

A Study of Consistency in English-Arabic Subtitling of Military Ranks: Black Hawk Down Film as a Case Study

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Abstract

Subtitling is one of the most commonly employed types of audiovisual translation, for being cheaper and easier to be compared with other types, and also being adopted as the process of rendering aural, visual, and written modes into one single mode of communication. The current study is a translation analysis of the first fifty minutes of the American film Black Hawk Down into Arabic. It aims to highlight the level of inconsistency that the subtitlers are involved in due to the differences between the American military rank system and its Iraqi counterpart. The study adopted an eclectic model for analysis based on the Pederson full equivalent model from 2005. Two hypotheses were framed in the study: first, the subtitlers of the Shabakaty network are likely to produce inconsistent translations of US military ranks mentioned in the Black Hawk Down film into Arabic. Second, different ranks and the absence of some rank systems in the US Army and Iraqi Army are expected to cause mistranslation. The results of the analysis validated both the hypotheses because Black Hawk Down film production subtitlers were inconsistent in many cases in subtitling the American military ranks into Arabic. Secondly, it was also noted that the differences between the two systems caused mistranslation, which validated the second hypothesis.

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Keywords: Audiovisual Translation, Subtitling, Black Hawk Down, Military Ranks, Inconsistency.

Introduction

Audiovisual Translation (AVT) is considered to be one of the rapidly developing areas in the translation studies field. As a result of the unprecedented increase in interest with regard to the field of translation, the AVT is facing a big expansion and consolidation on the academic level (Díaz-Cintas, 2008). It is worth highlighting that, terms like "film translation" or "cinema translation" were employed a lot, but they were restricted as a result of such an activity that takes into account other kinds of programs such as "sitcoms, documentaries, and cartoons. An appropriate term that might be a good substitute for the AVT term is "screen translation", due to the fact that it refers to all types of products that are distributed on screen. Despite the points raised above, AVT has gained currency in recent decades, and it is rapidly becoming the unanimously agreed-upon term (Cintas & Remael, 2006).

Audiovisual Translation is defined as a new-born translation field. It is concerned with rendering multi-mode communication products from the source language into the target language. It is mostly resorted to in rendering films, documentaries, interviews, series, children's cartoons, etc. There are different types of AVT, such as subtitles, dubbing, inter-titling, respeaking, and audio description and like. Each of these types is used for a particular purpose and has its own process. Among these, subtitling is one of the most commonly employed types of audiovisual translation; it is cheaper and easier to do compared to other types of AVT. It is defined as the process of rendering different modes of communication, such as aural, visual, and written, into one single mode of communication, which is the written one.

Subtitling war films is a very critical issue due to the fact that the military register of language is very specific to the culture of the language in question. Besides, there are differences in military terms with reference to the military systems of countries. Therefore, they will constitute big difficulties for the subtitlers. The current study is concerned with analyzing the Arabic subtitling of the American war film *Black Hawk Down*. It aims to underscore the level of inconsistency of the military ranks in subtitling them into Arabic. The current study is of great significance because it pinpoints the reasons behind the inconsistencies in subtitling military ranks and attempts to present the causes and solutions as well.

Literature Review and Theoretical Background

The theoretical underpinning of the current study includes examining and implementing theoretical concepts like Audio-visual translation, Subtitling, and Military Register in reality and film.

Audio-visual Translation

Audio-visual translation (AVT) is defined as the process of transferring information from different channels, such as audio, video, and text, from one language to another. There are three modes of AVT: 1) The message is transferred in the aural mode only; for example, songs and radio programs; 2) The product is rendered visually, for example, comic strips, published advertisements; and 3) The product is conveyed both visually and orally, for example, films, CD-ROMs, and documentaries. AVT products are mostly found in feature films, television programs, theatrical plays, musicals, opera, Web pages, and video games. Since it is a process of rendering multi-channel products from one living language into another and one single living culture into a different one, AVT is often described as a special branch of translation studies. It employs multimedia electronic systems in the process of translation or within the process of transmission (Baker & Saldanha, 2009).

Cintas & Remael (2006) also believed that AVT refers to the nature of the translation of products where the verbal dimension is boosted by certain elements of other media (p.13). AVT products are required to be dubbed or subtitled from one language into another to make them known internationally, to make financial gains, and to be popular as well (Sanderson, 2005).

Subtitling

Subtitling "can be defined as the translation of the spoken (or written) source text of an audiovisual product into written target text, which is added onto the images of the original product, usually at the bottom of the screen". Moreover, this type of AVT can be open when the target language text embraces a physical part of a translated film, or it can be closed when a target language text is saved in another type of format, for example, teletext, and therefore it is not described as a part of the film production. It does not only contain the process of translating a text from one human language into another; it also consists of a shift from an oral mode of communication to a written one. This means that there is a crystal-clear shift from one semiotic system to another (Karamitroglou, 2000).

The first sample of subtitles floated on the surface in 1903, in "Edwin S. Porter's Uncle Tom's Cabin". At first, they were not described as subtitles; they were identified as intertitles. They were also presented as written symbols delivered on paper. Afterward, these products were filmed and put between many sequences in films. With the advent of sound films in 1927, viewers were able to hear the actors available in the film production. For this reason, the titles found between the sequences of the film production were no longer there. The producers made up their minds with reference to the replacement of intertitles with new-born subtitles and added them directly to the picture component of these film productions. The technique explained above was cheap, and it became common in countries like Holland. The first authenticated show of a sound film production with the employment of subtitles took place when The Jazz Singer (presented in the United States of America in October 1927) opened in the French capital Paris in 1929, with subtitles service in French (Sanderson, 2005). Earlier, Italy had followed the same approach (Ivarsson, 2004). Over the years, subtitling evolved through various phases, types, methods and processes:

Phases of Subtitling

Subtitling has sailed through at least five phases: *First* phase is of intertitles, when the producers intended to alter intertitles with subtitles and added all of them immediately to each frame. It was an effective and cheap way of facilitating the communication process. The *second* phase was the optical method, which is concerned with copying all photographed titles immediately on the film frames, though the original negative of the film was usually not found. This is why they had options except for re-copying the entire film so as to get a brand-new negative. The *third* phase was about thermal and mechanical processes in order to print the titles immediately on the frames of the film in question. However, the process elaborated on above had negative products characterized by poorly defined letters.

The *fourth* phase dealt with the chemical process of production: making use of the thin coating made of wax or paraffin on the simulation part of the complete film copy. It is worth noting that printing plates were put in a printing press while the plate was formulated and heated to nearly one hundred degrees and also one by one pressed against the paraffin material coating at the bottom of the frame, which corresponded to the starting point of the dialogue line. In the *fifth* phase, the laser subtitling was done by a computer that controlled the laser beam, and it also took less than one single second to add a two-line subtitle. Moreover, laser technology is described as the cheapest method; however, it requires excellent equipment (Díaz-Cintas, 2008).

Types and Methods of Subtitling

Technically speaking, there are two types of subtitles: (1) Open subtitles: this type of subtitle cannot be deleted due to the fact that they are burned onto the frames. (2) Closed subtitles: It leaves the option up to the receivers, who can make up their minds whether they want to watch them or not (Cintas & Remael, 2006). There are two methods of present-day subtitling: (1) Laser subtitling: it is defined as an important part of the film copy due to the fact that it is engraved on the frames. This means that it is irremovable (2) Electronic subtitling: it is not engraved on the frame; however, it is superimposed on the television screen. From the technical perspective, subtitles can be projected below the frames of film production in different languages with the employment of whatever color and, most significantly, without affecting the original version of the film production.

The Subtitling Processes

The process of subtitling film production begins when the client in question communicates with the company responsible for providing subtitling services. It is worth mentioning that the client of such a service might be a "distribution company, a television station, etc." The first stage of the process focuses on discussing general details. At first, the company responsible for subtitling service should watch the film required to be subtitled to verify the fact that the film copy is intact, not to mention deciding the list of dialogue and to check whether there is something else that requires translating too or not, "as songs".

The second stage is spotting, which has the same name as timing or cueing. It deals with deciding the appropriate moment when the subtitle in question appears on the television screen and also when the subtitle concerned disappears from the television screen. This is usually carried out by technicians who mostly have no good command of knowledge with reference to spoken language in film production. After that, a film copy with its dialogue is sent to the subtitler-translator (Cintas & Remael, 2006). Furthermore, the subtitler-translator works without access to the film screen version in certain situations, or he could work on a soundtrack without receiving a copy of the written version or the script. This takes place when clients in question are afraid of the fact that illegal copies will be produced or there are tight deadlines.

Speaking of the third stage, the subtitler-translator starts subtitling the script from the source language into the target one. When the translation process is completed, it is sent to the client in question. The subtitler-translator is not notified to make the actual subtitles, but rather the text translation. So, the translation process faces adaptation. As a result of the constraints made by the medium, every single technician or adaptor has to amend the translation product to a suitable subtitling length. It is understood now that there are three types of professionals involved in the subtitling process: namely, the spotter (subtitler), the translator, and the adaptors. For reasons of economy and consistency of subtitling production, all the above-mentioned professions can be done by one single professional.

One of the most frequently mentioned processes in the AVT industry is described as Fansubbing. It is the process of producing audiovisual products by fans who follow no exact rules with reference to subtitling productions. Fansubbing came under spotlight in the 1980s. Since the turn of the century, it has become extremely different from crowdsourcing forms because the latter aims to take full control over the translation process and the product is set to be transferred from the source language into the target language, as opposed to managed crowdsourcing forms, where such full control is kept by work originators ("European Commission 2012). The fansubbing process has also been under academic focus in a positive way. Orrego-Carmona (2014) says that non-professional subtitle producers give the same level of satisfaction to viewers as professional ones. Academically speaking, the European Commission has given extra credit to crowdsourcing studies by publishing a call for proposals that focus on crowdsourcing smart employment to strengthen the spread of such products in the lesser-employed European languages via subtitling.

Military Register in Reality and Film

The language of films usually consists of a lot of different languages, all compressed into a product. Besides, every film can contain all other types of arts such as photography, painting, theater, music, architecture, dance, and, of course, the spoken version represented by the characters' voices. It is worth mentioning that everything can find its way into a movie production, whether it is large or small, natural or amazing, beautiful or odd. There are issues that cinema struggles to fulfill. In other words, there are limitations in movie production because it is mostly a visual medium, which makes invisible things like the characters' mental images and thoughts impossible to convey except indirectly. This is not the case with a novel because a film cannot move us into the unconscious thoughts or secret longings of a character. We, as the audience of any film production, can only infer these things indirectly—by interpreting what we watch in cinema or television of their external behavior. This is described as a limitation, however, similar to the one we face in real life (Edgar-Hunt, Marland, & Rawle, 2010).

The military register does have its own special language structure. Dickson (2003) says that the terms of the register highlighted above derive from the atrocities of warfare, for example, struggle, black humor, bad nutrition, and killing. He thinks that such terms empowered people to take a deep look at warfare more closely from the military personnel's vantage point to shed light on the bloody events when people are killed and also to feel the meaninglessness accompanied by the act of waging wars, the irony with reference to the daily situation at warfare, not to mention the feeling of companionship (Dickson, 2003).

The above-mentioned factors contribute to complicating the translation of military terms due to the fact that it is one of the most complex context-bound languages, not to mention the emotionally loaded meanings carried by its terms. McFarmon (2013) emphasizes that the creation of slang terminology in the body of the military register helps soldiers stay alive during war. By swearing or renaming the objects and the things around them, they mitigated the atrocities associated with wars to the level where they could endure them. The swearing trend is crystal clear in the film production whose title is "Platoon". It is worth noting that the film was directed by Oliver Stone. The term fuck substituted other parts of speech; for example, the expression "fuck up" is used to refer to making a mistake. As for forcover, it is used for abusing. while "fuck with" is employed when somebody messes with someone.

Felker (1988) refers to the employment of the language of the homophobic when soldiers call themselves cocksuckers, which was also pinpointed by Wright (2004), where privates employ homoerotic references such as "Maybe on your little bitch asshole from all the cocks that've been stuffed up it." Felker explains the situation by saying that this behavior depends on the absence of women in warfare and the macho image of the privates that make use of defensive mechanisms. Furthermore, such employment of offensive language could be derived from soldier training, where their instructors try to prepare the recruits in question for warfare by giving them what they expect to be the taste of it. Felker (1988) also points out that the opening scenes of the film "Full Metal Jacket" directed by Stanley Kubrick, in which the training instructor employs a wide variety of "racial slurs, sexual comments, insults, and obscene instructions".

Besides, the instructor's verbal sadism is fascinating in its "outrageous style and dazzling vulgar imagery." Moreover, films produce certain misunderstandings with regard to the current register. When the film entitled "Hurt Locker" was released in 2008, the real Explosive Ordnance Disposal (EOD) officers were not excited with reference to the portrayal of the essential character whose name was Staff Sergeant William James Blake, who interviewed the officers from the unit in question, and they were not happy with his impulsive behavior, not to mention his ignorance concerning regulations (Stewart, Rojek, & Hunt, 2011). They mentioned that there is no room in such places for such behaviors, as they need an adopted scientific approach that is based upon technical knowledge. Also, offenders did not speak with any other cowboy-like language; his brave statements are popular: "What is the most appropriate method that can help dismantle a bomb? He answers, the method that does not cause you to die, sir."

Another misconception made in the war film is about a paralinguistic character. Wright (2004) notices that the radio communication in the film production is depicted as excited with offenders' yelling, while in real-life events it is not welcome. He also quotes a lieutenant general who says the following: An officer's job is to throw water on fire, not gasoline."

American Military Register

Following the detailed elaboration with reference to the military register in film and reality, it is necessary to shed light on American military register. It is divided into two main categories: official and unofficial. The “unofficial” language is employed by soldiers in real-life military situations. This language is crystal clear in commands of officers, orders given to those who are lower in ranks, instructions whether they are written or verbal, slang expressions, and jargon as well (Wright, 2004). The second type is defined as the official language delivered in the code books, official military statements, and military studies. It is worth noting that American military ranks are used within the context of official military language, though the way officers call each other in most American military films, including *Black Hawk Down*, is slang or unofficial military. It is understood that military ranks are employed as they are in military language, whether it is a real-life military situation or a film. Ranks are mentioned in an official manner (Wright, 2004).

Comparison of American and Iraqi Military Rank Systems

The American military ranks are not compatible with Iraqi military ones due to the presence and absence of some ranks in both systems. Figure 1 highlights the difference between Iraqi military ranks with its American military ones (Batiste, 2003).

Iraqi Military Ranks VS. American Military Ranks					
<u>ENGLISH</u>	<u>PRONUNCIATION</u>	<u>ENGLISH</u>	<u>PRONUNCIATION</u>		
Private First Class	JUUN-dee ow-wal	Major	RA-i'd		
Corporal	a'-REEF Sergeant ra-QEEB	Lieutenant Colonel	moo-KUD-dam		
Sergeant Major	ra-QEEB ow-wal	Colonel	a'-QEED		
Second Lieutenant	moo-LA-zim	Brigadier General	a'-MEED		
First Lieutenant	moo-LA zim ow-wal	Major General	lee-wa'		
Captain	na-QEEB				
Commissioned Officers					
Iraqi Army, Air Force, and Navy	Mulazim	Mulazim Awwal	Naqib	Raid	Muqaddam
Army and Air Force					
U.S. Equivalent	2d Lieutenant	1st Lieutenant	Captain	Major	Lieutenant Colonel
Aqid	Amid	Liwa	Fariq	Gariq Awwal	Mushir
Colonel	Brigadier General	Major General	Lieutenant General	General	General of the Army
Enlisted Personnel & Warrant Officers					
Army and Air Force	Jundi	Jundi Awwal	Naib Arif	Arif	Rais Urafa
U.S. Army Equivalent	Private	Private 1st Class	Corporal	Sergeant	Staff Sergeant
U.S. Air Force Equivalent	Airman	Airman 1st Class	Sergeant	Staff Sergeant	Technical Sergeant

Figure 1: Differences Between Iraqi and American Military Ranks Ones.

Previous Studies

There are few studies conducted in the field of the analysis of subtitle films. Among such research is the paper whose title is "Strategies of Subtitling Swear Words in the Wolf of Wall Street Movie," prepared by Assistant Professor Zeineb Sami Hawel, Department of Translation, College of Arts, University of Basra, Iraq. The study is concerned with subtitling, which generally means transferring different channels of communication, such as aural, visual, and written modes, through the translation process into the form of titles, usually presented at the bottom of the image or on the screen. It attempts to highlight the subtitling of swear words from the English language into the Arabic one in the film, whose script is written by Terence Winter. Besides, the film is titled The Wolf of Wall Street. It also reveals how the subtitler of the film addressed these words in the source language dialogue of the film in the presence of the difficulties. The researcher counted on a quantitative analysis of the strategies employed in subtitling the words and the number of those. The words, which have been changed through translation, have been set to answer such a question (Hawel, 2019).

There is another study titled “A study of audiovisual fansubbing translation of abbreviations of the fifth state movie into Arabic” (Ibrahim & Al-Ghazalli, 2023). It is mainly concerned with rendering the abbreviations of the movie in question into Arabic qualitatively and quantitatively by adopting an eclectic model of analysis. The results of the analysis showed that the fansubber must make a happy marriage between the technical and the linguistic aspects of fansubbing productions to produce a well-knitted subtitle in the Arabic.

Methodology

The American movie production titled *Blackhawk Down* was selected to be the case study of the current study. Its duration is 2 hours and 31 minutes; it was produced in 2001; its genre is war, drama, and history; and it is based on an actual event. The study aimed to analyze the consistency of subtitling the English military ranks mentioned in the body of film production into Arabic. The shabakaty version of Arabic subtitling was chosen for the analysis. Moreover, the study was limited to the first fifty minutes of the movie due to the fact that all the military ranks had been mentioned in this excerpt.

The major objective of this study was to shed light on how far the subtitlers of the Shabakaty network are consistent in rendering the American military ranks of *Black Hawk Down* film production into the Arabic language. The study adopted the Pedersen official equivalent model (Pedersen, 2007) and made some modifications, including adding transliteration procedures to the SL-oriented approach of the model, so as to be suitable for the current study in order to highlight the consistency of subtitling American military ranks into Arabic. It is worth noting that the inconsistency in the translation of American military ranks into Arabic is caused by substitutes' hesitant behavior towards employing different translation procedures in rendering the same military ranks in different areas of the film production, and this will lead to producing different equivalents of the same ranks and creating confusion among the target audience, especially those who are not literate in the English language.

The data was analyzed thorough the eclectic model which suited the comparison of the American military ranks with the Arabic ones in the film *Black Hawk Down*. Figure 2 highlights this comparison in the context of both TL and SL approaches.

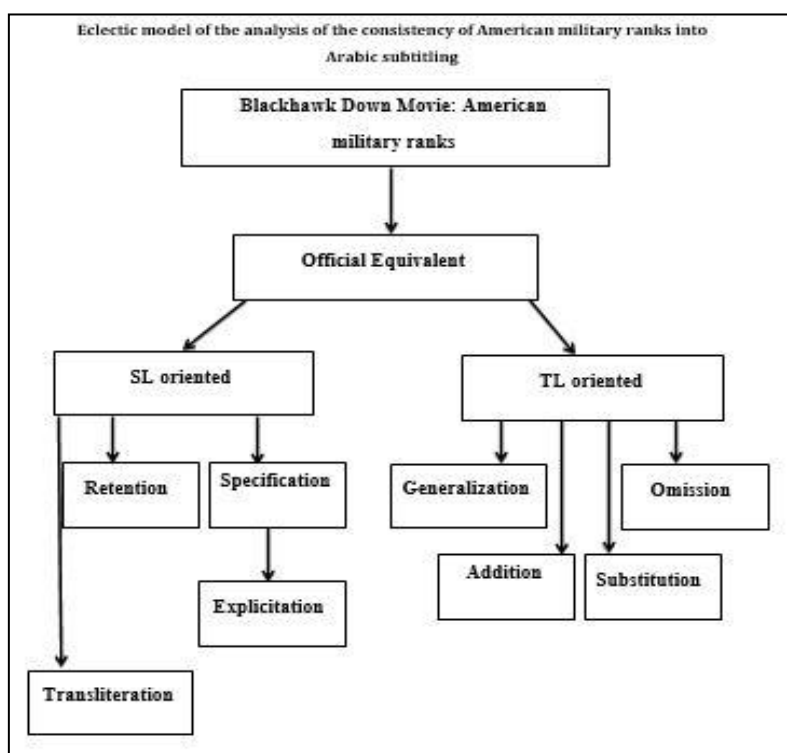


Figure 2: Eclectic Model Comparing the American and Arabic Military Ranks in The Film *Black Hawk Down*.

Results

The Analysis of The Consistency of American Military Ranks into Arabic Subtitling

Right at the outset, a consistency analysis was carried out of the translation of the subtitling from American into Arabic. The subtitles showed the American military ranks used in the film production entitled *Black Hawk Down*. The above-mentioned eclectic model was employed to see how far film subtitlers were consistent in rendering these military ranks from English into Arabic. Table 1 presents this comparative analysis.

Table 1: American-Iraqi Military Ranks Consistency Analysis.

No.	Military Ranks	Arabic Subtitling	Timing		SL Oriented Vs. TL Oriented		Type of Consistency
			Min	Sec	SL Oriented	TL Oriented	
1	Sergeant	سارجنت	15	05	SL Oriented		Inconsistent
2	Sergeant	عريف	15	28	TL Oriented		Inconsistent
3	lieutenant	ملازم	19	10		TL Oriented	Consistent
4	Sergeant	عريف	19	12	TL Oriented		Inconsistent
5	Sergeant	عريف	19	20	TL Oriented		Inconsistent
6	Rangers	الرینجرز	21	44	SL Oriented		Inconsistent
7	Rangers	جنود	23	09		TL Oriented	Consistent
8	Rangers	رانجرز	23	12	SL Oriented		Inconsistent
9	Captain	نقيب	23	12		TL Oriented	Consistent
10	Lieutenant Colonel	مقدم	23	26	SL Oriented		Inconsistent
11	Rangers	جنود	23	46		TL Oriented	Consistent
12	Colonel	عقيد	24	17		TL Oriented	Consistent
13	Mathews	العقيد ماثيوز	24	22		TL Oriented	Consistent
14	Rangers	رانجرز	27	54	SL Oriented		Inconsistent
15	Sergeant	عريف	28	28		TL Oriented	Consistent
16	Chalk leader	قائد فرقة	28	55	SL Oriented		Inconsistent
17	Rangers	رانجرز	29	01	SL Oriented		Inconsistent
18	Corporal	عريف	38	34		TL Oriented	Consistent
19	Chalk one	جنود الفرقة واحد	42	44	SL Oriented		Inconsistent
20	Chalk two	اثنان	44	42		TL Oriented	Inconsistent

Following the analysis and identifying the inconsistency in the translation of American subtitles into Arabic of American military ranks in the film *Black Hawk Down*, the next step was to identify causes of such inconsistencies. Some of the causes identified included: (1) Subtitles are presented by an unlicensed company, which means that a film network gets foreign films from well-known networks without getting written consent. (2). The subtitlers are amateurs; they do not have any general translation background or subtitling experience. (3) The subtitlers are working free of charge. (4) The subtitlers work in fan-subbing groups, but there is a connection between them. (5) The subtitlers receive no briefing from the agency. It means the network does not give them any instructions concerning the cultural and educational background of the audience, not to mention their ages. (6) There is no experienced expert available to check their inconsistencies. These subtitles are delivered to the network, and they immediately add them to the film without any cross-checking.

The solutions to these inconsistencies were also worked, namely: (1) The subtitlers must work in a collaborative environment, by remaining in touch with each other during the process of subtitling. (2) The subtitlers need to know the basics of subtitling. (3) They need to receive a brief from the company in question to guide them towards the right approach (4) .The subtitles must undergo intensive checking to avoid any sort of inconsistency because such issues cause confusion among viewers.

As a part of the research design, a few shabakaty network subtitlers in Iraq were interviewed via the Zoom Meetings. Each interview lasted for 25-30 minutes to further discuss and validate all the causes of the inconsistencies in subtitling of military ranks raised in the research. The network subtitlers confessed that the network counted on the work on hacked films. In other words, they paid no fee to the film companies that produced the films. Besides, they were divided into groups of amateur subtitlers who had no experience in the field of translation or subtitling, which caused inconsistencies in their subtitling. Some of the subtitler had major in English language, engineering, history, computer science, high school certificates, and a very limited number of translators. They worked in isolation, and their subtitles were not always checked.

When the subtitlers faced overloaded assignments, the network technicians collected the work from them and put all into the film production without verification of their authenticity of translation. The subtitlers were shared a few solutions such as the need for a collaborative environment or they ought to know the basics of subtitling or get a brief from the company to guide them or there should be intensive checking of the authenticity of translation to avoid any inconsistency. When talked about these solutions, the subtitlers were surprised: "This is the first time we hear such steps and advice. We hope to get some lessons and training in subtitling and other technical issues of audiovisual translation. " The interview with the Shabakaty subtitlers confirmed all the causes of the subtitling inconsistencies of military ranks into Arabic, and they admitted that all the solutions presented in the research can be employed for the betterment of the service provided by the network.

Discussion

It is understood that the more there are differences between languages, the more will be the problems in the process of translation in general and subtitling films in particular. The military language, including its

ranks, is a part of the culture of a country. For this reason, a few differences were found between American and Iraqi military ranks. There were also some ranks found in the American military, but they were not available in the Iraqi counterpart, such as sergeant. Therefore, the subtitlers need to be oriented with the target language. They should also be culture-oriented to be able to translate it with the employment of the closest equivalent in the Arabic language.

The subtitlers of the American *Black Hawk Down* film were found inconsistent in subtitling the American military rank (sergeant) into Arabic because they employed the term (عريف) in Arabic, which is not correct. It is worth noting that sergeant is defined as "a soldier of middle rank in the army or air force," and its appropriate Arabic translation should be (نائب عريف), as revealed in the consistency analysis in Table 1. However, the subtitlers were consistent in rendering lieutenant, an officer of middle rank in the army, navy, or air force, into Arabic (ملازم).

As for the rank of ranger, it is described as "a person whose job is to protect a forest or natural park." However, this term gained a military function due to the script of the film, which decided to make use of it in the military language of the film, because American military personnel resort to rangers in their military lives. For this reason, the scriptwriter of the film wanted to mimic the real-life military language in this production. The Arabic subtitlers faced difficulties in rendering the translation of 'ranger' into the target language due to the following factors: First, its real function was not military but as a keeper of the forest. Second, it is not available in the Arabic language, but the multimodal channels of the movies, including the aural, visual, and written channels, made everything crystal clear to the subtitlers. In other words, the context of the multimodal channels proved that the term 'ranger' means a soldier in English, and its Arabic-appropriate equivalent is (جندي).

Unfortunately, the subtitlers of the film also resorted to transliteration procedures in rendering most of the cases into Arabic. Despite the employment of the transliterated version, it was incorrect when it came to the spelling of the term in Arabic because they used different forms of spelling such as (الرينجرز) and (رانجرز). This type of rendering caused confusion among the Iraqi audience because they had never heard of such military ranks mentioned in military circles. For example, subtitlers succeeded twice in translating the military rank 'ranger' into (جنود).

Speaking of another examples, that of a military rank 'captain', it means an officer in the army, navy, or air force, and (نقيب) in Arabic. Similarly, the military rank of 'Lieutenant Colonel' means a second field officer grade commissioned officer rank. A lieutenant colonel generally serves as the battalion commander of a battalion consisting of 300 to 1,000 soldiers, which has an equivalent in Arabic (مقدم). It is worth mentioning that the subtitlers were consistent in rendering these ranks into Arabic. The same was true of the military rank of 'colonel', who is a senior field-officer grade commissioned officer rank, directly above Lieutenant Colonel and below Brigadier General. The term is correctly rendered into Arabic as (عقيد). Speaking of additional procedure, the subtitlers added the military rank 'colonel' in Arabic subtitling when the name Mathews was mentioned in the conversation between officers because the rank was cited before and the subtitlers of the film wanted to facilitate the process of delivering information to the audience and make them understand the scene well. Therefore, they added the military rank in question, and they were consistent in their rendering.

As for another military rank "chalk leader", it was subtitled into (قائد الفرقة). It is inconsistent because the term (فرقة) in Arabic means "a division is a large military unit or formation, usually consisting of between 6,000 and 25,000 soldiers. It is understood that the Arabic version is inconsistent because of the different sizes of both versions. According to the film context of the situation, the term 'chalk' refers to a small unit of soldiers, while (فرقة) refers to a big army unit embracing many soldiers. The appropriate rendering is (unit), which means (وحدة) or (team), which stands for (فريق). The military rank of corporal is subtitled into Arabic as (عريف). It is consistent subtitling because it means a specialist or a junior enlisted rank in the United States Army, equivalent in salary to a Corporal. Specialists have basic management duties and may command soldiers of lower rank, although most leadership duties at this pay grade are the responsibility of Corporals, while in Arabic, it is rendered as (عريف).

Conclusion

The study made a few conclusions based on the observations and analysis of the sampled subtitles. These conclusions verified the two hypotheses of the study. The first hypothesis had premised that subtitlers failed, in certain cases, to arrive at an appropriate equivalent due to the differences between American and Iraqi military rank systems. This was validated through various examples that showed inconsistency between the two translations. The second hypothesis, which stated that differences between the two languages caused mistranslation, was also found to be correct as revealed in the example of American rank like 'Sergeant' subtitled as (عريف), which is not an appropriate one (نائب عريف).

These conclusions are based on the use of the Shabakaty network subtitlers, which was assigned to translate the *Black Hawk Down* film. This network enabled to find that the translations had a few

inconsistencies in subtitling of the said film. The subtitlers showed a disregard to the Arabic language word order, especially when the Arabic verb comes before the subject. Besides, the subtitlers also made some spelling mistakes because they were not able to differentiate between the use of (ة) and (ه) letters in Arabic when they were subtitling the American military ranks of the film *Black Hawk Down*.

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