

# **Students' Subtitling Project as a Tool of Project-based Learning**

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## **Abstract**

The paper introduces the subtitling project of students from the Department of Translation Studies, Constantine the Philosopher University in Nitra, as a tool of project-based learning, as well as a tool for enhancing students' competences in the field of audiovisual translation. The students' task was to create Slovak subtitles for the French institute film platform – Ifcinéma. The paper reflects the approach of D. Kiraly (2005) based on the "Project-based learning", with assumption that students are best prepared for real translation market by translating real translation assignments. We present individual phases of the project, while in each phase, we stress in what way and by what means students' competences are being strengthened. The main focus lies in the identification, categorization, and analysis of errors that occurred in student translations, since this phase appears to be crucial in terms of adequacy and quality of the final version of the translation. The methodology on audiovisual translation and typology of errors in subtitling stems from the works of J. Pedersen (2017), C. Martins - C. Ferreira (2019) and J. Díaz-Cintas – A. Remael (2007).

## **Introduction**

In this paper, we present in what way a subtitling project conducted by students of translation studies can be used as an efficient tool for project-based learning and for enhancing students' translation competence within audiovisual training. Firstly, if we have a look at The European Master's of Translation (EMT) Competence Framework from 2017, it lists five basic competences that students of translation studies should possess: language and culture competence, translation competence, technology competence, personal and interpersonal competence and service provision competence. Further examination of the translation competence definition within this framework, which appears as the crucial competence in this subtitling project, leads to the establishment of the following characteristics of translation competence:

- lies at the very centre of the Competence Framework
- is not limited only to the phase of meaning transfer
- encompasses further sub-competences: strategic, methodological, and thematic which are employed prior to, during and following the transfer phase.

Throughout the project description, we will try to align the above-mentioned competences with the individual phases of the project and explain how they were gained and further enhanced in students.

As to some practical aspects of the project, students who took part in this project and subtitled a series of short films from French to Slovak for the online movie platform IF cinema were the students of the Department of Translation Studies at Constantine the Philosopher University in Nitra, Slovakia. They were in the 2<sup>nd</sup> year and 4<sup>th</sup> year of their studies - studying the French language in combination with another foreign language (mostly English) or Slovak.

In the paper, we also adopt a didactic approach to audio-visual translation and apply Kiraly's method (2005) and Fenwick's model of A Multi-facetted View of Learning Process (2003) to a specific subtitling project from French to Slovak, as well as assess students' most frequent mistakes based on the typology of errors in interlingual subtitling (The FAR model) by J. Pedersen (2017).

## **1 Films subtitled to Slovak for the online platform IFcinema**

IFcinema is an online platform of the French institute providing access to primarily, but not exclusively, French and francophone (mostly African) films, which can be viewed either directly on the platform, or downloaded and viewed through the IFcinema reader. However, the access to the platform is limited to pedagogical purposes (projection of movies to students, creation of subtitles etc.). We were granted the access to the platform thanks to our colleague Stéphane Tardy, who works at the Department of Romance studies at the CPU in Nitra, and therefore, he played a decisive role in making this subtitling project possible.

The cooperation with the French institute started in 2018 and is still ongoing. For the purposes of this paper, we will only focus on four selected movies, subtitled in the years 2018-2019. As to the type of the films, all of the films analysed in this paper were short-films since it was one of students' first real-life subtitling assignments from the French language. However, students worked with different movie genres (comedy drama, animation, experimental film), while all of them were rather recent (more specifically, released within the last eleven years) and lasted on average 15 min (the longest one had 29 minutes). The names of the films, as well as their genre, year of release, and duration are listed in the table below:

<b>Name</b>	<b>Genre</b>	<b>Year of release</b>	<b>Duration</b>
Atlantiques	Experimental film	2009	16 min
Molii	Comedy drama	2013	13 min
Un grand silence	Comedy drama	2016	29 min
Le banquet de la concubine	Animation movie	2012	13 min

**Table 1: List of subtitled films**

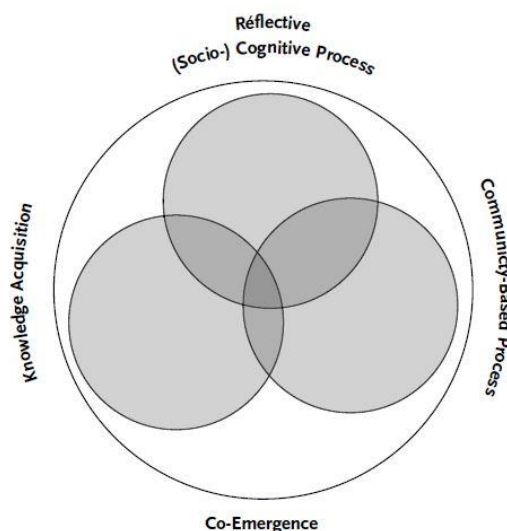
## **2 Kiraly's opposition to the WTNS approach**

The concept of project based learning that we illustrate in this paper was popularised by Don Kiraly in his study *Project-based Learning: A Case for Situated Translation*, where he pointed out the issue of the competence gap in translator education already in 2005. He believes that the problem stems from the "performance magistrale" approach, term used by Á. Echeverri (2004) to describe pedagogical approach preferred in teaching translation based on lectures, which doesn't encourage students in the translation field to work autonomously. Kiraly refers to the above-mentioned approach, rather ironically, as the "who'll take the next sentence" (WTNS) approach and considers it a symptom of the prevailing theoretical view of learning (and teaching as well) in the translation studies (TS) field rather than the root of the problem. Consequently, he believes that the lack of students' autonomy in fulfilling translation assignments prevents them from meeting the requirements of the real translation market (Kiraly 2005, 1100).

Therefore, in contrast to the "performance magistrale" approach, Kiraly further argues for an "empowerment" approach in teaching translation based on translating authentic projects, i.e. collaborative implementation of translation projects for real clients. This approach aims at providing students with a semi-professional level of autonomy and expertise through real-life experience in translating (ibid. 1102).

## **3 A Multi-faceted View of Learning Process**

In accordance with Kiraly, we apply Tara Fenwick's model of A Multi-faceted View of Learning Process to our subtitling project conducted with students of the Department of translation studies in Nitra. The model comprises four phases: knowledge acquisition, reflective (socio)-cognitive process, community-based process and co-emergence.



## Figure 1: A Multi-faceted View of Learning Process

### 3.1 Knowledge acquisition

T. Fenwick (2003) argues that the phase of knowledge acquisition does not mean a mere acquisition of information, but also the acquisition of strategies and competencies and their application in practice, when dealing with new situations.

In case of subtitling, knowledge acquisition refers to learning basic rules and strategies of subtitling. For the purposes of this project, we worked with two groups of students who had different levels of knowledge of subtitling norms. The 2<sup>nd</sup> year students (2 students) did not have any previous experience in subtitling, but their knowledge of French was at advanced level (C2) and they already passed a general course on translation, therefore, we considered them suitable candidates for this project. We provided them with a list of basic subtitling rules based on the works of M. Carroll and J. Ivarsson – *Code of Good Subtitling Practice* (1998), J. Díaz-Cintas and A. Remael – *Audiovisual Translation: Subtitling* (2007) and M. Pošta – *Titulkujeme profesionálně* (2011). We pointed out the strategies of segmentation and condensation, maximum number of characters per line, maximum number of lines (2), and examples of incorrectly segmented lines.

This phase would naturally also include acquiring basic related to work in a subtitling software, such as Subtitle Workshop, Aegisub, and others (in the EMT competence model, these skills correspond to the technology competence). However, for the purposes of this project, students did not need to use subtitling programmes since it was possible to download the corresponding srt. files that contained already timed French subtitles and translate directly in the files, therefore no timing of Slovak subtitles was needed. This was another reason why we decided to approach also the younger, less experienced students with this project. The second group of students, i.e. 4<sup>th</sup> year students (4 students), already passed a Course on audio-visual translation from English to Slovak. They have already been familiar with basic subtitling norms; nevertheless, we provided them with the same list of key subtitling rules.

Last, but not the least, within the subtitling context, knowledge acquisition also entails knowledge of the film itself. More specifically, it means proceed to an interpretation of the original subtitles and subsequently conduct a translation analysis, aimed at identifying difficult parts of the film and translation problems, which may arise later on in the translation process.

Therefore, as regards the translation competence acquisition, in this phase of the project, students strengthened primarily their thematic sub-competence (by further narrowing the type of media-specific translation, in this case to audiovisual translation, and more specifically to subtitling)

and their strategic as well as methodological competences by interpreting the original (French) subtitles and conducting a translation analysis. Up to this point, all of the sub-competences were employed prior to translation phase itself.

### **3.2 Reflective (socio)-cognitive process**

In the second phase of Fenwick's model, learning is approached as a reflective socio-cognitive process. According to Fenwick (2003), students learn by interpreting and reflecting upon the acquired information, which necessarily leads to constructing their own knowledge. When applied to the context of subtitling, students were learning by applying the acquired theoretical knowledge (subtitling norms) to specific translation problems, and subsequently, by reflecting upon their own translation solutions and carefully examining (proofreading) the solutions of their classmates.

Each of the analysed films was subtitled by a group of 2 students who divided the work equally. Students were working from home and the creation of subtitles was therefore a home-work assignment, since we weren't teaching a Course on audio-visual translation (from French to Slovak) at that time. It was a collaborative work in pairs, thus, each student translated the subtitles in his half of the film and then switched into the role of a proofreader, and did a proofreading/revision of the other half of the film translated by his/her classmate. The main goal was not only to correct spelling and grammar mistakes, but also to harmonise the film at a deeper level, for example in terms of names of characters, cultural items, specialised terms, and general tone of the film.

Then, as the teacher and the supervisor of this project, we conducted a thorough proofreading of all films and provided the students with a constructive feedback. In the last stage of this reflective (socio)-cognitive process, we asked the students to perform a final proofreading to eliminate any remaining grammatical errors (primarily spelling mistakes and typos).

This phase was crucial and helped students to enhance several important competences. Firstly, as this was the phase of the actual transfer of meaning, students strengthened their translation competence very significantly, but also from different perspectives. The strategic and methodological sub-competences (of the translation competence) were employed by adopting an overall conception/strategy in relation to translation as such, but also in relation to a specific translation issue (for example a coherent translation of vulgarisms throughout the film) and opting for the most adequate translation solution. The translation competence was also improved when proofreading the Slovak subtitles, that is after the translation phase (in our opinion, this corresponds to the "final quality control procedures", term used in the EMT competence model). Since students worked in a team, they had to learn how to cooperate, adapt and also reach a compromise, therefore, they also had the chance to improve their communication skills and the interpersonal

and personal competence as such. Last, but not the least, in this phase, students also strengthened their language and culture competence, encompassing the "general or language-specific linguistic, sociolinguistic, cultural and transcultural knowledge" when translating culture-specific items.

### **3.3 Community-based process**

In the third phase of her model, Fenwick sees learning as a community-based process. She argues that learning stems from a specific (socio-cultural) situation in which the learner participates, therefore creating a community of practice. Learning can also refer to the relations between the learner and other people (Fenwick 2003). As already mentioned, in our case, students worked only from home, which prevented us from creating some sort of feeling of a community of subtitlers. If students had worked partly in class as well, it would have allowed for more lively discussions and exchange of opinions and arguments, which would also create a feeling of community. Nevertheless, it was a faithful depiction of translators' (and subtitlers') work, since the vast majority of them work as freelancers from their homes.

As to this phase of the project, we can't really say that some of students' competences were strengthened. In our opinion, the only possibility to do so is to make students work at class, which would probably allow to enhance their personal and interpersonal competence to a greater extent.

### **3.4 Co-emergence**

In the last phase of the model, learning is approached as a co-emergence. Fenwick examined a simultaneous co-emergence of cognition, identities and environment through the learning process. She argues that there is an intricate link between one's biological, neurological and psychological systems and the social and physical systems in which they take part (Fenwick 2003). If applied to our subtitling project, we agree with Kiraly (2005, 1109) who claims that there is a gradual emergence of a translator competence thanks to a series of authentic translation (or subtitling) assignments, in which students test their translation hypotheses and eventually opt for the most adequate translation solutions.

In terms of competence acquisition, we can say that there is also a gradual (or rather chronological) emergence of the translation competence (prior to, during and after the translation phase), but the emergence of other competences can often take place simultaneously or even overlap (translation, personal and interpersonal and language and culture competence), while students don't even have to be aware of it.

#### **4 Assessment of conditions, ideas for improvement**

In this section, we would like to briefly comment on the conditions in which the given project took place, and propose some improvements for similar subtitling projects in future. First of all, the first thing that proved very useful was working in pairs. It allowed students to learn how to cooperate and find common solutions in case there were some discrepancies between their subtitled parts of the film. Moreover, they also had the chance to put themselves in the shoes of a proofreader (or an editor), whose work is a little bit different from the translator's work (if we work with the premise that a proofreader is checking translator's work, we believe that his knowledge should be superior to the knowledge of a translator and he should also have a very good "feel" for the language), therefore they had a chance to learn some new skills. Another plus of the project was the fact that some of the films were broadcasted during a French soirée at Constantine the Philosopher University in Nitra. That in itself was a reward for the students since their names were listed at the end of the subtitles and because other students could see their work and the effort they invested into the films (as already mentioned, the IF cinema platform is not accessible for general public). They also helped to bring these movie to a non-French speaking community of students.

On the other hand, we can see some room for improvement in the following points. The first one is the length of the films. In case of future subtitling projects, we would probably choose longer movies which would provide students with the opportunity to gain more subtitling experience. The second point we would like to improve is the final deadline for the submission of subtitles by students. In this case, students had more than enough time to translate the subtitles and did not have to face any time constraints. In future subtitling projects, we would like to make sure that the deadline corresponds to a real-life (i.e. shorter) deadline. We would like to mention one more point. We would like to conduct future subtitling projects as part of *A course on audio-visual translation from French into Slovak* (we have started teaching this course this winter semester 2020/2021). We still benefit from the access to the IFcinema platform, and therefore we can mediate films to our students. They have the chance to work on several films throughout the semester and engage in fruitful discussions about their translation solutions in class.

In the following part of the paper, we will proceed to an analysis of the most frequent errors identified in students' translations. We strongly agree with Martins and Ferreira (2019, 152) who claim that the identification and analysis of students' subtitling errors cannot be overlooked in teaching audio-visual translation. We therefore believe that the given analysis constitutes an integral part of such a project as ours because it helps to identify students' weaknesses, and adapt the teaching process accordingly.

## 5 Typology of Errors in Interlingual Subtitling

In his article on *The FAR model: assessing quality in interlingual translation* (2017), J. Pedersen proposed a typology for the assessment of quality in subtitling. He admits that the concept of "quality" is elusive in the same way as the concepts "translation" or even "happiness" (2017, 210). Nevertheless, in one of his previous works, Pedersen pointed out that within the subtitling context, the priority should always be given to pragmatic equivalence. He argues that the words that are actually spoken are not as important as the message we are trying to get across, and therefore, the original utterances cannot be always replicated (Pedersen, 2008).

The letters F A R in *the FAR model* stand for **F**unctional equivalence, **A**ceptability, and **R**eadability. Functional equivalence refers to how well the meaning is being transferred to translated subtitles, acceptability examines how well the subtitles are adapted to linguistic norms of the target language, and readability looks at how easy the subtitles are read and processed by the viewers (Pedersen 2017, 217).

He further notes (ibid.) that the FAR model is a system for the assessment of subtitles quality based on penalty points. The errors identified in students' translated subtitles can be categorised as minor, standard or serious and penalty scores are 0.25, 0.5 and 1 respectively, with minor errors being noticed only if the viewers are very observant, standard errors breaking the contact and ruining the subtitles, and serious errors affecting the comprehension of the given subtitle or even the following subtitles. However, the model presents some shortcomings as well – the categorisation of errors (minor, standard, serious) is more or less subjective and it only assesses what is incorrect/bad in translation and doesn't award points for good translation, which may have a demotivating effect on students. In case of our project, we didn't use the penalty system and did only a quantitative analysis of errors based on a qualitative analysis of students' translation.

Pedersen (ibid. 218-222) indicates that in the FAR model, each of the three categories of errors - functional equivalence, accessibility, and readability - can be further divided into two or three sub-categories as follows:

- 1) functional equivalence
  - a) semantic errors
  - b) stylistic errors
- 2) acceptability
  - a) grammar errors
  - b) spelling errors
  - c) idiomaticity errors
- 3) readability
  - a) segmentation and spotting



- b) punctuation and graphics
- c) reading speed and line length.

In the following part, we will apply Pedersen's categorisation of subtitling errors to the set of errors identified in our students' translation of subtitles, provide specific examples from students' translations and analyse them with regard to the film context, and subsequently provide a final revised translation of the subtitle. For each version of the subtitle (original, translated by students and revised), we also provide literal translation into English in brackets.

Pedersen distinguishes two types of functional equivalence errors: semantic and stylistic errors. Semantic errors are related to the alteration of meaning in audio-visual works. The following example comes from the animation film *Le banquet de la concubine* (*The concubine's banquet*). It refers to the part of the film where the guests are waiting for the emperor who is still not coming.

FR: *Mais d'ailleurs, où est-il? Il se fait attendre...*

[EN: *But anyway, where is he? He is long coming...*]

SK: *Mimochodom, kde je cisár? Čaká...* (student translation)

[EN: *By the way, where is the emperor? He is waiting...*]

SK: *Ale kde je? Mešká.* (revised translation)

[EN: *But where is he? He is late...*]

We can see incorrect translation of the sentence *Il se fait attendre*. (*He is long coming.*) into Slovak as *Čaká*. (*He is waiting*) which has the opposite meaning. The word-for-word translation would be *Dáva na seba čakať*. To keep the subtitle short and concise, we used the translation *Mešká*. (*He is late*).

Compared to semantic errors, stylistic errors are less serious since they don't cause serious misunderstanding, but only a shift in the original work's style. They may refer to the use of wrong register (too high, too low), use of modern lexical units in historic films or vice-versa, etc. The example below is extracted from the film *Un grand silence* (*Veil of Silence*) which tells the story of young pregnant girl admitted in a sanatorium to deliver her baby in secret. The extract captures a scene at the end of the film where the young girl is trying to calm her crying baby.

FR: *Calme-toi, calme-toi ! Maman est là.*

[EN: *Calm down, calm down! Mum is here.*]

SK: *Upokoj sa, len pokojne. Mama je tu.* (student translation)

[EN: *Calm down, calmly! Mum is here.*]

SK: *Tíško. Mama je tu.* (revised translation)

[EN: *Shh! Mum is here.*]

The sentence *Calme-toi, calme-toi !* (*Calm down, calm down!*) was translated by students as *Upokoj sa, len pokojne* (*Calm down, calmly*). However, with regard to the context, we opted for a more affective word –

*Tíško!* – which is commonly used in Slovak by mothers/parents to calm down their new-born baby.

Within the second category of subtitling errors (acceptability), Pedersen distinguishes three sub-categories: grammar errors, spelling errors and idiomaticity errors. Grammar errors relate to language specific errors at the grammatical level (subject deletion, shortened forms of pronouns, incorrect use of preposition etc). The following extract comes from the same film as the previous example.

FR: *Ils ont dit que j'allais dans  
un sanatorium, pour mes poumons.*

[EN: *They said I went to  
a sanatorium for my lungs.]*

SK: *Všetkým povedali, že som odišla do sanatória  
kvôli mojim pľúcam.* (student translation)

[EN: *They told everyone I went  
a sanatorium because of my lungs.]*

SK: *Povedali, že som išla do sanatória  
pre problémy s pľúcami.* (revised translation)

[EN: *They said I went to a sanatorium  
for lung problems.]*

In this example, we identified the incorrectly used preposition *kvôli* (*because of*) expressing the cause in the sentence (*Ils ont dit que j'allais dans un sanatorium pour mes poumons. / They said I went to a sanatorium because of my lungs. / Povedali, že som išla do sanatória kvôli mojim pľúcam.*). Although this preposition is very commonly used in spoken Slovak, it has to be replaced by the preposition *pre* (*for*) in standard Slovak.

The second sub-category is concerned with spelling errors. Pedersen further distinguishes minor spelling errors (typos), spelling errors altering the meaning of words, and spelling errors causing problems with reading and understanding the given words. In Slovak, spelling errors are in most cases errors related to the incorrect interchange of letters "y" and "i", typos, and use of capital letters. We can conclude that in all subtitled films, we identified very little spelling errors. We believe that a possible explanation (and the most reasonable one as well) is the fact that students worked in pairs (the so-called four-eye principle). For each subtitled film, student was obliged to do a proofreading of the other half of the film subtitled by his/her classmate, which may have contributed to the elimination of the vast majority of spelling errors.

The third sub-category errors deals with idiomaticity errors. In this context, idiomaticity refers not only to idioms or idiomatic expressions, but to the natural use of language in general<sup>1</sup>.

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<sup>1</sup> In Slovak, stylistic errors are often understood also as errors in natural use of language. However, Pedersen distinguishes between these two categories. Stylistic errors cover errors caused by a shift in style/register

FR: *Je souhaite que vous soyez jeune à tout jamais!*

[EN: *I wish that you'd be forever young!*]

SK: *Želám si, aby ste navždy ostali mladá.* (student translation)

[EN: *I wish that you'd be forever young!*]

SK: *Nech ste navždy mladá!* (revised translation)

[EN: *Be forever young!*]

In the above-mentioned example, we replaced the translation of the sentence *Je souhaite que vous soyez jeune à tout jamais!* - *Želám si, aby ste navždy ostali mladá.* (*I wish that you'd be forever young!*) - with a more natural sentence in Slovak - *Nech ste navždy mladá!* (*Be forever young!*).

The last category of errors, i.e. readability, includes three sub-categories: segmentation and spotting, punctuation and graphics, and reading speed and line length.

Within the sub-category segmentation and spotting, segmentation errors include primarily errors in the semantic and syntactic structure of the subtitle, while spotting errors relate to bad synchronisation with the speech or image (in our case, spotting errors didn't need to be taken into consideration, since the subtitles were already timed). An example of incorrect subtitle segmentation is listed below:

FR: *Les plus hauts dignitaires du pays  
y sont invités.*

[EN: *All of the high officials of the country  
are invited.*]

SK: *Pozvaní sú všetci najvyšší hodnostári  
krajiny.* (student translation)

[EN: *We invited all of the high officials<sup>2</sup>  
of the country.*]

SK: *Pozvaní sú všetci  
najvyšší hodnostári krajiny.* (revised translation)

[EN: *We invited all of  
the high officials of the country.*]

In the given example, we can see an incorrect segmentation of the Slovak subtitle - *Pozvaní sú všetci najvyšší hodnostári krajiny* (*All of the high officials of the country are invited.*) - in which the words *krajiny* (*of*

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(that's why we provided the example of the lexical unit "tíško"), whereas idiomaticity errors refer to the natural use of language as such (in this case, an entire sentence).

<sup>2</sup> To better illustrate the mistake in segmentation in the Slovak subtitle, we changed the voice of the English sentence from passive to active, so that the part of the sentence - of the country - is placed at the end. However, the Slovak subtitle is in passive voice - All of the high officials of the country are invited.

*the country*) stand alone in the second line. This has caused bad readability of the subtitle for the viewer, that is why we decided to modify the subtitle segmentation as indicated in the above-mentioned subtitle (revised translation). This also ensured that both lines are more or less of the same length.

The next sub-category includes punctuation and graphics errors. In our students' translations, we identified primarily errors related to incorrect use of explanation and question marks in Slovak, since in the French language, these punctuation marks are preceded with a space, but in Slovak, their place is right after the word, with no space. From our previous experience with teaching seminars on translation from French into Slovak, this error is still very common among students (which can be seen also in the final summarizing table), and needs to be stressed out. An example of incorrect use of exclamation mark is provided below:

FR: *Tu recevras 100 coup de bâton\_!*  
[EN: *You will receive 100 blows with a stick\_!*]  
SK: *Dostaneš 100 úderov palicou\_!* (student translation)  
[EN: *You will receive 100 blows of a stick\_!*]  
SK: *Dostaneš 100 úderov palicou!* (revised translation)  
[EN: *You will receive 100 blows of a stick!*]

The last sub-category of errors includes reading speed and line length errors. Since we did not work with subtitling softwares (in which we can easily measure the number of characters per second (cps)), we could verify the reading speed of the translated subtitles only by uploading them to the software after students finished their translations, and eventually correct those subtitles where the reading speed was too high. Regarding the line length, we respected the rule of approximately 35 characters per line. Most of the students' errors resulted from the fact that they translated subtitles directly in the srt. files. If they have worked in a software, they would have been prevented (by the software) that the subtitle contains too many characters. We provide the following example:

FR: *J'étais pas inquiète quand je l'ai su.*  
[EN: *I wasn't worried when I found out.*]  
SK: *Nebola som znepokojená, keď som sa dozvedela, že čakám dieťa.*  
(student translation)  
[EN: *I wasn't worried when I found out I was expecting a baby.*]  
SK: *Keď som zistila, že čakám dieťa,*  
*nebola som znepokojená.* (revised translation)  
[EN: *When I found out I was expecting a baby,*  
*I wasn't worried.*]

In the above-mentioned example, we simply divided the subtitle into two lines which ensures the right number of characters per line and much

better readability. We summarized all the identified errors in students' translations with respect to the FAR model in the following table:

Title	subtitle number	FAR model								
		Functional equivalence			Acceptability			Readability		
		semantic errors	stylistic errors	grammar errors	spelling errors	idiomaticity errors	segmentation and spotting	punctuation and graphics	reading speed and line length	
<b>Atlantiques</b>										
	126	35	20	6	1	55	12	31	0	
<b>Molii</b>										
	99	9	3	0	0	35	8	49	0	
<b>Le banquet de la concubine</b>										
	69	4	1	0	6	22	10	36	5	
<b>Un grand silence</b>										
	249	12	19	8	5	49	27	7	10	

## **Table 2: Categorisation of errors in selected subtitled films**

The quantitative analysis of students' translation identified the highest numbers of errors in the following categories: idiomacity errors, punctuation errors, semantic errors, and stylistic errors. We consider semantic errors to be the most serious ones since they may completely alter the meaning of the word or subtitle and lead to serious misunderstanding. The most semantic errors occurred in the film *Atlantiques* which students subtitled in 2018 and it was their very first movie subtitled from French into Slovak. Punctuation and graphics errors were mainly related to the wrong use of the question and punctuation marks in Slovak (with a space before), as already mentioned. Idiomacity errors stemmed primarily from the non-natural use of language in a subtitle, but we decided to include in this sub-category also the errors where we had to edit the subtitle to be more concise, and therefore more natural (this was not a separate category in the FAR model). Lastly, stylistic errors referred to occasional use of a word form a wrong register (too high/too low) for example when translating affective words, slang words or offensive language.

For the purposes of this paper, we did not include a comparative analysis of the translations of two groups of students (with and without prior training in subtitling) for three main reasons: groups of students were rather small, each of them subtitled different films, and the number of films was rather small as well. This prevented us from drawing any general conclusions on the quality of subtitles from the point of view of students' previous experience in subtitling (or their lack of experience). However, it is definitely an issue we are interested in and we would like to deal with in a separate article dedicated to further research in AVT training.

### **Concluding remarks**

The aim of this paper was to present in what way subtitling project conducted with students of translation studies focusing on authentic subtitling assignments (short films) for real client (IFcinema platform) can constitute a tool for project-based learning and for improving students' competences in audiovisual translation. We can conclude that the competences which were strengthened the most, were the translation competence (consisting of the strategic, methodological and thematic sub-competences) and personal and interpersonal competence (students working in group). These two competences were to a lesser extent complemented by the language and culture competence. The technology competence and language service competence were in this case omitted since students did not have to work with subtitling softwares and didn't really have a direct contact with the client.

We hope that the project helped students to gain real-life experience and much needed autonomy which they may find beneficial when entering real translation market. We also believe that this kind of authentic

projects should be implemented in teaching other types of translation than subtitling as well (literary translation, specialized translation, institutional translation etc.) to as much extent as possible. The approach we adopted in this paper was a didactic one and we believe that the didactics of translation should have a solid position in translation studies research as such since it helps to improve the teaching process and raise a future generation of translators who are well-prepared for working in the translation industry.

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