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BACHELOR THESIS

**The Translation and Stylistic Analysis
of Selected Episodes of a Popular TV show *Adventure Time***

Překlad a stylistická analýza
vybraného vzorku epizod amerického seriálu *Čas na Dobrodružství*

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DECLARATION

I hereby declare that this bachelor thesis, *The Translation and Stylistic Analysis of Selected Episodes of a Popular TV show Adventure Time*, is the result of my own work and that all the used sources have been properly cited. I further declare that this thesis was not used to obtain another academic title.

Prague, July 14th

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ABSTRACT

This bachelor thesis consists of two main parts – theoretical framework of translation and the particularities of subtitle translation, and secondly the translation of two episodes of the TV show *Adventure Time* and its subsequent stylistic analysis. The main aim of the first part is to provide not only the relevant fundamental principles of translation but also translation standards of subtitling and how the latter affects the first. The stylistic analysis is a logical extension of the theoretical framework while it also focuses especially on clarification as to the choice of lexis and target language register. Furthermore, the thesis also seeks to demonstrate certain difficulties affiliated with the translation of subtitles from English to Czech language, as well as the variety of issues arising from appropriating a complex spoken form of a dialogue to the written form of another language. Lastly, functional subtitle files will be attached to this thesis as its pertinent by-products.

KEYWORDS

translation, translation methods, stylistic analysis, translation norms, TV show, subtitling, subtitling strategies, audiovisual translation, multimedia translation, proper names, colloquial language, informal vocabulary, slang

ABSTRAKT

Tato bakalářská práce se skládá ze dvou hlavních částí – stylistické analýzy spojené s teoretickým rámcem překladu a konkrétní povahou překladu titulků a následně praktickou částí v podobě překladu dvou epizod amerického populárního seriálu *Čas na Dobrodružství*, přičemž k samostatné práci budou nakonec připojeny dva soubory s titulky, jež vznikly v průběhu zpracování práce. Hlavním cílem první části je poskytnout nejen příslušné základní principy překládání, ale právě i překladatelské normy titulkování a poukázat na způsob, jakým se liší jak od literárního překladu, tak od různých teorií překladu obecně. Stylistická analýza logicky propojuje tento teoretický rámec s praxí, přičemž se primárně snaží objasnit volbu některých lexikálních a stylistických prostředků cílového jazyka. Dále se tato práce snaží poukázat na určité obtíže spojené s překladem titulků z anglického do českého jazyka a stejně tak i na rozmanité problémy spojené se změnou komplexní mluvené formy jazyka na jazyk písemný.

KLÍČOVÁ SLOVA

překlad, překladatelské metody, stylistická analýza, překladatelské normy, TV seriál, titulkování, titulkovací strategie, audiovizuální překlad, vlastní jména, hovorový jazyk, neformální slovní zásoba, slang

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LIST OF ABBREVIATIONS AND GLOSSARY

AV	audiovisual
AVT	audiovisual translation/ multimedia translation
cps	characters per second
fansubbing	fan-made subtitles for TV shows and films; amateur translation
PLC	Prague Linguistic Circle (Prague School of Linguistics)
S01E12	Season 1, Episode 12
SDH	subtitles for the deaf and hard of hearing
spotting	timing of subtitles
SL	source language
ST	source text
SRT	subtitle text file format
TL	target language
VSS	VisualSubSync (a subtitling software)

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1 INTRODUCTION

As a result of the development of technology, digital revolution, and an increasingly more available and diversified television content, in just a matter of a few decades, a new prominent mode of translation has appeared. The twenty-first century is certainly defined by its fast technological advances and growth in the importance of media; the almost-everyday production of a variety of new content inevitably calls for accessibility to a wider audience. It is safe to assume that the demand for such content is only going to increase and thus the related industries will surely be experiencing an increasing demand for audiovisual translation services.

Until relatively recently, audiovisual translation (hereafter, AVT), with its beginnings starting in the late 1950s, has been a rather unknown field experiencing a significant boom at the end of 20th century after which a rapid and fast-changing development has provided a prominent area of academic research (Díaz Cintas, “New Trends” 13). The flourish in the field of AVT at an industrial level has undoubtedly caused that AVT started to emerge as a new distinctive discipline within Translation Studies and slowly the new academic discipline is being implemented across universities worldwide (Díaz Cintas and Anderman 7). However, despite its importance and vibrancy, the Czech academic and professional translation community seems to be just now barely catching up with the ever-changing discipline of subtitling. Therefore, it is no wonder there is still rather an absence of a comprehensive set of standard subtitling norms and methods appropriated especially for the Czech translation. Hence the vacuum is frequently filled with amateur translators and their method of trial and error, although, their help is often employed even by television stations; sometimes such collaboration is successful, other times it reflects poorly on the general state of quality of subtitling. Putting it simply, subtitling is still not taken much seriously in the Czech Republic though it certainly constitutes “the art of translation” too, just not in the same form; not surprisingly, this is then reflected in its standing in academic environment and in the undervaluation of the profession. Thus, even though subtitles play an essential role in making foreign content accessible to its non-native audience, the entire field appears to be rather neglected, which is for example evident from the relatively non-existent number of Czech publications dedicated exclusively to subtitling (Pošta 10).

Moreover, the development of technology as well as globalization and increasing demand for foreign content, makes, and certainly will make, subtitling an area of near-future interest despite the incessant claims of some who stand by the opinion that in the area of audiovisual translation dubbing is and always will be the chief medium, even though the trends are starting to show otherwise (Media Consulting Group - Peacefulfish 35-72). Another matter to think about is whether there is a connection between the level of a country's English proficiency and whether said country traditionally uses subtitles or dubbing. According to the 2016 EF English Proficiency Index, Sweden, Norway, and the Netherlands ranked in the top positions and as expected all of them mostly rely on subtitles instead of dubbing (Media Consulting Group - Peacefulfish). Despite the deep-seated dubbing tradition in the Czech Republic, the country ranked in the 16th position out of 72, yet one cannot resist to wonder if the ranking would improve with the free exposure to the language that comes with the use of subtitles in TV ("EF English Proficiency Index"). Another intriguing matter is how subtitling might be beneficial as a didactic tool in the educational field, such discussions, however, would require another thesis altogether. In any case, it is necessary to bring forward the issue of subtitling to the attention of the public as well as to start a general discussion so that more research into subtitling based on classic translatology principles is carried out.

Subtitling differs from classic literary text translation in that it often clashes with the theoretical framework and practical rules of translation, as it is not just a mere conversion and translation of the source language (hereafter, SL) since it needs to take into consideration significant time and spatial restrictions, as well as the action on the screen and its contextualization all in the matter of a few lines and frames, and so a compromise must be made which might sometimes come at the expense of the otherwise traditional translational rules and linguistic constraints. Unbeknownst to the consumer, a subtitle translator thus battles a variety of unique translation issues in order to convey a coherent and enjoyable experience interwoven with the audiovisual content.

Consequently, by the virtue of translating selected episodes of a popular TV show, this thesis aims to explore the process of multimedia translation (aka audiovisual translation) and its challenges with the help of not only domestic and foreign academic publications but

also taking into consideration the general consensus of the Czech amateur subtitling public. Thus, it will subsequently provide not just the translated text in the target language (hereafter, TL) but also an insight into the rules and standards governing subtitle translation, especially from the English language into the Czech language.

As for the structure of this thesis, first, it will fully delve into the theory of translation and the particularities of subtitle translation while introducing some of its basic concepts; drawing mostly from the work of Miroslav Pošta, Jorge Díaz Cintas, as well as relying on the works of Jiří Levý and Dagmar Knittlová. The second part of this thesis will facilitate a small window into the technical process of subtitle creation, after which it will be followed by the finalized translation of selected transcripts of the two episodes of *Adventure Time*. These will source directly from the attached subtitle files and so subtitling restrictions, standards and recommendations had a direct effect on the provided translation.

2 THEORETICAL FRAMEWORK AND STYLISTIC ANALYSIS

2.1 TRANSLATION THEORIES

Broadly speaking, translation may be defined as “the replacement of textual material in source language by equivalent textual material in target language” (Catford 20); it is the communication of meaning of a text in SL into a text of TL. What exactly this means and *how* it is achieved has been the subject of various debates, especially from the second half of 20th century when Translation Studies started to emerge as an independent academic discipline. Eugene Nida defines communication as “the act of transmitting a message to a receptor; the closer the resemblance between the intent of the sender and the understanding of the receptor, the more effective the communication” (Nida 198). Translation itself, however, had been discussed ever since the antiquity and furthermore it has been the centre of attention of not just linguists but also writers for more than three centuries and so specialists of varying fields have often approached it from different points of view and under different paradigms, and yet there are some key concepts around which most of them clustered, one of the major ones being the issue of equivalence – the problem being especially defining what it is, and again, how to achieve it, or in extreme cases, debating even if it is possible. For a long time, translation had been regarded rather as a literary art and translations were analysed especially under the scope of literary aesthetics while discussing especially the problem of “faithfulness”, that is until the second half of the twentieth century, when the linguistic approach emerged and the notion of equivalence became the dominant concern (Knittlová et al. 7; Catford vii).

The 17th century English poet and translator John Dryden in his “Preface Concerning Ovid’s Epistles” claimed that “all translation may be reduced to three heads” and so he distinguished between three basic categories: “**Metaphase**”, i.e. a word-for-word translation from one language into another, contrasted with the second approach, which Dryden himself preferred, called the “**Paraphrase**” where the author’s words are no longer as strictly followed, and lastly an “**Imitation**”, where the translator assumes the full liberty to follow neither the wording nor the meaning of the original text thus taking only general hints from the original (Dryden 508-509). In other words, Dryden pre-anticipated what

the 20th-century British linguist J.C. Catford laid the groundwork for by already touching on the topic that it is not as important whether language units of two different languages have the same meaning as much as whether they can function equivalently in the same situation (Knittlová et al. 7-9). To elaborate, it is necessary to state that Catford insisted that since translation has to do with language, any translation theory must draw upon a general linguistic theory (Catford 1), thus his approach to translation processes was purely linguistic. Furthermore, Catford in his work discusses what he sees as the central task of translation theory, which is defining the nature and conditions of translation equivalence (Catford 21). Consequently, Catford distinguishes between **textual equivalence** and **formal correspondence**; textual translation equivalent is any TL form which is equivalent of a given SL text whereas formal correspondence is defined as “any TL category which can be said to occupy, as nearly as possible, the ‘same’ place in the ‘economy’ of the TL as the given SL category occupies in the SL” (Catford 27). While Catford himself does not use the term functional equivalence, by defining his formal correspondence in the above-mentioned way, he already anticipates the pragmatic aspect of translation (Knittlová et al. 7). Among other things, Catford also emphasized the semantic aspect of translation, for according to him a translation theory must also draw upon a theory of meaning (Catford 35).

Eugene Nida, one of the founders of modern Translation Studies, has developed these notions into what is known as the formal and dynamic (later also called functional) equivalence. That is, Nida attributed these two qualities to translation, or rather these are the two ideals of translation; simply speaking, fidelity or using Nida’s term **formal correspondence** refers to the quality of translation in which the features of the form of the source text (hereafter, ST) have been mechanically reproduced in receptor language, hence typically formal correspondence distorts the grammatical and stylistic patterns of the TL. On the other hand, **dynamic equivalence**, or a faithful translation, is such a translation in which the message has been transported in such a way that it conveys the essential thought of the ST and the response of the receptor is essentially the same response as the one displayed by original receptors – they understand the same meaning in it and react to it emotionally in a similar way (Nida 200-201). To clarify, dynamic equivalence pays more

attention to how the text appears to the speaker of the TL, Nida’s approach is entirely TL-reader oriented, hence the form of the original text is frequently changed by conforming to grammatical, syntactic, and idiomatic conventions of TL so as to sound natural. Therefore, according to Nida, “the best translation does not sound like a translation” (12). It is no wonder then, that Nida defines translation as “the reproduction in a receptor language of the closest natural equivalent of the SL message, first in terms of meaning, and second in terms of style” (Nida 208) and ultimately, he sees equivalence as a similarity in meaning, less so in form (200).

If we assume that language is a device for communicating messages, then it follows that language and linguistic forms are means to an end rather than an end in themselves. The content is the conceptual intent of the message, together with the connotative values the source wishes to communicate; it is what the message is about. The form, on the other hand, is the external shape the message takes to effect its passage from the source’s mind to the receptor’s mind. And it is almost invariably true that for any given content, a language makes available numerous forms which could convey the message equally well. In transferring the message from one language to another, it is the content which must be preserved at any cost; the form, except in special cases, [...] is largely secondary, since within each language the rules for relating content to form are highly complex, arbitrary, and variable. [...] we persevere the form when we can but more often the form has to be transformed precisely in order to preserve the content. (Nida 105-106)

Nida’s translation process (see fig. 1) which aims at dynamic equivalence consists of three stages: **analysis**, **transfer**, and **restructuring** (208). It applies to the translation theory Noam Chomsky’s transformational grammar and the idea that language has two levels, a deep structure and a surface structure.

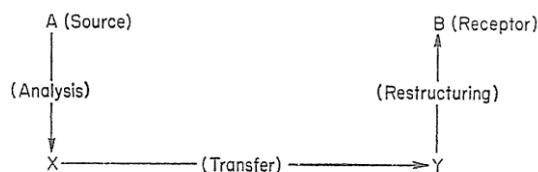


Figure 1. Nida’s model of the translation process from Eugene Nida and Charles Taber, *The Theory and Practice of Translation*, E.J. Brill, 1982, p. 33.

Consequently, Nida describes the process as a descent from the explicit surface level of the SL-text, which the translators reduce to so called kernels, they descend beneath the surface structure to a deeper level, going beyond the purely linguistic criteria to a kind of in-between plane, where a translator becomes acquainted with the essential meaning, they decode the meaning and then they proceed to express, or recode, such a content in the target language in its particular surface level form, they convert, or rather restructure the kernels into a surface structure of TL (Nida 33-45; Knittlová et al. 9). Thus, a crucial step of the translation process, before the restructuring happens, is actually a mental stage, since the first step of transfer from SL to TL takes place in the translator's mind (Nida 100). To top it off, Nida also emphasizes that a translator should not neglect the character of the message, the author's intention, the content and the form, while at the same time orienting the translation so as to achieve the dynamic equivalence (Knittlová et al. 9). Despite the fact that Nida used a linguistic approach to translation and that he already hinted the importance of the pragmatic aspect by taking into consideration contextual and discourse features, it was still largely preoccupied with just one aspect and not the whole in its entirety. What this means is that by considering the importance of connotative meaning in the translation process, Nida anticipated the communicative or pragmatic theory of translation.

As to clarify the relation between the formal correspondence and dynamic equivalence, these two qualities are actually not necessarily mutually exclusive as it is more of an interplay of the two and it is up to the translator to lean towards the more optimal solution in a specific context. In any case, the **functional approach** is nowadays one of the fundamental principles of translation (Knittlová et al. 7). To illustrate the attempt for dynamic equivalence in context of the practical part of this thesis, at one point Finn is trying to sound clever and rhyme his response to Jake but is incapable of finding the right word and so what he resorts to is nonsensical but at the same time it exhorts a humorous response, however, if it would be translated literally to Czech, the humour would be lost and so instead the translation is rhymed but it is the semantic aspect that provides the joke:

*Radši budu sedět tady a hovět si v tvém uchu, než sám být v nějakým domě a **nemít potuchu o tvém...puchu.***

*I guess I'd rather be out here, wrapped in your ear, than be in some awesome house all by my... **souse.***

Around the 1970s, linguists stopped focusing only on linguistic structures and started to focus also on the extra-linguistic reality, this development caused the establishment of a parole discipline – text linguistics where the key notion is the context; this, of course, influenced the theory of translation as well. The universal property of every language is that extra-linguistic reality can be expressed linguistically, every language has the means to fulfil its communicative function (Knittlová et al. 10). Furthermore, translation may be considered a special type of communication, whose pragmatics lies in the change of recipient while adequately preserving the pragmatics of the text by adapting to the pragmatic rules of the TL – a translator creates a new text but not by the means of a semantic substitution but through **pragmatic reconstruction** (Knittlová et al. 11). Pragmatics thus relates the linguistic units and their user; the focus is no longer just the semantic meaning but the pragmatic meaning as well.

Nevertheless, instead of the term “pragmatic”, Peter Newmark, another one of the major figures in the history of Translation Studies, preferred the term “**communicative translation**” which however he still distinguished from a semantic translation (Knittlová et al. 10). According to Newmark, the semantic translation focuses mainly on the content of the source text whereas the communicative translation focuses on the response and comprehension of receptors.

With these notions, linguists and translation theoreticians eventually moved in the 1980s from an atomistic understanding towards a more holistic approach and so more than anything, the modern translation theory is based on an integrated approach which perceives translation more as a matter of communication than just a process of recoding, and it views translators as mediators whose purpose is the overcoming of language as well as cultural barriers and as such they need to be able to deal with all the aspects of language (Knittlová et al. 7, 14).

The subject of translation is the meaning of a message that consists of three main components: semantic meaning – a content realised through denotation, as well as the form and connotation aspect which is realised by the functional style and the expressivity of language expressions, and lastly the pragmatic aspect; these are all interwoven together so the result is actually a complex of **semantics**, **stylistics**, and **pragmatics**; separating pragmatics from semantics or stylistics would be not only undesirable but almost impossible since text and its translation combines interlingual aspects with culture and time. Simply speaking, the development of translation theory builds on the linguistic approach and then expands on it by considering the extra-linguistic factors and context, nowadays it integrates linguistics, aesthetics, and pragmatics. Moreover, the existence of different types of translation is also a significant factor to be considered (Knittlová et al. 10, 14).

2.1.1 Types and Process of Translation

One of the members of PLC, Roman Jakobson in his essay “On Linguistic Aspects of Translation”, published in 1959, identifies three kinds of translations (Knittlová et al. 15; Jakobson 233):

1. **Intralingual translation**, or rewording, which is an interpretation of verbal signs by means of other signs of the same language.
2. **Inter-semiotic translation**, or transmutation, in which the interpretation of verbal signs is done by means of a nonverbal sign system (it is an interpretation of signs of one semiotic system by signs of a different semiotic system).
3. **Interlingual translation**, or translation proper, in which the verbal signs of one language are interpreted by verbal signs of another language.

Of the three, translation in the sense of transferring a message from SL to TL matches the third type. Furthermore, translation theory during the 1940s and 1950s was dominated especially by issues of translatability (Venuti 67) and so it is no wonder that Jakobson too considered the issue of untranslatability as he claimed that full equivalence is impossible and that translation requires a “creative transposition” and thus only **interlingual transposition** is possible (Venuti 69; Jakobson 238). Under the scope of Jakobson’s view,

it would mean that translation is rather a matter of interpretation, that a translator has to resort to finding approximate equivalents which would result in an adequate interpretation of the SL. Such a notion is in part consistent with why Poldauf does not use the term “equivalence”, substituting it with the term “translation counterpart” which corresponds more to the reality in which the following may occur (Knittlová et al. 24-25):

1. Equivalent does exist

- a. **Full equivalence**, which means the TL counterpart has the same denotative and connotative meaning.

Example: *horse: kůň; black: černý*

- b. **Partial equivalence**, which means that the counterpart has the same function but it differs either in the formal aspect (often one-word expressions in SL and its multiword counterpart in TL), in its connotative or denotative meaning, or in the pragmatic aspect (Knittlová et al. 41-42).

Example: *royalty: královská rodina; little kid: škvrně; little house: domeček*

- c. more than one equivalent is possible

Example: Give him a horse to escape with and he'll go: *odjede/odejde*

2. Equivalent does not exist – a case of **zero equivalence**, thus it needs to be explained, or the meaning may be generalized or a loan word may be used etc. Zero equivalence often occurs with proper names which do not exist in TL (Knittlová et al. 12-13, 113).

At this time, it is important to note that equivalence too must always be submitted to lexico-semantic, grammatical, as well as stylistic analysis and that it is established on the basis of a text type and its function (Knittlová et al. 25; Venuti 121). What this means is that equivalence can be recognised on several levels. First, there is the lexical equivalence dealing with the denotative and connotative meaning of words. The second level of equivalence is grammatical, third is textual and the final level is that of pragmatic equivalence, i.e. whether or not the text is appropriated into the context of the TL and its culture (Knittlová et al. 32). Furthermore, let us remind ourselves of the numerous varying typologies of equivalence of different translation theorists, e.g. the already mentioned

Nida's formal correspondence and dynamic equivalence. As Venuti states, there are many intervening grades between the two poles, however, "a recent summary of opinion on translating by literary artists, publishers, educators, and professional translators indicates clearly that the present direction is toward increasing emphasis on dynamic equivalences" (Venuti 130; Knittlová et al. 16).

In any case, going back to Jacobson's typology of translation, the three types of translation may often be intertwined, i.e. they can be layered in a way that inside the interlingual translation even the intralingual or intersemiotic translation can occur. Moreover, as it has already been mentioned, translation always depends on the nature of the source text (e.g. literary as opposed to technical/scientific text) and so a general distinction between translations that are **form-based** and **meaning-based** can be made (Knittlová et al. 16, 27). The technical style and its translation is more concerned with facts and has an informative function (see fig. 2) whereas when translating a literary work, a translator must be mindful also of the aesthetic component, either way, the notion of formal correspondence and functional equivalence becomes relevant yet again. This, of course, applies to the issues of audiovisual translation as well, especially subtitling represents a boundary-breaking phenomenon of sorts since it exemplifies the case of interlingual transfer, while at the same time being a form of inter-semiotic translation because the spoken verbal code in source language as well as the non-verbal components of meaning are replaced by a written verbal code in the target language. If we apply the text-type approach, AVT represents audio-medial texts where "informative", "expressive" and "operative" functions are supplemented with visual and audio layers (Deckert 79). Furthermore, if the communicative function is recognised as the dominant criterion of translation it is certainly important to take into account the different character between subtitling and the classic text-translation and so, not surprisingly, Knittlová asserts that audiovisual translation should be considered a separate sub-branch of Translation Studies. Nevertheless, it is still often considered a peripheral matter and in terms of theory not much attention has been paid to it, even though it is indispensable in practice (Knittlová et al. 201). However, this thesis recognises that it should not be treated as a marginal matter and so it will be discussed in greater detail in its own chapter.

text type	informative	expressive	operative
language function	informative (representing objects, facts etc.)	expressive (expressing sender's attitude [emotions etc.])	appellative [influencing the receptors]
language dimension	logical	aesthetic	dialogic
text focus	content	form	appellative
TT objective	transmitting referential content	transmitting aesthetic form	eliciting desired response
translation method	"plain prose", explicitation as required	"identifying" method, adopting perspective of ST author	"adaptive" method, equivalent effect

Figure 2. Text types in translation from Mikołaj Deckert, *Meaning in Subtitling: Toward a Contrastive Cognitive Semantic Model*, Peter Lang GmbH, 2013, p. 79.

Knittlová also states that according to current standards, translation theories distinguish between two levels: (1) a **macro-concept** which deals with the cultural and historical context, type and function of the text, as well as the relationship between the author and the receptors, and (2) a **micro-concept**, which deals with specific grammatical structures and lexical content (Knittlová et al. 27, 31). Classifying the source text within the given framework is a paramount **strategic decision**, hence a translator must first make the strategic decision about the macro-concept and only after that comes the detailed decision-making of the micro-approach. Consequently, the result of such decision-making is the translation.

However, a receptor of the resulting text of translation does not and should not realise just how many individual decisions a translator had to consider in order to produce the final product since a good translation should not be seen as a translation at all, it should be perceived as an original work created in the target language. For a translation to be of a good quality it should also meet the following criteria:

1. The language of the text gives a natural impression
2. The meaning is similar as much as possible
3. The text in TL has the same effect as it did in the SL

Essentially, the requirement is for the target language not to be distorted during the transposition from SL (Knittlová et al. 14-15).

Subsequently, within the interlingual translation, four main types, or rather extremes of translation, are defined. **Interlinear translation** is such a translation which does not respect the grammatical rules of the TL and thus it presents one of the unwanted extremes of translation. The other type of far-fetched translation is **literal translation**, which does not respect the lexical level of the TL and usually uses strange collocations or idioms which do not make sense in the context of the TL, it does, however, respect the grammatical rules. Usually, a form-based translation prefers to a certain degree the literal translation. On the other hand, a translation which sacrifices both the aspect of form and content is called (unduly) **free translation**; it only takes marginal hints from the source text since it does not respect the stylistics, it does not consider the register, and the content is only freely transferred and generally speaking the result is neglectful of the original, it often distorts the message and adds information which was not provided in the ST – obviously such translation would also not be ideal. The last type is the so called communicative or **idiomatic translation**, which pays close attention to the pragmatics of the text and thus sounds natural in the TL.

In fact, the ideal aim of a translator is to create a text in TL which has the same meaning as the text in SL while the form is natural for the TL. Again, one is reminded of the ground-breaking work of Nida and his contribution to the translation theory.

Anything that can be said in one language can be said in another, unless the form is an essential element of the message. [...] To preserve the content of the message the form must be changed. (Nida 4-5)

Nevertheless, communicative translation (sometimes referred to also as dynamic) which therefore attempts to capture the contextual meaning in such a way that both the language and the content are comprehensible to the receptors, is highly demanding and not always possible to achieve and for that reason most translations are a mix of the above-mentioned types (Knittlová et al. 17).

Generally speaking, translators should not resort to either of the extremes and they must rather always try to achieve a balance between accuracy, fidelity of the source text, the intention of the author, and the natural feel of the text in TL (Knittlová et al. 36). Be that as it may, what is hopefully clear by now is that it is absolutely essential for the

translation to try to fulfil the same function and have the similar effect on its receptors as the ST had on the original receptors in their distinct sociocultural context, and so in order to preserve the function it is sometimes necessary to slightly modify the content, however, excessive emphasis on the function which would be overly detrimental to the content is also undesirable, and so more than anything a balance of all these aspects is needed. Still, the author of this thesis firmly believes that because of the nature of subtitles, function should indeed stand at the top of the pyramid of translation requirements and so some translation loss is inevitable; thus the approach in theory and practice of translation most reflected throughout the practical part of this thesis is the **functional perspective** focusing on the informative-communicative functions of SL elements and the corresponding means in the TL that can perform the same function. The main goal is to understand the purpose of the ST and provide appropriate equivalents which would function similarly, or as Zenon Klemensiewicz presents it:

The task of a translator consists neither in reproducing, nor still less, in transforming the elements and structures of the original, but in grasping their function and introducing such elements and structures of his own language that could, as far as possible, be its substitutes and equivalents of the same functional fitness and efficiency. (Levý 11)

2.1.2 Methods of Translation

In order for a translation to achieve a certain standard of quality, some authors recommend certain procedures which may vary from author to author. As has already been mentioned, Eugene Nida distinguishes between (1) **analysis**, during which the ST is reduced into kernels, after which follows (2) **transfer** and (3) **reconstruction**, which is oriented at the receptors of the TL.

For Levý, translation is not only a form of creative process but also a type of communication (see fig. 3), thus a translator needs to decode the message which is contained in the ST and encode such a message in the TL, which again is then decoded by the reader of the translation (23). From this, it should be evident that it is the author's

interpretation of reality, not the reality itself, that the translator should attempt to capture (25).

		Author		Translator			Reader		
Reality	→	Selection	Stylisation	Text in → Foreign Language	Reading	Translation	Text in → Translator's Language	Reading	Concretisation

Figure 3. The communication chain in translation from Jiří Levý, *The Art of Translation*, John Benjamins Publishing Company, 2011, p. 23, translated by Patrick Corness.

Jiří Levý also distinguishes three stages of the translation process (31):

1. **apprehension** of the source
2. **interpretation** of the source
3. **re-stylisation** of the source

As for the first phase, Levý states that “a good translator must be above all a good reader” (31), so they need to understand the reality, or to be more precise the interpretation of said reality the original author tried to depict, as well as the intention of the author. Translators need to be able to understand not just the linguistic and literary terms but also the ideo-aesthetic values, such as the mood and ironic tone, they need to be able to “identify the means used by the author to achieve these effects” so as to be able to mediate these to the receptors of TL (32). Thus, translation requires an in-depth **understanding of the ST** and the ability to imagine the realities they are expressing. This is what according to Levý separates creative and mechanical translators; to grasp the reality represented in the work is an essential precondition for a veracious and artistically valid translation (31-38).

Consequently, Levý states that “a linguistically correct translation is inadequate and an interpretation is required” since there can never be a complete semantic correspondence between the ST and the translation (38). To put it simply, translators must be clear about what they want to communicate to the receptors and once they understand and interpret the key ideas and features of the ST which is based on the interpretation of ideological and aesthetic values inherently expressed in the ST, they may begin the transfer into the target language (Levý 39-45).

The essence of the last stage is in the stylization of translated work, which is needed since usually the two languages are never symmetrical and thus only a mechanical conversion would not be desirable. One of the typical problems that may arise when translating into Czech is its less diversified tense system. In English, the temporal sequences may be more nuanced and differentiated whereas in Czech we have to rely only on three tenses. Such discrepancies between the languages need to be compensated for on both the lexical and stylistic level; it may be solved by compensation by the means of aspectual prefixes or temporal adverbials, the general use of various prefixes and suffixes to create derivatives, the use of diminutives and emotionally coloured vocabulary etc. (Levý 47-54). In connection with this, Levý also points out the frequent use of relative clauses in Czech translations. “This is because relative constructions are the most common, and the most convenient, means of linking up two ideas conjoined in the original in a way not available in Czech” (52). According to him, it is not a necessarily bad solution, however, if used excessively it results in a stiff style. Thus, he attributes the excessive use of any stereotypical solutions of such problems to general laziness and the lack of creativity (54). Consequently, it is no wonder, that what Levý values in a translator is “the gift of imagination and of stylistic creativity, as well as ability for objectivation” (56).

In any case, as Knittlová states it may be possible in some translation tasks to transpose the SL message element by an element in TL, however, translators usually encounter the lack of a direct equivalent in the TL and so they must find another solution (Knittlová et al. 18-19). “At first the different methods or procedures seem to be countless, but they can be condensed to just seven” (Vinay and Darbelnet 84). The seven basic methods, or procedures, are the following (Vinay and Darbelnet 84-92; Knittlová et al. 19):

1. **Borrowing** – the use of a foreign term is a matter of style and consequently of the message, however, some well-established widely used borrowings are no longer considered as such and over time they become an ordinary part of the TL lexicon.

Example: *You guys seem **cool** too.: Taky jste docela **cool**.*

The decision to use the word “cool” in the translation was also influenced by the multimodal character of subtitles; nowadays this word is so widespread that the audience might feel “cheated” if the subtitles would

read something else (the phenomena of the so called “subtitling vulnerability,” more on that later).

2. **Calque** (a special kind of loan translation where the expression is usually translated word-for-word).

Example: *a school of goldfish* *beasts: hejno dravých zlatých rybek*¹

3. **Literal translation** (common when translating between two languages of the same language family and more so when they share similar culture)
4. **Transposition**, which usually involves replacing one word class with another without changing the meaning of the message, i.e. necessary grammatical changes due to the different nature of languages.
5. **Modulation**, i.e. a change in the point of view, for example when turning a negative SL expression into a positive TL expression.

Example: *Whoa, bro... Wanna just live in here?*
Týjo, brácho, nechceš bydlet tady?

6. **Equivalence** (as Knittlová mentions, it is an unfortunately chosen term for using stylistically and/or structurally different expressions in TL, especially diminutives; it is not the equivalence with its usual connotations)

Example: *You're pathetic, little boy!*
Klučíku seš ubohej! (the Czech term is more expressive)

7. **Adaptation**, which is used when the type of situation referred in ST is unknown in the TL culture and so translators must create a new situation which would be considered equivalent.

Furthermore, Vázquez-Ayora, besides the seven above-mentioned methods, also talks about **amplification**, **explication** (i.e. adding explanation), **omission** (which often occurs during subtitling), and **compensation** (Knittlová et al. 20). As Knittlová states, solving lexical cases with zero equivalence by explication might have a negative effect since it

¹ the species of *Carassius auratus* (in Czech “*karas zlatý*”) commonly referred to as goldfish

often lengthens the text (Knittlová et al. 13), which is particularly true with subtitles where the space is rather limited. On the other hand, compression is especially useful in subtitling and even so the omission of redundant details, which are of no significance and which can be understood from the context, is rather desirable (Knittlová et al. 13).

As there have been many different views on translations, there are also many various translation principles and thumb rules suggested by different theoreticians thus so no universally accepted principles may be applied; Catford, Nida, Newmark, Levý and many others had all proposed certain principles of translation, and since it is not the aim of this thesis to discuss each of them in detail, only a few of them are provided. In these matters, Levý also refers to Savory's contradictory set of principles of translation and claims that the principles may be specified as a decision between them (Levý 14-15):

1. a. A translation must give the words of the original.
b. **A translation must give the ideas of the original.**
2. a. **A translation should read like an original work.**
b. A translation should read like a translation.
3. a. **A translation should reflect the style of the original.**
b. A translation should possess the style of the translator.
4. a. A translation should read as contemporary of the original.
b. A translation may never read as a contemporary of the translator.
5. a. **A translation may add to or omit from the original.**
b. A translation may never add to or omit from the original.
6. a. A translation of verse should be in prose.
b. **A translation of verse should be in verse.**

With these, one is again reminded that translation indeed is a complicated **decision process** and that a translator must always take his or her stance on the issue (the preferred method of the author of this thesis is in bold), moreover, translators often need to make such decisions individually in every single instance of the translation process; these decisions will undoubtedly be reflected in the finished product that is the translation itself.

2.2 AUDIOVISUAL TRANSLATION

Audiovisual translation is a branch of Translation Studies which is involved with the transfer of a **multimodal text** into another language, which means that its production relies on the combined deployment of semiotic modes such as language, music, and images which are delivered to the viewer through various media in a synchronized matter (Baker 13). In other words, it is most usually understood as the **interlingual transfer** of verbal language transmitted and accessed both visually and acoustically through any sort of electronic device with a screen (Chiaro 141); most often with the reference specifically to the translation of AV products such as films and television series. This means, that both the **auditory** and **visual channels** convey the message and thus the translation is characterized by certain particularities differentiating it largely from literary translation (Chiaro 142). As to clarify the terms clustering around AVT, it is necessary to mention that the exponential development of the field has caused that this area of interest is often labelled under various overlapping terms such as “screen translation”, “multimedia translation”, or “film and TV translation” (Baker 13; Chiaro 141).

The issue of mediating audiovisual content and making it accessible to wider audiences of different languages and cultures has arisen almost as soon as with the introduction of moving pictures in the 1920s (Chiaro 141) thus the translation of AV products gradually became a vital necessity. However, despite the immense practical significance of AVT, it has been for many years a relatively unknown and ignored field and the academic research in this area had been particularly scarce, that is at least until the very end of 20th (Díaz Cintas, “New Trends” 1) after which in the 21st century it has undergone a kind of boom in specialization and research, although one could still say that until very recently it has been, and in the Czech environment it certainly still is, rather neglected and often treated as a marginal matter in Translation Studies.

The beginning of proper academic research can be traced to the 1990s whence due to the increasingly wider distribution of audiovisual material, AVT had started to become the object of a more systematic research from translational and linguistic perspective, and ever since then the position of AVT within Translation Studies is finally starting to change by growing in significance and gaining more visibility (Díaz Cintas, “New Trends” 3).

2.2.1 Audiovisual Translation Modes

As a matter of fact, there are up to ten different ways of translating audiovisual content, although the most adopted and widespread modes, or forms of AVT, are **dubbing**, **subtitling**, and in a somewhat lesser degree also **voice-over** (Chiaro 141; Díaz Cintas, “New Trends” 4). Many discussions about which of these modes are “better” have already been debated but as Díaz Cintas argues, it should be mentioned that what matters is that these modes represent different translation practices and that different genres and audiences often call for different modes, thus “all have their pros and cons, and they all have their place in the booming audiovisual industry” (Díaz Cintas, “New Trends” 4).

Nevertheless, as has already been hinted by the brief introduction into the typology, there are two basic approaches to the interlingual transfer of the AV content; in the case of dubbing, the acoustic channel is used for the translation purposes and so the oral output remains oral, whereas in the case of subtitles, the oral output is transformed into the written one which is then translated, and so instead the visual channel is used (Chiaro 141-142; Díaz Cintas, “New Trends” 4). The translation is hugely influenced by which mode is being used as different methods and restrictions apply, nevertheless, some general assertions about AVT can be made. Chiefly that the translation of audiovisual content differs from translations of print texts since written products are meant to be read whereas for example TV shows are especially meant to be seen since, as the term suggests, they are audiovisual in nature. Consequently, this means that the material is **polysemiotic** (see fig.4), functioning on more than just one level, using different codes to produce a complex meaning, even though the translation itself is principally concerned with conveying the verbal code too (Chiaro 142). In any case, the nature of audiovisual products calls for redefining of the concept of “meaning” seeing that the meaning of AV content is not generated only by verbal signs but instead it is based on the total sum of verbal utterances and non-verbal signs (Gambier and Gottlieb xviii). Thus, translators of audiovisual content engage with **multi-semiotic material**, decoding the meaning of different levels (auditory, visual, verbal, and nonverbal) before deciding on the appropriate transfer and reconstruction in TL which would make sense to the target audience all the while taking into account the language and cultural context (Díaz Cintas, “New Trends” 12-13).

	VISUAL	ACOUSTIC
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing; coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG- LYRICS; POEMS, etc.

Figure 4. The polysemiotic nature of audiovisual products from Jeremy Munday, *The Routledge Companion to Translation*, Routledge, 2009, p. 143.

Voice-over, being the least used method out of the mainstream modes of AVT, is a technique which essentially provides a pre-recorded voice in the TL which overlaps with the original sound that is lowered and indecipherable; this mode is often used, but not exclusively, with narrating genres such as documentaries (Chiaro 152; Baker 16).

Dubbing, or sometimes also known as “lip-syncing”, represents the most expensive method of AVT as it involves the re-recording of the dialogues in TL by several voice actors attempting to synchronize the sound with the lips of original actors (Baker 17-18). Hence, its goal is to reproduce the original content in such a way that the audience could believe the actors are speaking their language (Díaz Cintas, “New Trends” 4; Chiaro 144). As for its main advantage, it allows the audience to enjoy the product without dividing their focus between the images and the written translation – simply speaking, it is virtually “effortless” for the viewer to consume such content.

A somewhat obsolete typology of countries according to the preferred AVT mode at the end of 20th century is often being used, hence the division between “dubbing countries” versus “subtitling countries” (Baker 18). However, the rapid development of technology and the increase in the number of TV content has certainly altered such landscape, though it could be argued that the division still holds its grip since for example the most prevalent AVT mode in television broadcast in the Czech Republic is still the mode of dubbing (see fig.5). Nevertheless, globalization of the society and the current trends demand that the audiovisual content be translated as soon as possible after its premiere which favours the more cost-effective subtitling method (Chiaro 143-149) and so in any given market, the

two modes of AVT now co-exist, challenging each other and blurring the lines between such typology (Baker 18). Furthermore, dubbing is increasingly more often criticized for altering the viewer’s experience by “spoiling the original soundtrack and denying audiences the opportunity of hearing the voices of the original actors” (Chiaro 147), which is not the case of subtitling, although it could be argued that subtitling also spoils the aesthetic features in a “similar” way because a larger textual reduction is often present.

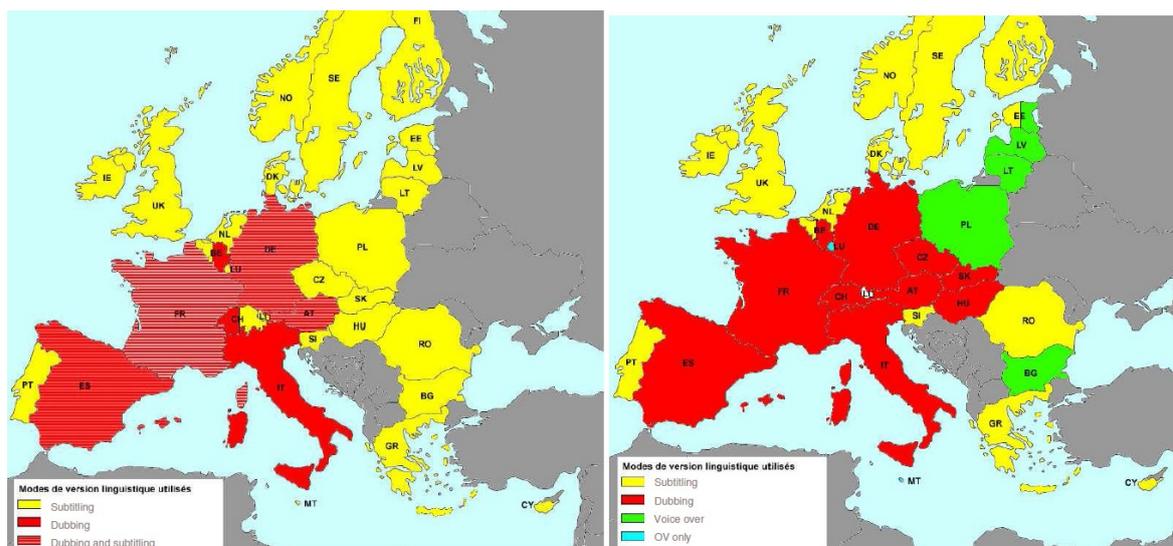


Figure 5. Map of language-transfer practices for cinema works (left) and television broadcast (right) in Europe from Media Consulting Group - Peacefulfish, *Study on Dubbing and Subtitling Needs and Practices in the European Audiovisual Industry: Final Report*, Paris, 2007, pp. 70-71.

In any case, the other dominant form of AVT is the already above-mentioned use of **interlingual subtitles** thereby a written text, usually positioned at the bottom of the screen, which provides the translated dialogue as well as a translation of other elements, such as songs or signs (Díaz Cintas, “New Trends” 4-5). For a more accurate semiotic definition of subtitles (both intralingual and interlingual), Gottlieb defines subtitling as “Prepared communication using written language acting as an additive and synchronous semiotic channel, and as part of a transient and polysemiotic text” (Pedersen 9). Therefore, a shift from a spoken to a written mode occurs, which is why it is sometimes also referred to as an **intermodal** form of AVT (Baker 14). When subtitling, the speech is fragmented into individual subtitles in the TL which are to be shown synchronously with the relevant audio feed in the SL. Moreover, the process of fragmentation of the “source text” as well as the process of synchronizing the subtitles with the audiovisual content, called spotting or

simply timing of the subtitles, needs to comply with certain editing conventions which usually stem from the technical constraints, such as the lack of space and time, all the while also taking into account factors such as the target audience and differentiating reading speed of particular viewers (Baker 14-15). All these factors and constraints, which will be discussed in greater detail in separate subchapters of this thesis, immensely influence the translation of the source text and thus make subtitling very different from literary translation.

Consequently, here lies the logic behind using the pragmatic functional approach of translation since due to the inherent media-related limitations posed on subtitling, “subtitlers are to prioritize the overall communicative intention of an utterance over the semantics of its individual lexical constituents” (Baker 16). Thus, under the weight of the various constraints, omission and condensation belong to the most frequent translation strategies a subtitler makes use of since they need to minimize the possibility of incoherence and maximize the use of the space provided in order to get the message across. Furthermore, as Polcz mentions in his paper, “standardization is one of the most salient norms in film translation” (Polcz 23), which again testifies to the normative use of functional and TL-reader oriented approach since the ST needs to be adjusted to the standard use of the target language. Such approach in subtitle translation is logical due to the shift in mode from speech to writing and the technical constraints, however, in extreme cases, standardisation may lead to altering perceptions of the viewer about the personality of the characters (Baker 16). On the other hand, it could also be argued that out of the mentioned AVT modes, subtitling does not entirely violate the artistic integrity of the audiovisual products as well as providing exposure to the foreign language which dubbing erases completely.

Either way, subtitlers must always consider all the levels of meaning incorporated into the audiovisual product and decide how to creatively incorporate it into the subtitles so as to create a balanced translation with equivalent meaning and effect on the receptors as the original had. Nevertheless, some translation loss is indeed inevitable and the resulting work will never be exactly the same as the original, which needs to be expected and accepted otherwise we would be stuck in the notion of untranslatability which at least according to

current translation notions is a matter long resolved, which is also why subtitles too need to be taken seriously and not be automatically disqualified or marginalised from Translation Studies because of its demanding polysemiotic character and the constraints it involves (Díaz Cintas and Remael 9) and instead not just general research but interdisciplinary research based on specific cultures and languages in relation with subtitle translation needs to be carried out, since especially in the Czech environment such research or academic publications are almost non-existent and certainly lacking and the gap between the technological development and translation theories is continuously just getting incessantly more pronounced. This vibrant area of audiovisual translation and its research has already started many discussions and became popular throughout Europe, which however cannot be said about the Czech Republic which is trailing behind but it is time for it to pick up the pace and finally realise that the future rests in not just the dubbing tradition.

As Díaz Cintas and Remael state in their defence of AVT as a subject of Translation Studies, “Translation must be understood from a more flexible, heterogeneous and less static perspective, one that encompasses a broad set of empirical realities and acknowledges the ever-changing nature of practice.” (Díaz Cintas and Remael 10).

2.3 SUBTITLING

2.3.1 Subtitle Typology

It may be surprising but even the classification of subtitles which might at first seem clear cut is actually a rather complicated matter since the continuous development often affects any attempt at fixed classification (Díaz Cintas and Remael 13-19). Nevertheless, the most established typology based on linguistic criteria divides subtitles into intralingual, interlingual, and sometimes also bilingual subtitles, after which these categories may be further subdivided (see fig. 6). For the purposes of this thesis, the main focus will be given to the **interlingual subtitles for hearing audiences**, however, for the sake of “completeness” a very brief commentary on the difference between interlingual and intralingual subtitles is provided below. It is also worth mentioning that an immediate predecessor of what is currently understood as subtitles were intertitles which were

inserted between frames of the film sequences of usually silent films (Díaz Cintas and Remael 26).

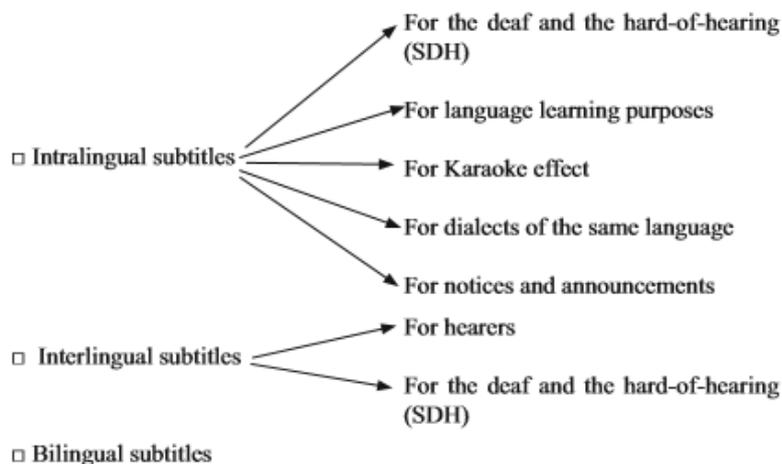


Figure 6. Typology of subtitles according to the linguistic criteria from Díaz Cintas and Remael, *Audiovisual Translation: Subtitling*, Routledge, 2014, p.14.

Intralingual subtitles provide the receptors with a written rendition of the dialogues and narration in the language of the source text-speech. This kind of subtitles does involve the shift from oral to written mode but they stay within the same language and thus are not a form of “proper translation” (Díaz Cintas and Remael 14). Since the 1970s such subtitles became mostly an accessibility tool for minority audiences although the term is not synonymous with subtitling for the deaf and hard of hearing, which is just one of the subtypes of intralingual subtitles which also includes for example subtitles devised as a didactic tool (Baker 15; Díaz Cintas and Remael 15). Furthermore, subtitles for the hearing impaired may also belong to the category of interlingual subtitles which provide the translated version of ST. Whether or not they are interlingual, the essence of these subtitles is that they provide a text display of the speech and are intended especially for this target group, thus they differ from “traditional subtitles” since they need to adhere to different standards and usually incorporate additional descriptions of other sound features which are not accessible to this specific group of audience (Baker 15).

On the other hand, **interlingual subtitles** always involve the shift from SL to TL as well as the shift in oral to written mode. The goal of such subtitles is the accessibility of audiovisual production to audiences who do not understand the SL.

Based on different criteria, different types of subtitles may also be recognised. For example, subtitles may be further divided by their purpose, that is whether they are designed for cinema projection or for TV screens; so far, the division needs to be maintained because generally speaking televisions usually have narrower screens which is then reflected in the number of characters allowed per line, whereas cinema projections allow more characters. This, of course, may change with the development of technology as even nowadays the boundaries are being blurred as the home screens are continuously getting bigger and thus the advances in technology constantly transform the subtitling process (Díaz Cintas and Remael 23-25).

Other at least mention-worthy are **surtitles** which are developed usually especially for the opera and theatre, however, they tend to follow most of the conventions applied to interlingual subtitles (Díaz Cintas and Remael 25). The last category deserving its own recognition are the subtitles of amateur translators – the so called **fansubs** which involve the creation, translation, and distribution of subtitles for free “by fans for fans” (Díaz Cintas and Remael 27). In the Czech environment, such subtitles may usually be found on websites such as titulky.com or serialzone.cz needless to say that the quality of such subtitles varies immensely.

2.3.2 Interlingual Subtitles vs. Literary Translation

In the introductory chapter to the AVT modes some of the differences between literary translation and subtitling have already been mentioned but because the nature of subtitle translation represents a major cornerstone of the translation process, the division between literary translation and subtitle translation needs to be for the purposes of this thesis furthermore clarified.

Subtitles represent a sort of interplay between technology, linguistics, and aesthetics and since they entail a change of mode from speech to writing, more than anything, subtitles are **a matter of compromise**; a major issue with subtitles is the need for condensation which arises not only from the difference between the average word length between the SL and TL, but also from the media-related constraints, and so especially in Czech, the translation of the same speech would have otherwise probably been longer,

however, such version of translation would be impossible to incorporate to the format of subtitles which also needs to be in a relative sync with the related speech fragments and thus subtitlers must often resort to the omission of certain lexical items from the ST.

“The written text has to be shorter than the audio, simply because the viewer needs the necessary time to read the captions [...] [and] so that the viewers have chance to read, watch and, hopefully, enjoy the film.” (Chiaro 148)

In other words, the length of the translation is almost always reduced in comparison with the original ST since subtitlers often use omission, other times they resort to a simpler syntax, and in general they use other various means of **condensation** (Díaz Cintas and Remael 9). In contrast, when translating a literary work, there is more room for the deviation in terms of length of the translation and the ST. Therefore, it could also be asserted that subtitles represent condensed functional translation of the original.

In connection with this, Gambier and Gottlieb argue that “criteria applied to audiovisual translation are comprehensibility, accessibility and usability” (Gambier and Gottlieb xi). Furthermore, subtitling may be viewed as a form of “overt translation” which means that when a receptor watches an audiovisual product with the interlingual subtitles, both the audio and visual feed in SL remain intact, coexisting with the subtitles, and thus the translation is susceptible to immediate criticism by viewers who have some knowledge of the SL but are unaware of the conditioning of the translation by its media-related constraints (Baker 16). Whereas when translating a book, upon completion the resulting translation becomes independent from the ST and thus it is not subjected to immediate comparison by its receptors. Díaz Cintas identifies this phenomena as the “**subtitling vulnerability**” which consequently sets subtitling apart from other types of translation since the translated text is presented to the viewer at the same time as the original in which case viewers often try “to catch the subtitler red handed” especially if they would hear recognisable lexical items which would not be present in the subtitles which then leads to harsh criticism and the incorrect assumption that since it was not translated word-for-word, the translator may have forgotten to translate it and the translation is thus not correct (Díaz Cintas and Remael 55). To put it simply, subtitling represents a form of “**vulnerable translation**” in which translators must not only adhere to the technical media-related

constraints but are also under the immediate scrutiny of the audience. Such fact needs to be taken into consideration during the translation process, however, there certainly is a limit to how far the subtitler can go in trying to remain faithful to the ST by the means of literal translation and so very often a compromise between dynamic equivalence and formal correspondence needs to be made (Pošta 77, Díaz Cintas and Remael 55-58).

Furthermore, the shift of modes also means that some typical features of spoken language may disappear (Díaz Cintas and Remael 61). Even though the subtitling style of different subtitles may differ as it will often reflect the genre and its target audience, certain subtitling practices are almost universal, for example, it is usually true that the grammar features may be simplified and certain interactional features may be omitted altogether or at least cleaned up. Consequently, some of the features of speech are lost, but quite a few of them can be retained, although trying to maintain all of them would lead to exceedingly long subtitles which would be useless for the viewers as they would not manage to read them in time. Moreover, since subtitling focuses especially on items that are informationally most relevant, some contextually irrelevant parts may be dropped (Díaz Cintas and Remael 61-65).

Relevant examples:

And as it waded through the carnage that it had wrought, the vampire smashed their skulls.

*A jak se ten upír prodíral tím **svým** masakrem dál, **rozdrtil jim lebky na maděru.***

In this case, the translation had largely been affected by the temporal constraints and the meaning provided by the visual channel; thus the entire adnominal relative clause in the ST was dropped and condensed into “svým”. Secondly, the mention of the vampire was shifted to the first clause so there was no need to attribute the action of smashing skulls twice. Lastly, the visual content contributed to the meaning that relied on the fact of suddenly changing frames with Jake violently smashing a piece of food, therefore translating the utterance with only “rozdrtil jim lebky” would be underwhelming and so in this particular case **explication** actually seemed like a possibly better solution which coincidentally the technical constraints also allowed.

You guys seem cool too.: Taky jste docela cool.

Here, the translation of “cool” represents a kind of “paranoid translation” connected to the above-mentioned vulnerability of subtitle translation. Furthermore, translating such English slang into Czech is rather problematic because many TL speakers consider borrowing these terms from English fashionable. The subtitles are targeted especially at young adults and teenagers, which is a group where the use of the word “cool” is somewhat widespread and generally understood, thus even though it certainly could have been translated as “Taky jste poměrně fajn” or by other similar variations, the subtitler chose instead to not expose herself too much in this case.

Marceline: Oh, and check these out. Finn: Nuts? Marceline: Oh, these aren't just ordinary nuts.

Marselína: A mrkejte na tohle. Finn: Ořechy? Marselína: To nejsou jen taky obyčejný ořechy.

Since conversation evolves sequentially, the speakers usually shape their conversation in a way that builds on each other's utterances and moves the dialogue forward (Díaz Cintas and Remael 62). Furthermore, their utterances usually contain conversational “fillers” as they wait for each other's turn to talk. In this particular context, while also considering the spatial and temporal limitations, translating such fillers is unnecessary and therefore omission of such expressions (“oh”) is not detrimental to the meaning.

To conclude, the overlap between the image and the sound and the complex information it conveys together may also be attributed to the reason why print-out subtitles often do not make much of a sense on their own. This is because subtitlers take into consideration the different levels of verbal and non-verbal meaning present in the product and that is exactly what empowers them to abbreviate and condense the translation by leaving out redundant information since they are able to put into good use the visually conveyed information (Díaz Cintas and Remael 54-55).

2.3.3 Spatial and Temporal Constraints

Interlingual subtitling as a subtype of audiovisual translation may be characterized by its two most regulating technical constraints – **spatial** and **temporal**. The limitation of space and time is reflected in how subtitles are created in terms of their **length** as well as their **duration** and in the end, it affects the translation itself too (Pošta 42). Oftentimes subtitle composition may be done in accordance with certain almost-universal parameters proposed by the veterans of the field, such as Fotios Karamitroglou, Jorge Díaz Cintas, or Jan Ivarsson and Mary Carroll. However, a subtitler must always keep in mind that such recommendations may not always be in harmony with the specifics and standards of the target language and its culture, which is why it is rather a shame, that in the Czech environment, barring Miroslav Pošta’s publication, subtitling is otherwise not given much attention.

In the matter of **positioning**, it is generally agreed upon that subtitles should be placed horizontally in the “safe area” at the bottom of the screen so as to limit their obstruction of the image (Díaz Cintas and Remael 82). However, if a scenario arises when the bottom position of the subtitles would obscure important visual information, the subtitles should be temporarily moved into another position, most commonly to the top (Díaz Cintas and Remael 83). Furthermore, the text of the subtitles is most often centrally positioned within the safe area, however, the subtitles may be aligned to the left margin too. A disadvantage of the centred subtitles is that they never begin in the same place and thus the viewer must always “search” for them. Nevertheless, subtitles are nowadays almost always centred (Pošta 44).

The central issue of the spatial restriction is the **number of characters per line**; this is an issue arising from a simple fact, that one can fit only a certain number of characters into a line (Pedersen 19). According to Karamitroglou, each subtitle line should allow around 35 characters and should not exceed 40 characters per line. The actual number may differ for television broadcasts and cinema projections as it depends largely on the average width of a screen (Pošta 43). For comparison, on one of the forums for amateur subtitlers, the range of characters is specified to be of maximum 32-36 characters, occasionally 40 characters are tolerated but more than that is unacceptable (BuBBleS; Ajjvngou).

Interestingly enough, the popular commercial streaming service Netflix adheres to the character limitation of 42 characters per line (“Czech Timed Text”).

For the purposes of this thesis, the limitation of the maximum number of characters adopted was 37 characters per line, since the majority of experts agree on a similar number; Pošta, as well as Díaz Cintas state that for the purposes of a TV subtitle, maximum of 30-37 characters (including blank spaces and typographical signs) per lines are usually used (Pošta 43; Díaz Cintas and Remael 83-84; Chiaro 149). Another potential problem with trying to increase the number of characters is also that the duration of the subtitle would have to be lengthened as well in order to maintain legible reading speed, which however would complicate the matter even further. On the other hand, trying to limit the number even more would lead to a greater number of omissions and text reduction, thus it would hinder the subtitler’s ability to accommodate a satisfactory portion of the spoken text (Karamitroglou). Also, to clarify, the number of characters per line varies in different alphabets (Díaz Cintas and Remael 85), so as to prevent confusion the above-mentioned numbers apply specifically for the Roman alphabet.

Number of Lines and Their Division

Both the experts as well as fansubbers agree that subtitling should always be limited to **the maximum of two lines**, hence subtitles are usually referred to as either one-liners or two-liners (Pedersen 8; BuBBleS; “Czech Timed Text”), otherwise they would interfere with the visual content, moreover should the subtitles consist of more lines, the viewer would be caught off guard and would not manage to read them in time (Díaz Cintas and Remael 82). As Pošta argues, the distribution of the text into the two subtitle lines has a considerable influence on the overall experience of the viewer (54). Most authors agree that each line of a subtitle should ideally consist of one complete sentence, in reality however, the situation is much more complicated since very often the sentences are either too short, hence it is more appropriate to create a subtitle of two sentences, or even more common case is when the sentence is too long and therefore it needs to be segmented into more lines, sometimes even spanning over more than just one subtitle (Pošta 54). In any case, since one line of approximately 30-40 characters is not enough for the translated ST, the subtitler usually needs to resort to segmentation of the subtitle into two lines. However,

such segmentation should not be random, the line breaks ought to be done with utmost precision.

There are two principles governing the division, aesthetic-geometrical and syntactical (Díaz Cintas and Remael 85-87). The general rule is that a subtitle of two lines should look like a pyramid, i.e. the second line should be longer than the first so that the probability of obscuring the image is lower (Pošta 57; BuBBleS; Ajvngou). Nevertheless, such rule must often be broken, since priority must rather be given to the syntactical rule (Díaz Cintas and Remael 172-173). Karamitroglou recommends that the segmentation should be done at the highest syntactic node possible (see fig. 7). This means, that for example if a subtitle consists of a sentence with dependant clauses, the line break should be inserted just between them. However, as Pošta states, such division applies mostly to English subtitles, since it may differ in Czech (Pošta 58) because English is an analytical language with relatively fixed word order whereas Czech is more flexible in the matter due to the different nature of the language and so in the end, what should be applied to the segmentation is logic, syntactic and semantic structure, and only after that the aesthetics should be considered (Pošta 61). Nevertheless, it is safe to say there should not be any disruption of a sense-unit, which is why in usual cases a subtitler should not separate modifying adjectives from the nouns, prepositions from prepositional clauses, first names from last names etc. (Díaz Cintas and Remael 176; Pošta 56; “Czech Timed Text”).

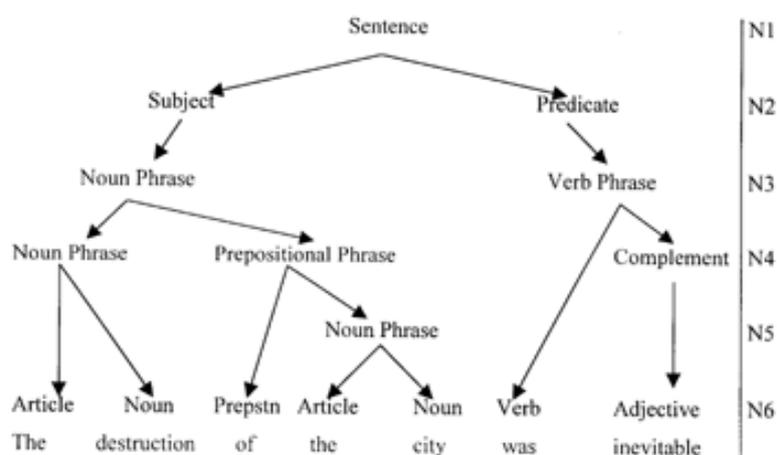


Figure 7. Syntactic tree and subtitle segmentation from Fotios Karamitroglou, A Proposed Set of Subtitling Standards in Europe, 1998, www.translationjournal.net/journal/04stndrd.htm.

An example of subtitle division where the “pyramid rule” needs to be broken (below is the incorrectly divided subtitle):

Pojď dolů slečinko
a bojuj se mnou!

Pojď dolů
slečinko a bojuj se mnou!

Temporal Constraints and the Duration of a Subtitle

Spotting, otherwise also known as timing or cueing, refers to the process of determining the moment when subtitles should appear on the screen, as well as when they should disappear. Subtitles need to be synchronized with the performance on screen and they need to reflect the prosodic features, as well as accurately present the information of the ST all the while also meeting the spatial restrictions (Díaz Cintas and Remael 88-90). Moreover, the exposure of the subtitles, i.e. their duration, is closely linked with the spatial constraints, as the number of characters determines how long the subtitle needs to be shown to be legible and not just a mere flash of a text (Pedersen 19). Similarly, as in the previous subchapters, timing also has certain recommended parameters concerning the duration of subtitles, their lead-in as well as lead-out time, but as before, these are not always universal.

As for the so called **lead-in** time, i.e. when exactly the subtitles should appear, the golden rule is that they should appear in synchrony with the onset of the utterances (Díaz Cintas and Remael 89), however, Karamitroglou recommends a short delay of $\frac{1}{4}$ of a second after the initiation of the utterance so that the viewer can process the dialogue and guide their eye towards the bottom of the screen and in the meantime also recognises the originator of the utterance; thus Karamitroglou views a simultaneously presented subtitle as premature, hindering the viewer’s focus which will then “oscillate between the inserted subtitled text and the spoken linguistic material” (Karamitroglou). Pošta, on the other hand, is more flexible on the issue and recommends an individual solution of a subtitler according to the demand or his or her preference (45). Current trends usually operate under the golden rule of synchrony and cue the subtitles precisely at the moment the person starts speaking, even though it is possible that the viewer might not immediately identify who is

saying what, nevertheless such subtitles provide a better impression of synchrony and if the subtitles are shown long enough, the viewers still have enough time to focus both on the content of the subtitles as well as on the audiovisual product too (Pošta 45). The author of this thesis prefers and uses precisely synchronized subtitles, which is certainly something “easily” achievable thanks to the display of the soundwave in VisualSubSync (hereafter, VSS).

On the other hand, the **lead-out** time is more flexible. One could presume that subtitles should disappear as soon as the utterance ends, in reality however, it is possible and sometimes even necessary for a subtitle to lag behind so that the audience has enough time to read the subtitle (Pošta 46). Although, Karamitroglou points out that subtitles should not be displayed longer than two seconds after the end of the utterance, Díaz Cintas substantiates this to the tendency of a viewer to read the overly-long shown subtitles again (Díaz Cintas and Remael 89). Thus, a maximum exposure time of average two-liners should not exceed six seconds and three seconds in a case of a one-liner, so as to prevent the re-reading (Pošta 46; Díaz Cintas and Remael 96-98; Karamitroglou). Conversely, a subtitle should not be displayed for less than one second (1.5 sec in Karamitroglou’s case) so that it is not just a flash of text on the screen which a viewer would not have the chance to read (Pošta 47).

Nevertheless, the exposure time, meaning the duration of subtitles, is rather directly linked to the number of characters and the optimal **reading speed** (hereafter, RS) affected by **characters per second** (hereafter, cps). It is impossible to determine one exact optimal number for all subtitles, since it largely depends on the language and the target audience and their average reading speed, furthermore, “[...] the reading time cannot be assessed on an absolute basis. It is conditioned by such factors as vocabulary and the presence or absence of action” (Díaz Cintas and Remael 96). Pošta clarifies that Karamitroglou and Díaz Cintas base their calculations of optimal reading speed on the fact that the average adult viewer is able to read 150-180 words per minute (90-120 words per minute in children), which corresponds to an average of 2.5-3 words per second, and since an average two-liner contains about 14-16 words, the final result is approximately 5.5 seconds, however these numbers apply especially to English but not to Czech, where the

average word is a bit longer (Pošta 48). Therefore, in the Czech context the optimal reading time of a subtitle corresponds to 15-18 cps in case of an adult viewer, and logically the RS is lower for children, 9-12 cps to be precise (Pošta 48); albeit these calculations do not take into consideration the necessary time for the brain to start processing the subtitle, thus 0.25-0.5 seconds should be added, the final result being the recommended 6 seconds of a display time of an English subtitle (Karamitroglou).

In older subtitles, all these factors were often neglected since they adhered to the “12 cps rule” which originated from Gottlieb’s note about the limit of 12 characters per second (Pedersen 19; Pošta 49). As the topic has already been partially explored, it should be clear that the reality is far more complicated, because the TL and target audience, as well as the nature of lexis and syntax, and the polysemiotic nature of the medium needs to be considered (Pedersen 19-20; Pošta 50). Furthermore, when the preferred cps and the RS is determined, it needs to be consistently adhered to within the whole of the subtitles since the viewer will get used to the pace very quickly and does not expect sudden acceleration of the speed and so they would not be prepared to suddenly read faster during the course of the video (Pošta 50). The whole matter of proper timing might seem overly complicated by now since certain calculations must be made in order to find out the proper RS and the duration of individual subtitles, however, thanks to technology subtitlers usually do not need to concern themselves with mathematic operations since if the preferred cps is set, the software will automatically adjust to this preference. Based on the provided information, the practical part of this thesis applied the value of 12-17 cps (see table 1), especially because the target audience is thought to be teenagers and young adults. For comparison, Netflix indicates that the RS of adult programs is 17 characters per second and children’s programs adhere to the speed of 13 characters per second (“Czech Timed Text”).

The last issue is the situation of two consecutive subtitles, in which case it is recommended adding at least slight pause between them, otherwise the viewer might not even register the change between the old and the new subtitle (Díaz Cintas and Remael 92). Thus, to also avoid subtitle overlay, about 0.08-0.16 sec of a gap is advised (Pošta 47). In the amateur subtitling environment, the general consensus on this issue is that there

should be a gap of 0.2 seconds, however, if a fansubber decides to ignore these gaps it is not seen as an issue as long as there is no overlay (BuBBleS).

Table 1

The varying display time of subtitles at different RS

Number of Characters	Speed	
	12 cps	17 cps
20	1,667	1,176
30	2,500	1,765
40	3,333	2,353
50	4,167	2,941
60	5,000	3,529
70	5,833	4,118
80	–	4,706

Source: Miroslav Pošta, *Titulkujeme Profesionálně*, Apostrof, 2012, p.52. Translated by Jaroslava Hružová

2.3.4 Punctuation and Other Conventions

Díaz Cintas and Remael in one of their publications devote almost 50 pages to the issue of punctuation, which is relatively a lot, luckily, in the Czech environment it need not be discussed as much since almost everything is covered by *Pravidla českého pravopisu*, however, there are certain subtitling exceptions that will be dealt with below (Díaz Cintas and Remael 102-143; Pošta 38). Czech subtitlers should therefore not concern themselves much with all of the recommended punctuation guidelines which are not always universal as they do not apply to the Czech language, on the contrary, they need to be wary of foreign punctuation and not replicate it mechanically (Pošta 38). For example, the use of a series of three dots at the end of an utterance which often suggests in the ST that the sentence continues with another subtitle should not be mechanically replicated in Czech because it would indicate an ellipsis or an interruption and not the continuation of an utterance with another subtitle, as Pošta mentions, in Czech it is enough to indicate such break by not ending the sentence with a full stop (Pošta 38-39).

One of the subtitling-specific punctuation conventions is the use of hyphens (not to be confused with dashes); they are used at the beginning of each subtitle line to indicate that more than one person is “speaking” within one subtitle (the use of a space after the hyphen is not prohibited but is rather unnecessary since it would take up one extra character):

-Našem stromě?!

-Dobrou noc!

As has already been mentioned, other punctuation marks, question and exclamation marks and commas, adhere to the standard rules of any written Czech text and therefore more attention will not be paid to it.

Not universally applied but recommended subtitling rules govern also the use of italics and upper-case letters. Italics are usually used to indicate inner thought of a character, off-screen narration or utterances, or when dealing with songs (Díaz Cintas and Remael 124-128). As for the use of capital letters, it should be rather avoided since its use occupies more space, however, they may be occasionally used to render especially loud shouting (Díaz Cintas and Remael 118).

2.3.5 Translation Strategies

Taking into consideration Knittlová’s remarks on the translation process, before moving on to the actual micro-level problem solving and decision-making, it seems appropriate to firstly clarify that the macro-concept applied during subtitling was rather TL-oriented, the aim for the translation was to sound “natural” in the TL, however, an issue with this approach is the complexity of Czech language in terms of its forms and the decision regarding which form is more appropriate with the shift in modes in mind. This area will be discussed in detail in its own subchapter. As to remind ourselves of the functional TL-oriented approach a brief contrastive overview is provided below (see fig. 8).

issue	translator	translation process	translation aim	translation tools	analogy
functionalist	loyal to the client, visible	target text orientated	communicative acceptability	psycho-, sociolinguistics, text linguistics	building a bridge
non-functionalist	faithful to the author, invisible	source text orientated	linguistic equivalence	contrastive linguistics, lexical semantics	crossing the river

Figure 8. Functionalist and non-functionalist approaches from Mikołaj Deckert, *Meaning in Subtitling: Toward a Contrastive Cognitive Semantic Model*, Peter Lang GmbH, 2013, p. 81.

In any case, it should be rather evident that because of the already mentioned media-related constraints, certain distinctive subtitling translation strategies need to be applied in handling translation problems. Gottlieb's model presents ten translation strategies (sometimes referred to as "procedures") where the degree of loss is highest in the last three of them (Deckert 95):

1. **Expansion**, which refers to providing additional information in the translation.
2. **Paraphrase**, which is the alteration of the message in SL.
3. **Transfer**, i.e. the transmission of form and message from SL into TL equivalent.
4. **Imitation**, as in the preservation of the original SL form in the TL; adopting a foreign expression in the translation (often used in the translation of names).
5. **Transcription** refers to the preservation of peculiarities of SL elements in the TL.
6. **Dislocation**, i.e. the process in which SL message is changed into acceptable TL expression so that it produces the same effect on the target audience (often used in the translation of songs).
7. **Condensation**, which is the reduction of the SL message without reducing its meaningful content.
8. **Decimation** is the extensive reduction of a message which is followed by the reduction of its important parts.
9. **Deletion** is a deliberate exclusion of part of the whole SL message, esp. of the less important aspects, such as those having no verbal content, thus leaving the most important message to be expressed intact.
10. **Resignation** is the result of inability to translate the message at all, zero translation.

As is evident from the above-mentioned procedures, there is a bit of overlay in the terminology with other already introduced theoretical concepts, which is rather unfortunate as one gets easily lost in the same terminologies referring to different things. Moreover, it seems to ignore the fact that some of these procedures occur concurrently within one subtitle, which is consistent with what Lomheim discovered while trying to apply Gottlieb's strategies to use:

In attempting to classify the titles in my sample according to Gottlieb's typology, a number of difficulties arose, including the number of strategies falling outside what I have called here (equivalent) translation, and the somewhat fluid boundaries between them. Furthermore, not only does the difficulty of assigning subtitles to particular strategies increase with the number of available categories, underlying trends may also be harder to establish if the data are too fragmented. I am therefore proposing an alternative typology of strategies, based on a systematic evaluation of my data. [...] We can see [...] that it is difficult to maintain a clear distinction even between these relatively few categories. Thus the Neutralisation category contains elements of Generalisation. At the other extreme, doubts may arise over whether something should be classed as Expansion or Specification. In practice, the strategies are closely interrelated. It is also important to emphasise that a subtitler does not exclusively use one of the six strategies at a time when formulating the subtitles. The only fundamental choice to be made is whether to aim for complete or partial (or possibly no) translation. If the latter choice is made, there is nothing to prevent several strategies being used side by side. (Lomheim 202, 204)

Thus Lomheim's, much simpler model (see fig. 9) consisting of six strategies seems to be much more appropriate (Lomheim 202-204):

1. **Omission**
2. **Compression** (subtitler condenses the whole of the message by leaving out certain phrases during transfer, however, it is not as easy to specify what exactly disappeared but it is clear that the translation is condensed; it is a specific type of reduction)

3. **Expansion** (the subtitler adds supplementary information which is not present in the ST in attempt to make the situation clear for the viewer)
4. **Generalisation** (e.g. replacement of SL-term which might confuse the viewers with a more general term)
5. **Specification** (the opposite of generalisation)
6. **Neutralisation** (the use of neutral expressions, or “unmarked” sober language instead of the colourful ST)

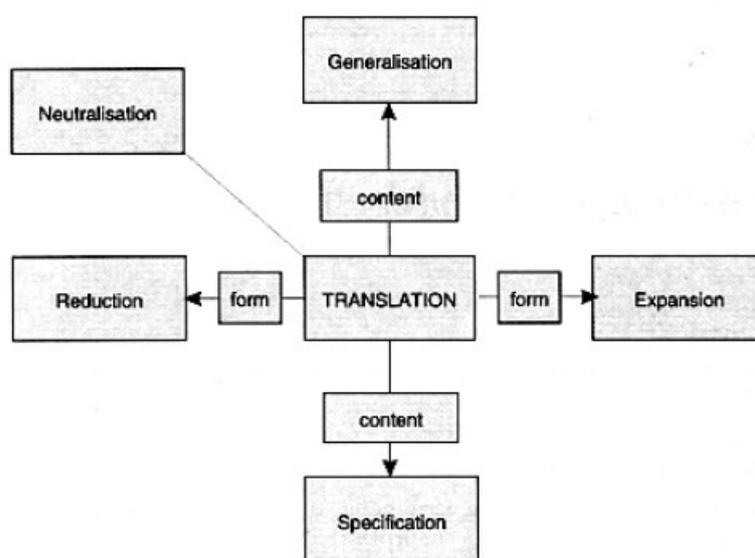


Figure 9. Lomheim’s model of translation strategies in subtitling from Sylfest Lomheim “The Writing on the Screen: Subtitling: A Case Study from Norwegian Broadcasting (NRK).” *Word, Text, Translation: Liber Amicorum for Peter Newmark*, edited by Gunilla Anderman and Margaret Rogers, Clevedon, Multilingual Matters, 1999, p. 207.

Clearly, the area of translation strategies relating to subtitling has not yet reached clear consensus thus different authors operate under different terms. Simply speaking, the key procedures a subtitler carries out because of the media-related constraints are **simplification**, **condensation** and **omission** and conversely sometimes may be put to use the process of **explication** (expansion, specification) (Pošta 62-75).

Simplification, Condensation and Omission

Simplification occurs both on the lexical and syntactical level and in a lesser degree even in the area of pragmatics (Pošta 62). It can be reflected in that a subtitler uses simpler words and often resorts to **generalisation**, this happens since the audience and their comprehension must always be kept at the back of one's mind, thus unusual or overly complicated words might slow down the reading speed of a viewer which might even lead to not understanding the meaning, therefore a subtitler might also resort to **normalization** of uncommon or odd structures. Simplification procedures however, must be done with the utmost carefulness so that the style and content of the ST is retained as much as possible. In subtitling, simplifications are unavoidable, yet it should not become the go-to procedure just because the subtitler lacks creativity or the drive to provide a better solution (Pošta 62-64). On the other hand, when possible, it is advisable for the subtitler to compensate for such suffered losses elsewhere as long as it is appropriate and the overall nature of the discourse is maintained, although again, subtitlers must be careful not to overuse such procedure (Levý 103).

Similarly, syntactic structures may also be simplified; often it is for example advisable to divide long-winded compound sentences into independent simple sentences (Pošta 63; Díaz Cintas and Remael 158). Karamitroglou states that simpler syntactic structures tend to be shorter, hence they are immensely useful since subtitlers have ideally only approximately 70 characters at their disposal, moreover, simpler structures tend to be easier to understand and therefore they should be preferred if a balance between semantic, pragmatic and stylistics aspects is achieved (Karamitroglou).

Consequently, the written rendition of speech in subtitles is almost always **condensed**²; Díaz Cintas argues that it is rightfully done so, since the verbal subtitles interact with the other semiotic channels of the audiovisual product, thus, a “complete” translation is in fact not required since quantity does not necessarily equal quality (Díaz Cintas and Remael 145). When necessary, and appropriate, a subtitler reformulates what is relevant and eliminates what is not, or possibly even a combination of both (Díaz Cintas and Remael 146-149).

² Díaz Cintas uses the term “reduced”

[...] some cutting is usually required even though this may be quite frustrating, and [it should also be remembered] that the amount of cutting/reformulating will vary with genre, context, speed of delivery, etc. A positive way of looking at this subtitling feature is to regard it as a way of freeing oneself from the source text and achieving a translation that is tuned to the needs of the target audience. (Díaz Cintas and Remael 149)

However, no universal fool-proof rules or guidelines on when to reduce or omit can be proposed since it must be always ascertained in individual cases. “Subtitlers must become experts in distinguishing what is essential from what is ancillary” (Díaz Cintas and Remael 162). Apart from already mentioned processes of simplification, it is also possible to change negations into affirmations, indirect questions into direct questions and so on (Díaz Cintas and Remael 154; Karamitroglou), therefore these would be the cases of the so-called **modulation**³. Not absolutely out of question is also changing the subject of a sentence and the sentence structure, or the manipulation with theme and rheme (Díaz Cintas and Remael 155-158). An obvious solution is also the use of shorter near-synonyms. Particularly useful are also pronouns and other deictic units which may replace nouns or noun phrases if the word refers to a person/object appearing on the screen (Díaz Cintas and Remael 160, 31). Sometimes it is also possible to omit intensifiers such as “very” (Pošta 71).

All the above-mentioned processes are to be expected in subtitles, evidently certain authors even recommend them in appropriate situations. On the other hand, Levý sees most of these as signs of bad translators:

In practice, translators are prone to three types of stylistic impoverishment of the lexicon: 1. A general concept is adopted, rather than a specific, precise designation; 2. A stylistically neutral word is adopted, rather than an emotionally coloured word; 3. There is limited use of synonyms to achieve variety of expression. (Levý 108)

As for the **omission**, Karamitroglou proposes that if the decision is done within the overall context and that if the balance between retaining a maximum of the original text

³ term used by Vinay and Darbelnet

and allowing enough time to process the content is kept, that certain linguistic items may be omitted, especially the so called “padding expressions” (e.g. “you know,” “well,” “I mean,”) which most frequently do not have any semantic contribution (Karamitroglou; Pošta 70). A rather problematic seems his other recommendation to omit responsive expressions such as “yes”, “no”, “thank you”, he argues that when clearly uttered these expressions are recognised by the majority of Europeans (Karamitroglou), although the author of this thesis chose to not take this particular advice. On the other hand, what is advisable is the omission of repetitions. In accordance with the Netflix “Style Guide”, words or phrases repeated more than once in a row should not be translated separately and instead, the subtitle should be timed for the entirety of the speech fragment (“Czech Timed Text”).

Relevant examples:

Yeah, some say it haunted this very tree.

A taky se říká, že strašil přímo v tomhle stromě!

An example of omission since in this context, “yeah” functions only as a filler and is highly overused by Jake (therefore in other cases it actually *is* translated so as to preserve his specific way of speaking)

Err...Huh? AAAAAAH!

These interjections were omitted completely because of the given audiovisual context (however if these subtitles were for hearing impaired, which they are not, these would need to be translated).

Whew! Uf.

Here, the interjection was translated because it communicates the strong feeling of relief.

An example of repetition and its omission in the translation:

Jake! Jake! I saw someone outside the window!

Jakeu! Viděl jsem někoho za oknem!

An example of the change of word order because of FSP:

No one's outside.: Venku nikdo není.

Condensation of the colloquial “*Let’s get out of here.*” into simple “***Padáme!***”.

Let’s trash it and throw a party! Uděláme tu pořádnou řežbu!

Condensation of the colloquial expression by the means of omission and specification at the same time.

*I carved it in **this tree** years ago. Way before you two rascals started **squatting** here.*

*Vyřezala jsem **to tam** už dávno. Ještě předtím než se mi sem **nakýblovali** dva uličníci.*

An example of the use of deictic pronouns for the purposes of condensation, as well as normalisation and generalisation of the word “squatting” (in Gottlieb’s terms more of a paraphrase and dislocation) which not only would be hard to inflect, but it also seems that Czech only domesticized the word “squatter”.

An example of specification:

*You can’t **take** our home twice!*

*Nemůžeš nás dvakrát **vystěhovat!***

An example of simplification by means of omission:

*Naaah, before she bit me **I used my powers** to shrink all my guts and blood over my to my thumb, see?*

Než mě pokousala přesunul jsem svoje vnitřnosti a krev do palce. Vidiš?

Sooooo, does that ...: Znamená to, že...

The omission of the conversational “so”, which is used here only as a filler.

An example of sentence division:

Well, obviously that’s going to be a problem, because I’m the princess and I need my crown. So...

*No, to asi očividně bude problém. Jelikož **JÁ** jsem princezna a potřebuji svoji korunku.*

An example of modulation: *You have to be honest. A nelži!*

An example of modulation by changing the negative sentence into a positive one so as to simplify it:

*Okay, but if you guys **aren't** out of there by 4:00, I'm sending in the guards.*

Dobře, ale vraťte se do 4 hodin, jinak tam pošlu Banánostrážce.

An omission of a “padding expression” - reduction/deletion:

*And I could be like, **you know**, like...your shadow!*

An example of “decimation” in Gottlieb’s terms, also an example of sentence division:

*Sittin' out there all safe and cozy while I'm riskin' my life **tootin' around** in here in this stupid milkman costume.*

Sedí si tam hezky v pohodlíčku. A já tady riskuju svůj život v přiblblým mlíkařským kostýmu.

Theoretically, the decimation would have been avoided if it was translated as: “*Zatímco já se tady promenáduju v přiblblým mlíkařským kostýmu/převleku a riskuju svůj život, tak ona si tam sedí hezky v pohodlíčku*”. However, such complicated structure was not possible to implement since in his emotional state Jake was talking quite quickly thus it needed to be reduced.

2.3.6 Spoken Vs. Written Language and The Choice of Register

– Discussion on the Use of Informal Vocabulary and Vulgarisms

The transition from oral to written mode, rendering speech in writing, is one of the defining aspects that make subtitling a distinct form of translation. Consequently, two somewhat contradictory requirements are usually demanded – subtitles are expected to stylistically reflect the source language but at the same time they are also supposed to respect certain grammatical rules of the TL (Pošta 35). This is reflected for example in the “Code of Good Subtitling Practice” by the two contradictory instructions:

The language register must be appropriate and correspond to locution.

The language should be grammatically correct since subtitles serve as a model for literacy. (Ivarsson and Carroll)

Such demand is highly problematic as a situation in which it is necessary to capture the “incorrectness” of the speech may frequently arise, however according to Pošta, it would also certainly be inappropriate to imitate all the imperfections of the spoken language (Pošta 17).

Furthermore, this area and the TL-oriented approach is problematic in the Czech language which uses two very distinctive forms. The written form of the Czech language which is highly codified by the rules of the **Standard Czech** is very different from the language that is normally used by most of the population in the spoken form, which is the **Colloquial Czech** and which is considered to be especially “wrong” in the context of a written language. Furthermore, Colloquial Czech does not adhere to any prescribed grammatical rules and in extreme cases, it may appear very odd in the context of written text. Highly common features of this distinctive form of Czech are the alterations of the suffixes (e.g. -ý instead of -é, -ej instead of -ý/í etc.), the use of different variants of the verb “to be” (“seš” instead of “jsi”), dropping of the final vowels (“usnesem” instead of “usneseme”) and occasionally even adding “v-” to words beginning with “o-”.

Therefore, the question to be asked is which of these forms should the subtitles actually reflect? The stylistics of the ST in the case of *Adventure Time*, as well as in general, often corresponds to the Colloquial, or “Common Czech”, however, there is usually a tendency to “correct” such a style in order to conform to the written form of Czech (Pošta 35). However, the question whether a subtitler should resort to “correctness” instead of the accuracy of the ST remains unanswered. Such issue is not encountered when the audiovisual product is dubbed; in the dubbed versions of films the characters usually speak Colloquial Czech, whereas in subtitles the Standard Czech is expected, is such expectation substantiated? Should subtitles really completely conform to the rules of Standard Czech when in reality it is the Colloquial Czech that is actually more “correct”? Seeing as the translation is TL-reader oriented but so far no research into their preference has been made, the question does not have a definitive answer and it is mostly up to the subtitler’s decision. Moreover, as Cintas Díaz states, subtitling represents a **hybrid language form** which is faced with the formidable challenge of trying to translate the spoken language variants into a regimented written form (Díaz Cintas and Remael 185).

This challenge becomes even more tricky and ambiguous in the Czech context and thus a subtitler will almost always resort to an even more intense form of hybridisation of the language by using both the Colloquial as well as the Standard Czech in different amounts in specific contexts as they see fit (Pošta 35).

Moreover, a subtitler must also realise during the process of re-stylization of the ST into the TL that the linguistic choices in the ST are never random; the way characters speak always provides a clue about their personality, the language is never in isolation from the extra-linguistic context and different characters use distinctive forms of articulation of their thoughts and so it is not advisable to use uniform language for every character (Pošta 37; Díaz Cintas and Remael 185). Therefore, even though most subtitles often display a preference for conventional, neutral and stereotypical language (Díaz Cintas and Remael 185), any translator should know that it is inadvisable and possibly even incorrect to make a distinction between the content and the stylistic form, rather these two represent an interplay of components which result in the actual content. Thus, the translation should not be unmarked since speech is characterized by a variety of non-standard language features, it displays particular style and register and usually includes emotionally charged utterances and even vulgarisms (Díaz Cintas and Remael 187).

Conversation always happens in a context – the variety of language is determined by interpersonal relationships, the subject matter, and by different degrees of formality linked to a particular situation, thus all of this has an influence on how people speak; speakers usually address someone in an adequate way which is connected to the particular situation. Therefore, subtitlers should ideally respect not only the content of the utterances but also the register to which the characters adhere, consequentially preserving such manner of speaking in the translation. Oftentimes, the strategy of compensation when translating marked language is applied by subtitlers, meaning that certain utterances become more marked to compensate for the loss of such marked speech elsewhere in the translated text (Díaz Cintas and Remael 187-189).

Emotionally Charged Language and Vulgarisms

Expressive and emotionally coloured expressions are often toned down or even deleted in subtitles, however, such words also fulfil specific functions in communication, for example many curses and swearwords may convey anger, despair, or any other emotion, and furthermore they affect character representation, therefore it is not the best available option to delete them completely. Vulgarisms especially need to be handled carefully since they are used differently by different language communities, therefore the goal of a subtitler is to first identify and evaluate the impact and the value of offensive words in the ST, and only then they should creatively translate it into the TL in such a way that it is equivalent but also appropriate and acceptable in the context of the target language (Díaz Cintas and Remael 195-197). Even in the Czech fansubbing community, it is expected to handle this issue with care, “every ‘fuck’ and ‘shit’ is not the same, it is important how and who utters them” (BuBBleS). Karamitroglou does not really speak about this issue except for saying that “taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy” (Karamitroglou). Overall, the procedure as regarding to vulgarisms in subtitles does not particularly differ from translation theories; Knittlová also classifies vulgarisms as taboo words which translators need to approach delicately as it depends on the particular society whether they are allowed or not; their connotations must be taken into consideration as well as the cultural and language context thus respecting the pragmatic aspect (72). This approach is virtually the same as the one of Díaz Cintas and Remael who regard vulgarisms as taboo words too (196).

Taboo words are tied in with local traditions and are used differently by different linguistic communities, depending on those communities’ religious background, for instance. [...] Besides, different cultures have different sensibilities and, consequently, different swearwords and taboo words. On the other hand, sensibilities change and some words gradually become more, or less, acceptable. (Díaz Cintas and Remael 196)

If we take into account everything that has just been said in this chapter, the decision to translate *Adventure Time* in the rather informal, very familiar way with its use of

Colloquial Czech should certainly make more sense now. Simply speaking, when translating such TV-show from English, subtitler must pay close attention to the visual and linguistic clues provided in the source to determine the relationships between characters, knowing what the entire TV show is about also comes in handy. Therefore, the choice of appropriate register and style was affected by the fact that Jake and Finn are best friends, in fact, they are also step-brothers, and thus they have a very special and personal bond. Furthermore, Jake is somewhat older than Finn and so he often tries to sound wiser, which results in the use of Colloquial as well as at times the more “elevated” Standard Czech. Conversely, Princess Bubblegum’s actual age is 827 years so in her case Standard Czech with hints of Colloquial Czech is used. The decision to translate their escapades in that particular way also rests upon the target audience. Animated shows are often wrongly perceived to be a genre destined only for children. And while animated production for children is often dubbed (Astrauskienė 35-36), which seems as a better solution considering their age, the author of this thesis nevertheless decided to provide subtitles for this series, precisely for the reason of not expecting that small children might actually be part of the target audience; thus it is entirely, but still carefully, aimed at teenagers and adults.

Slang and Idioms

Whereas register affects the lexicon mostly, dialects and slang are characterized by non-standard grammar, specific lexical features, and a distinctive accent. Dialect usually refers to a variety of language that is associated with subsets of users in a geographical area, but also with a social group, i.e. a class dialect associated with socio-economic status (Wales 1989:119-120). The word slang is used to denote a kind of jargon, but it is often close to anti-language, because standard lexical items are replaced by re-lexicalizations that are very informal, and purposefully designed, like a secret language. (Díaz Cintas and Remael 191)

Even though Díaz Cintas and Remael add that slang is designed almost like a secret language, Knittlová explains that more than anything, especially if we are dealing with the slang of younger generations, its purpose is to provide a shock value, it is purposefully provocative, frequently hyperbolic, often employs new creative and playful ways of

altering standard language and features neologisms, moreover, the lines between informal English and slang are not definite, more than anything it represents its part eluding precise definition; however, slang is not just some secret code, in fact an English speaker usually understands it just perfectly fine (Knittlová et al. 105).

As has already been mentioned, the shift from spoken to written language involves a degree of loss of certain oral aspects of language and although it is not even desirable to preserve every such aspect, subtitlers should at least try to indicate certain differences, including slang, especially if it serves an important function despite the tendencies to for example correct purposefully bad grammar of characters. Nevertheless, such task is most definitely not an easy one, as sometimes it is quite difficult to find a suitable equivalent in the TL even in literary translation without the media-constraints.

Another translation area deserving at least its recognition is the translation of idioms. On the issue of idioms, the following Levý's remarks have been noted and applied:

Where a word has no meaning in its own right, but only as a part of a whole, the whole is translated without regard for the meaning of the individual words. Set phrases, idioms and most folk sayings and proverbs are treated as indivisible lexical units. In the case of figurative expressions the secondary implications of individual words, their relationships to sensual reality and the relationship between an idea and its artistic expression are all important. Here, therefore, the transfer of detail also requires careful treatment, particularly when it is part of a higher-order whole – the author's style, intended characterisation etc. Where the value of the whole is not equivalent to the sum of its parts, but represents a new semantic attribute, then substitution by a similar whole in the target language is called for. (Levý 99)

Lastly, let us also look on how to handle in the audiovisual products omnipresent vocatives, or nouns of address. Vocatives usually express the relation between speakers but they should not be translated by denotative means, translators are rather to use counterparts which are in accordance with the overall context and result in the same effect, thus sometimes certain vocatives may be translated differently, for example the words "man" "dude" or "bro" may be translated as "vole" or "kamaráde" (Knittlová 70). In *Adventure Time*, Jake and Finn often refer to each other and even to other people by such means,

usually not with negative connotations, and since informal language has been chosen as the standard and because of the media-related constraints, these are translated as “kámo” or “brácho”, though sometimes they are omitted altogether.

Examples of the use of Colloquial Czech, emotionally coloured expressions, vocatives, slang, vulgarisms, and idioms:

*Whoa, **bro**, **wanna** just live in here? **Týjo, brácho**, nechceš bydlet tady?*

Ah this is it, feelin' good, I'm feelin', I'm feelin' like we did it. I'm feelin', like, completely satisfied.

*To je **ončo**. Mám se dobře. Mám pocit, že jsme to zvládli. Mám pocit naprostý spokojenosti.*

(the casual style is even indicated by the contracted “feelin’”)

*You're a total **wuss**, man. **Seš fakt srab**. You okay? **Seš v pohodě**?*

*I don't **wanna** hear a lecture, **dude**! **Kámo**, já nechtěl přednášku.*

*Okay. I'm convinced. **Let's roll**! Dobře, **přesvědčils** mě. **Vyrážíme!***

The choice between contracted “přesvědčils” vs. “přesvědčil jsi”

The collocation “let’s roll” representing the higher-order meaning of the whole, not just sum of its parts.

*Sweet, **things are gonna start going our way**. Hey, look, see? What'd I tell ya?*

***Paráda, věci se začnou brzo vyjasňovat**. Hele, vidíš? Co jsem říkal?*

The translation was largely affected by the nature of the audiovisual content since as Jake was saying this it was raining and as soon as he finished, the sun came up and so he said, “Hey, look see?”, therefore in order to make it comprehensible the translation of the phrase “go one’s way” (meaning a favourable chain of events) reflected also the meaning provided by the visual channel thus it was not translated as “začne to vycházet” or other variants.

*I heard it through a reliable source. Mám to od **spolehlivýho** zdroje.*

An example of using Colloquial Czech in the form of grammatically incorrect suffixes: “spolehlivýho” vs. “spolehlivého”

scaredy-cat: posránku *weenies: poseroutkové* *Rats!: Sakryš!*

The use of emotionally colored expressions, on a scale more vulgar but in the overall context seeming appropriate.

Oh, boy! Ty brd'o!

Not to be confused with a noun of address, here it functions as an interjection which expresses emotion.

I'm gonna smash your face! Zmaluju ti obličej!

Emotionally charged hyperbolic colloquial collocation.

Let's bust it! Čas na razii

A slang expression, translated also with a coincidental reference to the title of the show (also could be labelled as “compensation”).

“What's his beef”

An idiomatic expression referring to a “problem”, however, in an attempt to preserve the uniqueness of the utterance, it was rather translated as “*Proč tak jančí?*”.

It's about to turn crazy nasty ...

Again, as in the above-mentioned example, the translation rather uses informal slang expression in TL too - “*hustopřísně přiosťří*”.

Alvin's hot juicebox. Alvinova teplá močka.

The purpose of this utterance, according to Finn, is to confuse the enemy; it is a sort of nonsensical phrase, literal translation would not be sufficient as it would not make any sense but not in the desired attempt.

Another problem is that at least according to urban dictionary this represents a highly inappropriate “sexual” reference (“Alvin's Hot Juicebox”), whether or not it was coincidental remains unknown, although the authors of the show are notorious for putting in inappropriate subtext.

A VAMPIRE TOOK IT! Čmajznul ho upír!

The strategy of compensation in use (partial equivalent which differs because it is a marked language expression) in use; the opposite of “naturalisation” in Lomheim’s terms.

You should probably split.

An informal expression for “leave”, thus translated as “*Měl bys vzít čáru.*”

You’re full of it, Jake! Pěkně kecáš, Jakeu!

An example of informal slang expression in the SL.

That horse ain’t no good.

A very common form of purposely incorrect double negation; in Czech such rule does not apply, however it was still translated as, “*Ten kůň není k ničemu*” so as to at least implicate the “odd” structure (instead of “*Ten kůň k ničemu není/Ten kůň je k ničemu*”).

He’s only trying to be what following how his dreams make you want to be, man!

Jen si jde za svými sny a to ho dělá takovýho jakej být smí.

An instance of Jake trying to sound clever while using an overly complicated, illogical syntax; instead of “correcting” him, it was transferred into TL in a similarly odd fashion so as to have the same effect (Finn’s confusion).

2.3.7 Translation of Proper Names

A proper name can be translated if its only value is semantic; such exceptional cases are conceptual names. [...] As soon as the name acquires a specific character, based on a particular local form the only options are substitution or transliteration. This applies to characterising, typifying names. [...] When meaning is entirely absent in a proper name, only transliteration is possible, preserving the phonetic form of the original. [...] In translation, of course, only those meaning which are of significance for the work as a whole are relevant, therefore it is not a question of meaningfulness in absolute terms. [...] Translators therefore have to take into account all the factors that are relevant in a particular situation. (Levý 86-87)

With the above quotation in mind, the practical part of this thesis does not use translated names unless they were indicative of a particular character trait or any other connotative meaning, therefore the English form of “*Finn*” and “*Jake*” is preserved – the names are transferred from the SL into TL. On the other hand, there are some names which are translated in literal fashion, though most often they represent partial equivalents with formal differences, for example multi-word expression as opposed to one-word expressions, thus “*Banana Guards*” (which is a race of Candy People) are translated into “*Banánostrážci*” and similarly “*Princess Cookie*” is translated into “*Princezna Sušenka*”, although there was some hesitation about not translating it since “cookies” are nowadays rather widespread.

The only exception to this method was the translation, or rather the transcription of the name “*Marceline*” into “*Marselína*” because it is used in a song and because the author of this thesis wanted to be sure people are clear about its pronunciation, even though the absolutely proper English pronunciation is actually mar-suh-LEEN [mɑrsəˈli:n].

Knittlová states that in the case of zero equivalence in the TL, possible solutions are to transfer the name in TL, transcribe it, or create the name by analogous word formation process, thus a partial equivalent is actually created (113). A particularly difficult to translate was the name of one of the central characters, “*Princess Bubblegum*”; at one point, it seemed a better solution would be not to translate it at all because she frequently goes under the name “*PB*” or later on in the series even “*Bonnibel*”, however, such approach would result in inconsistency as the names of other characters are translated. In the end, the name adopted was “*Princezna Bublina*” so that she could still be referred to as “*PB*” and a certain yet not as easily determined connotative meaning is retained, as in making *bubbles* with a chewing gum. Another that needed to be translated was “*Peppermint Butler*”, at first the working name was “*Hašlerka*”, which however sounds rather feminine and “*Mentolka*” would not be any better so instead a blend of the words, “*mentol*” and “*majordomus*” was used resulting in “*Mentoldormus*” which rather reflects the origin of Peppermint Butler as well as his serious demeanour.

There was also the problem of translating the names of individual chocolate “*Chips*”, the variation of the name being “*Chippolina*”, “*Chipler*” and the final punchline being

“*Chipface*”, therefore in Czech they are referred to as “*čokoládky*” and the individual names are “*Čokoška*”, “*Čokoš*”, “*Čokoň*” and so on.

Place Names

The entire series takes place in a made-up land and the names of places almost always reflect how specific kingdoms look like or what they are made of, for this reason, they are mostly translated into Czech usually by using partial equivalents.

Candy Kingdom: Cukrozemě

Fire Kingdom: Ohnivé Království

Grass Kingdom: Trávozemě

Ice Kingdom: Ledové Království

Land of Ooo: Země Ooo

Cloud Kingdom: Mrakozemě

2.3.8 Translation of Songs

Most authors agree that not every song needs to be subtitled, especially if their meaning is irrelevant in that it does not contribute to the story in any way. If not given any directions, translators must decide themselves if the songs are an integral part of the film and/or if they support the narrative and contribute explicitly to the film story. The subtitler should render the content reasonably faithfully and may shift a few words around to respect the rhythm and rhyme, which might conversely upset the syntactic structure. In any case, they need to decide on which needs to be prioritized – content or rhythm and rhyme (Díaz Cintas and Remael 208-211; Chiaro 162).

Moreover, it may be rather complicated to cue some songs precisely and it may have an impact on the actual translation. Although usually they are kept on the screen longer than necessary. Furthermore, songs are usually italicized and punctuated similarly as the rest of the subtitles, however, some prefer them to be punctuated as to follow the conventions of poetry, each line starting with a capital letter (Díaz Cintas and Remael 127).

The method applied in the practical part of this thesis to a certain degree prioritized, or rather attempted to prioritize, the rhythm and rhyme, even though sometimes the songs in SL are purposefully unrhymed and disharmonized, which is then occasionally also reflected. Obviously then, the songs were translated since they are part of an animated

show and in the episode “Evicted!” the songs represent a narrative technique; actually at least 1/3 of the episode is consisting of the song narration, thus it needed to be translated.

2.3.9 Quality of Subtitles and General Subtitling Standards

Although there can never be a definitive universal set of procedures, rules, and methods which would assure the proper quality of subtitles, certain basic ones may be highlighted so as to at least have a reference point. Most of these have already directly or indirectly been described and discussed in the previous chapters of this thesis, yet a brief overview of the most logical and necessary steps seems appropriate to provide.

What might seem as obvious is that subtitling takes time and precision, disproportionate time to the amount of work devoted, frequently leads to a subpar result. Subsequently, a proper spell check, error checking of more-or-less prescribed values (characters per line, subtitle duration etc.) and finally the simulation of the subtitles in action are absolute essentials (Pošta 79-82).

Either when first getting acquainted with the audiovisual material or during the final simulation, Díaz Cintas suggests which possibly problematic areas should be paid attention to; this includes attention to the gender and number of nouns and pronouns that are not marked in English, possibly polysemic phrases, the degree of familiarity among characters, and to exclamations with no fixed meaning (Díaz Cintas and Remael 31).

Now as for the more specific recommendations concerning general subtitling standards and methods, there have been some attempts to summarize basic necessities, for example the already several times mentioned Karamitroglou’s “A Proposed Set of Subtitling Standards in Europe”, or the “Code of Good Subtitling Practice” by Mary Carrol and Jan Ivarsson. By no means are these proposals complete or universal; in certain parts of this thesis some of their recommendations were in direct conflict with the needs and specificities of English-to-Czech subtitling process. Nevertheless, they are instrumental either as a reference point of subtitling and aim at fostering quality in subtitling, therefore what follows is at least an incomplete list of the absolute “musts”, **the ten commandments of subtitling** if you wish: (Carol and Ivarsson):

1. Subtitlers must always work with a copy of the production [...] It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language required.
2. Translation quality must be high with due consideration of all idiomatic and cultural nuances. There must be a close correlation between film dialogue and subtitle content; SL and TL should be synchronized as far as possible.
3. When it is necessary to condense dialogue, the text must be coherent.
4. Ideally, each subtitle should be syntactically self-contained.
5. The language register must be appropriate and correspond to locution.
6. Obvious repetition of names and common comprehensible phrases need not always be subtitled.
7. The in and out times of subtitles must follow the speech rhythm of the dialogue, taking cuts and sound bridges into consideration. [...] the subtitles must underline surprise or suspense and in no way undermine it.
8. The duration of all subtitles within a production must adhere to a regular viewer reading rhythm. Spotting must reflect the rhythm of the film.
9. The number of lines in any subtitle must be limited to two. Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image as free as possible [...]
10. Songs must be subtitled where relevant.

3 PRACTICAL PART – TRANSLATION

3.1 *ADVENTURE TIME*

Adventure Time is an American animated television series created by Pendleton Ward for Cartoon Network in 2010. The show is about a speaking dog with shape-shifting powers named Jake and his best friend Finn the Human who embark on many bizarre adventures in the post-apocalyptic Land of Ooo (Zahed).

Even though its target audience were thought to be primarily children, the unpredictable show functioning as a morality tale with not an overly preachy tone has certainly attracted a fanbase of mainly young adults with its absurd humour, weirdness, emotional complexity, the subject matter of friendship, intimacy, individuality and discovering one's self-worth all the while subliminally touching upon some serious issues and themes such as feminist values, gender identity, suicide, violence and much more.

As whimsical as the “Adventure Time” world may appear, the series is dappled with hints that the Land of Ooo is, in fact, a post-apocalyptic version of Earth — a dark origin story for a colorful world. After all, Finn is the only human he knows, and although he is unfailingly positive, that knowledge comes with a profound loneliness. “I think that’s what makes the show interesting, if anything,” Ward said. “It’s candyland on the surface and dark underneath, and that’s why it’s compelling, I think, if at all. Those are my favorite kind of emotions — the ones that conflict with each other, and they feel weird inside of you.” [...] “I don’t think anyone sets out *trying* to write for kids, because I don’t think you can,” Ward said. All of the writers are in their late 20s and 30s, and we’re all just writing it for ourselves. We’re making ourselves crack up with it.” (Clark).

In other words, on the surface *Adventure Time* is just another cute and quirky cartoon for children, however underneath, there are hidden more complex and mature ideas and themes all put together in somewhat surreal plotlines similar to the genre of magical realism. The whole show represents a juxtaposition of sorts – the conflict of happiness and tragedy, light and dark, silly and profound, innocent and mature; perhaps all of this is (thankfully) not noticed by kids and ultimately these dark matters are subtle whereas the

quirky humour celebrating friendship and adventure is more visible, and thus the entertainment value is universal across the ages. Moreover, the intricate character development, the backstory of the post-apocalyptic world and even the involvement of popular comedians as guest stars voice actors has contributed to the appeal for the adult audience and consequently to the author of this thesis as well.

3.2 CREATING SUBTITLES

First and foremost, unless a person is for some reason determined to make their work somewhat unnecessarily difficult and possibly even doom the result inferior by using nothing else but a simple text editor for their subtitling endeavour, they can actually choose from a variety of freeware software whose sole purpose is the creation of subtitles (Pošta 28). Furthermore, there are many instructional manuals for such tools available online, even in Czech, and so one can learn how to control these applications fairly quickly (Černoch). Hence the decision rests mainly on individual preference and more importantly on whether or not the translator has access to an accurately timed template and a transcript of what is being said.

There are many ways one can begin the translation process; a subtitler (i.e. the person who creates and translates subtitles) may choose to start with a rough translation of a transcript in the source language, or by making their own transcript from scratch, and then later adapting and converting it into a proper subtitle file, “SRT” format being the most common and preferred due to compatibility reasons, after which they begin the process of timing the subtitles, altering them as to conform to time, spatial and language constrictions, and furthermore inspecting both the content and technical quality, making further corrections and alterations and verifying the agreement of the subtitle file with the video feed. What follows is a final language correction with emphasis especially on grammar and spelling but stylistic conventions as well. Being meticulous about this near-final stage and eliminating any unclear passages is crucial, seeing as even a small mistake like a typo can disrupt the focus of a viewer who in turn might not manage to read the subtitle in time and thus perhaps even miss the entire point of the dialogue (Pošta 79). The last but immensely critical step is performing a simulation, i.e. playing the TV-show/film with the finished

subtitles while checking the translation under maximum scrutiny. Such time-consuming procedure is for example suggested by Pošta, however, he does not disapprove of different but similar methods and says that it is not absolutely necessary to vigorously adhere to the chronology of these steps and admits that some are even omittable (Pošta 104-117).

Another possible method mentioned by Pošta, which is coincidentally the one used in this thesis, is omitting the preliminary usage of a text editor altogether and instead, it dives right into the creation of subtitles directly in the subtitle editor while simultaneously translating and timing them in accordance with both the audio and video feed. This method can be made more comfortable with the usage of the “text pipe” feature to synchronize an already made transcript of the video. As to the reason why this thesis relies on its original subtitle timing instead of using an easily accessible pre-timed English template, the answer is logical when realizing the different character of Czech and English language which renders timing of individual subtitles essential; English language for example often uses non-finite verb forms as means of significant condensation while Czech usually resolves to the use of dependant clauses, and even generally speaking the Czech translation frequently displays more characters and thus the duration of a subtitle needs to be prolonged; the author of this thesis therefore wholeheartedly agrees with the expert opinion of Pošta on this issue, more on the subject in his own words, “It [the usage of pre-timed templates] is quite unfortunate, since the length of a subtitle often requires a change in timing – for example prolonging a subtitle display [...] If a subtitler works with an already given fixed timing, it is extremely restrictive, if not impossible, always having to adapt a subtitle in accordance with the time. Thus, it can frequently happen, that a subtitle is shown only for a brief time and the viewer cannot manage to read it in time.” (Pošta 29, as translated by Hružová), furthermore he argues that “[...] in extreme cases it [not taking care of the timing] might result in exceptionally translated subtitles which however will be “unreadable” since they will become just an irritating flash of a text on the screen. In a better case, each subtitle will require a different reading speed, which however is unpleasant for the audience too. An ideal subtitler should thus be able to create subtitles from scratch, i.e. they are able to create the translation, know how to convert it into individual subtitle lines and they are able to time and appropriately modify them”

(Pošta 12, as translated by Hrůzová). What is more, this principle of spotting (timing) the subtitles is one of the recommended principles of the “Code of Good Subtitling Practice” by Ivarsson and Carroll (Ivarsson and Carroll).

Among the most popular computer programs of Czech amateur translators are Aegisub, Subtitle Workshop, and Visual Sub Sync (see fig.10); the latter one seems to be more convenient if a person decides to create their own timing of the subtitles, as it relies mostly on an extracted audio waveform enabling the user to precisely time the subtitles in sync with the audio while simultaneously being able to observe the video feed. The author of this thesis chose to use VisualSubSync precisely for this reason as well as because of an already acquired experience and a certain familiarity with its layout and functions, moreover, due to the employed procedure this software just seemed more appropriate, useful, and easier to use than the rest.

Some of the “professional” software	Some of the freeware software
EZTitles	Aegisub
FAB Subtitler	Jubler
Screen	DivXLand Media Subtitler
Spot	Subtitle Edit
Tempo	Subtitle Editor
Titlevision	Subtitle Workshop
WinCAPS	VisualSubSync (VSS)

Figure 10. Examples of subtitling software from Miroslav Pošta, Titulkujeme Profesionálně, Apostrof, 2012, p.28, as translated by Hrůzová.

Table 2
Steps employed in the creation of subtitles

1.	getting acquainted with the material
2.	creation of a “New Project” in VSS
3.	setting “Preferences” according to subtitling conventions - cps, min. duration of subtitles, characters per line...
4.	timing (according to the video and audio) and rough translation
5.	alterations of the subtitles to comply with subtitling conventions
6.	correction of errors, overlaps, inaccuracies, and discrepancies

After installing the subtitling software, one might encounter any number of minor difficulties, the need to update one’s codecs system occurring the most frequently, which

however is usually easily solvable thanks to the “Help” section of the application (Pošta 117; “Installing Codecs”). In any case, after initial obstacles are surmounted, the subtitling may finally begin. In the following table, an abridged list of mainly technical steps which were employed in the creation of the subtitles is provided (see table 2).

As indicated in table 2, a crucial step towards quality content is the setting of “Preferences”. VSS enables the user to set their own values after which it provides a guidance, or rather a short guiding commentary on your subtitles as to accomplish your ideal pre-set values, furthermore, various error checks based on these preferences may be performed too (see fig 11). Seeing as this setting represents the practical application of the theoretical framework of subtitling, it was already discussed in a much greater detail in the theoretical part of this thesis.

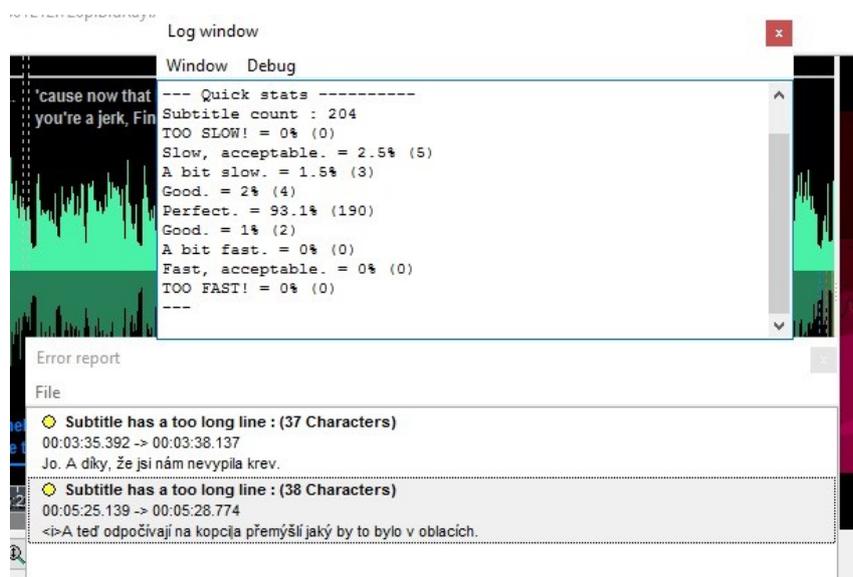


Figure 11. VSS quick stats and error report

Moreover, if a transcription in the source language of the selected episode was not used or prepared beforehand, a VSS function of “Reference VO” may be employed to ease the process. As the term suggests, it allows an attachment of already timed subtitles in the source language functioning as a reference point for the subtitler, which can make the translation and spotting of subtitles in the target language a bit easier. Another great feature of the software is that its user can set their own hotkeys which can make the consequent subtitling much faster.



Figure 12. VSS project layout

After all of the initial settings and preparations what follows subsequently is a rather tedious process of constant alterations, playing the audio and or video on loop for an innumerable number of times, checking and re-checking; the result being a working subtitle file with translated dialogues (see fig. 12). In other words, it is probably obvious by now, that the technical aspect of subtitles making is an integral part of the translation process which combines the theoretical framework and subtitling conventions with the technical aspect of it all and thus a subtitler needs to get acquainted with both parts if they wish to produce a satisfactory result. However, this thesis does not wish to function as an instructional manual for various subtitling software and so the technical details are mentioned only as a superficial probe into a much larger issue.

More importantly, for the purposes of the thesis' practical part aimed especially at translation, an English transcript of a selected episode of *Adventure Time* will be provided in a side-by-side fashion with the Czech translation which will source from the already finished subtitle files.

3.3 THE THEME AND CREDIT SONG

Theme Song:

<p><i>Adventure Time, C'mon grab your friends, We'll go to very distant lands. With Jake the Dog and Finn the Human, The fun will never end, it's Adventure Time!</i></p>	<p><i>Nastává dobrodružství čas, tak vezmi své přátele a do vzdálených míst poputujeme. Se psem Jakem a klukem Finnem, spoustu srandy si zažijem. Je Čas na Dobrodružství!</i></p>
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Credit Song:

<p><i>Come along with me And the butterflies and bees We can wander through the forest And do so as we please. Come along with me To a cliff under a tree</i></p>	<p><i>Pojďte se mnou ven, s včelkami a motýly můžeme se toulat lesem a dělat jak jen si usnesem. Pojďte se mnou ven ke stromu nad útesem.</i></p>
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3.4 S01E17: “EVICTED!”

Episode 17: “Evicted!”

Jake: And as it waded through the carnage that it had wrought, the vampire smashed their skulls just for the fun of it!

Finn: No way!

Jake: Yes way, it did! And also, the vampire hunched over its victims and breathed their vaporized blood mist.

Finn: Ah, jeez! Jake, is this stuff you’re saying true? Or are you just trying to mess me up? You have to be honest.

Jake: Oh, it’s true, man. I heard it through a reliable source.

Finn: Reliable? Rats.

Jake: Yeah, some say it haunted this very tree!

Finn: This tree?!

Jake: Good niight...

Finn: Jake? You’re full of it, Jake!
Errr... NO WORMS ON THE BED!

Huh? AAAAAH!! Jake! Jake! I saw someone outside the window! It must be the vampire, and I think we’re unprepared, so I-

Jake: Relax, buddy. I made that story up. I was just trying to scare you.

Finn: But you said you heard it from a reliable source!

Jake: Ha ha! I made that up, too. I was trying to scare you, and it worked!

Finn: No one’s outside.

Jake: Whew!

Finn: It was just the wind, scaredy-cat.

Jake: I wasn’t scared, I was singing. I was singing my scream song. Ahh! Ahh!
AAaah-uh-aah!

Finn: You’re a total wuss, man.

Marceline: Hey, guys. What’s up? I’m Marceline the Vampire Queen.

Finn: Are you gonna smash my skull and breathe my blood mist?!

Jake: Don’t suck our blood!

Marceline: Calm down, weenies. I’m not gonna do that.

17. díl: „Houmlesáci”

Jake: A jak se ten upír prodíral tím svým masakrem dál, rozdrtil jim lebky na maděru. Jen tak pro srandu!

Finn: No nekecej!

Jake: Nekecám, fakt! Jo, a ještě se nakláněl nad svoje oběti a nasával jejich krvavý výpary.

Finn: Ježíš, fuj! Jakeu, říkáš mi vůbec pravdu, nebo se mě snažíš jen vystrašit? A nelži!

Jake: Říkám pravdu kámo. Mám to od spolehlivýho zdroje.

Finn: Spolehlivýho? Sakryš.

Jake: A taky se říká, že strašil přímo v tomhle stromě!

Finn: Našem stromě?!

Jake: Dobrou noc.

Finn: Jakeu? Pěkně kecáš, Jakeu!
Červi na postel nepatří!

Jakeu! Viděl jsem někoho za oknem! Určitě to byl ten upír a nejsme připravený, takže...

Jake: Klídek kámo. Vymyslel jsem si to. Jen jsem tě chtěl vystrašit.

Finn: Ale říkal jsi, že to máš od spolehlivýho zdroje.

Jake: To jsem si taky vymyslel. Snažil jsem se tě vystrašit a povedlo se!

Finn: Venku nikdo není.

Jake: Uf.

Finn: Byl to jen vítr posránku.

Jake: Neměl jsem strach. Zpíval jsem si. Zpíval jsem ječící písničku.

Finn: Seš fakt srab.

Marselína: Nazdar kluci, jak je? Já jsem upíří královna Marselína.

Finn: Rozdrtíš mi lebku a vysaješ moje krvavý výpary?

Jake: Nepij nám krev!

Marselína: Klídek poseroutkové. To neudělám.

Finn: Sooo, you don't suck blood?
Marceline: Sometimes, I do, but it's not the blood that I like. It's the color. I eat shades of red.
Finn: Golly!
Marceline: Wow, I'm exhausted. I've been traveling all over the Land of Ooo, and I've seen some stuff that would really make you say, "like what?"
Finn: Like what?
Marceline: I encountered a school of goldfish beasts. And I fooled around in the Fire Kingdom. Oh, and check these out.
Finn: Nuts?
Marceline: Oh, these aren't just ordinary nuts.
Finn: You're wonderful.
Jake: Um, yeah. Thank you for not sucking our blood.
Marceline: You guys seem cool, too, but as you can imagine, I'm really tired, so you two should probably get going.
Finn: What?
Marceline: Look. "M" for Marceline.
Jake: Aw, man.
Marceline: I carved in this tree years ago. Way before you two rascals started squatting here. But seriously guys, thanks for keeping the place warm for me. Like, really great, thanks. Good night!
Jake: Come on, Finn. Let's get out of here.
Finn: She can't kick us out of our house!
Jake: No, Finn, wait!
Finn: Get down here, lady, and fight me!
Jake: She's a vampire, dude!
Finn: I'm gonna kill her!
Jake: Dude, if half the stories I've heard, and/or made up are true, vampires will kill *you*. There's no question.
Finn: But, what about our home?
Jake: A VAMPIRE TOOK IT! Ah, we should go house-hunting... Bag us a new house.
Finn: But I like our home.
Jake: Finn, house-hunting is wild! You've got to try it!

Finn: Takže nepiješ krev?
Marselína: Někdy jo, ale nejde mi o krev. Jde o tu barvu. Jím totiž červený odstíny.
Finn: Týjo!
Marselína: Páni, jsem vyčerpaná. Cestovala jsem všude možné po Zemi Ooo a viděla věci na který byste řekli: „Jako co?“
Finn: Jako co?
Marselína: Potkala jsem hejno dravých zlatých rybek. A zablbla jsem si v Ohnivém Království. A mrkejte na tohle.
Finn: Ořechy?
Marselína: To nejsou jen tak obyčejný ořechy.
Finn: Seš úžasná.
Jake: Jo. A díky, že jsi nám nevypila krev.
Marselína: Taky jste docela cool. Ale asi je vám jasný, že jsem fakt unavená. Takže byste už asi měli vyrazit.
Finn: Cože?
Marselína: Hele, „M“ jako Marselína.
Jake: A kurňa.
Marselína: Vyřezala jsem to tam už dávno. Ještě předtím než se mi tu nakýblovali dva uličníci. Ale díky, že jste mi to tady zatím udržovali. Jako fakt, díky. Dobrou noc!
Jake: No tak Finne, padáme!
Finn: Nemůže nás vyhodit z domova!
Jake: Finne, počkej!
Finn: Pojd' dolů slečinko a bojuj se mnou!
Jake: Kámo je to upírka!
Finn: Zabiju ji!
Jake: Jestli je půlka z toho, co jsem slyšel nebo si vymyslel pravdivá, tak upíři zabijou tebe. O tom žádná.
Finn: Ale co náš domov?
Jake: Čmajznul ho upír! Měli bychom jít zkusit ulovit nějaký nový domov.
Finn: Ale já mám ten náš rád.
Jake: Finne, shánění bejváku je jízda! Musíš to vyzkoušet!

Finn: Really?

Jake: Yeah, man! It is so nuts!

Finn: You always know what to say.

Jake: Blah-blee-blah-blah-bloo-bloop!

Finn: Okay. I'm convinced. Let's roll!

Jake: Sweet, things are gonna start going our way. Hey, look, see? What'd I tell ya?

[*House Hunting Song begins*]

So, Finn and Jake

Set out to find a new home.

It's gonna be tough

For a kid and a dog on their own.

Here's a little house,

Aww, Finn's stickin' his foot in.

Well, that's a bad idea, dude,

Cause now that bird thinks you're a jerk, Finn!

And now they're chillin' on the side of a hill!

And thinkin' livin' in a cloud'd be totally thrillin'

Unless they find something inside

Like a mean cloud man and his beautiful cloud bride.

A beehive, oh noooooooooo!

Don't put your foot in there, guy!

Y'all tried that before,

And you know it didn't turn out right!

Big shell, go inside.

Look around, it seems alright.

Frog jumps out, and barfs a tiger!

Throwin' down potions for food and fire!

You know you should have stayed

And fought that sexy vampire lady.

But Jake was feeling terrified,

He was super scared of her vampire bite.

Which is understandable

'Cause vampires are really powerful.

They're unreasonable

And burnt out on dealing with mortals.

Oh, Marceline,

Why are you so mean?

Marceline: *I'm not mean, I'm a thousand years old,*

And I just lost track of my moral code.

Finn: Vážně?

Jake: Jasně brácho, je to úplná paráda!

Finn: Ty vždycky víš, co říct.

Jake: Bla blí blu bla bla blí, blup!

Finn: Dobře, přesvědčils mě. Vyrážíme!

Jake: Paráda, věci se začnou brzo vyjasňovat. Hele, vidíš? Co jsem říkal?

Tak Finn a Jake

nový domov shání.

Bude to dřina

pro kluka a psa najít něco k máni.

Hele domeček,

do kterýho Finn nohu strčil.

To nebyl dobrej nápad kámo,

protože ted' si myslí, že jsi pako.

A ted' odpočívaj na kopci

a myslí si jak senzační by to bylo v oblacích.

Teda pokud už uvnitř nenajdou zlej mrak s jeho krásnou ženou.

Včelí úl, no to ne,

nestrkej tam nohu, magore.

To jste už jednou zkusili

a sotva z toho vybruslili.

Velká mušle, dovnitř běž.

Koukni kolem, o nohu snad nepřijdeš.

Žába vybafne a tygra vyplivne,

a ten jídlo a ohňostroj vyčaruje.

Vždyť víš, že jsi měl zůstat

a bojovat s tou pěknou upírkou.

Ale Jake byl vážně vystrašený

z jejího upířího zakousnutí.

Což je pochopitelný,

protože upíři jsou fakt silní.

Navíc jsou fakt otrávený z lidí

a tak jim dělají vylomeniny.

Ó Marselíno,

proč jen jsi tak zlá?

Marselína: *Nejsem zlá,*

jen tisíc let stará

a můj morální zákoník postrádá určitá práva.

Oh Marceline,

Can't you see these guys are in pain?

Marceline: *No I can't,*

I'm invested in this very cute video game

So there go our boys,

walkin' on the icy ground.

Headin' towards their destiny,

I'm sure they'll figure something out.

Finn: This is weak! I don't even like any of these places. I wanna go home.

Jake: Finn, let me tell you a little something about what "home" really means. La, la, la... *[singing] Home isn't a place, let me give you a clue... Home is anywhere, where people care about you...*

Finn: I don't wanna hear a lecture, dude! I just wanna go home...

Jake: *[singing] But, home is where your heart is, Finn! And where is your heart, Finn? Well, it's right here inside you when I'm sitting here beside you! With your lucky stars to guide you from above.*

Finn: Yeah, I guess I'd rather be out here, wrapped in your ear, than be in some awesome house all by my... souse.

Jake: I'd rather be dancing with some babes.

Finn: Shut up, dude!

Jake: Ew, gross. This place looks gross.

Finn: And abandoned. *[echoing]* And abandoned. And abandoned.

Whoa, bro! Wanna just live in here?

Jake: Yes.

♪ *"So they cleaned the cave and built a house inside the cave."* ♪

Jake: So whaddaya think, man? We did pretty good for ourselves.

Finn: Yeah, we did... So, uh, what should we do first in our new digs?

Jake: Let's trash it and throw a party!

Finn: Ah this is it, feelin' good, I'm feelin', I'm feelin' like we did it. I'm feelin', like, completely satisfied. Nothin' else could go wrong, ya know, Jake?

Jake: Yeah, man.

Finn: Aww, yeah, I know, too.

Ó Marselíno,

to nevidíš, jak na tom špatně jsou?

Marselína: *Ne, nevidím.*

Ted' bavím se touhle prima hrou.

A tak naši kluci jdou dál

a do nohou je studí mráz.

Míří za svým osudem

vím, že brzy najdou ten svůj sen.

Finn: To je ubohý! Ani jedno z těch míst se mi nelíbí. Chci domů.

Jake: Finne, řeknu ti něco málo o tom, co domov opravdu znamená. La lá la. *Domov není jen místo, nech mě ti dát tip. Domov je všude tam, kde díky lidem ti je líp.*

Finn: Kámo já nechtěl přednášku. Jen chci jít domů.

Jake: *Ale Finne, doma je tam, kde tvoje srdce bije. A kde je tvoje srdce, Finne? Přece přímo tady, uvnitř tebe, zatímco my dva tu sedíme vedle sebe. A šťastná hvězda nad námi nás vede.*

Finn: Jo. Radši budu sedět tady a hovět si v tvém uchu, než sám být v hustém domě a nemít potuchu o tvém... puchu.

Jake: Já bych radši trsal s kočkama.

Finn: Toho nakecáš!

Jake: Fuj. Je to tady nechutný.

Finn: A opuštěný.

Týjo, brácho, nechceš bydlet tady?

Jake: Jo.

A tak uklidili jeskyni a postavili uvnitř dům.

Jake: Co na to říkáš? Myslím, že jsme si vedli dobře.

Finn: Jo, to jo. Co uděláme jako první v našem novém bejváku?

Jake: Uděláme tu pořádnou řežbu!

Finn: To je ončo. Mám se dobře. Mám pocit, že jsme to zvládli. Mám pocit naprostý spokojenosti. Už se nemůže nic pokazit, vid' Jakeu?

Jake: Jasně brácho.

Finn: Jo, je to tak.

Marceline: Hey, Finn.
Jake: She's back!
Marceline: Wow, pretty awesome party ya got here.
Finn: What do you want, Marceline?!
Marceline: Oh, I just wanna show you somethin'. This cave belongs to me!
Finn: What!?
Marceline: Thanks for fixing the place up for me.
Finn: Y-You can't take our home twice!
Marceline: Yes, I caaaannnnnn!
Finn: AAAAAAAHHHH! It's vampire-fighting time!
Jake: Finn! Nooo! Vampires will kill you... remember!?
Finn: But she's taking our home again!
Jake: We're home as long as we're together, bla-bla-bleep-bla-bloop, remember!?
Finn: Oh, yeah. Okay, Marceline, I'm gonna let you keep this cave, but only because Jake is my home, and he's way better than all your homes combined!
Marceline: Ya know, you're right. I guess I'll take him too!
Finn: What!?
Marceline: I'll bite him a little... maybe turn him into a zombie.
Jake: Nooo!
Finn: Let go of Jake!
Marceline: Make me.
Finn: You okay, pal?
Marceline: No one... makes me... let go... of Jake!
Finn: I'm not scared of you!
Marceline: You're pathetic, little boy.
Finn: You're pathetic! Get ready for an uppercut, you dog!
Marceline: Make me. Bleh-bleh!
Jake: I've... gotta help my buddy.
Marceline: Your blood is mine!
Jake: Uh oh.
Marceline: Ow! That... actually hurt, Finn.
Finn: W-Why didn't you just kill me?

Marselína: Čau Finne.
Jake: Vrátila se!
Marselína: Máte tu docela bezva párty.
Finn: Co chceš Marselíno?
Marselína: Chci vám jen něco ukázat. Tahle jeskyně patří MNĚ!
Finn: Cože?!
Marselína: Díky, že jste mi tu uklidili.
Finn: Nemůžeš nás dvakrát vystěhovat!
Marselína: To teda *můžu*!
Finn: Je čas na bitku s upírem!
Jake: Finne, ne! Upíři tě zabijou! Vzpomínáš?
Finn: Ale zas nás vyhazuje z domova!
Jake: Doma je tam, kde jsme spolu! Bla, blí, blup, pamatuješ?
Finn: No jo. Dobře Marcelino, nechám ti tuhle jeskyni, ale jen protože Jake je mým domovem. A je mnohem lepší než všechny tvý domovy dohromady!
Marselína: Víš ty co? Máš pravdu. Takže si vezmu i jeho!
Finn: Co?!
Marselína: Trochu ho pokoušu, možná z něj udělám zombíka.
Jake: Ne!
Finn: Pusť ho!
Marselína: Donuť mě.
Finn: Seš v pohodě?
Marselína: Nikdo mi nebude brát Jakea!
Finn: Nebojím se tě!
Marselína: Klučíku seš ubohej.
Finn: Ty jsi ubohá! Připrav se na pravačku ty obludo!
Marselína: Ukaž se.
Jake: Měl bych pomoci kamarádovi.
Marselína: Já tě vysaju!
Jake: Jejda.
Marselína: Au! To fakt ale bolelo, Finne.
Finn: Proč jsi mě nezabila?

Marceline: 'Cuz that was fun! Whew! I haven't fought like that in years!

Thanks, Finn.

Jake: Finn!

Finn: A-Aren't you dead?

Jake: Naaah, before she bit me I used my powers to shrink all my guts and blood over to my thumb, see?

Marceline: You two are pretty hardcore. I can appreciate that.

Finn: Soooo... so does that mean we can have our old house back?

Marceline: Yeah! Keep it, as a gift from me. Blaeargh!

Finn and Jake: Yeah!

Finn: Huh? Did you guys get on the bed? I told you, you're not allowed!

King Worm: Oh, hey, guys. Come here, friends... Hug me... wawawawawawa...

Aw, yeah, hug me...

wawawawawawawa...

Marselína: Protože jsem se pobavila! Takovou bitku už jsem dlouho nezažila.

Díky Finne.

Jake: Finne!

Finn: Ty, ty žiješ?

Jake: Než mě pokousala přesunul jsem svoje vnitřnosti a krev do palce. Vidiš?

Marselína: Jste docela tvrd'áci. To dokážu ocenit.

Finn: Znamená to, že nám vrátíš náš bývalej dům?

Marselína: Jo, nechte si ho jako dárek ode mě!

Finn a Jake: Jupí!

Finn: Byli jste na posteli? Říkal jsem, že se to nesmí!

Král červů: Jé ahoj kluci. Kamarádi pojd'te a obejměte mě. To je ono. Objímejte mě.

3.5 S04E13: “PRINCESS COOKIE”

Episode 13: “Princess Cookie”

Princess Cookie: Donkin’ Princess...

Princess Bubblegum: Okay, okay. How about I give you a big cowboy hat? Then will you let the hostages go?

Princess Cookie: No... no! Don’t play games with me, Princess! I want that crown! No crown, no hostages!

Princess Bubblegum: Well, obviously, that’s going to be a problem, because *I’m* the princess and I need my crown. So...

Princess Cookie: No, Princess! You are the problem—problem princess! Just gimme that crown!

Jake: Why does he want your crown anyway, Princess?

Finn: Yeah, what’s his beef?

Princess Bubblegum: I don’t know, guys—he’s crazy. He’s left me no choice. I’m sending in the banana guards. It’s about to turn *crazy-nasty*. Hello. Captain Banana Guard?

Jake: Wait a second, Princess. Why don’t me and Finn just sneak in there incognito and neutralize the threat, old-fashioned spy guy-style?

Princess Bubblegum: Hmm. Okay, but if you guys aren’t out of there by 4:00, I’m sending in the guards.

Jake: Okay, I was thinkin’ I could dress up like a mailman.

Finn: Yeah! Yeah, and I could wear all black! And I could be like, you know, like...*your shadow!*

Princess Bubblegum: Hmm... I can’t really see that working.

Jake: Yeah, the shadow thing might be pushin’ it.

Princess Bubblegum: Oh, no-no-no. That part’s fine. I was talking about you dressing up like a mailman.

13. díl: „Princezna Sušenka“

Princezna Sušenka: Zatracená Princezna!

Princezna Bublina: Dobře, dobře. A když ti seženu velký kovbojský klobouk, tak propustíš rukojmí?

Princezna Sušenka: Ne! Nezahrávej si se mnou, Princezno! Chci tu korunku! Žádná korunka, žádní rukojmí!

Princezna Bublina: No, to asi očividně bude problém. Jelikož JÁ jsem princezna a potřebuji svoji korunku. Takže

Princezna Sušenka: Ne, to ty jsi ten problém, problémová princezno! Prostě mi dej tu korunku!

Jake: Proč vůbec chce tvoji korunku?

Finn: Jo, proč tak jančí?

Princezna Bublina: Kluci, já nevím. Je šílenej. Nedává mi na vybranou, musím nasadit Banánostrážce. Tak teď se tu hustopřísně přiostrí. Ano, je to Kapitán Banánostrážec?

Jake: Momentík Princezno. Proč se tam nepropašujem v přestrojení a nezneškodníme je starým dobrým špiónským způsobem?

Princezna Bublina: Hmm. Dobře, ale vraťte se do 4 hodin, jinak tam pošlu Banánostrážce.

Jake: Fajn, myslel jsem, že bych mohl jít za pošťáka.

Finn: Jo! A já bych mohl jít celej v černým! Já bych byl jakože...jakože tvůj stín!

Princezna Bublina: Hm. To si nemyslím, že bude fungovat.

Jake: Jo no, to s tím stínem je asi přehnaný.

Princezna Bublina: Ale ne, ne, to by vyhovovalo. Měla jsem namysli tu část s pošťákem.

Jake: What? But I always wanted to be a mailman.

Princess Bubblegum: Nah, you don't look like a mailman. You look like a *milkman*. Let's get you a proper milkman outfit.

Jake: Hmmm... You ready?

Finn: Yeah! Let's bust it!

Jake: Hello!

Princess Cookie: "Hello"?! Who the heck are you? I'm gonna smash your face.

Jake: Uhh, milkman, sir. I brought the milk—for the hostages, sir.

Princess Cookie: Huh? Oh. I thought maybe you were a spy guy or somethin'. Go ahead, give everyone some milk, then get the math outta here!

Jake: Yes, sir.
Milk, sir?

Marshmallow: Thanks.

Jake: Milk?

Candy Person #103: Thanks.

Jake: Milk?

Marc: Thank you.

Jake: Some milk?

Finn: Psst! Get ready, Jake. When we get to the cookie, you throw some milk in his face and yell, "Alvin's hot juice box. Alvin's hot juice box." He'll be really confused, and that's when we grab him and tie him up-style.

Chipper: Come in, Cookie. This is Chipper. Over.

Princess Cookie: Go ahead, Chipper. Over.

Chipper: I'm too short to lock the back door. Over.

Princess Cookie: Hold tight, Chipper. Chipler's on his way. You got that, Chipler?

Chipler: Affirmative.

Jake: Did you hear that?

Finn: Yeah. Change of plans—I'll go take care of those chips. You keep the cookie distracted.

Jake: Yeah. I can do that.

Finn: Okay, awesome.

Jake: Milk? Milk? Some milk?

Jake: Cože?! Ale já vždycky chtěl být pošťákem!

Princezna Bublina: Ale nezdáš se mi jako pošťák. Vypadáš spíš jako mlékař. Seženeme ti pořádný mlékařský převlek.

Jake: Hm. Seš připravenej?

Finn: Jasně, je čas na razii!

Jake: Dobrej!

Princezna Sušenka: Dobrej?! Kdo to krucinál seš? Zmaluju ti obličej!

Jake: No, jsem mlékař, pane. Přinesl jsem mléko. Pro ty rukojmí, pane.

Princezna Sušenka: Co? Aha, myslel jsem, že jsi špión nebo tak něco. Tak do toho, dej každému mléko a pak odsud koukej mazat!

Jake: Ano, pane.
Mléko, pane?

Maršmeloun: Díky.

Jake: Mléko?

Cukrovinka #103: Díky.

Jake: Mléko?

Mark: Děkuji.

Jake: Dáte si mléko?

Finn: Psst! Připrav se Jakeu. Až budeme u Sušenky, tak po něm hod' mléko a zakřič: „Alvinova teplá močka.“ „Alvinova teplá močka.“ Bude z toho fakt zmatenej, tak ho čapnem a spoutáme.

Čokoš: *Tady Čokoš, volám Sušenku. Přepínám.*

Princezna Sušenka: Mluv Čokoši. Přepínám.

Čokoš: *Nedosáhnu na zadní dveře. Přepínám.*

Princezna Sušenka: Vydrž Čokoši, Čokoň je na cestě.
Slyšels Čokoni?

Čokoň: Potvrzují.

Jake: Slyšels to?

Finn: Jo, změna plánu. Postarám se o čokoládky. Ty zatím zabav Sušenku.

Jake: Jo, to zvládnou.

Finn: Dobře, paráda.

Jake: Mléko?
Dáte si mléko?

Princess Cookie: What? Oh. Look, you should probably split, buddy. Things are about to get pretty flipped out in here.

Jake: Oh, sure. Sorry, man. I was just trying to get away from that rotten Princess Bubblegum for a while, y'know? Isn't she just the worst?

Princess Cookie: Wait, you hate Princess Bubblegum, too? Get outta here!

Jake: Oh, yeah, man, she's the worst. Sittin' out there all safe and cozy while I'm riskin' my life tootin' around in here in this stupid milkman costume.

Princess Cookie: Wait—costume?!

Jake: Oh, um... I just mean it *feels* like a costume... 'cause I wanted to be a mailman so bad, ya see? But the Princess—she made me be a milkman anyway.

Princess Cookie: Boy, I hear ya, brother.

Chipolina: Cookie, you there? Over.

Princess Cookie: Yeah. Go ahead, Chipolina. Over.

Chipolina: I just saw a light go on in the stock room—probably nothing. I'll check it out. Over.

Princess Cookie: Okay. Over.

Chipolina: Hmm. Looks like a false alarm, Cookie. It's just some kid's Baby Snuggleghost nightlight. Hee-yah!

Finn: Alvin's hot juice box! Alvin's hot juice—

Jake: So what's *your* story, man? How'd she doodie on *you*?

Princess Cookie: I was just a kid, man, just a little kid, and *I* got doodied on.

I was the new guy at the Candy Orphanage. They called me Baby Snaps. I tried to make friends with the other kids...

Baby Snaps: C'mon, guys, let's dance it up!

Princess Cookie: They were always too depressed to play.

Candy Child: No, no. We're too depressed.

Princess Cookie: Things went on like that for a while, then... one day... *she* showed up. Everything was different.

Princezna Sušenka: Co?

Hele, asi bys měl vzít čáru. Brzo to tady bude dost ostrý.

Jake: Jasně, promiň kámo. Chtěl jsem akorát chvilku od tý prohníly Princezny Bublíny. Není hrozná?

Princezna Sušenka: Počkej, ty jí taky nesnášíš? No nekecej!

Jake: Jasně, je fakt hrozná. Sedí si tam hezky v pohodlíčku. A já tady riskuju svůj život v přiblblým mlíkařským kostýmu.

Princezna Sušenka: V kostýmu?

Jake: No, myslím tím, že mi to tak akorát připadá. Protože jsem fakt chtěl být pošťák, ale Princezna ze mě i tak udělala mlékaře.

Princezna Sušenka: To fakt chápu.

Čokoška: Sušenko? Jsi tam? Přepínám.

Princezna Sušenka: Jo. Pověď Čokoško. Přepínám.

Čokoška: Viděla jsem ve skladu světlo.

Asi o nic nešlo. Zkontroluju to. Přepínám.

Princezna Sušenka: Dobře. Přepínám.

Čokoška: Falešný poplach, Sušenko.

Bylo to jen dětský noční světýlko.

Finn: Alvinova teplá močka!

Jake: Tak co se stalo? Jak podělala tebe?

Princezna Sušenka: Byl jsem ještě malý škvrně A podělala mě.

Byl jsem nováček v Cukrovém Sirotčinci, říkali mi Křehotinka. Snažil jsem se spřátelit.

Křehotinka: No tak lidi, roztočíme to!

Princezna Sušenka: *Byly vždycky nešťastný.*

Cukrátko: Ne, to ne, jsme moc nešťastný.

Princezna Sušenka: *Takhle to bylo docela dlouho a pak najednou se objevila ona.*

Všechno se změnilo.

Princess Cookie: Everything was-
was *better* with her around. And something
inside me changed that day, too. And then
later she told me I could be anything I
wanted.

Princess Bubblegum: Anything your sweet
heart desires!

Princess Cookie: And I told her I wanted
to be a princess like her, so I could make all
the children happy.

Baby Snaps: I wanna be a princess like
you!

Princess Cookie: And she *laughed in my
face*, man! It really messed me up.

Jake: Holy shmow, man. That's terrible.
That's *really* terrible. Listen, I—

Princess Cookie: She LAUGHED at me!

Jake: Yeah, but, maybe she didn't realize
how much it meant to you.

Princess Cookie: No, she just wants to hog
all the princessin' for herself! All chips,
report in. It's time to get real! Over. Chips.
Chips. Over. Chips! Where are my chips?!
Chipolina! Chipler! Chipton! Chipper! Is
anyone there?! Chipface? Something
happened to my chips! AAAAH! I'm about
to flip out, man... and *take* that crown!

Jake: Whoa, whoa, wait! It doesn't have to
be like this! You don't need that crown.
You could start over, man. You can start a
new kingdom—your own kingdom... where
everyone can be whatever they wanna be. I
can be the mailman... and *you*? You can be
the princess. And—

Princess Cookie: My own kingdom?

Jake: Yeah, man.

Princess Cookie: I... I'd *like* that.

Jake: Okay, then. Just sit tight, Princess.
I'll get us outta here. Hey! Hey! I'm comin'
out!

Princess Bubblegum: What? Jake? Jake,
what's going on? Where's Finn? Where are
the hostages?

Princezna Sušenka: *Když tam byla, tak se
všechno zlepšilo. Něco se ve mě ten den
hnulo.*

Pak mi řekla, že můžu být cokoliv co chci.

Princezna Bublina: Cokoliv, co si tvoje
srdíčko zamane.

Princezna Sušenka: *Řekl jsem,
že chci být princezna jako ona. Abych mohl
všechny děti rozveselit.*

Křehotinka: Chci být princezna jako ty!

Princezna Sušenka: *A ona se mi vysmála
přímo do obličeje. Vážně mě to rozházelo.*

Jake: Ty bláho, to je strašný. Vážně
strašný. Hele, já...

Princezna Sušenka: Smála se mi.

Jake: Možná si neuvědomila, že ti na tom
tak záleželo.

Princezna Sušenka: Ne, akorát si chce
křečkovat princezničení jen pro sebe!

Všechny čokoládky, nahlaste se!

Je na čase zvažnět! Přepínám.

Čokoládky? Přepínám. Čokoládky!

Kde jsou moje čokoládky?! Čokoško!

Čokoši! Čokoni! Čokolo?! Je tam někdo?
Čokoksichte?

Mým čokoládkám se něco stalo!

Začínám vyšilovat...a vezmu si tu korunku!

Jake: Ale počkej. Takhle to nemusí být.

Tu korunku nepotřebuješ!

Můžeš začít nanovo. Můžeš založit nový
království. Tvoje vlastní království, kde
každý může být čímkoliv chce. Já budu
mocht být pošťákem a ty,
ty můžeš být princeznou.

Princezna Sušenka: Moje vlastní
království?

Jake: Jasně kámo.

Princezna Sušenka: To by se mi líbilo.

Jake: Tak dobře. Vydrž Princezno. Dostanu
nás odsud. Hej! Jdu ven!

Princezna Bublina: Co? Jakeu! Co se to
děje Jakeu? Kde je Finn? Kde jsou
rukojmi?

Jake: Don't worry, Princess. It's okay now. Princess Cookie's gonna go away. You just gotta give him a horse to escape with and he'll go.

Princess Bubblegum: Right... and then you and Finn hunt him down and put him in the dungeon.

Jake: No, wait. He said he'd go away forever. Can't we just let him go?

Princess Bubblegum: No. That cookie is a menace. Once the hostages are safe, Cookie goes in my dungeon—in my dungeon for his life.

Princess Cookie: Oh, boy! Would ya look at that? Dang!

Princess Bubblegum: Okay, well... she's all yours!

Princess Cookie: Hot diggity!

Jake: Ah-ah-ah! Man, that horse ain't no good; that's a trap horse.

Princess Cookie: What are we gonna do?

Jake: It's okay, man, I'm Jake. J-J-J-Jingo Jango!

Princess Cookie: Whoa! You're magic!

Princess Bubblegum: After them!

Princess Cookie: We're really doing it!

Finn: Jake! What are you doing?! What happened to the plan?

Jake: New plan—I'm gonna help Princess Cookie escape.

Finn: What? But-but he's a criminal!

Jake: No, man, Princess Cookie's a good guy. He just got dealt a bad hand. He's only trying to be what following how his dreams make you want to be, man!

Finn: Whaaaat?

Jake: You're either with us or against us.

Finn: Um... 'gainst?

WAAAH! Oof.

Jake: Hold on tight, Cookie! I'm gonna jump the gorge!

Cookie: No, Jake. Stop the horse.

Jake: I can make it!

Jake: Princess Cookie! Are you all right?

Cookie: I'm done for, Jake.

Jake: Bez obav, už je to v pohodě.

Princezna Sušenka odejde pryč.

Akorát mu poskytněš únikovýho koně a odjede.

Princezna Bublina: Chápu. Ty ho pak s Finnem dohoníš a zavřeme ho do žaláře.

Jake: Ne, počkej. Řekl, že nadobro odejde. Nemůžeme ho nechat odejít?

Princezna Bublina: Ne. Ta sušenka je nebezpečná. Jakmile budou rukojmí v bezpečí, tak Sušenka půjde do žaláře. Do mého žaláře na doživotí.

Princezna Sušenka: No ty brďo, no podívejte na to. Ty bláho!

Princezna Bublina: Dobře, tak je celá tvoje.

Princezna Sušenka: Ohromně skvělá!

Jake: Ten kůň není k ničemu. Je to léčka.

Princezna Sušenka: Co budem dělat?

Jake: V pohodě kámo. Já jsem jemně-jezdící-Jake!

Princezna Sušenka: Seš magickej!

Princezna Bublina: Za nima!

Princezna Sušenka: Vážně se to děje!

Finn: Jakeu! Co to děláš?

Co náš plán?

Jake: Novej plán. Pomůžu Princezně Sušence utéct.

Finn: Co? Vždyť je to zločinec!

Jake: Tak to není brácho.

Princezna Sušenka je správňák. Má akorát smůlu.

Jen si jde za svými sny a to ho dělá takovýho Jakej být smí.

Finn: Cože??

Jake: Buď jsi s námi nebo jsi proti nám.

Finn: Ehh...Proti?

Auu!

Jake: Pevně se drž, Sušenko! Přeskočím tu roklí!

Princezna Sušenka: Ne, Jakeu. Zastav.

Jake: To přeskočím!

Princezno Sušenko! Jsi v pořádku?

Princezna Sušenka: Je se mnou ámen, Jakeu.

Jake: No, everything's gonna be fine. I won't let them put you in the dungeon. Just let me talk to them.

Princess Cookie: No, Jake.

Princess Cookie: Thank you for your help, but it's too late for me. I'll never be a princess. At least for a moment, you helped me *feel* like a princess. It was wonderful. Thank you, Jake.

Jake: Careful, Princess!

Princess Cookie: You know what? It's funny, but you sort of remind me of a mailman I used to know.

Jake: I do?

Princess Cookie: Yep.

Jake: Princess!

Princess Cookie: I glubbed up!

Princess Cookie: Knight to E-5.

Jake: Where's Baby Snaps?

Excuse, me! Your highness!

Princess Cookie: Jake!

Jake: Oh, hey. Check it out! Special delivery from the Grass Kingdom!

Patients: He's a princess?

I had no idea. Royalty!

Jake: Ne, všechno bude v pořádku!

Nenechám je tě strčit do žaláře. Jen mě nech s nimi promluvit.

Princezna Sušenka: Ne, Jakeu.

Princezna Sušenka: Děkuju ti za pomoc, ale už to jinak nejde. Nikdy nebudu princeznou. Díky tobě jsem se alespoň na chvíli cítil jako princezna.

Bylo to úžasné. Děkuju ti Jakeu.

Jake: Opatrně Princezno!

Princezna Sušenka: Víš, je to zvláštní, ale připomínáš mi trochu pošťáka, kterého jsem kdysi znal.

Jake: Jo?

Princezna Sušenka: Jo.

Jake: Princezno!

Princezna Sušenka: Pohnojil jsem to.

Princezna Sušenka: Rytíř na E:5.

Jake: Kde je Křehotinka?

Dovolte Výsosti.

Princezna Sušenka: Jakeu!

Jake: Čaues. Mrkej na tohle. Expresní zásilka z Trávozemě.

Pacienti: On je princezna?

Netušil jsem, že je tu Královská rodina!

4 CONCLUSION

The main aim of this bachelor thesis was to provide some insight into the area of audiovisual translation with emphasis on subtitling as a specific subtype of translation, to substantiate the fact that subtitling is subject to procedures similar or nearly identical to those of literary translation, nevertheless, there are some contrastive differences. The thesis therefore also sought to establish which theoretical principles could be applied to the subtitling process, and conversely also suggest which should be avoided due to the media-related temporal and spatial constraint. In pursuing this dual goal, the principal differences between literary translation and subtitling were highlighted.

In order to understand what really constitutes subtitling, it was rather important to introduce some basic concepts of not only the audiovisual translation but also those of general translation theories which can be traced in the subtitling process. The fundamental issue of the stylistic analysis was the choice of a proper degree of colloquialism and to explain how this choice was made. The decision-making of the subtitling process was based mostly on the foreign publications relating to subtitling, since there are virtually none in Czech which would deal chiefly with subtitling, with the honourable exception of Pošta's *Titulkujeme Profesionálně*. Furthermore, the theoretical grounding was also based on certain concepts discussed in publications written by Dagmar Knittlová and occasionally Jiří Levý, in addition to several foreign translation theorists.

In any case, whether choosing a descriptive or prescriptive approach in similar endeavours, we may safely conclude that the various constraints of subtitling defy one definite solution which would represent a coherent and universally applicable strategy towards this interdisciplinary, multilingual, vibrant, and yet somewhat neglected area. Nevertheless, it certainly is worthwhile to explore, which hopefully was at least fractionally achieved by this thesis.

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6 LIST OF ATTACHMENTS

Attachment 1 – S01E12.Evicted!.DVDRip.XviD-DEiMOSczechsub.srt

Attachment 2 – S04E13.PrincessCookie.WEB-DL.TinyMP4czechsub.srt