

**CHARLES UNIVERSITY**

**FACULTY OF SOCIAL SCIENCES**

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**Subtitling and Dubbing on the Czech Television Screen**

Master's thesis

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Study programme: Media and Communications Studies

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## **Declaration**

1. I hereby declare that I have compiled this thesis using the listed literature and resources only.
2. I hereby declare that my thesis has not been used to gain any other academic title.
3. I fully agree to my work being used for study and scientific purposes.

In Prague on  
31. 7. 2018

Marie Salovaara

## References

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## **Abstract**

The present master's thesis named *Subtitling and Dubbing on the Czech Television Screen* deals with the attitudes and preferences of the Czech television audience from the point of view of audiovisual translation (dubbing and subtitling) and aims to identify the reasons for these preferences. The thesis also focuses on the impact of sociodemographic features (age, level of education, foreign language skills) on these preferences. The objective is to cover relevant matters of both audiovisual translation theory as well as practice abroad and in the Czech Republic. The theoretical part provides a systematic summary of studies and other relevant literature in the field of audiovisual translation. Firstly, the two main methods of audiovisual translation are introduced, including a comparison of their advantages and disadvantages for the viewer. This is followed by a description of the historical development of audiovisual translation in a global context and the current changes in the given field. Also other relevant audience studies are presented. The next part of the thesis discusses the specific context of the Czech Republic as a “dubbing” country not only from the historical point of view, but also from the present perspective. The author focuses mainly on the only Czech public television – Czech Television. In the analytical part, the interpretation of the obtained results is preceded by the description of the chosen methodological approach, of its limits, process of data collection and similar previous researches. The established hypotheses were formed on the basis of the results of other, mainly foreign studies. For the purpose of this thesis a quantitative questionnaire survey was prepared. Overall, 439 respondents took part in the survey. The acquired findings are subsequently summarized and discussed in the final part of the thesis, including the limitations of the research.

## **Abstrakt**

Diplomová práce s názvem *Subtitling and Dubbing on the Czech Television Screen* se zabývá postoji a preferencemi současných českých televizních diváků z pohledu audiovizuálního překladu (dabing a titulování) a důvody k těmto preferencím. Práce se soustředí také na vliv sociodemografických aspektů (věk, úroveň vzdělání, znalosti cizího jazyka) na tyto preference. Teoretická část práce je systematickým shrnutím studií a další relevantní literatury zabývající se audiovizuálním překladem z různých hledisek. Nejdříve jsou popsány obě hlavní metody audiovizuálního překladu, včetně porovnání jejich výhod

a nevýhod pro diváka. Dále následuje soupis historického vývoje audiovizuálního překladu v celosvětovém kontextu a aktuální změny v oblasti audiovizuálního překladu. Autorka uvádí také jiné relevantní výzkumy věnující se diváckým preferencím. Další část práce je zaměřena na specifický kontext České republiky jakožto “dabingové velmoci” nejen z historického hlediska, ale nabízí také pohled na současnou situaci českého dabingu. Pozornost je věnována zejména jediné veřejnoprávní televizi v České republice – České televizi. V analytické části práce je představena metodologie zvoleného typu výzkumu, daný výzkumný vzorek a postup realizace samotného výzkumu. Stanovené hypotézy byly sestaveny na základě výsledků z jiných, zejména zahraničních studií. Pro účely této práce bylo připraveno kvantitativní dotazníkové šetření, kterého se zúčastnilo 439 respondentů. Získané poznatky a výsledky výzkumu jsou následně shrnuty a interpretovány v závěru práce, včetně limitů daného výzkumu.

## **Keywords**

audiovisual translation, Czech television, dubbing, quantitative research, questionnaire, subtitling, television, television viewer, television broadcasting, voice actor

## **Klíčová slova**

audiovizuální překlad, Česká televize, dabing, dabér, dotazník, kvantitativní výzkum, televize, televizní divák, televizní vysílání, titulkování

## **Název práce**

Titulkování a dabing na české televizní obrazovce

## **Poděkování**

Na tomto místě bych chtěla poděkovat PhDr. Milanu Krumlovi za cenné rady, podnětné připomínky, vstřícný přístup a ochotu při vedení mé diplomové práce.

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V neposlední řadě patří mé poděkování také všem respondentům, kteří věnovali čas mému dotazníku.

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# 1. INTRODUCTION

The present diploma thesis attempts not only to make a contribution to the research in the field of preferences of the Czech television audience when it comes to dubbing and subtitling, but also to provide a complete overview of historical milestones as well as current findings and opinions in the field of audiovisual translation in the Czech Republic. Due to the large variety of all available media, only television will be the main point of focus in this thesis. The main objective is to analyze the abovementioned empirical research question – preferences of dubbing or subtitling – in the specific context of Czech television viewers. The aim of this work is also to draw attention to both advantages as well as disadvantages of dubbing and subtitling by presenting arguments for and against both of the two most common adaptation techniques. In the beginning, a historical overview of the abovementioned language conversion methods is provided. The structure of the thesis is divided into two main parts; theoretical and empirical. Theoretical background focuses on the information found in the relevant literature and articles. The empirical part analyses an audience survey conducted for the purposes of this work and confirms or disproves the established hypotheses. The initial introduction of the methodology of the questionnaire, its limits and other aspects is followed by an analysis of the responses, including the comments of the respondents regarding their opinion on “dubbing versus subtitling”. These are followed by a discussion and summary of the analysis with regard to the original expectations.

As Sylva Talpová, an experienced Czech voice actor, states in her work *Kapitoly o dabingu*<sup>1</sup> (released in 2013), there is no doubt that Czechoslovakia, and later the Czech Republic, have been and still are the “dubbing powers of the world”. Nevertheless, thanks to a wide offer of options, younger generations are often used to watching foreign programmes with subtitles. Yet surveys have shown that overall, Czechs prefer dubbing over subtitling. Dubbed versions of foreign programmes have been dominant on the Czech television screen for a long time.

There are only a few relevant works published in Czechoslovakia and the Czech Republic dealing with dubbing. Two of them are also Oldřich Kautský’s publications

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<sup>1</sup> English translation: *Chapters on Dubbing* (name translated by the author of the thesis).

*Televizní dabing*<sup>2</sup> (1969) and *Dabing, ano i ne*<sup>3</sup> (1970), which are intended for the general public, and serve as an inspiration and source for the ever-lasting dilemma “dubbing or subtitling”. The low number of works on this subject shows that the topic of dubbing and subtitling is still a little-processed topic in our country, although, at the moment, also quite discussed. There is, of course, a number of books and other publications focusing on dubbing from another, but equally important, perspective – translation. There are also several publications that inform the reader about dubbing and subtitling in general. When it comes to researches, the author was able to find several international empirical studies dealing for example with the following issues: user comprehension of both dubbed and subtitles programmes, studies investigating incidental foreign-language acquisition, and also cognitive reception of subtitles, more specifically tracking viewers’ eye movements. The author found a few Czech surveys that were exploring the audience’s opinions regarding dubbing and subtitling – their results are presented in the empirical part. Audience researches are equally important, since although dubbing is much more expensive than subtitling, ignoring or misjudging the audience’s preferences and wishes may, after all, prove to be a lot more expensive choice.

Due to the abovementioned facts, this diploma thesis would like to offer a systematic, comprehensive and thorough description of dubbing and translation in the Czech Republic, including the important historical aspects as well as the contemporary situation on the Czech television screen, which will all be preceded by a description of the beginnings of subtitling and dubbing in a global, historical context. The thesis will not focus on technical aspects of subtitling and dubbing production, as these have been introduced and explained in other theses, articles and publications.

Since the original language of many publications and other works used as sources in this diploma thesis is Czech, the information in quotes in the case of original works in Czech translated into English were translated by the author of this thesis.

The original topic of the author’s thesis was named *The Role of Media in Second Language Acquisition*. However, the author decided to change the topic to *Subtitling and Dubbing on the Czech Television Screen*. The change of the thesis topic was agreed with the new thesis supervisor. There were several reasons for this change: firstly, the original topic partly extends beyond the field of media and communication studies, mainly to

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<sup>2</sup> English translation: *Television dubbing* (name translated by the author of the thesis).

<sup>3</sup> English translation: *Dubbing, Yes and No* (name translated by the author of the thesis).

pedagogy, didactics and translation studies. It would certainly be interesting to investigate and determine the effects of media, in this case namely television, on second language acquisition (English) of Czech viewers. However, in order to find out any provable results and answers to the research questions, the research itself would require a long observation period – in other words, longitudinal studies would be needed in order to find out the effects. Another problematic aspect of the abovementioned thesis topic would be mainly the subjective evaluation of television's role in second language acquisition. The main hypothesis would have been the following: watching foreign programmes in the source (English) language on a regular basis has a positive influence on (English) linguistic capabilities of the viewers. Furthermore, watching foreign programmes it also works as “edutainment,” or, in other words, as a combination of learning and entertainment.

For the abovementioned reasons the thesis topic was afterwards altered into in some ways a similar topic – *Subtitling and Dubbing on the Czech Television Screen*. Already the original topic would have involved descriptions of advantages and disadvantages of both subtitling and dubbing. In like matter, also the role of media in second language acquisition forms a part of this new thesis, as subtitling and dubbing are commonly discussed together with second language acquisition. Overall, the author would say that both of the thesis topics are mutually interlinked, but during the process of writing it became clear that the work itself should be aimed at a different main topic. Another, equally important reason leading to the change of the thesis topic was the fact that there are no other master diploma theses that would focus on such a detailed description of the Czechoslovakian and Czech dubbing and subtitling scene and on preferences regarding dubbing and subtitling of the Czech television audience.

Furthermore, the author finds the topic interesting due to her bilingual background, as she has spent half of her lifetime in a “subtitling” country and half in a “dubbing” country – the Czech Republic. In the last years there have been several discussions initiated mainly from the side of young people, namely by the members of the High School Union (ČSU), who represent Czech highschoolers and protect their interests, and who have been calling for the option of dual broadcasting for all foreign-language audiovisual works on the Czech Television, which is the only public TV in the Czech Republic.

Lastly, although the topic of the thesis deals with Czech television and the study programme of the author is Czech-taught, the author decided to write the present thesis for

several reasons in English (this was agreed beforehand with the thesis supervisor). Among the main reasons for this choice was the author's personal background as well as a larger future usage of this thesis. In other words, the fact that the language of the thesis is English does not limit its access only to Czech (and Slovak) Republic, but makes it available also to larger audiences worldwide that are interested in this topic and will find the presented information useful or simply interesting.

## **2. TELEVISION AMONG OTHER TYPES OF MEDIA**

“In the twenty-first century, the media is omnipresent: to inform, arguably sometimes to misinform, to sell, to entertain and to educate.” (Díaz Cintas and Anderman, 2009: 16). In other words, the media represents a powerful tool for forming and influencing our opinions and it is a source of news and information for us. Furthermore, it may also serve as one of the ways how we spend our leisure time. Another characteristic feature of the media is also its role in our second language acquisition, as will be explained further on.

Although there are several types of media, such as the radio, Internet (including social media), newspapers, magazines etc., this thesis focuses solely on television. Even nowadays, television still constitutes an influential and dominant part of mass media, which “touches young and old, rich and poor, learned and illiterate” (Biagi, 2005). Whole families gather together to watch television. In summary, television represents a “mass medium of communication and entertainment” (Pérez González, 2009: 13). In McQuail’s (2009: 47) opinion, television has “a very large output, scope and content”. Furthermore, the author notes its public character and also another significant and appreciable role of television; its influence in the field of modern politics. TV functions as a “communicative channel between politicians” and TV viewers. Lastly, as McQuail (ibid.) writes, television also has an educative role in people’s lives.

Thus, as a part of this work, television will be considered as the most influential type of media easily accessible to the public and also widely spread, as opposed for instance to the Internet, which represents a newer type of media that is, in general, used less actively by the older generations. In other words, television is a source of information and entertainment that a majority of people encounters throughout their lives and it “intrudes into the viewers’ privacy” (Kautský, 1969: 4). Televisions (“radios with pictures”) (Kruml, 2015) have been a part of our households and domestic habits for over half a century. During the first years of television broadcasting, mainly broadcasting of sports competitions increased people’s interest in television in both the USA and Czechoslovakia. Simply put, sports programmes represented one of the key reasons of television’s popularity and contributed to its rapid spread to households in both countries (Kruml, 2018a). Before televisions, radio represented the most popular mass medium.

Furthermore, nowadays television has a vast number of viewers of all generations worldwide. For example in the Czech Republic, even an increasing number of digital devices does not endanger the leading position of television in Czech households. According to a survey conducted in the first half of the year 2017, 95 % of Czech households own a television. The dominant position of television is confirmed also by the time we spend watching it. The same research, which was conducted for ATO<sup>4</sup> by Nielsen Atmosphere, shows that Czech viewers watch television daily for an average of 3 hours 16 minutes, which is certainly a considerably long time. Overall, 33 728 respondents took part in this survey (ATO, 2017).

Similar results were confirmed by a research realized by Ipsos (focusing on 525 respondents between the age 18 and 65), which found out that almost 40 % of Czech households own one television set, 37 % have two TV sets and 5 % have no television. However, the second survey reveals even longer time spent in front of televisions: on average 3 hours and 45 minutes. According to the results, for 40 % of respondents television serves primarily as a means of relaxation after work. 37 % use television during domestic chores. Watching television at mealtime is recognized by 21 % of the respondents. What are then the favourite types of TV programmes? Czechs spend most of their time by watching movies (82 %), TV series (70 %), news (67 %), documentaries (51 %), sports shows (40 %) and reality shows (19 %) (Herwig, 2018).

Likewise, the European Federation of Hard of Hearing emphasizes the key role of television in our daily lives. Television serves not only as a source of entertainment and leisure, but also as a source of information in all kinds of fields: “broadcast television provides us with a wealth of social, cultural, educational, and political information”. It also has the power to form and change the decisions we make in our everyday lives. According to the report focusing on subtitling access in EU countries from 2015, the UK, Netherlands, Sweden, Belgium and France provide the highest number of subtitled programmes, mainly for channels that are funded by the public. In contrast, some of the central European countries, such as Germany, Slovakia and Poland, are on the other side of the comparison list. These countries have only “some level of subtitling, but nowhere near enough”. Lastly, for instance Czech Republic, Finland, Denmark, Austria, Slovenia in Spain have improved their level of subtitling provision. The Federation also remarks that the availability of subtitles films in the cinema is very low (or even nonexistent) and

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<sup>4</sup> Czech abbreviation for *Asociace televizních organizací* (Association for Television Organizations).

limited throughout Europe, and films in the viewers' native language "are not given the same subtitling treatment as non-native cinema." Cinemas ought to be accessible for people with hearing disability as well: "this equal accessibility is a right, not simply a want (State of subtitling access in EU: 2015 Report, not dated). Presently, in the Czech Republic films are often shown with subtitles in the cinema.

### 3. AUDIOVISUAL TRANSLATION (AVT)

In order to become accessible and reach new audiences, ever since the cinema became popular and started crossing borders, audiovisual programmes needed to be translated to different languages. Therefore, clearly, also the emerge of dubbing and subtitling is closely connected with the history of film. According to Gromová and Janecová (2013: 61), one of the most prevailing types of translation that people experience and come across on a daily basis is audiovisual translation. This is, certainly, connected with mass and media communication as well as with globalisation and digitalisation. One of the most striking features of audiovisual translation is the speed in which changes in its branch are taking place. Also, a majority of European countries nowadays obtain a large number of audiovisual products from abroad. Nevertheless, Gromová and Janecová (2013: 62) point out the complexity of audiovisual translation and call attention to “the absence of approaching audiovisual translation as a complex study”.

Díaz Cintas and Remael (2007: 8) remind the readers that subtitling forms a part of the discipline of Translation Studies that had been overlooked for a long time. Nevertheless, Translation Studies became more popular again in the 1990s due to spreading and expansion of audiovisual materials in our society. The authors (*ibid.*) point out the value and power of the screen and images in the modern society, as we are surrounded by computers, cell phones, TV screens and cinemas in our everyday lives and they form a part of our social environment. People consume audiovisual programmes and watch screens daily. Díaz Cintas and Remael (*ibid.*) note that the image has been accompanied by words since the 1930s, which, of course, lead to the need for translation in the course of time. The first conference focusing on subtitling and dubbing took place under the auspices of European Broadcasting Union (EBU) in Stockholm, Sweden, in 1987 (Díaz Cintas and Remael, 2007: 74).

In general, we may distinguish between two main types of approaches to translation of the spoken language of the programme: firstly, the original programme is left in a spoken form (**dubbing**), or, secondly, it is changed into a written form of the target language (**subtitling**). In the first case, the original soundtrack is substituted by a national language of the given audience. This process is generally called “revoicing,” and it may be either *total* (as in lip-sync dubbing, when we cannot hear the source language) or *partial* (as in voice-over or interpreting, when the original language is heard in the background)

(Díaz Cintas and Anderman, 2009: 4). Other authors, such as Díaz Cintas and Remael (2007: 8), Kilborn (1993: 642) and Talpová (2013: 36), provide a three-type division of audiovisual translation techniques of foreign works (films, documentaries, fiction and animation): **dubbing (lip-sync), subtitling** and **voice-over**.

As Kilborn (1993: 643, 645) writes, many broadcasters agree that some adaptation approaches fit better for certain types of programmes and genres. For instance subtitling and voice-over are more suitable for documentaries, “since the presence of the original soundtrack acts as a form of guarantee of authenticity,” which is certainly important for the viewer. Conversely, dubbing might be a better option for action thrillers with vivid, “fast-moving action scenes” but “comparatively little dialogue”. By the same token, we may say that “the bigger the cultural gap between the two languages, the greater the challenge” for all modes of AVT. Thus, another significant factor when choosing the most appropriate method of audiovisual translation is the target country or area of the programme. In European countries the local audiences have certain expectations, as they are simply used to their “nationally dominant mode” of AVT. Overall, language transfer practices vary according to the countries.

The *Study On the Use of Subtitling* (2011), which was requested by the European Commission, provides the following division of language transfer approaches in television in different European countries:

- **Dubbing** is dominantly practised in these eleven countries: Austria, Belgium (French-speaking), Czech Republic, France, Germany,<sup>5</sup> Hungary, Italy, Slovakia,<sup>6</sup> Spain, Switzerland and Turkey. Outside of Europe, Brazil and China<sup>7</sup> may be called the “dubbing superpowers” (Talpová, 2013: 36).
- **Voice-over** is commonly used in only four countries: Bulgaria, Poland, Latvia and Lithuania (and to a smaller extent also in Estonia). Talpová (ibid.) adds also Georgia among the countries using voiceover.
- **Subtitling** has its tradition in the rest of the European countries: Belgium (Flemish-speaking), Croatia, Cyprus, Denmark, Estonia, Finland, Greece, Iceland, Ireland, Netherlands, Norway, Portugal, Romania, Slovenia, Sweden and the United

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<sup>5</sup> In Germany, the method of subtitling is used only exceptionally for films in cinemas (Talpová, 2013: 36). However, films on DVD offer the choice between the original voice versions as well as the dubbed version.

<sup>6</sup> For historical reasons, Slovakia uses two language variations – Czech and Slovak (ibid.).

<sup>7</sup> The first dubbed movie for the Chinese audience originated in 1930 (ibid.).

Kingdom.

On the contrary, some authors classify the United Kingdom and Ireland as a special category on the borderline, the reason being the general low number of broadcasted non-English-spoken films and programmes. These are either broadcasted in subtitled or dubbed versions, the division being quite equal, half-and-half (Kilborn, 1993 in Koolstra et al., 2002: 326; Díaz-Cintas, 1999: 36).

Next, interestingly, for example the French-speaking part of Belgium uses dubbing, but the Flemish part clearly prefers the use of subtitles. The situation is similar also in Canada, where the francophone part prefers dubbing and the anglophone, on the contrary, uses subtitles. Interestingly, sometimes there are several versions of dubbing in the same language, but for different countries, as in the case of French (Québec and France) and also Spanish (Spain and Mexico) (Talpová, 2013: 16).

In order to provide a systematic theoretical background to the topic of dubbing and subtitling, a number of articles, studies and publications dealing with this theme will be introduced in the upcoming chapters. Tveit (2009: 85) writes that France was the first country to begin experimenting with both dubbing and subtitling. However, it soon became clear that both of these “screen translation approaches” had their downsides and that “translating a film ruined it”. Therefore, for some time, instead of filming one version of a movie, multiple versions in several languages were shot. Later on, dubbing became more popular among not only the French audience, but also in other big countries like Italy, Spain and Germany. On the opposite side there were Scandinavian countries and the Netherlands, which preferred subtitling. It is interesting to notice that this division between dubbing and subtitling countries still exists until today, although many changes are taking place, as will be discussed in the further chapters. Generally speaking, the chosen language conversion method used for cinema was later adopted also for the use in television. However, over time both evolved on their own (*Study On the Use of Subtitling*, 2011).

### **3.1 Historical aspects**

The year 1895 was an important milestone for cinematography, since the French brothers Auguste and Louis Lumière invented a cinematographer. On the 28th of December of the same year they screened their first film called *La Sortie de l'Usine Lumière à Lyon* at

the salon Indien in Grand Café hotel in Paris (Parkinson, 1996: 16-17).<sup>8</sup> Smetanová (2011: 1) calls film an “artistic hybrid” that combines elements of literature, music, arts, theater etc. All these elements have to be synchronized. The history of film has ever since changed in many ways during a number of important developmental stages: silent films<sup>9</sup> were replaced by films with sounds, then the television appeared in homes, afterwards the black-and-white films evolved in colour films, then from two-dimensional to three- and four-dimensional, and video home system (VHS) was more or less replaced by DVDs etc. Nowadays, for instance VHS is “rather a rarity than reality” (ibid.). However, cinemas have remained popular until nowadays.

What lead certain countries to prefer dubbing over subtitling and vice versa? According to Danan (1991: 613), the inclination for either subtitling or dubbing in different countries may, besides other aspects, be a result of a nationalistic point of view. The author thinks that the chosen form reflects how the certain country “perceives itself in relation to others, and how it views the importance of its own culture and language.” This is, naturally, one of the aspects among others, and does not necessarily apply to all dubbing countries, as Danan points out. Also Matamala et al. (2017: 8) note that in some countries “dubbing was promoted during dictatorial regimes” in order to strengthen the position of the national language of the given country.

Therefore, there is also a link to censorship and ideologist propaganda. During 1930s, “the multiplicity of European interests and ideologies” lead to the fact that each country “adopted its own protectionist measures and/or censorship mechanisms,” which were often “enforced through the choice of [...] forms of audiovisual translation (Pérez González, 2009: 14 & Forbes and Street, 2000 in Pérez González, 2009: 14). Dubbing enabled to remove any non-preferred facts and references (Agost 1999, in Pérez González, 2009: 18). All of this is, of course, connected with nationalist regimes at that time. We may mention Mussolini in Italy and Franco in Spain, who made dubbing compulsory by law (Danan, 1991: 611). Even the original names of the actors were sometimes changed – for instance in Italy, Frank Sinatra became “Franco” and John Barrymore “Gianni” (Zelený, not dated). Hitler, on the other hand, “promoted it systematically as a means of employing actors.” Simply stated, dubbing may be characterized also as an “ideological tool” (Díaz-

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<sup>8</sup> An interesting sidenote – in spring 2018 (not only) Czech viewers had the chance to see the document *Lumière!* by Thierry Frémaux in the cinemas.

<sup>9</sup> These were sometimes accompanied by live music (either full orchestras or individual pianists). We may also recall the names of silent movie stars such as Charlie Chaplin and Laurel and Hardy.

Cintas, 1999: 36). However, Portugal as a dominantly subtitling country represents an example of the fact that the choice between language conversion techniques cannot be directly connected with nationalist regimes (Albergaria Almeida and Dinis Costa, 2013: 1236).

Danan (1991: 612) adds that the leaders of the three fascist countries – Spain, Italy and Germany – declared to have “one standardized national language for the sake of national unity” and all other minority languages and dialects were restricted. This is also why dubbing was preferred over subtitling – “no extreme nationalistic society could allow a foreign language to reach the masses so easily and compete with its national language.” On the whole, Danan (ibid.) believes that dubbing is a result of “dominant nationalistic system”.

### **3.2 From intertitles to subtitles**

Kilborn (1993: 642) states that the change from the era of silent movies to the era of “on-screen characters speaking” resulted in overcoming language barriers. Before, clearly, the era of silent films meant the “absence of linguistic barriers to film exports” (Nowell-Smith and Ricci, 1998 in Pérez González, 2009: 14). Kautský (1970: 6) writes that later on even silent movies were accompanied with subtitles, which, however, were mostly rather illegible. Chaume (2013: 112) calls these “forerunners of subtitles,” which originated in silent films, “intertitles”. In the era of silent films, the need for intertitles was growing together “with the emergence of increasingly complex filmic narratives.” Intertitles specified the viewers the time and location of the setting as well as helped the audience to understand the characters’ inner thoughts (Dick, 1990 in Pérez González, 2009: 13). Intertitles were mostly “texts, drawn or printed on paper, filmed and placed between sequences of the film” (Ivarsson, 2009: 3). Also “in-house commentators” were hired to fulfill the same function as intertitles, and they were often entertaining the audience by telling “gossip about the film stars or even explaining how the projector worked” (Cazdyn, 2004 in Pérez González, 2009: 14).

The first intertitles that were inserted between the scenes saw the light of day in 1903 in Edwin S. Porter’s *Uncle Tom’s Cabin*. Intertitles were easily translated also to foreign languages. As Ivarsson (2004) depicts, “the original titles were removed, translated, filmed and re-inserted”. In some cases a speaker translated the text simultaneously to the target language.

Next, with the invention of sound films in 1927 (*The Jazz Singer*) the audience could hear the actors, and intertitles were not necessary anymore. However, even before this the audience could hear the actors in commercials shown before films (Kruml, 2018a). Nevertheless, there developed a need for translating films and interlingual subtitles started appearing. It was certainly possible to prepare several versions in different languages or to have films dubbed by actors from different countries, but some film producers and distributors found both of these techniques rather expensive. The production of multilingual versions of one film represented one of the first attempts of coping with language differences of audiences around the world (Kilborn, 1993: 642). However, Great American film companies had already in 1929 fully equipped dubbing studios in Europe and actors/voice actors from different parts of Europe. Nevertheless, interlingual subtitles were still used often because they were cheaper. The first European countries that used subtitling were Denmark and France. More specifically, the first interlingual subtitles were used in the screening of the American movie *The Jazz Singer* in Paris, France in 1929. The subtitles were in French. Soon also other countries followed (Gottlieb, 2002 in Ivarsson, 2004 and Ivarsson, 2004).

Due to the outbreak of the First World War and Europe's incapability to fund new films, by the 1920s American films had a dominant position even in European countries. However, the emerge of sound in the late 20s temporarily ended "the American domination of European film industries," because the European audience wanted to hear and see movies in their native languages. America's second dominating time period in Europe was again in the 1930s (Pérez González, 2009: 14 & Forbes and Street, 2000 in Pérez González, 2009: 14). Dubbing enabled to remove any non-preferred facts and references (Agost 1999, in Pérez González, 2009: 18).

### **3.3 Voice-over**

Voice-over, as the name suggests, refers to the original sound being turned down and read over by a male or female voice in the national language of the target country. In other words, the original spoken sounds are not omitted, but their volume is only lowered. Voice-over represents an easy and convenient mode of language transfer. Countries using voice-over experienced a significant shift towards dubbing and subtitling after the fall of the Berlin wall (Chaume, 2013: 121). Voice-over is sometimes referred to as "partial dubbing," "narration" or also "half-dubbing" (Gambier, 2003 in Pérez González, 2009:

16). We may also differentiate between the following types of voice-over: voice-over spoken by one person (used in documentaries where there is most commonly only one narrator, or also in illegal copies), dual voice-over (alternation of a female and male voice), and multi voice-over (many voices) (Shchavruk, 2012: 9).

This type of audiovisual translation is often heard in documentaries and interviews, since these types of programmes do not need lip synchronization. What is typical for voice-over is that the original sound is heard in the background, and the original text is almost fully translated into the target language (Luyken et al. 1991 in Pérez González, 2009: 16).

Chaume (2013: 108) suggests that “voice-over gives a greater impression of verisimilitude: the sound of the original voice, albeit faintly, lends more credibility to the product.” The voice actor, whose voice is louder, reads the translations a few seconds after the original voice is heard on the screen. Thanks to the higher volume and time delay, the voice of the voice actor and the target language is in dominance and the audience does not get confused.

One of the disadvantages of voice-over is that the viewer may feel disoriented because of hearing two voices at the same time, and has to, therefore, concentrate and make more effort to distinguish the person speaking, bringing about the aesthetic enjoyment from the programme (Matelová, 2015: 16). Talpová (2013: 4) classifies voiceover as a commercial type of dubbing with signs of unprofessionalism. She also adds that this type of audiovisual translation is “utterly unacceptable for our [Czech] viewers”. Often there is one male and one female voice, which speaks for all the actors depending on the gender (ibid., 37).

### **3.4 Dubbing**

From a historical point of view, lip-sync dubbing originated most probably in the United States and came to Europe in 1936 (Luyken et al., 1991: 31). To have a look at specific features of dubbing, for instance Vladimír Žďánský, a Czech voice actor, director, dialogue editor and sound engineer, is of the opinion that “the best dubbing is the one that does not disturb or distract.” (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013). Walló (2012: 116, 123) agrees and states that during watching a dubbed version the audience ought to have a feeling as if watching the original version. In other words, dubbing should be smooth and natural and “needs to be learned”. Kilborn (1993: 644-645), however, notes

that audiences that are used to dubbing tend to be “more tolerant of or even overlook the minor inconsistencies which are inevitable with this method.”

Overall, successful dubbing depends on a variety of factors: financial budget, closeness of the two languages, translator’s, editor’s and producer’s skills, and, last but not least, the voice actors (Walló, 2012: 123). Dana Černá, a Czech voice actor, reveals that voice actors often slightly change their Czech texts prepared by the editor, so that the spoken words would “fit” their mouths (Luptáková, 2011).

In Chaume’s (2013: 107) words, dubbing is not only “a complex linguistic and cultural process, but also technical and artistic, where teamwork is vital in order to achieve a high quality end product.” Kautský (1970: 69) defines dubbing as “the conversion of a foreign dialogue into the Czech language.” The author (1970: 62) adds that the purpose of dubbing is to eliminate any kinds of thoughts about how did the original look like. However, as Talpová (2013: 47) writes, the term “dubbing” does refer not only to the literal translation of the source language to the language of the target country. In order to form some kind of a unity between the original and the target languages, the editor has to carefully adjust both of these languages to each other, i.e. to respect the syntax, correct idioms etc.

Talpová (2013: 49) disagrees with Koolstra et al. (2002) and others and their statement that the written length of speech of the original actors does not differ much from the length of the speech in the target language. Therefore, reduction of the text is not needed in dubbing, since almost all languages have a quite similar rate of speech (Luyken et al., 1991 and Marsi, 1999 in Koolstra et al., 2002: 328). Talpová justifies her disagreement by illustrating this on a specific example (although a very extreme one): the English sentence “Death row pardon” (with four syllables) is clearly shorter than its Czech counterpart: “Milost pro vězně odsouzeného k smrti.” However, this is not only the case of such extreme examples as the one seen in the previous sentence, there are differences in lengths also in other translations, as Talpová (ibid.) observes.

Roberto Rossellini (1906 – 1977), an Italian film director and screenwriter, defended subtitling because he believed that an actor’s performance consists of two completely inseparable parts; speech and gestures. Kautský comments that “how much of the original acting performance remains in the dubbed version” remains a question. However, replacing the voice of one actor with another one is not necessarily a negative

thing, as Kautský points out. In Juraj Herz's<sup>10</sup> film *Znamení Raka* (*Sign of the Cancer*, 1966) three of the actors are dubbed by their colleagues. Kautský explains that this represents a different situation, since both the original actor and the voice actor come from the same cultural and linguistic environment. In his opinion, by choosing this option Herz "purposefully created a complete artistic work from two performances." Given these points, the director Herz showed that the "theory of inseparability of the two factors forming the actor's performance," which was defended by Rossellini as well as a number of opponents of dubbing, is not inseparable at all (Kautský, 1970: 21, 30).

Kautský (1970: 33) notices that some supporters of dubbing see no difference in theatre plays and movies, when it comes to dubbing. They compare actors in theatres speaking Czech or Slovak with films actors, but Kautský refutes this in the following sentence: "In a translated theatre play a character is embodied mainly by a living Czech actor, not by an animated shadow on the screen. The setting, that is, the stage, is created both physically and artistically here." In other words, these are two completely different settings.

Talpová (2013: 4) differentiates between "artistic dubbing" and "commercial dubbing"; the first one refers to a professionally conducted dubbing, whereas the second case indicates the exact opposite – low-quality and unprofessional dubbing.

Similarly as in the case of subtitling, we may distinguish a specific type of dubbing made by fans; *fansubbing*. In this case, fans make subtitles for films and other types of programmes that have not been released yet in the national language. However, naturally, these home-made subtitles are often very different from the "official" ones: colours may be used, they are often longer and might appear anywhere on the screen. Furthermore, fonts of the subtitles may change throughout the film and the quality varies (Chaume, 2013: 114). Globalisation and the Internet opened the doors for many new possibilities and wider choices, for example many TV series are nowadays easily accessible online (Matamala et al., 2017: 21).

### **3.4.1 The beginnings of dubbing in the world**

To begin, it is necessary to realize that television dubbing was preceded by film dubbing. According to Talpová (2013: 8-9), the first "real" attempts of dubbing and making foreign-language film available to viewers took place before the Second World

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<sup>10</sup> A well-known film director born in Slovakia (1934), who passed away in 2018.

War. These attempts were, however, in most cases insufficient for the audience, since the technical equipment was not so technically advanced. The viewers mostly rejected the (imperfect) efforts of film makers and were critical towards them.

Italy belongs even nowadays among the countries with a long dubbing tradition. As Kautský (1970: 21-22) writes, Roberto Rossellini compares the literate Czechoslovakian nation with his illiterate home nation – Italians. Rossellini implies that dubbing was in fact a necessity for such an illiterate audience that is largely unable to read subtitles so quickly. In contrast, he adds that “such an educated nation as Czechoslovakians ought to receive a film in the original version.”

Since the late 1920s, sound films started appearing and intertitles were, therefore, unnecessary. The movie *The Jazz Singer* was introduced to the American audience in 1927 and it is often referred to as the first sound movie in the world. However, it was originally filmed as silent, and only later some spoken scenes and songs were added to the movie (Talpová, 2013: 7). The change was gradual and in the first sound movies there were also some intertitles.

On the contrary, a movie that was released two years later in 1929, *Lights of New York*, is considered to be the first fully sound movie with voices. Together with the birth of sound movies there arised the question of “the usability of the work on an international scale.” Of course, also the audience wanted to listen to the movie in their mother tongue. As mentioned in the previous chapter, in America, many different language versions of the same movie started showing up on the world movie scene. As Talpová (ibid.) remarks, this was surely a good idea, but also very costly. The expenses grew due to the travel and other costs of European actors who were invited to America, since only a very few American actors spoke many languages on such a high level. One of the exceptions was Greta Garbo, a Swedish-born American actress, who could also speak German (Talpová, 2013: 8 and Kautský 1970: 5-6).

Later on, some film roles were “overdubbed” by a different actor, but in the same language. Among the reasons for this was for example poor articulation of the actor on screen. Furthermore, due to loudness of the old types of film cameras, sometimes also the method of post-synchronization was used, which meant, as the name reveals, that the dialogues were re-recorded again in a sound studio by the same actor. The “disturbing and unnatural” sound of the film camera was thus erased. There are also a few Czech films in which post-synchronization was used, the reasons being either the use of a silent camera

(which was at the time very expensive and a scarce commodity), or the use of a temporary sound reduction of the camera, which was, however, quite difficult. Also, later, when the camera microphone was used, the sound in the film needed to be post-synchronized (Talpová, 2013: 8-9). In order to reach a larger number of audiences speaking different languages, this method was used not only for improving the original sounds, but also to “replace the source dialogue with a translated version”. For this reason, post-synchronization is perceived as the predecessor of dubbing (Pérez González, 2009: 14).

Kautský (1970: 22-24 and 1969: 33, 35) writes about Italian combinations of non-actors on the screen and real actors’ voices, because it turned out that mimic acting and speech are two completely different things. This merge of two performances is associated with Roberto Rossellini and neorealistic films, which were mostly filmed in the streets and displayed reality as it is. Afterwards, as mentioned above, actors were overdubbed by other actors, if the director thought this to be a better solution. As Kautský clarifies, some actresses, such as Claudia Cardinal, might have had “a charming appearance,” but, contrarily, they had an “indistinctive, hoarse voice [...]”. Later on, directors such as Federico Fellini and Michelangelo Antonioni started hiring actors from other countries as well, and this phenomenon of international cast spread also to other world cinematographies.

One of the subtypes of dubbing is the so-called *fandubbing*. Fandubs, as the name implies, are home-made dubbings prepared by fans, who dub TV series, cartoons or movies that are not yet released in their home country. Another term used for this activity is *fundubbing*, which clearly expresses “the witty and humorous nature of this type of home-grown dubbing.” (Chaume, 2013: 111)

### **3.4.2 Advantages of dubbing**

The main advantage of dubbing is that it is easy for the audience to follow and understand the programme, since viewers do not have to read while watching the screen. The act of listening “is not very demanding mentally” (Koolstra et al., 2002: 326). Also Talpová (2013) remarks the ease associated with dubbed programmes. Therefore, dubbed programmes can be followed also by the visually impaired individuals, illiterate people, or children, who have not learned to read yet. Visual impairment is naturally connected mainly with age (Díaz Cintas and Anderman, 2009: 6).

The viewers can focus only on the visual image on the screen and the voices they are hearing in their native language. This makes dubbing an accessible and convenient way of translating. Dubbed programmes may also be listened only as a background sound or they may serve a function of a secondary activity, which makes them an easy source of relaxation while doing something else. Furthermore, dubbing allows translating certain references in the target language, which would be harder to translate by the means of subtitles (Koolstra et al., 2002: 326). Dubbing also allows aspects of natural speech as overlapping speech (Pérez González, 2009: 18).

Defenders of dubbing also seem to claim that dubbing should not be regarded as a “killer of the English language” and that the significance of subtitles on linguistic competence is highly overestimated (Rychlík, 2013). Furthermore, those who favour dubbing are pointing to the fact that elderly people often do not speak foreign languages and they also have problems with reading subtitles due to their bad eye vision. Géry d’Ydewalle (2002: 61) observes that elderly people disagree with and complain about the use of subtitles in TV programmes more often than other (younger) age groups.

Kilborn (1993: 644) and Mera (1999: 83) highlight the differences between the spoken and written forms. In their opinion, as opposed to subtitling, hearing one’s own language “provides confirmation of its importance” and strengthens one’s “sense of national identity or autonomy”. Next, Talpová (2013: 48) as well as Koolstra et al. (2002: 336) assume that when the audience hears their mother tongue, they may be positively motivated to the perception of the storyline. Moreover, this increases a sense of familiarity. Talpová (ibid.) implies that it is easier and more natural for the viewers to identify themselves with the actors, the storyline as well as with the story itself. On the contrary, some viewers may not like the fact that there are black persons speaking Czech, which makes the story less believable. Interestingly, the “adoption” of a dubbed foreign program as one’s own may be illustrated for instance by Disney’s movies, as young children are in most cases not aware of the fact that the film they are watching in their mother tongue (or other familiar language) did not originate from their home country (Pelletier, 2012: 5).

### **3.4.3 Disadvantages of dubbing**

In his short essay, Zelený (not dated) emphasizes the following: “How can a copy [dubbed version] be better than the original, in any art?” Zelený is referring to the fact that we should respect the original version as it was created. He adds the following: “Where is

the respect for the art of foreign film stars? There is none.” In the author’s opinion, the only acceptable form of dubbing is when the actor is dubbing himself. Similarly, Kautský (1970: 19) explains why some claim that dubbing is “discrediting the purity of the artistic work” or that it represents a kind of an intervention to the original piece of work, which results in the loss of the original atmosphere of the programme. According to some critics, the programme or film will not be the same anymore in the dubbed version. On the other hand, though, also subtitling affects the original version by adding text on the screen (*ibid.*, 33).

Furthermore, as Tveit (2009: 92) mentions, dubbing often leads to “the loss of authenticity”. A significant part of the character is their voice, which becomes hidden when using dubbing, and the audience hears the voice of someone else – not the original actor. The voice is closely connected to the character’s personality but also movements such as facial expressions, gestures and body language. The Czech voice actor Dana Černá thinks that “the voice forms half of the actor’s performance” (Luptáková, 2011). Tveit (*ibid.*) and Mera (1999: 75) remark that only the voice itself, more specifically intonation, may carry and reveal a large amount of important information. Moreover, voices may indicate feelings, mood, social status and also, relationships between characters, and also the atmosphere of the overall situation on screen. Overall, as Kautský (1970: 29-30) notes, the actor’s performance is perceived by some as incomplete without his or her own voice. He agrees with the importance of the presence of the actor’s voice and lists it among the main reasons of those who dislike dubbing. In contrast, for example in the case of documentary programmes, the voice belongs to the “off-screen commentator” (Tveit, 2009: 95). Therefore, in the case of documentaries, the voice does not play a significant role, but if subtitling is chosen over dubbing, it may result in lack or loss of information.

Koolstra et al. (2002: 326, 338-339) highlight that those who prefer subtitling often feel annoyed “about the imperfect lip-synchrony in dubbed programmes,” as lip-synchrony may lead to “unnaturalness when [it] is inadequate”. However, “a perfect lip-synchronization is impossible to achieve.” On the contrary, Talpová (2013: 48) argues that she is familiar with certain cases when the (in this case Czech) voice actor enhanced the original actor’s speech on the screen. Moreover, all of this depends largely also on habituation and what the viewers are used to (Koolstra et al., 2002: 339). It seems that viewers accustomed to a certain method of AVT do not take much into account the

disadvantages that are connected with the given method (ibid., 347). The authors (ibid., 348) summarize synchronization of the lips in the following way:

A high level of synchronicity gives a stronger illusion of the speaker speaking, but information may be lost and the order of words may seem seem unnatural. With a looser synchronization the speech illusion is weaker, but less information is lost and sentences may sound more natural.

Another factor emphasized by many authors as a disadvantage of dubbing is that it is much more costly as well as time-consuming than subtitling (Albergaria Almeida and Dinis Costa, 2014: 1236; Tveit, 2009: 93-95). As opposed to subtitling, “dubbing is subject to copyright laws, on top of the fees that studios must pay out for voice actors.” (*State of subtitling access in EU: 2015 Report*, not dated). Even though the difference between the costs of dubbing and subtitling has become more balanced, Tveit (2009: 94) states that dubbing is still five to ten times more expensive. For instance in small countries such as Norway, the number of trained actors suitable for dubbing is limited, which makes dubbing an expensive translation alternative. In general, animation movies<sup>11</sup> and other programmes for children are dubbed also in Scandinavian countries, because small children – the target viewer group of these types of programmes – have not yet learned to read.

In Tveit’s (2009: 94) opinion, in some countries the more expensive alternative, dubbing, is preferred over subtitling because it seems that “costs do not matter too much if revenues are big enough”. Simply stated, if dubbing is able to attract a greater audience, and, thus, be financially beneficial, televisions will invest in dubbing. In addition, dubbing requires more time. Firstly, the foreign dialogue list needs to be translated. Then, the voice actors are given time to read and practise their parts, and the recording itself also require time.

Koolstra et al. (2002: 330) emphasize an interesting note, which might not come to many of the viewers’ minds while watching dubbed or subtitled programmes: dubbing carries with it another disadvantage, which is the “vulnerability to manipulation to censorship,” as has been already mentioned earlier in this thesis. Often the audience does not know the original soundtrack and has limited access to it (unless they are able to understand the original language by reading lips). This is also the reason for the occurrence of dubbing in the Eastern Bloc countries (Talpová, 2013: 49). Censorship may though

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<sup>11</sup> Tveit lists a few examples: *Shrek* (2001), *The Polar Express* (2004), *Charlie and the Chocolate Factory* (2005).

occur also within subtitled programmes, “but it will not escape the notice of an attentive viewer” (Koolstra et al., *ibid.*).

#### **3.4.4 Voice actors – who is behind the voices that the audience hears?**

Talpová (2013: 4-5) compares theater and radio acting: radio actors are not able to use mimics, gesticulations, diction, etc. – they are reliant only on their voices. Although radio actors are “equipped” only with one means of expression – voice – the space for the range of voice is huge. The microphone allows them to use intimate whisper, roar, or even a simple breath may influence the creation of a dramatic situation. Contrarily, Talpová (*ibid.*) also adds that voice actors, clearly, are not allowed such freedom and they must accept all these abovementioned aspects while lending their voice to the original actor. The voice actor must bear in mind that the role was created by another actor, who “gave the role a soul.” However, she points out that this does not mean simply copying the style of speech of the original actor. The voice actor must be able to “grasp the character on screen” and to react even to the smallest details and nonverbal communication of the original actor, such as raised eyebrows, lip movement etc.

All these aspects are part of the so-called “external synchronous technique” that is very important for the voice actor and involves synchronization of the movement of the lips, breathing rhythm and phrasing. Moreover, other difficulties and complications that the voice actor must deal with simultaneously are the following: perception of the original actor on the screen, reading the Czech dialogues and listening to the original sound in the headphones, as well as the voice actor’s own interpretation (Talpová, 2013: 5-6).

How are actors as well as voice actors chosen for the specific roles? The directors choose them according to the following main three criteria: appearance, type of personality and voice position. On the other hand, both Talpová (2013: 23) and Kautský (1969: 73) point out that it is often tempting to choose a same-looking person as the original actor on the screen, but this might be a very misleading choice at first. Next, it might seem logical to cast the voice actors according to the similarity of their personality with the original actor. However, overall, the director should base his choice on more than one of the abovementioned aspects. Walló (2012: 124) believes that the voice actor ought to “understand and recreate” the character on screen. Similarly, Kautský (1969: 72) writes that “the Czech voice actor ought to give the moving shadow a life. Life, not only voice.”

Talpová (2013: 23) as well Kautský (1970: 78-79) believe that the most important aspect of casting is the “professionalism of the director”. Under this feature Talpová lists several attributes, mainly the director’s ability to see the voice actor’s skills while searching for an ideal voice actor of the role on screen. Top actors and voice actors are, for sure, able to cope with a role, even though they do not resemble the original actor in appearance nor do they have a similar personality with the character on screen. To sum up Talpová’s views, instead of looking for a suitable voice actor based on his or her resemblance with the original actor, directors should search for talented voice actors. Kautský (ibid.) points out the importance of the actor’s voice, since often even without noticing we favour certain actors due to their voice. Viewers also recognize actors based on their voices. Walló (2012: 124) notes the tendency to “use” the same Czech voice actors for the same well-known foreign actors. As an example we may mention the legendary Louis de Funès and his Czech counterpart František Filipovský (see also Chapter 4.8). Other well-known Czech dubbing names are introduced in Chapter 4.7.

If we briefly have a look at the process of translation and dubbing, we have to realize that it is not only about voice actors. In general, first there is the translator, then the editor,<sup>12</sup> and in the last phase the voice actor. Talpová notes an important rule during translations: one sentence in the original must be accordingly one sentence in Czech. Similarly, a longer sentence (compound or complex) must be longer in Czech, not two shorter sentences, as this would most probably confuse the voice actor. The voice actor must also follow the exact movements in the original scene (for example a cigarette in the mouth or a surgical mask covering the face of the actor), since all these aspects may influence the style of speech, breath etc. Interestingly, all the names in the script prepared for the Czech voice actor are written phonetically, in order for them to be pronounced in the same way by all voice actors. Another difficulty that the translators face is the use of idioms, links and allusions to specific situations in the original language, which are often challenging and difficult to translate in order for them to make sense in the target language (Talpová, 2013: 16-20).

In the “mother land” of dubbing, Italy, there were big differences in the earnings between actors and voice actors. For example the famous actresses Claudia Cardinal and Virna Lisi received 300 million Italian lira for one film, but, in comparison, the actress

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<sup>12</sup> Talpová (2013: 20) believes that it is better when the translator and the editor are two different people. On the contrary, Oldřich Kautský, the Czech translator and editor in one person, thinks the opposite.

who was dubbing these two ladies was paid one million. Kautský also highlights the excellence of dubbing in Czechoslovakia, as compared at the end of 1960s with Italian dubbing (Kautský, 1970: 80 and 1969: 74).

### 3.5 Subtitling

As mentioned earlier, the film industry has its root in cinemas, and only later films for the cinema were shown also on television, which was invented later. In 1938, the BBC broadcasted a subtitled version of *Der Student von Prag* (1935), a German movie directed by Arthur Robison. Nonetheless, it was soon realized that the subtitles which were legible in the cinemas are rather unfitting and difficult to read on the small television screen. The main reason for this is that “a TV set has a narrower contrast range than that on a cinema screen,” but also the speed of reading subtitles appearing in the cinema and on TV differs (Ivarsson, 2004).

From history back to the present, we will have a look at the key aspects of subtitling: the subtitler should retain as much as possible of the original text. but also “other non-linguistic aural and visual elements, which are essential for the appreciation of the aesthetic part of the target film” (Karamitroglou, 1998). Chaume (2013: 112) defines subtitling in the following way:

it consists of incorporating a written text (subtitles) in the target language on the screen where an original version film is shown, such that the subtitles coincide approximately with the screen actors' dialogues.

Pérez González (2009: 18) writes that over time subtitling became dominant not only in the “rich and highly literate countries with small audiovisual markets” (such as Scandinavia) and in bilingual states (the Netherlands and Belgium), but also in poorer countries such as Portugal, Greece, Iran and Arab countries. For the last mentioned countries, subtitling represented the most affordable way of AVT.

In its report from 2015, the *European Federation of Hard of Hearing People* introduces its vision: “By 2020, we want to see subtitling on 100% of programmes broadcast on public channels across the EU, with simple technical standards and consumer-friendly rules. [...] We want to see more subtitling in cinemas and in the theatre.” The Federation also emphasizes that it is important that subtitles are as accurate as possible, otherwise they are only partly useful for the consumer (*State of subtitling access in EU: 2015 Report*, not dated).

### 3.5.1 Types of subtitles

Generally, subtitles can be either open (displayed on the screen for everyone) or closed (viewers may see them only upon demand) (ibid.). In most cases they are displayed horizontally on the lower part of the screen. From the linguistic point of view (which is considered as the most important one for the purposes of this work), we may distinguish the following types of subtitles (Shchavruk, 2012: 18):

- *Intralingual* (the original sound language and the language of the subtitles is the same).<sup>13</sup> Intralingual subtitles may be further divided followingly:
  - o *for the deaf* – the subtitles transfer not only the spoken word, but also other sounds, such as weather conditions, laugh, barking of a dog etc.
  - o *for language-learning*
- *Interlingual* (the original sound language and the language of the subtitles is different). Interlingual subtitles may be further divided followingly:
  - o *monolingual*;
  - o *bilingual/multilingual* – these are common in countries with two official languages or where two or more languages are spoken. For instance in Belgium and Finland the cinema viewers may often see bilingual subtitles – in French and Flemish in the case of Belgium (Pelletier, 2012), and in Finnish and Swedish in the case of Finland (Hartama, 2007: 188). Bilingual subtitles may be often seen also in international film festivals – most commonly one set of subtitles is in the local language, and the second one in English.

In most cases it is also possible to switch subtitles off. There are also many other ways of subtitling division, such as from the technical point of view, according to the way they are displayed on screen etc., which will not be discussed in the present thesis.

### 3.5.2 Advantages of subtitling

As in the case of dubbing, also subtitling has its advocates as well as detractors. According to some, subtitling allows to keep the actors' full performance and the overall authenticity of the programme or film. Importantly, as already mentioned, even if the audience does not understand the foreign language, they are still able to recognize certain

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<sup>13</sup> Interestingly, for instance the British film *Trainspotting* (1996) had to be distributed in the U.S. with English subtitles, because of the actors' strong Scottish accent (Anderman and Rogers (ed.), 2003: 203).

tones in the original language, which may give an insight to the character's personality traits, his or her mood and other essential aspects. Needless to say, for some of these seemingly less important characteristics of speech it is difficult to "survive" language conversion (Kilborn, 1993: 646). Subtitling represents the only way how to keep the original soundtrack and dialogues the same and unchanged. Furthermore, subtitles allow the translation of various signs that appear on the screen in the original – foreign – language (Leboreiro and Poza, 2001 in Matamála et al., 2017: 8).

In Díaz Cintas and Anderman's (2009: 4) opinion, subtitling is a faster and cheaper option, compared to dubbing. The authors also think that subtitling "comes hand in hand with globalization." Other authors suggest that subtitling, respectively the "exposure to foreign language," positively influences the viewers' interest in other cultures and countries (Danan, 1991 in Pérez González, 2009: 16).

Talpová (2013: 55) points out a remarkable advantage of subtitling: it is 10-15 times cheaper than dubbing. In the Czech Republic, the price in 1992 for a minute was around 1 000 CZK, in 2013 it was about 280-350 CZK for a minute. Almost 50 years ago, the costs of subtitling for one film (not for one copy) were about 10 000 CSK,<sup>14</sup> which was incomparably cheaper as opposed to the price of dubbing – up to 100 000 CSK (Kautský, 1970: 12). However, the prices mentioned by Talpová do not tell a lot about the real financial wage of those who produce subtitles or dubbing. This differs according to countries and depends also on the rules of the so-called intellectual property, rewards for any further spreads of the work and other aspects. In the Czech Republic actors are not entitled to copyright for their output. Dubbing studios pay actors hourly and not on the basis of their role. Talpová adds, based on her own experience, that this means that the more proficient the voice actors are, the smaller is their income (Talpová, 2013: 55). More on this topic is available in Chapter 4.

Reid (1978 in Tveit, 2009: 86) defends subtitling as "the intelligent solution," but Marleau (ibid.) believes subtitling to be "only the lesser of the two evils". Interestingly, Koolstra et al. (2002: 343) assert that subtitling might cause that one's "own language may be polluted by the foreign languages heard on television." On the other hand, subtitled programmes allow also the deaf and individuals with hearing problems to watch the programmes. Moreover, Chaume (2013: 113) points out the subtitles for the deaf and hard of hearing. These often appear on the screen for a longer time and the individual characters

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<sup>14</sup> Czechoslovak koruna.

are differentiated from one another by using different text colours. Subtitles for sounds and songs appear normally on the top of the screen. Understandably, the viewer has to pay more attention to the individual colours, which might be quite exhausting. However, as Pérez González (2009: 15) notes, the terms “intralingual subtitles” and “subtitling for the deaf and hard of hearing” are now basically synonyms.

*The European Federation of Hard of Hearing People* (EFHOH) defends the rights of the people with hearing loss in society. People with a hearing loss should have “access to the same information and entertainment” as those without any hearing problems. The Federation defines subtitles as a powerful and the “door to the information society” and lists several benefits associated with subtitles: they are beneficial for anyone with hearing problems and also elderly people. Moreover, according to EFHOH, subtitles improve children’s reading skills, they help with understanding a foreign language and removing social barriers between people with and without hearing loss (State of subtitling access in EU: 2015 Report, not dated). Watching subtitled programmes “also implies reading subtitles,” so subtitling enhances reading skills. Additionally, subtitled programmes represent a more suitable option as opposed to the dubbed ones in noisy environments (Koolstra et al., 2002: 332-333, 339).

### **3.5.3 Disadvantages of subtitling**

Tveit (2009: 86) points out one essential aspect of the subtitling process and that is “the filtering of potential loss of information: for the purposes of expressing nuances the written word cannot possibly compete with speech.” Likewise, Kautský (1970: 12-13) notes the “incompleteness of subtitles” and Luyken (1990: 141) confirms that “subtitles are never an accurate translation of a given dialogue, but a reduction into key sentences or even only key words.” To give an example, in the Oscar-winning Czech film *Kolja* (*Kolya*, 1996), Zdeněk Svěrák’s (the main actor) famous sentence “Složanky, vy krásy zelený, nenažraný.” was translated rather simply as “Bills, bills.” (Spáčilová, 2007). The full meaning was not conveyed (although it has to be admitted that the translation of the abovementioned sentence is a rather challenging task). On the other hand, Kautský (1970: 12-13) adds that in films with long dialogues and a lot of spoken word subtitles would cover half of the screen if they would not be shortened. Interestingly, de Linde and Kay (1999 in Pérez González, 2009: 15) state that subtitles contain 43% less text than the original spoken form.

Generally, we may say that the process of subtitling is a challenging linguistic task, as it is crucial for the translator to take into account shortness and readability and to avoid long and complex formulations. In other words, the translated subtitles should be as accurate, authentic and factual as possible, but the word limit has to be kept in mind (Talpová, 2013: 50). Correspondingly, also Kautský (1970: 15) highlights abridgment, which is, however, conditioned by “a perfect knowledge of the original language as well as lexical wealth of the targeted language”. The subtitler has to “delete, condense and adapt the source speech” (Pérez González, 2009: 16). However, Zelený (2008) adds that subtitles should not be understood as an “attempt of a complete translation”. In his opinion, the audience is able to understand a lot even without the full translation and sums up everything by saying: “It is often not about what is said, but how it’s said.”

Annamaria Caimi (2009: 241) notes that “subtitles must be concise and easy to understand”. By the same token, Mera (1999: 77) agrees that subtitles must be precise “[...] and contain as much information and meaning in as little space as possible.” Tveit (2009: 86) summarizes the same in the following way: “brevity is the essence”. He also points out that it is often difficult to choose what will be omitted, since “although there are redundant linguistic features in speech, sometimes even slight omissions may bring about significant changes in meaning.” Kautský (1970: 15-16) acknowledges that abridgment leads to banalization of the dialogue and loss of vividness. Long dialogues, tension between the characters, but on the contrary very short subtitles make an experienced viewer realize the incompleteness of subtitles. Viewers feel that subtitles are not expressing everything if the translator has missed something essential.

As explained above, there is often loss of information during the transition from spoken speech to written words. Notwithstanding it is crucial to realize what is unconditionally important to translate and what may be left out without distortion of the whole. Other important features are for example the ways of speaking (formal and informal), which often describe the nature of the characters (Kautský, 1970: 18).

As we can see, there are certain (space and time) limitations in subtitling and omission of lexical items may occur. Because of this, subtitling is sometimes considered a “type of adaptation rather than translation” (Díaz Cintas and Remael, 2007: 9). Moreover, for this reason, translation studies “have been rather reluctant to include film translation among their subjects of study.” (Delabastita, 1989 in Díaz Cintas and Remael, 2007: 9)

In addition, as the Czech translator Miroslav Pošta highlights, it is often problematic to convey the dialectal and sociolectal features of spoken words (such as the difference between British, American, Australian, Scottish English) to written subtitles (Rychlík, 2013). These aspects may play an important role in the film and differentiate the individual characters as well as give a clue about the geographical setting of the film (Mera, 1999: 81). Moreover, what is also typical for subtitled programmes is that subtitles carry only the informative meaning. The audience has to perceive the emotional component through the original acoustic version (Talpová, 2013: 53). According to Talpová, “dialects, slang and vulgar expressions are more acceptable in acoustic versions” (as opposed to written ones) and taboo words are indeed less common in subtitles. Interestingly, the author also compares dubbed/subtitled programmes prepared in Prague and Brno and observes that there are differences between the two big Czech studios when it comes to the choice of words in subtitles as well as in dubbing, especially in non-standard Czech (*ibid.*).

Furthermore, Tveit (2009: 90) talks about the visual disadvantages of subtitles. In his opinion, viewers often must focus too much on the reading of subtitles, which leads to not concentrating properly on the visual side of the programme on screen. Especially for older viewers it might be more difficult to follow the image as well as subtitles at the same time. This is quite problematic, since “audiovisual programmes combine words and images” and “subtitles should synchronise not only with speech, but also with image.” (*ibid.*) Similar opinions on subtitles are shared also by Díaz Cintas and Remael (2007: 8) and Kilborn (1993: 643). Danan (1991, in Pérez González 2009: 16) perceives subtitling is often regarded as an “intrusion on the image”.

Miroslav Pošta and others talk about “split of attention,” which refers to the fact that viewers have to divide their focus between the visual image and reading subtitles (Rychlík, 2013). However, Koolstra et. al. (2002: 331) write that no empirical studies have proved problems (missing information in the picture) connected with alternating attention from the image to subtitles and vice versa. All of this happens rather “automatically and effortlessly”. Also Kautský (1970: 31) observes that some viewers claim that subtitles affect their attention or disturb the overall actors’ performances, which consist of mimic movements as well as voice. According to some opinions, the audience cannot properly follow the actors and the scene and also read subtitles at the same time. On the other hand,

Talpová (2013: 53) remarks that people in general remember most (50 %) of the content when they hear as well as see it in the same time.

For instance the Czech actor and voice actor Alice Šnirychová says that the subtitles are not able to cover all of the spoken word. Furthermore, she personally prefers dubbing for one main reason: she does not have time to perceive the mimics of the actors simultaneously with reading the Czech subtitles. Thus, she either reads the subtitles but does not follow the actors' mimics, or she watches the actors but does not read the subtitles (even though she might not understand what is said) (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013).

Furthermore, some consider subtitles to limit the view of the viewers, but Koolstra et al. (2002: 331) comment that subtitles do not appear on the screen all the time, and, when they are on screen, viewers may still see through them. Next, since most of the important events are shown in the middle part of the screen and subtitles are usually placed at the bottom part, no serious limitations of view should occur.

Kautský (1970: 13, 1969: 26) writes that some viewers find reading subtitles as a burden on the eyesight. Therefore, the translator ought to be considerate to the viewers' eyesight, which is slower than hearing. Eyes have to simultaneously follow the screen as well as subtitles, which is often an "assault on the audience's eyes". This is the reason for the omitted translations of commonplaces and expressions which are explained through actions and deeds (such as greetings etc.).

Talpová (2013: 51) lists the "reduced comfort of the visual perception," which belongs to one of the key aspects of the film, among the negative characteristics of subtitling. Nevertheless, she also points out that viewers hardly ever mention this as some kind of a handicap of subtitling. Another significant feature of subtitling that Talpová (ibid.), Kautský (1970: 13-14) as well as Kilborn (1993: 647) remark is its poor readability on white backgrounds.

Also the Czech voice actor and president of the Actors' Association in the Czech Republic, Jiří Hromada, thinks that subtitles draw away attention from the full enjoyment of the movie: scene perception, actors' performances, or camera movement (Taud and Strouhalová, 2016). On the contrary, d'Ydewalle (2002: 62) writes that "switching the attention from the visual image to reading the subtitles happens to be effortless and automatic". What about the older generations? Talpová (2013: 45) points out that generally, the needs of the older people are often overlooked, which, however, is quite

alarming due to the fact that the average age is rapidly growing. Talpová (ibid.) believes that the older generation may prefer dubbing over subtitling simply because they want to listen to their mother tongue, even though they would understand the programme in the foreign (original) language as well.

Lastly, what about watching a horror movie with subtitles? Most of us tend to watch away or close their eyes at least sometimes when seeing scary or uncomfortable scenes. If we do not understand the original language of the movie, watching a horror with subtitles does not really allow us to close our eyes, because we would possibly miss some important information.

To sum up, subtitles may represent a barrier to understanding a foreign programme especially for the following categories of viewers: children, sight-impaired persons, the elderly and also immigrants who do cannot speak the language of their host country.

#### **3.5.4 Format**

Generally, subtitles consist of no more than two lines<sup>15</sup> and have between 32 to 41 characters per line (Díaz Cintas and Remael, 2007: 9). Tveit (2009: 90) notes that normally one- and two-line subtitles are used and usually there are less than 38 characters in one line. Karamitrouglou (in Pérez González, 2009: 15) speaks of up to 35 characters per one line. d'Ydewalle (2002: 59) as well as Talpová (2013: 50) mention a maximum of 32 characters and spaces in one line. As we can see, there are certain limitations, and for this reason subtitling is sometimes considered a “type of adaptation rather than translation” (Díaz Cintas and Remael, 2007: 9). Díaz-Cintas (2010: 344) notes that nowadays “the rule” of two lines is often not respected anymore, and, instead, subtitles on three, four as well as five lines are used. This is, however, rather seen on the Internet. In like manner, also the number of characters per lines has become more loose.

As far as the time limits are concerned, subtitles must stay on the screen for a sufficient amount of time, leaving enough time for the audience to read them. The maximum time for 64 characters on screen is six seconds and the time shortens proportionally (Talpová, 2013: 50). Díaz-Cintas and Remael (2007: 24) state that in cinemas and at some film festivals, up to 41 characters per line may be used, since it seems that the viewers are able to read the subtitles faster on the cinema screen than on their TV

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<sup>15</sup> Kautský (1970: 7) reasons that three-lined subtitles would tire the viewers' eyes and even the fastest reader would not have time to read everything and follow the image at the same time.

screens at home for several reasons, mainly the larger screens and also the “cultural profile of the audience”.

However, in some cases, two-lined subtitles may cover too much space and hide the visual images underneath. Tveit (2009: 90-91) illustrates this on the example of the animation series *South Park*, which is known for the fact that the faces and bodies of the characters are bigger than normally and they cover most of the screen. Therefore, especially this series can be challenging for the makers of subtitles. Another problem that Tveit (2009: 91) mentions is that subtitlers often do not have much time to get familiar with the context, which may lead to factual mistakes, errors and inaccuracies in subtitles and, therefore, to the overall quality of subtitles. The translations often require subtitlers to possess “a high degree of communicative competence“ and it is necessary to “handle register at both the lexical and syntactic level“ (Tveit, 2009: 88).

Another aspect of subtitling that Tveit (Ibid.) writes about is the readability of subtitles. In general, identical subtitles are assumed to be easier to read in cinemas than at television screens, the reasons for this being “the size of the screen, the font used for the letters, and the better image resolution of the cinema.” Overall, subtitles have linguistic as well as visual restraints. Nevertheless, the author believes that the subtitling approach to audiovisual translation is to be favored over dubbing. All things considered and given the abovementioned aspects, it is crucial for the audience to be able to read subtitles in a natural, flowing way. Phrases should be semantically and grammatically interlinked (ibid.).

### **3.5.5 The teaching/learning perspective: subtitling in foreign-language acquisition**

Knowledge of languages is influenced by several factors. Most of us study foreign languages at school, in the Czech Republic English (as the “main” foreign language) is taught to students already beginning primary school. Nevertheless, and, equally importantly, we may learn foreign languages also in informal context during normal daily activities – e.g. during listening to music, on the Internet, during playing computer games or watching foreign-made production. According to the Czech High School Union (Česká středoškolská unie), this is the best and the most natural way to learn foreign languages. Moreover, during watching programmes in their original language version “the human error factor is excluded,” so there is no risk of learning a bad accent – this is referring for instance to Czech English language teachers. Given these points, ČSU

believes that “the combination of high-quality schooling with independent, non-formal learning leads to the best results.” (Machala et al., not dated). Also Eva Tučková (2018), the Ministry Council of the Elementary Education Department from the Ministry of Education, Youth and Sports of the Czech Republic, considers subtitled foreign programmes to be a good strategic step in improving knowledge of foreign languages of Czechs.

Many psychologists, translators, linguists and scientists from all over the world have been investigating the link between watching programmes in their original language with subtitles and foreign language acquisition. This advantage and effect of subtitled programmes has been a topic of a number of debates and constitutes also the core of this work. A number of researches have been done for example by the Belgian scientist Géry d’Ydewalle (in 1990s), who focused on the Dutch-speaking audience and its English language acquisition. However, it is necessary to highlight already at this point that whereas Dutch is a Germanic language, Czech belongs to Slavic languages. From a linguistic point of view, these two different language branches have different sentence structures. For instance, the syntax of Germanic languages (Dutch, English, Scandinavian languages (except Finnish) etc.) differs from Slavic languages. Therefore, we cannot expect that the results of the Dutch surveys will be valid for the Czech audience.

From an educational point of view, e.g. Tveit (2009: 93), Caimi (2009: 247), Díaz Cintas and Anderman (2009: 7), Koolstra et al. (2002: 341) and Smetanová (2011) agree on the educational value of subtitling. For viewers it is an excellent chance to acquire new words and other features of the foreign language while hearing the foreign language and at the same time reading subtitles in one’s own language. Of course also the picture on the screen provides support for understanding the meaning of words. Also the use of intralingual subtitles during ESL (English as a Second Language) classes can be useful and helpful and can improve pronunciation skills, as the student hears and sees the word in a written form simultaneously. However, no studies focusing on whether listening of foreign languages spoken on TV affects pronunciation are known (Koolstra et al., 2002: 343).

Caimi (2009: 247) adds that “films are always popular sources of foreign language teaching materials”. As Albergaria Almeida and Dinis Costa (2013: 1236) underline, several studies suggest the link between the proficiency in foreign languages and watching subtitled programmes. In a majority of cases the foreign language meant is English, since

most foreign programmes originate from the United States of America or the United Kingdom.

According to a study that Tveit (2009: 93) undertook decades ago in 1987, students from dubbing countries had problems with listening comprehension of the English language, as opposed to students living in countries with subtitled programmes. Furthermore, also Talpová (2013: 52) asserts that subtitled programmes may function as a practical and useful tool for language-learning. In her opinion, subtitled programmes are well suitable for viewers who have at least some knowledge of the original (foreign) language and who would like to practice their understanding of the foreign language. In the case of unintelligibility of the spoken word, subtitles allow the audience to verify and check the meaning. Talpová (ibid.) refers to subtitles as a “technical tool, some kind of a dictionary or a more sophisticated online translator”.

Similarly, Díaz Cintas and Anderman (2009: 7) believe that “subtitling can be a powerful training and teaching tool in the foreign language learning class.” Of course, there are multiple other aspects which effect foreign-language learning, as for example motivation, aptitude and amount of exposure to the foreign language. According to d’Ydewalle (2002: 62), there is a possibility that watching subtitles and listening to the soundtrack may have an effect on language acquisition. Furthermore, Kuppens (2010: 68-69) as well as Albergaria Almeida and Dinis Costa (2013: 1236) highlight in their articles the fact that Koolstra and Beentjes (1999) assume that “young people consider English as a ‘cool’ language ‘because it is the language of most popular music and films.“ In Europe, a majority of foreign-language programmes comes from the USA or the UK. Learning of foreign languages through watching programmes with subtitles in one’s native language usually takes place in informal contexts, although some teachers use materials for educational purposes in classroom (Albergaria Almeida and Dinis Costa, 2013: 1236).

The results of the study *Europeans and their Languages (Special Eurobarometer 386: 2012)*<sup>16</sup> reveal that the inhabitants of the countries which prefer to dub the foreign production (including the Czech Republic) also mostly stated that they are unable to speak a foreign language. Therefore, we may notice a certain connection of the role of subtitling in learning foreign languages.

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<sup>16</sup> The study is based on self-evaluation.

Albergaria Almeida and Dinis Costa (2014: 1236) add that another advantage of subtitled programmes is that in general, the audience is “well motivated to understand what is shown and said on television and cinema“. Lek kai (2014: 82) suggests the following:

Learning is likely to occur [because] with subtitled programs there are at least three input channels: visual image, the soundtrack (including foreign voices) and subtitles [in one’s own language]. This multisensory presentation of information motivates viewers to understand what is said and shown on television.

All these three factors (auditory, visual and written) complement each other. Importantly, all of this contributes to the learner’s chance not only to hear the correct pronunciation and understand the meaning of certain words, but also to learn specific situation in which the given sentence/phrase might be used (Koolstra & Beentjes, 1999 in Albergaria Almeida and Dinis Costa, 2013: 1236). Lek kai (2014: 82) thinks that while watching subtitled TV programs, the learner is not focusing on learning new words, but, instead, he or she “is trying to understand what is being said, sung or written on the television screen. Furthermore, the meaning of words is not given but perceived by the context in which they are presented.”

As already mentioned, also Talpová (2013: 45) remarks that while watching subtitled programmes, the viewers associate the word in the original with the word in the subtitles (in their native language): “there’s a connection of the acoustic and visual perception.” Of course, provided that the viewer actively follows both the image and the sound, and that the person is able to read subtitles at the given pace (which is problematic for young childer and might be more difficult for older people). Furthermore, Talpová also points out a study carried out by the private company *Scio*,<sup>17</sup> which focused on students’ relationship to reading. Generally speaking, the study revealed that the students’ interest in reading decreases with age.

Chaume (2013: 116) states that in the recent years there has been a change even in dubbing countries, which are subtitling programmes (primarily cartoons) for children as a means of learning foreign languages, mainly English. This exactly applies also to the Czech Television (see Chapter 4). However, as the author points out, this is somehow contradictory, since children “are not yet proficient in reading”. This is also why cartoons for the younger audiences are dubbed in subtitling countries. As has been mentioned in the

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<sup>17</sup> A private company focusing on education, which deals for instance with the preparation of entrance exams to high schools as well as to universities. More information is available on the following website: <https://www.scio.cz/english/about-us2.asp>

previous chapters, subtitles require the audiences' ability to read, and to read at a certain speed. If subtitled programmes are aimed at children older than 10 years (cartoons for younger kids should be dubbed), subtitles can be shortened (less characters per line) and the reading time may be prolonged.

In short, the growing use of subtitles during foreign language learning may be seen not only in language classes, but also for instance in the homes of foreigners in order to learn the language of their host country quicker (ibid.) Additionally, subtitling attracts interest in other, foreign cultures (Danan, 1991: 613). Nevertheless, in foreign-language learning it is important to take into account the age of the viewers, as younger and older generations of viewers commonly have different interests and expectations.

#### ***3.5.5.1 European Commission: Study on the Use of Subtitling (2011)***

The *Study on the Use of Subtitling* (2011) was requested by the European Commission and done by researchers from various European countries in 2011. The study involved 5 966 Europeans divided into three groups according to age (12 to 18, 18 to 25, and adults over 25 years old) in 33 countries. The key results of the study were as follows:

- The two younger age groups think that subtitling is an effective tool for learning foreign languages, as opposed to the group consisting of people over 25 years old;
- Subtitled programmes are beneficial and can help in being proficient in foreign languages;
- Subtitling serves as a motivation in foreign language learning and supports the creation of an multilingual environment;
- Lastly, foreign language skills and university studies encourage people to choose subtitling over dubbing.

Furthermore, another study, the *European Survey on Language Competencies* (MECD, 2012), indicates that “the younger the individuals (range 12-18 and 18-25) and the more languages mastered, the more pronounced is the preference for subtitling as opposed to dubbing.”

### **3.6 Present-day changes on the audiovisual translation market**

In 2013, the Spanish university professor Frederic Chaume (2013: 105), who focuses on audiovisual translation, noticed that the divisions are slowly changing:

Dubbing countries are moving towards subtitling, subtitling countries are beginning to dub, voice-over countries are shifting towards dubbing and subtitling, while voice-over is moving into dubbing and subtitling countries and gaining ground with younger audiences.

Therefore, first and foremost, it is essential to realize that nowadays “the audiovisual translation map is no longer drawn in black and white terms. The simple classification of countries into voice actors and subtitlers has been a useful but superficial description,” but we have to become aware of the fact that the trends are reversible and countries with a tradition of subtitling are experimenting with dubbing and vice versa. The classical, clearly given division of countries according to their traditional and dominant modes of AVT does not fully reflect the current situation, because “the borders between the modes are now too blurred.” (Chaume: 2013: 120). Gambier (2003, in Pérez González 2009: 18) fully agrees with this statement. A more detailed description of the contemporary changes follows in the upcoming subchapters. Chaume (2013: 121) summarizes this remarkable change in a positive way:

The future will bring for our enjoyment of foreign media productions a myriad viewing and listening options. [...] The more options we have, the more free, more multilingual and more diverse we will be as spectators.

Matamala et al. (2017: 21) comment the current changes followingly: “new ways of delivering and consuming audiovisual content in our globalised world, mainly through the Internet, are opening new channels in which the dominant mode is no longer dubbing.”

### **3.6.1 Shift towards subtitling in dubbing countries**

Although a majority of European countries is using primarily either dubbing or subtitling as a mode of audiovisual translation, Chaume (2013: 115) believes that there are certain changes taking place in this field. The author asserts that even in countries where dubbing and voice-over are the prevailing methods of AVT, there are tendencies towards subtitling. We may say that even “in these countries there was always a demand for original version (subtitled) films from elite audiences.” At present, also the educated younger generations “are expressing a preference for subtitled original versions over dubbed ones, citing aesthetic and artistic reasons” (Chaume 2013: 115). This is also one of the main points of the practical part of this diploma thesis – to find out the reasons for the preferences of dubbed or subtitled programmes as well as to observe any differences in

preferences between people of different gender, age, education etc. How do Czech viewers perceive subtitling and dubbing? Is the Czech Republic resisting the trend of moving towards a higher number of subtitled programmes? This is discussed more specifically in the following chapters.

In dubbing European countries, subtitling of some films is becoming more and more popular. Commercial movies are mostly dubbed “for greater impact and higher box office profits,” while “minority art house films tend to be subtitled for smaller, less popular film venues” (ibid.) According to the author of this thesis, this may be noticed for instance in Prague, the author’s hometown, where a high number of international film festivals is taking place yearly. Usually a majority of foreign movies introduced at these festivals (such as *Jeden svět*, *Febiofest* and many others) is equipped with subtitles.

Certainly also the expansion of DVDs and Blu-Rays has affected the availability of subtitled versions of films. Practice of subtitling in predominantly dubbing countries may be noticed also in educational videos, commercials etc. For instance advertisements are often shown with subtitles of the target language on TV as well as on the Internet. Clearly, this is an easy way for the advertisers and companies to reach a high number of viewers in many countries using the same commercial – this is also a great example of globalisation. Chaume (2013: 115-116, 120) highlights the following facts of this trend: subtitling is easier and cheaper and the audience may enjoy the original voices. Moreover, this allows an “access to connotations – positive in marketing terms – that each language and culture can evoke in other countries and communities.” Chaume (ibid.) implies that watching a commercial for pasta in Italian, perfume in French or a car in German may positively affect the foreign audiences and their perception of the certain product. To put it another way, connotations make the audiences “associate certain positive values with the products,” and, therefore, help with successful marketing and selling. Overall, many dubbing countries “now have a flourishing subtitling industry.”

### **3.6.2 Shift towards dubbing in subtitling countries**

The opposite trend of the one seen above – moving from subtitling to dubbing – may sound rather surprising. Among the countries where this change is taking place are for example Portugal, Denmark and Norway. In Portugal, in “a country with an outstanding subtitling tradition,” the rise of dubbed programmes and films is overwhelming: “dubbing of foreign productions on Portuguese screens has overtaken subtitling.” Next, in Denmark

and Norway there is a tendency towards dubbing films for younger generations and teenagers. The reason for this is simple: economic. Subtitled versions were not as commercially successful as was hoped, therefore, these “experiments” with dubbed versions are taking place, and subtitling countries are getting accustomed to dubbed programmes and films (Chaume, 2013: 116-117).

In some typically subtitling southern European and North African countries such as Greece, Morocco and Egypt, Latin American and Turkish soap operas are dubbed into the local languages, and, with great popularity. In the advertising branch, also many commercials are dubbed in both dubbing and subtitling regions. Chaume (ibid.) lists one example: the advertisements for *Kinder* chocolates were originally filmed in Italian, but now audiences around the world may see them dubbed in their native languages.

### **3.6.3 Shift towards voice-over**

Lastly, although the practice of voice-over may seem as an outmoded way of audiovisual translation, it appears, quite surprisingly, that voice-over is gaining popularity. Not only the Czech audience is used to hearing voice-over in television shopping channels. Interestingly, voice-over not only creates the idea that the offered product originates in a foreign country, but it is also a less costly method of AVT. Furthermore, as Chaume notes, many instructional videos on the Internet are translated into the local language by using voice-over (ibid.)

## **3.7 AVT researches and audience preferences abroad**

The significance of audience research was emphasized already in the introduction of this thesis. For instance according to a survey done for the European Commission in 2012 (*Special Eurobarometer 386*), 44% of respondents (European citizens) say that they prefer subtitles to dubbing. In comparison with the Scandinavian countries, less than one quarter of the respondents in the Czech Republic (21 %) say that they prefer subtitles over dubbing. Lower numbers of subtitling preferences occurred in Austria, Germany and Hungary. In contrast, in Finland, Sweden and Denmark the percentages are as high as over 90 %, which is a colossally higher proportion of respondents in comparison with the Czech Republic.

The author managed to find one other audience experiment conducted in the United Kingdom. Over thirty years ago, in 1987, the TV Channel 4 decided to screen a twenty-six episode French soap opera *Châteauvallon*. The series was broadcasted twice a week, once with dubbing and once with subtitles. For the first time in British history the audience had been given the chance to choose between the two language versions. As Mera writes, the results turned out as very surprising, because there was a remarkable preference across all age groups for the dubbed version. “In a country that generally looks down on dubbing as being inferior” this was quite shocking and unexpected. Certainly, this was only one experiment, but, as Mera notes, afterwards there were no changes in the British broadcasting, and a majority of foreign-made programmes remain subtitled (Mera, 1999: 74).

What about the factors such as the genre of the programme, the broadcasting TV channel or that the British audience was possibly not really accustomed to dubbed versions – could these aspects have played a role in the surprising results? Quite possibly. However, the author of this thesis did not manage to find any other relevant and more specific material about the aforementioned audience experiment, which certainly revealed some interesting information about audience opinions. However, the results of the *Châteauvallon* experiment and also other audience researches undertaken abroad (the United Kingdom, the Netherlands, Germany and Switzerland) in the 1980s are presented for instance by Luyken et al. (1991: 111-128), who compared the results in the aforementioned countries. In short, there were significant differences between the expressed preferences for a particular method of AVT.

As far as the author of this thesis knows, no such similar experiments have been carried out on the Czech television screen. Generally, if any television channel would like to try the audience’s reaction to a programme or film in another version than the expected, nationally dominant language transfer method, the author would probably try to offer subtitled programmes (in the case of Czech Republic, where dubbed programmes are prevailing) at late-evening or night. The reason for this being that the possible negative reactions of the audience would not have such bad results as if these programmes would be scheduled for peak-viewing times, that is evening. Currently, as the author has noticed, Czech Television offers subtitled programmes during late evening.

## 4. FOCUS ON THE CZECH REPUBLIC

The preceding chapters described the modes of audiovisual translation from a general, global point of view, including their strengths and weaknesses as well as important historical turning points. This was essential for a comparison and contrast of the situation in other countries with the Czech Republic. Therefore, the following chapter focuses specifically on the language conversion practices in the region of the Czech Republic and it provides an overview of the important historical events as well as current changes in the field of language conversion methods.

As written in the previous chapters, the Czech Republic belongs among the countries that prefer to dub foreign television programmes and movies. Firstly, a short introduction to the first silent and sound films in Czechoslovakia is provided. The following subchapters provide a close and detailed insight into the beginnings of dubbing in Czechoslovakia. The chapter continues with a description of the evolution of three main time periods during which different techniques of dubbing of films for the television were used. Overall, the reader will learn about the changes in Czechoslovakian and Czech dubbing – beginning with the first dubbed films in 1930s and ending with the birth of private dubbing studios and the situation today.

### 4.1 The first silent and sound films in Czechoslovakia

As Kolár and Frída (1957 in Shchavruk, 2012: 14) write, the history of the Czech silent film begins in 1898, but many of the films did not survive the pioneering period. We may, however, assert that already in 1913 there were intertitles in Czech(oslovakian) films. In this year, the director Josef Šváb-Malostranský made a five-minute comedy called *Pět smyslů člověka* (*Five Human Senses*).

How about the first sound film in Czechoslovakia? *Tonka Šibenice* (*Tonka of the Gallows*), a drama based on the story written by Egon Erwin Kisch and directed by Karel Anton, is considered to be the first one. In the main role of Tonka the audience could see Ita Rina and the premiere of this film took place in Kino Alfa in Prague in 1930. Originally *Tonka Šibenice* was a silent movie, and only afterwards it was decided that sounds will be added. There are only two songs and intertitles, but no audio dialogues (Shchavruk, 2012: 17). What is notable is that the film was screened in three language versions; in Germany under the name *Die Galgentoni* and in France as *Tonischka*. The Czech version included an additional performance (prologue) of the Czech songwriter Karel Hašler, who

welcomed the audience from the screen and sang two popular songs: *Hradčany krásné* (*Beautiful Hradčany*) and *Když padá v Praze první sníh* (*When the first snow falls in Prague*). Presently, only the French version of the film has survived (Tonka Šibenice, ČSFD, not dated).

In the same year the director Karel Lamač introduced a fully-sounded comedy *C. a k. polní maršálek* (*Imperial and Royal Field Marshal*), in which intertitles were not included anymore (*C. a k. polní maršálek*, ČSFD, not dated).

#### **4.2 The beginnings of (film) dubbing in Czechoslovakia**

Interestingly, as mentioned earlier, dubbing has a remarkably long tradition in the Czech Republic (Czechoslovakia, respectively): the first dubbed film introduced to the Czechoslovakian film audience in 1930 was an American travel and nature film called *Na lovu tygrů v Indii* (*Hunting Tigers in India*). The first feature film accompanied with Czech dubbing appeared in 1933. It was an American movie called *Na stopě* (*Trailing the Killer*), directed by Herman C. Raymaker. The dialogues were translated, edited and dubbing was directed by Miroslav Gebert, who himself even dubbed most of the characters. However, the overall result was “very imperfect” (Kruml, 2018b). The next dubbed movie in Czechoslovakia was *Sněhurka a sedm trpaslíků* (*Snow White and the Seven Dwarfs*) from 1938. The dialogues and songs were translated by E. A. Saudek, Miloslav Jareš was the director and the audience could hear the voices of Czech voice actors such as Elly Rixová, Eva Vrchlická, Oldřich Kovář, Ludvík Řezníček, Rudolf Hrušínský, Antonín Zíb and others. What is also worth noticing is that after the Czech dubbing was done, the Hollywood studio changed (redrew) the names of the dwarfs on their beds from the English ones to Czech ones (Talpová, 2013: 11 and Kruml, 2018b).

A special studio for editing foreign films (*Studio pro úpravu zahraničních filmů*) was opened in 1949 in Prague (afterwards it became part of the Filmové studio Barrandov). The first dubbed film prepared in this studio was a war film called *Nebezpečná křižovatka* (*The Secret Brigade*) by the Soviet director Vladimir Korš-Sablin. Czech dialogues were edited and directed by the abovementioned M. Gebert (Talpová, 2013: 11 and Kruml, 2018b). It took about five weeks to prepare the dubbed version, which was, however, not flawless – mainly because of the imperfect synchronization and incorrect choice of some voices (*Historie českého dabingu (televizní dabing)*, not dated).

During its development dubbing went through a great number of not only technical changes. The beginnings of dubbing in our country (Czechoslovakia) took place before the Second World War and they were complicated not only due to technical and other reasons, but also because of the negative and rejective attitude towards dubbing from the side of the audience. In the early stages, the “initial imperfection” and its mechanical nature were the reasons for the negative attitudes towards the practice of dubbing. At first, dubbing was accompanied by “total rejection of the majority of viewers” as well as ridiculed. Some first attempts involved only one voice (of the translator) which dubbed all characters and they were perceived rather as entertainment. Dubbing was still “a newborn” in the film industry, but the audience was critical and careful viewers noticed mistakes and “unconvincing presentations of Czech actors,” although from the beginning there were excellent Czech actors working on dubbing. The audience did not take into account “the possibilities for improvement,” but noticed immediately the lack of synchronization, unconvincing tone and other aspects (Kautský, 1970: 24-28 and 1969: 29).

Above all, interestingly, the main reason for the refusal of dubbing was that American or French actors spoke Czech – “our language in a foreign, distant and different environment left the audience feeling ridiculous and embarrassed.” Therefore, as Kautský underlines, the first failures of dubbing were not only due to technical reasons. However, the audience is adaptable and sooner or later it will approve the novelties of the film industry. Then again, as Kautský thinks, “replacing the original dialogue by another language was after all too revolutionary” (Kautský, 1970: 24-26).

However, the English language and American movie production were overwhelming in sound films. The audience was slowly getting used to the fact that film plots were taking place in foreign environments and that a gangster from New York, Marie Antoinette or a savage woman from the Pacific are all speaking the same language. After the Second World War, German and Soviet films started to be dubbed, but these environments were, of course, closer and more easily understandable for the Czechoslovakian audience (Kautský, 1970: 27).

A part of educated viewers considered films in the original sound versions as a great tool for learning a foreign language. This view is often listed among the benefits even nowadays. Due to the geopolitical situation, Czechs and Slovaks had to know foreign languages, but there were not many opportunities to travel abroad (ibid.).

From the beginning of the 1960s, mainly the so-called “loop dubbing” (smyčkový dabing) was used. This meant that the film was divided into loops, which were created by physically cutting the film strip into several-minute parts, which were then glued together (resulting in endless loops). Each loop was then projected in the studio for as long as the actors mastered to speak all their replicas in the loop to the satisfaction of the dubbing director (Kruml, 2018b). Therefore, there was more time for practicing and all actors were present at the same time. This type of dubbing was used until the emerge of video cassettes and digital technology (*FENOMEN SVĚTOVÉHO ČESKÉHO FILMOVÉHO DABINGU*, not dated).

Nowadays the whole process of dubbing is completely digital, which means that voice actors may come to studios individually and dub only their character. Thus, the voice actor does not even necessarily have to meet his or her dubbing colleagues (even though “their” characters might occur on the screen simultaneously). However, the actors often receive their texts only after arriving in the studio. The voice actor watches a part of the film, then the film is rewinded and the voice actor tries to dub his or her lines and continues until making a mistake. In that case the movie is stopped, rewinded and the particular part is recorded again. The individual passages are then technically interconnected. The newer type of dubbing is called “continual dubbing” – the film or other programmes is dubbed from the beginning until the end (Posledníková, 2008: 19). This type of dubbing has one big advantage – speed. On the other hand, though, actors are missing interaction with others.

#### **4.3 Television arrives on the scene: history of Czech dubbing in a nutshell**

The key works that deal with a detailed description of the the dubbing scene in Czechoslovakia are certainly the ones written by Oldřich Kautský (1906 – 1980); *Televizní dabing* (1969) and *Dabing, ano i ne* (1970), which are partially overlapping each other when it comes to their content. Of course, from today’s point of view, Kautský depicts the dubbing scene in Czechoslovakia through the eyes of the 1960s. Kautský was a film screenwriter, translator from Italian and editor of dialogues. For many years he worked for the Czechoslovak Television and *Studio pro úpravu zahraničních filmů* (*Studio for Editing Foreign Film*). Furthermore, Sylva Talpová’s *Kapitoly o dabingu* (2013) provides us with a historical insight on both film and television dubbing as well.

Afterwards, when film dubbing was already a common thing and the main focus turned from “being or not” to improvements in quality, television arrived on the scene (Kautský, 1970: 34-35). The Czechoslovak Television started broadcasting in May 1953 and since February 1954 it was screening on a regular basis. During the first few years the television was broadcasting only a few days a week, but five years later, in 1958, the viewers could enjoy TV programmes throughout the whole week.<sup>18</sup>

Blanka Nováková, the first dubbing director in the Czechoslovak Television and a dubbing pioneer in our country, writes that the people behind the birth of Czechoslovak Television came, naturally, mainly from the radio and film industry. And what about the audience? In her opinion, the viewers were “kind, benevolent and excited,” although the size of the television screen was no bigger than women’s handkerchiefs. Nevertheless, the fact that people were present by “something new” and that they could see and recognize their favourite actors on the screen in their living rooms was surely exciting. Nováková also highlights the role of the audience: “television without viewers is like a carp without water”. Simply stated, all was done to achieve the audience’s satisfaction (Nováková, 1983: 54). Needless to say, even nowadays different television companies and channels try to address all generations and we may see new TV series, competitions and other programmes appearing daily.

In the beginnings, films (mainly Soviet ones) were broadcasted only in their original sound versions, but as soon as the Czechoslovak Television started buying other foreign-language films, also the need for a Czech-language version of the film arised (Kruml, 2018b). First there was clearly competition between cinemas and the television, but TV became a part of people’s everyday lives. Therefore, dubbing became more widespread, because from now on it was present also in people’s homes. As Kautský explains, certain aspects were working in favour of dubbing: the convex of the TV screen, intimacy represented by actors present in our living rooms through the TV screen, and the overall subjectivity of television (Kautský, 1970: 34-35).

Czechoslovak Television assigned the production of some dubbings for the *Studio pro úpravu zahraničních filmů*. The audience could, therefore, see films dubbed by both the Czechoslovak Television as well as “perfect” dubbing prepared by the *Studio pro úpravu zahraničních filmů*. The viewers could not understand why one film is dubbed

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<sup>18</sup> Vše o ČT - Historie - Československá televize - Prehistorie. *Česká televize* [online]. 2018 [cit. 2018-06-15]. Available online at: <http://www.ceskatelevize.cz/vse-o-ct/historie/ceskoslovenska-televize/prehistorie/>

perfectly and afterwards another movie with such a poor preparation is broadcasted (Kautský, 1969: 36).

The 1950s and 1960s were the golden period of the Czech dubbing and the best theater actors were also dubbing foreign films. This is, according to Talpová (ibid.) also one of the reasons for the popularity of Czech dubbing. The other argument is that it was in the interest of the political power not to teach foreign languages. Lastly, dubbing enabled the possibility of censorship. Censorship during the totalitarian regime in Czechoslovakia involved the choice of broadcasted foreign films, but it also affected the work of translators and dialogue editors. Scenes that were thought to be inappropriate were cut out (*Retro – filmový a televizní dabing*, 2011). Among the famous Czechoslovakian dubbing names belong: Svatopluk Beneš, Eduard CUPÁK, Otakar DADÁK, Rudolf DEYL, Karel HÖGER, Josef HUSNÍK, Rudolf KRÁTKÝ, Helena KRUŽIKOVÁ, Ladislav LAKOMÝ, Dagmar PISTOROVÁ, Martin RŮŽEK, Zdeněk ŠTĚPÁNEK, Helena TRÝBOVÁ, Václav VOSKA, and many others. We must also not forget the names of Milan MESSANNY, Soňa SÁZAVSKÁ and Jiří KUBÍK, who were editing dialogues and dubbing directors (Talpová, 2013: 11-12).

In Brno, the second biggest city in the Czech Republic, a dubbing studio was opened in 1963, which, however, burnt down a year later. The fire had tragic consequences, leading to the death of a film student<sup>19</sup> and the hospitalization of several others. The studio was opened again in 1964 and Roman Polanski's movie *Nůž ve vodě* (*Knife in the Water*) was the first film to be dubbed in Brno. Since dubbing represented a new discipline in the newly technically equipped Brno studio, most of the people who started working had no or only little experience with dubbing. The experience of dubbing directors from Prague was, therefore, welcomed. Already one year later in 1965 many well-dubbed TV programmes were prepared here and the dubbing studio in Brno gained its well-deserved popularity. In the following years the studio remained very active and productive, and a high number of dubbed TV programmes of all kinds (films, documentaries etc.) was introduced. Naturally, most of the dubbed programmes were produced in the then Eastern bloc. In some cases it was necessary to prepare not only the Czech spoken version, but also to add all the other sounds in the background. In the 1970s the success of the studio continued and Czech dubbings for all film genres were produced. In his text, Kruml (2018b) underlines for instance the popularity of the Polish TV series

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<sup>19</sup> Miroslav Ambro died at the age of 26 years. He was a student at the Film and TV School of Performing Arts in Prague and also a cameraman and a director (Talpová, 2013: 11).

named *S nasazením života* and the “unforgettable” Zlatomír Vacek, who lent his voice to Jean Gabin. Although the Brno dubbing studio was very productive, its golden era came to its end in 1996 (Talpová, 2013: 11-12). One of the well-known names associated with the Brno studio is the dubbing director Milan Messany, who passed away in May 2018 (Gryčová, 2018).

Zdeněk Hruška, a Czech director, talks also of 1970s as a “golden era of the Czech dubbing”. He adds that it was said that our dubbing was considered to be the best in the world. During the years 1977-1988 the Czechoslovak television had four dubbing studios around the country – namely in the cities of Prague, Brno, Bratislava and Košice. For a short time also Banská Bystrica had its own dubbing studio. In Prague 4 (Kavčí hory) the new television complex was opened in 1971 and until nowadays the dubbing studio is located in the basement of the main building. The cooperation between the voice actors and other members of the dubbing crews was quite close and intensive. Since dubbing was still a relatively new discipline with the new professions of voice actors, any experience was valued (Talpová, 2013: 11-12). Also, during 1980s video-players started to become available even for people who were not working in the film industry. Therefore, even films that film fans would have not ever dreamt of now became accessible to the wider public. (*Retro – Nedovolené filmy*, 2010). Because of the censorship in Czechoslovakia, people were bringing foreign “West” movies from their relatives and friends from abroad. Individuals who were proficient in foreign languages were making home-made translations and dubbings of these films (*Historie českého dabingu (televizní dabing)*, not dated). For instance the Czech writer Ondřej Neff tells that “there was nothing to watch on the television, and now suddenly there were not dozens but hundreds of movies available, which were in terms of genre completely different.” (*Retro – Nedovolené filmy*, 2010)

#### **4.3.1 The wild 1990s on the Czech dubbing scene**

After the Velvet Revolution, which took place in 1989, many foreign-made films accessed our local market as the doors opened for the foreign production. For this reason, there was a bigger need further dubbing studios. Therefore, this time period represents a huge boom also among private dubbing studios, with varied quality, however. These private studios were able to produce Czech dubbings at lower costs than the Czech Television, but often this affected the overall quality. In spite of this, a number of

noteworthy and remarkable dubbings were prepared – Kruml illustrates this on famous series such as *The Simpsons*, *Red Dwarf* and *M.A.S.H.* After the closure of the dubbing studio in Brno in 1996, the dubbing production moved to the newly built studio of the Czech Television in Prague, which became the only non-commercial dubbing studio. In Brno, several private studios with professional voice actors who used to work for the public television were opened (Talpová, 2013: 11-12, 38 and Kruml, 2018b). Overall, the beginning of the 1990s marked a period full of rapid changes, and people were making copies of the videos and projections at home were taking place. Films were dubbed and distributed by countless numbers of people (*Historie českého dabingu (televizní dabing)*, not dated). Also many video rental stores started appearing.

The Czech High School Union (ČSU) claims that because of the poor knowledge of English, dubbing was the only possible language conversion method (Machala et al., not dated). Although a huge number of films and TV series from the West entered our television and cinema scene after the fall of the communist regime, with the rise of many private dubbing studios with people with no relevant experience came also the decrease in quality of Czech dubbing (Nejezchlebová, 2002: 10).

As was already stated, the journalist Lenka Nejezchlebová (ibid.) notes that “the praised and internationally recognized Czech dubbing” experienced a decline in quality in the beginning of the 1990s. In her article she writes about several Czech voice actors, who are introduced individually in the following paragraphs. Olga Walló, a Czech dubbing director, adds that many – mainly American – movies and other programmes were dubbed as fast and as cheaply as possible (Walló, 2012: 114).

Actors were dubbing even ten characters in one movie or a TV series. As Nejezchlebová acknowledges, this “post-revolutionary boom of dubbing” was connected with attractively high earnings and “hunger for the Western production”. However, many dubbing studios came to an end as fast as they emerge, and, over time, only the best and the most skilled ones stayed and the quality of dubbing started ameliorating. There was no space for the sloppily done “fast-dubbings” anymore. During the era of dubbing boom, many actors left the theaters in order to have time for dubbing and earn money, because combining acting with dubbing was very time-consuming. Afterwards, many of them ended up as dubbing directors and dialogue editors. Since there was no time to wait for those actors who were working in theaters at the same, in the beginning of the 1990s

viewers could hear the same voices in almost all foreign production – the voices of those who chose dubbing over theater acting (Nejezchlebová, 2002: 10).

Walló (2012: 114) states that quite logically the viewers started expressing objections against the shoddily made dubbings as “destruction of the original” and there is no wonder that the audience was calling for the use of subtitles. She is of the opinion that what happened after 1989 might be called as “the underestimation of the viewers”. However, much has changed since the “hunger” for foreign-made production of the 1990s.

The appearance of private dubbing studios and TV stations and the growing number of dubbed films lead to falling prices and at the same time to faster production. Technological developments, very tight deadlines and big amounts of films lead, of course, to the competition between the individual studios. As Talpová (2013: 38-39) writes, the key was “to produce as many films as possible in the shortest time possible”.

After the division of Czechoslovakia into Czech Republic and Slovak Republic in 1993, the first commercial television – FTV Premiéra (later Premiéra TV) – started broadcasting in June 1993 for the area of Prague and its surroundings. Afterwards, TV Nova was the first private television that began broadcasting nationwide in 1994.

### **4.3.2 Three periods of language transfer of foreign-language films on the Czechoslovak Television screen**

Since the previous chapters offered a general description of the television dubbing scene, this section deals with a more detailed and closer look at the development of Czech dubbing on the Czechoslovak Television screen, we may distinguish three main periods of language transfer of foreign-language films: firstly – subtitles were read aloud, secondly – live dubbing, and, thirdly – recorded (prepared) dubbing (Kautský, 1969: 22). These are further described below.

#### **4.3.2.1 Read subtitles**

During the second half of the 1950s, in the first phase and during first attempts of television dubbing, Czech actors were simply reading a dialogue document with Czech subtitles (borrowed from Ústřední půjčovna filmů) while the foreign film was broadcasted with subtitles on television. Nevertheless, the subtitles did not carry the whole meaning of the dialogues. These attempts were mostly ridiculed by the viewers for their unsatisfactory results. Also, as Kautský adds, one actor’s voice was often used for many film characters, which rather made an impression of a “bad puppet theater”. Simply, “the result was

pathetic.” This “grotesque phenomenon,” as Kautský describes it, meant that the audience was watching a foreign film with subtitles, but since television screens were quite small, it was rather problematic for the viewers to read the subtitles. Therefore, they were simultaneously read by the actors. Later, Czechoslovak Television started receiving copies of films without subtitles, but the results were still not stunning (Kautský, 1970: 35, Kautský 1969: 22-23, 36).

#### 4.3.2.2 Live dubbing

In the next phase (the end of 1950s and the beginning of 1960s) the so-called “live dubbing” was introduced. Since the Czechoslovak Television did not have its own dubbing studio nor its own cutting rooms or any other necessary technical equipment, the idea of live dubbing was thought to be a good solution (Kautský 1969: 22-23, 36).

Live dubbing may be called “a Czechoslovak speciality” and it was probably the most challenging and demanding way of dubbing of foreign-language programmes that was ever used by any television worldwide (Kruml, 2018b). The original dialogues were fully translated (as opposed to the previous phase of dubbing, where only shortened subtitles were translated and read aloud), and every character was dubbed by a different actor, who all tried to reach concurrence between the length of the original and the Czech translation (Kautský, 1969: 36-37). The first foreign TV series, which was translated using live dubbing, was the German five-part series *Vzpouřa svědomí (Gewissen in Aufruhr)* in 1961 (*Historie českého dabingu (televizní dabing)*, not dated). As Blanka Nováková, the Czech dubbing director of this series, recalls, over 170 Czech voice actors took part, which sounds quite unbelievable (Nováková, 1983: 54-57).

The first live dubbings took place in Měšťanská beseda in Vladislavova street in Prague, later also in Studio Skaut (today’s Theatre Minor). The actors were rehearsing for about a week before “the premiere and last performance” at the same time. On the day when the live dubbing was supposed to take place there was a last rehearsal. It was essential for the actors to have all their papers with the dialogues ready – the papers had to be properly arranged and in the correct order, in order not to mess up anything. Otherwise the situation would have lead to a catastrophe, as Nováková explains, as there was only one chance to perform (ibid.)

Where was live dubbing taking place while the viewers were at their homes waiting for the film to start? A table with a monitor, earphones and a microphone were isolated by

a tent, which, according to Kautský, was similar to a circus tent. The actors were following the plot on the screen as well as the translated Czech text in their hands. While the characters on screen were quickly changing, the actors were wrenching the earphones from one actor's hands or ears by another actor, as there was not much time. Of course, other sounds such as steps, coughing, exhalations and inhalations, when someone was turning the pages of the dialogues on paper, getting up from a chair or sitting down could be also heard in the broadcasting (Kautský, 1969: 36-37).

Naturally also mistakes happened occasionally while the original film was being broadcasted. Since the voice actors usually did not understand the foreign language, they got easily lost and viewers must have noticed the moments when the actor on screen is opening his mouth without saying a word that the audience could hear (Kautský, 1969: 39). The sounds (steps, opening the door etc.) and accompanying music were made simultaneously by another person sitting by another microphone. Although, as already mentioned, there were many rehearsals preceding the actual live broadcasting, it was very exhausting for the whole crew. The reason why dubbing was produced for several years in the way described above was the insufficient technical equipment of the television. Only after the opening of a dubbing studio in the Brno television studio, the number of live dubbings started to be lowered until they were finished completely (*Historie českého dabingu (televizní dabing)*, not dated).

Under the described circumstances we can understand that the atmosphere was full of nervousness and chaos and the actors could not focus properly on their artistic performances. In case an actor made a mistake (missed his line or mispronounced something), the film could not be paused and the mistake could not be corrected. Kautský's description of the scene might sound rather humorous for today's viewers, but as we can see, the beginnings of our dubbing were in a certain sense, as Kautský admits, quite "poor" and imperfect. Overall, there was certainly space for many improvements, but the situation was new for everybody. Moreover, Kautský notes the discrepancy between the live dubbing performed by a Czech actor and the original version, which was filmed in parts and the scenes were repeated many times. On the contrary, the Czech actor had only one "hurried and improvised" try, which led, unsurprisingly, to a bad imitation of dubbing. The era of live dubbing ended in 1964 (Kautský, 1969: 37-38). On the other hand, Nováková remembers that the German actors in *Vzpouřa svědomí* were amazed by the performances of Czech actors during live dubbing. The actors were present in Měšťanská

beseda in Prague while the fifth (last) part of the series was broadcasted for the Czechoslovakian audience with live dubbing (Nováková, 1983: 57).

*Retro*, a documentary cycle that was broadcasted by the Czech Television between 2008 and 2013, introduced the viewers in an entertaining form the trends in socialist Czechoslovakia. One of the parts (2011) focused on film and television dubbing in Czechoslovakia. Among the featuring guests were for instance the well-known Czech actors and voice actors Luděk Munzar and Dalimil Klapka, who were recalling their memories from the era of live dubbing, including the drawbacks (such as when somebody dropped his or her papers with all the dialogues) and the relief after all was done. However, both of them think that the extraordinariness and popularity of our dubbing lies in the fact that dubbing was made by brilliant actors, not only voice actors (*Retro - filmový a televizní dabing*, 2011). We may for sure assume that the era of live dubbing was full of hard work and learning new things for the whole team, not only the actors. Nováková (1983: 57) adds that the actors, who were part of live dubbings, were “excited, talented and worthy of admiration”.

#### 4.3.2.3 Dubbing as known nowadays: the importance of the translator, editor, lip synchronization

On April 19<sup>th</sup>, 1964, the first pre-recorded dubbed programme was introduced to the television audience. In prime-time at 20:00 the Czechoslovak Television broadcasted *Hamlet*. The dubbing reminded the one we are familiar with nowadays, but it still carried certain sign of “theatricality”. In the same year also the dubbing studio Dobeška (1964 – 1979, today’s Divadlo Sklep) was opened. Later on, in 1966, the audience could for the first time enjoy a pre-recorded dubbed TV series – *Dobrodružství kapitána Cooka*. The whole dubbing was shot at once (*Retro - filmový a televizní dabing*, 2011).

Only after that television dubbing became dominant and a new role of the so-called “editor” was introduced. Over time the Czechoslovakian audience became more demanding and, therefore, also the dialogues had to be more accurate. As Kautský writes, television ought to offer its audience dubbed films. Television dubbing and film dubbing were influencing and interacting with one another, although Czechoslovak Television was still less technically equipped when compared with *Studio pro úpravu zahraničních filmů* (Kautský, 1970: 38-39).

However, in his work from 1969, Kautský (1969: 24) characterized television as something that “requires dubbing of films by its very nature”. The author (1969: 35-36) describes the Czechoslovakian dubbing scene in 1969 as follows: films where dialogues are essential for the overall plot were largely dubbed, otherwise the viewers without any knowledge of the foreign language would not enjoy the film if the dialogues would be shortened into subtitles instead. As examples Kautský lists the movies *Twelve Angry Men* (1957) and *Who’s Afraid of Virginia Woolf* (1966). Likewise, films for children ought to be dubbed as well. In contrast, Kautský argues that films with only a few dialogues should not be dubbed, as dubbing would disrupt the atmosphere of the movie. In many movies “the atmosphere certainly means more than the spoken word”. As a deterrent example of when subtitles should have been used instead Kautský suggests the French film *Crin-Blanc* from 1953.

Furthermore, Kautský (ibid.) highlights certain requirements on the translator’s work: a translator of film dialogues must have a good command of the foreign language also in a literary way, and not only in the spoken form. The same requirements are listed also by Makarin (2005, in Gromová and Janecová, 2013: 66). Film are taking place in various settings and environments, including for example scientific ones, which are also essential for the overall understanding of the film. Also the countries of origin and linguistic terminology (archaic as well as contemporary terms, dialects, idioms, many possible translations etc.) are significant and the translator should be familiar with them. Moreover, translators should have “a perfect, exhaustive knowledge of the language” as well as be aware of “variability of the meaning of words” (Kautský, 1970: 41-42). Makarin (2005, in Gromová and Janecová, 2013: 66) adds that the translator should also “identify and interpret the characters” and their relationships, and “the author’s intention”. Moreover, the translator ought to be objective and capable of “transferring the qualities of the original” into the target language. Lastly, he or she should avoid expressing own opinions. Caimi (2009: 249) thinks that it is also important to observe the linguistic and cultural differences between the source language and the target language. Smetanová (2011) writes that the translation should be fluent and smooth.

However, sometimes the dialogues or the screenplay are not available, which, of course, makes the translator’s work more challenging and complicated. Often characters in films interrupt each other. After the translator, the so-called dialogue/text editor continues with synchronization and adapts the Czech translation prepared by the translator, so that it

“fits the lips” and other aspects in the best possible way. The editor is dependent on the original, but there is a need for a certain amount of imagination and visualization as well. He or she might be called “the author of Czech dubbing” (Kautský, 1969: 40). Furthermore, the dialogue editor needs to have “a sense of language and the rhythm of speech” and “an ability to perceive and interpret the audiovisual work as an artistic complex” (Makarín, 2005, in Gromová and Janecová, 2013: 66). Nevertheless, both of the jobs are equally important and mingling with each other. Kautský adds that the number of good translators is low. Much of high-quality work is required from them, but with little appreciation, since much of the work is afterwards changed by the text editor (Kautský, 1970: 41-46, 52).

Synchronization of the lips does not have to be perfect, as Kautský emphasizes. The beginning and the ending of a sentence are the most crucial parts for synchronization. Although faultless synchronization is thought to be the most important requirement in many dubbing countries, Kautský declares that in Czechoslovakia it was realized in the early years of dubbing that perfect synchronization of the lips is not the key feature of dubbing, although it is usually the most evident characteristic for the audience. Kautský draws an apt comparison: if synchronization goes wrong, it is as if there would be “one accidentally raised arm during mass gymnastics at Strahov.”<sup>20</sup> To put it differently, the audience would clearly notice this (Kautský, 1970: 56-57, 63, 1969: 49). Kilborn (1993: 643) adds that lip synchronization is closely connected with “creating an illusion for the viewer,” who ought to have gain a feel that the heard words come from the mouth of the character appearing on screen. In other words, “the ideal end-product would be the perfect illusion.” (Bakewell, 1987 in Kilborn, 1993: 645). However, achieving flawless lip synchronization is for sure a challenging task. Likewise Luyken (1990: 139) thinks that “a dubbed programme only produces an illusion of the original.” However, Danan (1991: 612) points out that in a certain way, dubbed programmes become part of the country’s local production.

In spite of the fact that synchronization is associated with persuasiveness, there are also other aspects that should be remembered and respected as well. For instance the mimics of the original actor as well as pauses in dialogues have to be taken into account, since they might occasionally cause problems for lip synchronization. Even though pauses

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<sup>20</sup> For more information, see for example this link:  
[https://en.wikipedia.org/wiki/Spartakiad\\_\(Czechoslovakia\)](https://en.wikipedia.org/wiki/Spartakiad_(Czechoslovakia))

are justifiable in the original, in the target language they would often be unnatural. Furthermore, the translator and the editor should for instance follow the number of syllables, if possible, as well as adjust the sentence. Also morphological correspondence of a specific word in both languages can often help with finding the correct translation, but it is necessary to remember that the words must correspond with the real meaning (Kautský, 1970: 58-60, 62-66, 1969: 49).

In short, the editor ought to avoid “hollow, inaccurate and non-Czech sentences,” literal translations as well as the use of the same sentences or expressions in many films, because what works in one film, does not necessarily work in another. Also the way a character speaks and moves, his or her social status as well as showed emotions are to be taken into consideration, otherwise the dialogues would “lose their persuasiveness”. Lastly, the overall meaning of the sentence and the setting of the scene, synchronization, rhythm and accordance of the translated words and gestures of the original actor are equally important. Overall, “dubbing [...] must gain the audience’s full trust.” (Kautský, 1970: 58-60, 62-67, 75). Bakewell (1987 in Kilborn, 1993: 645) notes body language and cultural aspects certainly differ in different areas, for example “Latin temperament” and “British reticence” do not always go easily hand-in-hand, when it comes to the compatibility between languages.

Kautský illustrates the abovementioned on an interesting example of a translation of a Finnish movie *Eva Maria*: in Finnish, the word for mother is “äiti”, in Czech it is “matka”. In the last scene of the movie we can see a dying mother and her daughter, who shouts twice “Äiti...!” [“Mother...!”] – once her face turned back, the second time the viewers are able to see the detail of the daughter’s face. This allowed the editor to use in the first case (when the actress’s head was turned away from the camera) the Czech equivalent “Matko!” [“Mother!”]. In the second instance when the audience could see the face, the Czech translation “Já tě ...” [“I ...”] was chosen. These two syllables were perfectly synchronized with the Finnish expression “äiti” and at the same time they fully expressed the dramatical situation, although using a different word than in the original version. In other words, the situation was solved in a smart and creative way: the meaning of the sentence stayed the same, although the form was different. As mentioned above, scenes like this, without doubt, require the use of the editor’s linguistic as well as imaginative skills. Of course, in the case of certain words (such as “mother”), the form of

the word is similar in many languages, which certainly helps the editor to achieve synchronization (Kautský, 1970: 58-60, 1969: 51).

To briefly summarize the chapter above, Czech television dubbing was started in very simple conditions and in the beginnings subtitles were read aloud in Czech. This phase developed into live dubbing, which was then followed by “ready-made synchronized dialogue,” which did not differ much from film dubbing (Kautský, 1969: 82).

#### **4.4 Current situation in the Czech Republic**

This chapter deals with independent topics that the authors find important when speaking of the current dubbing/subtitling scene in the Czech Republic and that are connected with this topic: firstly, preferences of the Czech audiences, next, Czech TV stations currently broadcasting, and, lastly, the dubbing crisis and different opinions on the future of Czech dubbing as well as on the relationship between dubbing/subtitling and foreign language acquisition.

##### **4.4.1 Preferences of the Czech audience**

According to Walló (2012: 114), dubbing has its place in the Czech culture and the Czech television audience is accepting dubbing as a natural way of language transfer. Likewise, Milan Fridrich, the programme director of the Czech Television said in an interview for the Czech Radio that the Czech audience is simply used to the fact that the television serves everything to the viewers. Moreover, according to Fridrich, when Czech viewers notice TV programmes with subtitles, they often switch the channel, since they are not accustomed to concentrating on subtitles. Furthermore, he states that about a million of Czech inhabitants have hearing problems. Fridrich also explains and sums up the significance and his preference of dubbing over subtitling (Dudek and Čihák, 2017):

We're broadcasting for everyone. Some people have problems with hearing, some do not know a foreign language and do not want to learn any, others have problems with their eye sight and it is difficult for them to read the subtitles. Someone might be doing something different and moving around the flat while the TV is on... Dubbing makes people's life easier and it makes it possible for viewers to watch the programmes with all possible limits.

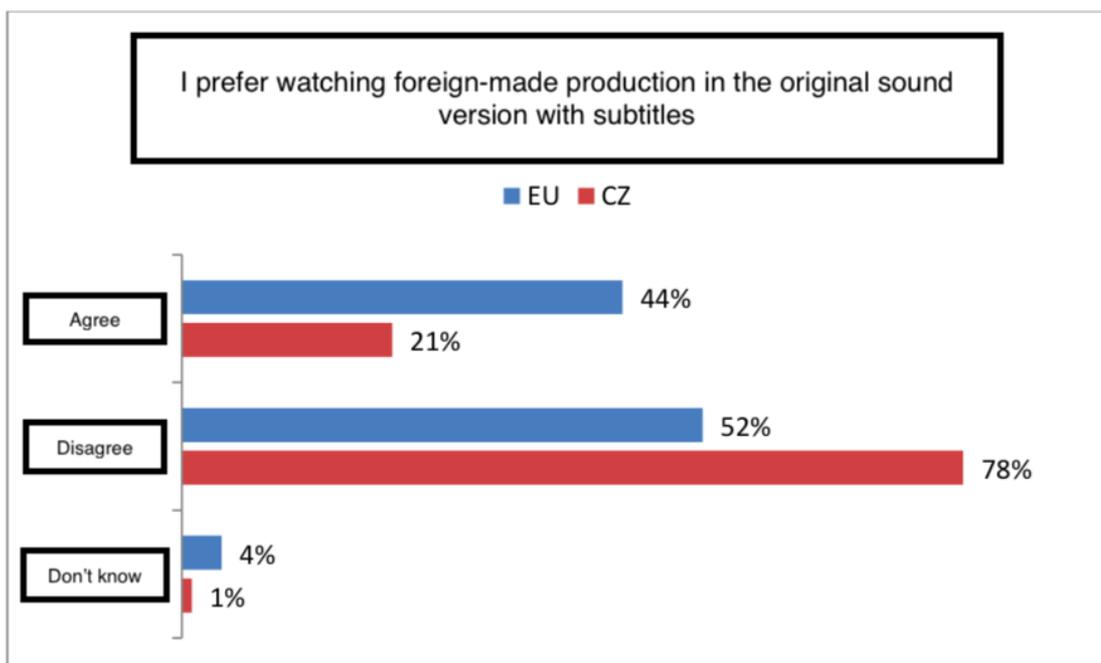
However, Fridrich also noted that the Czech Television wants to eliminate the technical obstacles that would make it impossible for all Czech viewers to watch dual broadcasting, which enables to watch programmes also in their original soundtrack with subtitles (ibid.). Nevertheless, what is really the main obstacle to the expansion of subtitled programmes in the Czech Republic? The translator Miroslav Pošta speculates that the problem lies in the “conservative majority viewer and the diffident television that is afraid of experiments.” (Rychlík, 2013) On the other hand, for example the five-year old channel ČT art offers a wide variety of programmes that are broadcasted in the original language with subtitles.

Likewise, in an interview for Mediaguru in 2014, the then spokesperson of TV Nova stated that “an average Czech viewers requires dubbing” (Šmídová, 2014). This is most probably the reason for the dominance of dubbing in the Czech Republic. Why would television channels and other subjects decide for a change if dubbing is what the viewers want? It seems that money is not “wasted” on dubbing needlessly. Our research wants to investigate among others the differences in preferences of dubbing and subtitling of the two age generations – the “young” and the “old”.

As already mentioned, the preference of either of the two main translation techniques largely depends on the tradition established in the given country. Nevertheless, even the population in one country shares different opinion. Often there are differences between people living in big cities and those living in the smaller ones, between people of different level of achieved level of education, as well as between inhabitants who are able to communicate in a foreign language and those who speak only their mother tongue (*Study On the Use of Subtitling: 2011*).

In the Czech Republic, dubbing is preferred in television broadcasting, but some movies, mostly those that are broadcasted in cinemas, are also provided with subtitles. One minute of a preparation of a subtitled television programme costs on average 3,6-5,5 €. The voice-over method is used for documentary programmes (Pošta, 2012: 26-27).

**Graph 1:** Comparison of subtitling preferences – European citizens versus Czech citizens



Source: MACHALA, Zdeněk, PAPAĀANOVSKÝ, Jan, Jon Samuel ŠOTOLA a Aneta Zdeňka BERNARDOVÁ, ed. INICIATIVA NE DABINGU: UČME SE JINAK. *Česká středoškolská unie* [online]. © 2018 Česká středoškolská unie, 1-6 [cit. 2018-07-21]. Available online at: <https://stredoskolskaunie.cz/wp-content/uploads/2015/02/hlavni-dokument-ne-dabingu.pdf> p. 4 (translations in the graph made by the author of this thesis)

Furthermore, the aforementioned survey reports that the Czech Republic is listed among the countries with a notably decreased number of respondents who are able to speak at least one foreign language – the number being 49 %. In contrast, over 90 % of inhabitants of countries such as Luxembourg, the Netherlands, Sweden and others say that they speak at least one language in addition to their native language (*Study On the Use of Subtitling: 2011*).

It is, however, necessary to point out that the Czech Republic belongs among the countries with a long dubbing tradition, whereas the latter countries are using subtitling – therefore, the exposure of the audiences to foreign languages in these countries is considerable higher than in countries like the Czech Republic. Lastly, 18 % of the Czech population said that they would be able to follow radio or TV news in English (which is, however, a higher result than in Spain, Hungary, Slovakia, Bulgaria and Poland) (*Study On the Use of Subtitling: 2011*). Lastly, it has to be taken into account that languages such as Danish, Swedish, Norwegian, Dutch and English have in common one significant fact: all of them belong to the same category of Germanic languages, which unquestionably affects

the knowledge of “similar” foreign languages. On the other hand, though, for example Finnish belongs among Finno-Ugric languages.

Lastly, in 2015, *EDNA*, a Czech webportal that brings together fans of various series, chose ten series with the best Czech dubbings. Among the most-popular series were those well-known around the world, such as *The Simpsons*, *Friends*, *Gilmore Girls*, *Dr. House* and others (*EDNA*, 2015). For instance *The Simpsons* features voices of respected Czech voice actors such as Vlastimír Bedrna / Vlastimil Zavřel (Homer Simpson), Jiří Lábus (Marge Simpson), Martin Dejdar (Bart Simpson), Helena Štáchová / Ivana Korolová (Lisa Simpson), Dalimil Klapka (Abraham “Abe” Simpson – “Grampa”) and many others (Simpsonovi / The Simpsons. In: *Dabingforum.cz – hezky česky*, not dated). Czech dubbing of *The Simpsons* is often described as phenomenal and the first premiered in the Czech Republic in January 1993 and were broadcasted on ČT1, the first channel of Česká televize (Czech Television). However, after 17 years the broadcasting moved to another channel – Prima Cool – which belongs under FTV Prima, which has had *The Simpsons* (in Czech *Simpsonovi*) among the broadcasted programmes since January 2010 (Simpsonovi. In: *Wikipedia: the free encyclopedia*, last edited: 2018).

#### **4.4.2 Czech TV stations**

In the Czech Republic, television may be divided into three main groups: public (Česká televize), private (TV Nova group, TV Prima group, TV Barrandov, and others) and paid (e.g. HBO). To briefly introduce the Czech television scene, in 2017 the most popular television company was the commercial station TV Nova, with the viewership (15 years and older) of 30,47 %, leaving behind the public Česká televize (29,20 %), TV Prima (21,00 %) and Barrandov (8,66 %). Other stations’ audience share was 9,77 % in total. In 2016, the first place belonged to Česká televize (Aust, 2018). Overall, among the most popular channels are ČT1 (belonging under Česká televize), Nova and Prima – the “basic” channels (*ATO*, 2018).

Czech Television / Česká televize (abbreviated as “ČT”) is the only public television broadcaster in the Czech Republic and it “provides a balanced offer of programmes targeted at all groups of the population”. ČT was preceded by the Czechoslovak Television (started broadcasting in 1953) and was launched on January 1<sup>st</sup> in 1992. As a public television, Česká televize ought to consider the needs of all people: “for deaf and blind people we broadcast yearly 82,0 % of programmes with closed subtitles or

on-screen subtitles, 3,9 % in sign language and 17,9 % with audio descriptions” (Česká televize – English pages – Programming. *Česká televize*, not dated).

Currently there are six channels under ČT: ČT1, ČT2, ČT24, ČT Sport, ČT :D and ČT art. Firstly, ČT1 represents a mainstream channel focusing on original Czech programmes as well as news and documentaries. Its share of the market is approximately 16%. Secondly, ČT2 aims at viewers who prefer documentaries as well as foreign films with Czech subtitles. Thirdly, ČT24 broadcasts news and all other important and current events happening in the Czech Republic as well as abroad. It is “Europe’s most successful national news channel” and offers a wide range of interesting news in all fields. Next, as the name reveals, ČT Sport shows major sports events worldwide, including the Olympic Games, World Championships etc. This channel does not forget to inform its viewers also about children’s sports competitions and sports events for people with disabilities. Next, ČT :D (ČT Děčko) is a children’s channel that was launched in 2013, the target group being children aged 4-12. It is “the most successful children’s channel in Europe”. Lastly, ČT art is an arts and cultural channel, which also began broadcasting in 2013, on the same frequency as ČT :D. ČT art offers foreign movies and other culturally related programmes. ČT :D broadcasts between 6:00 and 20:00 (aiming at children), and ČT art between 20:00 and 06:00 (during prime time aiming at adults) (ibid.).

As seen above, Česká televize is carrying at least two labels “the most successful,” making it certainly an important source of information for audiences of all ages, offering something for everyone.

TV Nova, a private television company, began broadcasting in January 1994 and is owned by the CME Group. TV Nova group consists of eight channels: five freely available (TV Nova, Nova Cinema, Nova Action, Nova Gold, Nova 2) and three are paid (Nova Sport 1, Nova Sport 2, Nova International) (Skupina Nova – profil. *NOVA GROUP: multikanálová a multimediální společnost*, 2018).

The third biggest television group, also private, is FTV Prima. FTV Prima entered the Czech television market in 1993 and currently runs the following channels: Prima, Prima COOL, Prima MAX, Prima LOVE, Prima ZOOM, Prima KRIMI (all freely accessible) and a new paid channel Prima +1 (Skupina Prima - O společnosti. *IPrima.cz*, not dated). An interesting note – the words “Prima” stands for “cool” or “nice”.

It is also important to take into account that nowadays it is possible to watch television not only in the “classical” way (watching the TV screen), but also online. Many

television channels allow watching their programmes on their websites according to the viewer's time possibilities – online (live) or whenever he or she wants. These programmes are easily accessible also through cell phones. For example the Czech Television (Česká televize) offers this possibility through iVysílání (free of charge): <https://www.ceskatelevize.cz/ivysilani/>. TV Nova has <https://voyo.nova.cz> (paid – 189 CZK monthly), and TV Prima has <https://play.iprima.cz> (paid option without commercials – 59 CZK monthly).

#### **4.4.3 Dubbing crisis and the future of Czech dubbing**

Talpová (2013) emphasises the fact that from the works and publications available to the Czech audience that deal with dubbing, we can see that Czech dubbing had, has and (hopefully) will have a special status. No other country (or more precisely the dubbing creators and the audience) has such high quality demands on dubbing. Talpová also underlines that producers of dubbing have to fight for better conditions in the production of high quality dubbing on the Czech television screen. Surely, if the dubbing is of high-quality and prepared carefully from the beginning, the result that the audience hears is a sign of the amount of work and professional experience behind the whole process.

The author (2013: 37-38) sees dubbing as an “artistic category” that gained its popularity thanks to these professionals and celebrities. Czech dubbing became a widely known artistic profession that soon gained also international recognition. Among the valued and admired features of our dubbing is not only the technical aspect of the Czech synchron, but mainly the high and professional quality. Šnirychová shares Talpová's opinion, but points out that due to lack of time and money, this “artistic discipline” might be slowly fading away (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013). She also adds that it is a pity that the voice actors do not have much time to really “have their fling” because of the aforementioned reasons and many of them even do not want to dub. Moreover, Šnirychová thinks that nowadays the production of dubbing has become a “factory” and the audience may often notice all the time the same Czech voices behind the faces of foreign actors. Lastly, she notes that these reasons are affecting our position among the world's top dubbing countries (*Studio 6: Budoucnost dabingu*, 2011). All of this is mentioned also by Walló (2012: 114), who explains that dubbing as a separate artistic discipline has no prestige and it has become rather anonymous.

However, Talpová (2013: 56) notes that nowadays dubbing is not always considered to be an artistic discipline. The author has no doubts about the artistic quality of films dubbed until the 1990s and recalls that in those times our [Czechoslovakian/Czech] dubbing was considered to be “a highly artistic, complex and ever-evolving profession.” Therefore, the author (2013: 56-57) speculates about the following:

When did the turn from art to non-art happen? [...] Our perception of the quality of dubbing is based on the content of the work, in this case films. We will not have an artistic experience from a Mexican soap opera,<sup>21</sup> even if it would be greatly translated, edited, dubbed and directed. [...] Of course, with the falling artistic level of films dubbed into the Czech language and with the commercial pressure on production, the quality of dubbing disciplines is disappearing.

Alice Šnirychová, a Czech actor and voice actor, agrees with Talpová and says that nowadays dubbing is poorly payed, there is not enough time to produce good quality work, and even though the audience sees (hears) only the actor, there are many other people behind the whole process (the translator, dialogue editor, and others). Vladimír Žďánský argues that, importantly, “quality should always be over quantity and not the other way around.” He adds that in his opinion, dubbing is part of our [Czech] television and its quality should always be put on the first place (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013).

Since dubbing skills may be passed on from our excellent translators, voice actors, editors and other people working in the field of dubbing mainly through practice, Talpová (2013: 57-58) highlights the importance of practical training. There are certainly a number of courses dealing with voice acting of different quality offered for anyone, but at the moment, JAMU in Brno<sup>22</sup> is the only artistic institution of higher education in the Czech Republic which offers studies focusing on dubbing disciplines. Also Šnirychová underlines the importance of practice (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013).

From another point of view – of translation studies – also “training and teaching and didactics of audiovisual translation,” “preparation of translation studies trainees in the field of audiovisual translation” as well as “specifying the requirements for a translator of

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<sup>21</sup> Although, naturally, it has a different position in its home country of production – Mexico – as opposed to the Central European context.

<sup>22</sup> Czech acronym of Janáčková akademie múzických umění v Brně (Janáček Academy of Music and Performing Arts in Brno).

audiovisual texts” are equally important, since audiovisual translation represents a specific type of audiovisual translation (Gromová and Janecová, 2013: 61, 64-65).

Talpová (2013: 57-58) suggests that the languishing Czech dubbing, which used to have a great appreciation around Europe, needs to be producing dubbing for “high-quality films of world cinematography” – this is according to Talpová a necessary condition for the revival of first-rate Czech dubbing. However, she also thinks that it is naïve to believe that the Czech audience is going to have the initiative regarding the purchase of a higher quality foreign-language films. Only a minority of viewers prefer the artistic, aesthetic and educational function of programmes. In the interest of education and overall sophistication of the nation and the Czech language, and therefore, this belongs primarily to the hands of institutions such as the Ministry of Education, Ministry of Culture, and others.

Presently, as will be explained further, it seems that the quantity of work and pressure to reduce costs and time are the current problems of Czech dubbing. In 2014, due to abovementioned reasons connected with working conditions, the continuing dissatisfaction of Czech voice actors lead to a creation of the so-called Manpower Group (MPG), which represented and defended actors who disagreed with the conditions set by dubbing studios. Also a website and a Facebook page carrying the name “Chraň svou profesi” [Protect your Profession] were created and YouTube videos with famous actors were released. The disagreement with the current conditions on the Czech market was confirmed by the signatures of 157 Czech actors and voice actors, among them well-known names such as Nela Boudová, Valerie Zawadská, Ivan Trojan, Dalimil Klapka, Dana Batulková, Petr Rychlý, Saša Rašilov and many others. The voice actors required better financial rewards – more specifically they wanted to be paid according to dubbed lines instead of hourly wage, as it has been so far (naturally, the “faster” and “more skillful” actors were paid less). However, as the then deputy director of Herecká asociace, Zdeněk Hruška, states, the number was not high enough to make a bigger change. Moreover, as a consequence of this dispute, most of the dubbing roles were assigned to other actors. This affected mostly negatively not only the overall quality of dubbing, but also the audience itself, which is used to hearing and associating the same Czech voices to certain roles (Matelová, 2015: 12). In 2018, the website <http://www.chransvouprofesi.cz> is functional and active, but it does not serve its original purpose.<sup>23</sup>

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<sup>23</sup> More precisely, the website does work, but it does not serve the initial purpose, but focuses on something unrelated (clothing) at the present time.

In reaction to all of this, FTV Prima released its own dubbing code in 2015, which declares for instance the following statements: “To approach all the professions involved in the dubbing process, without any distinction, no matter how they are organized or if they are represented by someone or acting for themselves.” and “Try to introduce new voices in all age groups, and, therefore, to increase the variety of voice actors to maximize the expression of the original, increase of the quality and the maximum satisfaction of the audience.” (*Prima vydává Kodex výroby dabingu FTV Prima, 2015*).

#### **4.4.4 Dubbing, subtitling and learning foreign languages: different opinions**

The opinions for or against both dubbing and subtitling have been continually presented throughout the present thesis. In this chapter the author would like to point out a few more:

Firstly, one of those who strictly rejects dubbing is the Charles University professor and Anglicist Miloš Calda. He sees English, the original language of a majority of imported foreign programmes, as “the Latin of today, it is the Lingua Franca of the present.” (Calda, 2011). English and its global dominance is unarguably strong. The uses of the English language are nowadays covering all areas. According to Calda (*ibid.*), dubbing is used in countries that use widely spoken languages (Germany, the United Kingdom, France), but “this is not our [the Czech Republic’s] case”. He adds that it is in our interest that our inhabitants speak English. Similarly, inhabitants of smaller countries, such as Scandinavian countries, the Netherlands, or Slovenia, speak languages that will never be “worldwide”. In Calda’s (*ibid.*) opinion, this is the reason why these countries place emphasis on foreign-language competencies. Their higher language skills give them a competitive advantage that Czechs are missing, and Zelený (2008) agrees with him. Calda (2011) illustrates all of this on his personal experience from a visit in Norway, where, according to his words, basically everyone could speak English. He also writes that the most ideal way how to learn a foreign language is to spend some time abroad, but, secondly, he lists watching programmes in their original sound versions. Lastly, Calda (*ibid.*) draws attention to the high costs of dubbing.

Zelený (2008) argues quite strongly by claiming that subtitles are not for those viewers who are only looking for relaxation and entertainment in art.

In October 2010, the Czech newspaper *Lidové noviny* issued a statement of the then spokesman of the Ministry of Education, Youth and Sports of the Czech Republic, who declared the following: “In language acquisition, television broadcasting of the original movie soundtrack plays a positive role, which has been proved by many studies.” We may assume that the word “original” in this case refers most probably to English, which is the prevailing original language of dubbed films, although by far not the only language (Talpová, 2013: 40-41 and Kubálková and Sotonová, 2010). Moreover, Talpová (ibid.) makes another interesting point: “the majority of English-spoken films is American. Therefore, the defenders of language-learning speak about American English.” However, she also adds that first of all, the priority ought to be given to a high-quality teaching of a mother tongue (ibid.).

However, as also Talpová (ibid.) states (as far as she as well as the author of this thesis know), there have been no such studies in the Czech Republic and focusing on the Czech audience. This has been also confirmed by Ms. Eva Tučková and Mr. Václav Jelen from the Ministry of Education, Youth and Sports of the Czech Republic (MEYS), who are not aware of any researches conducted by the Ministry or other authors on this topic. Mgr. Eva Tučková is the Ministry Council of the Elementary Education Department at MEYS and Ing. Václav Jelen works as the head of the Department of School Statistics, Analysis and Information Strategy at MEYS.<sup>24</sup>

Koolstra et al. (2002: 339-340) endorse that “watching subtitles programmes also implies reading subtitles,” so even young viewers have a chance to practice their reading. The authors illustrate this on the Dutch audience and the study done in 1997. Overall, the study shows that watching programmes with subtitles affects children’s reading skills. However, the authors (2002: 340) also note that “subtitles comprise colloquial speech instead of written language.“ Some authors (Bruls and Kerkman 1989 in Koolstra et al., 2002: 343) claim that this may “lead to barbarism that contaminate the mother tongue.” Moreover, as already mentioned in the previous chapters, subtitles lead to reduction and simplification of the language. On the other hand, Koolstra et al. (2002: 342) suggest that subtitled programmes positively influence the pronunciation of foreign languages of the audience, “because viewers are auditively exposed to enormous amounts of foreign-language texts.”

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<sup>24</sup> E-mail communication with the both of the abovementioned employees of MEYS of the Czech Republic took place on January 31, 2018.

The Czech film critic and translator of subtitles František Fuka declares the following: “When I watch a movie, I want to see and hear it as it was made by my favourite director with my favourite actors.” On the contrary, the voice actor Jiří Hromada disagrees with the statement that people have learned the English language by watching subtitled programmes, and, therefore, doubts about the effects of subtitles on second language acquisition. According to him, people do not watch so many movies that they would have an effect on their language skills. Furthermore, he highlights the role of schools, which must give students the base for learning foreign languages. Fuka opposes by saying that he learned English by watching movies (Taud and Strouhalová, 2016).

Ondřej Kepka, the head of the Actors’s Association (Herecká asociace) believes that the replacement of Czech dubbing by subtitling is not a solution for a more efficient foreign-language learning, since nowadays there are many other international channels available that offer programmes in the original sound version. Therefore, if one wishes to watch programmes or films in the original, Kepka explains that there are many options available, and one may just simply switch to another (even online) channel. Both Kepka and Šnirychová strongly reject the opinion that dubbing prevents Czechs from knowing foreign languages (*Studio 6: Budoucnost dabingu*, 2011). Contrarily, Milan Zelený (not dated) claims that in the era of globalisation it is difficult to understand the indifference of Czechs to foreign-language knowledge.

#### **4.5 Focus on the Czech public television (Česká televize)**

The following chapters focus specifically on *Česká televize (Czech Television)*, as it is the only public television broadcasting in the Czech Republic. For about 30 years Czech Television was the only one on the market, in the beginning of the 1990s (after the split of Czechoslovakia), private television started entering the television scene.

##### **4.5.1 Current changes in the Czech Television**

The *Study on the Use of Subtitling* (2011) reports that “the Czech Republic is increasingly shifting to subtitling.” This is confirmed also by the data available in the annual activity report of 2016 of the Czech Television.<sup>25</sup> In comparison with the two previous years, the proportion of foreign programmes broadcasted in the original version

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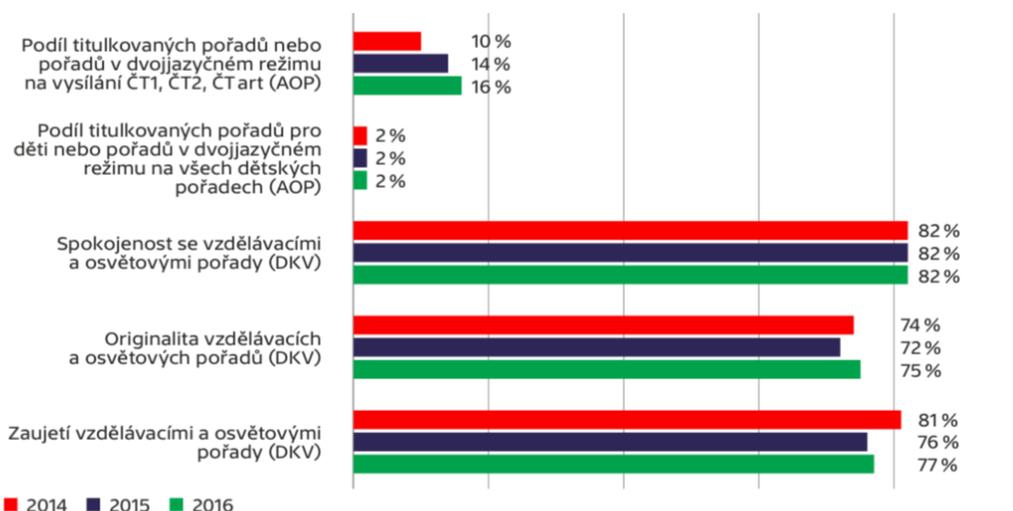
<sup>25</sup> The Annual Activity Report of the Czech Television for 2017 was not available yet at the time of the writing of this thesis work.

with subtitles or in the dual language regime (the viewer can choose between two options – the original or dubbing) was 16 % of the overall number of programmes, which represents a significant increase. Programmes in their original language versions may be seen mostly on channels ČT2 and Čt art (*Výroční zpráva o činnosti České televize v roce 2016*, not dated).

Next, in 2016, the broadcasting of the following language courses for children, which were introduced the year before, was successfully continued: *Angličtina pro nejmenší* (*English for the Smallest*), *Angličtina s Hurvínekem* (*English with Hurvínek*) (this programme was produced by the Czech Television in cooperation with the Spejbl and Hurvínek Theater), and also *Francouzština s Bílou paní* (*French with the White Lady*). The number of language courses for children, which the Czech Television has been broadcasting since 2014, represents 1 % of the broadcasting area of all children's programs (ibid.). Interestingly, it is generally assumed that children should have programmes in their native language, however, at the same time they are learning foreign languages while watching television.

Finally, in 2016 the ČT art station introduced in total 48 Czech films and 177 foreign films, out of which 102 were broadcasted in the original language versions with Czech subtitles and 32 in Slovak language, with no subtitles. Overall, the viewers of ČT art could watch 76 % of foreign production in the original language versions with subtitles, while the proportion of dubbed films was only 24 %. Also four Slovak TV shows and four documentaries were broadcasted in the original (Slovak) versions (ibid.) However, as the thesis author has noticed herself, a majority of these programmes are broadcasted in the late evening hours.

**Graph 2:** Statistical information – Annual Activity Report of the Czech Television in 2016



Zdroje: ATO – Nielsen Admosphere, Tracking ČT, AOP ČT, DKV ČT

Source: Czech Television, 2016 (Výroční zpráva o činnosti České televize v roce 2016. *Česká televize* [online]. © Česká televize 1996–2018 [cit. 2018-07-26]. Available online at: [https://img.ceskatelevize.cz/boss/image/contents/rada-ct/vyrocní\\_zpravy/zprava2016.pdf?\\_ga=2.189413163.1855578858.1532557624-1940457480.1382184959](https://img.ceskatelevize.cz/boss/image/contents/rada-ct/vyrocní_zpravy/zprava2016.pdf?_ga=2.189413163.1855578858.1532557624-1940457480.1382184959))

#### 4.5.1.2 Dual broadcasting on the public television

Dual broadcasting has been available to a limited extent for Czech TV viewers with satellite signal for some time already. Due to technical issues (data capacity etc.) this type of broadcasting was not available for terrestrial broadcasting (Dudek and Čihák, 2017). From now on, however, dual broadcasting should be available also for the viewers using free terrestrial broadcasting, which is the case of about 60% of Czech households (Vyhnánovský, 2017). The term “dual broadcasting” refers to the viewer’s right to choose between a Czech language version (dubbing) of the foreign programme, or the original language version of the programme broadcasted on Czech public television. The information on the website of the Czech Television regarding dual broadcasting is the following:

Czech Television supports a certain range of dual broadcasting. Since 1st December 2011, selected programs are equipped with the original sound in the satellite reception on the channels ČT1, ČT2 and ČT1HD. On the contrary, [...]

Czech Television's terrestrial distribution (DVB-T) is exclusively equipped only with the national [Czech] soundtrack in a stereo version.<sup>26</sup>

From 2018 onwards the Czech Television, as a public service medium, is moving towards the more modern terrestrial broadcasting standard DVB-T2, which will certainly be welcomed by many TV viewers. However, many older televisions are not equipped with technical necessities for DVB-T2. Firstly, a transitional DVB-T2 system has been launched this year and this should coexist together with the "old" DVB-T, giving people the choice and also time to adapt to this change (if necessary, buying a new television or a set-top-box). Afterwards, in a few years (by 2020), the present DVB-T should be completely switched off. The new DVB-T2 gives the viewers not only a chance to use dual sound, but also all Czech Television channels in HD-quality (Potůček, 2017). It is possible to search for programmes with dual sound – assigned with "D" – that are broadcasted on the channels of Czech Television using a filter on the upper-left-corner on the following website (available in Czech only): <http://www.ceskatelevize.cz/tv-program/>

Currently, "every thirteenth household (approximately 7%) in the Czech Republic has DVB-T2, terrestrial broadcasting is still leading with 52%". According to a survey made by Nielsen Admosphere, the households which have access to the new DVB-T2 have in a majority of cases a new television, and only 1% uses set-top-boxes (Potůček, 2017).

Since the media and politics are for sure interconnected and go hand-in-hand, and mass media has a crucial influence both on people and politics, for instance the politician Markéta Pekarová Adamová (a member of the political party TOP09) has supported dual broadcasting and wished it to become a regular part of the Czech television in 2018. She adds that this option could be used by up to 60% of Czech households. One of the politician's main arguments for the benefits and usefulness of this new type of broadcasting is that it would have a tremendous effect on the language skills of Czech people (Macková, 2017). Moreover, she thinks that the Czech Television, as a public television, ought to provide the option of dual broadcasting, since people are paying television licence fees (Potůček, 2017). In Pekarová Adamová's opinion the option of having dual broadcasting would help to improve the language proficiency of the Czech viewers. Dual broadcasting offers a compromise and a possibility of choice, satisfying

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<sup>26</sup> Vše o ČT – Technika – Zvukový doprovod - Dvojazyčné vysílání (DUO). *Česká televize* [online]. 2018 [cit. 2018-06-15]. Available online at: <http://www.ceskatelevize.cz/vse-o-ct/technika/zvukovy-doprovod/dvojazycne-vysilani-duo/>

more people (Vyhnanovský, 2017). Also Eva Tučková (2018) from MEYS says that the right to choose represents “an important step towards multilingualism of the Czech population.” This issue is present also in the questionnaire given to the respondents – their opinions are examined and presented in the analytical part of this thesis.

#### **4.5.2 Language policies**

Based on the information available on the website<sup>27</sup> of the Czech public television, the Czech Republic (as opposed to the Slovak Republic), does not have a so-called “Language policy”. In Slovakia, this legislative measure sets the following conditions in broadcasting: firstly, radio stations must abide the minimum number of Slovak songs – since 2017, the lowest limit for private radio stations is 25%, the number is even higher for the public radio. Secondly, television programmes intended for children younger than 12 years must be dubbed into Slovakian. Interestingly, although Czech and Slovak languages are very similar, even Czech fairy tales must be dubbed. The only exceptions are Czech feature films, since the Czech language meets the statutory criteria of intelligibility for Slovaks.<sup>28</sup>

#### **4.5.3 Czech High School Union: “No dubbing, let’s learn differently”**

About five years ago Czech high school students, more specifically the Czech High School Union (Česká středoškolská unie), started a campaign for decreasing the number of dubbed foreign TV programmes and movies, and their effort was largely presented also in the media. They were aiming at replacing at least some of the dubbed programmes with a cheaper option – subtitles. Students were referring to the results of a European survey of English language skills in different EU states, in which the Czech Republic, together with other dubbing countries, was placed on the lower part of the list. Another aspect highlighted by the students was the high level of English language skills in Scandinavian countries, where mostly only animation movies and fairy tales for preschool children are dubbed (Knowledge of English in Europe. In: Language knowledge in Europe, 2012).

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<sup>27</sup> More information is available here: Česká televize: Vše o ČT - Zákony a pravidla. © Česká televize 1996–2018 [online]. [cit. 2018-06-13]. Available online at: <http://www.ceskatelevize.cz/vse-o-ct/zakony/>

<sup>28</sup> More information is available for example on these websites: <https://zahranicni.eurozpravy.cz/eu/206840-mela-by-mit-cr-jazykovy-zakon-slovaci-maji-kvoty-na-domaci-hudbu-padla-pokuta-za-cestinu/> and <https://mediahub.cz/media/1693481-pohadky-v-cestine-budou-muset-slovenske-televize-nadale-dabovat-filmy-nikoliv>

Furthermore, according to ČSU, hearing the original sound versions strengthens one's knowledge of a foreign language (the person hears the word/idiom etc. that he or she learned passively now actively used in a conversation) (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013). Moreover, the author of this thesis adds that by reading Czech subtitles the viewers could strengthen also their knowledge of their mother tongue – when it comes to standard Czech.

Here are the five main arguments of ČSU against dubbing (Papajanovský, 2013):

- 1) Experience from abroad shows that subtitling helps in learning foreign languages.
- 2) By watching television children could spend time meaningfully.
- 3) Television should fill the educational function.
- 4) Subtitles could make children read.
- 5) The present-day Czech dubbing is of poor-quality.

The results of the study *Europeans and their Languages (Special Eurobarometer 386 (2012))* reveal that the inhabitants of the countries which prefer to dub the foreign production (including the Czech Republic) also mostly stated that they are unable to speak a foreign language. Therefore, as already mentioned previously in this thesis, we may notice a certain connection of the role of subtitling in learning foreign languages.

Filip Jelinek from the Czech High School Union (ČSU) said on Czech Television that dual broadcasting would be a compromise between those who prefer dubbing and those who would rather choose the original sound version with Czech subtitles. He emphasizes that there is a demand mainly from the side of young people to increase the number of subtitled programmes on TV screens, but, at the same time, the ČSU does not want to limit older generations, who, understandably, mostly prefer the dubbed versions (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013). ČSU believes that in the Czech Republic, dubbing is generally considered to be of high quality. However, in the dubbed versions the viewer is deprived for example of the specific language humor. Moreover, the Czech public is divided when it comes to the issue of dubbing (Machala et al., not dated).

The former chairman of the Czech High School Union, Jan Papajanovský, remarks that the Czech Television states in this code that it fulfills an educational function, but that this is unfortunately not the reality today. He suggests that children are able to learn fast and since they tend to spend their freetime by watching television, then why not use this time for teaching English? Furthermore, Papajanovský and other highschoolers assert that the role of reading subtitles in teaching a mother language is significant.

Therefore, if children would be able to watch subtitled TV programmes, it could have a remarkable effect not only on their reading abilities, but also on their skills of text comprehension and spelling (Papajanovský, 2013). However, in this case we are talking about children who are already able to read. Hearing the foreign language while reading subtitles gives students a chance to widen their vocabulary.

In 2015, the members of ČSU sent an open letter to the director of the Czech Television, Petr Dvořák, in which they are demanding dual regime broadcasting on the Czech Television, which would allow the viewers to choose and switch between the original foreign-language version and the dubbed Czech version (Kment, 2015a). A few months later Dvořák reacted to the letter, explaining the technical and economical limits that are at the moment [in 2015] limiting the introduction of DVB-T2 (Kment, 2015b).

Šváb (2018) from the Ministry of Culture of the Czech Republic states the following – technical aspects are highlighted at the end of the statement:

Since the Act No. 252/2017 Coll.<sup>29</sup> came into force, i.e. from September 2, 2017, there has been a change in the area of subtitling, as from this days among the fulfillment of public services of the public service of the Czech Television is also that cinematographic works of foreign production, films and series of foreign production created for television broadcasts that are dubbed, are also broadcast in the original version with subtitles in the Czech language, unless they hinder legal or technical obstacles.

The amendment to the aforementioned Act on Electronic Communications was passed by the Members of the Parliament (149 positive votes out of 156 present MPs) on May 24<sup>th</sup>, 2017. One of the main points of the Act was the transition to the new format in television – DVB-T2. The amendment was proposed by the political Markéta Pekarová Adamová (TOP09). Television programmes broadcasted on the public Czech Television wil continue to be broadcasted in dubbed versions, but it will newly be possible to choose another soundtrack with the original version – giving viewers the right to choose their preferred language version. Subtitles are already available as part of the mandatory subtitling of programmes for the deaf. Interestingly, dual broadcasting was offered by the Czech Television until 2003. However, subsequent increasement of audio quality led to to the

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<sup>29</sup> More information (in Czech) is available on the website of the Chamber of Deputies, Parliament of the Czech Republic: <http://public.psp.cz/en/sqw/sbirka.sqw?cz=252&r=2017>

limitation of dual broadcasting, which will be re-introduced to the Czech television audience through the transition to the new form of broadcasting – DVB-T2 (Janů, 2017).

#### **4.5.4 Two different “Dabing Streets”**

In spring 2018 the viewers of the Czech Television were introduced to a new twelve-episode comedy TV series called *Dabing Street*,<sup>30</sup> which describes the events taking place at a fictitious dubbing company named Studio ZERO after its owner passes away. The series is based on a play of the same name written by Petr Zelenka for the Dejvické divadlo (Dejvická theater). However, probably only a minority of viewers know that the term “Dabing Street” is not made-up, but it is actually referring to a long corridor and a complex of workplaces (including four dubbing studios) located underground in the building of Czech Television in Kavčí hory, Prague 4, where many dubbed Czech versions of films, TV series and documents are created (Šmíd, 2018). Nowadays it is possible for the voice actors to come individually and to record just their own parts. Therefore, the voice actor might hear some scenes in English (or another foreign languages) and some already in Czech. Michal Jagelka, a Czech voice actor, adds that before there used be even forty voice actors at once in the studios and that “dubbing was a social event”. Before the actors had time to rehearse their dubbing roles, but nowadays the situation has changed. This is confirmed also by another Czech voice actor, Jiří Hromada. Similarly as many other, also Jagelka and Hromada confirm that presently there is pressure on time and money. Is art changing into industry? Jagelka admits that they often have to just read their parts, instead of adding some features of acting (Černý and Taud, 2018).

#### **4.5.5 Czech Television and the handicapped minorities – intralingual translation**

We shall not forget about the viewers with special needs, who are also a part of our society. Šváb (2018) states that Czech Television has a statutory duty to provide 70% of the broadcasting programmes with subtitles. Other broadcasting subjects are obliged to equip 15% of the broadcasted programmes with subtitles. This measure intends to integrate and help mainly the hard-of-hearing and the deaf. These subtitles are provided by the Czech Television for most of their programmes and transmitted via teletext. A different colour of subtitles is assigned to each of the main characters speaking. Programmes with

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<sup>30</sup> In Czech, “dubbing” is translated as “dabing”. More information on Dabing Street is available on the website of the Czech Television: <https://www.ceskatelivize.cz/porady/11104009943-dabing-street/>

hidden subtitles are marked with “ST” (skryté titulky – hidden subtitles).<sup>31</sup> Naturally, these intralingual subtitles are helpful for expats and other foreigners, whose native language is not Czech.

Besides, Czech Television also offers the option of Audio description (AD), which provides audio description of the visual scene for the visually impaired. This option is available for selected programmes on all channels of ČT.<sup>32</sup>

#### **4.6 Czech dubbing and subtitling – not always flawless**

In an interview for ČT24, a news channel of the Czech Television, Ondřej Kepka, Czech voice actor and dubbing director, states that the Czech Republic still belongs among the world’s best dubbing countries. Kepka also notes that for instance some Americans working in the film or television industry come to the Czech Republic to supervise and have a look at the creations of Czech dubbings.<sup>33</sup> Nevertheless, we all make mistakes and it’s good to admit one’s mistakes that might (in the case of dubbing and subtitling) lead to rather humorous situations.

As will be more thoroughly described in the following chapters, Czech dubbing has its own supporters as well as objectors. As there is often not enough time nor money for the preparation of dubbing, from time to time certain mistakes in both subtitles as well as dubbing might be spotted. For example the translator František Fuka says that sometimes he has less than 24 hours to prepare a translation of a film. Often he is given only a “paper” to be translated, without even seeing and hearing the original scenes on screen. Understandably, this might quite easily lead to some misunderstandings and mistakes in dubbing as well as subtitles (Taud and Strouhalová, 2016).

Although Czech dubbing has been praised also abroad, some mistakes will not miss an attentive’s viewers attention. Among the main reasons that lead to the mistakes we may list the following ones: miscomprehension or misunderstanding, ignorance of certain facts, traditions and customs (in the country of origin of the foreign programme or movie), literal translation, and lastly, lexical, grammatical as well as stylistic mistakes (Rossmann, 2016). Here are some examples of rather amusing Czech dubbing and subtitling fails:

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<sup>31</sup> Časté dotazy - Vysílací služby - Skryté titulky. *Česká televize* [online]. © Česká televize 1996–2018 [cit. 2018-07-21]. Available online at: <http://www.ceskatelevize.cz/vse-o-ct/technika/faq-vysilaci-sluzby/?id=70>

<sup>32</sup> FAQ - Časté dotazy - Otázka týdne. *Česká televize* [online]. © Česká televize 1996–2018 [cit. 2018-07-21]. Available online at: <http://www.ceskatelevize.cz/faq/otazka-tydne/65/>

<sup>33</sup> Studio 6: Budoucnost dabingu. *Česká televize: iVysílání* [online]. © Česká televize 1996 – 2018, 16. 9. 2011 [cit. 2018-06-18]. Dostupné z: <http://www.ceskatelevize.cz/ivysilani/1096902795-studio-6/211411010100916/obsah/170315-budoucnost-dabingu>

- In *American Shaolin / Americký shaolin* (1991) “martial arts” is translated literally as the so-called “false friend” – as “marciální umění,” although the correct Czech translation is “bojové umění” (the phrase “marciální umění” does not exist in the Czech language) (Rybář, 2018).
- In *Richochet / Odražená střela* (1991) the Czech counterpart of the sentence “You must have lots of balls to come here.” is “Musel jsi mít hodně míču, že si sem přišel,” which, however, does not really make any sense, since it is a literal translation of the original version. The correct translation could have been for instance “To chtělo pořádný koule sem přijít.” (Ibid.)
- In *The Rock / Skála* (1996) the audience could have noticed a false translation of “Attorney General,” which is not referring to a general named “Attorney,” but rather to “státní zástupce” (ibid.)
- Next, also in *The Rock / Skála* the viewers may have spotted the wrong translation of “Aye-aye, Sir!”: “Okó za okó, pane!”, which does not make sense in the context of the whole movie. Instead of the Czech translation meaning “An eye for an eye,” a better option would have been “Rozkaz, pane, provedu, pane!” (Ibid.)
- In the American TV series *Two and a Half Men / Dva a půl chlapa* (2003-2015) there is a false/missing reference to another film, when one of the characters is stroking his ring and at the same time whispering “My precious”. As many viewers know, there is a reference to *The Lord of the Rings: The Fellowship of the Ring*. The Czech translation is “Můj poklade” or “My treasure”. However, in the aforementioned movie *The Lord of the Rings*, “My precious” is translated as “Můj miláček” (Rossmann, 2016).
- In *The Lord of the Rings: The Fellowship of the Ring / Pán prstenů: Společenstvo Prstenu* (2001) the original sentence in English “You are beginning to mend.” was translated followingly: “Začínáš se rozpouštět.” Clearly, the translator confused the words “mend” and “melt”. Therefore, the correct translation and meaning should have been “Začínáš se uzdravovat.” (Ibid.)
- Another incorrect translation resulted from a polysemous word “toast”, which occurred in the movie *28 Days Later... / 28 dní poté* (2002). The sentence “I would like to make a toast.” was translated as “Rád bych si dal toast.” However, based on the context the viewers might have realized that by “toast” the character meant “přípitek” and not “toast” (ibid.)

- In the popular TV series *The Big Bang Theory / Teorie velkého třesku* (2007-2018), the idiom “Don’t be such a couch potato!” was accompanied by the literal Czech translation “Nebud’ taková gaučová brambora!” which sounds rather funny to Czech viewers. There are at least two other more appropriate translations available for “gaučová brambora” which could have been replaced by “lenoch” or “pecivál”. This would also make more sense for the Czech viewers, since the idiom “gaučová brambora” is not used in the Czech language (ibid.).
- Another rather amusing example is to be found in the British five Oscar-winning film *The Apartment / Byt* (1960), in which a taxi-driver is speaking to a customer and saying “I ought to charge you by a mile.”, which is translated as “Měl bych si nechat platit od 0,62137119223733 kilometru.” As Rossmann suggests, a more suitable translation would have probably been for instance “Měl bych Vám účtovat od míle.” It might be expected that an average Czech viewers knows what is a mile (ibid.).

We could certainly continue with a much longer list of Czech translation mistakes and incorrect interpretations of the original in movies and other programmes. However, the idea of the abovementioned examples was to illustrate how wrong, misunderstood and inappropriate translations are able to change the whole meaning or sound rather unnatural. The examples above also show how difficult and challenging the translator’s job is and how essential it is to understand the meaning correctly. As in many other cases, also translating requires a certain amount of time in order to be done well. As is more closely explained in the analytical part of this thesis, one of the questions in the audience survey focused asked if the viewers have ever noticed a translation mistake in the Czech subtitles.

#### **4.7 Czech voice actors: a brief introduction**

According to Olga Walló, who is a Czech dubbing director, “the text for dubbing is a libretto for an actor and the beginning and the end of good dubbing lies in the actor’s performance.” (*Retro - filmový a televizní dabing*, 2011)

If we ought to list all Czech voice actors, the list would be very long and include hundreds (if not more) names. Therefore, the author of this thesis would briefly like to introduce a few (rather randomly chosen) well-known names of the Czech dubbing scene, whose names and voices the Czech audience may recognize while watching their favourite movie

or another programme. On television, the Czech viewer often hears the sentence “V českém znění hráli,” which is followed by a list of Czech voice actors who “lent” their voices to the foreign actors in the given movie. Interestingly, although dubbing seems to have its place in the Czech cultural scene, Czech voice actors do not have their own association, but they are part of *Herecká asociace (Actors Association)*.<sup>34</sup>

One of the familiar names of the Czech dubbing scene is Bohdan Tůma, who has been working as a voice actor and dubbing director since the Velvet Revolution. Tůma used to act in theaters for a few years and in Nejezchlebová’s article (2002: 10) he says that what he sometimes misses in dubbing is the applause from the audience. Nevertheless, he also admits that as a voice actor his earnings are higher than if he would stay in a theater. Martin Zounar, another Czech actor, also admits that money played a big role in his choice of becoming a voice actor. However, later on he returned to theaters and nowadays the Czech television audience may see him on television.

Ilona Svobodová, another well-known dubbing name in the Czech Republic, remembers her beginnings in the dubbing production: she was introduced to dubbing already during her studies in the 1970s when Blanka Nováková told her an interesting main feature of dubbing - “not to be better than the original actor on screen”. Svobodová’s popularity was connected with the name of Amanda Woodward from *Melrose Place*, a very famous American serial drama and soap opera from the 1990s. However, Svobodová adds that working as a theatre actor still remains her main activity (ibid.).

For Boris Rössner dubbing represents “something between an income and entertainment”. He is the one who dubbed Jack Nicholson in one of his best known roles – *Flying Over the Cuckoo’s Nest*. Rössner remarks that this was one of the most difficult dubbing roles for him. However, he then recalls his most challenging dubbing role: Jim Carrey in the Christmas movie *Grinch*.

Zdeněk Hruška, a dubbing director who has been engaged in the field of dubbing since 1973, claims that dubbing should be done in a way that it would not bother anyone. In his opinion, the dubbed voices should fit the characters on screen and the words should “be dropping out of [the character’s] mouth”. Hruška also points out that not all actors are suitable for dubbing roles. Although they might be excellent actors on screen and on stage, their dubbing may be poor and unsatisfactory (ibid.).

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<sup>34</sup> For more information, see the following website (available in Czech only): <http://www.hereckaasociace.cz>

As mentioned earlier, we may often hear the voice of the same Czech actor dubbing the same foreign actor. In other words, a foreign actor is often associated with the voice of the one and same Czech voice actor in many films or TV series. A few examples are listed below in the table illustrating some foreign popular actors (on the left side) and their most commonly used Czech voice-counterparts – respectively the dubbing actresses and actors (on the right side) (Databáze herců a jejich dabérů. In: *Dabingforum.cz: filmy a seriály - hezky česky*, not dated). Some of these names occurred also in our questionnaire.

Notwithstanding, professor Milan Zelený (2008), who has been living in the USA for over 30 years, states the following: “How many Czech actually know how do the voices of Jack Nicholson, Tom Cruice or Anthony Hopkins sound?” Probably only those who have seen the aforementioned Hollywood actors in a movie with its original sounds version – in English. Zelený (not dated) calls dubbing a “degradation” and “destruction of art” and adds that during his time in the USA he has not seen a single dubbed movie. However, it also to necessary to point out that we in the Czech Republic are receiving a very high number of foreign films and other programmes (mainly in English), but how many foreign programmes are Americans receiving from Europe and other continents?

**Table 1:** Foreign actors and their Czech voice actors

<b>Foreign actor</b>	<b>Czech voice actor</b>
Brosnan Pierce	Beneš Vladislav
Bullock Sandra	Čárová Dagmar
Cage Nicolas	Mahdal Zdeněk
Carrey Jim	Tůma Bohdan, Dejdar Martin
Cruise Tom	Vondra Pavel, Bubník Gustav
de Niro Robert	Meduna Jaromír, Pospíchal Petr
Depardieu Gérard	Štěpnička Jiří, Donutil Miroslav, Soukup Pavel
Diaz Cameron	Špráchalová Kamila, Laurinová Sabina, Elsnerová Andrea
Eastwood Clint	Županič Ladislav
Gere Richard	Beneš Vladislav
Gibson Mel	Dlouhý Vladimír, Štěpnička Jiří, Županič Ladislav, Mahdal Zdeněk
Hanks Tom	Dlouhý Vladimír, Mahdal Zdeněk
Hopkins Anthony	Postránecký Václav
Jolie Angelina	Řandová Regina
Murphy Eddie	Mahdal Zdeněk, Juříčka Tomáš
Nicholson Jack	Švehlík Alois, Rösner Boris
Pfeiffer Michelle	Svobodová Ilona, Čárová Dagmar
Pitt Brad	Dlouhý Michal, Vondra Pavel, Švarc Filip
Redford Robert	Soukup Pavel, Oliva Petr, Štěpnička Jiří
Roberts Julia	Boudová Nela
Streep Meryl	Adamovská Zlata
Travolta John	Trávníček Pavel, Rychlý Petr, Dlouhý Michal
Williams Robin	Preiss Viktor, Prager Jiří
Willis Bruce	Pyško Alexej, Soukup Pavel

Source: prepared by the author of the thesis

#### 4.8 František Filipovský's Prize for Dubbing (Cena Františka Filipovského za dabing)

In general, Czech dubbing is associated with the names of famous Czech actors such as František Filipovský (1907-1993). As is described in the analytical part, his name occurred very often in the answers of the respondents in one of the questions in the audience survey as well. Filipovský is associated with dozens of roles and one of his most unforgettable performances as a voice actor is surely the dubbing of Louis de Funès. Alice Šnirychová even claims that Filipovský “promoted his [Funès’s] performance” and that he “gave the figure another dimension” (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013). Ondřej Kepka, Czech voice actor and dubbing director, agrees and believes that the most challenging part of dubbing is to achieve “advancement of the original role and that’s what we are unique in.” However, Kepka thinks that it is important not to intervene the original piece of work so much that it would change into completely something different (*Studio 6: Budoucnost dabingu*, 2011). However, as already mentioned, for instance Zelený (not dated) disagrees with this opinion – “How can a copy be better than the original version?”.

Every year the best acting performances are awarded by the František Filipovský Prize in his hometown Přelouč (which is often called “the city of dubbing”).<sup>35</sup> The prize has been awarded since 1994. Simply stated, the Czech Republic belongs to the “dubbing world powers” and dubbing is firmly rooted in the Czech culture. Kepka also states that the František Filipovský Prize is unique worldwide – this also shows the special position of dubbing in the Czech Republic (*Studio 6: Budoucnost dabingu*, 2011). Nevertheless, Zelený (not dated) comments this with a bitter tone: “We even award prizes for dubbing as for arts, like somewhere in Hollywood.”

The prize is awarded by the city of Přelouč together with four associations. Interestingly, also the audience has a chance to choose and vote for their favourites.<sup>36</sup> The organizers state that the prizes should improve the quality and prestige of Czech dubbing and they should also be an incentive for the work of all those involved in this artistic discipline (ČTK, 2014).

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<sup>35</sup> More information is available on the website <http://www.cffd.cz> (*Ceny Františka Filipovského za dabing*)

<sup>36</sup> Other associations: Český filmový a televizní svaz (FITES), Herecká asociace (HA), Jednota tlumočnicků a překladatelů (JTP), Asociace pracovníků se zvukem and Obec překladatelů. Organizační tým. *Ceny Františka Filipovského za dabing* [online]. ©2018 [cit. 2018-06-21]. Available online at: <https://www.cffd.cz/organizacni-tym/>

This year (2018) the winners of the 24<sup>th</sup> season of the František Filipovský's Prize for Dubbing will be known again in September. The winners of last year (2017) were as follows (Archiv ročníků udělení CFFD - 23. ročník udělení cen Františka Filipovského za dabing 2017. *Ceny Františka Filipovského*, 2018):

- **Best female voice actor performance:** Martina Hudečková (film: *Bridget Jones's Baby*, role: Bridget Jones / Renée Zellweger, director: Eva Spoustová Málková, Studio Virtual pro CinemArt)
- **Best male voice actor performance:** Jiří Plachý (film: *Youth*, role: Fred Ballinger / Michael Caine, director: Martin Těšitel, Studio Soundwave pro Bohemia MP)
- **Special prize of the jury for children under the age of 15 – “Kouzelný prsten”:** Ondřej Balcar (film: *Room*, role: Jack / Jacob Tremblay, director: Martin Těšitel, Studio Soundwave pro Bohemia MP)
- **The best audio of a dubbed audiovisual work:** film *Nine lives*, sound: Jiří Götz, sound mix: Peter Kučera – Studio Opona
- **The best translation and editing of a dubbed audiovisual work:** film *Bridget Jones's Baby*, translations: Vojtěch Kostih, dialogues: Eva Spoustová, Studio Virtual pro CinemArt
- **The best dubbing adaptation of an audiovisual work:** film *And Then There Was None*, translator: Helena Rejžková, dialogues: Petra Jindrová, sound: Petr Kočík, producer: Markéta Stegbauerová, director: Petr Pospíchal, prepared by SDI Media for HBO
- **The best dubbing adaptation of animation and children television or film works:** film *Finding Dory*
- **The best dubbing adaptation of a TV series:** *Vinyl*
- **The prize for lifelong mastery of dubbing:** Marie Drahokoupilová and Jan Přeučil
- **The prize for lifelong dubbing:** Jiří Kubík
- **The prize of the audience:** Jana Musilová (role: Dana Scully in the TV series *Akta X.X.*) and Jiří Dvořák (role: Mr. Gold in the TV series *Once Upon a Time*)

## **5. THE EVERLASTING DEBATE: DUBBING VERSUS SUBTITLING**

To sum up and compare the two main audiovisual translation approaches, Koolstra et al. (2002: 327) list several reasons why neither of the two translation techniques is perfect. Firstly, the original text is always changed during the process of translation, since due to lack of time and space, subtitles reduce the spoken words. To put it another way, both of the language conversion modes do not enable literal translation of the original text (Koolstra et al., 2002: 327), instead, the target translations have to be adapted in several ways, as described throughout the thesis.

In the case of dubbing, the speech in the target language “must seem to be spoken by the person(s) in the picture”. Secondly, with both dubbing and subtitles something is deleted or condensed; in the case of dubbing, the original soundtrack is in most cases cut out, and in the case of subtitles the one- or two-lined text covers part of the visual image. There is also a difference in the viewers’ way to “process the adapted information”: while following dubbed programmes they have to listen, but in the case of programmes with subtitles they have to read (but also listen).

As described above, both of the two adaptation methods have their own distinct qualities. Therefore, dubbing or subtitling – is that actually the key question? Although there are many debates on the topic “dubbing versus subtitling,” it is important to realize that there is necessarily no “dubbing OR subtitling,” as for instance also Díaz Cintas (1999: 37), Talpová (2013: 40) and Matamala et al. (2017: 6) imply. In other words, it is also about coexistence and depends on other aspects of the two language conversion methods as well. By the same token, this thesis does not aim to answer the question which of the two choices is better, instead, the author of this work would like to summarize strengths and shortcomings of these main adaptation approaches, and provide different points of view on both dubbing and subtitling. Moreover, what is “better” is certainly connected with subjectiveness. As Matamala et al. (ibid.) point out, it is essential to offer the audiences a choice. Moreover, as already mentioned, it is important to keep in mind that the borders of audiovisual translation are widening.

Generally, the question is not about the choice between the two modes of AVT, since there are certainly some types of programmes and films that are more suitable to be dubbed and vice versa. Koolstra et al. (2002: 345) highlight the importance of considering the following aspects: firstly, who is the target audience (children, handicapped –

vision or hearing, etc.), secondly, how are the programmes dubbed or subtitled, and, thirdly, which types of programmes are to be dubbed or subtitled. Mera (1999: 83) suggests the following: subtitling would generally be a more effective and credible technique for news or documentary programmes as well as “art films or films aimed at the intellectual minority”. On the contrary, dubbing would suit better entertainment and action films as well as programmes for the very old or the very young.

In Talpová’s (2013: 40) opinion,

the quality of the Czech dubbing is influenced by the quality of the original work. [...] In the last years I have noticed strong and lasting tendencies for the resurrection of the artistic quality of imported films and subsequent process of dubbing, both from the side of the viewers as well as creators of dubbing. This theme also appears in the persisting and more and more frequent debate on the topic ‘Dubbing or subtitles’.

The author adds that the word “or” in this case refers to the choice between the two options of audiovisual translation. This debate takes place also on the Internet in several discussions and forums, and forms two opposite camps. According to the author, the debaters do not perceive the disadvantages of their preferred method of AVT, and they feel distasted for the other. Thus there is almost never no clear comparison of the two methods. Talpová also admits that “all debates [on this topic] end up indecisively” and that the choice between subtitling and dubbing is an everlasting dilemma. Moreover, she emphasizes a truly significant point that we all have to realize: we are trying to “compare the incomparable,” which perfectly summarizes the whole debate. We may evaluate and judge, but it is impossible to compare the two methods of audiovisual translation (Talpová, 2013: 46). Matamala et al. (2017: 7) suggest that “subtitling respects the original voice of the characters, while dubbing respects the original image.”

Needless to say, there are, of course, various opinions and points of view on this topic. Also different people have different preferences, either for personal or other reasons. For example Jan-Emil Tveit (2009: 11) insists that “the subtitling approach to audiovisual translation is to be preferred to dubbing.” The directors Eric Rohmer or Bernardo Berolucci share the opinion that “subtitles distracted the image composition of their films.” We also have to differentiate between educational programmes and artistic pieces of work and for whom is the programme or film intended. In the case of educational programmes, “the efficient transmission of information” is more important, whereas in the second case,

the importance lies in the “aesthetic aspect” of the work itself (Talpová, 2013: 46). Ždáňský agrees with Talpová and says that he personally prefers subtitles in the cinemas, but for television programmes he does not have clear preferences – in his opinion, dual broadcasting would be an ideal choice, since certain age groups simply prefer one mode of language transfer over the other one (*Artefakta Jana Rejžka: Dabing – ano či ne?*, 2013). Lastly, it is important to notice that the use of dubbing or subtitling is closely linked to the nation’s tradition; the preferences of the viewers much depend on what they are used to. Also Díaz Cintas and Anderman (2009: 5) sum this up and state the following: “the choice of one method in preference to another will simply depend on factors such as habit and custom, financial constraints, programme genre, distribution format and audience profile.” This is confirmed also by Albergaria Almeida and Dinis Costa (2013: 1236), who believe that the preferences of audiences strongly lie upon the country’s tradition. To put it another way, in both “dubbing countries” and “subtitling countries” viewers favour and perceive as the best “whatever method they were originally exposed to and have grown up accustomed to.” (ibid.). This is confirmed also by Danan (1991: 607). Mera (1999: 73) thinks that “over-exposure to one or other technique affirms its acceptability and continued use.” Furthermore, both translation approaches are able to satisfy different types of audiences according to their needs and/or preferences. Díaz-Cintas (1999: 38) underlines the role of the public, which is often paid only little attention to in this matter. Overall, there is no clear answer to the question which option – dubbing or subtitling – is truly better. Simply said, dubbing and subtitling may and should exist side-by-side. “Both approaches have their place in the world of translations.” (Díaz Cintas, 1999: 31).

Gottlieb (2004: 225) introduces an utopian vision of programme exchange and translation choices on television: a country accepts a variety of productions in different languages, offers less than 50% of anglophone and less than 50% of domestic production, foreign films and other programmes are subtitled, and children’s programmes are shown in dubbed versions. In Gottlieb’s (ibid.) opinion, this would be an ideal scenario, and the author of this thesis agrees with his ideal model situation, in which there is no dominance from either side. This model takes into account both the role of English in nowadays’ world, but also the importance of local, native languages. As the thesis author notes, in the Czech Republic, we are slowly approaching this scenario as we move towards the new mode DVB-T2, which should allow viewers the choice between dubbed and subtitled versions of foreign programmes. Overall, it has to be kept in mind that English is a global

lingua franca. Moreover, as Gottlieb (*ibid.*) asserts, the import of (non-anglophone) foreign production raises cultural awareness and diversity as well as tolerance towards other nations and languages.

On the contrary, Gottlieb (2004: 226) also speculates about a dystopian vision, in which the English language almost completely floods the domestic AV market of a given country and national or other languages are given only very limited space. Anglophone production is basically not translated at all, because it is assumed that the audience has a good knowledge of English. However, programmes for children and youth, would be dubbed or subtitled.

## 6. ANALYSIS

Miroslav Pošta (2011: 119), a translator, subtitling specialist and a lecturer, remarks in his book a need for a research in the field of subtitling, audience preferences and satisfaction of the audience, since these (although attractive) topics have not been covered properly in academic works. Therefore, the author of this thesis decided to investigate the Czech television audience's attitudes towards dubbing and subtitling. In order to learn more about the current opinions of the local television audience, the author decided to conduct a survey addressing all the aspects introduced in the theoretical part of the thesis. The description of the obtained results are preceded by the description of the chosen methodological approach, of its limits, process of data collection and similar previous researches. In this part, the terms "survey" and "questionnaire" are denoting the same meaning and the two terms are used interchangeably.

As has been already stated, audience preferences of individual modes of audiovisual translation vary according to programme types, regions, countries, types of audiences and other reasons. Among these we may mention for instance literacy and dictatorial regimes. As mentioned in the previous chapters, a number of changes is taking place regarding the modes of audiovisual translation. Some 50 years ago television viewers could watch only one channel. Now the options are limitless and there are public as well private TV channels and contemporary audiences have a large selection of options to choose from. Nonetheless, habituation certainly plays a key role in weighing the pros and cons of both dubbing and subtitles. We may, therefore, expect that in the case of the Czech audience, the older generations will prefer dubbing over subtitling, because that is what they have been largely accustomed to and are familiar with. Contrarily, today's younger audiences have grown up in a more globalized environment that often allows watching one's favourite TV shows or series either in the original language version or with subtitles in one's native language. To put it differently, the strength of the force of habit seems dominant.

As mentioned earlier, one of the key objectives of the presented thesis is to find out the preferences and attitudes of Czech television viewers towards dubbing and subtitling – in other words, which language conversion mode is favoured by the Czech television audience. The main focus lies on the following research questions:

What are the preferences and the reasons for these preferences of the Czech television viewers regarding dubbing and subtitling? Is the dubbing tradition really rooted in the Czech society?

At the same time the author aims to verify the following hypotheses, which were formed based on the results of other surveys introduced in the theoretical part:

**Hypothesis 1:** Czechs favour dubbing over subtitling.

**Hypothesis 2:** Preferences of dubbing/subtitling/other differ according to age.

**Hypothesis 3:** Preferences dubbing/subtitling/other differ according to educational level.

**Hypothesis 4:** Preferences dubbing/subtitling/other differ according to foreign language skills.

Hypothesis nr. 1 serves as the main focus point of our research. Hypothesis nr. 2 and nr. 3 then follows up and tries to identify whether there are any specific links for the preferences if we talk about age and level of education. Lastly, the fourth hypothesis aims to find out the relation between foreign language skills and the preferred ways of AVT.

In order to obtain answers to the abovementioned research question and to confirm or refute the established hypotheses, the author has decided to create a quantitative questionnaire survey. The selected research method, its possible limits, and the selection of the sample examined are described in the following subchapters. Likewise, the data collection and interpretation of the obtained results are discussed further on.

## **6.1 Previous studies on the same topic conducted in the Czech Republic**

Before planning the quantitative questionnaire, the author of this thesis tried to search for similar Czech researches focusing on the same topic. The results of three other very similar studies were available online, though the methodology and specific research questions in the first two bigger ones were not mentioned.

One of the studies was conducted by the company UPC, which is one of the operators of telecommunication services in the Czech Republic.<sup>37</sup> Summarized study results are available on the website Lupa.cz under the article title “Výzkum UPC: Češi mají radši dabované filmy a TV program na internetu” [“UPC Research: Czechs Prefer dubbed films and TV programs on the internet”] (Potůček, not dated). For us at this point

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<sup>37</sup> <https://www.upc.cz>

only the first part of the survey (preference of dubbing) is relevant. Although the author of the article is known, the date of publishing of the research results as well as the year of the research are unknown. Nevertheless, the article informs the readers about the fact that while watching foreign-language programmes, Czechs prefer dubbing over subtitles. The article states that the company UPC organizes such surveys on a regular basis in all eleven countries worldwide where UPC is based. This (for us, however, unknown), year, 5 773 respondents from the Czech Republic participated in the survey. The then-spokesman of UPC, František Malina,<sup>38</sup> states that dubbed versions are preferred not only by Czechs, but also by Poles, Slovaks, Hungarians and Chileans. Interestingly, among the most popular programmes in the Czech Republic belong those from a medical environment, including also reality shows.

Other research results were published by Mediahub in an article from 2017 titled “Průzkum: Češi preferují dabing před původním zněním, platí to i pro mladší generace” [“Czechs Prefer Dubbing Over the Original Sound Versions, This Applies Also to Younger Generations”]. The title refers to a survey conducted by AXOCOM, and the results might seem quite surprising: even young people like dubbing better than subtitling and they “do not want to bother with reading subtitles”. AXOCOM, a media company which entered the Czech market in 2013, found out that up to 85 % of Czechs would choose a dubbed version of a foreign-language programme over of a subtitled one. Due to this fact, our [Czech] television channels rather broadcast foreign programmes with dubbing. According to AXOCOM, the findings tell us that viewers are afraid that they will not understand a foreign-language programme. Also comfortableness affects the viewers’ choice – they simply do not want to read subtitles, as mentioned previously. They even rather switch to another channel offering a dubbed programme (MEDIAHUB, 2017).

The author of the article admits that this is connected also with the knowledge of foreign languages. Czechs (as opposed to the “subtitling countries,” such as the Scandinavian ones) are lagging behind other European countries when it comes to the communicative level in foreign languages, as is highlighted in the article. Quite interestingly, Erika Luzsicza, the director of AXOCOM in the Czech Republic, explains that introducing a new TV programme in the original sound version with Czech subtitles

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<sup>38</sup> In the present time (June 2018), the spokesman of UPC in the Czech Republic is Jaroslav Kolár. For more information, see the following website: <https://www.upc.cz/onas/pro-media/kontakt/> According to the publicly available information on the Internet, František Malina was working as the spokesperson of UPC Česká republika, s.r.o. between the years 1997 and 2011. We may, therefore, assume that also the aforementioned survey took place during this (although very large) time period.

does not make any sense, since this is simply not what the Czech audience wants. This is also why television channels show a majority of foreign TV programmes with dubbing. Luzsicza adds that commercial television channels tried to broadcast several TV series in the original language version with Czech subtitles, but rather unsuccessfully. Famous TV series such as *The Big Bang Theory* or *How I Met Your Mother* in English with Czech subtitles lead to low viewerships (ibid.). This is confirmed also by the spokesperson of FTV Prima, which tried broadcasting the aforementioned American TV series as well several others, such as: *The Walking Dead*, *Weeds*, *Misfits* and *Scrubs*. However, the audience viewerships did not meet the television's expectations (Šmídová, 2014). Also Ondřej Kepka points out that foreign programmes with Czech subtitles had lower viewerships (*Studio 6: Budoucnost dabingu*, 2011). Unfortunately, AXOCOM did not reply to any e-mails sent during June. For this reason it was not possible to receive any further information (research sample, when was the survey undertaken) regarding this survey.

Similarly, the Czech news server novinky.cz writes, “according to some surveys, 85 % of Czech audiences prefer dubbing,” yet the article does not specify nor cite any surveys (Dvořák, 2018). We may, however, assume that these (same) numbers refer to the aforementioned survey prepared by AXOCOM, since the director of AXOCOM is also mentioned in the article.

Lastly, the author found another online article named “Raději dabing, nebo titulky?” [“Rather dubbing or subtitles?”] with a very short, one-question reader questionnaire.<sup>39</sup> Although the article was published already in 2011, the questionnaire was still active and the readers could answer. On July 20<sup>th</sup>, 2018, the number of respondents was 681 and their replies were as followed: 44% preferred films with subtitles, 16% would choose dubbing, 35% reported that it depends on the type of the programme. The rest (5%) answered “It does not matter” (Liška, 2011).

The author of this thesis contacted also the Czech Television (public television), TV Nova (commercial television) and FTV Prima (commercial television), as well as the the Ministry of Education, Youth and Sports of the Czech Republic and the Ministry of Culture of the Czech Republic. However, Neither Mgr. Hana Langerová, the Analytics Director of the Research and Analysis Department of the Czech Television, nor Mgr. Eva

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<sup>39</sup> Therefore, we cannot consider it as very determinant. Moreover, it is necessary to keep in mind that Vitalia.cz is a website read by a specific group of people, since it focuses on health, food, diets etc. Therefore, we may assume that the results are limited by the types of people who visit this website.

Tučková, the Ministry Council of the Elementary Education Department of the Ministry of Education, Youth and Sports of the Czech Republic, nor Mr. Jakub Šváb from the Media and Audiovisual Department of the Ministry of Culture of the Czech Republic, are aware of any studies or surveys focusing on preferences regarding subtitling and dubbing of the Czech audience and would welcome results on this topic. The author did not receive any replies from TV Nova or FTV Prima.

## **6.2 Methodology: description of the chosen research method**

The whole research consisted of three main parts that the author followed, in order to have a certain time schedule and a method of operation (*Metody výzkumu: Studijní dokumentace projektu „Podpora nabídky vzdělávacích programů pro pracovníky veřejného sektoru Plzeňského kraje,“* not dated: 17):

1. preparatory stage (aim of the research, hypotheses, research time schedule, etc.)
2. realization of the research
3. processing results and their interpretation

As already mentioned, in order to obtain data from people of different age, gender and social status, the author of this thesis decided to use a structured questionnaire, a quantitative approach. One of its advantages is that it can be easily distributed online between a high number of people. Disman (1993: 141) considers questionnaires to be “a highly efficient technique that can affect a large number of individuals at relatively low costs.” The researcher is able to obtain a large amount of data at one time (Berger, 2014: 254).

Among other benefits of a questionnaire survey are for instance speed and linearity in data collection; accurate, numerical data that can be quickly analyzed, and especially usefulness in exploring large groups, which we are also aiming at in our questionnaire (Hendl: 2008, 47). Vojtíšek (2012: 27) explains that a questionnaire in its basic form replaces a structured interview and is presented in a written form.

Quantitative practice is a deductive technique (theory leads to hypotheses, which are followed by data collection, and, lastly, data verification). The focus is on verification of the formerly stated hypothesis/hypotheses – our assumptions and their explanations (Disman, 2000: 76-77). According to Jeřábek (1992 in Vojtíšek, 2012: 14) a hypothesis is a statement on the relationship between certain variables and it contains variables that can

be detected and measured. More specifically, in the research we want to learn, identify and determine the relationships between certain variables.

In order to receive representative and valid data from the subjects, the author focused on the precise formulations of the questions. According to Berger (2014: 260), survey questions should be short, simple, straightforward, unbiased, listed in logical order and they should not make the respondent feel embarrassed, the formulations should be polite (Sedláková, 2014: 177).

Further on, Disman (2000: 143) and Berger (2014: 252) recommend to include the following information in the beginning of the questionnaire (in an introductory text): the purpose of the research, anonymity, the purpose of the collected data, and who will be able to access them. The introduction should also address the respondents directly as well as include an introduction of the researcher – brief background information about him or her. Another important aspect is the length of the questionnaire, which may affect not only the quality of the gained answers but also attention and willingness of the respondents to fill out the survey. Lower returnability is generally connected with long questionnaires (Sedláková, 2014: 177).

In order to make a contact with respondents, Reichel (2009: 106) as well as Sedláková (2014: 179) suggest to start the questionnaire with the so-called introductory questions, and to end the questionnaire with questions focusing on sociodemographic aspects. The author of this thesis proceeded in this recommended way and placed questions related to sex, age and highest education achieved at the end of the questionnaire. Vojtíšek (2012: 28) suggests the following order of questions: “the sequence of questions proceeds from easy, objective and non-controversial to more complex, subjective, and more controversial.” However, the author of this thesis believes that in our case we are not touching any very controversial issues, such as money, health-related issues and other private information. Nevertheless, the questions that required more activity from the respondents (choosing one or at least one answer) were rather placed rather in the first part of the questionnaire. A majority of the remaining questions offered the answers *Yes / No / I do not know*.

Finally, the researcher needs to choose the most convenient method of distribution. Among the main possible distribution ways Punch (2008: 51) lists the following ones: by regular mail, in person, by phone or using the Internet – this means mainly by e-mail or through social media.

The overall quality of the gained data depends on a number of factors. As Punch (2008: 61) emphasizes, it is better to have a smaller volume of high-quality data than a large number of data of dubious quality. This, however, does not contradict with the demand for a high returnability.

### **6.2.1 Limitations of the chosen research method**

Although the quantitative research approach has many advantages, we have to mention also the possible disadvantages of this chosen method that may, in the end, limit the empirical research. For instance Petrušek (1993: 121) states the following: “quantitative research can not actually find anything more than what we already found out beforehand qualitatively, but we did not know how it is distributed in the population.” This is also important for us – we do know that the preferences of Czechs differ in the field of dubbing and subtitling, but we want to investigate how exactly and who favours what.

Petrušek (1993, in Karasová, 2018: 64) explains other possible problems, such as: is the given question in the questionnaire understood in the same way by all respondents? People may easily misinterpret questions. Therefore, accuracy, comprehensibility are very important in order to avoid any misunderstandings (Berger, 2014: 253). Next problematic aspects might be whether the respondent perceives the given question as interesting as the questioner, whether the respondent understands the question, and also, importantly, whether the respondent’s answer corresponds with his or her opinion and whether this opinion corresponds with the future or actual behaviour (Petrušek, 1993 in Karasová, 2018: 64).

Giddens (2005 in Vojtíšek, 2012: 27) explains that a survey often gives us a picture of what the respondent says and what he or she wants to be, rather than how he/she thinks and what he really is. To put it differently, a questionnaire allows the respondent to make himself or herself better or other than he/she really is. Some respondents tend to present opinions that they believe the researcher wants to hear, or, not to stand out, respondents answer based on normative expectations (Sedláková, 2014: 184).

Furthermore, it is necessary to realize that sometimes people are simply lying (Berger, 2014: 255). Likewise, the researcher does not know exactly who actually filled out the questionnaire, since it is mostly self-administered (Berger, 2014: 253). The researcher also ought to be careful about over- and under-estimating the knowledge of the

respondents, since they come from various social groups (*Metody výzkumu: Studijní dokumentace projektu „Podpora nabídky vzdělávacích programů pro pracovníky veřejného sektoru Plzeňského kraje,*“ not dated: 36).

### **6.2.2 Objectives of the survey**

The objective of the survey is to learn about how the Czech audience perceives the up-to-date situation of different language conversion methods available on the Czech television screen, what are the reasons for their preferences, and if “the phenomenon X is related to Y” (Vojtíšek, 2012: 23) – in our case for instance age and preferences. In order to reach a maximum number of Czech respondents willing to answer the questions and share their opinions, the survey was, naturally, carried out in Czech. Both the original (Czech) as well as the English-translated versions are part of the appendices of this thesis.

The author of this survey expected fairly great variations particularly in attitudes towards subtitling and dubbing based on age and social class differences. The expectations are that mainly younger generation will opt for subtitling instead of dubbing, because they have wider options and are used to using them on a daily basis (online sources etc.). Furthermore, if television serves primarily as a source of entertainment and relaxation, it can be expected that some viewers will find subtitles rather disturbing. Especially for the elderly dubbing represents a habit of a lifetime.

The empirical part of the thesis is grounded mainly on the following studies conducted abroad: *Study on the Use of Subtitling, Special Eurobarometer 386: Europeans and Their Languages* (2012), and *European Survey on Language Competencies* (2012) that were all requested by the European Commission. The first study (2011: 24) suggests that the preferences between dubbing and subtitling are influenced by status and way of life, e.g. university education and knowledge of foreign languages. This survey shows that most respondents from the “subtitling countries” state that their level of English is close to their mother tongue – in other words very good. Again, we have to keep in mind the possible effect of (dis)similar language groups, as has been already explained. The second study reveals that 44 % of respondents (European citizens) say that they prefer subtitles to dubbing. However, less than one quarter of the respondents in the Czech Republic (21%) say that they prefer subtitles over dubbing. The third one shows that the younger the individuals are and the more languages they know, the more commonly they opt for

subtitling instead of dubbing. All three researches have been described in the earlier parts of this thesis.

The author paid attention also to the results presented by Luyken et al. (1991), which were introduced in the Chapter 3.7. Furthermore, the results of two other big audience researches conducted by UPC and AXOCOM were taken into account as well while creating our questionnaire. The two major results reveal that Czechs overwhelmingly prefer dubbing over subtitling and that even young people like dubbing better than subtitling.

The questionnaire covers all the topics thoroughly described in the theoretical part of this thesis – i.e. advantages and disadvantages of both dubbing and subtitling, reasons for preferences of either of the two main language conversion practices, Czech voice actors, dual broadcasting etc. The questions and answers were formed in accordance with the information gained during the research of a number of books, articles and other material available on the topic of audiovisual translation.

### **6.2.3 Ethical aspects**

Although our questionnaire represented “a communicative tool between the researcher and the participants,” (Sedláková, 2014: 176) the questionnaire was fully voluntary and anonymous. All participants could have chosen whether or not they want to take part in the study. The anonymity of the respondents was mentioned in the introduction of the questionnaire. The respondents were also informed about the research being part of the author’s master’s diploma thesis. Privacy of the participants was fully respected, the author received all answers anonymously without any personal information of the subjects (name, e-mail address etc.). Lastly, during quantitative research the relationship between the subjects and the researcher may be described as “distant,” as opposed to the qualitative research, during which the relationship is more personal (interviews etc.) (Hendl, 2016: 53). In the course of our research there was no face-to-face interaction between the researcher and the subjects during filling out the questions. This, together with a low number of basic sociodemographic questions, makes the impression of anonymity more convincing (Sedláková, 2014: 175-176).

#### 6.2.4 Format of the survey

The online questionnaire was named *Dabing, nebo titulky? Preference českých televizních diváků (Dubbing or subtitling? Preferences of Czech television viewers)* and composed of twenty-two questions. The author decided to start with questions focusing on the preferred method of AVT and the reasons for these preferences and the viewers' attitudes. These were followed by a question investigating whether the respondents would welcome more subtitled foreign programmes on television. The next questions concerned the quality of the current Czech dubbing and Czech voice actors. In the next part respondents were asked to tell about their foreign-language skills (level of the foreign language that they know the best) and if watching foreign TV programmes in their original language versions has helped them in foreign language acquisition (their subjective opinions). Next, respondents were asked to tell whether they have ever observed a wrong translation in the subtitles. Another often discussed topic – whether subtitled TV programmes affect foreign language acquisition – was also part of the questionnaire. The following questions focused on the subjects' opinions on whether (if it was up to them) they would completely stop broadcasting dubbed TV programmes, whether they find it necessary to dub Slovak films into Czech and whether children's programmes should always be dubbed. The subsequent questions dealt with dual broadcasting and the initiative of the Czech High School Union ("No dubbing: let's learn differently") – more precisely, if the respondents are familiar or have heard about these issues. In the final part of the questionnaire, the author wanted to find out more about the sociodemographic features of her subjects. In the last (optional) question respondents could express any other thoughts or opinions that are related to the topic of dubbing and subtitling.

Most of the questions were closed-ended multiple choice questions (20 out of 22 questions), which were chosen for their simplicity and comfortableness for the respondents, thus wishing for a higher returnability of the questionnaires with honestly filled out questions. They allow the respondents to fill in the answers quickly and easily. Two of the questions were open-ended – the respondents were asked to write their answers in the space provided.

In closed questions respondents were asked to choose either one or at least one of the pre-filled answer options. Half-closed questions (other than those offering the identical choice option *Yes / No / I do not know*) also offered the choice *Jiné (Other)* – giving the respondent the chance to specify his or her answer, if he/she did not find any of the pre-

filled answers suitable. Hardly ever is the researcher able to provide a full scope of possible answers and opinions.

The two following questions were open-ended: firstly, in question number 7 (*Can you recall any name/s of Czech voice actors?*) respondents were asked to write a specific name or names of any Czech voice actors that come to their mind. If they did not recall any names, they were requested to write *Ne (No)*. Secondly, the last question gave respondents space to express their personal opinions on the eternal dispute “dubbing versus subtitles”. The advantage of open questions is that they allow the respondent to freely express and specify his or her opinion, but, on the other hand, it is difficult and time-consuming to evaluate and interpret them. All questions except the last one were compulsory. It was not possible to submit the questionnaire without answering to at least 21 of the 22 questions. Therefore, the deletion of incomplete questionnaires was unnecessary.

An online survey was chosen for its convenience and fast spread. Moreover, it is possible to fill in the survey in privacy either from home using a computer, or also on a cell phone with Internet connection. According to Vojtíšek (2012: 27), nowadays the ideal surveys are those that are distributed online using the Internet. Since the questionnaire was in a written form, this allowed the participants enough time to think about their responses.

Berger (2014: 252) explains that questionnaires should “be attractively designed and easy to fill out and return”. An acknowledgement note was added for the respondents to see once they pushed the “Send”-button. The questionnaire was prepared using Google Forms, which allow creating and analyzing surveys free of charge. The author found Google Forms as the most suitable tool not only for their simplicity and user-friendliness, but also because many people are used to working with Gmail and other Google-associated tools. Moreover, Google Forms allowed a choice of various question types, from multiple choice questions to dropdowns etc. In addition, they are easy to edit and work well also on small cell phone screens. Also the layout and design of the questionnaire were in the author’s hands. Google Forms enabled downloading the collected data to MS Excel, which helped in successful interpretation of the collected data.<sup>40</sup> The prepared questionnaire and its English translation are attached to this thesis.

Overall, the author aimed at creating a simple and well-arranged, but at the same time also a functional questionnaire that would be convenient to fill in. The questions as well as answers were tried to be made easily understandable and short. Leading, complicated

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<sup>40</sup> More information is available on the following website: <https://www.google.com/forms/about/>

and double barreled questions were avoided. Moreover, one questions always focused on one topic or feature.

### **6.2.5 Pilot study**

A possible problematic nature of comprehension of the questions in the questionnaire (if the questions make sense) can be solved by carrying out a trial test. Therefore, “the proposed data collection process” (Punch, 2008: 50) needs to be tested first. The goal is to check whether the given questions are comprehensible, clear and unambiguous. Additionally, the length, time and difficulty of the completion are tested. All of this may help with increasing the probability of successful returnability of the questionnaire. The author of the questionnaire also focused on the following aspects:

- Are there any unnecessary questions, or, the other way round, are any important questions missing?
- Are the questions easy to understand and well-formulated (linguistic and content comprehensibility)? No wrong formulations that would affect the results?
- Are there any questions that would be unpleasant or too difficult to answer?
- Is it clearly defined if the respondent is asked to choose one or least one of the answers?

Moreover, a pilot study can reveal any problems that would arise in further research phases. It also helps to test if the questionnaire works as expected and whether it meets the criteria of validity and reliability (Vojtíšek, 2012: 39; Berger, 2014: 262). In other words: is the survey really detecting and measuring what we think it is detecting and measuring (validity of the results)? How accurate and reliable is the questionnaire? Reliable measurement provides us with the same results during repeated measurements with same conditions (Vojtíšek, 2012: 14 and Hendl, 2016: 42 and Disman, 2000: 148-152).

Regarding the length of the questionnaire, the completion should not take more than 20-30 minutes – a longer time leads to a higher probability of unfinished questionnaires (Punch, 2008: 50-51). Understandably, after this time the respondent might loose interest in filling the questionnaire.

Our questionnaire was piloted by eight individuals who filled out the survey. Additionally, they were asked to provide any comments on the intelligibility of the given questions and the answer options. Based on the comments and feedback given from the pilot respondents, the questions were revised and a few minor changes were made.

According to the pilot respondents, no ambiguous questions or any other unclarities occurred in the prepared questionnaire. Therefore, no reformulations of questions or answer categories were necessary. However, the following question was deleted because of its tangential character needlessness for the overall aim of the questionnaire: *Are you interested in the issue of audiovisual translation (dubbing, subtitling, voice-over) in television? (Yes / No / I do not know).*<sup>41</sup> The question was assessed as unimportant for the purposes of the survey. The final version of the questionnaire thus consisted of 22 questions, out of which 20 were multiple choice questions (closed as well as half-closed) and two open questions.

### **6.2.6 Data collection process**

Data collection for the purposes of our questionnaire was taking place between June 29<sup>th</sup> and July 13<sup>th</sup>, 2018. On July 13<sup>th</sup> the possibility to fill in the questionnaire was manually turned off in Google Forms. During this time period, 439 respondents took part in the audience survey.

The questionnaire was distributed through e-mail and social media, more specifically through Facebook. Since the questionnaire was not limited by age of the respondents, the author also addressed her Czech relatives and friends, who then helped with spreading the prepared questionnaire among their relatives and friends and so on, thus using the snowball sampling method, when the snowball gains respondents as recommended by previous respondents.

### **6.3 Data description**

The following sections interprets all the results obtained from the subjects who filled out the questionnaire survey named *Dubbing or Subtitles? Preferences of Czech television viewers*. In order to discuss all questions and responses properly and in a comprehensible way, the author chose to divide all questions thematically (the order stays the same as in the questionnaire itself). The results are presented in the order of the questions in the survey. Firstly, the research sample (respondents who participated in the survey) is presented. All of the following replies were translated from Czech to English by

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<sup>41</sup> Czech translation: *Zajímá Vás problematika audiovizuálního překladu (dabing, titulkování, voice-over neboli čtený překlad) v televizi? (Ano / Ne / Nevím)*

the author of the thesis, therefore, certain inaccuracies or differences when compared with the original Czech versions might occur. Nevertheless, the author aimed at the most precise translations as possible.

### **6.3.1 Research sample**

At the end of the data collection period (July 13th, 2018), the author had received a total amount of 439 responses. Afterwards, the data were sorted using Microsoft Excel. Over a half (276) of the total number of respondents were female subjects (62,9 %), as opposed to 163 male subjects (37,1 %). When it comes to the distribution of age categories of the research sample, only two respondents (0,5 %) were 14 years old or younger. Next, 51 subjects (11,6 %) aged 15-19 took part in the survey. The largest proportion of survey participants were in the age between 20 and 29 (201 – 45,8 %). This result is most probably linked to the age of the researcher, who belongs to this age group as well. The age group 30-39 was represented by 50 subjects (11,4 %). 41 respondents (9,3 %) were 40-49 years old and 56 respondents (12,8 %) were 50-59 years old. Lastly, there were 38 participants (8,7 %) who were 60 years old or older.

A majority (248 – 56,5 %) of the respondents stated that they are university graduates, 166 (37,8%) have completed secondary education and have 25 (5,7 %) finished primary education.

**Table 2:** Division of the research sample according to sex, age and level of education

	Category	Total	Relative frequency <sup>42</sup>
Sex	Female	276	62,9 %
	Male	163	37,1 %
Age	14 and younger	2	0,5 %
	15-19	51	11,6 %
	20-29	201	45,8 %
	30-39	50	11,4 %
	40-49	41	9,3 %
	50-59	56	12,8 %
	60 and older	38	8,7 %
Level of education (the highest reached)	Primary education	25	5,7 %
	Secondary education	166	37,8 %
	University education	248	56,5 %

Source: Prepared by the author based on the questionnaire results

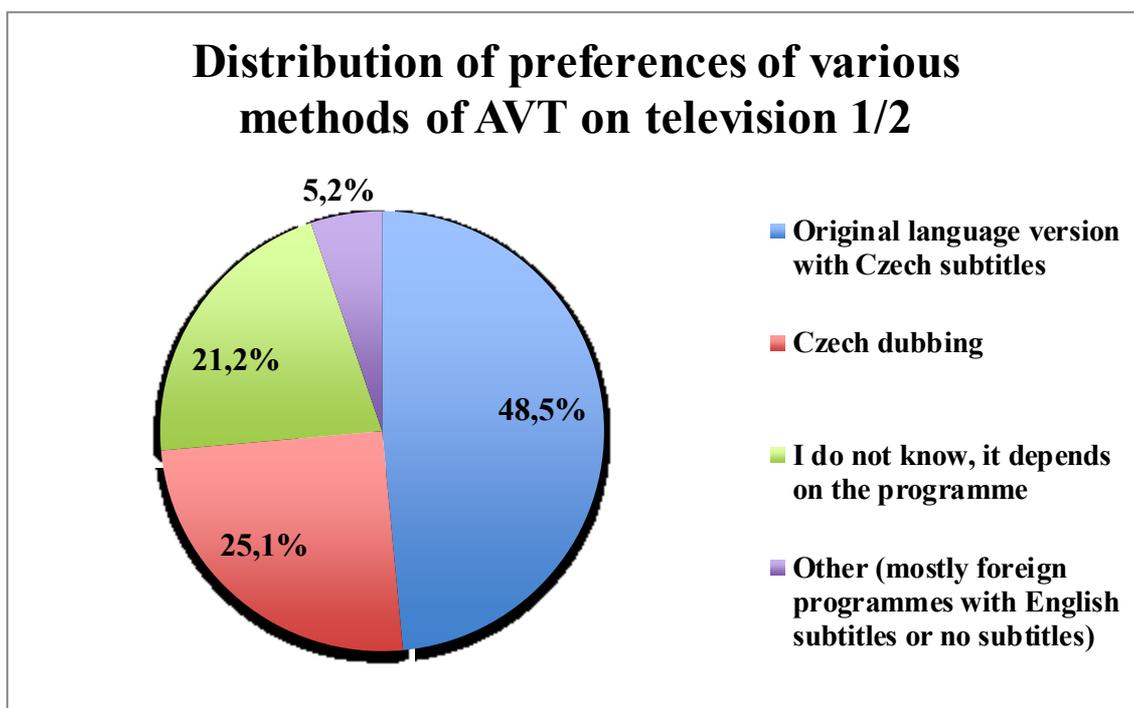
### 6.3.2 Audience preferences and attitudes towards different methods of audiovisual translation on television

The first question wanted to find out which of the main modes of audiovisual translation is preferred by the respondents. The author gave the respondents four answer choices, including the choice “Other”. From the obtained responses it is clear that subjects prefer different types of language transfer techniques.

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<sup>42</sup> Percentage out of 100 %.

**Graph 3:** Distribution of preferences of various methods of AVT on television 1/2



Source: prepared by the author on the basis of the questionnaire results

Almost half of the respondents answered that they prefer the “original language version with Czech subtitles,” whereas one quarter opted for Czech dubbing. About one fifth of the subjects chose the option “I do not know, it depends on the type of the programme”. The rest of the respondents (5,2 %) marked “Other” and replied followingly – mostly they expressed their preference of watching the foreign programmes with English subtitles:

- “the original language version with English subtitles” (three respondents, i.e. 0,7%); “The original language version with Engl. Subtitles” (one respondent, i.e. 0,2 %); “the original language version, English subtitles” (one respondent, i.e. 0,2 %); “the original language version with English (i.e. in most cases the original language) subtitles” (one respondent, i.e. 0,2 %); “the original language version with EL subtitles” (one respondent, i.e. 0,2 %); “the original language version with English subtitles” (one respondent, i.e. 0,2 %); “the original language version with English subtitles” (one respondent, i.e. 0,2 %)<sup>43</sup>

<sup>43</sup> Although the meaning of the answers is completely identical, the difference between the answers is that the comments were written (formulated) differently. For instance some of the respondent used diacritics, but others did not and Google Forms are not able to identify this. Therefore, Google Forms did not identify the comments as the one and same when it comes to meaning. In other words, the formulations of the same ideas

- “it depends on the fact in which language do I watch the series for the first time” (one respondent, i.e. 0,2 %)
- “I do not watch television” (one respondent, i.e. 0,2 %)
- “the original language version without subtitles, alternatively subtitles in the same language as the original [sound version]” (one respondent, i.e. 0,2 %)
- “the original language version with Czech subtitles, but I would also welcome the possibility of subtitles in the original version” (one respondent, i.e. 0,2 %)
- “the option to choose (dual broadcasting / subtitles / transcription of the spoken text in the given language)” (one respondent, i.e. 0,2 %)
- “English – the original language version with English subtitles, in the case of other languages with Czech subtitles” (one respondent, i.e. 0,2 %)
- “the original language version with optional closed (hidden) subtitles” (one respondent, i.e. 0,2 %)
- “the original language version without subtitles” (one respondent, i.e. 0,2 %)
- “in the case of English the original language version with subtitles, in the case of other language dubbing” (one respondent, i.e. 0,2 %)
- “the original language version with Czech subtitles, but if the film is in English then the original language version with English subtitles” (one respondent, i.e. 0,2 %)
- “I wouldn’t mind Czech dubbing if it would reach its former quality” (one respondent, i.e. 0,2 %)
- “the original language version with Czech subtitles with possibility of turning of subtitles off or switching to foreign-language subtitles” (one respondent, i.e. 0,2 %)
- “the possibility to choose from the choices above” (one respondent, i.e. 0,2 %)

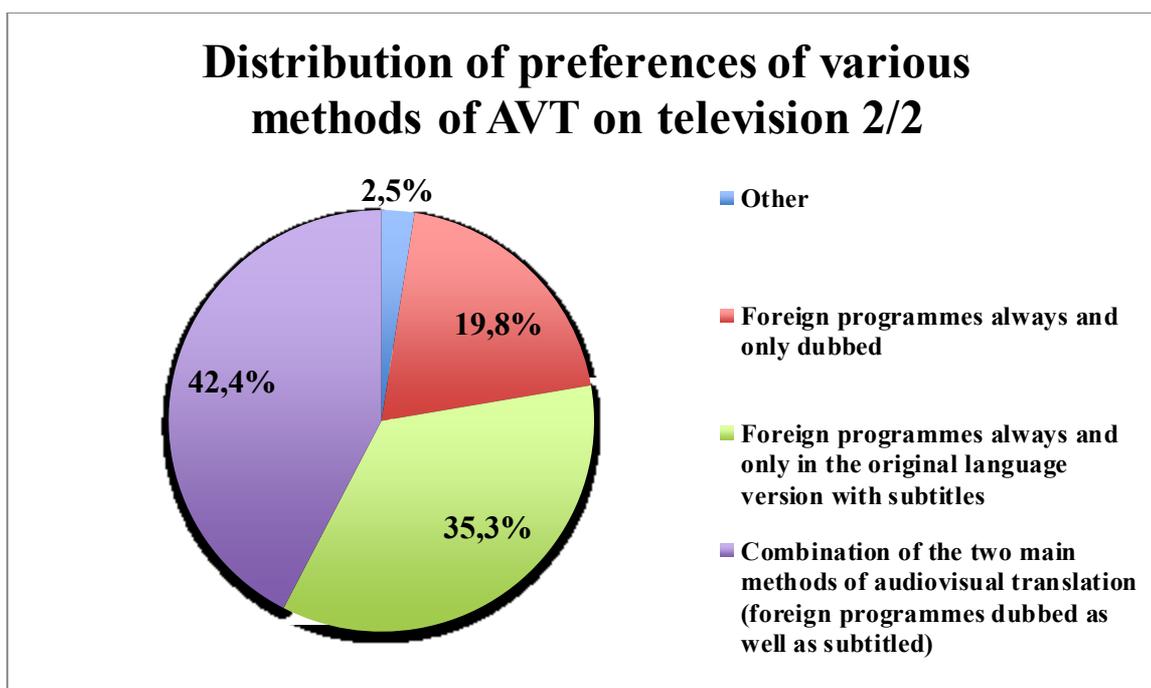
The second question, although quite similar to the first one, sought to identify the most convenient audiovisual translation practices in television broadcasting. Whereas the first one (*For broadcasting foreign programmes on television you (would) prefer*) was more straightforward and was addressing the current general preferences, the second one (*Please select the most convenient (preferred) audiovisual translation method (dubbing / subtitling) in TV broadcasting*) was oriented more on the distribution of the types of

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were different. In English it is not possible to highlight the different in diacritics, since English does not use letters that are typically used in Czech.

language adaptation approaches – if the respondents had the chance to ideally choose, would they prefer watching all TV programmes always dubbed, always subtitled, or would them welcome the chance to combine dubbed and subtitled programmes?

**Graph 4:** Distribution of preferences of various methods of AVT on television 2/2



Source: prepared by the author on the basis of the questionnaire results

Here, 42,4 % of the subjects chose “Combination of the two main methods of audiovisual translation (foreign programmes dubbed as well as with subtitles)” as an ideal option for them. Next, 35,3 % respondents find as the most suitable option for them “Foreign programmes always and only in the original language version with subtitles”. One fifth of the respondents answered “Foreign programmes always and only dubbed”. The rest of the respondents marked “Other” and replied followingly:

- “the original language version without subtitles, alternatively subtitles in the same language as the original [sound version]” (one respondent, i.e. 0,2 %)
- “foreign programmes always with subtitles, with the exception of programmes for children of younger age” (one respondent, i.e. 0,2 %)
- “the original English language version, the rest with dubbing” (one respondent, i.e. 0,2 %)

- “Sometimes I like the English subtitles more than the Czech ones. I do not know whether to listen to English or to read Czech” (one respondent, i.e. 0,2 %)
- “Sometimes even without subtitles, it is a driving force to learn languages... Otherwise for sure the original language version with subtitles... Our dubbing is far from being such a great discipline as it formerly used to be... Often dubbing is horrible and only for lazy people... ” (one respondent, i.e. 0,2 %)
- “the original language version with optional closed (hidden) subtitles” (one respondent, i.e. 0,2 %)
- “Combination with the chance of choice – either one may watch the dubbed version (which is advantageous for ex. for older people with glasses, for whom subtitles are not always a pleasant option) or to watch a programme in the original language version with subtitles (currently available for ex. on HBO).” (one respondent, i.e. 0,2 %)
- “depending on the mood and the quality of the dubbing, but for relaxation rather dubbed programmes, for documentaries I prefer the original language version” (one respondent, i.e. 0,2 %)
- “Dubbing for the pleasure of hearing Czech, otherwise the original language version with subtitles” (one respondent, i.e. 0,2 %)
- “Foreign programmes always and only in the original language version with subtitles with the possibility of turning of subtitles off or switching to foreign-language subtitles” (one respondent, i.e. 0,2 %)
- “Depends on the type of the programme” (one respondent, i.e. 0,2 %)

### **6.3.3 Why is dubbing/subtitling preferred?**

The following subchapter outlines the reasons for preferences of either dubbing or subtitling, as stated by the participants of our audience survey.

In the question *In your opinion, what are the benefits of dubbing / why do you prefer a dubbed programme?* respondents were asked to choose at least one of the answer options. Firstly, the results show that 39,6 % of the survey participants do not prefer dubbing. Secondly, the respondents who favour dubbing (or those who prefer a combination of the two language conversion methods) expressed the following reasons and advantages of dubbing:

- “Czech dubbing is of high quality” (40,8 %)
- “As opposed to subtitling, dubbing is more precise and unshortened” (10,7 %)
- “A dubbed programme represents a more comfortable option, dubbing gives me a chance to follow it for example during domestic chores etc.” (51 %)
- “Subtitles are bothering me – they are drawing attention and distract from the programme/film” (10,3 %)
- “I do not manage to read subtitles and follow the visual image at the same time” (13,2 %)

Some respondents selected only, or, in addition to choosing some of preceding answers, the option “Other” and specified their opinions:

- “Dubbing only in children’s movies is an advantage” (one respondent, i.e. 0,2 %)
- “Dubbing is suitable for children’s programmes” (one respondent, i.e. 0,2 %)
- “Pre-school children would hardly read something themselves, sometimes the dubbed film subjectively sounds better than the original (e.g. Louis de Funès)” (one respondent, i.e. 0,2 %)
- “Czech dubbing has a bad sound (it does not support the latest home cinema formats)” (one respondent, i.e. 0,2 %)
- “I’m a Czech, so I want to have programmes in Czech” (one respondent, i.e. 0,2 %)
- “Subtitles on television are hard to read [they are less legible]” (one respondent, i.e. 0,2 %)
- “Among other things – the poor contrast between the image and the subtitles. If they would be bright (yellow) on a black background, it would definitely be better. One more important thing: some people, for example, visually impaired (blind) cannot read subtitles !!!” (one respondent, i.e. 0,2 %)
- “Only SOMETIMES the answers ‘Subtitles are bothering me’ and ‘I do not manage to read...’ ” (one respondent, i.e. 0,2 %)
- “Czech dubbing is good, but it depends on the group of actors who are practising it” (one respondent, i.e. 0,2 %)
- “See above - although I do not prefer dubbing, it's a more convenient option when watching movies with my parents” (one respondent, i.e. 0,2 %)
- “I mostly do not prefer dubbing, but there are some exceptions that sound better than the original, e.g. The Simpsons” (one respondent, i.e. 0,2 %)

- “For instance Belmondo speaks effeminately, with dubbing one would even believe him to be a seducer” (one respondent, i.e. 0,2 %)
- “Small children who do not speak English and cannot yet read well can understand the programme” (one respondent, i.e. 0,2 %)
- “Quality dubbing brings the beauty of the language and the situation, the interpretation of the film is easier for the native speaker” (one respondent, i.e. 0,2 %)
- “In the case of dubbing, the original idea and the meaning of the words is indelibly changed. This will not happen in the case of subtitles, because the original version is always present.” (one respondent, i.e. 0,2 %)
- “Films and TV series for children” (one respondent, i.e. 0,2 %)
- “In the case of programmes with a more demanding level of English, dubbing is more practical” (one respondent, i.e. 0,2 %)
- “language impoficiency [missing language proficiency]” (one respondent, i.e. 0,2 %)
- “It’s traditional in our country” (one respondent, i.e. 0,2 %)
- “I’m used to it” (one respondent, i.e. 0,2 %)
- “It’s more convinient, because I don’t have to strain myself that much. I can take care and spend time with my children during watching.” (one respondent, i.e. 0,2 %)
- “Dubbing can sometimes be entertaining” (one respondent, i.e. 0,2 %)
- “Habit – I don’t mind dubbing” (one respondent, i.e. 0,2 %)

Secondly, in the question *In your opinion, what are the benefits of subtitling / why do you prefer a subtitled programme?* respondents were asked to choose at least one of the answer options. Overall, 18 % of the subjects stated that they do not prefer dubbing. Those respondents who favour subtitling (or prefer a combination of the two language conversion methods) expressed the following reasons and advantages of subtitling:

- “I like hearing the original voices of the actors” (56,5 %)
- “Authenticity and naturality – subtitles affect the original piece work much less than dubbing” (59,2 %)
- “Subtitles help me with foreign language acquisition – I can hear what the character says and at the same time I can read the translation in Czech” (62,2 %)

- “I do not like dubbing because of the imperfect synchronization of the lips” (15,5 %) <sup>44</sup>

In addition, similarly as in the previous question, some respondents selected only, or in addition to choosing some of preceding answers, the option “Other” and specified their opinions:

- “Many untranslatable thoughts and jokes do not disappear” (one respondent, i.e. 0,2 %)
- “Inaccurate translation” (one respondent, i.e. 0,2 %)
- “It depends on the film direction. I don’t mind dubbed programs on ČT (e.g. crime TV series), but I find particularly dubbed programmes on commercial television channels annoying and I’m extremely allergic to dubbed documents prepared by P. Gelnar.” (one respondent, i.e. 0,2 %)
- “I prefer the original voices + translations often do not make sense and are “a hard nut to crack,” the sense is often misunderstood by the translators” (one respondent, i.e. 0,2 %)
- “I listen the programme in the original language and only when I don’t catch something or I do not understand, I will use subtitles” (one respondent, i.e. 0,2 %)
- “Wrong translation” (one respondent, i.e. 0,2 %)
- “Dubbing may even change the nature or the character” (one respondent, i.e. 0,2 %)
- “Sometimes the translation differs from the original version and with subtitles I can at least see and hear if this happens” (one respondent, i.e. 0,2 %)
- “Jokes and phrases are often untranslatable” (one respondent, i.e. 0,2 %)
- “Recently, the quality of dubbing has gone down – probably it’s a question of speed with which the programmes have to be translated. I miss the lack of attention to detail and the bad translations of newer phrases in foreign languages.” (one respondent, i.e. 0,2 %)
- “Sometimes the Czech dubbing is horribly unnatural” (one respondent, i.e. 0,2 %)

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<sup>44</sup> The answer in Czech was *Při dabingu mi vadí nedokonalá synchronizace ústa a mluvené řeči*, which, as the author noticed towards the end of the data collection period, contains a small mistake – there is an extra letter “a” in the words “ústa” [“lips”]. This mistake was corrected by the author, but, from that point on, Google Forms counted the two spelling options as separate. Therefore, here the author lists only the total number of respondents who chose this options (either with “ústa” or “úst”) – that is forty-two respondents plus six respondents (this can be seen in one of the graphs attached to the thesis in “List of Appendices”).

- “Everything [all of the above-mentioned] only in the case of English programmes” (one respondent, i.e. 0,2 %)
- “Dubbing is sometimes a poor stylistic imitation of Czech” (one respondent, i.e. 0,2 %)
- “More accurate translations – dubbing is often translated so that it fits into the character’s mouth, which often misrepresents the original meaning. Additionally, in my opinion dubbing worsens the original acting performance, the voice actor never gives it his or her all, as the original actor does.” (one respondent, i.e. 0,2 %)
- “Sometimes the humour in a movie vanishes due to dubbing” (one respondent, i.e. 0,2 %)
- “Jokes are often lost in translation” (one respondent, i.e. 0,2 %)
- “Regarding authenticity – specific humour and untranslatable puns may be lost in translation” (one respondent, i.e. 0,2 %)
- “Particularly in the case of newer dubbings I don’t like that often there is a bad choice of an actor (the same actor plays too many characters and bad choice regarding the tone of voice for the character)” (one respondent, i.e. 0,2 %)
- “I get annoyed when dubbing is bad, e.g. the voice of the Czech voice actor does not fit the character in the given programme” (one respondent, i.e. 0,2 %)
- “I speak no foreign languages” (one respondent, i.e. 0,2 %)

### **6.3.4 More foreign programmes on television?**

A high number of respondents – precisely 72,4 % – would welcome a bigger offer of subtitled foreign television programmes on the Czech television screen. In contrast, 14,6 % of the subjects answered that they do not want more foreign programmes in the original language version. The rest of the respondents (13 %) did not have a clear opinion and responded “I do not know”.

### **6.3.5 Czech dubbing and voice actors**

The next two questions focused on Czech dubbing. One of them aimed to identify the respondents’ opinions on the quality of current Czech television dubbing when it comes to translation, performance etc., and the other asked the respondents to recall

any name(s) of Czech voice actors. Over half (64 %) of the subjects claimed that they are satisfied with the current Czech dubbing, as opposed to 22,3 % who expressed their dissatisfaction. The rest of the subjects (13,7 %) chose the option “I do not know”.

Concerning the names of Czech voice actors, the author received a list consisting of many names – some of them occurred very often, others only once. Similarly, some respondents listed one name, and others listed even dozens of names. In this question the obtained data had to be counted manually, since the respondents used various various ways of writing the names – some with and some without diacritics, some only the last name, and, quite often there were also spelling mistakes or the respondents were not completely sure of the correct spelling (the most commonly misspelled name was “Valérie Zawadská”).

In case the subjects did not recollect any names of Czech voice actors, they were asked to write “No” in the space below. Out of 439 respondents, about one fourth (114) of the respondents replied “No,” including the answers “No, I don’t really follow Czech actors or voice actors” and “I cannot remember any”. These were the responses that occurred once each: “Yes,” “There are many of them,” “I visit the website dabingforum, so I am generally interested in dubbing, therefore I know most of our voice actors ☺,” “hundreds...” and “There are many excellent voice actors, I cannot choose only one.” Besides answers with names, some answers were accompanied with additional notes from the respondents, such as “...I used to watch *Přátelé* [Friends] when I was a kid, but their dubbing is utterly annoying me now, by the way.” and “...Mahdal – horrible, the one who lends his voice to František from *Kouzelná školka*,”<sup>45</sup> and “...almost everyone is dubbing.” Certain names were directly associated with their characters, such as “Zlata Adamovská – Meryl Street” and “Martin Dejdar – Bart Simpson” and “Petr Rychlý – in Friends I imagine the comedian Rychlý and not Joey”.

By far the most popular dubbing name was that of František Filipovský, who was mentioned by as many as 99 (22,6 %) respondents (out of 439). This, however, was not such a surprise, since many Czechs probably agree on the fact that Mr. Filipovský belongs amongs the Czech dubbing legends. The next most frequently listed named were Valérie Zawadská (50 times), Jiří Lábus (45 times), Zlata Adamovská (38 times), Stanislava Jachnická (27 times), Petr Rychlý (25 times), Martin Dejdar (22 times), Saša Rašilov (22

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<sup>45</sup> *Kouzelná školka* [Magical kindergarten] is a Czech children’s TV programme with a pupper named František. The programme is broadcasted by Czech Television.

times), Bohdan Tůma (13 times), and many others. Just to mention a few other names that were also listed by the respondents (in random order): Kamila Špráchalová, Nela Noudová, Jiří Štěpnička, Michal Jagelka, Pavel Rímský, Jaromír Meduna, Jitka Moučková, Filip Švarc, Dalimil Klapka, Vlastimil Bedrna, Jiří Krampol, Daniel Rous, Miroslav Moravec, Jiří Krampol, Alexej Pyško, Jan Maxián, Tereza Bebarová, Jitka Ježková, Ladislav Županič, Vlastimil Zavřel, Miroslav Donutil,... The full list of names mentioned is available for viewing in the appendices.

### 6.3.6 Knowledge of foreign languages

Another factor that influences people's choice regarding the particular language transfer methods is the knowledge of foreign languages. Firstly, the author wanted to find out which foreign languages participants of the survey know the best. Nonsurprisingly, the most common answer was "English," which was stated by 378 (86,1 %) of the respondents. The distribution of other answers was as follows: "I do not speak any foreign language" (4,1 %), "Other language" (3,6 %), "I do not know / I wish not to answer" (3 %), "German" (2,3 %), "French" (0,9 %).

In connection to this, the author wanted to identify how well is the previously chosen language understood in its spoken form. Therefore, the following question was based on self-evaluation of the respondents regarding their level of the chosen foreign language, or, more precisely, the level of understanding of its spoken form. Here, about half of the respondents (51,3%) claimed that they "understand it without any problems". This answer was followed by "I can catch the main theme, but I understand only partially" with 30,5 % of respondents. 9,3 % subjects reported that they "understand only some words, but they mostly do not understand," whereas 3,6 % admitted that they "do not understand the spoken form at all". Lastly, 5,4 % stated "I do not know / I wish not to answer / I do not know any foreign language". The rest of the answers was divided within the option "Other":

- "It depends on the sound quality and pronunciation. I can understand the "ordinary" English without any problems." (one respondent, i.e. 0,2 %)
- "I can understand, but not everything perfectly, especially when the actors speak with an accent. And mainly the foreign actors cannot really speak, they rather look good than speak well." (one respondent, i.e. 0,2 %)

- "I understand more or less, but sometimes I have problems to understand." (one respondent, i.e. 0,2 %)
- "I understand the normal (direct) spoken form and when somebody speaks on the phone without any problems. In the case of films I have problems with understanding and I miss the point." (one respondent, i.e. 0,2 %)
- "Depends on the type of the programme." (one respondent, i.e. 0,2 %)
- "Native speaker" (one respondent, i.e. 0,2 %)
- "I prefer the chance to choose subtitles in the language of the film (e.g. for an English film the choice EN/CZ subtitles)." (one respondent, i.e. 0,2 %)
- "I do not understand every single word, but I understand the programme as a whole." (one respondent, i.e. 0,2 %)

Followingly, respondents were asked to self-evaluate their knowledge of the foreign language when it comes to the improvement thanks to watching foreign TV programmes with Czech subtitles – in other words, whether watching programmes in their original language version with Czech subtitles has affected their foreign language skills. A majority (70,2 %) responded "Yes". Next, 17,3 % chose "I do not know" and 11,6 % of the respondents stated "No" and the rest (0,9 %) answered that they "do not watch foreign programmes".

In connection with the previous two questions, the author wanted to see how many of the respondents have ever noticed a mistake (wrong translation) that occurred in the translated subtitles. In this case, most (74 %) said that they have seen a mistake, one fifth stated "No" and the rest (7,1 %) did not know.

Lastly, the results of the next opinion-based question – *Should Czech Television (as a public television) broadcast more foreign programmes in their original language versions with Czech subtitles?* – revealed that about two thirds of the subjects think "Yes," as opposed to 13,4 % who replied "No". The rest (19,6 %) does not have a clear opinion on this issue.

### **6.3.7 Other opinions: Does dubbing still have its place on the Czech television screen? To dub or not to dub Slovakian programmes? Should children's TV programmes always be dubbed?**

Firstly, according to the obtained answers, a high number of respondents (85,2 %) are of the opinion that dubbing of TV programmes should not be stopped completely. In opposition, 9,1 % of the respondents would completely stop dubbing of foreign programmes on television. The remaining replied that they "do not know".

The next questions was related to the respondents' opinion on whether TV programmes in Slovakian should be dubbed to Czech or not. Before 1993 the Czech Republic was part of Czechoslovakia, and the two languages are very similar and, generally, inhabitants of both countries may understand each other without any bigger problems. However, understandably, the older generations are, in general, more used to the Slovakian language. As described in Chapter 4.5.2, the Slovak Republic must have all children's programmes dubbed into Slovakian, including Czech fairy tales. Czech feature films represent the only exception. Therefore, the author was interested to find out whether the Czech television audience feels the need to have all Slovakian TV programmes dubbed or not. The answers were unequivocal: 90,9 % replied "No" (not necessary to dub), as opposed to the significantly lower number of respondents (4,8 %) who think "Yes," and 4,3 % does not know.

The author was quite surprised by the answers to the question *Do you think that foreign programmes for children (up to 12 years old) should always be dubbed?*, since over half (52,2 %) of the subjects replied "No," whereas 29,4 % said "Yes" and the remaining participants are not sure or do not know. As has been mentioned, TV programmes intended for children are usually dubbed.

### **6.3.8 The respondents and dual broadcasting**

The term "dual broadcasting" was explained in the theoretical part of the thesis (see Chapter 4.5.1.2). Although over half of the subjects (59 %) claimed that they know what the term is referring to and what it means, it seems that the function of dual broadcasting is still unknown to a large amount of the subjects (41 %). Also only 12,5% said that they had heard of the initiative of the Czech High School Union called "No to dubbing: let's learn differently". The rest (87,5 %) was not familiar with this initiative that wanted to make

dual broadcasting, and, therefore, the choice between the original language version with subtitles and the dubbed version, available to everyone on the public Czech Television. According to the author's own opinion, information on the website of the Czech Television regarding DVB-T2 is not very clear. Moreover, there is no information on DVB-T2 available in English.

### **6.3.9 Opinions on the topic “dubbing versus subtitling”**

Before giving the respondents free space to express their opinion on the everlasting topic “dubbing versus subtitling,” the author included three questions focusing on sociodemographical features of the respondents. Out of the total number of 439 participants, the author received 140 answers to the final – optional – question. Since this is quite a large sample of diverse opinions and it is rather impossible to add and interpret all the replies individually in this space, the author first decided to divide the obtained answers thematically and to introduce the replies based on thematic overviews. All of the replies are available unabridged in the appendices. The responses to the last question were divided into the following categories according to preferences and attitudes towards dubbing and subtitling:

1. Dubbing
2. Subtitling
3. Both / It depends / Dual broadcasting / Having a choice would be the best solution
4. Other (respondents did not express their preferences, but provided other comments – e.g. about the present – worsening – state of Czech dubbing)

Out of the 140 answers, most of the replies were long and dealing with various aspects, including wishes, opinions and reflections that are associated with this topic. Many of the comments were thought-provoking, which made the analysis very interesting for the author.

Overall, 24 respondents stated that dubbing is for sure their preferred method of audiovisual translation for them. In contrast, 35 respondents expressed their preference for subtitling. A majority of the respondents (54) explained in their comments that, in their opinion, having a choice would be the best and most practical solution, since different people prefer different options. Lastly, 27 responses were classified as “Other”.

The author will try to illustrate the great variety of opinions by quoting some of the responses:

- “I am 100% for the broadcasting of the foreign film / programmes in the original. I think that most of the Czech nation is still very linguistically illiterate compared to other nations, to which, I think, our dubbing culture contributes to.”
- “[...] One of the biggest disadvantages of dubbing is also the change of the voice actor in a TV series that lasts many years. [...]”
- “The original language version with subtitles is rather for younger generations who know foreign languages. The older generation, in my opinion, have a liking for Czech and they are not willing to read subtitles. Younger generations solve this "problem" with HBO or Netflix, or online websites, so I do not think it is absolutely necessary to radically change programs of TV stations. [...]”
- “Czech dubbing is one of the best and most professional ones in the world. Abolition of dubbing and meaningless suppression of my native tongue should be considered as a treason. [...]”
- “Czech dubbing has worsened a lot recently.”
- [...] On the other hand, I am convinced that watching subtitled programmes is beneficial for the language knowledge of the nation [...].”
- “In my opinion, the worsening language skills cannot be blamed on dubbing, for ex. in Germany everything is dubbed and their foreign language skills are excellent [...].”
- “Dubbing is awesome. ”
- “Dubbing has a long tradition and a high standar in the Czech Republic, especially on the Czech Television and for cinemas. Unfortunately, a lot of low-quality dubbing is often created with poor translations, a few voice actors who dub many actors, poor acting, etc. [...].”
- “Czech dubbing has a long tradition and is of undeniable quality. ”
- “[...] On ČT2 and Art it [dubbing] is not bad, but Nova, Prima etc., they probably want to save money [...].”
- “I see the biggest problem with subtitles for example in Události<sup>46</sup> where the foreign-language speaker is not translated from any language!!! [...].”

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<sup>46</sup> Main news programme on ČT1.

- “Before dubbing used to be better [...]. Unfortunately, presently quantity wins over quality.”
- “Nowadays it’s a question of pushing one button on the TV remote control and everyone could choose.”
- “I often hear incorrect Czech in dubbed programmes [...].”
- “I like dubbing as when I use TV as background sound. For example in the cinema I always prefer subtitles.”
- “For example to dub *King’s speech* is a sin.”
- “Subtitles in the cinema, dubbing on television, I may for instance cook or knit at the same time.”
- “I feel that I hear the same voices of the same actors on television.”
- “Czech dubbing is our tradition – probably everyone knows e.g. František Filipovský.”

## 6.4 Hypotheses

In total four hypotheses were outlined in the beginning of our analytical part. One of them has already been confirmed, the other three are further analysed below.

### **Hypothesis 1:** Czechs favour dubbing over subtitling

As has been presented in one of the previous chapters, our research has shown that almost half of the respondents answered that they prefer the “original language version with Czech subtitles,” whereas one quarter opted for Czech dubbing. About one fifth of the subjects chose the option “I do not know, it depends on the type of the programme”. The rest selected the option “Other” and specified their preferences. On the whole, these data disprove our first hypothesis that Czechs prefer dubbing over subtitling. Nevertheless, it will be explained in the upcoming chapter why our results might differ from the ones obtained from other surveys introduced earlier.

**Hypothesis 2:** Preferences of dubbing/subtitling/other differ according to age

The second hypothesis was related to the correlation between one sociodemographic aspect – age – and the preferences of either dubbing or subtitling when it comes to TV programmes. It is possible to note that preferences of dubbing rise together with age – i.e. the older the respondents were, the more they preferred dubbing. The rising tendency for the choice of dubbing can be seen within the last three age groups (40-49, 50-59 and 60+). Especially within the age group 60 and older, the difference is much more remarkable, since 30 out of overall 38 respondents chose dubbing.

If we have a closer look at the “opposite” age groups, we may notice that within the group of respondents between the 15 and 19, 64,7 % of the subjects opted for subtitling. Similar results appeared among subjects aged 20-29.

Although the largest proportion of respondents is between the 20 and 29 (45,8 %), we may clearly see the rising tendency of preference of dubbing among the older age groups, i.e. 40-49, 50-69 and 60+. Therefore, the second hypothesis has been confirmed. The numbers are presented in two different charts below.

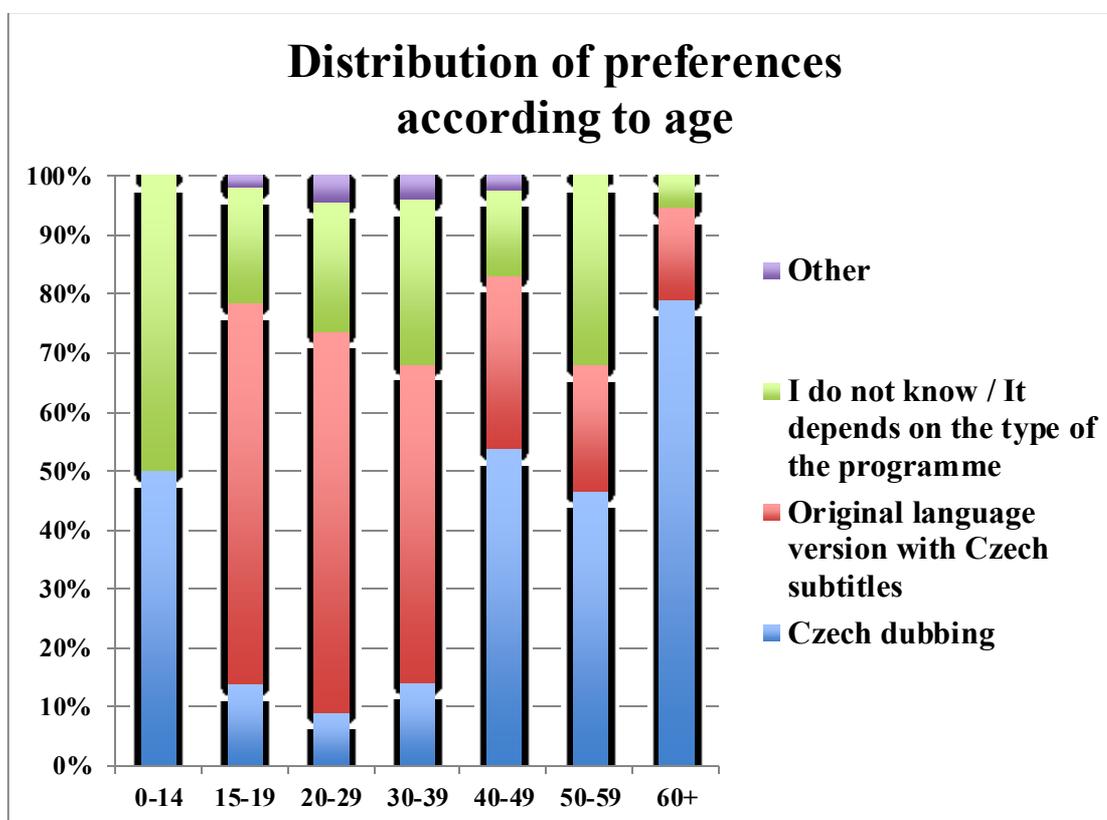
**Table 3:** Distribution of preferences according to age 1/2<sup>47</sup>

<b>AGE</b>	<b>0-14</b>	<b>15-19</b>	<b>20-29</b>	<b>30-39</b>	<b>40-49</b>	<b>50-59</b>	<b>60+</b>	<b>Total (out of 439 - 100 %)</b>
<b>Czech dubbing</b>	50 % (1)	13,7 % (7)	8,5 % (17)	14 % (7)	53,7 % (22)	46,4 % (26)	79 % (30)	25,1 % (110)
<b>Original language version with Czech subtitles</b>	-	64,7 % (33)	61,2 % (123)	54 % (27)	29,3 % (12)	21,4 % (12)	15,8 % (6)	48,5 % (213)
<b>I do not know / It depends on the type of the programme</b>	50 % (1)	19,6 % (10)	20,9 % (42)	28 % (14)	14,6 % (6)	32,1 % (18)	5,3 % (2)	21,2 % (93)
<b>Other</b>	-	2 % (1)	4,3 % (19)	4 % (2)	2,4 % (1)	-	-	5,2 % (23)
<b>Total (out of 439 - 100 %)</b>	0,5 % (2)	11,5% (51)	45,8 % (201)	11,4 % (50)	9,3 % (41)	12,8 % (56)	8,7 % (38)	<b>100 % (439)</b>

Source: prepared by the author on the basis of the questionnaire results

<sup>47</sup> Percentages rounded to one decimal place.

**Graph 5:** Distribution of dubbing/subtitling/other preferences according to age 2/2



**Total number of respondents according to age:**

0-14 = 2 | 15-19 = 51 | 20-29 = 201 | 30-39 = 50 | 40-49 = 41 | 50-59 = 56 | 60+ = 38

Source: prepared by the author on the basis of the questionnaire results

**Hypothesis 3:** Preferences dubbing/subtitling/other differ according to educational level.

Next, the author wanted to identify the relation between the highest educational level achieved and the preferred mode of language adaptation approach. From the summarized results above we may see that the highest number of respondents is formed by university graduates. Only 5,7 % of the total number of respondents have low educational level. Nevertheless, almost half of these chose the original language version with Czech subtitles as their preferred one. In the second group – respondents with secondary school education – we may notice an equal division of preferences for dubbing (36,1 %) and subtitling (41 %). Almost one one fifth then responded “I do not know / It depends on the type of the programme”. The last group consisting of university graduates expressed a clearer preference for subtitled programmes: 56 %. On the contrary, the number of

respondents favouring dubbed was much lower (16,9 %). The remaining participants with high level of education (23,8 %) respondedn “I do not know / It depends on the type of the programme”.

Although there were considerable differences in the numbers of participants with low, middle and high educational level, based on our results we may partly observe that the choice of subtitling seems to be growing with higher educational level, or, more precisely, highly educated individuals will more probably pick the original language version with Czech subtitles as the preferred method of AVT. However, it is necessary to point out that this hypothesis proved to be in some ways problematic due to the non-representative sample of participants with primary level of education and we may only assume the tendencies based on our results. Nevertheless, there is at least some indication.

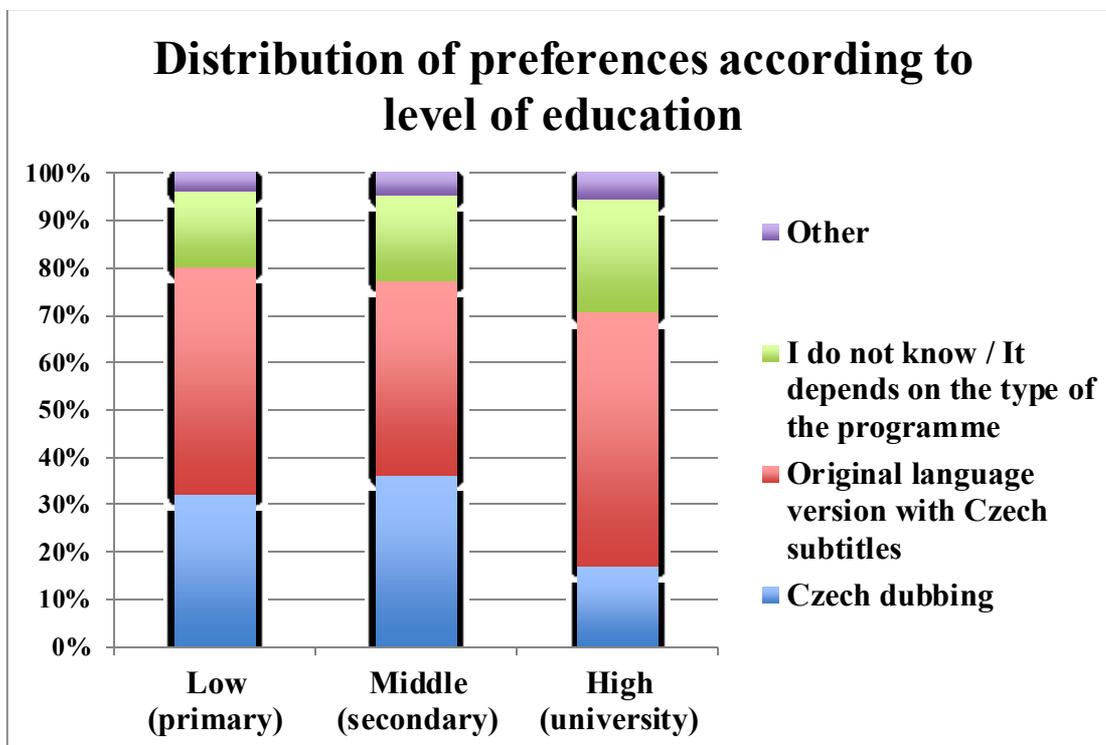
**Table 4:** Distribution of preferences according to level of education 1/2<sup>48</sup>

<b>EDUCATIONAL LEVEL</b>	<b>Low (primary)</b>	<b>Middle (secondary)</b>	<b>High (university)</b>	<b>Total (out of 439 – 100 %)</b>
<b>Czech dubbing</b>	32 % (8)	36,1% (60)	16,9 % (42)	25,1 % (110)
<b>Original language version with Czech subtitles</b>	48 % (12)	41 % (68)	53,6 % (133)	48,5 % (213)
<b>I do not know / It depends on the type of the programme</b>	16 % (4)	18,1 % (30)	23,8 % (59)	21,2 % (93)
<b>Other</b>	4 % (1)	4,8 % (8)	5,7 % (14)	5,2 % (23)
<b>Total (out of 439 – 100 %)</b>	5,7 % (25)	37,8 % (166)	56,5 % (248)	<b>100 % (439)</b>

Source: prepared by the author on the basis of the questionnaire results

<sup>48</sup> Percentages rounded to one decimal place.

**Graph 6:** Distribution of preferences according to level of education 2/2



**Total number of respondents according to educational level:**

**Low (primary) = 25 | Middle (secondary) = 166 | High (university) = 248**

Source: prepared by the author on the basis of the questionnaire results

**Hypothesis 4:** Preferences dubbing/subtitling/other differ according to foreign language skills.

The last hypothesis focused on the relation between foreign language skills and the preferred ways of AVT. A majority of the respondents stated that English is their best-known foreign language. In this case we are able to see to see remarkable differences: there is a clear preference for the original language versions with Czech subtitles among those who claimed that they “understand it [the foreign language] without any problems”. More specifically, out of 51,3 % of subjects who stated “I understand it [the foreign language] without any problems,” 70,7 % preferred original versions with subtitles.

Secondly, among those who stated “I can catch the main theme, but I understand only partially,” the answer distribution was very equal, as can be seen in the table below. For this group, no preferred method of AVT stood out. Thirdly, the preference for dubbing

is rising within the respondents who replied that they can understand only some words in the foreign language. Next, within the group who said they do not understand the spoken form of the foreign language we can notice an obvious preferences for Czech dubbing (81,3 %). Out of those who selected one of the options “I do not know / I wish not to answer / I do not know any foreign languages” all (15 subjects) overwhelmingly agreed that they favour Czech dubbing. The rest of the respondents (1,8 %) chose the option “Other” and specified their foreign language skills in their own words. On the whole we may unquestionably remark that the inclination towards choosing the “original language version with Czech subtitles” rises together with higher and more proficient foreign language skills. On the contrary, participants without any knowledge of foreign languages clearly opted for Czech dubbing. Hence our last hypothesis was confirmed (based on our research sample).

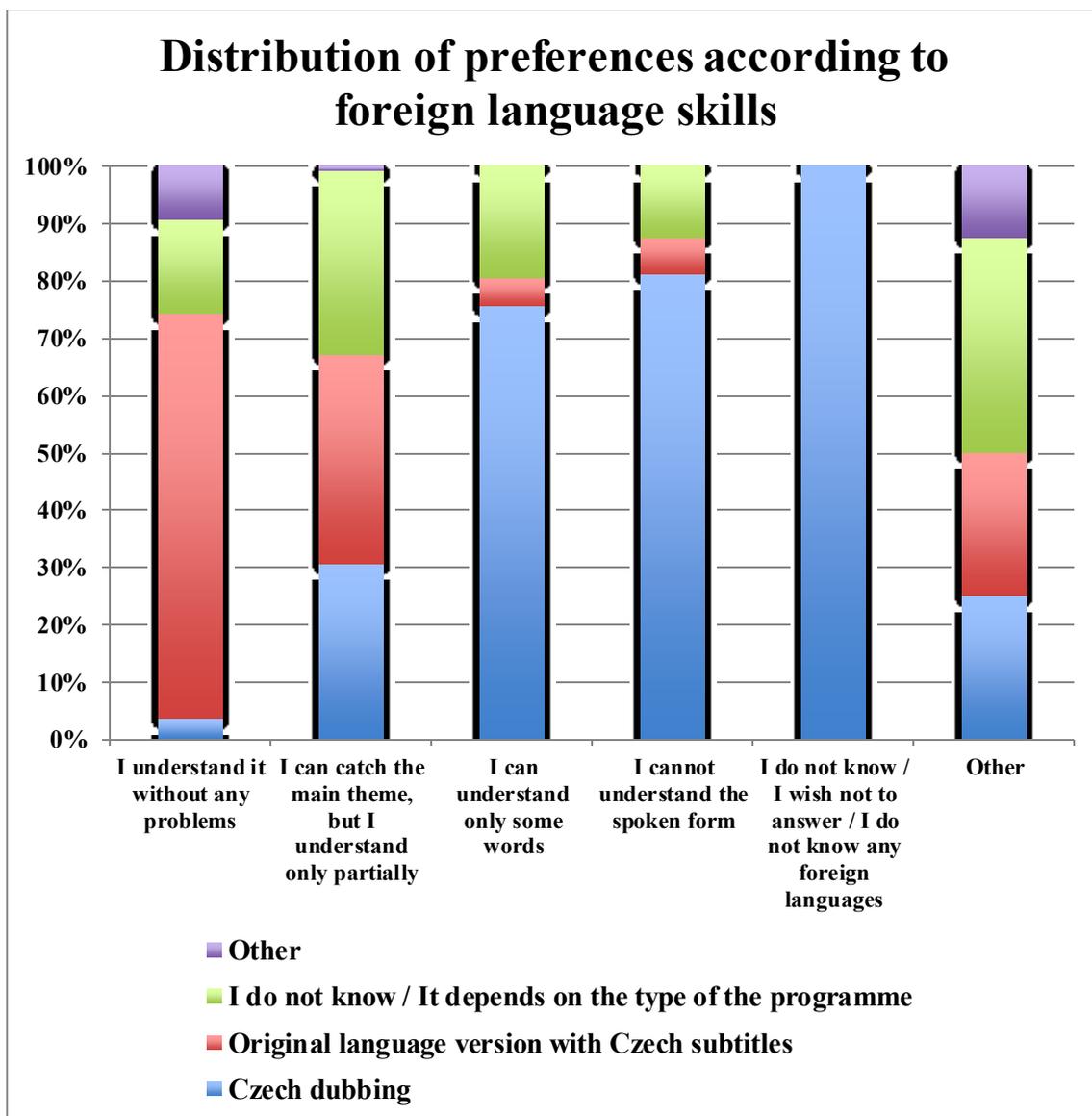
**Table 5:** Distribution of preferences according to foreign language skills 1/2<sup>49</sup>

<b>FOREIGN LANGUAGE SKILLS</b>	<b>I understand it without any problems</b>	<b>I can catch the main theme, but I understand only partially</b>	<b>I can understand only some words</b>	<b>I cannot understand the spoken form</b>	<b>I do not know / I wish not to answer / I do not know any foreign languages</b>	<b>Other</b>	<b>Total (out of 439 – 100 %)</b>
<b>Czech dubbing</b>	3,6 % (8)	30,6 % (41)	75,6 % (31)	81,3 % (13)	100 % (15)	25 % (2)	25,1 % (110)
<b>Original language version with Czech subtitles</b>	70,7 % (159)	36,6 % (49)	4,9 % (2)	6,3 % (1)	-	25 % (2)	48,5 % (213)
<b>I do not know / It depends on the type of the programme</b>	16,4 % (37)	32,1 % (43)	19,5 % (8)	12,5 % (2)	-	37,5 % (3)	21,2 % (93)
<b>Other</b>	9,3 % (21)	0,8 % (1)	-	-	-	12,5 % (1)	5,2 % (23)
<b>Total (out of 439 - 100%)</b>	51,3 % (225)	30,5 % (134)	9,3 % (41)	3,6 % (16)	3,4 % (15)	1,8 % (8)	<b>100 % (439)</b>

Source: prepared by the author on the basis of the questionnaire results

<sup>49</sup> Percentages rounded to one decimal place.

**Graph 7:** Distribution of preferences according to foreign language skills 2/2



Source: prepared by the author on the basis of the questionnaire results

#### 6.4 Data evaluation and discussion

This part of the thesis deals with putting our obtained results into a wider context. The author also summarizes the findings and compares the obtained data with other surveys on the similar topic – preferences of television audiences when it comes to dubbing and subtitling. It was emphasized twice (in the name of the survey on the top of the page as

well as in the introductory text) that the survey was intended for subjects who watch television (either in the “classical” way by using the TV set, or “online”).

To begin, it is necessary to point out that our research sample was formed by a high number respondents aged 20-29 (45,8 %). Therefore, this might have affected the fact that subtitled programmes on TV were chosen as the most preferred option by 48,5 % of our survey participants. However, a few respondents replied (in “Other”) that they prefer watching foreign programmes with English or no subtitles. Originally, the author wanted to include this option in the answer choices for the first and second questions, but then soon abandoned this idea, because only a very few, if any, television channels in the Czech Republic offer programmes in their original language version with English subtitles. An ideal option for many respondents (42,4 %), would, however, be the combination of the two main methods of audiovisual translation (dubbed as well as subtitled programmes).

Regarding the reasons leading to the preference of dubbing and subtitling, the author gave the respondents seven answer options in both of the questions, including the option “Other” with space to specify. These were chosen in accordance to the advantages and disadvantages of both methods of audiovisual described in the theoretical part.

People favour dubbing for several reasons, mainly because it represents a comfortable option. Our research sample also highlighted that Czech dubbing is of high-quality. Respondents were asked to choose at least one of the answer that fits their opinions. Several other reasons were also listed independently by the respondents. In these we could see signs of habits (simply being used to dubbing as the dominant method in the Czech Republic) and tradition (a long tradition of dubbing in our country) as well as traits of nationalism. Other opinions stated for instance significance of dubbing for children and that sometimes the dubbed versions is even better than the original (such as František Filipovský as the voice actor of Louis de Funès or the TV series *The Simpsons*).

On the contrary, TV programmes in their original language version with Czech subtitles are preferred for their authenticity (the original piece of work has not been changed) and the chance to hear the original voices of the actors on screen. Furthermore, subtitles may serve as a tool helping during foreign language acquisition. Other comments were concerned with accuracy of subtitling (untranslatable jokes, puns etc.), dislike towards dubbed programmes on commercial channels (as opposed to those broadcasted on the Czech Television) and bad choice of voice actors and worsening of Czech dubbing in the recent years.

Overall, all of these opinions confirmed the benefits and drawbacks listed in the researched literature.

Next the author would like to further discuss the following aspect: as already mentioned, almost half (45,8 %) of the survey participants were 20-29 years old. Therefore, the questionnaire revealed largely their opinions and attitudes towards various methods of language transfer, which is surely very important. From the side of this age group there seems to be a trend to prefer original versions of foreign language programmes with Czech subtitles, as opposed to the older generations. One of the reasons might be that nowadays education and travelling have become much more accessible to a wide range of people. In addition, contact with foreign languages is easy, also due to travel opportunities and the Internet. Altogether, younger generations seem to be more open towards subtitling – we may assume that they are more accustomed to watching television and their favourite series also on the Internet. Moreover, they have grown up in a country where both language transfer techniques have been present. As mentioned earlier, foreign films and other programmes started entering our market in larger amounts only after the Velvet Revolution in 1989. Our parents and grandparents are rather used to dubbed versions, which used to be the prevailing method even before. In other words, old habits seem to die hard. However, all respondents regardless of age more or less agreed that it is unnecessary to dub Slovakian TV programmes into Czech.

Based on the abovementioned facts we may certainly expect changes in the field of attitudes and preferences when it comes to language transfer practices on the television screen in the following years. Our results confirm the validity of Chaume's (2013) ideas that there are changes taking place on the audiovisual translation market and that educated younger generations prefer subtitled versions over dubbed ones.

As the older generations that prefer dubbed versions will slowly be aging, the opposite younger generations that are used to subtitled versions will slowly take their place. The question remains how will this affect the offered TV programmes in the future and how will Czech television channels respond to this growing interest for subtitled programmes. As the annual activity reports of the Czech Television from the last few years have shown, the number of subtitled programmes available on the channels of the Czech Television has increased. Thus we may suppose that this trend will continue also in the upcoming years.

Notwithstanding, as has been stated by the Czech High School Union, there is no need to fully stop the broadcasting of dubbed versions, but, as many respondents expressed also in our questionnaire, having a choice would be beneficial for everyone, meeting everyone's needs and preferences. We are not far from this option, as the Czech Television is fully moving towards dual broadcasting. Although dubbing is a long-established practice in the Czech Republic (Czechoslovakia), the results of questionnaire demonstrate that still especially the younger groups do not have to be persuaded to accept the cheaper means of AVT – subtitling. “In an ideal society both techniques could be perfectly combined in order to offer the public a wide spectrum of possibilities” and “where the final decision lies in the hands of the consumer” (Díaz-Cintas, 1999: 37-38). Naturally, this is connected with the emergence of new and new technological developments that often allow the public to choose between several options. In the Czech Republic, cinemas often offer an opportunity to see the chosen foreign-production film in both dubbed and subtitled versions.

The next part summarizes the findings on the bases of our hypotheses. The first hypothesis expected that Czechs favour dubbing over subtitling which was not confirmed by our results. This, however, might have been affected by reasons already mentioned, such the high number of survey participants in the age 20-29. Our results were compared with those obtained by UPC and AXOCOM from the recent years, which both showed that Czechs prefer dubbing over subtitling.

Secondly, the correlation of language transfer preferences and age are easy to understand, since old age often causes problems with sight (but hearing problems as well) and for the elderly it might be problem to read subtitles as quickly as needed – before they disappear from the TV screen. Based on our research sample we may say that there is a clear growing preference for dubbing with increasing age. Same results were found out by Luyken et. al (1991: 114) when they compared audiences of all ages in Germany, Great Britain and the Netherlands in 1986/87.

Thirdly, the author learned that the popularity of the various language conversion methods is affected by the respondents' level of education. In this case the trend was not as obvious and the hypothesis was confirmed only partially. We may not observe a clear tendency towards either of the two main methods of AVT between the lowest educational level and preferences of dubbing/subtitling. The problematic aspect was a very low number of participants belonging to this category. However, Díaz-Cintas (1999: 37) confirms that dubbing is generally rejected by individuals with a higher degree of education. In our case,

53,6 % of the highly-educated research sample would clearly prefer subtitled foreign programmes if they had the choice, as opposed to the 16,9 % who would prefer dubbing. According to Luyken et al. (1991: 116), individuals with higher education are more familiar with reading, which “makes subtitled programmes easier to understand and enjoy”.

Lastly, our questionnaire reveals a strong correlation between the knowledge of foreign languages and the expressed preferences of dubbing or subtitling: among those with better foreign-language skills, subtitled programmes were the most preferred option (this has been confirmed also by Luyken et al. (ibid.)).

Next, when it comes to the usefulness of broadcasting foreign programmes during foreign language acquisition, over two thirds of the respondents think that it would be beneficial for the language skills of the Czech nation. A similar number of respondents reported (based on their self-evaluation) that watching foreign subtitled programmes on television have positively affected and played a role in improving their foreign language skills. These numbers are quite significant, although the offer of subtitled foreign programmes is presently rather limited. As has been described, at least the Czech Television offered in 2016 a higher number of foreign subtitled programmes in comparison with the previous years. Contrarily, some of the subjects expressed that, in their opinion, more subtitled programmes on TV would not have an affect on our foreign language skills. He or she pointed out that for ex. in Germany, all foreign programmes are dubbed and the foreign languages skills of Germans are overall good. Therefore, opinions certainly differed, which shows that our respondents disagree in the issue of usefulness on of subtitled programmes on foreign language acquisition. Naturally, the opinions varied also in other asked questions.

Finally, if we compare our results with the ones obtained by two major companies, UPC and AXOCOM, our research contradicts the results of both them. One of the possible options for the prevailing preference of subtitling is that 45,8 % of our respondents belonged to the age category 20-29. Because of this, our results might have not corresponded with those of UPC and AXOCOM, which showed a clear preference of Czechs for dubbing. Unfortunately, no information was found regarding when exactly these surveys were conducted. In the case of AXOCOM we do not know anything specific about the research sample or about the exact data collection process and other significant information that might have affected these results. We may, however, assume that they

took place in the last few years (AXOCOM entered the Czech market in 2013). Even though this is quite recently, the people's attitudes might be changing fastly, as the younger generations used to foreign languages and subtitling are maturing. It's simply a generation (including the author of this thesis) that is used to a large amount of opportunities of all kinds. Surely it is important to maintain knowledge of Czech on a high level, but also the need and demand for other, foreign languages is constantly growing.

## **6.6 Research limitations and further recommendations**

This chapter outlines the limitations of the study and proposes areas for future research. Firstly, it has to be underlined that although our hypotheses were tested only on a limited research sample of 439 respondents, the reality is unlimited (Kerlinger 1972 in Sedláková, 2014: 121-122). Therefore, our results are valid rather only for our research sample and they are rather indicative than fully representative or applicable to the whole Czech population. Furthermore, some categories (such as respondents with primary level of education) were represented only by a low number of survey participants. This might be connected with the fact that as Luyken et al. (1991: 187) believe, "educational standards are likely to continue to rise" and more and more people will achieve higher levels of education. Nowadays the opportunities to become highly educated are open to a larger number of individuals. Nevertheless, the obtained interesting results may surely serve as a sign of certain tendencies of television audience preferences regarding dubbing and subtitling. It also has to be noted that since the questionnaire was distributed online, all individuals without a computer and/or internet connection were eliminated from the survey. Another aspect to take into account generally in all questionnaires are the questions involving *Nevím / I do not know* as one of the answer options, since, from a closer examination, these may involve several meanings: either the respondent really does not know, he/she does not really care or does not have an opinion, or he/she is reluctant to answer the particular question (due to personal issues, such as sensitivity of data, or other reasons) (*Metody výzkumu: Studijní dokumentace projektu „Podpora nabídky vzdělávacích programů pro pracovníky veřejného sektoru Plzeňského kraje,*“ not dated: 45). Also, needless to say, the author as an individual – as opposed to the previously mentioned big, professional companies UPC and AXOCOM – had only limited possibilities and tools in terms of reaching as high numbers of survey participants as these companies.

Lastly, from a technical point of view, the author would like to point out that, unfortunately, the newest version of Google Forms does not currently support a full printed version or a screenshot version of the results. Moreover, the labels of responses in the summary view are missing, or, respectively, the labels appear when the mouse cursor is on the individual response bars. The summary results are interactive, but the option to see them all printed, including labels, is missing. Another largely used platform for questionnaires used in the Czech Republic is for instance [vyplni.to.cz](http://vyplni.to.cz)

The author believes that conducting a similar survey in five, ten and more years (or longitudinal surveys) would certainly be interesting and useful (not only for television stations), since preferences may certainly be alterable and affected by familiarisation with other alternatives (Luyket et al., 1991: 112). Our findings may serve as a basis for further research. Nowadays there is a wide variety of options available and young generations are used to hearing foreign languages. Moreover, they have grown up in a country where both language transfer techniques have been present – also Internet plays an important role, since there is a world-wide spread and wider accessibility of audiovisual works of various origins around the globe.

## CONCLUSION

The present diploma thesis named *Subtitling and Dubbing on the Czech Television Screen* focused on the attitudes and preferences of the Czech television audience regarding dubbing and subtitling, including the reasons for these preferences. The aim was also to identify how are the preferences connected and influenced by sociodemographic aspects of the respondents. In addition, the author set out to provide a systematic review and summarization of studies and other works addressing the topic of audiovisual translation from various points of view.

The thesis is divided into six main parts. Theoretical background focuses on the information found in the relevant literature and articles. The first five chapters present the theoretical concepts dealing with audiovisual translation, which serves as an umbrella term for dubbing, subtitling and voice-over. These prevailing language conversion methods are used to make foreign-language audiovisual works accessible to a particular target audience. A general overview of AVT from a global and historical perspective is followed by a comparison of both advantages as well as disadvantages of dubbing and subtitling, which form the core of this thesis.

To sum up all the aspects mentioned throughout the thesis, these are the main pros and cons of **subtitling**:

- + Subtitles are usually 10-15 times cheaper than dubbing and the whole process of subtitling is considerably faster (advantage of time and money).
- + Subtitling preserves the authenticity and verisimilitude of the programme – the audience may hear the original voices of the actors without any modifications.
- + Subtitling stimulates reading skills as well as foreign-language acquisition – informal (foreign) language-learning.
- + Advantageous for viewers with hearing problems.
- The audience focuses on reading subtitles and does not follow fully on the visual side of the programme. The viewers' attention from the picture is possibly distracted. Subtitling requires concentration on both the image as well as the text
- Lip-synchronization is never flawless.
- The translator and the editor have to shorten and translate only the most essential information.

- The linguistic compressivity and omission of words may lead to the loss of information and the original expressivity.
  - Difficulties with conveying dialectal and sociolectal aspects of the spoken word.
  - Subtitles affect the original picture by adding text on the screen. This might cause limitations in view.
- ? Experts and people working in the field of audiovisual translation expressed different opinions on the role of subtitling in second-language acquisition.

The following are the main pros and cons of **dubbing**:

- + Dubbing is suitable for large audiences including children, illiterate people, visually impaired individuals as well as others.
- + Easy to follow. The viewers may fully focus on the given programme or film, the perception is very comfortable and easy. It is easy to combine viewing with other activities.
- + There is no language barrier. Familiarity.
- + Advantageous for the visually impaired.
- Dubbing is more vulnerable to censorship.
- Dubbing is much more financially demanding and time-consuming.
- Dubbing may cause the loss of distinctive features of the original actors, such as style of speech. Elimination of their original voices erases a part of their performance as a whole.

From an objective point of view and as can be seen above, both of the language transfer techniques offer a similar number of both advantages and disadvantages.

The choice of a certain preferred practice is based on certain national preferences and attitudes, which lie upon traditions, habituation, customs as well as historical, political and socio-economical reasons. The Czech Republic belongs among the “dubbing” countries. However, certain changes are taking place on the audiovisual translation market and subtitling seems to be popular mainly among younger generations who have grown up in more globalised world. Also the role of subtitling in foreign-language acquisition is discussed, as there are various opinions on this matter. Over time also amateur translators started to create their own translations, in this case we talk of *fandubbing* and *fansubbing*.

In addition, the author describes the role of television in our lives, representing an influential type of media that has the power to address all generations. Audiovisual translation on television is very closely connected to the birth of film, which, when accompanied by sounds and starting to reach audiences worldwide, was in need for translations.

Before turning the focus on the Czech Republic in the fourth chapter, other researches investigating audience preferences are presented. Next, the reader is introduced to the important historical stages in the field of audiovisual translation in the Czech Republic, including the description of the development of dubbing in Czechoslovakia. The main focus in this chapter is on the Czech Television, as the only public television. As was revealed by our survey, 41 % of our respondents stated that they do not know what dual broadcasting means.

Furthermore, since dubbing is the dominant method of AVT in the Czech Republic, people are familiar with Czech voice actors. There are, however, different opinions on the current quality of Czech dubbing, which is nowadays often negatively influenced by the lack of time and money. There is a continual struggle with the costs of dubbing and adequate salaries of voice actors and other people involved in dubbing. At the same time there is a question of quality of dubbing. Nevertheless, three quarters of our survey participants were able to list at least one name of a Czech voice actor (the most frequently mentioned name was that of the legendary František Filipovský). In the end of the theoretical part, different opinions on the topic dubbing versus subtitling. Many authors agree on the fact that the best solution is their co-existence.

The empirical part (sixth chapter) firstly provides a description of the chosen methodology of the quantitative questionnaire survey and the limitations of this method, then the selection and definition of the sample being examined. Also other available audiences researches conducted in the Czech Republic are introduced. All of this is followed by an interpretation of the results, including the confirmation or disproof of the four hypotheses. The author also included a discussion over the obtained results as well as limitations of the survey and future recommendations. The research results are presented through written interpretations, which are accompanied by charts and tables.

A quantitative questionnaire survey was used in order to learn more about the current opinions of the local television audience and to verify the established hypotheses. The main focus was on the comparison of different sociodemographic television audience

groups (different age, educational level and foreign language skills) and their preferences. In term of AVT preferences, respondents could choose between the following choices: *Czech dubbing / Original language version with Czech subtitles / I do not know, it depends on the type of the programme / Other*. The questionnaire was distributed online and 439 respondents took part in the audience survey.

It is important to bear in mind that out of the total number of subjects, 45,8 % were between 20 and 29 years old. Within the overall sample of all respondents, almost half of the respondents stated that generally they prefer the original language version with subtitles (the rest of the answers was distributed between the other offered answer categories). Also, for a similar amount of respondents states that the combination of both subtitled and dubbed programmes on television would be ideal. Based on self-evaluation, about two thirds find watching subtitled programmes helpful for foreign language acquisition.

When it comes to the distribution of preferences among the different age groups, we may observe that the preference for dubbing increases with age, while that for watching TV programmes in their original language version with subtitles decreases with age. In this case our hypothesis was confirmed, since there are differences regarding preferences between age groups.

In the third case the results were not as clear due to a low number of subjects having only primary education. Therefore, this hypothesis proved out as rather problematic. However, almost half of the subjects with low education chose subtitling, as opposed to one third preferring dubbing. The preferences within the group with secondary level of education the preferences were rather equal. In the case of university graduates only 16,9 % would choose Czech dubbing, as opposed to the 53,6 % who prefer subtitled versions. Therefore, this hypothesis proved out as rather problematic.

Our last hypothesis was confirmed as the results showed that a significant link between the knowledge of foreign languages and the preferred mode of AVT: the higher the foreign-language proficiency, the greater is the favouring of subtitling. Therefore, the level of knowledge of the foreign language has a major influence on viewer behavior in subtitles

To summarize, the findings of the analysis regarding audience preferences were partly in accordance with the initial expectations (hypotheses). On the whole it seems that the preferred language transfer forms are partly determined on the basis of familiarity. The analytical part proved that within our research sample, older generations are more used to

dubbing, whereas younger generation are more open to original language versions with (or without) subtitles. Other strong factors leading to the choice of either dubbing or subtitling are age, level of education as well as foreign language knowledge. Therefore, ideally, Czech television viewers should be offered more than one option to choose from. It was explained that all types of AVT have certain (dis)advantages, and each viewer has specific needs and preferences. Especially if the television wants to attract viewers of different age, there should be a wide array of options. As our results show, viewers are mostly satisfied when given a choice between dubbing and subtitling, which should be newly offered through broadcasting DVB-T2.

The author is aware of the certain limits of this survey (such as the non-representative number of respondents with low educational level), which could have affected the research results. Nevertheless, the author believes that she managed to prove certain types of behaviour and highlight the current tendencies when it comes to television audience preferences and methods of AVT. The presented research results may serve for a comparison with preferences of other television audiences abroad or as a basis for future academic works.

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<b>Institut komunikačních studií a žurnalistiky FSV UK</b> <b>Teze MAGISTERSKÉ diplomové práce</b>	
<b>TUTO ČÁST VYPLŇUJE STUDENT/KA:</b>	
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<b>Předpokládaný název práce v češtině:</b> Role médií při osvojování druhého jazyka	
<b>Předpokládaný název práce v angličtině:</b> The Role of Media in Second Language Acquisition	
<b>Předpokládaný termín dokončení</b> (semestr, akademický rok – vzor: ZS 2012/2013) (diplomovou práci je možné odevzdat <u>nejdříve</u> po dvou semestrech od schválení tezí) ZS 2016/2017	
<b>Charakteristika tématu a jeho dosavadní zpracování</b> (max. 1800 znaků): Média dnes představují nedílnou součást našich každodenních životů a jejich vliv a význam neustále narůstá. V moderní společnosti jsou média doslova všudypřítomná a pronikají také do nejrůznějších oblastí, včetně osvojování cizích jazyků. Osvojování cizích jazyků odstraňuje jazykové bariéry a přispívá rovněž ke zvýšení mobility jednotlivců, obohacuje nejen jejich osobní život, ale přispívá také k nalezení vhodného pracovního uplatnění. Zejména televize, rádio, internet a tiskoviny patří k médiím, která mohou výrazně pomoci při osvojování cizího jazyka a seznamování s realitami dané země. Ve své práci bych se ráda věnovala zejména televizi, která představuje masové médium, dostupné široké veřejnosti. Díky svému audiovizuálnímu charakteru může televize významně napomoci osvojování druhého jazyka. V této souvislosti jsou titulky a dabing velice diskutovaným tématem, kterému se věnují i četné publikace. Tomuto tématu se věnují kupříkladu d'Ydewalle a Van de Poel a Kuppens, kteří popisují fenomén tzv. <i>incidental foreign language learning</i> (náhodné osvojování druhého jazyka). Publikace, které by pojednávaly specificky o osvojování anglického jazyka českými televizními diváky, jsem nenašla. Výsledky diplomové práce by tedy díky zkoumání vlivu televize při osvojování cizího jazyka za pomoci například analýzy četnosti titulkovaných pořadů v České televizi mohly být přínosem nejen pro mediální studia, ale také pro pedagogické obory.	
<b>Předpokládaný cíl práce, případně formulace problému, výzkumné otázky nebo hypotézy</b> (max. 1800 znaků): Ve své práci bych ráda blíže rozebrala výše uvedené téma z hlediska problematiky užívání titulků u zahraničních programů v televizi a zaměřila bych se na české televizní diváky a osvojování si anglického jazyka. Vycházela bych přitom z premisy, že pravidelné sledování zahraničních pořadů v původním (zde anglickém) znění má pozitivní vliv na jazykovou vybavenost diváka. Současně tedy funguje jako tzv. <i>edutainment</i> , čili kombinace výuky a zábavy.  Cílem diplomové práce je zjistit význam a roli televize v procesu vzdělávání a popsat situaci titulkování v České republice, včetně toho, kolik pořadů vysílá Česká televize v původním znění s titulky. Dále bych ráda upozornila na pozitiva a negativa užívání	

titulků a dabingu při vysílání zahraničních televizních pořadů. Dabing je v České republice, oproti kupříkladu skandinávským zemím, velice rozšířený a má zde již dlouholetou tradici. Svoji prací bych ráda přitáhla pozornost také ke skutečnosti, že čtení titulků přímo souvisí se zvyšováním gramotnosti nejmladší generace diváků.

**Předpokládaná struktura práce** (rozdělení do jednotlivých kapitol a podkapitol se stručnou charakteristikou jejich obsahu):

**1. Úvod:** představení tématu a cíle práce

**2. Teoretická část:** rešerše dostupných materiálů a výzkumů k tématu

2.1 Osvojování druhého jazyka

2.2 Televize jako prostředek vzdělávání

2.3 Druhy audiovizuálního překladu – titulky versus dabing

2.3.1 Titulky – výhody a nevýhody, historie, druhy titulků, technické a grafické parametry, redukce

2.3.2 Dabing – historie v České republice, výhody a nevýhody

2.3.3 Aspekty výběru mezi dabingem a titulky

2.3.4 Situace v evropských zemích

**3. Výzkumná část:** popis metod výzkumů, výzkumné otázky, rozbor výzkumů, analýza získaných dat a prezentace výsledků

3.1 Česká televize z hlediska titulkovaných pořadů

3.2 Dotazníkové šetření

3.3 Hlubkové rozhovory

**4. Závěr:** shrnutí a zhodnocení dosažených cílů práce

**Vymezení podkladového materiálu** (např. titul periodika a analyzované období):

V diplomové práci budou představeny studie, které vyšly v odborných časopisech a věnovaly se tématu osvojování cizích jazyků prostřednictvím médií, zejména televize.

**Metody (techniky) zpracování materiálu:**

Teoretická část diplomové práce bude vypracována na základě dostupných materiálů a výzkumů k danému tématu. Praktická část práce se zaměří na analýzu programové nabídky České televize z hlediska titulkovaných pořadů. Dále bude pro potřeby této práce provedeno na vybraném vzorku veřejnosti dotazníkové šetření, které se soustředí na osvojování anglického jazyka českými televizními diváky. Dotazníkové šetření patří mezi kvantitativní metody výzkumu veřejného mínění a umožňuje oslovení velkého množství respondentů. Cílem bude snaha o zmapování vlivu titulků při výuce jazyků a zjištění postojů k titulům a dabingu v České republice. Nakonec bych ráda provedla hlubkové rozhovory s jazykovědci z Filozofické a Pedagogické fakulty Univerzity Karlovy, kteří by na danou problematiku mohli poskytnout jiný úhel pohledu.

**Základní literatura** (nejméně 5 nejdůležitějších titulů k tématu a metodě jeho zpracování; u všech titulů je nutné uvést stručnou anotaci na 2-5 řádků):

**BERGER, Arthur Asa. *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative approaches*. 3rd ed. Los Angeles: SAGE, c2014, xvii, 365 s. ISBN 978-1-4522-5657-3.**

Berger se v této publikaci věnuje kvalitativním a kvantitativním metodám postupu sběru dat. Pro lepší pochopení demonstrovuje aplikaci probraných přístupů pomocí četných příkladů konkrétních výzkumů.

**D'YDEWALLE, Géry. Foreign-Language Acquisition by Watching Subtitled Television Programs. *Journal of Foreign Language Education and Research*. 2002, vol. 12, 59-77.**

Autorka se zabývá osvojováním cizího jazyka prostřednictvím sledování televizních

pořadů s titulky. Ve článku uvádí tři složky titulkovaných pořadů: vizuální obraz, soundtrack (zvuky a hlasy) a titulky (překlad hlasů). Zaměřuje se na otázku, zda je divák schopný vnímat současně všechny tři tyto složky.

**D'YDEWALLE, Géry a Marijke VAN DE POEL. Incidental Foreign-Language Acquisition by Children Watching Subtitled Television Programs. *Journal of Psycholinguistic Research*. 1999, vol. 28 (No. 3), 227-244.**

Článek pojednává o tzv. fenoménu náhodného osvojování druhého jazyka sledováním zahraničních televizních pořadů s titulky a navazuje na již existující studii zaměřenou na dospělé jedince. Autorky článku se zde věnují výzkumu tohoto fenoménu u nizozemských dětí ve věku 8-12 let.

**JIRÁK, Jan a Barbara KÖPPLOVÁ. *Média a společnost*. Vyd. 2. Praha: Portál, 2007, 207 s. ISBN 978-80-7367-287-4.**

Výše uvedená publikace přibližuje některé aspekty vlivu masových komunikačních prostředků na společnost a shrnuje základní poznatky o současné podobě fungování masmédií ve společnosti.

**KOOLSTRA, Cees M., Allerd L. PEETERS a Herman SPINHOF. The Pros and Cons of Dubbing and Subtitling. *European Journal of Communication*. 2002, vol. 17 (No. 3), 325-354.**

Tento článek pojednává o výhodách a nevýhodách dabingu a titulkování, které patří k hlavním metodám umožňující zpřístupnění televizních programů v cizím jazyce pro domácí publikum.

**SEDLÁKOVÁ, Renáta. *Výzkum médií: nejužívanější metody a techniky*. Vyd. 1. Praha: Grada, 2014, 539 s. *Žurnalistika a komunikace* (Grada). ISBN 978-80-247-3568-9.**

Publikace se věnuje popisu nejčastěji aplikovaných postupů sběru a analýzy dat, které se využívají při studiu médií a kultury. Autorka tyto postupy následně také ilustruje na konkrétních případech. Jsou zde podrobně vylíčeny kvalitativní i kvantitativní metody postupu sběru dat, včetně dotazníkového šetření, dotazování a pozorování.

**TVEIT, Jan-Emil. Dubbing versus Subtitling: Old Battleground Revisited. In: DÍAZ CINTAS, Jorge a Gunilla ANDERMAN (eds.). *Audiovisual Translation: Language Transfer on Screen*. London: Palgrave Macmillan, 2009, s. 85-96. ISBN -13: 978-0-230-01996-6 hardback.**

Autor ve svém článku porovnává užití titulků a dabingu a současně rozebírá výhody a nevýhody těchto dvou typů audiovizuálního překladu.

**Diplomové a disertační práce k tématu** (seznam bakalářských, magisterských a doktorských prací, které byly k tématu obhájeny na UK, případně dalších oborově blízkých fakultách či vysokých školách za posledních pět let)

Ke zpracovávanému tématu jsem nenalezla žádnou vhodnou bakalářskou, magisterskou či doktorskou práci, která by nebyla starší pěti let.

**Datum / Podpis studenta/ky**

1. 2. 2016

.....

**TUTO ČÁST VYPLŇUJE PEDAGOG/PEDAGOŽKA:**

<b>Doporučení k tématu, struktuře a technice zpracování materiálu:</b>	
<b>Případné doporučení dalších titulů literatury předepsané ke zpracování tématu:</b>	
<p><b>Potvrzují, že výše uvedené teze jsem s jejich autorem/kou konzultoval(a) a že téma odpovídá mému oborovému zaměření a oblasti odborné práce, kterou na FSV UK vykonávám.</b></p> <p><b>Souhlasím s tím, že budu vedoucí(m) této práce.</b></p>	
<b>Příjmení a jméno pedagožky/pedagoga</b>	<p>.....</p> <b>Datum / Podpis pedagožky/pedagoga</b>

**TEZE JE NUTNO ODEVZDAT VYTIŠTĚNÉ, PODEPSANÉ A VE DVOU VYHOTOVENÍCH DO TERMÍNU UVEDENÉHO V HARMONOGRAMU PŘÍSLUŠNÉHO AKADEMICKÉHO ROKU, A TO PROSTŘEDNICTVÍM PODATELNÝ FSV UK. PŘIJATÉ TEZE JE NUTNÉ SI VYZVEDNOUT V SEKRETARIÁTU PŘÍSLUŠNÉ KATEDRY A NECHAT VEVÁZAT DO OBOU VÝTISKŮ DIPLOMOVÉ PRÁCE.**

**TEZE NA IKSŽ SCHVALUJE VEDOUcí PŘÍSLUŠNÉ KATEDRY.**

## **LIST OF ABBREVIATIONS**

AVT – Audiovisual translation

ČT – Česká televize / Czech Television

ČSU – Česká středoškolská unie / Czech High School Union

EFHOH – European Federation of Hard of Hearing People

MEYS – Ministry of Education, Youth and Sports, Czech Republic

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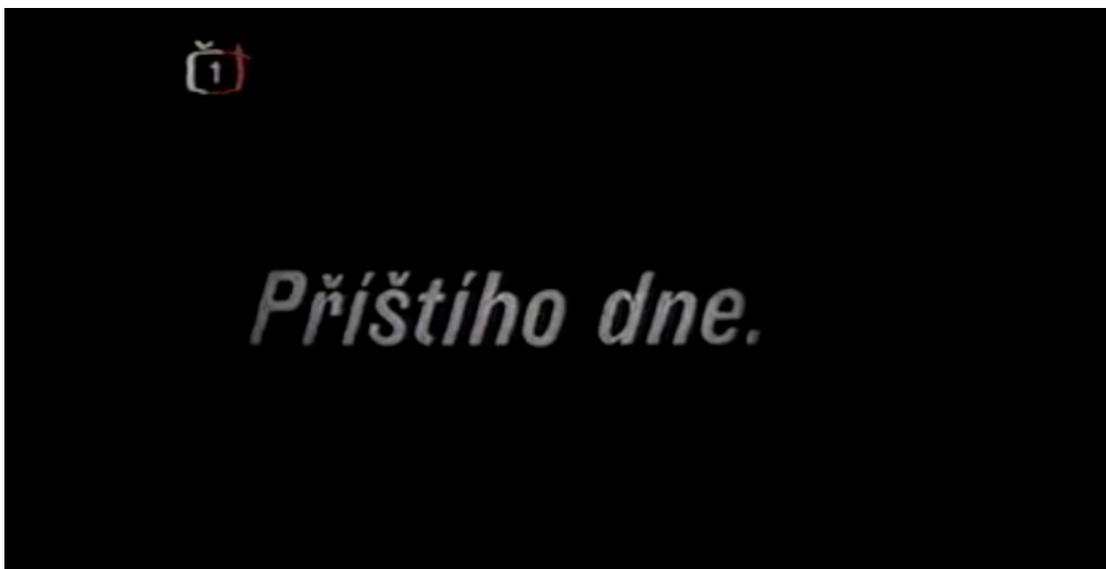
**Appendix no. 1:** First intertitles – Edwin S. Porter's *Uncle Tom's Cabin* (1903) (pictures)



Sources: IVARSSON, Jan. *A short technical history of subtitles in Europe* [online]. 17. 11. 2004 [cit. 2018-06-22]. Available online at: <http://transedit.se/history.htm> and

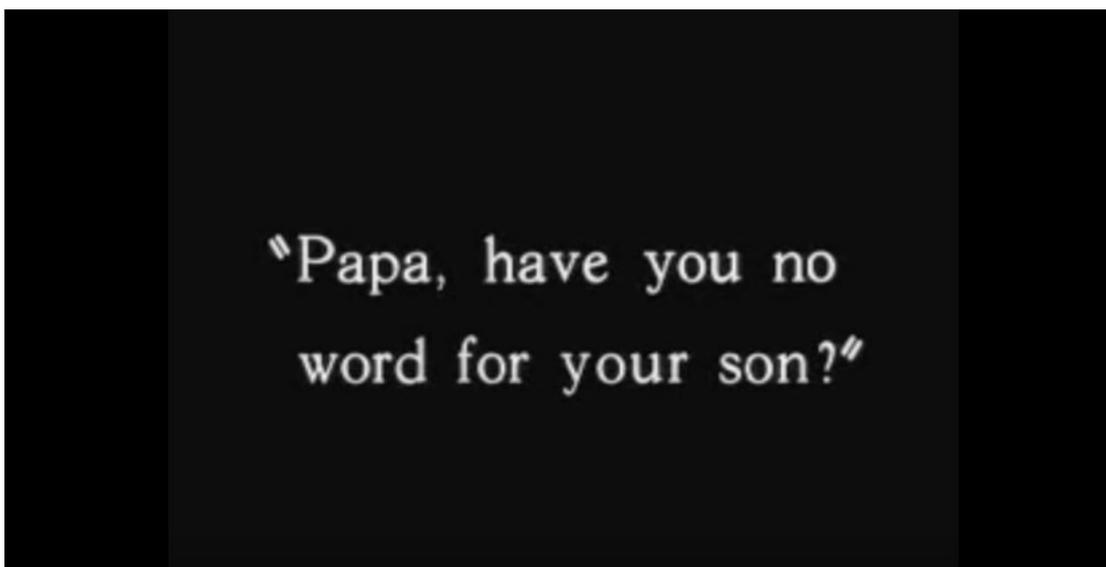
Uncle Tom's Cabin-1903-A historical silent film-First adaptation of the book-Full movie-So. In: *YouTube* [online]. 26. 4. 2017 [cit. 2018-06-22]. Available online at: <https://www.youtube.com/watch?v=HnE0DPy34YQ>

**Appendix no. 2:** Intertitles in the short Czech film *Pět smyslů člověka* (1913), directed by: Josef Šváb-Malostranský (picture)



Source: *Pět smyslů člověka* (1913) [*Five Human Senses*], directed by: Josef Šváb-Malostranský. In: *YouTube* [online]. 27. 10. 2007. [cit. 2018-06-22]. Available online at: <http://youtu.be/kxFhfqHG6lw>

**Appendix no. 3:** Intertitles in the *Jazz Singer* (1927) (picture)



Source: *Extrait The Jazz Singer* (1927). In: *YouTube* [online]. 5. 3. 2011. [cit. 2018-06-23]. Available online at: <https://www.youtube.com/watch?v=j48T9BoKxII>

**Appendix no. 4:** *Tonka Šibenice* (1930) – the first Czech sound feature film (picture)



Source: *Tonka Šibenice*. FDb.cz – Filmová databáze [online]. ©2003-2018, Filmová databáze s.r.o. (FDb.cz). [cit. 2018-06-23]. Available online at: <https://www.fdb.cz/film/tonka-sibenice/fotogalerie/21180>

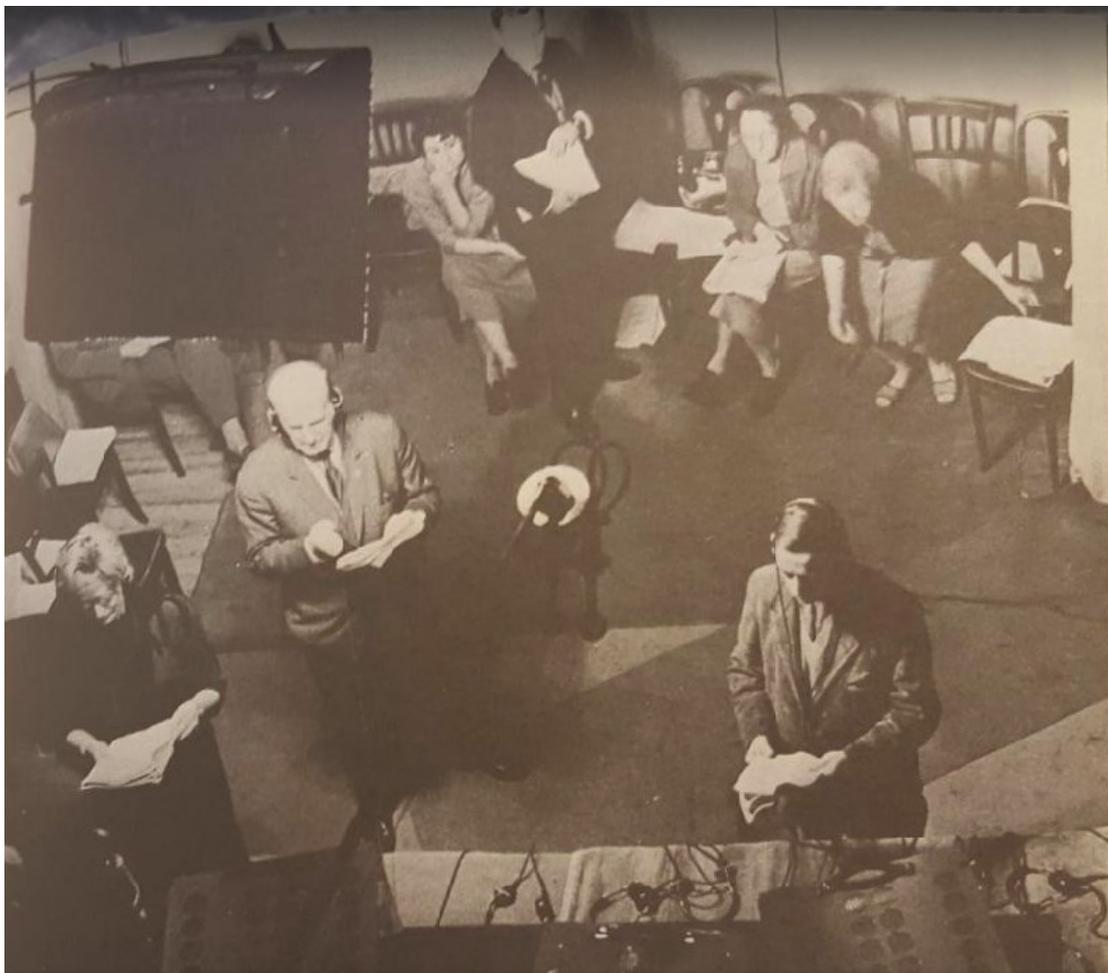


**Appendix no. 6:** Actors during a rehearsal of live dubbing in the studio of Měšťanská beseda in Prague (Photographer: O. Cetl) (picture)



Source: MICHALEC, Zdeněk and Václav KVASNIČKA. *Tisíc tváří televize: čtení o televizi*. Praha: Panorama, 1983, p. 57

**Appendix no. 7:** Actors Miloš Nedbal and Jiří Holý during live dubbing in the studio of Měšťanská beseda (Photographer: O. Cetl) (picture)



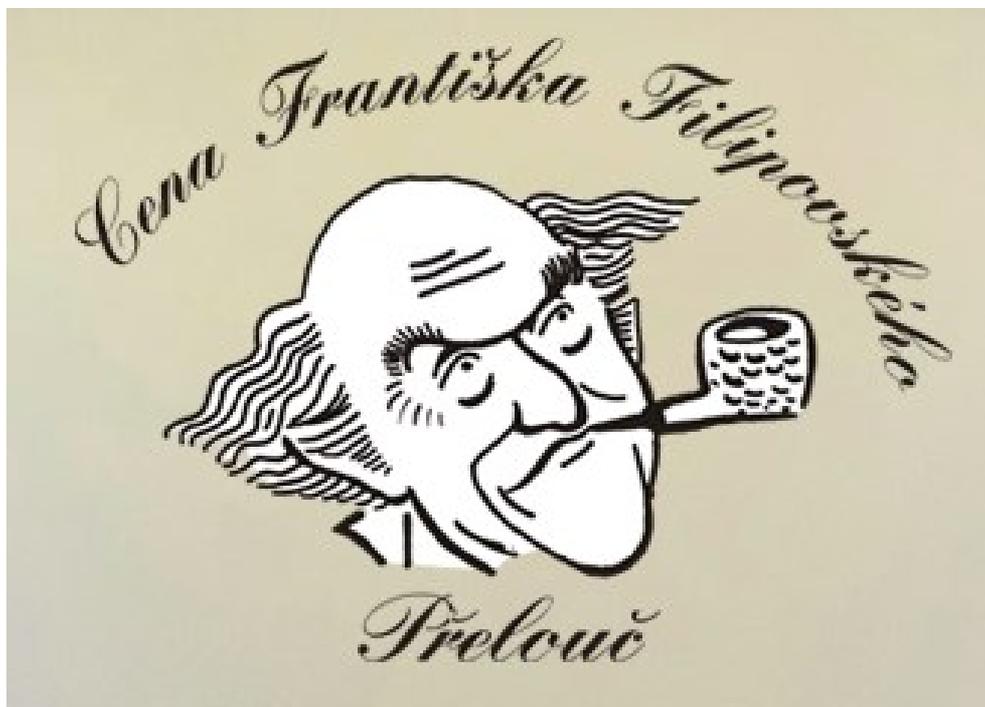
Source: MICHALEC, Zdeněk and Václav KVASNIČKA. *Tisíc tváří televize: čtení o televizi*. Praha: Panorama, 1983, p. 55

**Appendix no. 8:** One of the legendary Czech voice actors, František Filipovský (1907-1993) (picture)



Source: ŠTURMA, Ondřej. *Funèsův Fanoušek FF & spol.*: (foto: Archiv Pavlína Wolfové). *Reflex.cz: Komentáře, zprávy, výrazné autorské fotografie* [online]. © 2001 - 2018 Copyright CZECH NEWS CENTER a.s. a dodavatelé obsahu., 21. 8. 2009 [cit. 2018-07-22]. Available online at: <http://www.reflex.cz/clanek/kultura-archiv-film-atv/34757/funesuv-fanousek-ff-spol.html>

**Appendix no. 9:** Logo of *Ceny Františka Filipovského za dabing* (František Filipovský's Prizes for Dubbing) (picture)



Source: *Ceny Františka Filipovského za dabing* [online]. ©2018 [cit. 2018-06-21].  
Available online at: <https://www.cffd.cz>

## Appendix no. 10: E-mail from Ing. Václav Jelen (Ministry of Education, Youth and Sports of the Czech Republic) – 30. 1. 2018 (picture)

 **Jelen Václav** [Vaclav.Jelen@msmt.cz](mailto:Vaclav.Jelen@msmt.cz) 30. 1. 2018, 18:12  
Komu: [marie.salovaara@seznam.cz](mailto:marie.salovaara@seznam.cz)

---

 **Re: Diplomová práce - otázka k výzkumu** ☆

 E-mail byl zařazen do složky Diplomka (Kruml) na základě ručního přesunu.

Vážená paní Salovaara,

rád bych Vám poskytl informace k problematice dabingu a titulkování, ale bohužel ministerstvo žádný podobný výzkum nerealizovalo, ani mi není znám jiný případný zpracovatel. Konzultoval jsem záležitost i s kolegy, bohužel však se stejným výsledkem.

Hodně štěstí při psaní práce, s pozdravem  
V. Jelen

---

**Ing. Václav Jelen**  
ředitel

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Kancelář | Office:  
Senovážné nám. 26 | Praha 1  
tel.: +420 224 398 242 | mob.: +420 725 811 453 | fax: +420 224 398 322

## Appendix no. 11: E-mail from Mgr. Eva Tučková (Ministry of Education, Youth and Sports of the Czech Republic) – 30. 1. 2018 (picture)

 **Tučková Eva** [Eva.Tuckova@msmt.cz](mailto:Eva.Tuckova@msmt.cz) 30. 1. 2018, 18:14  
Komu: [marie.salovaara@seznam.cz](mailto:marie.salovaara@seznam.cz)  
Kopie: [Svatopluk.Pohorely@msmt.cz](mailto:Svatopluk.Pohorely@msmt.cz), [Marie.Cernikova@msmt.cz](mailto:Marie.Cernikova@msmt.cz)

---

 **Diplomová práce - otázka k výzkumu** ☆

 E-mail byl zařazen do složky Diplomka (Kruml) na základě ručního přesunu.

Vážená paní Salovaara,

dle mých informací spadá oblast titulkování a dabingu do gesce ministerstva kultury. Nevím o tom, že by MŠMT organizovalo nebo jinak iniciovalo jakýkoliv průzkum na toto téma.

Jsem si nicméně vědoma průzkumu, který organizovala Česká středoškolská unie (ČSU) „Ne dabingu: učme se jinak“, <http://nedabingu.stredoskolskaunie.cz/wp-content/uploads/2013/10/hlavni-dokument.pdf> v r. 2013. Údajně proběhlo i jednání na ministerstvu, ale bohužel se mi nepodařilo zjistit více. Věřím, že ČSU by Vám mohla podat podrobnější informace.

Za oblast základního a středoškolského vzdělávání jsme si nicméně vědomi role a významu televize v procesu vzdělávání v cizích jazycích. Dostupnost televizního vysílání v cizím jazyce (prostřednictvím duálního vysílání nebo vysíláním v původním znění s titulky) hraje zřejmě významnou roli při zlepšování jazykových kompetencí nejen dětí a mládeže, ale i dospělých v jiných vyspělých státech. Považujeme tedy za důležitý krok směrem k vícejazyčnosti českého národa možnost volby jazykové verze pořadu, tj. verze české- dabingu, nebo verze původní- jazyka originálu. U dětských pořadů považujeme za důležitý krok také vizuální upozornění na možnost volby jazykové verze (např. v podobě vlajky státu, reprezentující jazyk originálu, zobrazující se v rohu obrazovky). Tento krok by zároveň zvýšil komfort cizinců dlouhodobě či trvale pobývajících v České republice, což považujeme za další důležitý důsledek duálního vysílání, případně titulkování pořadů.

Televizní vysílání zřejmě patří dodnes k nejrozšířenějším zdrojům informací, a tedy věřím, že mohou být tímto krokem podpořeny jazykové kompetence široké vrstvy obyvatel. Zároveň považuji „titulkování“ pořadů za vhodnou strategii zvyšování jazykové kompetence obyvatel ČR.

Budu velmi ráda, pokud byste mě mohla informovat o Vašich případných zjištěních a také ocením možnost nahlédnout do výsledné diplomové práce.

S pozdravem

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**Mgr. Eva Tučková**  
ministrský rada oddělení základního vzdělávání



**Appendix no. 12:** E-mail from Mr. Jakub Šváb (Ministry of Culture of the Czech Republic) – 16. 3. 2018 (picture)

 **Šváb Jakub** [Jakub.Svab@mkr.cz](mailto:Jakub.Svab@mkr.cz) 16. 3. 2018, 16:13  
Komu: [marie.salovaara@seznam.cz](mailto:marie.salovaara@seznam.cz)

 RE: Diplomová práce - otázka k výzkumu 

 E-mail byl zařazen do složky Diplomka (Kruml) na základě ručního přesunu.

Vážená paní Salovaara,

Ministerstvo kultury tuto tématiku doposud nijak nezpracovávalo. Od účinnosti zákona č. 252/2017 Sb., tj. od 2. září 2017 došlo v oblasti titulkování ke změně, neboť nově je naplňováním veřejné služby České televize taktéž tím, že kinematografická díla zahraniční tvorby, filmy a seriály zahraniční tvorby vytvořené pro televizní vysílání, které jsou opatřeny dabingem, vysílá zároveň v původním znění s titulky v českém jazyce, nebrání-li tomu překážky právní nebo technické povahy. Zároveň bych rád upozornil na zákonnou povinnost České televize, jakožto vysílatele za zákona, opatřit 70 % vysílaných pořadů titulky a povinnost ostatních provozovatelů opatřit 15 % vysílaných pořadů titulky. Pokud byste měla případné doplňující nebo jiné dotazy, neváhejte se na mne obrátit.

S pozdravem

Jakub Šváb

Ministerstvo kultury  
odbor médií a audiovizí

T +420 257 085 274  
E [jakub.svab@mkr.cz](mailto:jakub.svab@mkr.cz)  
W [www.mkr.cz](http://www.mkr.cz)

**Appendix no. 13:** The politician Markéta Pekarová Adamová announces on her Twitter account that the bill regarding dual broadcasting has been passed by the Parliament (May 24th, 2017) (picture)



Source: JANŮ, Stanislav. Česká televize bude vysílat i v původním znění s titulky. Nařídí jí to novela zákona. *Živě.cz: O počítačích, IT a internetu* [online]. © 2018 Copyright CZECH NEWS CENTER a.s. a dodavatelé obsahu., 25. 5. 2017 [cit. 2018-07-22]. Available online at: <https://www.zive.cz/bleskovky/ceska-televize-bude-vysilat-i-v-puvodnim-zneni-s-titulky-naridi-ji-to-novela-zakona/sc-4-a-187819/default.aspx>

## Dabing, nebo titulky? Preference českých televizních diváků.

Vážení respondenti,

jmenuji se Marie Salovaara a jsem studentkou Fakulty sociálních věd (Institut komunikačních studií a žurnalistiky) Univerzity Karlovy. Ráda bych Vás poprosila o vyplnění následujícího dotazníku, který zkoumá postoje a preference (a důvody k těmto preferencím) českých televizních ("klasických" i online) diváků k dabingu a titulkování. Dotazník je zcela anonymní a bude sloužit jako podklad pro vypracování mé diplomové práce na téma "Dubbing and Subtitling on the Czech Television Screen" ("Dabing a titulkování na české televizní obrazovce").

Předem Vám děkuji za Váš čas a ochotu.

\*Povinné pole

### 1. U zahraničních pořadů v televizi preferujete / byste preferovali: \*

#### Český dabing

- Původní znění s českými titulky
- Nevím, záleží na typu pořadu
- Jiné:

### 2. Vyberte pro Vás nejvíce vyhovující variantu audiovizuálního překladu (dabing / titulkování) v televizním vysílání: \*

- Zahraniční pořady vždy pouze dabované
- Zahraniční pořady vždy pouze v původním znění s titulky
- Kombinace obou hlavních metod audiovizuálního překladu (zahraniční pořady dabované i s titulky)
- Jiné:

### 3. Jaké jsou dle Vašeho názoru výhody dabingu / proč preferujete dabovaný pořad? \*

Vyberte, prosím, alespoň jednu z následujících možností:

- Dabing nepreferuji
- Český dabing je kvalitní
- Dabing je oproti titulkům přesnější a nezkrácený
- Dabovaný pořad je pohodlnější variantou, mohu ho použít i jako kulisu (např. při domácích pracech apod.)
- Titulky mi vadí - odvádějí pozornost od programu/filmu

- Nestíhám zároveň číst titulky a sledovat obraz

- Jiné:

**4. Jaké jsou dle Vašeho názoru výhody původního znění s titulky / proč preferujete pořad v původním znění s titulky? \***

**Vyberte, prosím, alespoň jednu z následujících možností:**

- Původní znění s titulky nepreferuji

- Rád/a slyším vlastní hlasy herců

- Autentičnost a přirozenost - titulky tolik nenarušují původní dílo

- Titulky mi pomáhají s osvojováním cizího jazyka - slyším, co postava říká, a současně si mohu přečíst překlad v češtině

- Při dabingu mi vadí nedokonalá synchronizace úst a mluvené řeči

- Jiné:

**5. Uvítali byste v televizním vysílání více zahraničních pořadů, které by byly v původním znění s českými titulky? \***

- Ano

- Ne

- Nevím

**6. Jste spokojeni s kvalitou a úrovní současného českého televizního dabingu (pokud jde o překlad, provedení apod.)? \***

- Ano

- Ne

- Nevím

**7. Vybavíte si jméno nějakého českého dabéra či dabérky? \***

**Napište, prosím, konkrétní jméno/jména. Pokud si nevzpomenete, napište "Ne".**

Vaše odpověď

**8. Jaký cizí jazyk ovládáte nejlépe? \***

- Angličtina

- Němčina

- Francouzština

- Jiný jazyk

- Nevím / Nechci odpovídat

- Žádný

**9. Jak dobře rozumíte mluvené formě tohoto cizího jazyka (viz předchozí otázka)? \***

- Rozumím bez problémů

- Hlavní téma a podstatu pochopím, ale rozumím jen částečně

- Pochytím některá slova, ale spíše nerozumím
- Mluvené formě nerozumím
- Nevím / Nechci odpovídat / Žádný cizí jazyk neovládám
- Jiné:

**10. Pokud sledujete zahraniční pořady nabízené v TV v původním znění s českými titulky, domníváte se, že se díky tomu zlepšily Vaše znalosti cizího jazyka/jazyků? \***

- Ano
- Ne
- Nevím, nedokážu posoudit
- Zahraniční pořady nesleduji

**11. Všimli jste si někdy chybného překladu v titulcích? \***

- Ano
- Ne
- Nevím

**12. Bylo by podle Vás vysílání více pořadů v původním znění s titulky v televizi přínosné z hlediska jazykové vybavenosti české populace? \***

- Ano
- Ne
- Nevím

**13. Měla by Česká televize (jako veřejnoprávní medium) vysílat více zahraničních programů v původním znění s českými titulky? \***

- Ano
- Ne
- Nevím

**14. Zrušili byste zcela dabování zahraničních pořadů v televizi? \***

- Ano
- Ne
- Nevím

**15. Považujete za nutné, aby byly slovenské pořady a filmy dabovány do češtiny? \***

- Ano
- Ne
- Nevím

**16. Měly by dle Vašeho názoru být zahraniční pořady pro děti (do 12 let) vždy pouze dabované? \***

- Ano

- Ne
- Nevím

**17. Víte, v čem spočívá tzv. duální vysílání? \***

- Ano
- Ne

**18. Zaznamenali jste iniciativu České středoškolské unie "Ne dabingu: učme se jinak" týkající se zavedení duálního vysílání (<https://stredoskolskaunie.cz/portfolio/ne-dabingu-ucme-se-jinak/>)? \***

- Ano
- Ne

**19. Vaše pohlaví: \***

- Žena
- Muž

**20. Vaše věková kategorie: \***

- 14 a méně let
- 15-19 let
- 20-29 let
- 30-39 let
- 40-49 let
- 50-59 let
- 60 a více let

**21. Jaké je Vaše nejvyšší dosažené vzdělání? \***

- Základní
- Středoškolské
- Vysokoškolské

**22. Poslední (nepovinná) otázka: prostor k vyjádření Vašeho názoru na věčný spor "dabing versus titulky":**

Vaše odpověď

**Appendix no. 15:** Google Forms questionnaire – transcribed questions in English (translated by the author of the thesis) (text)

## **Dubbing or subtitles? Preferences of Czech television viewers.**

Dear respondents,

My name is Marie Salovaara and I am a student of the Faculty of Social Sciences (Institute of Communication Studies and Journalism) at Charles University. I would like to ask you to fill in the following questionnaire, which examines the attitudes and preferences (and the reasons for these preferences) of Czech TV ("classical" and online) viewers regarding dubbing and subtitling. The questionnaire is fully anonymous and will serve as the basis for my diploma thesis named "Dubbing and Subtitling on the Czech Television Screen".

Thank you in advance for your time and willingness.

**\*Required field**

### **1. For broadcasting foreign programmes on television you (would) prefer: \***

- Czech dubbing
- Original language version with Czech subtitles
- I do not know, it depends on the type of the programme
- Other:

### **2. Please select the most convenient (preferred) audiovisual translation method (dubbing / subtitling) for you in television broadcasting: \***

- Foreign programmes always and only dubbed
- Foreign programmes always and only in the original language version with subtitles
- Combination of the two main methods of audiovisual translation (foreign programmes dubbed as well as with subtitles)
- Other:

### **3. In your opinion, what are the benefits of dubbing / why do you prefer a dubbed programme? \***

**Please select at least one of the following options:**

- I do not prefer dubbing
- Czech dubbing is of high-quality.
- As opposed to subtitling, dubbing is more precise and unshortened
- A dubbed programme represents a more comfortable option, dubbing gives me a chance to follow it for example during domestic chores etc.
- Subtitles are bothering me – they are drawing attention and distract from the programme/film

- I do not manage to read subtitles and follow the visual image at the same time
- Other:

**4. In your opinion, what are the benefits of subtitling / why do you prefer a subtitled programme? \***

**Please select at least one of the following options:**

- I do not prefer the original language version with subtitles
- I like hearing the original voices of the actors
- Authenticity and naturality – subtitles affect the original piece work much less than dubbing
- Subtitles help me with foreign language acquisition – I can hear what the character says and at the same time I can read the translation in Czech
- I do not like dubbing because of the imperfekt synchronization of the lips
- Other:

**5. Would you welcome a higher number of foreign programmes with the original sound version with Czech subtitles on the Czech television screen? \***

- Yes
- No
- I do not know

**6. Are you satisfied with the overall quality of the current Czech television dubbing (when it comes to translation, performance etc.)? \***

- Yes
- No
- I do not know

**7. Can you recall any names of Czech voice actors? \***

**Please write a specific name/names. If you do not recall any, write “No”.**

Your answer

**8. Which foreign language do you know the best? \***

- English
- German
- French
- Another language
- I do not know / I wish not to answer
- I do not know any foreign language

**9. How well do you understand the spoken form of this language (see the previous question)? \***

- I understand it without any problems
- I can catch the main theme, but I understand only partially
- I understand only some words, but mostly I do not understand
- I do not understand the spoken form at all
- I do not know / I wish not to answer / I do not know any foreign language
- Jiné:

**10. If you watch foreign programmes on television in their original language versions, do you think it has improved your knowledge of foreign languages? \***

- Yes
- No
- I do not know
- I do not watch foreign programmes

**11. Have you ever noticed a mistake (a wrong translation) in subtitles? \***

- Yes
- No
- I do not know

**12. In your opinion, would broadcasting a higher number of foreign-language programmes with subtitles on television be useful and beneficial from the point of view of foreign-language knowledge of Czechs? \***

- Yes
- No
- I do not know

**13. Should Czech Television (as a public television) broadcast more foreign programmes in their original language versions with Czech subtitles? \***

- Yes
- No
- I do not know

**14. Would you stop broadcasting dubbed versions of foreign programmes on television completely? \***

- Yes
- No
- I do not know

**15. Do you consider it necessary for Slovak programmes and films to be dubbed into Czech? \***

- Yes
- No

- I do not know

**16. Do you think that foreign programmes for children (up to 12 years old) should always be dubbed? \***

- Yes

- No

- I do not know

**17. Do you know what is the term “dual broadcasting” referring to – i.e. what it means? \***

- Yes

- No

**18. Did you notice the initiative of the Czech High School Union “No dubbing: let’s learn differently” that is concerned with the introduction of dual broadcasting (<https://stredoskolskaunie.cz/portfolio/ne-dabingu-ucme-se-jinak/>)? \***

- Yes

- No

**19. Sex: \***

- Female

- Male

**20. How old are you? \***

- 14 years or younger

- 15-19 years old

- 20-29 years old

- 30-39 years old

- 40-49 years old

- 50-59 years old

- 60 years or older

**21. What is your highest achieved level of education? \***

- Primary education

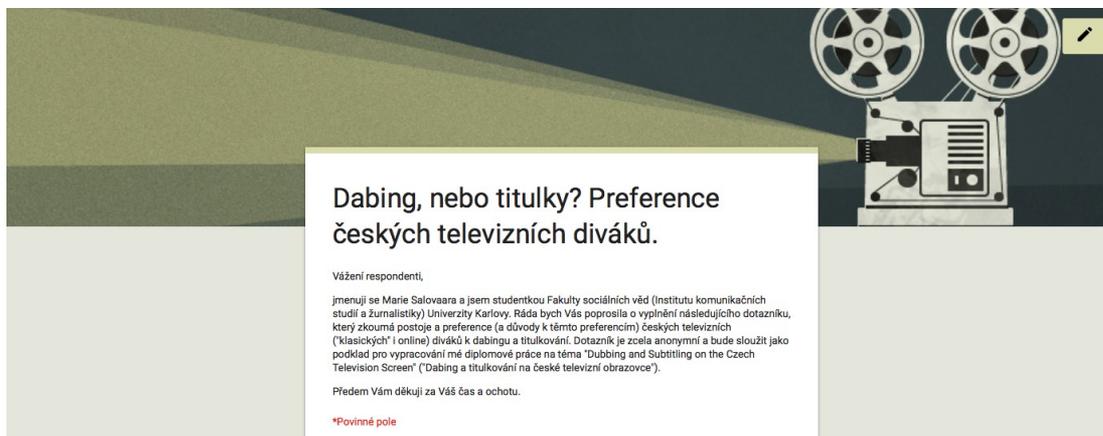
- Secondary education

- University education

**22. The last (optional) question: free space to express your opinion on the eternal dilemma “dubbing versus subtitles”:**

Your answer

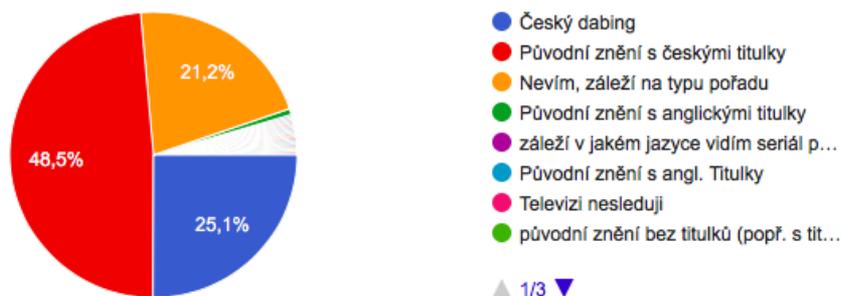
**Appendix no. 16:** The upper part of the Google Forms questionnaire – original design as presented to the respondents (picture)



**Appendix no. 17:** Evaluation of the questionnaire survey – generated by Google Forms (graphs)

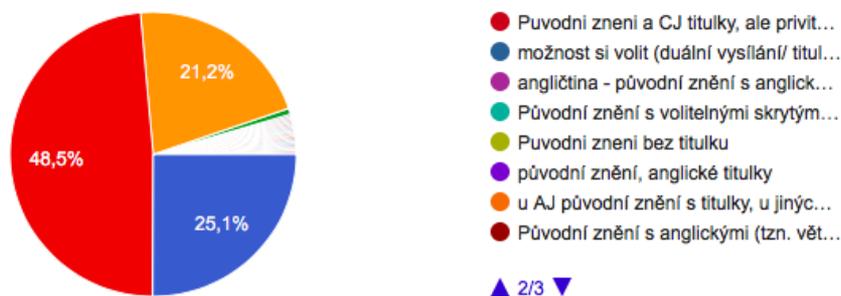
**1. U zahraničních pořadů v televizi preferujete / byste preferovali:**

439 odpovědí



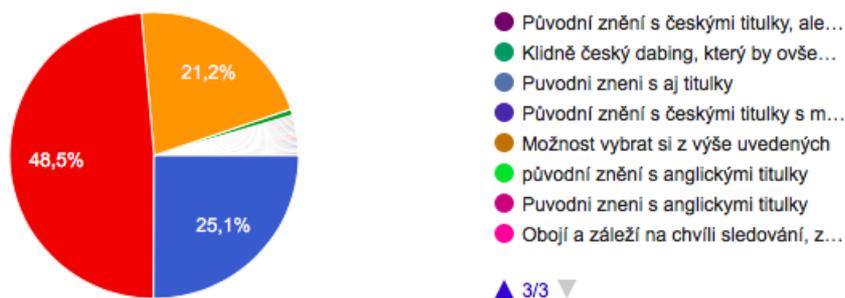
**1. U zahraničních pořadů v televizi preferujete / byste preferovali:**

439 odpovědí



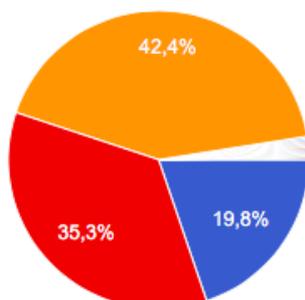
**1. U zahraničních pořadů v televizi preferujete / byste preferovali:**

439 odpovědí



## 2. Vyberte pro Vás nejvíce vyhovující variantu audiovizuálního překladu (dabing / titulkování) v televizním vysílání:

439 odpovědí

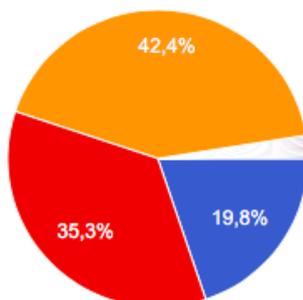


- Zahraniční pořady vždy pouze dabo...
- Zahraniční pořady vždy pouze v pů...
- Kombinace obou hlavních metod au...
- úvodní znění bez titulků (popř. s titu...
- Zahraniční pořady vždy s titulky, s v...
- Anglické původní znění, zbytek s dab...
- Občas mi více vyhovují anglické titu...
- nekd' i bez titulku je to hnací motor...

▲ 1/2 ▼

## 2. Vyberte pro Vás nejvíce vyhovující variantu audiovizuálního překladu (dabing / titulkování) v televizním vysílání:

439 odpovědí

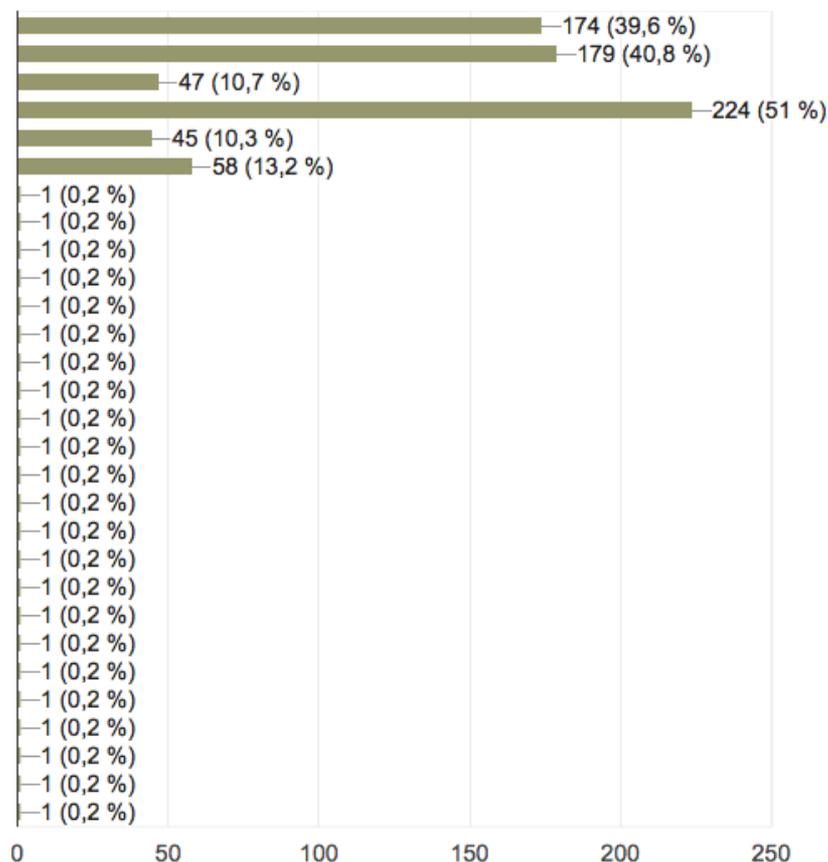


- Původní znění s volitelnými skrytými titulky
- Kombinace s možností volby - buď mohou sledovat v dabovaném znění...
- podle nálady a kvality dabingu, ale pro odpočinek spíše dabované pořad...
- Dabing pro potěšení z češtiny, jinak...
- Zahraniční pořady vždy pouze v pů...
- Záleží na typu pořadu

▲ 2/2 ▼

### 3. Jaké jsou dle Vašeho názoru výhody dabingu / proč preferujete dabovaný pořad?

439 odpovědí



**Dabing nefreruji / I do not prefer dubbing: 174 (39,6 %)**

**Český dabing je kvalitní / Czech dubbing is of high-quality: 179 (40,8 %)**

**Dabing je oproti titulkům přesnější a nezkrácený / As opposed to subtitling, dubbing is more precise and unshortened: 47 (10,7 %)**

**Dabovaný pořad je pohodlnější variantou, mohu ho použít i jako kulisu (např. při domácích pracech apod.) / Dubbing is a more comfortable option, I can use it for instance during domestic chores etc.: 224 (51 %)**

**Titulky mi vadí – odvádějí pozornost od programu/filmu / Subtitles are bothering me, they are drawing attention away from the programme/fil: 45 (10,3 %)**

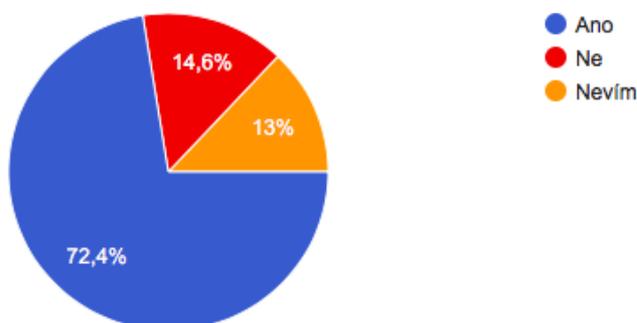
**Nestíhám zároveň číst titulky a sledovat obraz / I do not manage to read subtitles and follow the visual image at the same time: 58 (13,2 %)**

**Other (available translated in the sixth chapter)**



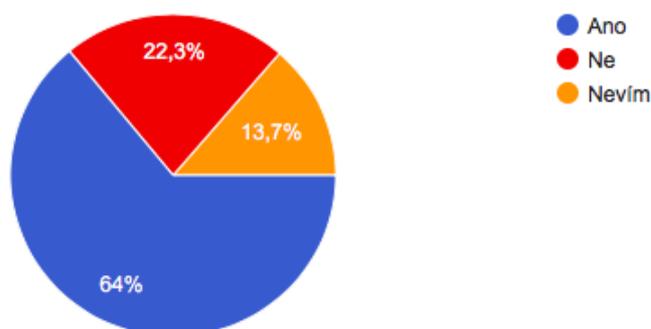
## 5. Uvítali byste v televizním vysílání více zahraničních pořadů, které by byly v původním znění s českými titulky?

439 odpovědí



## 6. Jste spokojeni s kvalitou a úrovní současného českého televizního dabingu (pokud jde o překlad, provedení apod.)?

439 odpovědí



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letter “a” in the words “ústa” [“lips”]. This mistake was corrected by the author, but, from that point on, Google Forms counted the two spelling options as separate. Therefore, here the author lists only the total number of respondents who chose this options (either with “ústa” or “úst”) – that is forty-two respondents plus six respondents (this can be seen in one of the graphs attached to the thesis in “List of Appendices”).

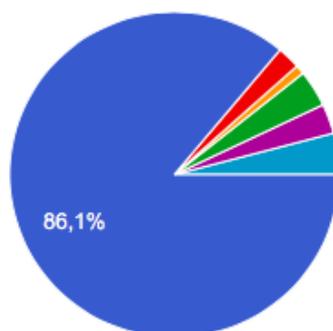
## 7. Vybavíte si jméno nějakého českého dabéra či dabérky?

439 odpovědí

Ne (82)
ne (22)
František Filipovský (12)
Filipovský (7)
Martin Dejdar (6)
Saša Rašilov (6)
Zlata Adamovská (5)
Michal Jagelka (4)
Zawadská (4)
Petr Rychlý (4)
Jiří Lábus (3)
NE (3)

## 8. Jaký cizí jazyk ovládáte nejlépe?

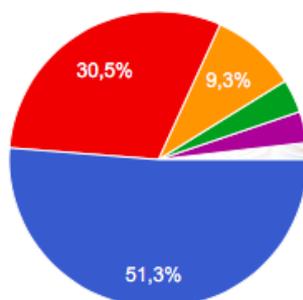
439 odpovědí



- Angličtina
- Němčina
- Francouzština
- Jiný jazyk
- Nevím / Nechci odpovídat
- Žádný

## 9. Jak dobře rozumíte mluvené formě tohoto cizího jazyka (viz předchozí otázka)?

439 odpovědí

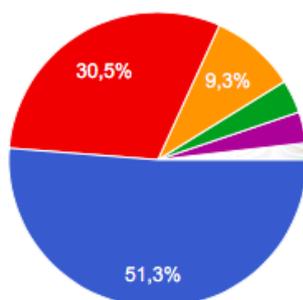


- Rozumím bez problémů
- Hlavní téma a podstatu pochopím,...
- Pochytím některá slova, ale spíše n...
- Mluvené formě nerozumím
- Nevím / Nechci odpovídat / Žádný c...
- Záleží na kvalitě zvuku a výslovnost...
- Rozumím, ale ne všemu perfektně,...
- Rozumím více jak nerozumím, ale o...

▲ 1/2 ▼

## 9. Jak dobře rozumíte mluvené formě tohoto cizího jazyka (viz předchozí otázka)?

439 odpovědí

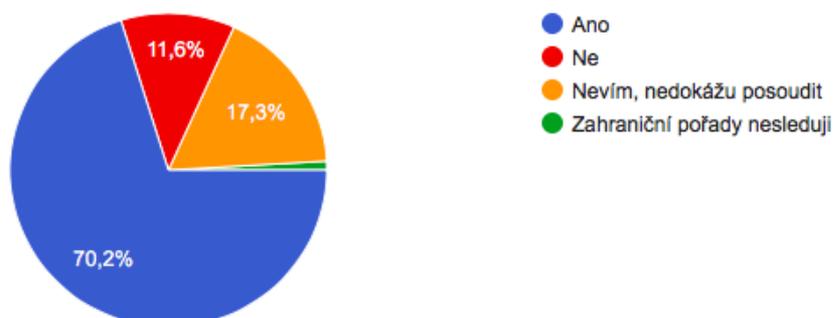


- Telefonické a přímé mluvené řeči rozumím bez problémů. U filmů mám s porozuměním problém a uniká mi...
- záleží na typu pořadu
- rodila mluvci
- mí vyhovuje možnost volit titulky v jazyce filmu ( např u AJ filmu volba...
- nerozumím každému slovíčku, ale jako celku rozumím

▲ 2/2 ▼

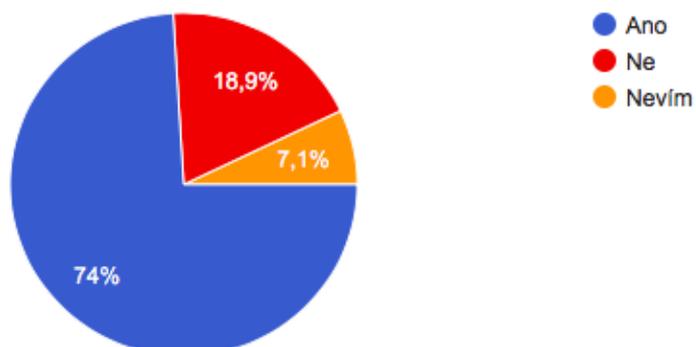
10. Pokud sledujete zahraniční pořady nabízené v TV v původním znění s českými titulky, domníváte se, že se díky tomu zlepšily Vaše znalosti cizího jazyka/jazyků?

439 odpovědí



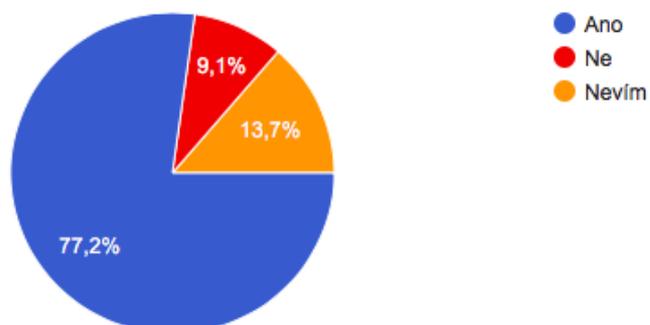
11. Všimli jste si někdy chybného překladu v titulcích?

439 odpovědí



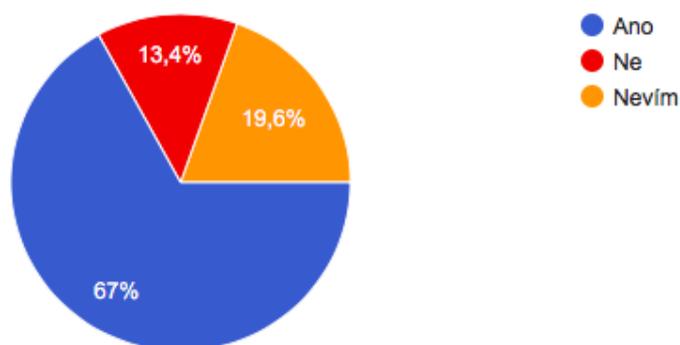
12. Bylo by podle Vás vysílání více pořadů v původním znění s titulky v televizi přínosné z hlediska jazykové vybavenosti české populace?

439 odpovědí



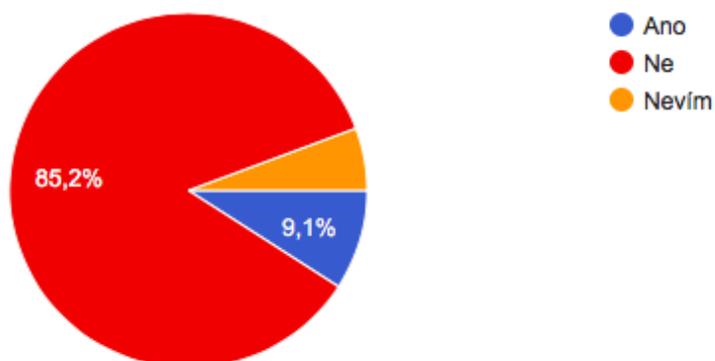
13. Měla by Česká televize (jako veřejnoprávní medium) vysílat více zahraničních programů v původním znění s českými titulky?

439 odpovědí



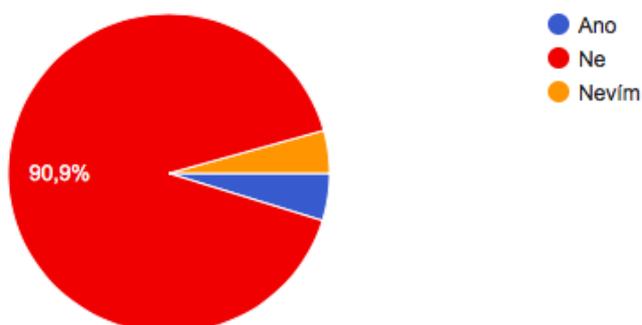
## 14. Zrušili byste zcela dabování zahraničních pořadů v televizi?

439 odpovědí



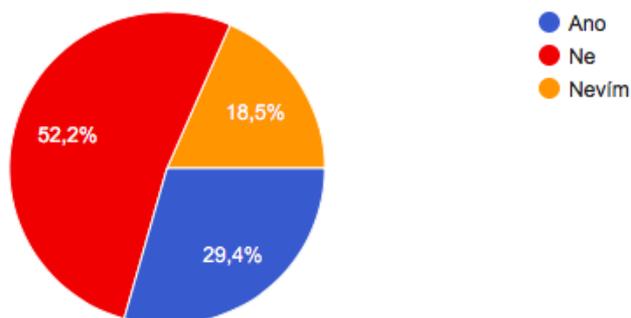
## 15. Považujete za nutné, aby byly slovenské pořady a filmy dabovány do češtiny?

439 odpovědí



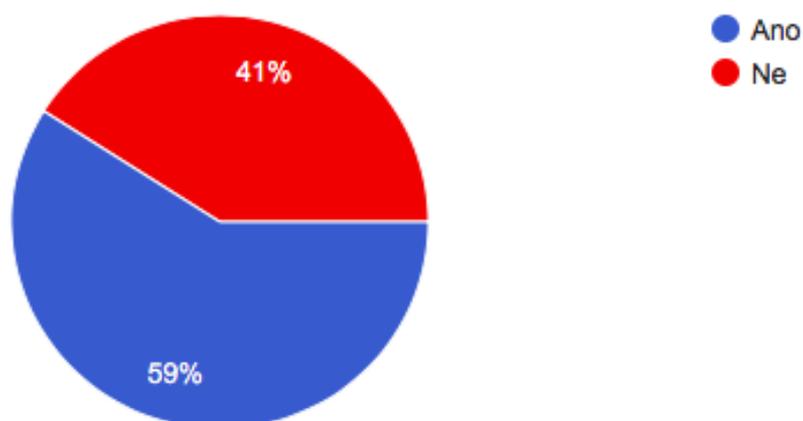
## 16. Měly by dle Vašeho názoru být zahraniční pořady pro děti (do 12 let) vždy pouze dabované?

439 odpovědí



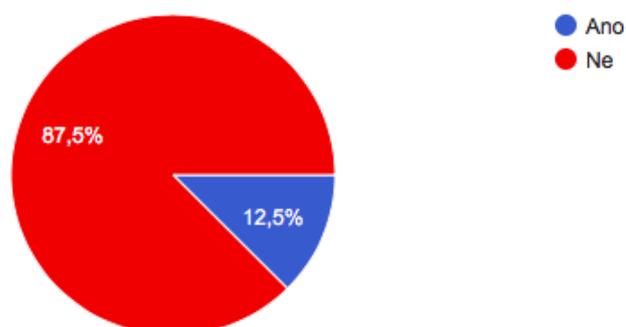
## 17. Víte, v čem spočívá tzv. duální vysílání?

439 odpovědí



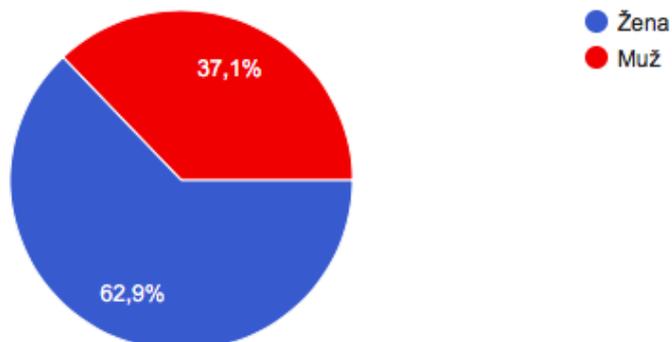
## 18. Zaznamenali jste iniciativu České středoškolské unie "Ne dabingu: učme se jinak" týkající se zavedení duálního vysílání (<https://stredoskolskaunie.cz/portfolio/ne-dabingu-ucme-se-jinak/>)?

439 odpovědí



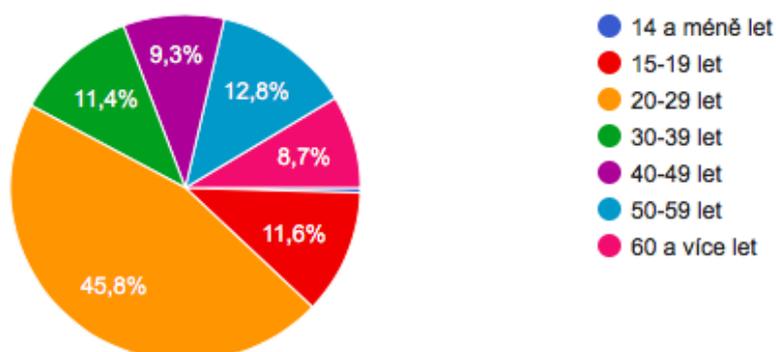
## 19. Vaše pohlaví:

439 odpovědí



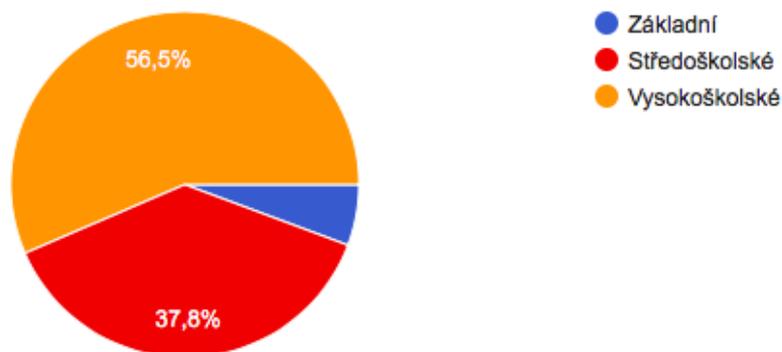
## 20. Vaše věková kategorie:

439 odpovědí



## 21. Jaké je Vaše nejvyšší dosažené vzdělání?

439 odpovědí



## 22. Poslední (nepovinná) otázka: prostor k vyjádření Vašeho názoru na věčný spor "dabing versus titulky":

142 odpovědí

dabing (5)
Titulky (3)
Dabing (2)
Zlatá střední cesta, ano i ne (nezrušit, ale ani nepřehánět)
Jsem na 100% pro vysílání zahraničního filmu/pořadu v originále. Jsem toho názoru, že většina českého národa je stále jazykově velmi negramotná oproti jiným národům za což podle mě přispívá i právě naše kultura dabování.
Každý divák by měl mít možnost volby. Pokud si televize dělá vlastní dabing, tak by přece měla mít k dispozici i originální znění, a tudíž by měla být schopna divákům dát na výběr.
Titulky by měly být více rozšířené, popřípadě by měla vzniknout možnost výběru diváka.
Anglický (i jiný) originál je skvělý pro naučení slovní zásoby a frází, dokonce jeden z nejlepších zdrojů každodenního života, škoda této příležitosti nevyužít a koukat na vše v cestině. Dabing velmi velmi často buď nezvládne nebo ani nedokáže zachytit naplno to, co bylo myšleno v originále, zároveň jednou z největších nevýhod dabingu je také změna dabera v průběhu víceletého seriálu. Sam preferuji titulky, české nebo i spíše anglické, ve většině případů, dabing jen zřídka pokud mám film či seriál pouze jako podkres. AMEN
Původní znění s titulky je spíše pro mladší generace, které cizí jazyky ovládají. Starší generaci si, podle mého názoru, potrpí na češtině a titulky nejsou ochotni číst. Mladší generace tento "problém" řeší stanicí HBO nebo

**Appendix no. 18:** Answers to question nr. 7 – *Can you recall any names of Czech voice actors? (listed in order of appearance) (table)*

7. Vybavíte si jméno nějakého českého dabéra či dabérky?
Ne
Jan Maxián, František Filipovský, Kamila Špráchalová, Zlata Adamovská
František Filipovský
Ne
Petr Rychly
Ne
Valerie Zavadská, Saša Rašilov, Martin Dejdar
Svatopluk Schuller
Jiří Lábus
Lábus, slyším spousta hlasů, ale jména žádná...
Michal Jagelka
Martin Stránský
Bohdan Tůma, Jiří Štěpnička, Pavel Rímský, Nela Boudová, Zlatá Adamovská
Ano
Ne
Martin Dejdar
Ne
Stránský, Zavadská
Jiří Lábus
Filipovský
F. Filipovský, S. Fišer, A. Procházka, P. Soukup, P. Oliva, J. Meduna, V. Beneš, M. Moravec, J. Štěpnička, P. Štěpánek
Ne
Valerie Zavadská, Daniel Rous
je jich moc
František Filipovský, Petr Rychlý
Ne
Ne
Ne
František Filipovský, Věra Galatíková, Svatoopluk Beneš ml., Jiří Štěpnička
Ne
Ne
Saša Rašilov
Ne
Jakub Saje? :D Dabují i Petr Rychlý, Ivan Trojan, Jiří Macháček, Táborský,...
Ne
Valerie Zavadská
Ne
Saša Rašilov
Ne
Ne
Lenka Filipová-Kudelová, Stanislava Jachnická, Vojta Kotek
Zlata Adamovská jako Meryl Streep
Zlata Adamovská
Saša Rašilov, Dana Moravkova, Zlata Adamovska
Ne
Jiri Labus
Stanislava jachnicka
Ne
Michal Dlouhý, Michal Jagelka

Ne
Vlastimil Zavřel
Jagelka, Adamovska, prochazka, ...
Ales Háma
Pavel Rýmský, Valerie Zawadská, Jitka Ježková, Martin Dejdar
Saša Rašilov, Michal Jagelka, Martin Dejdar, Jiří Lábus, Helena Štáchová, Ivana Korolová
Kanyza
Ne
Vojta Kotek, František Filipovský
František Filipovský, Sylva Talpová, Alexej Pyško
Ne
Zlata Adamovská, Marcel Vašinka, Klára Kuklová,
Jan Dolanský
pan Taborsky
Ne
Filip Švarc
Ne
Martin Stránský
Daniel Rous, Stanislava Jachnická, Pavla Rychlá, Petr Rychlý, Veronika Gajerová, Rostislav Čtvrtlík
Ne
Miroslav Moravec
Ne
Filipovský, Krampol, Brabec
Ne
Adamovská, Stašová, Bartoška, Dlouhý
František Filipovský
František Filipovský, Jiřina Bohdalová, Zlata Adamovská
Ivan Trojan
Vladimír Brabec, František Filipovský, Zlata Adamovská, ...
Dalimil Klapka, Jitka Moučková, Nikola Votočková, Aleš Procházka, Bohdan Tůma, Lukáš Hlavica, Martina Hudečková, René Slováčková, Zdeněk Hruška, Libor Hruška, Petr Gelnar, Radovan Vaculík, Nela Boudová, Veronika Gajerová, Kamila Špráchalová, Petr Oliva. Filip Jančík, Michal Jagelka, Ivan Jiřík, Zbyšek Pantůček, Svatopluk Schuller, Filip Švarc
Pavel Soukup, Michal Dlouhý, Filip Jačnick, Tereza Bebarová etc.
František Filipovský
Chodím na dabingforum, zajímám se tedy obecně o dabing, takže znám většinu našich dabérů :)
Bohdan Tůma, Stanislav Fišer, Tereza Chudobová...
Pavel Soukup, Alexej Pyško
Dalimil Klapka, Martin Stránský, Jitka Moučková, Nikola Votočková, Josef Pejchal, Klára Jandová, Dana Morávková, Jindřich Žampa, Viktorie Taberyová, Matěj Hádek, Vojtěch Rohlíček, Jan Battěk, Ivana Korolová, Jiří Lábus, Pavlína Dytrtová, Miriam Chytilová, Petr Rychlý, Michal Holán, Bohdan Tůma, Radek Hoppe, Jan Čenský, Jan Vlasák, Adéla Nováková, Klára Nováková, Jan Pohan, Jiří Pomeje, Vlastimil Brodský, Julie Alexandridisová, Viktor Preiss, Adéla Kubačáková, Jan Škvor, Jaromír Meduna... nevím kolik toho sem vleze víc, když sem sa rozepsal ... :)
Filip Švarc, Anna Suchánková
Moravec, Krampol
NE
Ne
Bohdan Tůma, Jiří Štěpnička
Ne
Filipovsky, Pysko, Preiss, Adamovska
Zawadská
Tomáš Vaněk
Ne

Filip Švarc, Jan Maxián, Martin Sobotka, Bohdan Tůma, Marika Šoposká, Andrea Elsnerová, Matouš Ruml, Zdeněk Mahdal, Libor Bouček, Oldřich Hajlich, Michal Holán, Radek Hoppe
Filipovský , Zavadská, Adamovská
Ne
František Filipovský
František Filipovský, Viktor Preiss
Filip Švarc,
Saša Rašilov, Lábus, Dejdar
Rostislav Čtvrtlík
Štěpnička, Filipovský
Ne
Stanislava Jachnická, Rostislav Čtvrtlík, Petr Rychlý, Pavla Rychlá, Daniel Rous :D v dětství jsem sledovala přátelé, jejichž dabing mi teď teda vyloženě vadí mimochodem, často to vůbec nedává smysl, jinak už mě napadá jen František Filipovský:)
Ne
Vladimír Brabec, Valerie Zawadská, Jiří Lábus
Vlastimil Bedrna
Zlata Adamovská
Moravec, Filipovsky
Ne
Sasa rasilov
Ne
Jan Vondráček
Daniel Rous, Miriam Chytilová, Pavla Rychlá, Stanislava Jachnicka
Zlata Adamovská, Nela Boudová
desítky :) Petra Tišnovská, Filip Švarc, Kateřina Lojdová :)
Jitka Ježková
Těch bude... Martin Stránský, Libor Hruška, Zdeněk Hruška, Jan Šťastný, Jaromír Meduna, Dalimil Klapka, Jarmila Švehlová, Regina Řandová, Tereza Bebarová, Marek Libert, Eduard Cupák, František Filipovský, Oldřich Hajlich, Marek Holý, Zlata Adamovská, Dana Syslová... To asi bude stačit, že?
Jitka Ježková
Filipovský
František Filipovský, Jiří Krampol, Vlastimil Bedrna, Pavel Zedníček, Filip Jančík, Igor Bareš, Martin Stránky
Martin Dejdar - Bart Simpson
František Filipovský, Miroslav Moravec, Dana Černá, Eva Spoustová, Pavel Šrom, Filip Jančík, Anna Suchánková, Pavel Vondra, Antonín Navrátil, ...
Soběslav Sejk, Jiří Bartoška, František Filipovský
Jan Dolanský, Daniel Rous, Stanislava Jachnická...
Jagelka, Ters, Jachnicka, Boudova, Rous, Dvorak, Ctvrtlik, Kostka
Petr Rychlý
Jiří Krampol, František Filipovský
František Filipovský
Pavel rychly

Vladimír Brabec, Vladimír Dlouhý, Otakar Brousek st., Otakar Brousek ml., František Filipovský, Jiří Zavřel, Stanislav Fišer, Petr Haničinec, Dalimil Klapka, Petr Pelzer, Jan Schánilec, Boris Rösner, Helena Friedrichová, Viola Zinková, Pavel Rímský, Ivan Trojan, Václav Postránecký, Ladislav Frej, Pavel Pípal, Zlata Adamovská, Jiří Štěpnička, Jan Kanyza, Vladimír Čech, Bohumil Švarc, Jiří Zahajský, Jiří Bruder, Miloš Vávra, Miroslav Táborský, Lukáš Hlavica, Ladislav Potměšil, Michal Dlouhý, Luděk Munzar, Eduard Cupák, Miroslav Moravec, Antonín Molčík, Pavel Trávníček, Oldřich Vizner, Lubomír Lipský, Alena Vránová, Růžena Merunková, Hana Talpová, Saša Rašilov, Marek Holý, Anna Brousková, Jitka Ježková, Jitka Moučková, Jan Maxián, Jiří Lábus, Martin Dejdar, Vlastimil Bedrna, Vlastimil Zavřel, Helena Štáchová, Bedřich Šetena, Josef Carda, Jiří Klem, Oldřich Vlach, Oldřich Kaiser, Ladislava Krečmerová, Jan Šťastný, Petr Rychlý, Petr Pospíchal, Naďa Konvalinková, Alena Kreuzmannová, Bohuslav Kalva, Jaroslav Kepka, Radoslav Brzobohatý, Ondřej Brzobohatý, Jana Preisová, Viktor Preis, Jan Pohan, Ota Jiráček, Jiří Plachý, Pavel Soukup, Hana Krtíčková, Alfred Strejček, Jaromír Meduna, Vojtěch Kotek, Anežka Pohorská, Anna Suchánková, Věra Galatíková, Radka Malá, Valérie Zavadská, Jiří Prager, Ondřej Vetchý, Jiří Langmajer, Jan Vondráček, Filip Jančík, Pavel Zedníček, Zdeněk Podhůrský, Zdeněk Štěpán, Jaroslava Brousková, Taťána Vilhemová, Taťána Medvecká, Josef Somr, Jakub Nemčok, Anna Nemčoková, Jiří Holý, Karel Richter, Ilja Prachař, David Novotný, Jiří Krejčí, Andrea Elsnerová, Michal Pavlata, David Štěpán, Rudolf Hrušínský, Vlastimil Brodský, Petr Svoboda, Vilém Udatný, Mirko Musil, Oldřich Musil, Irena Hrubá, Miroslav Donutil, Petr Kostka, Jiří Tomek, Jaroslav Kuneš, Jaroslav Horák, Miroslav Etlzer, Jiří Adamíra, Hana Maciuchová, Jaroslav Satoranský, Martin Velda, Jiří Brož, Aleš Jary, Zdeněk Junák, Jaroslav Dufek, Sylva Talpová, Libor Terš, Zdeněk Mahdal, Alois Švehlík, Petra Jindrová-Lupínková, Soběslav Sejk, ...
Martina Menšíková
stovky...
Ne
Vladimír Brabec, Jiří Prager, Jitka Ježková
Výborných dabérů je mnoho, vybrat jediného nelze.
Ne
Martin Dejdar
Jan Schánilec, Antonín Molčík, Vladimír Brabec, Pavel Šrom, Jiří Štěpnička, Luděk Munzar, Viktor Preiss, Alena Vránová, Jana Hlaváčová, Jana Preissová, Regina Řandová, Šárka Vondrová, Miroslav Moravec
Daniel Rous
Daniel Rous, Stanislava Jachnická, Petr Rychlý
Moravec, Dejdar, Cupák
F.Filipovský
Taťána Medvecká
Filipovský, Meduna, J. Adamová, B.Bohdanová
Stanislava Jachnická, Petr Rychlý, Valérie Zawadská,
Filipovský, Zawadská, Krampol, Jančík, Plesl, Štěpnička...
Nela Boudova
Ne
Ne
František Filipovský, Jiří Lábus, Martin Stránský, Saša Rašilov, Kateřina Lojdová, Vlastimil Zavřel
Moravec, Filipovský, Krampol, Mahdal, Bartoška, Dlouhý, Štěpnička, Pomeje, Švehlík aj.
Alena Poledňáková, Vladimír Tišnavský, Petr Rychlý, Tomáš Hanák, Lucie Juříčková, Zahálka, Vilma Talpová,
Martin Dejdar
Dejdar
Jan Kačer
František Filipovský, Jana Mařasová, Miroslav Moravec ...
Michal Dlouhý, Pavel Rímský, Jiří Lábus, Kryštof Hádek, Vojtěch Kotek
Saša Rašilov
Martin Dejdar, Matěj Pěvrátil
Spoustová, Preiss, Mahdal - hrůza, ten co mluví Františka v Kouzelné školce, Antonín Navrátil

Rasilov, Kotek, Hybnerova
Mahdal, Donutil, Zahálka, Vydra, Dítě, Michal Dlouhý, Vaculík.....
František Filipovský
Ne
František Filipovský
Moravec, Filipovský,
Filipovský
Daniel Dítě, Jan Dolanský, Simona Postlerová, Jan Maxián
Ilona Svobodova, Lucie Benesova...
zlata adamovska, filipovský, david prachař
Zdeněk Junák
F.Filipovský
Valerie Zawadska
Zawadska, svehlik, jachnicka, labus atd atd
Soukup
Saša Rašilov
Martin Dejdár
Zlata Adamovská
Ne
Marcel Vasinka
Jachnická, Soukup
Andrea Elsnerova, Zlata Adamovska, Jitka Jezkova, Simona Stasova, Nela Boudova
Ne
Petr Rychlý
stanislava jachnická, petr rychlý, pavla rychla, rostislav čtvrtlík, dana černá,
František Filipovský
František Filipovský, Valerie Zawadská
Frantisek Filipovsky, Jiri Krampol
Stanislava Jachnická
Bedrna, Jachnická, Preis
Michael Jagelka, Zlata Adamovská, Stanislav Tůma, Nela Boudová
Bohdan Tůma, Ladislav Županič
Sasa Rasilov, Zlata Adamovská, Preiss, skoro každý dabuje.
Ne
Nela Boudová
Ne
Sasa Rasilov, Petr Rychly
Filipovský, Dejdár
Ne.
Krampol, Jezková, Adamovská, Lojdová, Lábus, Třiska, Trávníček, Filipovský (budiž mu země lehká), Mahdal,....
Stanislava Jachnicka, Daniel Rous, Rimsky, Valerie Zawadska, Alexej Pysko,
Ne
jan maxián, vladimír dlouhý, simona postlerová, stanislava jachnická
Bohdan Tůma, Tereza Bebarová
Bohumil Klepl
kamila špráchalová, daniel rous
Ne
Nela Boudová
jorga kotrbová
Nela Boudová, Stanislava Jachnická, František Filipovský...
Michal Jagelka
Miriám Chytilová, František Filipovský, Nela Boudová, Michal Dlouhý
Ne

František Filipovský
Marcel Vašínska
Pavel Rímský, Petr Rychlý, Jiří Lábus, Dalimil Klapka, Ladislav Mrkvička, Tereza Bebarová
Viktor Preis, Vojtěch Dyk, Vojtěch Kotek, Valerie Zawadská, Jitka Ježková, Kamila Špráchalová
Ladislav Županič
Helena Štáchová
V. Waleská
Michal Jagelka
NE
Ne
Petr Rychlý (v Pratelích vidím komika Rychlyho a ne Joeyho)
Jiří Labus, Sisa Sklovská
Jan Maxián, Jitka Ježková
Ne
Ne
Ne
Jiří Lábus
František Filipovský, Kateřina Lojdová, Vlastimil Bedrna, Valerie Zawadská
Ne
Ne
Ne.
Jan Vondráček, Filip Švarc, Michaela Tomešová, Pavel Stránský, David Pospíšil, Aleš Procházka, Valerie Zawadská, František Filipovský.
NE
Petr Rychlý, Pavla Rychlá, Stanislava Jachnická
Saša Rašilov, Stanislava Jachnická, Petra Rychlá, Vojtěch Kotek, František Filipovský, Viktor Preis ,
Ne
Ne
Pavel Rímský
Ne
Ne
Ne
Nevzpomenou si
Ne, české herce a dabery moc nesledují.
Bohdan Tůma
Ne
Rostislav Čtvrtlík
Vlastimil Zavrel
Petr Rychlý, Pavla Rychlá, Stanislava Jachnická, Miriam Chytilová, Rostislav Čtvrtlík, Daniel Rous, Alexej Pyško, Pavel Rímský, Michal a Vladimír Dlouhý, Iveta Blanarovičová, Valerie Zawadská, Tereza Bebarová, Županič, Jan Přeučil
Ne
Ne
Jan Vondráček, Jaromír Meduna, Lukáš Hlavica, Valerie Zawadská
Boris Režner
Viktorie Taberiová
Jiří Lábus
Vlastimil Bedrna
Šafaříková, Rašilov
Michal Dlouhý
Martin Dejdar, Jiří Lábus, Martin Stránský
Ne
Alexandr Rašilov, Andrea Daňková
Saša Rašilov

Ne
Ne
F. Filipovský, V. Zawadská, J. Štěpnička, V. Bedrna, L. Županič, ...
Stanislav Fisher
Bebarová, Klapka
Ne
Saša Rašilov
Ne
Martin Dejdar
Vlastimil Zavřel
Ne
Ne
Ne
Například Jiří Lábus.
Ne
Filipovsky
Ne
Michal Dlouhý, Pavel Rýmský
Nein
Ne
Martin Dejdar
Soukup
Klára Sochorová
Frantisek Filipovsky
Filip Švarc
Rychlý
Zawadska
Petr Rychlý
Filipovsky Fratisek, Jiri Krampol
Řandová
Langmajer, Adamovská, Zavadská
Zawadská
Stanislava Jachnicka, Postlerova,
Otakar Brousek ml., Marcel Vašinka, Jiří Krampol atd. Je jich strašně moc :)
Stanislava Jachnická
Brzobohatý
František Filipovsky
Valerie Zavadská, František Filipovský,
Ne
Labus, Pomeje, Krampol, Gejdar...
Silva Talpová
Martin pisařík
Jana Musilová
Ne
Stanislava Jachnická, Petr Rychlý
Ne
Ne
Lábus
Martin Stránský, Jan Maxián
Martin Pisařík, Iva Lecká, Miriam Chytilová, Daniel Rous, Petr Rychlý, Pavla Rychlá, Stáňa Jachnická, Jiří Lábus, Martin Dejdar, Vlasta Bedrna, Michal Novotný, Tereza Chudobová, Andrea Elsnerová, David Novotný
Jiří Štěpnička, Valerie Zavadská
Daniel Dítě
Ne

Jiří Lábus
Ne
Ne
Petr Rychlý
František Filipovský
Atka Janouskova
Marcel Vašínska, Terezie Taberyová, Zdeněk Mahdal, Vít Ondračka, Kamila Špráchalová, Jaromír Meduna
Ne
Aleš Procházka
Dejdar, Strejček, Bohdalová
Ne
Miroslav Moravec
Fr. Filipovský, M. Moravec, J. Šťastný, V. Zavadská, V. Galatíková,
Alois Švehlík, Jitka Ježková, Jan Šťastný, Veronika Frimanová, Sv. Skopal - je jich mnoho
Michal Jagelka
Miriám Chytilová, Stanislava Jachnická, Rostislav Čtvrtlík, Michal Jagelka
Ilona Svobodová, Michal Dlouhý, Stanislava Jachnická
Ondřej Brzobohatý
Jachnická, Filipovský, Rychlý
J. Meduna, F. Filipovský
Martin Dejdar, Zlata Adamovská
Marie Chytilová
Jan Maxián
Ne
Ne
Zlata Adamovská
Ne
Ne
Ivana Korolová, Ondřej Brzobohatý
Filipovský, Moravec
Fišer, Schwarz, Fr. Filipovský, Mir. Moravec, J. Tříska
František Filipovský
Valerie Zavadská
Ne
Ne
Ne
František Filipovský
Filipovský, Zavadská
Lábus, Dejdar, Filipovský
Adamovská, Donutil, Filipovský, Krampol, Zavadská
Zavadská, Filipovský, Adamovská
Ne
Filipovský, Lábus, Adamovská
Donutil, Adamovská, Abrahám
Zavadská, Filipovský, Lábus
Lábus, Adamovská
Ne
Lábus, Filipovský
Filipovský
Filipovský, Adamovská, Rašilov, Švehlík
Lábus, Adamovská, Zavadská
Zavadská, Lábus, Filipovský, Tůma
Filipovský, Adamovská

Kotek, piskula, Petr rychlý
Kamila Špráchalová
Pavel Soukup, František Filipovský
Jiří Lábus, Martin Dejdar
Kamila Sprachalova
Ilona Svobodová, Bohdan Tůma
Zawadska
Filipovský
Bartoška, Filipovský, Adamovská
Filipovský
Lábus, Filipovský
Filipovský, Lábus, Zawadská
Lábus, Zawadská
Lábus, Heřmánek, Filipovský, Zawadská
Filipovský, Krampol, Lábus, Adamovská
Donutil, Filipovský
Lábus, Filipovský
Zawadská, Lábus
Zawadská, Filipovský
Filipovský, Lábus, Krampol, Adamovská
Lábus, Filipovský, Zawadská
Filipovský, Zawadská, Donutil
Filipovský, Lábus, Zavřel
Filipovský
Lábus, Zawadská
Zawadská
Filipovský, Lábus
Zawadská, Lábus
Donutil, Filipovský, Zawadská
Zawadská
Jitka Moučková, Saša Rašilov
Jitka Mouckova, Miroslav Donutil
Filipovský, Rösner
Ne
Saša Rašilov, Jaromír Meduna
Jaromír Meduna, František Filipovský, Jitka Moučková, Vlastimil Bedna
Moučková, Zawadská, Meduna, Juříčka
Zlata Adamovská
Jaromír Meduna, Rostislav Čtvrtlík
Zawadská, Adamovská
František Filipovský, Valerie Zawadská, Lukáš Hlavica
Tereza Bebarova, Pavel Rimsky, Vlastimil Zavřel
Ne
Jan Dolanský, Tereza Bebarová
Tomáš Juříčka
Ne
Ne
Ne
Filip Švarc, Bohdan Tůma
Ne
Martin Stránský, František Filipovský
Ne
Ne
Ne

Ne
Ne
Bebarová, Švarc
Ne
Ne
František Filipovský, Bohdan Tůma
Ne
Jiří Lábus, Pavel Rímský
Ne
Ne
Vlastimil Bedrna
Ne

Source:

**Appendix no. 19:** Answers to the question nr. 22 – *The last (optional) question: free space to express your opinion on the eternal dilemman “dubbing versus subtitles:*  
(listed in order of appearance)

Division made by the thesis author:

**GREEN** – Both / It depends / Dual broadcasting / Having a choice would be the best option

**VIOLET** – Subtitling

**BLUE** – Dubbing

**ORANGE** – Other

22. Poslední (nepovinná) otázka: prostor k vyjádření Vašeho názoru na věčný spor "dabing versus titulky":	
Zlatá střední cesta, ano i ne (nezrušit, ale ani nepřehánět)	
Jsem na 100% pro vysílání zahraničního filmu/pořadu v originále. Jsem toho názoru, že většina českého národa je stále jazykově velmi negramotná oproti jiným národům za což podle mě přispívá i právě naše kultura dabování.	
Každý divák by měl mít možnost volby. Pokud si televize dělá vlastní dabing, tak by přece měla mít k dispozici i originální znění, a tudíž by měla být schopna divákům dát na výběr.	
Titulky by měly být více rozšířené, popřípadě by měla vzniknout možnost výběru diváka.	
Anglický (i jiný) originál je skvělý pro naučení slovní zásoby a frází, dokonce jeden z nejlepších zdrojů každodenního života, škoda této příležitosti nevyužít a koukat na vše v cestě. Dabing velmi velmi často buď nezvládne nebo ani nedokáže zachytit naplno to, co bylo myšleno v originále, zároveň jednou z největších nevyhod dabingu je také změna dabera v průběhu víceletého seriálu. Sam preferuji titulky, české nebo i spíše anglické, ve většině případů, dabing jen zřídka pokud mám film či seriál pouze jako podkres. AMEN	
Původní znění s titulky je spíše pro mladší generace, které cizí jazyky ovládají. Starší generaci si, podle mého názoru, potrpí na češtině a titulky nejsou ochotni číst. Mladší generace tento "problém" řeší stanice HBO nebo Netflix, případně online stránkami, proto podle mě není úplně nutné radikálně měnit programy televizních stanic. Nicméně, speciálně vyhrazený, neplacený program v televizi pro filmy/seriály s původním zněním by byl jistě přivítán.	
V případě komedií preferuji dabing, kdy film je nadabován s ohledem na náš český humor. V ostatních žánrech preferuji někdy titulky pro přesnější překlad, jindy dabing pro větší pohodlí.	
Za vhodnější variantu v současné době považuji jednoznačně původní znění, ale dabing nezavrhuji, zvláště předrevoluční a časně porevoluční dabing byl vysoce kvalitní a dodnes na nedám dopustit, neboť mi v mnohých případech přijde zajímavější než původní znění. Nicméně současný dabing jako příliš kvalitní nehodnotím, přijde mi mnohem méně propracovaný a ledabylejší než v dřívějších dobách.	
Český dabing je jedním z nejkvalitnějších a nejprofesionálnějších ve světě. Zrušení dabingu a tím nesmyslné potlačování rodného jazyka bych hodnotil jako velezradu. Tyhle multi kultí sračky už mě fakt serou. Čeština je složitý, ale nádherný jazyk, vaňte si toho a nevymýšlejte kraviny. Čuráci :D	
Jsem schopný sledovat seriály i s dabingem, ale většinou preferuji jazyk ve kterém jsem seriál viděl poprvé. Vadí mi, že se u různých herců objevuje stejný dabér.	
Způsob, jakým je mluvené slovo řečeno, tedy hlasitost, výška nebo jakékoli zvláštnosti, dodává vyjádření autentičnost a mění obsah sdělení. Původní znění dodává onomu sdělení autentičnost - herec ví, jak co chce říct, aby to odpovídalo jeho roli. Dabér však ne, a pokud ano, tak o to téměř nikdy nejde replikovat přesně. A tak se část sdělení ztrácí. Navíc některé vtipy nejde přeložit do jiného jazyka a v dabingu pak nevyzní, jak by měly.	

<p>U některých typů pořadů je dabing lepší nebo stejně dobrý, jako originál (Simpsonovi, TBBT, animované filmy), jindy působí divně a nepřírozně a nekvalitní hercké a hlasové výkony dabérů ruší (Transformers), podobně nadužívané hlasy ve filmech nebo dětských seriálech. Jinak zavedení duálního vysílání (chápu jako možnost výběru jazyka, je třeba na HBO) je dobrá věc, ale podle mě by neměla být nástrojem ke zvyšování jazykové gramotnosti národa, myslím jako hlavní motivace. A perla na závěr - chtěla jsem jít do kina na film ve 4dx, cztit verze byla jen jednou denně a to ve 22:10 (film začínal asi 22:40 a končil kdoví kdy), navíc až v sále jsme zjistili, že se promítá ve 2d, nikoliv 3d, což jsme čekali. Je škoda, že kina nenabízí víc titulkovaných verzí filmů napříč všemi žánry, včetně dětských, a nepropagují je více. (Tady by to i mohl být nástroj ke zvýšení jazykové gramotnosti a klidně by mohl být i nějakým způsobem podporovaný pro děti)</p>
<p>Dabing by měla být nadstandardní služba, kterou je nutné si připlatit. Zdarma pouze pro porady a seriály nižší kvality zaměřené na starší publikum.</p>
<p>Cesky dabing se v poslední době velmi zhoršil</p>
<p>Pořady pro "odpočinek" by měly být dabované, sledování pořadů s titulky je jednoznačně náročnější a mnoho diváků odrazuje od sledování. Zároveň je třeba ocenit vynikající úroveň českého dabingu (mohu srovnat s německým a švédským). Na druhou stranu jsem přesvědčen, že sledování s titulky je prospěšné pro jazykovou vybavenost populace. Do budoucna tedy s rozvojem technologií považuji za ideální možnost volby každého diváka vybrat si sledování s dabingem či titulky na vlastní televizi a do té doby např. odabovat "zábavné" pořady (např. filmy) a s titulky uvádět náročnější pořady (např. dokumenty), u jejichž sledování divák prvoplánově projevuje zájem se něco dovědět a nejen odpočívat.</p>
<p>Koncept dabingu bych zcela opustila, výjimku bych udelala jen u nejakých pořadů, které jsou určeny mladším dětem (do 10 let). Ty si potřebují osvojit i správnou podobu českého jazyka.</p>
<p>U starých seriálů a filmů mi dabing nevadí, spíše naopak, také no mám zažitý, u nových preferuji původní znění.</p>
<p>Titulky. Vždy a za každých okolností.</p>
<p>Nemám názor</p>
<p>Umělecký dabing praktikovaný v ČR ano.</p>
<p>Přál bych si, aby byly zahraniční pořady vysílány tak, aby si lidé mohli vybrat, jakou verzi chtějí.</p>
<p>ještě jsem neviděl v televizi film v původním znění. co jsem slyšel tak že v hodně zemích nemají tolik dabovaných filmů, že většinu mají v originále, a to se mi líbí!</p>
<p>Obojí</p>
<p>Sledovat film s titulky je pro diváka, pokud nevládne jazykem, náročnější. Oddechové filmy v TV může být pohodlnější sledovat dabované. Asi je nejlepší nechat vybrat diváka, ale je to zároveň dražší. Zajímavou novinkou je automatický překlad pomocí titulků v reálném čase (občas viditelné na YouTube), to by např. umožnilo vysílání např. přímých přenosů ze zahraničí s nulovými náklady na tlumočnicka.</p>
<p>To by bylo na dlouho. V kostce, oboje má svoje výhody a nevýhody. Titulky odvádí pozornost, jsou neskutečně pokrácené, ale zase člověk slyší původního herce a jeho výkon. Pravda ale je, že když divák dané řeči vůbec nerozumí, může být původní výkon sebelepší, ale dotčený z toho nebude mít nic. Viz nářky "Ó, Benedict Cumberbatch má tak rozkošný britský přízvuk, dabování je u něj hřích." Nic proti, ale kdo angličtinu neovládá, slyší jen nesrozumitelnou hatmatilku, natož aby rozeznal jednotlivé přízvuky. A to ani nemluvíme o tom, že se nedabuje jen angličtina, ale i fránina, němčina, čínština atp. A zajímalo by mě, jak by obhájci titulků adorovali úchvatný výkon Donnieho Yena v Ip Manovi... :)</p>
<p>Dabing</p>
<p>Dabing podle mého názoru jazykové vybavenosti nijak neubírá, např. v Německu dabují vše a jejich jazyková vybavenost je také vynikající. Titulky opravdu nemám rád, zejména pokud se jedná o titulky od nekvalifikovaného překladatele, kterých se na internetu válí tony, kazí mi zážitek z filmu. Pokud už koukám na film v anglickém znění, tak bez titulků nebo s anglickými titulky, u filmu v jiném jazyce bohužel často nemám na výběr.</p>
<p>vysílání původního znění vysílání s titulky má své výhody pro učení jazyka a četbu.</p>
<p>Já osobně si myslím, že zastánci titulků argumentují tím, že se lidé naučí anglický jazyk, přitom je to naprostá pitomost. Přece neexistují jen filmy v angličtině. Když budu sledovat třeba korejské filmy v původním znění s titulky, tak bez základu daného jazyka se korejštinu těžko naučím. Navíc ani titulky neumí divákovi neznalému daného jazyka vysvětlit, co to znamená.</p>
<p>Dabing</p>
<p>Dabing</p>
<p>Jsou potřeba jak titulky tak dabing. Ale zcela rozhodně kvalitní.</p>

Miluji české pojetí daningu, přiblíží reprodukci české mentalitě
Uvítala bych osobně více možnosti sledovat zahraniční porady v původním znění. Chápu ale, že pro někoho je původní znění nepříjemné a nevyhovující (např. starší lidé, kteří neovládají daný cizí jazyk). Neoptimálnější by pak byla možnost zvolit si podle svých preferencí - k dispozici by byly obě varianty (či např. pouze původní znění bez titulku - finanční úspora)
Mám rád možnost volby, někdy chce člověk dabing, ale více si film užiji v původním znění s titulky.
Před rokem jsem byla u rodiny ve Finsku a většina zahraničních pořadů tam běží pouze s titulky. Hrozně se divili, že u nás to tak není a shodli se, že jim to s úrovní angličtiny hodně pomohlo. (I pro mě to bylo fajn, mohla jsem s nimi koukat na všechno.) Zároveň ale chápu, že děti titulky nestíhají číst a později jsou na to moc pohodlné (bráchovi je 14 a titulky odmítá).
Dabing
Pokud budou všechny porady vysílány v dabingu, česká populace bude neustále jazykově tupá a v důsledku toho mála, zakuklena a nachylná ke všem fake news. Kvůli mladým lidem je třeba, co nejvíce poradu vysílat v původním znění.
Dabing je nepřesný, často narušuje originalitu filmu, zabranuje učení cizích jazyků
Dabing
Nesnáším titulky. Odvádějí pozornost, zdržují. Rád rovnou slyším, co kdo říká, a často používám dabované věci jako kulisu. Navíc je dabing můj koníček a mám rád spoustu dabérů, které vždy rád znovu uslyším.
Dabing by měl přežít. Jsem pro, aby měl každý možnost volby, aby fungovalo duální vysílání, ale neměli by se stále někteří snažit dabing zrušit.
Mám rád kvalitní dabing a často si film pustím s dabingem, ale ještě častěji se na filmy a seriály dívám s titulky (i anglickými).
Dabing je boží
To není spor dabing versus titulky, to jen nám uměle tlačí, že titulky jsou lepší. Je potřeba hlavně učit mládež česky, to postrádají, a to by jim mohl kvalitní dabing dát. Dnešní dabing sice není už tak kvalitní, bohužel místo skvělých dabérů teď jsou preferováni lidé jako Bohdan Tůma, Libor Bouček, Jiří Schwarz, René Slováčková, Martina Kechnerová a podobní, i když se na tu roli nehodí. I překlady také zůstávají, zvláště když je dělá někdo, kdo ve skutečnosti moc česky neumí, ale i dobří překladatelé teď musí pracovat až moc rychle, takže neodvedou ideální práci. A chyba je v tom, že překlad zůstane na půl cesty, například ve filmech a seriálech o superhrdinech když ponechávají přezdívky hrdinů a padouchů v angličtině, místo zaběhnuté české podoby, jako Hlíňák, Tučňák, Strašák, Hádankář. Ale všechno je lepší než titulky. Titulky nejenom odvádějí pozornost od děje, je to nepřirozené, vnímat řeč očima a ne sluchem, ale ani nezakryjí původní často nepřekně a nedostatečně školené hlasy zahraničních herců. Člověk by si musel film pustit bez zvuku, ale to by neslyšel hudbu ani jiné zvuky. Zatímco dabing ty hlasy zakryje a nahradí je hlasy mistrů dabingu.
Dabing je ve filmu příjemný a titulky mi nevadí.
Dabing je skvělý pro určitou část populace (dětí, starší lidi, méně jazykově zdatní). Titulky, ideálně české i původní, jsou skvělé pro lepší osvojení cizího jazyka. Hodně lidí se učí poslechem a nedabované filmy jsou pro ně skvělou alternativou. Navíc některé obraty nelze přeložit. Slovenštinu bych určitě nedabovala. Jsme sami proti sobě, když nevyužíváme výhodu naučit se správně jazyk snadno a přirozeně a obohatit si slovní zásobu a představivost o slovenské pojmy. Držím palce s prací a obhajobou :)
Dabing
Skvělé téma. Těším se, že bude víc porad s titulky. V mě skandinávii a holandsku je pak jazyková úroveň vyšší
Dabing má v ČR dlouholetou tradici a vysokou úroveň, zejména v ČT a dabing pro kina. Bohužel často vzniká kvůli ceně velké množství nekvalitních dabingů na jedno brdo, kde je špatný překlad, málo dabérů, kteří se střídají na hodně herců a chabé herecké výkony, špatné ruchy atd.. To nejvíce ošklivý pohled na dabing u české společnosti. Ale titulkováním se tento problém nedá vyřešit, stejně jako se tím nezlepší jazykové dovednosti.
Většinou to co slyším první
Jakožto silně slabozraký bych veškeré vysílání filmů a seriálů v původním znění s titulky zakázal a vše zahraniční a zejména tvorbu z těch nejexotičtějších zemí bych povinně opatřil dabingem (vyjma slovenského znění, jehož předabování do češtiny jsem silným odpůrcem). Zastáncům titulků bych nejraději přál, aby oslepli a teprve pak by se ukázalo, jestli by i nadále preferovali původní znění a

hanobili dabing.	
Dabing i titulky maj své výhody, i když pre typické diváky, kteří neznají daný cizí jazyk muže být sledování s titulkami nezaujímavé. Většina diváku si chce pri televizi odpočinout a proto se domnívám, že sledování požadu s titulky by mnohé diváky mohl odradit. Já osobne vůbec nechápu duvod dabování slovenských pořadů, ale to je jen muj osobní názor.	
Volil bych duální vysílání, protože to poskytuje jednak možnost vyjádření každého člověka. Zároveň by bylo dobré poukázat na to, že dabing není jakýmsi "pozůstatkem socialismu", ale je důležitý, když už pro nic jiného, tak pro zrakově postižené lidi, kteří také mají právo na sledování zahraničních filmů (seriálů, pořadů atd.).	
Není nutné jednoznačně preferovat jedinou variantu.	
Český dabing má obrovskou tradici a nesporné kvality	
Není potřeba výlučně upřednostňovat jednu možnost. Je dobře zachovat možnost výběru na základě preferencí a potřeb.	
myslím si, že úplné zrušení dabingu v současné době není možné protože velká část diváků přece jenom neovládá cizí jazyk a dokáží si představit, že by to pro ně mohlo být velmi nepříjemné. Na druhou stranu je ale podle mě velmi dobré zvést duální vysílání a vést především děti k tomu aby se snažily sledovat pořady v angličtině (a popřípadě v dalších jazycích, které se učí) s titulky. Sama bych ale třeba filmy v jazycích, které mi jsou úplně cizí - čínština, hindština atd, asi radši viděla dabované.	
Dabing	
Dabing se mi líbí u starších seriálů, kdy měl úroveň v současné době preferuji zahraniční filmy a seriály filmy pouze s titulky. Na dabovaný film se podívám pouze výjimečně, když jsem unavená :-)	
Největší problém s titulky vidím např. v Událostech, kdy se netlumočí cizojazyčný mluvčí z jakéhokoli jazyka!!! Na ČT byla v tomto smyslu už podána hromadná žaloba, protože na předchozí upozornění nereagovala. Na druhou stranu - existují televize s možností audiopopisu (problém nastavení u nevidomých, užší výběr typu přijímače - nejde o klasické duální vysílání!!!), při kterém jsou titulky případně čteny. Problém zrakově postižených, starších lidí, dyslektiků ...	
Jsou filmy, které jsou výrazně lepší s dabingem, a jiné, kde je tomu naopak. Podle mého názoru by měl být zachován jak prostor pro kvalitní dabing, tak možnost zvolit si shlédnutí filmu v originálním znění s titulky. (viz např. některá kina nabízí jak film v originále, tak dabovaný)	
Dabing je dobrý, když jste unavení, ale titulky vás donutí soudědit se na film na 100%.	
Myslím, že dabing od éry vynikajících K.M. Walló a dcery Olgy Walló se dost zhoršil. Dabované filmy určitých tvůrčích skupin jsou hrozné (viz Mahdal a spol.), úplně se změnil děj a charakter postav, filmy mne nebaví. Na ČT 2 a Art to není špatné, ale Nova, Prima atd. asi chtějí ušetřit, zkrátit čas dabování a kvalita filmů, ač by to byly někdy docela dobře hodnocené filmy, ztrácí.	
Občas je člověk líný anebo nechutně multifunkční tak se dabing hodí pro takové sledování napul...kulisa je občas moc fajn....Česky dabing je někdy i srandovnější než original...zvláště u komedií....Česky Dabing úplně nezavrhují ale je ho zbytečně moc....A je poslední dobou dost nekvalitní...	
I když je některý dabing hodně zdařilý, přesto bych radši jenom titulky pro jejich nesporný komunikační přínos.	
Dabing české televize umí, máme skvělé dabery, ale kvalitní filmy mám rada v původním znění s titulky. Ovšem ty si pustíme v klidu, když děti spí, abychom si je užili. Spor jsem nezaznamenala, ale špatně vybraný dabér rozhodně zatahá za uši a pokazí dojem i z dobrého filmu. Proto si v 99% dopřejeme raději film v původním znění. Dekuji Marusko a hodně štěstí.	
Myslím že ideální by byla možnost si u každého pořadu vybrat	

<p>Z vlastní zkušenosti vím, že obyvatelé zemí, kde sledují pořady v originálním znění s titulky jsou lépe jazykově vybaveni než obyvatelé zemí, kteří znají jen dabing (popř. minimálně titulek). Ti první mají rovněž lepší výslovnost a mají cizí řeč natolik odposlouchanou a vžitou, že v reálných situacích jsou pohotovější a neloví v mysli gramatické zákonitosti nutné k sestavení smysluplné odpovědi. Druhou věcí je klesající míra znalosti slovenštiny. Ve své věkové kategorii rozhodně nerozumím všemu a rozumím méně než starší lidé či mí rodiče (kategorie 40+), pokud ale sleduji pořad ve slovenštině, nemám s tím absolutně žádný problém. S jistotou však mohu říci, že znalost slovenštiny mezi o generaci mladšími je tristní (14 a méně, 15-19) a věřím tomu, že další generace by opravdu již mohly potřebovat dabing, což považuji za velmi smutné. U polštiny, ruštiny či balkánských slovanských jazyků by se to dalo relativně ještě pochopit (tam moc nerozumím ani já vyjma polštiny, což je ale dáno rodinným zázemím), ale představa dabing slovenských pořadů do češtiny je pro mne jednoduše zvrácená.</p>
<p>Myslím, že je dobře, aby lidé měli možnost volby. Obzvláště mladší diváci, nebo naopak starší mají problém porozumět cizímu jazyku, ale zároveň nestihají číst titulky nebo s tím mají potíže kvůli špatnému zraku a pro takové lidi je pak dabing výhodou. Na druhou stranu televizní pořad v původním znění s českými titulky pomáhá při učení cizího jazyka, člověk slyší původní hlasy herců a také původní text. Při dabingu je často nutné dělat kompromisy, aby herci "správně otvírali pusy", takže věty musí být buď delší nebo kratší, což často omezuje kvalitu překladu.</p>
<p>Největší nesmysl je podle mne dabing pořadů pro mládež (např. na TV Óčko), protože tato skupina dabing vůbec nepotřebuje a měla by naopak rozvíjet svoje jazykové schopnosti. Navíc je ten dabing často velmi nekvalitní. Chápu, že titulky mohou být pro některé skupiny obyvatelstva (seniory, děti) nepohodlné, což musíme zohlednit, přesto bych uvítala možnost sledovat co nejvíce produkce v původním jazyce. Mé vlastní jazykové vybavenosti do určité prospělo.</p>
<p>Jednoznačně titulky!</p>
<p>Česky dabing je kvalitní, ale mohlo by být více pořadů a filmů v původním znění s titulky. Právě pro rozvoj angličtiny.</p>
<p>Jsem pro duální vysílání.</p>
<p>V pohádkách má dabing místo, ale u pořadů pro dospělé bych preferovala titulky</p>
<p>Dabing byl v dřívějších dobách kvalitnější, jedním z důvodů byl větší časový rámeček na vypracování překladu a zpracování dabingu, a také lepší finanční hodnocení překladatele/dabera. V dnešní době bohužel vítězí kvantita nad kvalitou.</p>
<p>V dnešní době je to otázka stisku jednoho tlačítka na ovladači a každý by si mohl vybrat.</p>
<p>Říká se, že český dabing je jeden z nejlepších na světě, ale podle mě je fakt škoda, že se dabuje úplně všechno a to hlavně kvůli tomu, že to ten film naruší ať je dabing sebelepší a lidé by lépe nasáli cizí řeč. Na druhou stranu je pravda, že třeba senioři by se čtením titulků mohli mít dost problémů. Úplně nejlepší by bylo, kdyby si člověk mohl na televizi zvolit jak to chce a byly tak dostupné obě verze.</p>
<p>Záleží určitě na situaci. Jsou chvíle, kdy jsem z práce tak unavená, že ráda jen "konzumuju" pořad a jsem šťastná, že je s dabingem. Pokud si chci však některé pořady opravdu užít, tak preferuji titulky a originální hlasy, protože třeba takový Benedict Cumberbatch v originále je hlas k pomilování. To prostě Vojta Dyk nedožene :).</p>
<p>některej český dabing je umělecký dílo, kde jsou herci lepší než originál. některej stojí za prd. některý titulky jsou nekvalitní, některý videoobsah je natolik specifický, že je dabingu škoda. není to černobílý. Mám obavu, že většina lidí by ocenila prostě dabing v slušné kvalitě a ne titulky.</p>
<p>Mám mnohem radši titulky, když jsem byla oněhdy nucena zhlédnout jednu epizodu seriálu Sherlock v dabované verzi, měla jsem z toho jen poloviční zážitek oproti původnímu znění s titulky (přestože se daběři snažili). Chápu dabing u filmů pro předškolní děti, které ještě nečtou, ale od cca 10 let by měl titulky zvládat každý. Kvalita dabingu pro televizi navíc dost kolísá, leckdy je znát, že se všechno dělá za minimální náklady ve spěchu a kvalitní to pak prostě není. Kapitola sama pro sebe je úroveň překladu, dabing dětských seriálů je leckdy plný anglicismů, že mě to tahá za uši. Jsem přesvědčená, že titulky pomáhají rozvíjet znalosti cizího jazyka.</p>
<p>Preferuji titulky tam, kde je původní znění v jazyce, kterému rozumím. Naopak u jiných, např. francouzských, filmů je pro mě pohodlnější dabing. Dabing bych nezavrhovala, protože znám spoustu lidí, kteří by se k zahraničním pořadům bez toho vůbec nedostali, ale bylo by fajn mít možnost volby, jestli dab. nebo titulky. Ad. slovenské filmy - asi nikdy nepochopím, proč se některé z nich předabovávají do češtiny.</p>
<p>V dabingu často slyším i nesprávnou cestinu, o špatných prekladech (hlavně idiomu apod.) ani</p>

nemluve.	
soucasnej ceskej dabing je odpad, kterymu bohužel není věnována péče jako v minulosti.	
Dabing mi nevadí, ale ten český je nekvalitní- občas až k smíchu	
Titulky	
jelikož mi angličtina nedělá problém, ráda sleduju filmy/seriály v tomto jazyce. i u jiných filmů/seriálů (např. francouzsky) mám raději originální znění a titulky. mám na tom ráda tu autentičnost a emoce herců. přijde mi, že dabing tohle všechno "ukradne." za mě jednoznačně titulky.	
Myslím si, že český dabing je podstatný, jelikož je kvalitní. Zároveň ale by bylo v pořádku, aby v televizi byla možnost výběru, zda chceme sledovat pořad/film s titulky či s dabingem.	
Televizi už drahnou dobu nesleduji, když jsem se dostala do kontaktu se současným dabingem, velmi mě zklamal (produkce Prima Cool a stále stejné hlasy bez autenticity). Anglické pořady si pouštím z internetu v originále bez titulků, jiné bych si pouštěla s titulky. Myslím, že dabing má své místo u telenovel pro lidi, kterým jazyky nic neříkají a pohádky pro děti, ale ideálně s možností zvolit i originál s titulky.	
Nejlepší je původní dabing s titulkami ve stejném jazyce, pokud se daný jazyk učím.	
Mělo by být dostupné oboje u zahraničních filmů/seriálů.	
Dabing je úžasná příležitost užít si film i když zrovna neumíte cizí jazyk. Já jakožto člověk, mluvící plynule anglicky upřednostňuji originální znění. Za prvé protože mám raději hlasy herců (nalijme si čistého vína, česká televize neumí vybírat hlasy tak aby seděli k postavě) a za druhé protože ač je český dabing jeden z nejlepších, občas se dabérům nepovede zachytit emoci chvilky a film na tom akorát utrpí...	
Pokud chci u pořadu odpočívat/pracovat, vyhovuje mi více dabing. Je hodně pořadů, kde je český dabing skvělý. Na druhou stranu, pokud koukám na nové pořady/seriály, volím titulky, ikdyž jde třeba o španělský pořad. Znáám dost lidí ze svého okolí, kteří vždy chtějí dabing, titulky je odrazují.	
Český dabing by neměl být zrušen, s jeho kompletní absencí se lidé jazyky nenaučí, spíš TV vypnou. Bylo by skvělé mít na výběr: duální vysílání je super. S titulky úplně úžasné. Mít pořady pro děti jak v cizích jazycích, tak v českém by bylo výborné. A samozřejmě, kéž by český dabing (a překlad) byl kvalitnější a věnovalo se mu více času a odborníků.	
Ikdyž je podle mě z pravidla autentičtější a kvalitnější originál, myslím si, že v televizích by měly být pořady dabované, už jen proto, že je to pohodlnější a více dostupné všem členům rodiny. Například mám mladšího sourozence a mrzí mě, že spousta podle mě kvalitních pohádek není dabována a proto se na ně s ním nemůžu dívat. Český dabing je kvalitní a kolikrát se mi zdál lepší než originál ( viz. Mentalista atd.). Když bych nutně potřeboval originál, je dnes úplně jednoduché si jej dohledat online. Naopak dohledat si alternativní dub. by bylo mnohem těžší.	
Nemyslím si, že je správné tvrdšijně prosazovat jednu nebo druhou variantu. Člověk by měl mít možnost volby.	
Zbytečnost, 100 lidí 100 chutí	
Nejlépe ovládat řeč, tudíž titulky, jen k jazykům, kde si divák není jistý svou jazykovou vybaveností.	
Titulky	
U dabingu hodně záleží na stáří filmu a programu, na kterém se film vysílá. Starší filmy mají dabing velmi vysoké kvality, ale sledovat třeba Piráty z Karibiku na Nově je sebestarší.	
Vždy záleží na situaci. Nelze jednoznačně tvrdit, že jedno je lepší než druhé. Záleží i na typu pořadu, přízvuku postav (Australský, Skotský, atd... je často velmi nesrozumitelný) a mnoho dalších faktorů. Celkově se ale vždy přikláním k originálu nad titulky. (například simpsonovi bych ale v angličtině v životě nepreferoval...)	
televize je s aktuálně nejprístupnějším způsobem vyučování cizích jazyků, jelikož ve většině škol se nezameruje na komunikaci ani porozumění tohoto jazyku	
Tak asi záleží na filmu, a i na hlasech herců a dabérů. Někdy bych to nejraději zkombinovala, protože některé hlasy zahraničních herců zní úplně úžasně oproti českým dabérům. Na druhou stranu někdy je i ten náš dabing lepší než zahraniční originál. To platí třeba u seriálu Simpsonovi.	
Originalni zneni je vzdy lepsi!	
Dabing nevystihne původní atmosféru. Ale když je dabing kvalitní ukáže nový rozměr.	
U seriálu, co mám jako kulisu, mi vyhovuje dabing - vyžaduje méně pozornosti. U filmu rozhodně angličtinu, nepotřebuju ani titulky, většinou mě taky rusí - ale ráda slyším hlasy herců a původní vyznání, třeba u humoru a narázek, taky si tak víc osvojuju jazyky.	

Dabing narušuje autentičnost média. Ubírá nejen z hlasového projevu herců ale celé zvukové stopě filmu. Když vidím něco s dabingem, úplně mě to vytrhne z prožitku toho díla. Zvuk a obraz jsou si úplně odcizeny.
Rozumím tomu, že dabing je pro spoustu lidí pohodlnější, ale kolikrát se tím pokazí pointy vtipů, frázová slovesa, která v češtině nedávají smysl, smažou se accenty postavy, které kolikrát hrají velkou roli a celkově mám pocit, že se dabingem dost zničí kulturní prostředí filmu/seriálu. Navíc si myslím, že původní znění určitě zlepšuje znalosti v daném jazyce, i kdyby jen pasivně.
Dabing ocenuji když používám tv jako kulisu. Napr v kine preferuji vzdy titulky.
Dabovat treba Kralovu řeč je hřích.
V kině titulky, u televize dabing, můžu u toho vařit nebo plést.
Český dabing je u některých pořadů lepší než originální znění (např.: Červený trpaslík, Přátelé, atd.). Ale titulky mi nevadí, hlavní je že z části rozumím a titulky mi to doplní.
Jsme pro obě možnosti, tak aby si koncový uživatel mohl zvolit sám, čemu dává přednost
Vše už bylo řečeno, a v titulcích zvěčněno.
Na některé pořady a filmy jsem zvyklá s titulky a na jiné bez (zejména ty, které jsem viděla jako první v televizi a ne online), avšak 90% obsahu, který koukám je v originálním znění s titulky (v případě zahraničních YouTube videí bez nich) Velkým faktorem je i znalost jazyka. Když je člověk v jazyku zdatný, zda rozumí alespoň z části a baví ho, je ochotnější sledovat pořady v originále. Např. Má kamarádka není v angličtině zdatná, nebaví jí a radši se podívá na dabovaný pořad. Já jsem opak. Co se titulek v televizi jako tradičního média týče, jsem proti. Mladší generace se na televizi v dnešní době už tolik nekouká a od starší generace by zavedení titulek do ČESKÉ TELEVIZE vzbudilo jen vlnu nelibosti a protestů, protože přece jsme v Česku a nechceme tu žádný cizince. (Klasická věta: Když něco chtěl, měl se naučit česky)
Dříve jsem byla na titulky líná, dabing je velmi pohodlný co se týče práce při televizi. Snažím se to teď dohnat a ráda si cíleně vybírám původní znění.
Jsem pro obojí - pro "lehčí" tvorbu (oddychovy zánr) preferuji dabing, aby pořad mohl být jako kulisa jiné činnosti, "hlubší" tvorbu (film/kvalitní serial na zamyslení apod.) vyzní mnohonásobně lépe v původním znění.
Titulky
Jsem pro dabing.
Protože jsem starší osoba, dabing mi vyhovuje, pro mladé lidi je vysílání v původním znění zcela jistě přínosem pro rozvoj jazykových znalostí.
pro malé děti (nečtoucí) je dabing důležitý; v Čechách se, dle mého, dabing nadužívá a pro jazykovou vybavenost populace by jistě prospělo, kdyby se více pořadů vysílalo jen s titulky (týká se dnes i slovenštiny?)
nejlepší je možnost volby podle aktuální situace
Je dobře mít na výběr. Někde se hodí titulky, jinde dabing.
Titulky moc ráda nemám - snižují mi vizuální požitek z filmu a celkově mě ruší, protože vyžadují značnou pozornost. Z tohoto důvodu preferuji filmy v originálním znění bez titulků. Dabing mi nevadí.
V Nizozemsku prakticky dabing nevidím a je to nadhera. A taky to funguje.
Titulky
Co se týče názoru, že když bude film v cizím jazyku, ale titulky budou české a my se díky tomu můžeme lépe naučit daný cizí jazyk. S tím nesouhlasím, jelikož si myslím, že jakmile jsou titulky česky, divák se soustředí jenom na titulky a cizí jazyk nevnímá. Aby se v cizím jazyku zlepšil, bylo by mnohem lepší, aby titulky byly také v daném cizím jazyce.
Dabing ano, ale v menší míře
Dabing
Možnost výběru by byla dobrá.
Můžeme být na český dabing hrdí, je dobrý.
Přijde mi, že v televizi slyším hlasy pořad těch stejných dabéru.
Jsem na dabing zvyklá a nevadí mi.
Český dabing je taková naše skvělá specialita - snad každý zná např. Františka Filipovského..
Ideální je mít možnost volby.
Titulky
Každý preferuje něco jiného, obojí má své výhody.

Preferuji pořady s titulky, ale pro děti je určitě lepší dabing.	
Dabing ano, ale spíše jen pro děti. Já radši titulky.	
Dabing je taková naše česká tradice a mám ho ráda. Slovenské filmy bych do češtiny nedabovala - myslím, že je užitečné, aby i mladí slyšeli občas slovenštinu a přišli s ní do styku.	

Source: prepared by the author of the thesis