

UNIVERZITA KARLOVA – FILOZOFICKÁ FAKULTA
ÚSTAV ANGLICKÉHO JAZYKA A DIDAKTIKY

Jazykové aspekty překladu neformálních/slangových
výrazů v titulcích amerického televizního seriálu

Linguistic Aspects of Translating Informal/Slang
Expressions in American TV Series Subtitles

BAKALÁŘSKÁ PRÁCE

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Praha,
2012

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Děkuji vedoucímu své práce Prof. PhDr. Aleši Klégrovi za jeho pomoc, rady a trpělivost.

Abstract

The present study treats the problem of translating American slang and informal vocabulary into Czech. Its aim is to explain why this kind of vocabulary can be difficult to translate and to compare two different approaches to the task. It works with material excerpted from the subtitles of an American TV series, the official and the unofficial version of its translation.

The experimental part brings information on the incidence of different types of mistakes and it identifies the main tendencies of the translators in dealing with various problems. The final part characterizes the strategies of individual translators, commenting on their strong and weak points.

Abstrakt

Práce se zabývá překladem nespisovných a slangových výrazů z americké angličtiny do češtiny. Klade si za cíl vysvětlit, proč může tento typ slovní zásoby překladatelům působit problémy, a porovnat přístupy dvou různých překladatelů. Použitý materiál byl získán z anglických titulků amerického televizního seriálu a oficiální i neoficiální verze jejich překladu.

Výzkumná část přináší poznatky o výskytu různých druhů chyb a popisuje nejvýraznější tendence obou překladatelů. Závěrečná část charakterizuje jejich odlišné strategie a komentuje jejich silné a slabé stránky.

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List of abbreviations

SL – source language

TL – target language

TP – translation procedure

[X, O/U] – example number X, O – official translation

U – unofficial translation

1. Introduction

The present study treats the problem of translating English informal vocabulary into Czech. It focuses on relatively recent words or neologisms that are likely to cause problems. These expressions could be often classified as slang. The thesis examines 50 expressions excerpted from the American TV series *The Big Bang Theory* (2007) and two different versions of their Czech translation. The primary aim of the thesis is to characterize the major aspects of translation of this kind of vocabulary, focusing on the particular difficulties connected with the task. This includes identification of the employed translation procedures, assessment of the quality of the translation equivalents, and discussion of typical mistakes. The study also compares the official and unofficial version of translation in terms of the translator's approach and its positive and negative sides. The comparison is not made in order to decide which version is better but to find out which mistakes are probably due to the nature of the translated expressions and which are connected with a concrete approach.

The above issues are interesting to examine in the context of the contemporary interaction between Czech and English. Furthermore, differences between slang in translation as opposed to slang used by native speakers are also taken into account.

The study assumes that the chief problem with translation will result from the fact that English develops faster than the translation solutions are devised in Czech, therefore the translator will have to deal with new concepts for which there are no words in Czech. This will require careful selection of existing words which fit the particular context or even creation of new words. Also, it is expected that the unofficial version will to some extent be more successful in this particular area of translation as it is likely to be the work of people who are more familiar with the social environment in question and also less inhibited in their choice of equivalents.

2. Theoretical Part

The theoretical part of the present study is divided into two thematic sections: The first one deals with slang and the problems of its definition. It mainly compares the views of slang in anglophone and in Czech linguistic theory. The second section focuses on neologisms, their basic characteristics and the possibilities of their translation.

2.1. Slang

2.1.1. A historical introduction

Despite the fact that slang is a relatively new concept in linguistics the history of changing attitudes to this part of language and countless attempts to provide a comprehensive definition of it is unusually rich.

Historical surveys of how the treatment of slang in linguistics developed can be found for example in Dumas' and Lighter's (1978) article "Is Slang a Word for Linguists" or Reves' (1926) "What is Slang?: A Survey of Opinion". Both surveys clearly show that the history of slang does not consist simply in the struggle to find an appropriate definition for it. "Serious" linguists and lexicographers had for a long time regarded slang as inferior and "illegitimate" part of language unworthy of proper scientific interest. Consequently, it had been utterly neglected until the 19th century and early definitions of slang were distinctly negative. This can be illustrated by Webster's definition from 1828 "low, vulgar, unmeaning language" (Reves 1926: 216). However, contemptuous comments describing slang as inappropriate means of expression appeared also more than a century later. In 1941 Foerster and Steadman declared it to be "a cheap substitute for good diction" indicative of "laziness in thought and poverty of vocabulary" (in Lighter 1978: 5) and in 1967 Hodges wrote that "slang is the sluggard's way of avoiding the search for the exact meaningful word".

Thoroughly positive views of slang can be found for example in Walt Whitman, who already in 1885 wrote that slang is "an attempt of common humanity to escape from bald literalism and express itself illimitably" (Reves 1926: 217). The first definition which Reves considers to define slang as "something thoroughly worthy of respect" (Reves 1926: 217) appeared in 1870: "spontaneous outburst of thought power become vocal". Nevertheless according to Lighter in 1941 a positive opinion about slang still opposed the majority view. Contemporary articles about slang demonstrate that the dispute about the positive and negative qualities of slang to some extent continues to the present day. However the definitions have become more objective and scientific and new features recognized as distinctive for defining slang have been identified. Also, slang has

come to be regarded as a kind of language with a particular expressive potential, which had been overlooked before.

2.1.2. Defining slang

Linguists who try to define the term slang in a vast majority of cases agree on one point: Slang is a very loose term and it is difficult, if not impossible to find a clear definition of it. The problem is further complicated by the fact that slang is a dynamically developing phenomenon which is influenced by social and technological development and its concept changes in time. Moreover, speakers of different languages do not understand it in the same way. Coleman illustrates the diversity of definitions by citing some specific examples from the Oxford Dictionary Online:

‘The special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type’ (cited between 1756 and 1839)

‘The special vocabulary or phraseology of a particular calling or profession; the cant or jargon of a certain class or period’ (1801–1872)

‘Language of a highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense’ (1818–1976)

(in Coleman 2009: 11)

Finally, the word “slang” has acquired a kind of attractiveness not usually associated with a linguistic term. Therefore, it is often misused in the commercial sphere as means of attracting publicity. It simply sounds more familiar and exciting to the ears of a non-specialist than terms like *jargon* or *cant*, which would be more precise in a given situation.

2.1.2.1. Jonathan Lighter’s criteria for defining slang

An important and influential attempt to identify slang words was made by Dumas and Lighter (1978). They summarized the results of previous research concerning slang and introduced four criteria which should help to recognize it. They claim that any expression that fits at least two of the criteria should be considered slang:

1. Its presence will markedly lower, at least for the moment, the dignity of formal or serious speech or writing.
2. Its use implies the user’s special familiarity either with the referent or with that less statusful or less responsible class of people who have such special familiarity and use the term.
3. It is a tabooed term in ordinary discourse with persons of higher social status or greater responsibility.

4. It is used in the place of the well-known conventional synonym, especially in order (a) to protect the user from the discomfort used by the conventional item or (b) to protect the user from the discomfort or annoyance of further elaboration. (Dumas & Lighter 1978: 14-15)

Dumas' and Lighter's work is cited and built upon in more recent articles about slang written by scholars like Eble (2006) or deKlerk (2006).

2.1.2.2. Slang in competition with similar terms

One of the tasks connected with defining slang is to identify the differences between slang and other similar subsets of the informal vocabulary. These usually include *colloquial language*, *jargon*, *dialect* and *cant* or *argot*. Sometimes, we cannot draw a clear dividing line between these parts of vocabulary and it is nothing unusual if they overlap. There exist, however, several features typically considered to be crucial for differentiating between them:

First, *jargon* can be characterized as a more technical subset, which can be in some cases even codified. It is the vocabulary necessary for work or particular interests while slang functions more as a means of expressing feelings and attitudes.

Cant, unlike slang, is generally connected with marginalized or criminal groups and it is supposed to function as a secret language. We should add, however, that *cant* words sometimes enter slang vocabulary.

Finally, in the case of *colloquial language* the difference lies mainly in the fact that it is a more general term than slang, which means that slang expressions are usually colloquial, but we definitely cannot label any colloquial expression as slang.

2.1.2.3. Slang in recent studies

The authors who attempt to define slang, like Eble (2006) and de Klerk (2006) above, usually agree on the following characteristics, some of which, however can still be problematic and questionable.

a) Slang is connected with informal spoken language.

In most cases slang is used spontaneously and almost exclusively in informal situations. This means that it is usually excluded from encounters with strangers. Also, it is almost never written except in fiction.

Unequivocal as this criterion may seem, Eble points out that it becomes less definite in the context of the latest social development. She claims that as communication in the US becomes more and more informal, informality as a distinctive feature of slang partly loses its relevance (Eble 2004:

380). Furthermore, she stresses that slang occurs frequently in writing in electronic communication, often in the form of acronyms such as “OMG, ROFL, WTF” (Eble 2006: 414). On the other hand, we should add that the nature of electronic communication such as chat is very close to the spoken language. Still, this complication gives us a useful example of how the criteria for defining slang can be subjected to the latest technological development, which brings new forms of communication and new space for our expressive capabilities.

b) Form

The affirmation that neither the form of a word nor the process of its construction is indicative of its belonging to the slang vocabulary is almost notorious. All word formation processes can be used to produce a slang expression (derivation, compounding etc.) and none of them are firmly connected with slang.

This seemingly simple criterion, however, collides to some extent with de Klerk’s (2006: 410) claim that in order to achieve a light and humorous effect, slang often relies on onomatopoeia, rhyme, alliteration, reduplication or abbreviation. Thus, a certain number of slang words become formally marked. Of course, we still cannot accept the form of a word as a fully valid defining characteristic of slang, but it would be also imprecise to say that it has zero importance.

A useful work to consult on this point is the MA thesis *Word-formation Processes in Contemporary English Slang* written by Daniel Libertin in 2011. The results of this study show that certain word-formation processes are more productive in slang than in general English (for example blending or semantic change). Still, it modifies but does not disprove the claim that slang words do not display specific forms of word-formation processes.

c) Slang words tend to be short-lived

Slang vocabulary changes constantly and sometimes with such speed, that some words can hardly ever be recorded. Although certain expressions can be used for many years and remain slang, far more usual development is that a slang expression suddenly becomes popular, but soon ceases to be used or, alternatively, it becomes colloquialism (Eble 2004: 375). This tends to happen due to overuse, which deprives the expressions of its originality and therefore its special expressive qualities.

d) Specific social function

The specific social function is to be considered a pertinent aspect of slang. According to Eble (2004: 375), we decide to use slang expression instead of a neutral one when we want to

“mark informality, irreverence, or defiance; to add humor; or to mark one’s inclusion in, admiration for, or identification with a social group”. This property of slang seems to be the most distinctive one. Slang can be also characterized as fashionable language. Indeed, in its nature it is very similar to e.g. fashionable clothes (Eble 2004: 375) which can also serve to signal membership in a group or attitudes of the person who wears them.

While language in general may serve various social functions, slang is the kind of language which is firmly connected with the natural human desire to express oneself in an impressive, new or unusual way.

e) Users

The fact that slang thrives among college students and young people in general is probably something to be expected if we take into account all the previously discussed characteristics, mainly its social function. Nevertheless, it would be wrong to suppose that slang is excluded from other age groups (cf. Eble). de Klerk (2006: 410-411) points out that the idea of slang being used by all adolescents and also the belief that it is a domain of men are cultural stereotypes, which, however deeply rooted they might be, have little truth in them.

f) Incomplete vocabulary

Given the function of slang, there is little need to have slang terms for everything including various common and “uninteresting” concepts. Therefore, only a part of neutral vocabulary has its slang equivalents – in most cases, slang words refer to human character, personal relationships and judgments (Eble 2004: 375). Other semantic areas include “(often illicit) enjoyment, fun and pleasure: eating and drinking (often to excess), sleeping, money, cigarettes and drugs” (de Klerk 2006: 409). Slang words not only play an important role in identification with a certain group, they also often refer to the common interests of its members.

g) Vagueness of meaning

Slang expressions are lexically full words, which are frequently difficult to define. It is not uncommon that even those who use them on a regular basis are not capable of explaining exactly what they mean (de Klerk 2006: 407-408). This problem is to a large extent caused by the fact that popular slang words begin to be used by many people, few of whom actually understand their meaning. It seems that the quality of popularity and attractiveness becomes more important than the denotation.

Finally, we should emphasize the fact that however sophisticated and comprehensive linguistic definitions of slang might be, the words that are officially considered slang are not necessarily perceived as such by an average user of English. This is a problem that Cooper (2001) encountered when conducting his research on acceptability of slang. All participants were asked to indicate which of the 20 expressions shown to them they considered to be slang. The highest percentage attained was a mere 36 %. Commenting on the results of his research, Cooper (2001: 68) wrote:

A puzzling feature in table 4 is the rather low percentage of items judged to be slang, especially since my colleagues and I, and the dictionaries and other reference works I consulted, considered most of the items to be slang.

2.1.2.4. Extended terminology

In order to reach a higher level of precision when discussing such a complex concept as slang some authors use special terms to differentiate between subtypes of slang.

The most prominent categorization is probably Chapman's (1986) distinction between *primary* and *secondary* slang (further discussed by Eble). The term *primary* slang refers to the special vocabulary which marks the affiliation with a specific social group or subculture. *Secondary slang* operates on "national" level and it can be used by all persons who want to express themselves in a fashionable way. Furthermore, the *secondary slang* indicates that the user is familiar with the most recent cultural trends. Chapman mentions the expectation that this kind of slang will prevail in the USA (in Eble 2004: 381).

Moore (2004: 59) introduces the term *basic slang*:

Briefly, a basic slang lexeme is a slang expression that emerges when a young generation or cohort takes on a set of values starkly opposed to the values of its elders and begins to use a positive slang expression that is semantically linked to its new value orientation. It differs from most slang in that it typically endures for one or more generations, is used pervasively, and is applied to a wide array of referents as a general term of approval. He describes basic slang using the example of the slang terms *swell* and *cool*, explaining how the latter replaced the former while the meaning and function remained very similar.

2.1.3. American slang: culture-specific features

Apart from the general features listed above, slang in a concrete culture can have special features, which make it to some extent unique. In the case of American slang, it is for example the source of slang expressions. Many American slang words originated in ethnic groups or in subcultures connected with certain genres of music. They were mostly invented by African-Americans. The spreading of slang on a national level was enabled by the rise of popular culture.

Speaking about American slang, Eble (2004: 382) also explains that while *primary slang* thrives in social groups whose members are of different ages, secondary slang remains the domain of the young generation:

...slang is associated with **youth** or with an effort to project a youthful image. Adolescents and young adults don't attempt to be *cool* by imitating the behavior, styles, or vocabulary of the middle-aged and elderly. **The direction of imitation is the opposite.**

Finally, Green (2006) describes American slang as an “Urban phenomenon” (Green 2006: 405) which quickly develops and spreads even beyond the borders of the US. Thus American slang influences less dominant cultures which borrow fashionable English words, “anglophone slang is international” (Green 2006: 405).

2.1.4. Comparison with the idea of slang in Czech linguistic theory

This part compares the image of slang in anglophone linguistic theory with the definitions and characteristics found in the Czech linguistic literature, mainly the work of Hubáček.

2.1.4.1. Terminology

The Czech sources mention some rather general features of slang which are identical or very similar to those found in English material, mainly its description as part of informal spoken language which has not a complete vocabulary and the fact that it is connected with specific social aspects of communication.

A prominent feature which does not occur in English sources is distinguishing between two categories of slang – *occupational slang* (*profesní slang*) and *interest-group slang* (*zájmový slang*). Hubáček (1979: 12-16) himself points out that this distinction is characteristic of the Czech literature about slang. The first type is sometimes also called *jargon* and would be probably called the same by Anglophone linguists. “*Professionalisms*” are defined as words created for practical reasons. They serve as the unofficial terminology of a certain profession. This definition is very close to what had been said about the term *jargon* in English-speaking linguistic theory. *Interest-group slang* has more common characteristics with the idea of slang in the anglophone tradition. The vocabulary is more expressive and less terminological and there is a stress on the personality of the speaker and his / her identification with the social group. Other features include playfulness and sometimes also negative attitude to official standards of communication.

What both categories (*professional* and *interest-group slang*) have in common is their association with a particular social group, which usually receives more emphasis than in the anglophone material. In fact, the definition of *interest-group slang* resembles the one of *primary*

slang in English. As for the approximate equivalent of *secondary slang*, Hubáček (1979: 18) mentions the “prostě / obecně slangové výrazy” (“general slang expressions”) which cross the boundaries of the vocabulary of a specific social group. This category was later labelled *interslangismy*, a term used in *Encyklopedický slovník češtiny* (Karlík et al. 2002: 406).

Both linguistic theories use a special term to refer to the slang of students – *college slang* (in Czech *studentský slang*).

2.1.4.2. Other differences and common features

Hubáček claims that “*interslangisms*” only occur occasionally and the stress on slang’s association with a certain social environment remains prominent in more recent works as well. Compared with the view of anglophone linguists this characteristic seems to have much more weight in Czech. Hubáček (1979: 16) explains that the concept of slang in the anglophone literature is less definite.

Both anglophone and Czech linguists agree that slang words serve as means of expressing one’s affiliation with a social group or environment. In English there is also another function of slang – that of its being a language of fashion. This is not explicitly mentioned in Czech texts on slang though there is a similar observation about the originality of slang. This, of course, does not mean that the phenomenon of fashionable vocabulary is absent in Czech, it is just not explicitly associated with the category of slang. Language fashion is discussed for example in Daneš’s (2009) *Kultura a struktura českého národního jazyka*. The most useful part of the chapter in relation to the anglophone view of slang is the claim that as fashionable words tend to be used excessively their meaning is becoming more and more vague in consequence (Daneš 2009: 229). This almost exactly coincides with what is said about slang in the English sources.

A minor feature of slang in Czech theory that contradicts the character of vagueness of English slang is the clarity of meaning (Hubáček 1979: 20). However, although not specifically connected with a specific category of slang, it seems logical that this characteristic applies mainly to *occupational slang* or words that function as technical terms in *interest-group slang*. Another difference is that in the English tradition slang words are sometimes not defined by their semantic field as well (drinking, taboo).

2.1.4.3. Playfulness in slang

Playfulness and originality aimed at adding humor to one’s speech are listed among the features of both English and Czech slang along with the word-formation procedures and formal

features which are commonly used to achieve the goal. Due to typological differences between the two languages it is reasonable to suppose that some of these features will be language-specific.

If we compare the examples of these features in the Czech and the English material, we may see that there are clearly some procedures which are used in both languages (metaphor, abbreviation), and we may suppose that there would be more, as we deal with examples, not a complete lists of procedures used. Still, it is interesting to notice that the Czech texts speak about derivation or even concrete suffixes as having a special effect in themselves. Considering the importance of derivation for word-formation in Czech it seems logical to suppose that Czech affixation would offer more possibilities when creating new slang expressions. Alliteration, on the other hand, has a stronger tradition in English. These considerations are important when facing the problem of preserving the humorous effect of English slang in Czech translation.

2.1.5. Czech versus English: Problems

A problem that inevitably emerges when translating English slang into Czech is the fact that as Daneš (2009: 231) points out, many words considered fashionable by Czech speakers have been borrowed from English. A number of neologisms listed in Martinová's (1998, 2004) neologism dictionaries *Nová slova v češtině 1* and *2* are English borrowings, among which we can find popular words like *cool* (Martinová 2004: 71) or *nerd* (Martinová 2004: 291) as well as many expressions related to computer games: *cheater* (Martinová 2004: 166), *level* (Martinová 2004: 229). The status of such loanwords in Czech compared to the original items in English is questionable. Moreover, while readily understood by the young generation the words will probably sound completely strange to people who have little knowledge of English.

2.1.6. Slang: Summary

Both the Czech and the anglophone tradition recognize slang as a subset of informal language which is firmly connected with its social function. The limits between slang and other social dialects in terms of terminology are not the same in both languages. For example, Czech *professional / occupational slang* coincides mostly with *jargon* in English. As Daniel Libertin concludes in his MA thesis many words that are considered slang in English would be labelled colloquialisms in Czech. nevertheless it is important to emphasize that the category of *interslangisms* and the functions of *interest-group slang* which tends to express one's feelings and attitudes than providing an informal terminology are not entirely dissimilar to the anglophone concept of *secondary slang*. Moreover, the desire to make one's speech unusual and appealing

which results in a creative approach to language is universal and eludes labels and precise definitions.

2.2. Neologisms

This part of the study deals with neologisms, a topic relevant both to slang and the sitcom vocabulary under examination. First it discusses the neologisms in general, their basic characteristics and types, and then it presents the theoretical principles of their translation found in Peter Newmark's (1988) work *A Textbook of Translation*.

2.2.1. Introduction

The category of slang and neologisms sometimes overlap. What brings neologisms close to slang is the fact that in their attempts to add originality, newness and humor to their speech users of slang can and actually do create neologisms. Moreover, neologisms, the same as slang words only exist for a relatively short period of time – some gradually win their place in the more stable part of the vocabulary, but many quickly cease to be used and disappear. Some are even deliberately used just on one single occasion.

While the concept of a “new word” may appear to be clear at the first sight, telling which words are neologisms remains a tricky task. Even if we know when the word was used for the first time, we cannot simply say that it ceases to be neologism after it has been used for a given period of time. It is rather the way in which a word is perceived by speakers of a language that is useful for labelling the word a neologism. Also, the term is relatively broad and there is no universal classification of neologisms. However, there usually is a basic distinction between new forms of words and new meaning. Also, the classifications define a special category of neologisms created ad-hoc and used just once. In Czech, this category has been labelled “okazionalismy” (Karlík et al., 2002: 285), in English the term nonce-word is used.

The criteria used by Martinová (1998, 2004) during the selection of expressions for her neologism dictionary *Nová slova v češtině* provide, with some modifications, a brief and effective framework for identifying and classifying neologisms:

- a) The criterion of contemporary standard communication: We can make a distinction between neologisms that are used in standard speech and those that are used in specific social environments.

- b) The criterion of time: Martincová focuses on items that either originated or underwent some kind of semantic change during a certain period of time. This strict delimitation is understandable in the context of collecting words for a dictionary; however, in other contexts, a far looser form of limitation by time could be used.
- c) The structural criterion: This refers to the formal features of neologisms. In Martincová there is no limitation in this respect. Neologisms can be both single and multi-word items (idioms, phrases).
- d) Frequency: Here the possibilities range from the above mentioned „occasionalism“ to items that are widely used by the greater part of the population.

Martincová (1998: 14-16) also explains that neologisms are used in different types of communication and communication areas.

This criteria clearly demonstrate that neologisms can vary in form, function, and they can be used by different groups of people. Therefore, it is important to stress that this study is concerned with a relatively small fraction of neologisms, not neologisms in general.

2.2.2. Translation and classification of neologisms according to Peter Newmark

2.2.2.1. Translation procedures

This part gives a list and brief characteristics of basic translation procedures (TPs henceforth) as described by Newmark (1988: 68-90) (not yet in direct connection with neologism). Some procedures that are certainly not relevant for the subject matter of this thesis as well as procedures that Newmark himself claims to be of little use have not been included in the overview.

a) Literal translation

This TP has two subtypes:

➤ Word-for-word translation

This TP preserves SL grammar, word order and the primary meaning of all SL words (Newmark 1988: 69). It can be used effectively for very small segments only.

➤ One-to-one translation

This is „a broader form of translation“ (Newmark 1988: 69), where the SL and TL segments do not have to be equivalent outside the context. In contrast to word-for-word translation it “respects collocational meanings”. Logically, it is used more often.

Literal translation can happen on the level of words, collocations, clauses and sentences.

b) Transference (emprunt, loan word, transcription)

Transference consists in retaining the original form of the translated expression, in other words, borrowing a word from the SL. Sometimes, it is not regarded as translation procedure at all. It is commonly used to “translate” names, brands, yet untranslated titles, etc. When using transference the translator should be sure that the TL readership is familiar with the term in the SL and will understand it.

c) Naturalization

naturalization could be described as a second stage of transference – the loanword is modified to fit the structural pattern of the TL.

d) Cultural equivalent

This procedure replaces a SL cultural word with its approximate equivalent in the TL. The translation tends to be imprecise in meaning; on the other hand, it produces a stronger immediate effect on the reader than a culturally neutral word.

e) Functional equivalent

As far as exactitude is concerned this TP is the best means of achieving it (Newmark 1988: 83). It is often used to translate cultural words by generalizing them (e.g. French *baccalauréat* translated as *French secondary school leaving exam*).

f) Descriptive equivalent

Here Newmark (Newmark1988: 83-84) warns against underestimating the importance of description in contrast to function. Descriptive terms and functional equivalents can sometimes be combined (e.g. translation of the word *machete* as *knife* reflects both its appearance and its function).

g) Through-translation (calque, loan translation)

This TP is usually used to translate compounds, collocations or phrases by literally translating each of their elements. Newmark claims that it can be very effective in some cases, but inappropriate usage leads to the undesirable effect of introducing “translationese” in the TL text.

h) Shifts or transpositions

In opposition to the other TPs listed, transposition is a matter of grammar. It usually consists in changing the SL word class into another or replacing a grammatical structure nonexistent in the TL with an equivalent one. A special case occurs when transposition is used to make up for lexical gaps in the TL, filling them up by a grammatical structure.

i) Compensation

Compensation is used to make up for a loss of meaning on other place in the sentence or the following sentence (Newmark 1988: 90).

j) Paraphrase

A paraphrase is “an amplification or explanation of the meaning of a segment of the text” (Newmark 1988: 90).

2.2.2.2. Translation of neologisms

Newmark (1988: 140-150) regards the translation of neologisms as one of the most difficult tasks of the translator. It begins with the decision whether a neologism should be translated at all. Newmark describes the factors that should be taken into consideration when deciding this and he also explains which procedure is appropriate in different situations and why. One of the basic rules is that while with neologisms of non-literary text it is usually safer not to translate them, a translator of literary texts should always try to translate neologisms into the TL. The subtitles in this thesis will be treated as being closer to literary texts.

For the purposes of discussing different types of neologisms and the TPs used to translate them Newmark proposes the following categories (the categories that are not relevant to the thesis have been omitted):

a) Existing words with new sense

This type of neologisms is rarely technical or culture-specific. The proposed translation procedures include the use of an existing word from the target language, or a descriptive word. When translating collocations with new senses, through-translation can be a good solution provided that the designated concept exists in the TL. Sometimes it is also possible to introduce a new collocation.

b) New coinages

In fiction these neologism should be re-created, using equivalent morphemes. Special sound qualities (if any) should be preserved in the target language as well. At the same time the new word in the TL should sound as natural as its SL counterpart.

c) Derived words

Here Newmark discusses mainly the reasons for translating or not translating a neologism in non-literary texts. Therefore the passage has little relevance.

d) Abbreviations

Where possible, the abbreviated SL words remain so in the TL, otherwise they are given in their full form.

e) Collocations

Here Newmark discusses the difficulty of translating English collocations which stems from the nature of relation between the components of the collocation. Conversion of word classes is common in English and the relations between nouns and adjectives are much less clearly defined than in other languages including Czech (cf. Dušková). That is why the translator usually cannot create target languages collocations freely.

f) Phrasal words

Phrasal words are typical of the English language, they often belong to the informal vocabulary and they have more “physical impact” (Newmark 1988: 147) and they are “often more economical than their translation” (Newmark 1988: 147). It is all right to replace them with their semantic equivalents.

g) Transferred words

Immediately after being imported transferred words have a very narrow meaning which can become more complex over time. They usually spread through the media. A common TP here would be transference and the addition of a generic term or further explanative elements depending on the readership.

Newmark also explains that the creation of neologisms is usually strongly motivated, therefore they can often be easily translated out of context.

2.2.3. Translation of metaphors

As slang often relies on figurative usage of words (Libertin 2011: 66) this section includes a brief summary of Newmark's (1988: 104-113) chapter on translating metaphors. Newmark uses the term to refer to any instance of figurative usage. He distinguishes between two purposes of metaphor:

- a) **Referential** purpose is to depict the referent in the most exact way possible, it may also be described as cognitive.
- b) **Pragmatic** purpose is to produce an effect on the senses of the listener (e.g. delight, surprise), it may also be described as aesthetic.

The latter purpose seems to be most relevant for the subject matter of the thesis.

Similarly as with neologisms, Newmark categorizes metaphors before discussing the TPs to be used to translate them. He gives six types of metaphors: dead, cliché, stock, adapted, recent and original (Newmark 1988: 106). Considering the kind of expressions that this thesis examines, recent and original metaphors only will be dealt with here.

a) **Recent metaphors**

Newmark (1988: 111) defines recent metaphor as “a metaphorical neologism, which has spread rapidly in the SL”. Obviously, this is where the problem of translating metaphors intersects with the translation of neologisms and the rules for translating neologisms are valid here. Newmark explicitly mentions through-translation as one of the possible TPs, but he makes it clear that the translator should make sure that the resulting TL expression will be “transparent”, understandable.

b) **Original metaphors**

This term designates metaphors “created or quoted” by the author of the SL text. Here Newmark argues strongly for literal translation, which leads to enriching the TL. However, he admits that if the result would hardly be understandable in the TL, it is advisable to create a different metaphor with similar meaning.

3. Research project

3.1. Methods of analysis

3.1.1. Source material

As the source material the study uses the dialogues in the form of subtitles in the first season of the American TV series *The Big Bang Theory* (2007). This particular series was chosen for the following reasons:

- a) the year of release, the genre (comedy), the average age of the characters as well as the prevalence of verbal humor;
- b) there is a Czech version of the DVD with official subtitles, which makes comparison with the amateur version of subtitles possible.

The research project works with three versions of subtitles: 1. the transcript of the original English version, 2. the official Czech translation, 3. an unofficial (amateur) Czech translation. The English version and the unofficial translation were downloaded from the internet (<http://subscene.com/The-Big-Bang-Theory-First-Season/subtitles-69734.aspx>, <http://www.big-bang-theory.cz/>) in SubRip format. The authenticity of the English transcript was checked against the audio track on the DVD. The official version of the subtitles was first extracted from the original DVD using the programme VsRip and the resulting SUB files were converted into SRT files.

3.1.2. Selection

The selection of expressions serving as primary material for the thesis proceeded in two stages. In the first stage all informal expressions were selected. There were no restrictions on their form, because the study focuses mainly on items of vocabulary that are new, original or witty, in other words it is their function and not their form that is crucial for the selection. Therefore the results of the search included a number of noun phrases, verb phrases, phrasal verbs and idioms. Proper names and references to characters from movies and books or companies and institutions, etc., were not included unless they had a more general meaning (e.g. *oompa-loompas of science* [29]).

In the case of one-word expressions that are primarily informal the selection was done using the programme MonoConc. Multi-word expressions, for example phrasal verbs or idioms as well as words that are not primarily informal but have some informal usage, were excerpted from the full

text version of the English transcript. At the end of the first stage the list consisted of more than 200 items.

In the second stage the number of items was reduced to 50 English expressions plus two versions of translation for each of them. As the aim of the study is to deal with new words that cannot be easily found in dictionaries, the selection consisted in identifying words and phrases that cannot be found in a dictionary. For this purpose the second edition of *The New Oxford American Dictionary* was chosen, mainly because the thesis examines American slang. Furthermore the dictionary was published in 2005 while the first season of *The Big Bang Theory* was released in 2007, which means that the dictionary should cover the vocabulary that had been used before that date and not the new words used in the series. The reliability of the publisher was taken into account as well.

The aim was to identify not only new forms of words but also new meanings conveyed by old forms. This part of the selection posed little problems as far as single word expressions are concerned. However, as had been already said, the list contained a number of multiword expressions, phrases, idioms and phrasal verbs. The selection was done according to the following guidelines:

- 1) The word class of the word searched for had to agree with the word class indicated in the dictionary for the word to be rejected (if, for example a word used as a verb in the series was defined only as a noun, it was selected).
- 2) Obviously, all phrasal verbs not included in the dictionary were selected, even if the dictionary defined the verbal part or a phrasal verb with the same verbal part but a different particle. The same rule was applied to new prepositional usage (e.g. *suck on* [46] was selected, while *suck* was discarded).
- 3) Phrases that were merged enough to be considered new semantic units were treated as wholes so they were not discarded unless they were found in the dictionary in their exact form (e.g. *crash into Geek mountain* [5]).
- 4) Phrases that were interesting combinations of informal words rather than new semantic units were discarded if the dictionary provided definitions of all their components (e.g. *sick geeky bastards*).

The dictionary proved to be comprehensive enough as to informal vocabulary: mere 56 expressions out of the original 200 were not found in it. In order to reduce the number of expressions to 50 and to make the sample more homogenous at the same time the following words

were excluded: *re-spawn*, *level* and *quest*¹ are terms associated with computer games (they are used in Czech as well and they could be considered an example of *interest-group* slang), however, due to these distinct characteristics they stand out and disrupt the unity of the sample. Furthermore, the expressions *let's roll*, *easy-peasy* and *pluck a nerve* were rejected as they are not new words.

The resultant list consisted of 50 expressions, two of which occurred twice. Thus, the actual number of examined instances of translation is 52 in the official plus 52 in the unofficial translation (see Appendix for details).

3.1.3. Data management

A Postgres database on a local server was created for the purpose of managing all the data. Using a PHP script individual subtitles from the SRT files were inserted in a table and the correspondences between the English and the Czech versions were identified based on subtitle timing indicated in the SRT files using another script. This enabled full text search that provided a complete list of English subtitles in which a given word occurs along with the corresponding Czech subtitles. As the timing in individual SRT files sometimes differed, the programme was not always able to find the equivalent Czech subtitle. In such cases the right subtitle had to be identified manually in the SRT file.

The results of every search were inserted immediately in another table. Each row consisted of a unique identifier, the English expression, its Czech equivalent and also an indication whether the equivalent comes from the official or the unofficial translation. Of course, the search also found some occurrences that are not relevant for the purpose of the thesis, e.g. the word *doorknob* in a different sense (*a tie on the doorknob usually means*) etc. These occurrences were deleted from the table. This table provided the basis for the analysis.

3.1.4. Quality assessment

First of all, the major translation procedure used in each case was identified. For this purpose a modified version of Newmark's categorization of TPs presented in the theoretical part of the study was used. The next step was to choose criteria for the assessment of the translation. In order to reach maximum relevance of the criteria they were based directly on the actual mistakes found in the translation. First, examination focused on the Czech translation was performed. It helped to reveal three basic defects that occur repeatedly:

¹ Concerning the question of being/not being defined in the dictionary, the situation of *quest* and *level* is not completely clear. They are explained in their general sense, but there is no explicit reference to their special usage in the context of computer playing. Arguably, these two senses merge. Still the senses are considered independent here.

- 1) imprecise denotative meaning;
- 2) lacking or impoverished expressivity, connotative meaning in general;
- 3) formal deficiencies (awkward structures, language interference).

Secondly, the English expressions were examined in order to discover how language creativity demonstrates itself in the words. Three principles were identified (further on they will be referred to as *innovations*):

- 1) inventing of new forms of words;
- 2) metaphor (in the broader sense of figurative usage, in which the term is understood by Newmark);
- 3) sound effects.

The six points enumerated above became the basis of the evaluation framework. Results of the evaluation were inserted in a separate table. This arrangement allowed to select relevant data for the individual parts of the analysis easily and have them automatically arranged in tables.

The analysis proceeded from a general description of the sample to the identification and discussion of various kinds of mistakes and tendencies and to the comparison of the official and the unofficial version of translation.

3.1.5. Consultations with a native speaker

In order to minimize the risk of misunderstanding the English expressions their meaning was consulted with a native speaker. This speaker is a male in his early twenties who comes from the south of the USA and is currently resident in the Czech Republic.

3.2. Analysis

This chapter contains the analysis of the sample, which has three parts. The first part briefly characterizes the English expressions and the two sets of equivalents. The next discusses different types of translation mistakes and their possible causes. The final section compares the two versions of translation.

3.2.1. Description of the sample

This section provides a general description of the sample. It is divided into three parts. First of all it deals with the English expressions and then with the individual versions of translation.

3.2.1.1. The English expressions

The aim of this section is to briefly characterize the 52 English expressions, focusing on the aspects that are likely to make them difficult to translate.

a) Morphological characteristics

This part presents the classification of the English expressions according to the word class that they belong to or according to which type of phrase they represent.

category	incidence	per cent
noun	17	33
noun phrase	8	15
collocational phrase	8	15
adjective	7	13
verb	7	13
interjection	2	4
propositional phrase	2	4
verb phrase	1	2
total	52	100

Table 1: Morphological characteristics of the English expressions

The table shows that the highest percentage has been reached by nouns (17), which represent one third of the whole sample. The incidence of verbs (7), adjectives (7) and interjections (2) is markedly inferior. However, the incidence of phrases (19) exceeds that of nouns. There are mostly noun phrases (8) or collocational phrases (8), but also two propositional phrases and one verb phrase. We may also observe the clear prevalence of nominal expressions over verbal ones.

A considerable number (26) of the examined expressions are neologisms. Beside creation of new syntagms implied by the high incidence of phrases the word-formation processes involved in creating neologisms include derivation (*chat-ee* [14]), compounding (*humorometer* [12]), blending

(*nerd-migo* [23]). Some of the expressions have special sound qualities like rhyme (*hunky-dunky* [13]) or alliteration (*Kosher Cornhuskers* [18]).

b) Semantic features

The meaning of the expressions can be very complex. Various kinds of connotations are combined together and a wide range of devices is used to make the expressions witty, original and attractive for the listener. This can be illustrated by the following examples:

Figurative usage is quite common in the sample:

I got a hot former fat girl with no self-esteem, a girl who punishes her father by sleeping around a alcoholic who's 2 tequila shots away from letting you **wear her like a hat**. [50]

Here the speaker transforms the meaning of a lexicalized metaphor:

And we pray that You help Sheldon **get back on his rocker**. [9]

The speakers also use quotes associated with popular culture which are likely to have rich connotations:

No guts, no glory², man. [26]

c) Innovative features

The above overview of both formal and semantic features of the expressions has shown that originality and playfulness in slang can demonstrate themselves in various ways. The analysis works with three major features that contribute to making the expressions unusual or unique and thus increase the appeal of one's speech:

- 1) **Neology**: This category contains new expressions that rely on creation of new forms of words, including syntagms (e.g. *non-freaky* [28], *nerdvana* [23]).
- 2) **Sound effects**: This category groups the expressions that have special sound qualities like rhyme, alliteration, consonance etc. (e.g. *Kosher Cornhuskers* [18]).
- 3) **Metaphor** (as understood by Newmark): Here the effect of novelty or originality is produced by imaginative usage of words in their figurative meaning (*Good morning, snickerdoodle*. [39]). lexicalized metaphors are not included.

Obviously, one expression can have more than one innovative feature. The following diagram represents the whole set of expressions and the subsets of expressions with innovative features, indicating which combinations of innovative features occur in the sample.

2 the title of a rock album, see Appendix for details

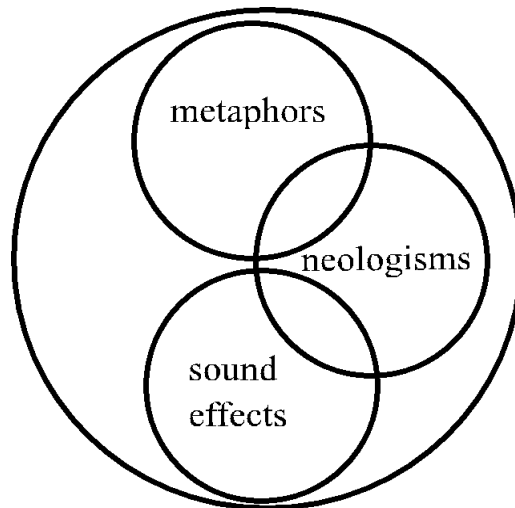


Diagram 1: Innovative features of the English expressions

The innovations described above should be regarded as crucial features of the expressions and the primary concern of the translator. In other words, in order to find an appropriate equivalent the translator should concentrate on preserving the innovations.

3.2.1.2. Translations

The general description of the two sets of translation equivalents (the official and the unofficial translation) focuses on different characteristics than the previous section. Each version of translation is described in terms of the ratio of acceptable and unacceptable equivalents plus the number of zero equivalents. The incidence of TPs employed by the individual translators is included in this part as well.

The label “unsuccessful” or “unacceptable” was used for whatever equivalent that does not reflect the aspects of the SL expression which are crucial for its function. Thus the equivalent has a weaker or a completely different effect than the SL expression. The label is admittedly subjective, although the evaluation criteria explained in section 3.1.4. are always taken into account.

1) Quality of equivalents

a) Official translation

The table below shows how many of the 52 expressions were translated un/successfully and in how many cases the translation is missing (zero equivalent).

evaluation	equivalents	per cent
acceptable	17	33
unacceptable	33	63
zero equivalents	2	4
total	52	100

Table 2: An overview of translation equivalents - the official translation

The official translator managed to find acceptable equivalents for one third of the expressions (33 %) and s/he omitted the English word in two cases. The rest (63 %) of the equivalents are faulty.

b) Unofficial translation

The general overview of equivalents:

evaluation	equivalents	per cent
acceptable	17	33
unacceptable	34	65
zero equivalents	1	2
total	52	100

Table 3: An overview of translation equivalents - the unofficial translation

The table shows that 33 % of the equivalents are acceptable, while 65 % are not. There is only one instance of zero equivalent.

2) Translation procedures

This section presents the data concerning the incidence of individual TPs in each of the two versions of translation. The individual TPs have been defined in section 2.2.2. with the exception of *sense updating* and *new coinage*.

The term *new coinage* is used wherever the translator made up a new word or a phrase.

The term *sense updating* has been introduced to be used as a label for translations which use existing words in a new way and do not involve coining a new word. This includes phrases with loosely connected elements. The TP stands between *existing equivalent* and *new coinage*. The dividing line between the individual TPs is sometimes very thin.

Examples of the use of the individual TPs:

Existing equivalent: *mack daddy – frajer* [22, O]

New coinage: *shmylepton – nedilepton* [36, U]

Through-translation: *humorometer / humorometr* [12, U]

Sense updating: *Good morning, snickerdoodle. / Dobré ráno, rozinko.* [39, U]

Transference: *tresling / tresling* [47, U]

a) Official translation

The next table presents information on the incidence of the TPs used by the official translator:

TP	equivalents	per cent
existing equivalent	24	46
new coinage	9	17
through-translation	5	10
sense updating	8	15
transference	1	2
paraphrase	3	6
zero correspondence	2	4
naturalization	0	0
total	52	100

Table 4: Translation procedures in the official translation

The official translator decided to translate almost one half (46 %) of the English expressions using existing equivalents. If we add the percentage of sense updating (15 %), which is by its nature quite close to existing equivalents the percentage exceeds 50 %. Other translation procedures are rare. In fact, there are only two the incidence of which equals or exceeds 10 %. First, it is new coinage (17 %) and second through-translation (10 %). Paraphrase comes next (5 %) followed by transference, which occurred only once.

b) Unofficial translation

The frequency of individual TPs in the unofficial translation:

TP	equivalents	per cent
existing equivalent	23	44
new coinage	7	13
through-translation	10	19
sense updating	3	6
transference	5	10
paraphrase	2	4
zero correspondence	1	2
naturalization	1	2
total	52	100

Table 5: Translation procedures in the unofficial translation

Existing equivalents (44 %) together with sense updating (6 %) represent exactly one half of the employed TPs. Through-translation (19 %) comes after existing equivalents, which means that it is more frequent than new coinage (13 %). Transference was used five times (10 %), which seems

rather surprising as it is not a typical TP to use in this kind of texts. Finally, there are two instances of paraphrase (4 %) and one instance of naturalization (2 %).

3.2.2. Analysis of mistakes

This part of the analysis focuses on the translation equivalents which have been labelled “unacceptable”. There are 33 such equivalents in the official and 34 in the unofficial translation (see tables 2, 3). The analysis of mistakes is divided into seven parts according to which kind of mistake is being dealt with. The categorization of mistakes follows the criteria presented in section 3.1.4.:

- 1) a shift in denotation
- 2) unacceptable form in the TL
- 3) loss of connotations, which can be sometimes caused by neutralization of:
- 4) neology
- 5) metaphors
- 6) sound effects

The seventh part treats problems that are not directly connected with any of the areas listed above. If an equivalent is deficient in more than one respect, e.g. there is a shift in denotation and at the same time neutralization of figurative usage, the two mistakes are examined separately in the corresponding sections of the analysis, i.e. (1) and (5).

Each part of the analysis first examines the mistakes in the official and in the unofficial translation separately. It uses the table showing the incidence of the mistake in question as a starting point and it proceeds to the examinations of selected examples and identification of general tendencies which probably led to committing the mistake in question. It may also include commentaries on useful solutions preventing the mistake.

The following tables give an overview of the incidence of the six types of mistakes. They will be referred to throughout the analysis.

mistake	incidence	per cent
denotation	7	13
connotations	20	38
form	5	9
neology	10	19
metaphors	6	11
sound effects	4	8
total	52	100

Table 6: The incidence of mistakes - official translation

mistake	incidence	per cent
denotation	8	17
connotations	16	34
form	10	21
neology	7	15
metaphors	4	9
sound effects	2	4
total	47	100

Table 7: The incidence of mistakes - unofficial translation

3.2.2.1. Shifts in denotation

The tables in this section differentiate between two degrees of obscuring the meaning.

- 1) **Shift:** There is a clearly discernible shift in meaning but it does not make comprehension difficult or impossible. Example:

It's okay. It wasn't my first **pantsing** and it won't be my last. /

Nevadí. **Nepřišel jsem o kalhoty** poprvé ani naposled. [30, O]

- 2) **Loss:** The denotative meaning is changed to such an extent that the statement means something different and in some cases can be difficult to understand (e.g. *Doctor Why Bother* / *Dr. House* [7, U]).

a) Official translation

The incidence of shifts in denotative meaning is given in the following table:

value	mistakes	per cent
shift	6	86
loss	1	14
total	7	100

Table 8: Mistakes concerning denotation - official translation

The official translator managed to find equivalents with adequate denotative meaning in vast majority of cases. Still, there are 7 deficient equivalents. All except one only are evaluated as “shifts”.

Three problems can be identified here:

- **The expression does not have an exact equivalent in Czech** (*pantsing* / *přijít o kalhoty*, *vzali mi kalhoty* [30, O, U]): The word *pantsing* has a very narrow meaning (see Appendix), so its understandable that there is no word with an identical concept in Czech.
- **Missing equivalent + confusion caused by the SL form** (*suck on* / *na truc* [46, O, U], *get squat* – *zaseknout se* [10, U, O]): It appears that the translator was unable to find a Czech equivalent so s/he was easily misguided by the form of the expressions in question. S/he took *on* in *suck on* for a particle instead of a preposition and under the influence of *get s/s/he* mistook the noun *squat* for a participle.

- **Innovative expressions:**

The shift in denotation can be connected with the loss of innovative features. The translator fails to imitate the subtle play with meaning so the denotation of the resulting equivalent is impoverished and simplified:

What choice did he have but to drink, shoot and **snort his pain away?** /

Co jiného mu zbylo, než pít, píchat si a **šňupat**? [43, O]

This is surprising as it opposes the tendency described by Levý (1998) which consists in preserving the general meaning (here it approximately corresponds with denotation) at the expense of the specific features.

A different problem arose when the translator actually tried to be innovative but the equivalent is difficult to understand and does not fit the context:

-You can't find a bagel in Mumbai to save your life. -**Shmear me.** /

-Bagetu v Bombaji neseženeš. -**Namaž mi to.** [35, O]

(A possible explanation of *shmear me!* could be that it is in fact a modification of *dear me!*, which has a semantic association with food.)

c) Unofficial translation

value	mistakes	per cent
shift	3	38
loss	5	63
total	8	100

Table 9: Mistakes concerning denotation - unofficial translation

Most of the equivalents have adequate denotative meaning. In the rest of the cases there are shifts (3) but more often the meaning is seriously distorted (5).

The causes of the shift in meaning include the following:

- **The expression does not have an exact equivalent in Czech** (*pantsing* / *vzali mi kalhoty* [30, O, U])
- **Missing equivalent + confusion caused by the form** (*suck on* / *jít se bodnout* [46, U], *get squat* – *zaseknout se* [10, U]).

Both of these problems have been already discussed in connection with the official translation.

- **The translation is too literal** (*quark-block* / *vy-quark-blokovat* [33, U]): This tendency does not lead to the shift in meaning in its proper sense, it rather obscures the meaning so the expression in the TL is difficult to understand. It is connected with the translator's great reliance on through-translation.

- **Misunderstanding**

Examples:

While you were sleeping, I was weaving an **un-unravelable web.** /

Zatímco jsi spal, stvořil jsem "**dokonale neprůstřelný**" **web.** [48, U]

The word *web* does not refer to a web page but to a spider's web (used figuratively).

Penny can go back to her apartment, and I'll watch the last 24 minutes of Doctor Who. Although at this point, it's more like **Doctor Why Bother?** /

Penny se vrátí do svého bytu a já se kouknu na zbývajících 24 minut Doctora Who.

Ačkoli teď už to můžu rovnou přepnout na **Dr. House**. [7, U]

The expression *Doctor Why Bother* is a joke based on the fact that it is used as if it was a name of a series (which, moreover, also begins with a wh word) but it is actually a statement that there is no point in watching the end of the episode of Doctor Who.

Here the translator could not preserve the denotative meaning simply because s/he did not understand it in the first place. In the case of *un-unravelable web* s/he must have overlooked the verb *weave*, which indicates that a spider's web is meant, in the other two cases we would have to guess the exact causes of misunderstanding.

The case of *non freaky – ne šíleně chytrý* [28, U] is a special one. Unlike with *ne uchýlně chytrý* [28, O] there is the possibility of misunderstanding because *šíleně chytrý* can mean *very smart* in Czech.

3.2.2.2. Form

Another factor that determines the quality of an equivalent is its form in the TL. This part of the analysis deals with problems concerning formal aspects of the equivalents, describing them as:

- 1) **Awkward:** The equivalents in this category are clearly disruptive elements that do not fit the pattern of the TL. Example:

- 8... - Where are your snipers? - 5... - **Snipe**. /

8... -Kde jsou ty střely? -4. -**Střelo**. [40, O]

- 2) **Copy:** This is a special case of (2) where the deficiencies of the form stem directly from inappropriate imitation of the English form (e.g. *Louie-slash-Louise* / *Louis/Louisa* [20, O]). Note: Unlike *through-translation*, the label *copy* is used for equivalents the form of which is not acceptable in the TL.

a) Official translation

value	mistakes	per cent
awkward	4	80
copy	1	20
total	5	100

Table 10: Formal mistakes - official translation

Awkward forms are rare in the official translation (4) and there is only one instance of “copy”. Example:

We never invited **Louie-slash-Louise** over.

Nikdy jsme nepozvali **Louieho / Louisu**. [20, O]

The general difficulty seems to be dealing with innovative expressions. The translator tries to preserve their originality but s/he lacks flexibility in his/her work with the TL. This is firmly connected with the fact that deficiencies in form are often caused by inappropriate choice of through-translation as the TP (see the example above).

Deficient form appears to be a major problem as it damages the elegance of the expression, considerably reducing its appeal:

I'm not even going to ask why you're pimping me out for cheese. /

Nebudu se ptát, proč mi **děláš pasáka za kus sýra**. [31, O]

Thus the preservation of innovations can be of little value if the form is awkward. This implies that the form is the first thing to check and if it is not acceptable loss of connotations can hardly do more harm.

b) Unofficial translation

value	mistakes	per cent
awkward	6	60
copy	4	40
total	10	100

Table 11: Formal mistakes - unofficial translation

The unofficial translator produced 10 equivalents which sound strange in the TL. Almost one half of them are products of language interference. This coincides with the high percentage of through-translation (see table 5).

There is more than one example of through-translation being unsuccessful due to the structural differences between the SL and the TL language. In the material for this study we may identify the following problems:

➤ Phrasal compounds

Duškova (2006: 22) explains that this means of forming new lexical units is common in English but it is rarely used in Czech. This rules out calquing as a suitable TP for this kind of new units. Example:

I was going to characterize it as the modification of our **colleague-slash-friendship** paradigm with the addition of a date-like component... /

Chtěl jsem to kvalifikovat jako modifikaci našeho **kolegové/přátelé** paradigmatu přidáním konceptu schůzky... [3, U]

➤ Conversion

Through-translation is not applicable to the expressions that rely on conversion in English (e.g. *no peanut boy – žádné buráky kluk* [27, U]). In the case of adjectives there is also the

problem of a looser connection between the two components of the phrase (mentioned by Newmark).

3.2.2.3. Connotations

Usually, more than one type of connotations is lost. This section does not provide a full account of which connotations are lost in each case, because it would be unnecessarily complex. It seems to be more useful to characterize the main tendencies that lead to committing mistakes in this area. Examples of mistakes:

For having never been to Nebraska, I'm fairly certain that I have no **corn-husking antibodies**. /

Nikdy jsem nebyl v Nebrasce, takže nemám **venkovské protilátky**. [4, O]

The word *venkovský* is stylistically more neutral than the English *corn-husking*.

Stay frosty. There's a horde of armed goblins on the other side of that gate guarding the Sword of Asaroth. /

Nepanikařte, o to nám už 97 hodin jde. Na druhé straně brány je banda ozbrojených goblinů, co chrání meč Azerothu. [45, O]

Stay frosty is sometimes listed in glossaries of military slang³. Provided that the speaker used it while fighting goblins in a computer game, it is reasonable to suppose that he probably had the association with military in mind. This association is missing in the translation.

a) Official translation

Losses of connotative meaning seem to be a far more serious problem than imprecise denotation. Almost two thirds of equivalents (20) in the official translation miss some important connotations.

The general tendencies present in the translation include:

➤ Stylistic levelling

Instead of a slang term or an informal word that would be equivalent to the English version a more neutral word is used in Czech (e.g. *lucky duck* / *mít štěstí* [21, O]). This loss appears to be avoidable in most cases.

➤ Loss of allusions

There is a group of expressions associated with culture. In the translations these allusions tend to be lost. This, of course, is a matter of the translation method, which is

3 http://en.wiktionary.org/wiki/Appendix:Glossary_of_military_slang

more a translational problem than a linguistic one. The translator may deliberately decide to preserve the general meaning instead of the cultural specificity or use an expression from the TL cultural context (Levý 1998: 113-114). However, from the linguistic point of view omission of the allusion impoverishes connotative meaning.

The official translator tends to preserve the general meaning. Example:

Where the noble semiskilled laborers execute the vision of those who think and dream. Hello,

Oompa-Loompas of science.⁴ /

Tady polovzdělání pracovníci realizují vize těch, co myslí a sní. Ahoj, poskoci vědy. [29, O]

➤ **Loss/weakening of originality in general**

This refers to replacing a word with innovative features by a more “common” one. This problem will be discussed in the sections dealing with innovations.

b) Unofficial translation

The unofficial translator fails to preserve connotative meaning of the expressions in less than one half of the equivalents approximately (16). There are similar tendencies as in the official translation:

➤ **Stylistic levelling**

An example: *sack up* – *vzmuž se* [34, U]

➤ **Loss of allusions**

It should be pointed out that although there are some losses, the unofficial translator has a stronger tendency to preserve cultural specificity. Let us contrast one of his equivalents with the example from the previous section:

Where the noble semiskilled laborers execute the vision of those who think and dream. Hello,

Oompa-Loompas of science. /

Tady skvělí pomocníci materializují vize těch, kteří naplňují sny... Zdravím vás, **Umpa Lumpové vědy.** [29, U]

The choice of the equivalent seems to be justified by the fact that Dahl’s story containing the expression is known in the Czech Republic as well as in the US and the film *Charlie and the Chocolate Factory* is relatively recent (2005).

This strategy, however does not always work. For example, the interjection *Bippity boppity boo* (translation: *Bipidi, Bapidi, Bu!* [2, U]) was taken from a 1948 song; therefore it is less probable that a Czech viewer will understand it.

An interesting solution was employed in the following passage:

⁴ characters from Roald Dahl’s story *Charlie and the Chocolate Factory*; this particular use is explained in the Urban Dictionary: <http://www.urbandictionary.com/define.php?term=Oompa%20Loompas%20of%20Science>

Here's my **little engine that could.** /

There's one beloved children's book I'll never read again. (reference to a children's story⁵)

Tady je moje **Mašinka, která to dokázala.**

Tak to je další oblíbená dětská knížka, kterou si už nikdy nepřečtu. [19, U]

Although few people in the Czech Republic will know the book, the translation remains suggestive of a fairy tale, thus the allusion is weakened but not lost. In this particular case the allusion should be preserved also because of the context (*There's one beloved children's book I'll never read again.*).

➤ **Loss/weakening of originality in general**

See sections 3.2.2.4.-3.2.2.6.

3.2.2.4. Neology

Here the mistakes occur if the originality of the expression is neutralized in the translation (*chat-ee / posluchač* [14, U]).

a) Official translation

In ten cases the official translation does not reflect that the English expression is a neologism. Examination of the particular instances:

a) *Get back on one's rocker* and *snort away*:

1) And we pray that You help Sheldon **get back on his rocker.** /

Pomoz Sheldonovi **znovu se vzpamatovat.** [9, O]

2) What choice did he have but to drink, shoot and **snort his pain away?** /

Co jiného mu zbylo, než pít, píchat si a **šňupat?** [43, O]

These two are rather complex because they play not only with form but also with meaning. Moreover, their formation cannot be easily imitated in Czech (unlike e.g. *non-freaky / ne úchylně* [28, O]) because the first one is based on an idiom and the second one relies on a structure that is not used in Czech (Czech would probably use a derived verb with prefix instead of verb+preposition, e.g. *vyšňupat se z něčeho*).

b) *Chat-ee*:

Actually, I was less the chatter than the **chat-ee.** /

Spíš jsem **poslouchal**, než mluvil. [14, O]

The word cannot be easily reconstructed using equivalent morphemes, which worked perfectly e.g. with *humorometer / humormetr* [12, O]. This is striking considering the superiority of Czech in the area of derivation.

5 http://en.wikipedia.org/wiki/The_Little_Engine_That_Could

c) *back-crap crazy*:

Not to mention, Sheldon is **back-crap crazy**. /

A Sheldon je navíc **cvok**. [1, O]

Judging by the search results on Google, *back-crap crazy* is an expression invented by the authors of the series. There are only 14 occurrences on Google even today and none of them provides an explanation of what it means. That is probably why the translator decided to omit it. The question is whether there is any meaning that is possible to define. A native speaker was consulted on this matter but he was not capable of explaining the meaning. This supports the supposition that the expression is nothing more than an intensified version of *crazy* so there are almost no restrictions to re-creating it in Czech or at least using a less unusual means of intensification (e.g. *totální šílenec*).

There is a general and presumably a deliberate tendency in the official translation to focus on the general meaning and erase the originality of the expression: e.g. *un-unravelable web* / *nerozpletitelná síť* [48, O], *nerd-migo* / *pitomec* [28, O]. (The word *nerd-migo* appears to be a blend of *nerd* and *amigo*.)

This problem is usually connected with the overuse of existing equivalents, which can be perfectly functional when translating words that are a relatively stable part of the informal vocabulary. It seems quite obvious that translating a newly coined word by an existing one must necessarily erase some of the special qualities of the original.

b) Unofficial translation

Seven equivalents only are spoiled by the fact that they do not reflect the neology in the SL.

a) Four of the deficient equivalents are related to the English expressions discussed previously: *back-crap crazy* / *blázen* [1, U], *get back on one's rocker* / *postavit se na nohy* [9, U], *chat-ee* / *posluchač* [14, U], *snort away* / *odplavit* [43, U]. There is no need to deal with them once more in this section.

b) *Doctor Why Bother* / *Dr. House* [7, U]: This translation has been already mentioned as an example of misunderstanding in connection with denotation. Misunderstanding accounts for the loss of the creativity as well.

3.2.2.5. Metaphors

It is necessary to point out that this section is concerned solely with figurative usage that has not been lexicalized yet. It treats the instances where the translator is faced with the problem of imitating the playfulness of the original rather than finding, for example, an equivalent

lexicalized metaphor in the TL. The degree of not preserving metaphoric usage can be evaluated as:

- a) **Weakened:** This describes instances of retaining a certain level of figurativeness which is, however, less subtle than in the SL (e.g. *crash into Geek mountain / nabourat* [5, O]).
- b) **Lost:** There is no figurative usage in the TL (e.g. *snort away / šňupat* [43]).

a) Official translation

value	mistakes	per cent
weakened	2	25
loss	4	33
total	12	100

Table 12: Mistakes concerning metaphors - official translation

There are 7 mistakes concerning figurative usage in the official translation. In four cases figurative usage disappears completely and in the remaining three it is weakened.

Tendencies:

- **The official translator gives up metaphor entirely.** Similarly as with new forms, s/he tries to preserve the general meaning instead of innovations:

I got a hot former fat girl with no self-esteem, a girl who punishes her father by sleeping around a alcoholic who's 2 tequila shots away from letting you **wear her like a hat.** /

Mám tušťošku bez sebevědomí, holku, co trestá otce tím, že spí s každým, a alkoholičku, která ti **dovolí úplně všechno.** [50, O]

b) Unofficial translation

value	mistakes	per cent
weakened	2	33
loss	2	22
total	9	100

Table 13: Mistakes concerning metaphors - unofficial translation

The quality of the unofficial equivalents is decreased due to missing figurative usage in 4 cases only. There is no general explanation of the problem applicable to all instances of translation but we can identify two tendencies.

- **A complex metaphor is simplified:**

1) What choice did he have but to drink, shoot and **snort his pain away?** /

Jakou jinou šanci měl, než alkoholem a drogami **odplavit tuhle bolest.** [43, U]

3) And we pray that You help Sheldon **get back on his rocker.** /

A modlíme se, abys pomohl Sheldonovi **postavit se zase na nohy.** [9, U]

The possible reason could be that *snort away* and *get back on one's rocker* are not only metaphors but also instances of situational neologisms, which makes the task of translating them more demanding. The TL equivalents remain metaphoric but the wordplay is lost.

➤ **Imperfect interpretation of the SL expression:**

-You can't find a bagel in Mumbai to save your life. -**Shmear me.** /

-Bagetu v Bombaji nenajdete. -**Pomazánku.** [35, U]

The translator probably did not know how the interjection *shmear me* function in the context.

I don't believe it. What's gotten into him? Oh, maybe a couple virgin Cuba Libres that turned out to be kind of **slutty**.

To není možné. Co to do něj vjelo? Možná pár Virgin Cuba Libre, co byly trochu **ochucené**.

It seems likely that the translator missed the joke based on the opposition of the "Virgin" cocktail and its *slutty* version.

3.2.2.6. Sound effects

a) Official translation

There are four mistakes connected with the loss of sound effects: *back-crap crazy* / *cvok* [1, O], *hunky-dunky* / *bezva* [13, O], *Kosher Cornhuskers* / *košer venkovani z Nebrasky* [18, O]. *lucky duck* / *mít štěstí* [21, O]. The general difficulty with sound effects is that while they offer themselves to the native speaker in a given situation the translator has to look for them and the effort can appear too great to be worth it.

b) Unofficial translation

The unofficial translator did not preserve sound effects only twice: *back-crap crazy* / *blázen* [1, U], *Kosher Cornhuskers* / *židovský fotbalový tým* [18, U].

3.2.2.7. Other factors

This section deals with some problems that cannot be directly connected with any of the mistakes discussed above.

a) Motivation

The sample further shows that the translators sometimes work with the final form of the expression in question but they do not examine its motivation. Thus, even if both Czech and

English version have connotative meaning and some degree of language creativity is applied, the motivation of the expression is obscured in Czech. This is best shown by this example:

Grab a napkin, homie, you've just got served. /

Popadni ubrousek, kámo. Naservíroval jsem ti to. [11, O]

The motivation of the English expression can be explained in the following way: We deal with an instance of word play based on the double meaning of the phrase *get served*, which can mean either “to be given food“ or “to be defeated“. Obviously, in the context, it is supposed to mean the latter. Nevertheless, the first part *Grab a napkin* was added based on the original meaning “get food”, expanding the original idiom.

Although *naservíroval jsem ti to* in Czech can be understood in the context (the spectators see what actually happened), it is not normally used in this way so the expression remains metaphoric (in fact, it becomes even more metaphoric than the original) and understandable but the wordplay vanishes. If the translator recreated the expression in Czech in keeping with its motivation, s/he would probably use an idiom like *někomu to natřít* or *nandat* as a starting point.

We may suppose that while in English the joke is self-evident to the speaker the Czech speaker would have a far weaker motivation to use the expression because the idiom that serves as its basis does not exist in the language at all. In some cases it is even reasonable to suppose that a Czech speaker would never think of saying what was used as the translation equivalent.

Howard, every Thai restaurant in town knows you can't eat peanuts. When they see me coming, they go, "Ah, **no-peanut boy!**" /

Howarde, každá thajská restaurace ve městě ví, že nemůžeš jíst buráky. Když mě vidí, volají: "**žádné buráky kluk**". [27, U]

Leaving aside the strangeness of the Czech variant, the motivation of the expression in Czech is highly doubtful. The problem lies in the fact that when talking about a meal without peanuts, which served as the basis for the expression in English, a Czech speaker would probably not use the pronoun *žádný*, which behaves differently than the English *no* (using a phrase like *bez buráků* or *nejsou v tom buráky*) seems far more likely.

In both the examples the only real motivation is provided by the English expression. This opposes the concept of ideal translation which says that the translated text should in all respects look like an original text in the TL. On the other hand, the Czech expression does not always sound unacceptable.

b) The role of context

Some mistakes in the translation are direct consequences of the fact that the translator did not check the context of the SL expression. This can be illustrated on the following example:

It's called **Tresling**. It combines the physical strength of arm wrestling with the mental agility of Tetris into the ultimate sport. /

To je **tressling**. -Kombinuje fyzickou sílu zápasení s mentálními dovednostmi tetrisu. [47, O]

Jmenuje se to **Tresling**. Je to kombinace fyzické síly z arm wrestlingu s mentálním postřehem tetrisu do dokonalého sportu.. [47, U]

The official translation makes the explanation of the word partly illogical by translating *arm wrestling* as *zápasení*. (The unofficial translator, on the other hand, was well aware of the need to keep the explanation transparent, however, it was done at the cost of transferring also the expression *arm wrestling*, which would normally be *páka* in Czech.)

c) Transference

The use of transference (e.g. *nervana* / *nerdvana* [24, U], *nerd-migo* / *nerd-migo* [23, U]) raises two issues:

➤ Possible comprehension problems

Although *nerd* is included in the neologism dictionary *Nová slova v češtině*, there is likely to be a possibility of confusion. This risk, however, does not concern transference only but also allusions, for example. It will not be discussed in more detail here, as it mainly concerns the knowledge of the spectators which is not a linguistic problem.

➤ Different status of the transferred words

This problem has been already briefly mentioned in the theoretical part. We can hardly measure how the perception of the transferred words differs from the perception of native English speakers. Nevertheless, what could be regarded as an argument *for* relying on this TP is the fact that English slang loanwords tend to be used by the young generation and their function as a kind of fashionable vocabulary (cf. Daneš).

3.2.3. Comparison of the two versions of translation

This section is based on the data presented in the two previous subchapters (3.2.1. and 3.2.2.). Its aim is to provide a structured overview of the main differences between the two versions of translation and their similarities. The first part relies mainly on the statistical data presented in the previous sections, while the second summarizes and contrasts the principal tendencies present in the individual versions.

3.2.3.1. Statistical data

a) Number of mistakes

The number of acceptable equivalents is identical. There are two zero equivalents in the official and only one in the unofficial translation.

b) Translation procedures

Both versions of translation rely mostly on words that already exist in Czech. The difference between the two versions is almost negligible also in the case of paraphrase. Sense updating is more frequent in the official translation. Other prominent differences concern through-translation and transference. It is mainly the unofficial translator who uses the former and s/he also retains the original English expression in five cases against one in the official version.

c) The incidence of different kinds of mistakes

The incidence of mistakes is very similar in both translation in the case of shifts in denotation and metaphors. The official translation succeeds much better in avoiding awkward forms, but the remaining types of mistakes (neology, sound effects, connotations) are distinctly more frequent in the official than in the unofficial translation.

3.2.3.2. Tendencies

We may divide the identified difficulties according to whether they are connected with both versions of translation or only with one of them. It is reasonable to suppose that the first group will contain mainly the difficulties associated with the nature of the English expressions, while in the case of the other two to problems are likely to be related to the approach of the translator. Besides indicating the possible difficulties the two latter groups can give us information on the strategy of the translators.

1) Both translators

This section presents a more specific overview of translation problems that occurred in both versions.

- a) **Missing equivalent:** This complication occurs less often than was expected. It can be made worse if the form of the expression in question is confusing (*get squat / zaseknout se* [10, O, U], *suck on / jít se bodnout* [46, U]). This problem usually results in a shift in denotation, which is, however, not very serious if the connotative meaning remains unchanged.

- b) **Allusions:** The sample has confirmed that allusions are not uncommon in slang so the translator should be prepared to encounter them. Following the general rule of preserving innovations it is advisable to translate them. Fortunately, many cultural phenomena (films, songs) are known both in the US and in the Czech Republic, which can make the search for a solution much easier. An interesting idea is to preserve the impression that there is an allusion even though the spectator cannot be familiar with what is referred to.
- c) **Sound effects:** Sound effects are notoriously difficult to recreate because the possibilities to produce them in different languages are highly asymmetrical. Fortunately, in the case of slang, the translators are less bound by the denotative meaning.
- d) **Combination of innovations:** One of the problems that could be expected is that more innovations can combine in one word, making it more difficult for the translator to find a good equivalent. One should be aware of this problem but there can hardly be a general way of overcoming it.
- e) **Language interference:** This, of course, is a problem connected with any translation. In this particular case it is firmly connected with through-translation being overused. The specific structures that caused problems in the examined sample were phrasal compounds and conversion. These word formation procedures clearly are useful means of wordplay. Although instances of language interference were found in both versions of translation, they are more frequent in the unofficial one.
- f) **Preserving the innovations without damaging the form:** Having some special features in the translation is not enough. The form of the TL expression should not violate the rules of the TL. Achieving both at once is one of the most frequent difficulties. The choice of TP seems to be the crucial decision: existing equivalent erases innovations and through-translation often produces wrong forms. The solution would be in coining a new word.
- g) **Motivation:** It is not altogether rare that the translators fail to examine the motivation of the SL expression. The result of this is an expression that might not look suspicious at the first sight but it is highly improbable that a native speaker would use it.
- h) **Little reliance on Czech:** Sometimes, the translators are too much bound by the SL expression and they forget to profit from the possibilities of the TL. This problem was described already by Levý (1963) but in the present case of the creative vocabulary it is more important than usual.

The identified difficulties are of various kinds and they cannot be easily characterized as a group. However, it may be their very diversity which is the greatest problem. Each expression is to a great extent a separate translational problem so it requires special attention, which can be time consuming.

2) The official translator

The official translator often sacrifices innovations, presumably in order not to produce an awkward form and to make the TL version understandable. This accounts for a great number of losses in his translation. In the case of innovations and connotations this seems perfectly logical. Nevertheless, there are also shifts in denotation, which contradicts the original goal of this strategy (make the translation understandable).

3) The unofficial translator

- a) **Misunderstanding:** The unofficial translator does not always understand the original. This results in shifts in denotation or connotations.
- b) **Being to literal:** This tendency directly opposes the attitude of the official translator. Its chief problem is that it can problematize the understanding of the TL expression. Ironically, the mechanism of denotation shift is different here but it occurred also in the official translation and it was the result of a completely different strategy.
- c) **Accidental mistakes:** The case of *non-freky smart / ne šíleně chytrý* [28, U] or occasional instances of overlooking something in the context would belong to this category.

Comparison of the problems found in the official translation with those of the unofficial one shows, above all, that while the unofficial translators does mistakes accidentally or because of lack of skill most of the losses in the official translation are products of a deliberate choice.

The approach of the unofficial translator appears better justified than the one of the official translator, whose tendency is to neutralize and level, depriving the expressions of their very essence (being original). Nevertheless, the actual unofficial version is often spoiled by awkward forms and other mistakes that the official translator does not commit at all and that are probably due to the lack of experience of the unofficial translator. Question is whether the tendency of the unofficial translator is a matter of choice or simply an effort to translate as literally as possible (which seems highly likely).

4. Conclusions

The aim of the present study was to characterize the problems connected with translating recent informal vocabulary in TV subtitles from English to Czech, comparing the official and the unofficial version of translation. The sample of 52 English expressions consisted mainly of nominal items and multi-word expressions. A considerable portion of them were neologisms.

Although this may suggest that the expressions would be rarely translated using existing equivalents, the analysis shows rather the opposite. The incidence of existing equivalents reaches almost 50 %. Other translation procedures include sense updating, new coinage, through-translation, transference and paraphrase.

Further analysis has confirmed that there is still much room for improvement in the field of translating the kind of vocabulary and genre in question. Most of the TL equivalents (63 and 65 %) in both versions of translation were not acceptable. Both translators sometimes failed in preserving the denotative meaning of the expressions. Preserving various kinds of connotations proved to be a much more serious problem, especially for the official translator. Mistakes concerning connotations often overlapped with the omission of innovative features of the English expressions in the translation. The equivalents frequently neutralize neology or figurative usage present in the original and efface sound effects. In comparison with these deficiencies unacceptable TL forms seems to be a much less frequent problem for the official translator. However, it should be stressed that in the unofficial translation formal deficiencies of the equivalent often override the effect that should have been achieved by preserving innovative aspects of the English expression.

Contrary to the initial expectations, new concepts are far from being the chief difficulty. There is a variety of concrete problems that the translator encounters, which coincide with the variety of playful devices used to maximize the appeal of the English expressions.

The translator has considerable freedom to invent new words or use existing ones in an innovative way but this freedom is often not made use of. In the critical moments the official translator often decides to simplify or use a more neutral expression while the unofficial one tends to translate literally. If the former approach was applied universally it would completely erase the group of creative expressions from the TL version. The latter approach leads to preservation of innovations but the translator depends a lot on the form of the English expression and his strategy fails whenever the English expression relies on structures (or other means) not available in Czech. In fact, the weakness shared by both approaches is a very limited ability to produce an equivalent whenever the English expression does not provide very good support (i.e. a looser translation and creative work with the TL is required). This could improve if the translators chose to focus on the

motivation of the expression, which can provide useful inspiration. An interesting phenomenon is the occurrence of expressions which may sound original and creative but they were created under the influence of English and have no motivation in Czech.

In some cases the close contact of English and Czech gives the translator the chance to transfer the SL expression unchanged in the TL. This may often seem an easy and painless solution but the status of the transferred words remains doubtful. That is probably why the official translator avoids it.

5. Český souhrn

Práce se zabývá překladem nespisovných výrazů z angličtiny do češtiny. Soustředí se na výrazy relativně recentní, které můžeme v angličtině často navíc zařadit mezi výrazy slangové. Klade si za cíl objasnit, proč zkoumané výrazy působí překladatelům problémy, a zároveň porovnat dvě verze překladu, z nichž jedna byla pořízena oficiálně pro české vydání DVD, zatímco druhou vytvořil amatérský překladatel z řad fanoušků seriálu.

Teoretická část práce pojednává jednak o rozdílném pojetí slangu v anglické a české lingvistické teorii a jednak o neologismech a jejich překladu. V úvodu krátce shrnuje přístup ke slangu v anglicky mluvících zemích a poté rozebírá možnosti a úskalí jeho vymezení. Slang totiž patří mezi pojmy, které se velmi obtížně definují, a to mimo jiné proto, že jde o součást slovní zásoby, která se rychle vyvíjí. Sekce 2.1.2.1. uvádí kritéria pro identifikaci slangových výrazů sestavená J. Lighterem a definuje rozdíly mezi slangem a příbuznými jazykovými vrstvami, mezi něž patří například žargon nebo argot. Následují poznatky shromážděné současnými badatelkami C. Eble a V. deKlerk. Mezi nejvýznamnější kritéria pro vymezení slangu podle nich patří jeho zařazení do nespisovné vrstvy slovní zásoby, výskyt primárně v mluvené komunikaci a výrazná společenská funkce. Slang nemá úplnou slovní zásobu a jednotlivá slova většinou v jazyce nepřežijí dlouho.

Oddíl 2.1.2.4. vysvětluje Chapmanovo dělení slangu na *primární* a *sekundární*. Zatímco *primární* slang je podle něj úzce spjat s určitou společenskou skupinou, *sekundární* slang takto omezen není a mohou ho používat všichni příslušníci národa. Jeho užíváním dává mluvčí najevo, že se orientuje v soudobých kulturních trendech. Dále je krátce vyložen Moorův pojem *základní* slang (*basic slang*), jímž autor označuje slangové výrazy, které v jazyce často setrvávají delší dobu a většinou se mění když mladá generace cítí potřebu vymezit se vůči svým rodičům. Význam těchto slov je vždy pevně spojen s novým žebříčkem hodnot mladé generace a používají se jako univerzální vyjádření souhlasu.

Následující oddíl stručně popisuje některé specifika slangu v USA, jakými jsou například vznik značného množství slangových výrazů v komunitách afroameričanů, ale především fakt, že americký slang má v současné době tendenci šířit se za hranice země a pronikat do slovní zásoby jiných jazyků.

Sekce 2.1.4. je věnována porovnání pojetí slangu v anglofonní literatuře s pojetím českým. Nejprve jsou objasněny pojmy *profesionální* a *zájmový* slang, později pak termín *interslangismy*. Jejich definice ukazují, že *profesionální* slang by anglofonní lingvista nejspíše označil jako *jargon*, zatímco *interslangismy* se zase blíží *sekundárnímu* slangu. Nejvýznamnějším rysem, který odlišuje oba pohledy, je fakt, že dle českých odborníků je slang daleko pevněji vázán na určitou uzavřenou

společenskou skupinu, zatímco v anglofonní lingvistice má toto kritérium podstatně nižší váhu. Proto by mnohá slova označovaná v angličtině jako slangová pravděpodobně byla v češtině vnímána pouze jako nespisovná.

Posledními dvěma tématy zmíněnými v souvislosti se slangem byly jazyková hra a kontakt mezi češtinou a angličtinou. První z nich se týká odlišných prostředků užívaných k ozvláštění mluvy v češtině a v angličtině a druhé častého přejímání anglických slov do češtiny.

Oddíl 2.2. se přesouvá od problematiky slangu k neologismům. V úvodu shrnuje možnosti definice a klasifikace neologismů a vysvětluje, proč představují velmi nesourodou skupinu. Cituje kritéria pro klasifikaci použítá Martincovou při sestavování jejích slovníků neologismů. Martincová bere v úvahu, zda se neologismy používají ve běžném jazyce, jak často a jak dlouho se požívají a jak vypadají po formální stránce.

Následující podkapitola obsahuje přehled překladatelských postupů uváděných P. Newmarkem v jeho knize *A Textbook of Translation*, na nějž navazuje výťah z kapitoly o překladu neologismů. Newmark pokládá překlad neologismu za jeden z nejobtížnějších úkolů překladatele. Upozorňuje, že překladatel se v prvé řadě musí rozhodnout, zda má neologismus překládat, nebo pouze vysvětlit, a zdůrazňuje, že v textech krásné literatury by mělo být vytvoření neologismu v cílovém jazyce povinností. Dále charakterizuje několik skupin neologismů a komentuje možnosti jejich překladu. Zabývá se například odvozenými slovy, existujícími slovy s jiným významem nebo slovy přejatými. Pro účely práce jsou relevantní zejména jeho poznatky o překladu nově vytvořených slov (těm by měla v cílovém jazyce odpovídat rovněž nově vytvořená slova) a dále jeho upozornění na obtíže spojené s překladem anglických slovních spojení. Zde Newmark vysvětluje, že v angličtině je tvorba takovýchto spojení daleko volnější než v jiných jazycích, což staví překladatele do obtížné situace, chce-li ji napodobit v cílovém jazyce.

Poslední oddíl (2.2.3.) shrnuje Newmarkovy poznatky o překladu *metaphor*. Pod tímto pojmem autor rozumí jakýkoliv výraz, jehož význam je založen na obraznosti. Rozlišuje několik typů metafor, pro účely práce jsou ovšem relevantní pouze dva. Pro překlad *recentních metaphor* Newmark doporučuje kalkování, upozorňuje ovšem na nebezpečí, že výsledný výraz nebude v cílovém jazyce srozumitelný. V případě překladu metafor, které vymyslel autor výchozího textu, Newmark trvá na doslovném překladu, ovšem opět pod podmínkou, že nebude zastírat význam výrazu.

Výzkumná část práce (kapitola 3) začíná popisem analyzovaného materiálu. Vzorek byl pořízen z první série titulků amerického televizního seriálu *The Big Bang Theory* (2005). Jako zdroje bylo použito anglického transkriptu a neoficiální verze titulků, které lze stáhnout z internetu, a dále oficiální verze titulků získané z DVD. V první fázi výběru výrazů pro rozbor byly vypsány

všechny výrazy nespisovné. Z nich byla ponechána pouze ta slova, která nebyla definována ve slovníku *The New Oxford American dictionary* (2005). Výsledný vzorek se skládal z 52 anglických výrazů, 52 českých ekvivalentů z oficiálního a 52 ekvivalentů z neoficiálního překladu. Pro práci se vzorkem bylo využito databáze Postgres. Kritéria pro analýzu vzorku vycházela především z nedostatků překladových ekvivalentů. Chyby byly rozděleny na šest kategorií: posuny v denotativním významu, ztráta konotativního významu, chybná forma v cílovém jazyce a neutralizace významných formálních kvalit (zvukové efekty, tvorba neologismů) nebo obraznosti originálu. Těchto šest kategorií určilo rozdělení analýzy chyb na jednotlivé oddíly.

Samotný rozbor vzorku nejprve shrnuje klíčové znaky anglických výrazů. Z hlediska morfologického můžeme říci, že se jedná především o výrazy jmenné (25 výrazů), a důležité je také vysoké procento víceslovných jednotek (19). Po formální stránce se ve značném množství případů jedná o neologismy a vyskytují se také výrazy se zvukovými zvláštnostmi (rým, aliterace). Výrazy jsou také velice zajímavé a rozmanité po významové stránce. Většinou mají bohaté konotace, často jsou založeny na obrazných prostředích a jazykové hře.

Překladové varianty z jednotlivých verzí jsou nejprve rozříděny na přijatelné, chybné a případy, kdy překlad zcela chybí. Ukázalo se, že počet přijatelných variant je o obou verzích stejný (17). V oficiálním překladu najdeme dva případy chybějícího ekvivalentu a v neoficiálním překladu pouze jeden. Dalším bodem analýzy je popis souborů ekvivalentů z hlediska použitého překladatelského postupu. V oficiálním překladu jasně převažují slova, která již v češtině existovala dříve (46 %). Tento postup společně s ekvivalenty, které navíc obsahují jistou významovou aktualizaci (15 %), tvoří více než 50 % řešení. Dalším postupem v pořadí je tvorba nových výrazů (17 %) následovaná kalky (10 %), parafrází (6 %) a transferencí (2 %). Neoficiální překlad rovněž obsahuje značné množství existujících ekvivalentů (44 %), ale podstatně méně často využívá významovou aktualizaci (6 %) a o něco méně častěji tvoří nové výrazy (13 %). Naopak více se objevují kalky (19 %) a transference (5 %). Zcela okrajovým případem je jeden výskyt naturalizace (2 %).

Další část rozboru vychází z identifikace chyb v překladu a dělí se na sedm částí. Každá z prvních šesti částí se věnuje jednomu typu chyb představených v sekci 3.1.4. přičemž se jednotlivými verzemi překladu zabývá zvlášť. Sedmá část představuje problémy v překladu, které nebylo možné přímo spojit s žádnou konkrétní chybou rozebranou v předcházejících oddílech. Následuje porovnání obou verzí překladu, které jednak shrnuje rozdíly mezi nimi, které lze vyčíst z četnosti různých typů chyb a jednak uvádí přehled problémů, které k těmto chybám mohly vést. Rozlišuje přitom mezi problémy, s nimiž se potýkali oba překladatelé, a problémy typickými pouze pro určitou verzi překladu. V závěru zobecňuje předchozí zjištění.

Rozbor ukázal, že zatímco pouhý počet přijatelných a nepřijatelných variant nevypovídá nic o rozdílech mezi oběma verzemi překladu, podrobnější analýza pomohla odhalit, že jednotliví překladatelé se nedopouštějí stejných chyb. Četnost chyb se přibližně shoduje pouze v případě denotačního významu a metafor, v ostatních oblastech jsou ovšem jasné rozdíly. Zatímco oficiální překladatel se daleko úspěšněji vyhýbá neobratným konstrukcím (5 chyb / 10 chyb v neoficiálním překladu), které odporují zásadám české gramatiky, neoficiální překladatel častěji zachovává zvláštnosti originálu (neologie (7 chyb, oficiální 10), zvukové efekty (2 chyby, oficiální 4), konotace obecně (16 chyb, oficiální 20)). Bohužel se tak ovšem někdy děje právě na úkor formy ekvivalentu, jejíž nedostatky přebijí efekt, jehož mělo být zachováním zvláštností dosaženo.

Oba překladatelé někdy nedokáží najít vhodný ekvivalent pro slovo, jehož význam nemá v češtině obdobu, tato obtíž se ovšem nevyskytuje příliš často. Mezi problematické prvky, které se v češtině často neutralizují dále patří zvláštní zvukové kvality a kulturně specifická slova (aluze na filmy, písně apod.) Značné problémy pochopitelně působí výrazy, u nichž se neologie slučuje s obrazností, popřípadě dalšími zvláštními prvky. Mezi překladatelské postupy, které jsou někdy používány nevhodně patří především existující ekvivalent a kalkování. Při překladu by mohlo pomoci, kdyby se překladatelé více zaměřili na to, jakým způsobem anglický výraz vznikl a pokusili se napodobit celý tento proces, nikoliv pouze jeho výsledek. S tím souvisí také nutnost vnímat příslušný výrazy v širším kontextu. Nedostatečná pozornost věnovaná motivaci výrazu v angličtině vede ke vzniku ekvivalentů, které sice mohou na první pohled fungovat, ale těžko lze očekávat, že by jich užil rodilý mluvčí. To odporuje požadavku, aby se překlad četl jako originální text v cílovém jazyce.

Jak již naznačilo shrnutí statistických údajů o četnosti chyb, oficiální překladatel má tendenci se vyhýbat výstrelkům a zvláštnostem anglického originálu, a to pravděpodobně zcela záměrně. Výsledkem je překlad, který bez porovnání s originálem působí téměř bezchybně, formální a významové kvality slangu jsou v něm ovšem do značné míry potlačeny. Naproti tomu neoficiální překladatel většinou chybí nevědomky. Buď špatně interpretuje předlohu nebo výraz přeloží příliš doslovně, takže ekvivalent má formální nedostatky, popřípadě je špatně srozumitelný. Rozdílnost přístupu se silně projevuje také v nakládání s anglickými slovy, která se již začala používat i v češtině. Neoficiální překladatel příliš neváhá je v české verzi ponechat nezměněná, zatímco oficiální se je snaží nahrazovat.

V podstatě lze ovšem říci, že oba překladatelé čelí podobným problémům, ale volí jiné strategie jejich řešení. Oficiální překladatel se uchyluje k nivelizaci, zatímco neoficiální k přílišné doslovnosti. Podstatou problému se zdá být fakt, že hravost originálu je primární složkou, kterou by

měl překlad zachovat, což vyžaduje větší flexibilitu a schopnost vytvářet ekvivalenty v duchu cílového jazyka.

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7. Appendix

7.1. The sample of analyzed/investigated expressions

The following table gives the complete list of the 52 English expression along with their word class (type of phrase) and notes concerning their special features.

	expression	morphology	notes
1	back-crap crazy	noun phrase	
2	bippity boppity boo	interjection	<i>"Bibbidi-Bobbidi-Boo"</i> (also called <i>"The Magic Song"</i>) is a novelty song, written in 1948 by Al Hoffman, Mack David, and Jerry Livingston. It was introduced in the 1950 film <i>Cinderella</i> , performed by actress Verna Felton. (http://en.wikipedia.org/wiki/Bibbidi-Bobbidi-Boo)
3	colleague-slash-friendship	adjective	
4	corn-husking antibodies	noun phrase	
5	crash into Geek mountain	collocational phrase	
6	dial it down	collocational phrase	
7	Doctor Why Bother	noun phrase	
8	doorknob	noun	
9	get back on one's rocker	collocational phrase	
10	get squat	verb phrase	
11	Grab a napkin, homie. You've just got served.	propositional phrase	
12	humorometer	noun	
13	hunky-dunky	adjective	
14	chat-ee	noun	
15	chick magnet	noun	
16	Keebler Elf	noun	<i>The animated Keebler Elves, led by "Ernest J. Keebler", or "Ernie", rank among the best-known characters from commercials.</i> (http://en.wikipedia.org/wiki/Keebler_Company#Keebler_Elves)
17	keep it real	collocational phrase	
18	Kosher Cornhuskers	noun phrase	<i>The Nebraska Cornhuskers (often abbreviated to Huskers) is the name given to several sports teams of the University of Nebraska–Lincoln.</i> (http://en.wikipedia.org/wiki/Nebraska_Cornhuskers)
19	little engine that could	noun phrase	<i>The Little Engine that Could is a children's story that appeared in the United States of America. The book is used to teach children the value of optimism and hard work.</i> (http://en.wikipedia.org/wiki/The_Little_Engine_That_Could)
20	Louie-slash-Louise	noun	
21	lucky duck	noun	
22	mack daddy	noun	
23	nerd-migo	noun	presumably a blend of nerd and amigo
24	nerdvana	noun	presumably a blend of nerd and nirvana

25	no-more-tears	adjective	
26	no guts, no glory	collocational phrase	<i>No Guts. No Glory.</i> is the second studio album by the Australian hard rock band Airbourne... (http://en.wikipedia.org/wiki/No_Guts,_No_Glory)
27	no peanut boy	noun phrase	
28	non-freaky	adjective	
29	oompa-loompas of science	noun phrase	Oompa-loompas: characters from Roald Dahl's story Charlie and the Chocolate factory (http://en.wikipedia.org/wiki/List_of_characters_in_Charlie_and_the_Chocolate_Factory#Oompa-Loompas)
30	pantsing	noun	<i>To yank someone else's pants down. Usually done in a humorous fashion.</i> <i>Also referred to as pantsed.</i> (http://www.urbandictionary.com/define.php?term=pantsing)
31	pimp out for	verb	
32	put sth on a backburner	collocational phrase	
33	quark-block	verb	<i>The geeks' version of cock block. Quark Block is where your friend prevents you from a geeky act that he wanted to take.</i> (http://www.urbandictionary.com/define.php?term=quark%20block)
34	sack up	verb	
35	shmear me	interjection	possibly a variation of <i>dear me!</i>
36	shmylepton	noun	
37	sluttiest	adjective	
38	slutty	adjective	
39	snickerdoodle	noun	
40	snipe	verb	<i>To bid on an eBay auction minutes before it ends, hoping that others will not be able to place a higher bid in time.</i> (http://www.urbandictionary.com/define.php?term=snipe)
41	sniper	noun	
42	sniping	verb	
43	snort away	verb	
44	spur-of-the-moment thing	noun phrase	
45	stay frosty	collocational phrase	
46	suck on	verb	
47	tresling	noun	
48	un-unravelable	adjective	
49	walletnook.com	noun	
50	wear her like a hat	collocational phrase	
51	what fresh hell is this?	propositional phrase	<i>What Fresh Hell is This?</i> is an album by Art Bergmann, released in 1995 on Epic Records. (http://en.wikipedia.org/wiki/What_Fresh_Hell_Is_This%3F)
52	yutz	noun	

7.2. Occurrences with context

	English	official subtitles	unofficial subtitles
1	Not to mention, Sheldon is back-crap crazy .	A Sheldon je navíc cvok .	Nehledě k tomu, že Sheldon je blázen .
2	If she were to log onto www.socalphysixsgroup.org/activities/other , click on "Upcoming Events," scroll down to "Seminars," download the PDF schedule, and look for the seminar on molecular positronium, bippity, boppity, boo -- our pants are metaphorically on fire.	Půjde na www.fyzikové.org/aktivity/jiné , klikne na "akce", sjede na "semináře", stáhne si rozvrh v PDF a najde seminář o molekulárním pozitroniu? A šupky dupky , bude nám hořet za zadkem.	Pokud se si otevře www.southcalphysicsgroup.org/activities/other Klikne na chystané události, sjede dolů na semináře, stáhne si pdf s programem, a podívá se na seminář o molekulách pozitronia. Co se nestane... Bipidi, Bapidi, Bu! Metaforicky řečeno, máme hořící koudel u zadku.
3	I was going to characterize it as the modification of our colleague-slash-friendship paradigm with the addition of a date-like component, but we don't need to quibble over terminology.	Je to spíš modifikace našeho pracovně přátelského vztahu ve venkovním prostředí.	Chtěl jsem to kvalifikovat jako modifikaci našeho kolegové/přátel paradigmatu přidáním konceptu schůzky, ale přit se nad terminologií není třeba.
4	I'm fairly certain that I have no corn-husking antibodies .	Nikdy jsem nebyl v Nebrasce, takže nemám venkovské protilátky .	a jelikož jsem nikdy nebyl v Nebrasce, jsem si total jistý, že nemám venkovské protilátky .
5	At least now you can retrieve the black box from the twisted, smoldering wreckage that was once your fantasy of dating her and analyze the data so that you don't crash into Geek Mountain again.	Aspoň můžeš vyjmout černou skříňku z vaku fantazie o ní a analyzovat data, abys už znova nenaboural .	No, teď už můžeš alespoň vytáhnout černou skříňku z drastické havárie, kterou byla tvá představa, že s ní chodíš, a analyzovat data, abys zase nenarazil do geekovských hor .
6	- He really needs to dial it down .	Potřebuje se zklidnit .	- Fakt by s tím měl něco dělat .
7	Penny can go back to her apartment, and I'll watch the last 24 minutes of Doctor Who. Although at this point, it's more like Doctor Why Bother?	Penny se vrátí k sobě, a já stihnu posledních 24 minut Doktora Kdo, i když teď je to spíš Doktor "Nemá to cenu" .	Penny se vrátí do svého bytu a já se kouknu na zbývajících 24 minut Doctora Who. Ačkoli teď už to můžu rovnou přepnout na Dr. House .
8	That arrogant, misogynistic, East Texas doorknob that told me I should abandon my work with high-energy particles for laundry and childbearing?	Tomu arogantnímu misogynovi z Texasu, co mi řekl, ať nechám práce na vysokoenergetických částicích a peru prádlo a rodím děti?	Tomu arogantnímu, misogynnímu blbci z východního texasu, co mi řekl, že bych měla nechat výzkumu na částicích s vysokou energií a věnovat se praní a plození dětí?
9	And we pray that You help Sheldon get back on his rocker .	Pomoz Sheldonovi znovu se vzpamatovat .	A modlíme se, abys pomohl Sheldonovi postavit se zase na nohy.
10	He doesn't have it. He's got squat.	Neví to. Zasekl se.	On to neví. Zasekl se.
11	Grab a napkin, homie. You just got served.	Popadni ubrousek, kámo. Naservíroval jsem ti to.	Připrav si ubrousek, kámo. Právě jsi dostal nášup.
12	How exactly would one measure a sense of humor? A humorometer ?	Jak chceš změnit smysl pro humor? Humormetrem?	Jak bys chtěla měřit smysl pro humor? Humorometrem?
13	Happiness? Freedom? This	Tu vlnu tepla uvnitř, co říká, že	S tím vnitřním žarem, jenž slibuje, že vše bude

	warm glow inside of me that promises everything's going to be all hunky-dunky?	všechno bude bezva?	eňo ňuňo.
14	Actually, I was less the chatter than the chat-ee.	Spíš jsem poslouchal , než mluvil.	No, nebyl jsem mluvčí, spíš posluchač.
15	Talk about your chick magnets.	Na tohle lovíš holky?	Tomu říkám magnet na holky.
16	You're beating me in Tetris, but you've got the upper body strength of a Keebler elf. Keebler elf? I've got your Keebler elf right here.	Možná mě porážíš v tetrisu, ale paže máš silné jako trpaslík. -Trpaslík? Ukážu ti trpaslíka.	Porážíš mě v tetrisu, ale máš v ruce sílu jako trpaslík. Já ti ukážu trpaslíka.
17	But in the meantime, keep it real , babe.	Zatím si uživej , puso.	A mezitím si to užij , zlato.
18	That's so cool. My first Jew. I imagine there aren't very many Kosher Cornhuskers.	Bezva! Můj první žid! - venkovani z Nebrasky asi nejsou košer.	To je super. Můj první Žid. Odhaduji, že v Nebrasce moc židovským fotbalových týmů nemají.
19	Here's my little engine that could. There's one beloved children's book I'll never read again.	Tady je moje mašina. Tu dětskou knížku už si nikdy nepřečtu.	Tady je moje Mašinka, která to dokázala. Tak to je další oblíbená dětská knížka, kterou si už nikdy nepřečtu.
20	We never invited Louie-slash-Louise over.	Nikdy jsme nepozvali Louieho / Louisu.	Louie/Louise jsme nikdy nepozvali.
21	You lucky duck.	Máš štěstí.	Ty šťastlivče.
22	I don't know what your odds are in the world as a whole, but as far as the population of this car goes, you're a veritable mack daddy.	Nevím, jakou šanci máš ve světě obecně, ale mezi populací tohoto vozu jsi opravdu frajer.	Nevím, jaké jsou tvé vyhlídky globálně, ale co se týče populace v tomhle autě, jsi učiněný playboy.
23	Hola, nerd-migos.	Ahoj, pitomci.	Hola, nerd-migos.
24	Look what you've created here. It's like nerdvana.	Podívej, cos vytvořil. Je to ráj pošuků.	Podívej, co jsi vybudoval. Je to jako Nerdvana.
25	Do you think this possibility will be helped or hindered when she discovers your Luke Skywalker no-more-tears shampoo?	Myslíš, že budeš mít větší šanci, až objeví šampón "Luke Skywalker"?	Myslíš, že tomu pomůže nebo uškodí, když najde tvůj neslzopudný šampón Luke Skywalker?
26	No guts, no glory, man.	Žádná kuráž, žádná sláva.	Bez kuráže není slávy.
27	Howard, every Thai restaurant in town knows you can't eat peanuts. When they see me coming, they go, "Ah, no-peanut boy! "	Každá thajská restaurace ví, že nesmíš jíst buráky. Když mě vidí, volají: " Kluk žádná buráky. "	Howarde, každá thajská restaurace ve městě ví, že nemůžeš jíst buráky. Když mě vidí, volají: " žádné buráky kluk "
28	I mean, not you smart, normal non-freaky smart.	Ne chytřej jako ty. Normálně, ne úchylně.	Myslím normálně chytrý, ne jako ty šíleně chytrý.
29	Engineering. Where the noble semiskilled laborers execute the vision of those who think and dream. Hello, Oompa-Loompas of science.	Inženýrství. Tady polovzdělání pracovníci realizují vize těch, co myslí a sní. Ahoj, poskoci vědy.	Konstrukce. Tady skvělí pomocníci materializují vize těch, kteří naplňují sny... Zdravím vás, Umpa Lumpové vědy.
30	It's okay. It wasn't my first pantsing and it won't be my last.	Nevadí. Nepřišel jsem o kalhoty poprvé ani naposled.	To nic. Není to poprvé, co mi vzali kalhoty , a ani naposled.
31	I'm not even going to ask why you're pimping me	Nebudu se ptát, proč mi děláš pasáka za kus sýra.	Nebudu se ptát, proč jsi mě chtěl prodat za sýr.

	out for cheese.		
32	You know, I've been thinking about timetravel again. Why? Did you hit a roadblock with invisibility? Put it on a backburner.	-znova uvažuju o cestování časem. -Už tě nezajímá neviditelnost? Tu jsem dal k ledu.	Víš, znovu jsem přemýšlel o cestování v čase. Proč? S neviditelností ses dostal do slepé uličky? Prozatím jsem ji odložil stranou.
33	Wait a minute. Farmanfarmian is speaking and you're bogarting the symposium? - Howard, I'm sorr... - No, no, you're quark-blocking us.	Počkat. Vy jste nám to zatajili? -Promiň, my bychom... -Vy jste nás vynechali.	Tak počkat, Dr. Emil Farmanfarmian bude přednášet na vašem sympoziu? - Howarde, počkej... - Ne, prostě jste nás vy-quark-blokovali.
34	Sack up, dude.	Jo. Spolkni to, kámo.	Jo, vzmuž se.
35	Of course, but it's all Indian food. You can't find a bagel in Mumbai to save your life. Shmear me.	Jen s indickým jídlem. -Bagetu v Bombaji neseženeš. - Namaž mi to.	Samozřejmě, ale je tam jenom indické jídlo. Bagetu v Bombaji nenajdete. Pomazánku.
36	No, thanks. I'm really busy with my like-sign dilepton supersymmetry search. Dilepton, shmylepton. We need you.	Musím se věnovat výzkumu supersymetrie. Ty symetričko. Potřebujeme tě.	Ne, díky. Mám teď dost práce se svým výzkumem supersymetrií dileptonů. Dilepton, nedilepton, my tě potřebujeme.
37	I don't believe it. What's gotten into him? Oh, maybe a couple virgin Cuba Libres that turned out to be kind of slutty.	To není možný. Co je s ním? - Možná pár panenských Cuba libre, z nichž se vyklubaly děvky.	To není možné. Co to do něj vjelo? Možná pár Virgin Cuba Libre, co byly trochu ochucené.
38	Anyway, she got here today and she's just been in my apartment yakity yakking about every guy she slept with in Omaha, which is basically every guy in Omaha, and washing the sluttiest collection of underwear you have ever seen in my bathroom sink.	Už je u mě a vykládá o všech klucích, se kterými spala, což jsou vlastně všichni kluci z Omahy. A v umyvadle si pere prádlo, jaký nosí jenom děvky.	Dneska přijela a jenom tam žvatlá a žvatlá o každém klukovi z Omahy, se kterým spala, což je v podstatě každý kluk z Omahy, a přepírá si nejsprostší sbírku spodního prádla, co mé umyvadlo spatřilo.
39	Good morning, snickerdoodle.	Dobré ráno, cukroušku.	Dobré ráno, rozinko.
40	- 8... - Where are your snipers? - 5... - Snipe.	8... -Kde jsou ty střely? -4. - Střelo.	Kde jsou ti tvý snipeři? Blahopřeju, právě jsi se stal vlastníkem miniaturního stroje času.
41	Come on, snipers.	-Dělejte, střely.	No tak, snipeři...
42	Don't worry. People wait until the last second to bid, and they swoop in and get it. It's called sniping.	Neboj, lidi vždycky přihazují na poslední chvíli. Jsou to střely.	Neboj, tohle funguje tak, že lidé čekají až do poslední vteřiny a pak přihazují. Říká se tomu sniping.
43	What choice did he have but to drink, shoot and snort his pain away?	Co jiného mu zbylo, než pít, píchat si a šňupat?	Jakou jinou šanci měl, než alkoholem a drogami odplavit tuhle bolest.
44	It was a spur-of-the-moment thing. I figured it would go for thousands, and I just wanted to be a part of it.	Náhlý popud. Myslel jsem, že bude stát tisíce, a chtěl jsem se zúčastnit.	Byl to okamžitý nápad, čekal jsem že to půjde do tisíců a chtěl jsem být toho součástí.
45	Stay frosty. There's a horde of armed goblins on the other side of that gate guarding the Sword of Asaroth.	Nepanikařte, o to nám už 97 hodin jde. Na druhé straně brány je banda ozbrojených goblinů, co chrání meč Azerothu.	Nepanikařte, o tohle jsme se posledních 97 hodin snažili. Do střehu. Za tou branou je horda ozbrojených goblinů, kteří stráží meč Azerothu.

46	"What is the force between two uncharged plates "due to quantum vacuum fluctuations?" PMS? Sheldon can suck on... the Casimir effect.	Jak se nazývá síla mezi rovinami vyvolaná kvantovou fluktuací? -PMS. -Sheldonovi natruc , -Casimirův efekt.	Další otázka: Která síla existuje mezi dvěma nenabitými deskami zapříčiněná kvantovým kolísáním vakua? PMS Sheldon se může jít bodnout . Casimirův jev.
47	It's called Tresling . It combines the physical strength of arm wrestling with the mental agility of Tetris into the ultimate sport.	-To je tressling . -Kombinuje fyzickou sílu zápasení s mentálními dovednostmi tetrisu. Dokonalý sport.	Jmenuje se to Tresling Je to kombinace fyzické síly z arm wrestlingu s mentálním postřehem tetrisu do dokonalého sportu.
48	While you were sleeping, I was weaving an un-unravelable web .	Když jsi spal, splétal jsem nerozpletitelnou síť .	Zatímco jsi spal, stvořil jsem " dokonale neprůstřelný " web.
49	Damn you, walletnook.com!	K čertu s " peněženky.com ".	Buď proklet walletnook.com!
50	I got a hot former fat girl with no self-esteem, a girl who punishes her father by sleeping around a alcoholic who's 2 tequila shots away from letting you wear her like a hat .	Mám tlustš ošku bez sebevědomí, holku, co trestá otce tím, že spí s každým, a alkoholičku, která ti dovolí úplně všechno .	Mám sexy bývalou baculku bez sebeúcty, holku, co trestá svéh otce tím, že se vyspí s každým a alkoholičku, které stačí dva panáky tequily, aby tě nechala ji nosit jako klobouček .
51	Oh, what fresh hell is this?	Co je zas?	Koho to čerti nesou?
52	Forget the mission. How did that little yutz get a girl on his own?	Zapomeňte na poslání. Jak ten trouba dostal tu holku?	Zapomeňte na nějakou misi, jak je možné, že takový precek bodoval?

7.3. Online source

The database of all the analyzed extracts and their context is also accessible on-line from <http://literatura.novotnovi.net/bath.php>.