bottom of the video ad. By determining these components, the communicational event – Tide’s promoted ad – is complete and has all what make an event successful. It is also important to note that losing one or more parts of these components leads to the shifting of register and, as a result, violates the functions of the process of communication.

As we notice, ASR has transcribed the brand name “Tide” into “tide” without capitalizing the first letter of the proper name Tide (Figure 20), leading to its literal translation by GT into the typical noun of “المد والجزر” in the first phrase (Figure 21). Similarly, the phrase “it is got to be Tide” (Figure 22) at the end of the ad into “يجب ربطها” (in 3rd verb position) is translated literally (Figure 23). Being the most purchased brand of P&G laundry detergent (Koschmann, 2019, p. 100), Tide has achieved this success through “brand portfolios”, which is a theory that aims to maximize gains and minimize risks at the same time (Fabozzi, Markowitz, & Gupta, 1952). Furthermore, this strategy of branding seeks out new customer segments around the world (Chailan, 2008). This error of subtitling the brand name “Tide” in both positions distorts the whole message of the ad; it leaves viewers mentally disconnected. Additionally, it affects the brand’s loyalty, which is defined by marketers as “the deeply held commitment to rebuy” (Oliver, 1999, p. 392), and degrades the competitive advantage of the brand. This error may occur due to several reasons; one of them is that NLP is not well trained for recreating this brand’s name in a new and different language by considering it as typical noun and verb forms; therefore, GT translates it according to its dictionary meaning.

The following example is an ad for a deodorant product called Dove Go-Fresh lasting for 6 seconds. The ad presents the product in a few seconds and a scene of someone who is looking for the word “freshness” on her phone, and the narrator asks “looking for freshness?” Following this scene, the product with the phrase “48 hours protection” at one particular point in the video appears, and the narrator continues “discover Dove Go-Fresh” with a final statement, showing “Keep it fresh”. Even though this ad is too short in duration, it has all factors that make it a successful communication event. Applying

House's theoretical framework, we can note that it has a topic, participants and a form of a text. The field is centered on a promotion for a deodorant product, which lasts 48 hours with certain descriptions such as having enticing scents, being gentle on the skin and keeping the body fresh. Dove Company addresses its potential consumers and starts the ad by asking "are you looking for freshness?" to encourage its potential consumers to shift their self-care routine to start summer season. The speech is characterized by simplicity and friendly tone that suits this type of basic and summer products. The type of the text is written by STT processes, and appears in a form of automated subtitles at the bottom of ad video. As demonstrated in these data, the product name is Dove Go-Fresh; YouTube has transcribed it as a phrasal verb "go fresh" (Figure 24) and has been translated into "كن منتعشاً" (Figure 25). Advertisers here fully recognize the combination of the phrase as it has implications that reflect the uses of the product. That is to say; the verb "go" reflects outside walks, long days, and summer trips. The same goes for the adjective "fresh"; it implicates joy, freshness, enticing scents and confidence. Therefore, the product acquires its name from its usage, which is a typical strategy of naming products in English. However, rendering such names into Arabic necessitates transliteration to maintain the image of the product and its searchability rates.

Eventually, brand names are considered vital parts of the content and the way they are presented is crucial, which House classifies as part of the field. Therefore, when the content of the ad or part of it such as brands names is mistakenly treated by machine, the ideational function may become violated. In this perspective, marketers have constructed three elements for building a strong brand; positive brand evaluations, an accessible brand attitude, and a consistent brand image (Farquhar, 1989). Accordingly, when brand names are mistakenly treated as such, it evokes one of the basic elements that makes a brand quite forceful. This type of errors typically occurs in MT due to the lack of contextualizing properties or non-trained NLP system. The following/last section introduces another limitation of YouTube's automated subtitling, which is cultural filter.

3.4 Cultural Filter

It is crucial to recognize that advertising activity should be addressed to certain targeted groups. The process of advertising a certain product should take into consideration all cultural aspects, norms, values, stereotypes and even specific culturally loaded names.

The reason behind the consideration of the value of cultural terminologies and items in advertising practices, as pointed out by Mooij, is deeply rooted in a people's conceptions of cultural material and long traditional patterns of thinking. Here, Mooij contends that:

Our ideas, our values, our acts, and our emotions are cultural products. We are individuals under the guidance of cultural patterns, historically created systems of meaning. Advertising reflects these wider systems of meaning: it reflects the way people think, what moves them, how they relate to each other, how they live, eat, relax, and enjoy themselves. All manifestations of culture, at different levels, are reflected in advertising. (Mooij, 1997, p. 43)

This quotation strengthens the claim that cultural norms, conventions, and concepts usually determine how one thinks, acts, feels. Moreover, it specifies the percepts of reality, the way that one processes information and influences how he/she responds to the advertising act (Klima, 2008). While making a specific ad, according to Klima, designers and producers should take into consideration the finest details, such as the language of the advertisement as well as the culture-specific stereotypes including clothes, names and themes. In addition to that, production companies should take into account the social, economic and political status of the community where the ad campaign is eventually launched. One of the most important aspects of culture that it is reflected in advertising is language. The reason that language is given much attention is that in advertising, words, whether spoken or written, cost money and time.

From a translational aspect, cultural differences produce gaps in international advertising on social platforms such as YouTube. In order to avoid the failure of advertisements, every ad should be arranged in a way that corresponds to the targeted audience's values, conventions and concepts. In this regard, Nida (1964a, p. 166) suggests that employing functional equivalence can create a natural form of equivalent translation that is close to the source text, a process that he labels as "naturalness". Many advertisements adhere to a story-telling style; this kind of advertising has a special impression because it addresses emotions and desires as well as the basic needs of the target audience. This way of "creating effective communication between producer and consumer," Weir (1960, p. 26) argues, forms the spirit of successful advertising campaign. This section includes three advertisements; Mercedes-Benz car, Finish Arabia dish washing capsules, and Johnson Vita-Rich.

Table (5)*Data of Culture Filter*

No.	Reference	Auto-transcript	Auto-subtitling	Ads name / time
1	And the story begins, with Tutu and his cutie little things! Is he hungry, or is he thirsty? Does he want ducky or Mr. chewy?	And the story begins, with Tutu and his cutie little things! Is he hungry, or is he thirsty? Does he want ducky or Mr. chewy?	وتبدأ القصة مع توتو وأشياءه الصغيرة اللطيفة هل هو جائع أم عطشان؟ هل يريد بطة أم مستر تشيوي؟	Finish Arabia Bye Bye Germs
2	For the 'stop fighting in the back' trips The 'Mummy I need to pee' trips The 'where are babies coming from' trips	for the stop fighting in the back trips. the mommy I need to pee trips the great Oh babies coming from trips.	من أجل التوقف عن القتال في الرحلات الخلفية أحتاج إلى رحلات التبول الرائعة يا أطفال يأتون من الرحلات	Mercedes Benz (GLE 2020)
3	Pooja uses Jhonson's vita-rich, Tanya doesn't	Pooja uses Jhonson's vita-rich, Tanya doesn't	تستخدم بوجا كريم جونسون فايتير ريتش، لكن تانيا لا تستخدمه	Jonson Vita-rich

A 30-second advertisement for Finish Arabia Company promotes Finish capsules for dishwashers as a successful way to sterilize a baby's belongings from germs. The ad shows a mother putting baby dishes, baby bottles, teething toys and a small duck squeaky toy on the dish racks to get a serialized place for her baby. The end of the ad shows a baby as happy with its clean little things. In House's logic, this becomes a successful communication act. Considering House's discussion of register, the idea of topic or what House calls 'field' is promoted in this ad by pointing to the safer solution for sterilizing baby's things; in other words, by removing up to 99% of germs and protecting the hands of the mothers from high temperatures at the same time. While participants refer to the promoting company "Finish Arabia", the target consumers are mothers who take care of their babies. The tone of the voice is informal and friendly as it adopts a storytelling style. This appears in the ad when the narrator says "and the story begins, with Tutu and his cutie little things" and "does he want ducky or Mr. Chewy?" The form of the text "mode" is speech to text, which is ASR-auto-generated and appears in the button of the ad video.

As observed in this example, this American English accent ad utilizes cultural-specific references as a promoting strategy, starting by using the name of the baby “Tutu” and the typical soothing conversation between a mother and her baby. These specific cultural terminologies appear in the mother’s utterances, such as “and the story begins, with Tutu and his little things”, “is he hungry, or is he thirsty?”, and “does he want ducky or Mr. Chewy? (Figure 26, Figure 28). The use of storytelling as an advertising strategy is an effective tool that deeply reflects people’s psychology (Woodside et al., 2008); in this case, by addressing mothers emotionally. It also demonstrates that people often think narratively rather than argumentatively or paradigmatically. These details let the mothers think that the company understands their daily routine with their babies; thus, it recognizes and promotes products that can facilitate life for them and fulfill their needs. These phrases have been literally transcribed and translated by GT into “وتبدأ القصة مع توتو” and “هل يريد بطّة أم مستر تشيوي” and “هل هو جائع أو عطشان؟”, “وأشياءه الصغيرة اللطيفة (Figure 27, Figure 29). It is clearly noticed that these literal translations lose the meaningful essence of short conversations for babies in Arabic culture. Particularly, in Arabic societies we have near correspondents; for example, we say “الحتوتة” instead of “قصة”. Additionally, Arabs use the words “نمنم” and “همهم” to ask babies for food or water. Moreover, in Arabic culture, mothers also use “ببطوطة” and “فتقوتة” to refer to baby’s little toys. These tiny linguistic details form the spirit of mothers’ conversations with their babies in Arab culture and “aligns with consumers’ values, through creating a sense of shared purpose” (Arora, S. 2025, p. 751). Therefore, utilizing them in translation helps achieving the same impact it has in the source culture. However, MT usually lacks this property due to the lack of context and cultural references. This style of advertising should be rendered with its natural effect to maintain the same resonance that this ad leaves on SC viewers. Despite the fact that that YouTube auto-subtitling for this ad is generally good with nearly zero mistakes, it loses humor and lacks the spirit of story subtitling; thus, this literal translation decreases the impact of persuasiveness leading to the audience’s emotional disconnectedness.

The second example is an ad for Mercedes-Bens (New GLE), which was addressed earlier in this study; however, a brief recap is offered here in order to recall its discussion. This

ad is a promotion for a new GLE Mercedes car that combines luxury and practicality, which makes it the perfect choice for families. The narrator utilizes informal conversations that often occur between parents and their children at the end of the day while they are driving back home. In the ad, we hear and read comments such as “stop fighting in the back”, “Mummy I need to pee”, and “where babies are come from” (Figure 30, Figure 32). These phrases are literally auto-generated with mistakes at the semantic and syntactic levels. For example, the first phrase is auto-subtitled into “من أجل التوقف من القتال في الرحلات الخلفية” where viewers can note that ASR and GT could not recognize the style of narrating, which the advertiser intended to deliver by saying that this car was particularly manufactured for families who have kids, possibly fighting in the back seat. The second phrase, “the ‘where are babies coming from’, is also a typical statement that parents usually say to their kids when they come back from a trip; it is auto-translated into “يا أطفال يأتون من الرحلات”. Some of these parent’s phrases are common and shared in most cultures, meaning that they have correspondents in daily usage such as the first phrase; “وقفو شجار انت وياه” while the last phrase could be rendered to “من وين الأطفال الحلوين” (Figure 31, Figure 33). When these phrases are translated in a way that resonates with the targeted culture norms and conventions, they reflect warmth and address emotions as well as needs. However, other phrases, such as “mommy I need to pee”, are considered as taboo and do not have to be translated literally into “رحلات التبول احتاج إلى”, because they have negative impacts on the Arab conservative societies as they lack the required level of civility. In this respect, Fromkin et al (2013) state that even taboos are a strong part of a culture since they represent the way people view their lifestyle routine and customs. Taboos are defined by Almihrab (2022, p. 22) as “words that are considered offensive, rude or shocking in the received societies”. The phrase “to pee” is not used in commercial ads for Arab viewers/customers, particularly in ads for well-famed companies such as Mercedes. This phrase causes embarrassment for the received people because it is normally used in morally strict and polite manner in Arab culture. This phrase should be replaced by “ماما خديني للحمام”, where the translator uses appropriate expressions in the targeted culture. Linfoot-ham (2005, p. 228) asserts that “the need of euphemism is both social and emotional, as it allows discussing of touchy or taboo subjects without

enraging, outraging, or upsetting other people, and it also acts as a pressure value whilst maintaining the appearance of civility”. Linfoot-ham’s proposition confirms the belief that respecting the norms and values of the received audience is one vital ethic in cross-culture translation. The problem, thus, lies in the lack of MT of contextualization in literal translation. These types of phrases record high error rates in the field of MT and auto-subtitling and can be difficult to translate. This type of errors leaves the viewers bewildered and results in non-sensual translations for the targeted audience.

Moving to the last set of data, we see a particular phrase taken from Johnson Vita rich ad. This ad was explicated in section no (4.1.1); however, a concise reiteration is presented here to reinforce clarity and cohesiveness of this study. The ad promotes a Johnson Vita-Rich body moisturizer, featuring two characters; Pooja and Tanya (Figure 34). While Pooja uses Johnson Vita-Rich, Tanya does not. The ad makes a simple comparison between these two characters and shows direct results after its application on their skin. The cultural references in this ad are embodied in the names of the figures Pooja and Tanya. Not only does the narrator use Indian-flavored English but the names of characters also refer to Indian culture. It must also be noted that this ad is originally directed towards the far-east people. Therefore, when rendering the same names into Arabic culture with Arabic alphabet “بوجا، تانيا” (Figure 35), these foreign names carry a strange effect on Arab viewers due to their unfamiliarity with such names which are stem from the Indian culture. Therefore, this ignorance of rendering personal names that suit the target audience causes confusion for the received audience and arouses the feeling of cultural distance from the promoted content. Consequently, these limitations in translating proper nouns result in translations that lose humor and nuance. In this regard, many scholars have a distinct proposition concerning the transference of proper names. Newmark (1988), for example, states that proper names that do not have connections to the text are normally transferred to preserve a sense of nationality. However, Lincolen Frenandes (2006) suggests several procedures to deal with proper names; one of them is the substitution strategy, where proper names of ST and TT exist in each culture separately with no relation to each other formally or semantically. In the context of advertisement, the names of figures in commercial ads must fit into the cultural context of each group, since process of translation is considered as a form of mediation between cultures and languages

(Ibraheem, 2015, p. 10), a process that is necessary to tighten them mentally and culturally to the promoted product.

In the context of cultural references, House (1997, p. 69; 2015, p. 56) proposes that the strategy of covert translation in which the target text potentially becomes an original narrative with minimal reference to the source text can solve cultural challenges and linguistic concerns. According to House, this strategy is used when the target text and audience are not linguistically and culturally tied to the source text. From this perspective, House uses the phrase “cultural filter” in order to modify the cultural nuances of the TT to make it functionally suited to the targeted audience. However, this is one of the basic limitations of MT because it is not always possible to recognize cultural references of all video contents. YouTube automated subtitling typically depends on literal translation by GT and lacks the property of contextualization, particularly between distinct-origins languages such as English and Arabic. Concerning the functions of the text that is proposed by House, this type of error violates the ideational function of the TT, since the automated subtitles do not deliver the same level of comprehending cultural material in the ST.

Taking into consideration House’s definition of genre, the text (genre) for the above mentioned data can be categorized as persuasive because it employs certain strategies to inform, persuade and enhance consumers to buy the product. Persuasive texts in this study take many forms of advertising. Firstly, these texts may take the form of direct advertising discourse that a company uses as a direct technique to promote the product/service. This is obvious in Garniar Skin Active commercial in which the narrator lists a number of scientific facts about the product. Secondly, experimental strategy is also utilized when the promoted company conducts a live experiment by using the promoted product, as we clearly note in Tide Commercial. The third strategy is storytelling, which is considered as a common way of promoting products/services. This strategy is approved to be a successful method of delivering the promotional value since it touches the emotions and desires of potential consumers. Finally, the employment of referential strategy, which uses slices of daily routine of ordinary people as essential parts of the commercial content, contributes to the production of a more real promotion that is close to potential consumers’ lives. This strategy is particularly used in promoting Mercedes the New GLE car, where the narrator uses phrases such as “the stop fighting in the back”. It is important to mention

that the language of persuasive texts through which participants communicate is considered a significant tool. Leech (1966, p. 25) indicates that advertising language “comes under the broader heading of ‘loaded language’; that is, it aims to change the will, opinions, or attitudes of its audience”. He continues to argue that it “differs from other types of loaded language, such as political journalism and religious oratory, in having a very precise material goal” (Leech, 1966, pp. 25-26). Mirabela (2008) also states that loaded language is particularly incorporated by copy-writers who tend to use bizarre and controversial statements without their ordinary usage to favorably attract attention toward the promoted product or service. It is also important to remember that any distortion in the meaning of ad’s texts would cause loss, incompleteness, and consequently obscure the intended message of the company.

While observing the collected data of this study, it can be noted that YouTube’s automated subtitling is considered to be reliable in some contexts and has limitations in other contexts. Tens of ads videos have been witnessed through collecting data for this study with zero errors; this refers to the well-trained NLP systems and the successful voice recognition environments such as clear voices, with zero or minimal background voices and overlapping. Nonetheless, the researcher has observed four technical and linguistic issues due to limitations in ASR and GT systems, as being the most significant and relevant errors to the case study . These issues are; recognitions limitations, subtitle segmentation, subtitling brand nouns and cultural filter. Each one of these issues constitutes an important part of the efficacy of YouTube ads. This categorization of the mentioned errors stems from their crucial role of the ads’ functions and promotional aims. The researcher has observed errors beyond lexical or grammatical choices although they are also witnessed in order to shed the light on issues that have not received scholarly attention and to enrich the field of MT and AVT with additional scopes of interests.

Chapter Four

Conclusions and Recommendations

4.1 Conclusions

This study has assessed the quality of YouTube's auto-translations (subtitles) for a group of selected advertisements by famous companies worldwide. It applies House's (2015) TQA model to assess these auto-generated subtitles on YouTube devices such as ASR and GT. These advertisements are promotions of services and products by global companies, such as Qatar Airways, DHL, and Mercedes. By shedding light on these particular sets of data, this study unfolds the errors pertaining to YouTube's automated subtitles and analyzed such errors and assessed their effect on the promotional value of the selected advertisements. Based on this analysis, a number of conclusions can be drawn regarding the auto-generated Arabic subtitles of English advertisements on YouTube.

In YouTube's auto-generated subtitles, House's (2015) TQA model shows that despite some loss in the system of automatic subtitling, YouTube – to some degree – has proven its efficiency in subtitling commercials in English for some global companies into MSA (Modern Standard Arabic). According to House's model in assessing the auto-generated subtitles, the degree of efficiency for generated subtitled is not exclusively assessed by the lexical choices between the ST and TT, but by other factors that contribute to the success of generated subtitles in delivering the value of commercials in both languages. These factors determine the comprehension, readability, accessibility and overall success of the ad. The researcher has classified these factors that have been found as errors into four categories; recognition limitations, subtitles' segmentation, brands' name subtitling and cultural references subtitling. Recognition analysis has revealed that the transcribing process is less successful in several cases due to several factors which influence the performance of ASR system, such as background noise. Subtitling analysis has indicated that limitations in transcribing some words result in errors in auto-subtitling by GT, thus negatively affecting the generated subtitles.

It is worth noting that YouTube automated subtitles for ads are reliable in clear and well-trained environments. On one hand, advertisements with well-trained NLP systems and clear voices of background noises are to some extent reliable in subtitling, and they are successful in delivering the promotional value of the ad to the target audience such as ads

for perfumes and watches. On the other hand, factors featuring ads with unclear environments such as musical segments, background clapping and laughing, speakers' overlapping and languages variability, can degrade the performance of ASR, resulting in several types of errors such as substitutions errors, deletion errors, insertion errors. These lead to unreliable subtitle segmentation, thus mistakenly handling brands names. Firstly, the most common type of errors is typically made by ASR is substitution errors, which take place because of a number of factors. Secondly, segmentation errors occur at the level of readability and comprehension of subtitles, rather than the level of subtitling and equivalence. These errors occur due to ASR system of transcribing according to time slots rather than sentence units. The third error is subtitling brands names which typically occur due to poor-trained NLP systems, including problems in subtitling brands names such as the literal translation by GT into their dictionary meanings. Additionally, this error may occur due to wrong transcriptions of the brand name by ASR, thus translating it by its generated words.

Considering the cultural aspect in advertising, this is a sufficient way of influencing the opinion of potential consumers or to broaden companies' horizons into global insights. This common strategy of advertising utilizes narrative style and refers to cultural nuances through storytelling that belongs to a specific group of people. In this concern, the results show that YouTube's subtitling devices such as ASR and GT do not possess sufficient training to process this kind of cultural references, nor do they have the ability to recognize them; thus, GT translates them literally as their dictionary meaning. This study reveals that YouTube's auto-subtitling for this kind of commercials lacks the spirit of the narrative strategy that exists in the source language. Therefore, they would not deliver the same effect to the target audience as they do in the source audience. Based on the above mentioned results of this study, it can be concluded that YouTube auto-generated subtitles for English-speaking commercials are reliable for a specific type of advertisements of a direct strategy of advertising with clean voice environments of musical overlapping, background noises, speakers' overlapping and low levels of voices. This study also concludes that international companies that seek to broaden their products/services around the globe can depend, to some extent, on YouTube auto-subtitling service in delivering their promotional values and building their identity within the international market of consumers, especially for the Arab region. These results may be representative of the professional situation of AVT and MT in the region.

4.2 Recommendations

This research reflects on the efficiency of House's model TQA in assessing YouTube's automated subtitles as a translation quality assessment tool. For future research, the following recommendations by the researcher are, thus, presented to improve the quality of YouTube's generating devices.

1. Concerning ASR system that is considered the foundational step that paves the way for the quality of the subsequent steps, more professional action is needed to optimize the quality of speech transcriptions. It is important to mention that 100% accuracy of speech recognition is unachievable; however, enhancing the quality to work in difficult environments is recommended.
2. The researcher recommends optimizing a better segmenting system that segments the speech by utterances rather than time slots for the sake of readability and comprehensiveness of automated subtitles.
3. The researcher recommends international companies forming a team to be responsible for making post-editing for commercials in their YouTube official channels. Although YouTube automatic subtitling is a time-and-effort-saving service, it is preferred to possess a post-editing process for such advertisements, particularly for critical issues such as brands' names and cultural nuances.
4. The researcher recommends academic researchers and institutions increasing their focus on practical research for automatic subtitling of YouTube and its credibility since this service would be a vital tool in more practical future fields such as online learning.
5. This study opens avenues for future research considering ideology of auto-subtitling advertisements. Ideology affects translation decisions through using certain lexical elements, beliefs, tone and register. Furthermore, ideology plays a vital role in influencing the public opinion about a certain brand, products or services. For instance, ideology can be seen well after the 7th of October war on Gaza, when boycott campaigns were spread against certain companies that support Israel directly or indirectly.

List of Abbreviations

Abbreviation	Meaning
AI	Artificial Intelligence
ASR	Automatic Speech Recognition
AV	Audiovisual
AVT	Audiovisual Translation
BERT	Bidirectional Encoder Representation from Transformers
CA	Contextual Advertising
DHH	Deaf and Hard of Hearing
GT	Google Translate
HAMT	Human-Aided Machine Translation
LSTM	Long Short-Term Memory
MAHT	Machine-Aided Human Translation
MT	Machine Translation
NLP	Natural Language Processing
RRWSA	Reference-Recognized Word Sequence Alignment
SBAAM	Speech-to-Bilingual Automatic Annotated Model
SEO	Search Engine Optimization
SDH	Subtitling for Hard-of-Hearing
SFL	Systemic Functional Linguistics
TAM	Technology Acceptance Model
TQA	Translation Quality Assessment

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Appendices

Appendix (A)

Screenshots extracted from Video Advertisements of the data of this study

Figure 2

Example of substitution error of transcription 1



Figure 3

Example of substitution error of subtitling 1



Figure 4

Example of substitution error of transcription 2



Figure 5

Example of substitution error of subtitling 2



Figure 6

Example of substitution error of transcription 3



Figure 7

Example of substitution error of subtitling 3



Figure 8

Example of deletion error of transcription 1



Figure 9

Example of deletion error of subtitling 1



Figure 10

Example of deletion error of transcription 2



Figure 11

Example of deletion error of subtitling 2



Figure 12

Example of insertion error of transcription 1



Figure 13

Example of insertion error of subtitling 1



Figure 14

Example of insertion error of transcription 2

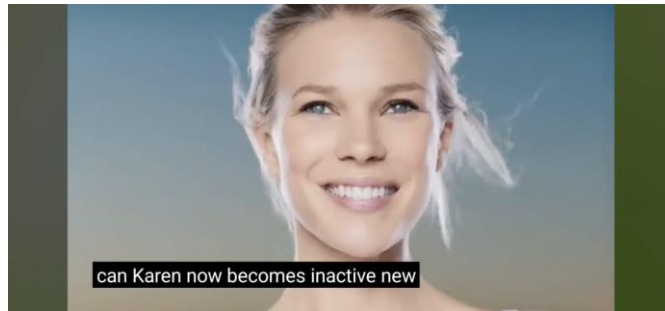


Figure 15

Example of insertion error of subtitling 2



Figure 18

Example of brands' names error of transcription 1



Figure 19

Example of brands' names error of subtitling 1



Figure 20

Example of brands' names error of transcription 2



Figure 21

Example of brands' names error of subtitling 2



Figure 22

Example of brands' names error of transcription 3



Figure 23

Example of brands' names error of subtitling 3

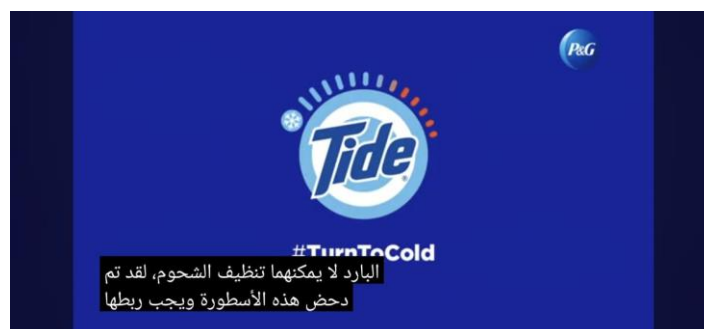


Figure 24

Example of brands' names error of transcription 4



Figure 25

Example of brands' names error of subtitling 4



Figure 26

Example of cultural nuance error of transcription 1



Figure 27

Example of cultural nuance error of subtitling 1



Figure 28

Example of cultural nuance error of transcription 2



Figure 29

Example of cultural nuance error of subtitling 2



Figure 30

Example of cultural nuance error of transcription 3



Figure 31

Example of cultural nuance error of subtitling 3



Figure 32

Example of cultural nuance error of transcription 4

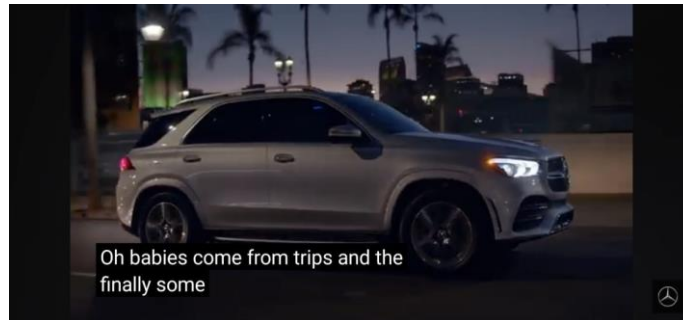


Figure 33

Example of cultural nuance error of subtitling 4



Figure 34

Example of cultural nuance error of transcription 5



Figure 35s

Example of cultural nuance error of subtitling 5





جامعة النّجاح الوطنيّة
كلية الدراسات العليا

تقييم جودة الترجمة الآلية على يوتيوب في الإعلانات المرئية

إعداد

وفاء فؤاد سعيد أشقر

إشراف

د. محمد حمدان

قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة
بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

2025

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إشراف

د. محمد حمدان

الملخص

تسهل الترجمة النصية الآلية للإعلانات التجارية التي يقدمها يوتيوب المهمة على الشركات التي تسعى لتوسيع رقعة عملها على مستوى عالمي في توصيل رسالتها الإعلانية عبر الحدود. ووفقاً لذلك، تم إجراء هذا الدراسة لتقييم جودة هذه الترجمات النصية الآلية للإعلانات تساهم هذه الدراسة في حقل الترجمة المسموعة والمرئية من الانجليزية إلى العربية والذي يعتبر موضوعاً شائعاً في الدراسات المعاصرة في إثراء جودة الترجمة النصية الآلية في اليوتيوب. أظهرت النتائج لهذه الدراسة أن الترجمة النصية الآلية في اليوتيوب جيدة نوعاً ما، ولكن يجب الأخذ بعين الاعتبار بعض المواضيع الحساسة والتي تؤثر على جودة الترجمة والقيمة الإعلانية التي تتركها هذه الأخطاء. وبناء على هذه النتائج، فقد تبين أن الترجمة النصية الآلية للإعلانات في اليوتيوب غير دقيقة وتحتاج إلى إعادة تنقيح من قبل المختصين. وعليه، يوصي الباحث/ة فيما يخص تقنية التعرف الآلي على الكلام، بالتحرك الفعلي من أجل تحسين هذا النظام سعياً في الحصول على جودة أعلى من النصوص المفرغة، باعتبارها هي الخطوة الأساسية التي تمهد الطريق لباقي المراحل اللاحقة في عملية الترجمة الآلية. أما فيما يخص تقسيم النصوص المفرغة، توصي الباحثة برفع جودة هذا النظام على أن يتم تقسيم النصوص المترجمة على أساس الكلام فضلاً عن الخانات الزمنية. أيضاً، توصي الباحثة الشركات العالمية بتشكيل فريق مختص يقوم بفحص جودة الترجمة النصية الآلية للإعلانات الشركة على قنواتهم الرسمية على اليوتيوب، من أجل متابعة ترجمة المواضيع الحساسة كأسماء العلامات التجارية أو ترجمة الفروقات الثقافية والتي تؤثر على جودة الإعلان. ونهايةً، توصي الباحثة كلاً من المؤسسات

الأكاديمية والباحثين على وجه الخصوص بتكثيف البحث العلمي في خاصية الترجمة الآلية التي يقدمها اليوتيوب كأداة ضرورية في الحقول المعرفية المستقبلية مثل التعلم عن بعد.

الكلمات المفتاحية: الترجمة المرئية والمسموعة، يوتيوب، الترجمة الآلية، الإعلانات، العربية ، التنقيح
اللاحق.