

# **A Professional vs. Amateur Translation: The Walking Dead**

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Bachelor's Thesis  
2018



**Tomas Bata University in Zlín**  
Faculty of Humanities

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Univerzita Tomáše Bati ve Zlíně  
Fakulta humanitních studií  
Ústav moderních jazyků a literatur  
akademický rok: 2017/2018

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Adriana Čožíková**  
Osobní číslo: **H15584**  
Studijní program: **B7310 Filologie**  
Studijní obor: **Anglický jazyk pro manažerskou praxi**  
Forma studia: **prezenční**

Téma práce: **Profesionální vs. amatérský překlad: *Živí mrtví***

Zásady pro vypracování:

**Nastudování odborné literatury zaměřené na překlad**  
**Shromáždění zkoumaného materiálu – titulků k seriálu *The Walking Dead***  
**Formulace cílů práce**  
**Analýza shromážděného materiálu a návrhy možných změn**  
**Vyvození závěru**

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

**Baker, Mona. 1992. In Other Words: A Coursebook on Translation. London: Routledge.**

**Knittlová, Dagmar, Bronislava Grygová, and Jitka Zehnalová. 2010. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta.**

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**Chiaro, Delia, and Chiara Bucaria. 2008. Between Text and Image: Updating Research in Screen Translation. Amsterdam: John Benjamins.**

Vedoucí bakalářské práce:

**Mgr. Petr Vinklárek**

Ústav moderních jazyků a literatur

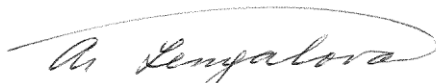
Datum zadání bakalářské práce:

**10. listopadu 2017**

Termín odevzdání bakalářské práce:

**4. května 2018**

Ve Zlíně dne 8. ledna 2018

  
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## **ABSTRAKT**

Bakalářská práce se zaměřuje na porovnání profesionálního a amatérského překladu titulků televizního seriálu *Živí mrtví*. Teoretická část práce zahrnuje popis překladu z různých pohledů a vysvětluje metody překladu. Hlavní část teorie je založena na popisu pěti typů ekvivalence a na překladu titulků. Praktická část porovnává překlady vybraných dílů televizního seriálu, které jsou analyzovány podle typu ekvivalence, a vyhodnocuje jejich správnost. V některých případech práce navrhuje další možná řešení překladu na základě teorie a znalosti seriálu. Závěr každé kapitoly obsahuje shrnutí a porovnání překladu.

Klíčová slova: Živí mrtví, překlad, titulky, ekvivalence, výchozí jazyk, cílový jazyk, profesionální překladatel, amatérský překladatel

## **ABSTRACT**

The bachelor thesis deals with the comparison of a professional and amateur translation of subtitles of the TV show *The Walking Dead*. The theoretical part includes descriptions of translation from a different point of view and explains the methods of translation. The main part of the theory is based on five types of equivalence and translation of subtitles. The practical part compares translations of chosen episodes of the TV show which are analysed according to the type of equivalence and evaluates their accuracy. In some cases, the thesis suggests another solution of translation which is based on the theory and knowledge of the TV show. Each ending of the chapter includes conclusion and comparison of translations.

Keywords: The Walking Dead, translation, subtitles, equivalence, source language, target language, professional translator, amateur translator

## **ACKNOWLEDGEMENTS**

I would like to express my gratitude to my supervisor Mgr. Petr Vinklársek for his patience and guidance. The thesis could not have been done without his help and advice. I would also like to thank my family and friends for their support during my studies.

I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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## INTRODUCTION

Is there a possibility that amateur translators can provide a translation which can be compared to works of qualified professionals or is it an applied rule that claims professionals have to be better?

The thesis is based on a comparison of two works. The first is a translation of the professional and the second is a translation of the amateur. The theoretical part of the thesis focuses on the theory of translation and it consists of three main parts – translation in general, equivalence and translation of subtitles. Translation in general presents different views on translation based on the works Juliane House and Peter Newmark. The thesis then moves to Roman Jakobson and his division of translation. The next chapter continues with methods of translation which are differentiated and described by Peter Newmark. The second part of the theory describes equivalence which is divided into five parts and each deals with particular issues. Equivalence at word level deals with translations of words and their meanings and it also includes problems of non-equivalence which can cause difficulties during the process of translation. Equivalence above word level is based on words which co-occur together and includes a description of collocations, idioms and fixed expressions which are regularly used in languages. The third equivalence is grammatical and deals with grammar from the morphological and syntactic point of view. Then the thesis continues with a description of the diversity of grammatical categories and the last part of grammatical equivalence is dedicated to word order. Textual equivalence presents the issue of theme and rheme and describes principles of cohesion and its devices which includes reference, substitution and ellipsis, conjunction and lexical cohesion. The last chapter of equivalence is dedicated to pragmatic equivalence which deals with an understanding of the specific context and deals with coherence and implicature. The last chapter of the theoretical part describes translation of subtitles which includes Extra linguistic Culture-bound Reference and strategies which are used in the translation process.

The practical part follows the theory and it is divided into five equivalences which were already mentioned and presented in the theoretical part. The practical part also includes methodology which provides information about the chosen text, the professional and the amateur. Each chapter deals with the particular level of equivalence, includes a conclusion and provides several examples which are analysed and then commented. Finally, the aim of the thesis is to compare and analyse both works and state their qualities.

## **I. THEORY**

## 1 TRANSLATION IN GENERAL

Translation can be described as a procedure, during which certain text is replaced by another, in other words, it is a change of a text in one language into a different language. The original text is usually called source text (ST) and the translated text is called target text (TT). According to Juliane House, translation has two perspectives. The positive perspective claims, that translation can bring new ideas and experiences which are unknown in another language and is also compared to an act of building bridges or extending horizons (2018, 9). From this point of view, translators are seen as valued mediators between different languages, cultures or societies and who are providing important service for people who can only speak their native language. The negative perspective describes translation as some kind of substitute for an original text, it claims, that translated text cannot be as good as the original one and it loses its originality. In other words, translated text only gives access to information, which already exists in a different language. Both of these perspectives have a different opinion on translating, but they are based on the fact that translation is a type of secondary communication (2018, 9). Peter Newmark describes translation in the more operational way. He claims that translation of a text begins with choosing a right method and then he continues with four levels which translators have consciously or unconsciously in their minds (1988, 3). **The SL text level** is beginning of translation and translators continuously returns back to it during its translation. **The referential level** is based on objects or events which can be real or imaginary and have to be visualized in translator's mind. **The cohesive level** is taken more from a general and grammatical point of view and gives an overall picture of a text to the translator. The last is **level of naturalness** which depends on what is appropriate in a certain situation and how a message from the SL should be transferred into the TL (1988, 3). House states that translation is divided into two phases. The first phase is understanding and interpreting of the source text and the second phase is illustrating of translator's interpretation in the target language. According to this division, it is claimed that translated text is not only a replica of the original text, but it also shows how translator understands and interprets the text in the target language (2018, 10).

### 1.1 ROMAN JACOBSON

Russo-American structuralist Roman Jakobson divides translation into three groups which are described by Dagmar Knittlová – Intralingual translation, Inter-semiotic

translation and Interlingual translation. **Intralingual translation** means that text is paraphrased into similar words in the same language on the lexical and syntactic level. In other words, it is a text which is only rewritten in the same language. **Inter-semiotic translation** means that verbal signs are translated from other non-verbal signs, for example from computers, mathematical symbols or chemical formulas. Last is **Interlingual translation** which is a process, during which original text or source text is translated into a different language. The message, meaning and the form of the text should remain the same (2010, 15). After a description of these three types of translation, Jacobson moves to the meaning and equivalence which are main issues of Interlingual translation. He uses de Saussure's theory to describe the relation between the signifier which consists of spoken and written language and the signified which indicates the concept. The signifier and the signified together create the linguistic sign which is unmotivated or arbitrary (Munday 2008, 37). Munday provides an example on word *cheese* which he describes as the acoustic signifier which is not only written or spoken, but it also carries some concept. In this case, it is the concept of *food made of pressed curds*. Munday then explains Jacobson's problem with equivalence in meaning. He claims that there are no completely same words which can be found in two different languages and again he provides an example on word *cheese* which he compares to Russian *syr* or Spanish *queso*. The difference between them is that the Russian *syr* does not carry the meaning of *cottage cheese* and its look or taste is slightly different (2008, 37). The similar case provides Susan Bassnett on words *perfect* and *Ideals*, both are synonyms to each other, but they are not completely same and each unit contains some non-transferable associations and connotations (2014, 25). From Jacobson point of view can be said, that Interlingual translation is based more on substitution than on equivalence (2008, 37).

## 1.2 METHODS OF TRANSLATION

According to Knittlová, translation process uses many methods with the different naming scheme, but almost all of them deal with same issues (2010, 18). Jean-Paul Vinay and Jean Darbelnet claim that the process of translation is based on the relationship between two linguistic systems. First, which has been already expressed or given and second, which is flexible and can be changed (1995, 30). Peter Newmark divides methods of translation into following groups:

- 1) Word-for-Word translation – Word order from the ST remains the same in the TT and the translation is based on most common meanings of words. The purpose of this method is to understand the mechanics of the text and can be used as a pre-translation process.
- 2) Literal Translation –Is based on the nearest equivalent which provides the same or similar meaning that is converted from the ST to the TT. This method is similar to Word-for-Word translation because words are translated one by one.
- 3) Faithful translation – Contextual meaning from the SL is converted into the TL which means that a message from the original text remains the same in the translated version and it is completely faithful to it. Faithful translation is limited by grammatical structures of the TL.
- 4) Semantic translation – Unlike faithful translation, this method takes into account the aesthetic value and is more flexible and creative. Translators try to find compromising meaning between the SL and TL. Cultural words which are less important are replaced by neutral expressions or functional terms.
- 5) Adaptation – Is usually used for plays or poetry and is considered as the freest translation method. Adaptation rewrites culture of the SL into the culture of the TL
- 6) Free translation – Is usually paraphrased text which is much longer than its original. The content of the translated version does not carry the form of the original text (1988, 45-47).

## 2 EQUIVALENCE

According to Newmark, the purpose of translation is to achieve “equivalent effect”, which means that translators should produce the same message, or as close as is possible when they translate from the source language to the target language (1988, 48).

### 2.1 EQUIVALENCE AT WORD LEVEL

A word is explained by Mona Baker as the smallest unit which carries the meaning and can stand by itself but she also states that the actual smallest unit with meaning is a morpheme. Difference between morphemes and words is simple. A morpheme cannot contain more than one meaning but a word can carry several meanings. Baker describes these units on word *inconceivable* which includes three morphemes, *in*, *conceive* and *able*. These morphemes give different meaning when they are separate. *In* is taken as “not”, *conceive* means “imagine” or “think about something” and *able* stand for “able to do something”. Together, their meaning shifts into something which is “difficult to understand” or “difficult to imagine” (1992, 10-11). Morphemes have three grammatical functions – Marking plurality, which provides information about the number (*funds* or *dogs*), then gender which gives a possibility to recognize the masculine form from the feminine (manageress, actress) and tense (*considered*). Baker mentions also morphemes which change the class of the word as a verb to adjective and she uses example *like-likeable* or morphemes which create negation (*unhappy*). There are some types of words which can contain only one morpheme like *need* or *fast*. Then she moves to differences between words *girls* and *men*, in the first example is a clear identification of the morpheme “s” which indicates plural form of the word, but in the second word, there is the use of plural without any additional morpheme (1992, 12).

#### 2.1.1 Lexical Meaning

Baker describes lexical meaning as a specific value in particular linguistic system and also as a personality which a word acquires. The system of language is too complex and because of that is not always possible to analyse words, patterns, or structure into distinct components. Then Baker moves to Cruse, who divides meanings into following groups.

- Propositional meaning – is based on the relation between words or utterances and something that is referred to. It describes the real or imaginary world and

can be judged as true or false. The propositional meaning is described on word *shirt* which is worn on an upper part of the body and it would not be right to tell that *shirt* is worn on other parts of the body. Under the normal circumstances, this case would be taken as false.

- Expressive meaning – the main difference between propositional and expressive meaning is based on the fact that it cannot be judged as true or false. It depends on the meaning which refers to emotions and feelings. The difference is explained on *Don't complain* and *Don't whinge*. Baker explains that these examples can have same propositional meaning, but different expressive meaning. This case can be applied also to words and utterances from another language.
- Presupposed meaning – is affected by two restrictions
  - A) Selectional restrictions – are described as a function of the propositional meaning of a given word. It deals with animation and presents examples such as *studious* which is animate and *geometrical* which is inanimate.
  - B) Collocational restrictions – this type of restrictions do not logically follow the propositional meaning of a word. Collocational restrictions are based on fixed expressions in languages. For example, *teeth are brushed* is used in English, *polished* is used in German or Italy and *cleaned* is used in Russia.
- Evoked meaning – This meaning goes from dialect and register variation. Dialect is a way how a certain group of people talks in a specific area and it is divided into three groups:
  - A) Geographical – For instance, the difference between Scottish and British dialect.
  - B) Temporal – Depends on different age or different periods of time
  - C) Social – Is based on different people from different social classes and their use of word and structures.

On the other hand, register is based on the usage of the language in certain situations and same as the mentioned dialect, it is divided into following groups:

- Field – As Mona Baker claims, the field is based on what is actually happening which means that choice of words depends on aspects such as specific situation, speaker or action. For example, a football player, who participates the game, will choose different words than someone who only watches and discusses the game.



- Tenor – describes relationships between people. The style of the language is being changed according to a relationship in which speaker is with a certain person. For example mother and child, girlfriend and boyfriend or doctor and his patient.
- Mode – indicates if the language is spoken or written and its form. For example essay, lecture, speech, or instructions.

What is appropriate and shall be used depends on expectations of different social groups and particular situations.

The propositional meaning is one which can be recognized as true or false and can vary depending on reader or hearer. Other meanings are more difficult to analyse because they are more complex. It is almost impossible to separate various meanings into words or utterance because they contribute to the overall meaning (1992, 13 -17).

### 2.1.2 Non-Equivalence

The problem of non-equivalence depends on many factors and the choice of the right equivalent can be more difficult than it seems. Baker describes vocabulary of a language as [“a set of words referring to a series of conceptual fields”], which are called semantic fields and they are abstract contrasts. Most of the languages have semantic fields of distance, size, shape, time, emotions, beliefs, academic subjects and natural phenomena. Semantic fields are subdivided into lexical sets which also have further sub-divisions. This process is described on the field of speech, which consists of verbs of speech. These include general verbs like *say*, *speak* or more detailed *mumble*, *mutter* and *whisper*. Equivalents for general verbs are usually easier to find in the TL than for specific verbs and as a verb is more detailed, the choice of right equivalent becomes harder. These distinctions depend on the environment of a particular language such as physical, historical, political, religious, cultural, economic, legal, or technological (1992, 18). Semantic fields work well with expressions and words which have the clear propositional meaning which means that given word receives its meaning from a context. Understanding of semantic fields and lexical sets can be useful to a translator in two ways – first is an appreciation of the word’s value in a given system and second are strategies which are dealing with non-equivalence (Baker 1992, 19). Baker describes non-equivalence at word level as a problem when the target language does not have an equivalent for a word which was included in the original text. Semantic fields are not the only area where non-equivalence appears and Baker provides some other cases:

- Cultural-specific concepts – are based on words or expressions, which are normally used in the SL, but unknown in the TL. The concept can be abstract or concrete and relates to religious beliefs or social customs. Baker provides word *privacy* as an example of the abstract concept and expression *airing cupboard* as the concrete concept. Both examples are unknown in many languages and may cause some difficulties in translation.
- Not lexicalized concepts – In this case, a word or an expression is known in the target language but it is not lexicalized which means that the word cannot be expressed and thus translated. For example, the word *savoury* is well known in many languages, but it has no equivalent.
- Word is semantically complex – Some words have only one morpheme which can have multiple meanings. These words can consist of more meanings, than a single sentence. However, languages usually develop equivalents for such words, if they are important and use of them is regular.
- Different distinctions in meaning – Number of meanings can be different from one language to another and what is important in one language may not be important in other. For example, Indonesian people have different words for going out when it is raining and they are aware of this fact or when they are not, but English does not have such distinction.
- Loan words – Baker describes loan words on examples as *au fait*, *chic*, or *alfresco*. These words are used for their prestige value and they make the conversation more sophisticated, but words like this usually do not have a right equivalent in the TL. Another example is *dilettante*, which is loanword in English, Russian, and Japanese, but in Arabic, there is no equivalent to it.

Non-equivalence might also appear in more cases such as lack of general or specific words, terms, differences in expressive meaning or when using specific forms and etc. (1992, 25).

## 2.2 EQUIVALENCE ABOVE WORD LEVEL

A word usually occurs in a company with others and it is rare to see them just by themselves. There are many restrictions and rules how words can be combined together to create specific meaning and they are usually written down in the form of rules. For example, a determiner cannot be placed after a noun like *beautiful girl the*. Some

restrictions are based on exceptions which are applied to individual words (Baker 1992, 46-47)

### 2.2.1 Collocations

According to Newmark, collocations are based on lexical items which are included in grammatical structures of frequent use. Collocations can occur as adjective and noun, noun and noun, or verb and noun (1988, 212). Baker describes collocations as [“the tendency of certain words to co-occur regularly in given language”] (1992, 47). They are flexible and can be used in many variations (Baker, 1992, 63). She provides an example as word *cheque* which usually occurs with words like *bank*, *pay*, *money*, or, *write* rather than with words like *moon*, or *playground* (1992, 47). Some combinations of words have no predictable lexical items because they are widely used. For example words like *have*, *get*, *see*, *be*, *very*, or *each* and they are referred to as free or open combinations. Collocations can be divided into two groups:

- Free Collocations - Consist of two or more words which keep their original meaning in the collocation and they are capable of being substituted. Free collocations take into account the grammatical and semantic framework a certain language.
- Restricted Collocations – Words which are used in combination and have to follow certain structural patterns. At least one word in collocation is restricted by their use and by semantic and grammatical valency (Kvetko 2009, 101-102).

### 2.2.2 Idioms and Fixed Expressions

Idioms are frozen patterns which usually carry the meaning that is not clear from individual words. Difference between collocation and idiom is that a single word in a collocation still has its own meaning. An example is shown on the collocation *dry cow* that describes an animal, which cannot produce milk, but the meaning of individual words is still recognized (Baker 1992, 63). Pavol Kvetko claims that idioms do not have any specific definition and their description is very broad. According to him, idioms have multi-word character, non-literal, but the unique meaning and they are combinations of lexical items. These expressions can be short (*of course*, *at all*) or long (*you scratch my back and I'll scratch yours*). Words which create an idiom lose some of their features (2009, 103). Under the normal circumstances, the following cannot be done with idioms:

- Change of the word order in an idiom
- Deletion of the word in an idiom

- Addition of a new word
- Replacement of a word by another
- Change of the grammatical structure (Baker 1992, 63).

Fixed expressions are very close to idioms and they behave in a similar way. Both idioms and fixed expression have no or little variations, but the difference between them is that the meaning of the fixed expressions can be recognized from single words. Baker provides an example *as a matter of fact* where the meaning can be clearly deduced from individual words and *as pull as fast one* which carries the meaning as the whole (1992, 64).

## 2.3 GRAMMATICAL EQUIVALENCE

All Languages have a different set of rules which describes how its grammatical system works. The differentiation is based on the perception of categories such as gender, time, number, shape, visibility, person, or animacy. Grammar determines how words or phrases can be put together in a specific language and how is a certain information expressed (Baker 1992, 83). During a translation might occur problems when the target language does not include category which is included in the source language. This problem can be solved by lexical resources, but the meaning is usually slightly changed. For example, a sentence *She was wearing a ring* is translated into *Měla na ruce jakýsi prsten*. Another problem can occur when target language has more categories than source language. An example for that is English word *lawyer*, which does not distinguish if it is a woman or man, but in the Czech language is translation divided into words *advokát* a *advokátka*, which clearly indicates the gender of the word (Knittlová 2000, 92). Grammar is based on morphology and syntax. Morphology deals with the structure of words, their forms and how they specify contrasts in the grammatical system. For example, nouns in English have two forms which can be shown on word *car* that is singular form and *cars* which is plural form. Syntax, on the other hand, deals with structures of clauses, groups, or sentences. It applies rules which indicate how a certain message is organized in the language (Baker 1992, 83–84).

### 2.3.1 The Diversity of Grammatical Categories

It is almost impossible to find a category, which is used regularly or has the same form in all languages. For instance categories such as time and number are used in some Asian languages only optionally or American Indian languages which have categories that can be hardly expressed in many other languages. Baker deals with following categories.

- Number – The issue of countability is partly taken as universal because it is included in all lexical structures of languages and it is accessible for everyone, however, all languages do not have the category of number (1992, 87). The Category of number is different from one language to another. For example differences between some words in English and Czech when English uses *billiards* (plural), but Czech equivalent is *kulečník* (singular) (Knittlová 2000, 92). Also, there are some languages such as Vietnamese, Japanese, or Chinese, that prefer to express countability lexically, or not at all (Baker 1992, 87).
- Gender – Is distinction between masculine or feminine form and it is applied either to animate human beings or to inanimate objects. Baker provides an example on French words *chat* (male cat) and *chate* (female cat). On the other hand, English has not a category of gender which can be compared to the French category, however, these distinctions are included in semantic areas and person system. English uses different nouns that can express gender as *cow/bull*, or suffix *-ess* which is used for recognition of gender in professions like *steward/stewardess* (1992, 90).
- Person – The most common distinction of the category of person is divided into three groups. The first person determinates speaker or group, where the speaker appears. The example is provided on *I/We*. The second person identifies the addressee of the message (*You*), and the third person includes someone, who is neither the speaker nor the addressee (*He/she/it/they*). On the other hand, many languages in North America have also the fourth person, which refers to something that is different from something already mentioned by the third person. Similar case is applied in the Russian language when there is the use of a form of the pronominal adjective. For example, *svoj*, which is masculine form, *svoja*, which stands for feminine form, *svojo* which is neuter form and *svoi* stands for plural form in Russian. These adjectives refer to a participant which is included in the same sentence. All languages have ways how it is recognized if the speaker has a conversation with someone who is familiar or not. For example in English can be used informal addressing such as *mate*, *dear*, *darling* or formal addressing as *sir*, *Mr Smith*, *Professor Brown* etc. (Baker 1992, 94-96).
- Tense and aspect – Usually include two types of information based on time relations and aspectual differences. Time relations deals with the placing of an event in time and the most common distinction is between, present, past and future. Aspec-

tual differences depend on the temporal distributions of an event such as completion, non-completion, continuation and momentariness. Tense and aspect can be highly developed in some languages. For instance, Bali has a more detailed system that distinguishes, if an event immediately follows the present, or if it is separated by some time, but happening in the same day, or if the present is separated from the event at least by one night. Some languages, like dialect Zapotec in Villa Alta, have unusual types of temporal and aspectual relations. They distinguish if an event is happening for the first time, or if it is a repetition (Baker 1992, 98–99).

- Voice – According to grammar, the voice is divided into active and passive, which can be recognized from the relationship between a verb and subject. In the case of active voice, subject occupies the position of the agent, who performs an action. On the other side subject of passive voice is affected by the action and the agent may or may not be expressed. Many languages tend to create agentless clauses, for instance, use of “dummy” subject *Man* in the German clause *Man spricht Englisch*. This tendency is also used in English, for example in active sentence *They speak English*, where *they* are an unspecified agent. The example can be also transformed into passive sentence *English is spoken*. Passive voice is not used with the same frequency in all languages which include the category of voice. For instance, English uses passive voice more frequently, than German. The same example goes with Russian and French (Baker 1992, 103).

### 2.3.2 Word Order

All languages have restrictions which provide rules, how the certain message is organized in a sentence and the order of functional elements such as subject, predicator, or object can be more fixed in some language, than in another (Baker 1992, 110). These elements are prescribed by the linguistic system of each language which allows some kind of freedom in the sentence structure (Vinay and Darbelnet 1995, 211). English has relatively fixed word order in comparison with languages such as German, Russian, Finnish, or Eskimo and the meaning of the message usually depends on the order of the elements. For instance, the sentence *The man ate the fish*, would be completely different if both nouns switch their positions like *The fish ate the man*. Some languages consist of case inflexions which explain the relationship between elements in a clause, for instance, who performs an action to whom. These languages depend on the function of the noun in the sentence which can be shown on the Russian sentence

*Ivan videl Borisa*, or *Borisa videl Ivan*. Both sentences have the same meaning, because *-a* indicates Boris as the object. Languages with more detailed systems of case inflexions are based on stylistic variation and the main goal is the organization of messages in different ways. The word order is important because it maintains coherence and clear meaning in sentences at text level (Baker 1992, 110).

## 2.4 TEXTUAL EQUIVALENCE

Textual equivalence is as important as grammatical, or lexical equivalence. This type of equivalence is based on the organization of the text (Knittlová 2000, 96). According to Halliday and Hasan [“text is used in linguistics to refer any passage, spoken or written, of whatever length, that does form of a unified whole”]. Text may have many forms such as prose, verse, dialogue, or monologue and could be as small as a single proverb, or as big as a whole play. Unlike a sentence or a clause, a text is not a grammatical unit, because it is not defined by the size, but by its meaning, which means, that text is a semantic unit (Halliday and Hasan 1976, 2).

### 2.4.1 Theme and Rheme

Generally, a clause is created from two segments – theme and rheme. Theme explains what the clause is about and it consists of two main functions. The first function is used as an orientation point backwards to previous sentences. In other words, theme is the information which the reader already knows from the text. The second function contributes to the development of future sentences which are dependent on the previous information. On the other hand, rheme is based on the new information which a speaker says about the already mentioned theme and according to Halliday rheme is the most important part of the sentence. These two segments are explained on the sentence *Ptolemy’s model provided a reasonably accurate system for predicting the positions of heavenly bodies in the sky*. The theme of the example is *Ptolemy’s model*, because it announces the topic of the sentence and the rheme is *provided a reasonably accurate system for predicting the positions of heavenly bodies in the sky* which provides the information and opinion of the author about the topic (Baker 1992, 121–122).

### 2.4.2 Cohesion

Cohesion refers to the meaning which was already mentioned within the whole text. In other words, it is based on interpretation of one element which depends on another. One

element presupposes another which means that message cannot be decoded without its recourse (Halliday and Hasan, 1976, 4). Cohesion is based on grammatical and lexical relations which are linked with some parts of a whole text. The purpose of these relations is to organize and create a text by interpretation of words and expressions which are related to other (Baker 1992, 180). According to Halliday and Hasan, cohesion is divided into following five types:

- Reference – usually explains the relationship between word and its meaning outside of the text, but in the case of cohesion it is used in a more restricted way and it identifies the relationship identity between two linguistic expressions. The Example is shown on the sentence *Mrs Thatcher has resigned. She announced her decision this morning* when pronoun *she* refers to *Mrs Thatcher* within the textual world (Baker 1992, 181). In English is the use of these references very common, but not in Czech and translators have to decide, in which cases are appropriate to use them (Knittlová 2000, 101).
- Substitution and Ellipsis – are based more likely on the grammatical relationship, than on semantic one. In the case of substitution, the word is replaced by another, like in the example *I like movies - And I do*, when *do* is a substitute for *like movies* (Baker 1992, 186). Other examples which are usually used in substitution are words like *one, the same*. These examples are commonly used in English, but not in Czech. (Knittlová, 102) On the other hand, the ellipsis is based on the omission of the word which means that word is replaced by nothing, for instance, *Joan brought some carnations, and Catherine some sweet peas*, where word *brought* is omitted from the sentence (Baker 1992, 187).
- Conjunction – uses formal markers to relate clauses, sentences, or paragraphs. Unlike Ellipsis or substitution conjunction indicates what is going to be said, or what has been already said and it explains the relationship between sentences. Conjunction does not need to include only words such as *and, but, or because*, but also linking expressions like *on the other hand, in addition, or after all* (Knittlová 2000, 102). Conjunctions are distinguished as:
  - A) Additive – *and, also, or, besides, likewise, for instance*
  - B) Adversative – *but, yet, however, instead, as a matter of the fact*
  - C) Casual – *so, consequently, for, because, under the circumstances*
  - D) Temporal – *Then, next, after that, in conclusion, finally, at last*
  - E) Continuatives - *now, of course, well, anyway, surely, after all*



Use of conjunction depends on the context which means, that one conjunction can express several relations (Baker 1992, 191).

- Lexical Cohesion – is explained as the selection of vocabulary which refers to the specific role within the text. Lexical items do not have a cohesive function but together with other items can create a cohesive relation (Baker 1992, 202). Translation of lexical cohesion is a difficult task because it cannot be translated without any changes. (Knittlová 2000, 103) Halliday and Hasan divide lexical cohesion into reiteration and collocation. Reiteration is based on the repetition of lexical items such as an earlier item, a synonym, a near synonym, a superordinate, or a general word. On the other hand, collocation includes two lexical items which are related to each other in the language (Baker 1992, 203).

In his book, Newmark deals with the cohesive level, which is based on the structure and the mood of the text. In the case of the structure, it deals with the structuring of the text through the connective words such as conjunctions, definite article, or referential synonyms. Linked words or sentences are based on old (theme) and new (rheme) information. As it was already mentioned, the cohesive level is also based on the mood of the sentence which can be positive, negative, emotive, or neutral (1988, 24).

## 2.5 PRAGMATIC EQUIVALENCE

Pragmatics in general studies the use of the language and the manipulation of the meaning in sentences and how it is conveyed by participants in a communicative situation (Baker 1992, 218). According to Knittlová, pragmatic equivalence is based on the specific experience and the situation in the context. If the translator does not respect pragmatic equivalence, the reader of the target language may misunderstand the meaning of the text (2000, 104). Pragmatics is based more on the meaning of whole utterances, than on meaning of the single words and George Yule claims that issue of what is going to be said depends on the speaker who receives the message and how something unsaid can be recognized from the communication (1996, 3). Baker provides two main concepts of pragmatic equivalence:

### 2.5.1 Coherence

The concept of coherence is explained as something which is known, familiar and depends on the individuals. In other words, coherence is based on experiences and expectations of the target reader (Yule 1996, 84). Unlike cohesion which connects words and expressions to other words, coherence depends on relations which organize and creates the text. The perception of reality may be different in one society than in another and if the target reader considers the text as acceptable depends on his beliefs. Mona Baker explains coherence as [“a result of the interaction between knowledge presented in the text and the reader’s own knowledge and experience of the world.”] which is influenced by age, gender, race, education, religion, etc. (1992, 218–219). For instance, if the writer of the text starts with an opening such as *Once upon a time*, or closing as *they all lived happily ever after*, translators have to find a solution, which is suitable in the target language and carries the same message (Newmark 1988, 55). The coherence In the example, *I went to the cinema. The bear was good* is perfectly clear, because the target reader knows, that speaker enjoyed a great bear at the cinema but on the other hand, Baker provides an example *Shall we go for a walk? It is raining* where the message can have multiple meanings. For instance, the speaker is suggesting, that they should take an umbrella, or that they should not go out at all etc. (1992, 222 – 224).

### 2.5.2 Implicature

The basis of the implicature deals with the possibility to understand something which remains unsaid. The implicature depends not only on references of the speaker which he used in the text but also on his intentions. Implicature can be confused with non-literal meaning such as idioms which do not depend on the interpretation of the meaning in the context like implicature does, but more on the knowledge of the system of the language. The concept of implicature is explained on the example *Elizabeth is putting a lot of weight. She smokes heavily*. Baker claims that the example has more explanations, for instance, Elizabeth smokes heavily because she is putting on a lot of weight, or she is putting on a lot of weight because she smokes heavily, or Elizabeth does not take care of herself as she should (1992, 223–226).

### 3 TRANSLATION OF SUBTITLES

According to Felicity Mueller translation of subtitles requires a high level of aural comprehension of the source language. Translators need to acquire wide vocabulary in both languages and gain some experience to recognize the best way how subtitles should be translated according to system, culture and other factors which influence the language. Mueller provides examples such as varieties of slangs, cultural references, body language, irony, etc. (Mueller 2001, 144). The process of subtitling usually includes problems with translation of some parts such as songs, puns, slang etc. and Jan Pedersen explains this as Translation Crisis Points. Translators have to deal with these problems regularly and they have to decide, how the message from an original language should be presented to viewers to make it more accessible for them, also they have to decide, which aspect is most important for translation. For instance, aspects as an information, content, humour, stylistics, or other (2008, 101). Pedersen also tries to answer the question what is the basic unit of translation in the subtitling and he states that options such as a word or a sentence are not suitable and he rather uses the speech act which is more appropriate according to him. However, the speech acts may cause some troubles. For instance, when indirect speech acts are turned into direct speech acts during translation which is a very common issue. (2008, 107)

#### 3.1 EXTRALINGUISTIC CULTURE-BOUND REFERENCES

Translation of Subtitles depends on Extra linguistic Culture-bound Reference (ECR) which is explained by Jan Pedersen as a reference to the culture of a certain society. In other words, some expressions which are known in source language can be unknown in target language because of different cultures. ECR includes names of people, places, institutions, food, or customs. Jan Pedersen presents two strategies how translators can deal with these problems.

First is called The Minimum Change strategy, where a text almost remains the same. This strategy includes:

- Official Equivalent – It is possible that target language has an Official Equivalent for a certain word or an expression. This case usually happens when the word is regularly used in a language or because of the administrative decision.
- Retention – Expression remains unchanged, or it is slightly changed because of adaptation in the target language.

- Direct translation – Is based only on the change of the language. For example, can be used for names of government agencies.

Second is The Interventional strategy and includes:

- Specification – Is based on more information and specification of ECR. Can be done by Completion, which means that translator completes name or an acronym, or by Addition, where for example someone's occupation can be added.
- Generalization – Expression in the target language is less specific than in source language. This can happen by use of a Hypernym, a Holonym or a Paraphrase.
- Substitution – Expression from source language is replaced by a substitute in the target language and can be changed into something, which is completely different and fits more into the culture of the target language (2008, 104).

Pedersen also points out to Toury who claims, that Omission is a legitimate translation strategy which is used more in subtitling, than in any other type of translation, because of the restrictions which are given by the medium (2008, 104).

## II. ANALYSIS

## 4 METHODOLOGY

The analysis of the text is divided into the five types of equivalences which were presented in the theoretical part (chapters 2.1, 2.2, 2.3, 2.4, 2.5) and is based on the comparison of the work of the professional and the amateur. Each of equivalence deals with three episodes from the second season of the popular TV series *The Walking Dead* (2010) which were chosen for the analysis:

- S02E02 *Bloodletting*
- S02E03 *Save the Last One*
- S02E04 *Cherokee Rose*.

The subtitles of the professional are taken from the DVD and provided by the company *Magic Box* and the subtitles from the amateur are provided by the person called *Hlawoun* and taken from the website *Titulky.com*. Each chapter of the analysis provides examples which are divided into three parts – the original text, the translation of the professional and the translation of the amateur. In some cases, the analysis suggests another option how the original text might be translated.

The examples are marked as (1O), (1P) and (1A) where the number indicates an order of an example and letter indicates O as the original text, P as the professional and A as the amateur. The analysis of translations required detailed knowledge of the chosen episodes thus the context is provided where necessary.

The main sources which were used for definitions are online dictionaries *Oxford Dictionaries* and *Dictionary.com* because they are easily accessible. For the translation and explanation of English word was used software dictionary *Lingea Lexicon 2002*.

## 5 EQUIVALENCE AT WORD LEVEL

### 5.1 S02E02 BLOODLETTING

- (1O) *Patricia, I need my **full kit**.*  
(1P) *Patricio, potřebuji svoji **tašku**.*  
(1A) *Patricie, budu potřebovat svou **soupravu**.*

Both translators converted *full kit* into the one word. The professional translated the expression as *taška* and the amateur as *souprava*. According to the context which is based on the situation when a doctor is searching for his equipment, *souprava* is more appropriate because it specifies a thing which is used in a certain area and it carries the meaning of the word *full kit*. The word *taška* is taken from a general point of view and the type and use of the bag is not specified, which means that the professional did not choose the right equivalent. Another thing which should be mentioned is the name Patricia which remains the same in the translation of the professional but in the case of the amateur, the name is changed into Patricie. The amateur chose the right form which is used in the Czech language. This cannot be said about the form of Patricio which is used by the professional and not appropriate in Czech.

- (2O) *Maybe they **took down a walker**.*  
(2P) *Třeba **sejmuli mrtváka**.*  
(2A) *Možná **sundali chodce**.*

The amateur translator decided to use the word *chodec* which is literal translation and the translator tried to convey the meaning from the word *walker* which is used in the original text and from which is clear that the person is dead because the word *walker* is used for someone who is a zombie, but in Czech, *chodec* is someone who is alive. On the other hand, the word *mrtvák* which is used by the professional is more specified and the audience is aware that the person is dead. *Took down* is translated by the professional as *sejmuli* which indicates that the walker is dead and the meaning in his translation is similar to the original text. However, the amateur translated *took down* as *sundali* which has more meanings than just a dead of the zombie and another meaning can be based on the fact that they putted down the walker which changes the meaning from the original text. According to that, the translation of the professional is more suitable

(3O) *Am I the only one **zen** around here?*

(3P) *Jsem tu jedinej **normální**?*

(3A) *To jsem tady jediný **zen**?*

The word *zen* from the original text means that the person is calm, rational and sensible. The context is based on the character who claims that thoughts and ideas of other characters are irrational. In the case of the professional, *zen* was translated as *normální*, which is similar, but the message is not exactly the same as in the original because it does not carry the meaning of someone who is calm. Another option how *zen* may be translated is the word *vyrovnaný* which is more suitable in the context. The amateur stayed with word *zen* in his translation, which is correct but might be misunderstood by the viewers who do not know the word.

## 5.2 S02E03 SAVE THE LAST ONE

(4O) *You really think I can **squeeze** through one of them **tiny** windows?*

(4P) *Myslíš, že bych se tím okýnkem **protlačil**?*

(4A) *Ty fakt myslíš, že se **protáhnu** přes to **úzký** okýnko?*

The word *squeeze* was translated by both translators in a similar way. The amateur goes with *protáhnu* and the professional chose *protlačil*. Both cases are appropriate. Also in the case of the professional, the word *tiny* was omitted from the sentence and he translated *tiny windows* as *okýnko* from which is clear that window is small or tiny. On the other hand, the amateur translated *tiny windows* as *úzký okýnko* where the word *úzký* is not incorrect but unnecessary because the word *okýnko* indicates the size of the window.

(5O) *We have some **painkillers and antibiotics**.*

(5P) *Máme **antibiotika i analgetika**.*

(5A) *Máme **léky na bolest a antibiotika**.*

Either the professional or the amateur, both translated the word *antibiotics* as *antibiotika* which is proper equivalent used in the Czech language, but in the case of *painkillers*, translations are different. The professional used the word *analgetika* which is more competent from the professional point of view. However, *léky na bolest* which is used by the amateur is more suitable, because the sentence is said by someone, who is not professional in the medical environment. *Painkillers* can be also translated as *prášky proti bolesti*.



(6O) *Whether to operate on your boy without the **respirator**.*

(6P) *Zda chlapce operovat i bez **ventilátoru***

(6A) *Jestli vašeho chlapce operovat I bez **respirátoru**.*

The context of the example is based on the situation when parents of a child have to make a decision if the operation will be done with or without a respirator. In the case of the professional, the word *respirator* was translated as *ventilator* and in the case of the amateur, the word *respirator* was converted into the Czech language. In Czech, *ventilator* is a term used for the equipment that helps a person who cannot breathe by himself/herself and the activity of respiration is done by itself, but *respirator* needs to be controlled by another person. The story clearly indicates that characters need equipment which provides the activity by itself. According to that, the translation of the professional is more suitable.

(7O) *Hanging up there like a big **piňata**.*

(7P) *Visel tam jako **dárkovéj košík**.*

(7A) *Visí tam jako velká **piňata**.*

The example is based on the situation when a dead person is hanging on the tree and is being watched by another person. The amateur did not translate the word *piňata* and he converted it into Czech which is not incorrect, but the translation as *dárkovéj košík* which is used by the professional provides a better picture about the situation in the Czech language and from which can be clearly understood what the character meant because the word *piňata* might be unknown for the audience.

(8O) *You're **wasting** time.*

(8P) ***Marníte** čas.*

(8A) ***Ztrácíte** čas.*

The word *wasting* was translated by both translators in a similar way. The professional chose *marníte* and the amateur *ztrácíte*. Both expressions are used regularly in Czech and properly fit into the context when the character is in a hurry. However, the translation of the amateur feels more natural and fluent in the language.

### 5.3 S02E04 CHEROKEE ROSE

(9O) *For his **abundance** of character.*

(9P) *Za jeho **pevný character**.*

(9A) *Za jeho **dobrotu**.*

The meaning of the word *abundance* in the context is based on a character who recently passed away and was a good and generous person. Both translators chose different way how to translate the word *abundance*. The professional translated the word as *pevný character* and the amateur as *dobrota*. In this case, both translations are appropriate because they identify the original meaning and both are regularly used in the Czech language.

(10O) *Otis, who **gave** his life to save a child's*

(10P) *Otise, který **dal** svůj život za to, aby zachránil dítě.*

(10A) *Otis, který **položil** svůj život za záchranu dítěte.*

The original meaning is based on the fact, that a person died in order to save a child. The translation which is used by the amateur is more suitable because the word *položil* is more common in cases like this and it is related more to the fact, that a person is dead. On the other hand, the word *dal* which is used by the professional also fits into the context and cannot be taken as incorrect.

(11O) *That **stuff** you brought, got more antibiotics, bandages, anything like that?*

(11P) *Máte ještě antibiotika nebo obvazy, jak jste přinesli?*

(11A) *Ty **věci**, co jste přivezli, máte víc antibiotik, obvazů, čehokoliv takového?*

The word *stuff* is omitted from the version of the professional translator and he immediately started with *antibiotika* and *obvazy*. The amateur translated the sentence with similar structure as it is set in the source text. In his case, the word *stuff* is translated as *věci*. The Walking Dead is known for use of words such as *things*, *thangs* and *stuff*, which means that these words should not be omitted in the translated version. According to that, an omission which is used by the professional is not suitable

(12O) *We don't normally take in **strangers**.*

(12P) *Normálně sem **cizí lidi** nebereme.*

(12A) *Normálně nebytováváme **cizince**.*

The character wanted to say that he and his family usually do not accommodate people who are not familiar. From the translation of the professional it is clear that by *cizí lidi* is meant that a certain group of people is unknown to somebody. However, the amateur uses the word *cizinci* which can also carry the meaning of a person or a group of people who are from a different country and the meaning of the original text is changed. According to that, translation of the professional is more appropriate.

(13O) *I'm not weak and I'm not a coward.*

(13P) *Nejsem slaboch a nejsem srab.*

(13A) *Já nejsem slabý a nejsem zbabělec.*

In the case of the word *weak* the professional used *slaboch* which is closer to the meaning of the original word and feels more natural in the sentence than *slabý* which is used in the version of the amateur and carries the meaning of someone who is not strong which changes the meaning from the original where the word *weak* is based on the character of a person. On the other hand, the word *coward* was properly translated by both translators as *srab* by the professional and *zbabělec* by the amateur where both translations carry the meaning of the original.

## 5.4 CONCLUSION OF EQUIVALENCE AT WORD LEVEL

Translation of the professional and the amateur is different in the most cases which were presented in the analysis of equivalence at word level. An example is also provided on the word *searching* which is translated by the professional as *hledat* and by the amateur as *pátrat*. Another example is the word *creek* when the professional translated the word as *řicka* and the amateur as *potok*. In both translations it is clear that the professional uses informal vocabulary more than the amateur. For instance, the sentence *Am I the only one zen around here* in which the word *only* is translated as *jedinej* by the professional and indicates the speech of the character rather than the word *jediný* by the amateur which is neutral. As it was mentioned by Jan Pedersen, omission is a strategy which is mostly used in the translation of subtitles and both translations are not exceptions but in conclusion it is clear that the professional uses omission more than the amateur and an example is provided on *that stuff you brought* where the word *stuff* is omitted from the sentence.

## 6 EQUIVALENCE ABOVE WORD LEVEL

### 6.1 S02E02 BLOODLETTING

(1O) *Beat the bush for Sophia.*

(1P) *Slídit po Sophii.*

(1A) *Hledat Sophii.*

The original version of the text contains the idiom *Beat the bush* which is based on the situation when a group of people is looking for a lost girl. Both translators did not convert the idiom into the Czech language. The professional goes with translation as *slídit* which changes the meaning from the original text and does not fit into the mentioned context. On the other hand, the amateur translated the idiom as *hledat* which is closer to the meaning of the original but more appropriate would be translation such as *pátrat*.

(2O) *World gone to hell.*

(2P) *Svět šel do kopru.*

(2A) *Svět šel k čertu.*

The collocation *World gone to hell* was converted by both translators into the Czech language. The professional translated the collocation as *Svět šel do kopru* which carries the meaning from the original text and it is regularly used in Czech. The same goes with the amateur who translated the original as *Svět šel k čertu*. In this case, both translations are appropriate and used in the language.

(3O) *It just pushed my buttons all the more.*

(3P) *Ale mě to jen vytáčelo ještě víc.*

(3A) *A jen mě tím víc vytáčel.*

The example is taken from a conversation between two women when one describes to another a fight which she had with her husband. Both translators did not convert the idiom *pushed my buttons* into the Czech language. In both cases the original text was translated as *vytáčet* which indicates the meaning of the original idiom.

(4O) *Don't beat yourself up.*

(4P) *Netrap se tím.*

(4A) *Nevyčítej si to.*

This context of this example is based on the previous one. The idiom *Don't beat yourself up* means that a person should not be so hard on herself. The professional translated the idiom as *netrap se tím* which is similar to the original meaning but *nevyčítej si to* by the amateur captures the original meaning more precisely. In the case of the professional, his translation does not carry the exact meaning which is expressed in the idiom, on the other hand, the amateur's version is more appropriate because it carries the message that someone should not criticise herself/himself. The idiom can be also translated as *neobviňuj se* or *neházej všechnu vinu na sebe*.

(5O) *There was a **radio call** that said that there was two suspects in a car.*

(5P) *Ve **vysílačce** hlásili.*

(5A) *Dostali jsme **zprávu**.*

The original text is based on the police report. From the translation of the amateur is not clear how they get the message like in the source text. On the other hand, the translation of the professional indicates a device from which was the message obtained. However, in the context is not important how they get the information but what the information contains. According to that, both translations are correct.

(6O) *You know his **blood type**?*

(6P) *Znáte jeho **skupinu**?*

(6A) *Znáte jeho **krevní skupinu**?*

This example is based on the conversation between a doctor and a person whose child is being operated. The professional converted the collocation *blood type* into Czech as *skupina* and the word *blood* is omitted. In the case of the amateur *blood type* is translated as *krevní skupina* which is more specified for the viewers. However, both translations are correct because the visual context provides proper information about the scenario.

(7O) *A **combat medic**?*

(7P) ***Vojenský lékař**?*

(7A) ***Polní lékař**?*

*A combat medic* from the original text carries the meaning of a doctor in the army. The translation of the amateur is more often used in the Czech language and carries the meaning of *a combat medic* but might be unknown for some viewers. On the other hand, the translation of the professional clearly describes the working area of the person for those

who do not know the expression. In conclusion, both translations are suitable and might be used as an equivalent for *combat medic*.

## 6.2 S02E03 SAVE THE LAST ONE

(8O) *I'm sorry, that is **a terrible story**.*

(8P) *Promiň, ale to je **děsná historka**.*

(8A) *Promiň, je to **hrozná historka**.*

In the case of the professional, he decided to go with *děsná historka* and the amateur with *hrozná historka*. Both translators translated the word *story* as *historka* but the choice of the adjective is different. Overall, both cases fit into the context which is based on the character who describes a story to another person who thinks that the story is terrible. Both translations also carry the meaning from the source text but the translation of the professional feels more natural and fluent in the language.

(9O) *You got here **right in time**.*

(9P) *Dorazili jste **přesně včas**.*

(9A) *Přišli jste **právě včas**.*

The original text uses the collocation *right in time* which is translated by the professional and by the amateur in a similar way but the translation of the amateur feels more natural because *právě včas* is used more regularly than *přesně včas* in the Czech language. Another option how *right in time* might be translated is *v pravou chvíli*.

(10O) *Looks like they could all use **a little help** right now.*

(10P) *Zdá se, že teď by se jim **pomoc** hodila.*

(10A) *Zdá se, že by se jim všem hodila **pomoc**.*

The context of the example is based on the character who is praying for his friends. In both translations, the word *little* is omitted from the collocation and *help* is translated as *pomoc* because it sounds more natural in Czech without adjectives such as *menší* or *malá*. However, with the use of the mentioned adjectives, the translation would be closer to the original message.

(11O) *Slipped away.*

(11P) *Uplynul.*

(11A) *Zmizel.*

In this example, the speaker was talking about the moment which slipped away. According to that, the source text might be translated also as *(a najednou) byl pryč*. The professional translated *slipped away* as *uplynul* which is more appropriate than the version of the amateur because it is related to the time of the moment but the word *zmizel* is related more to a person or a thing than to time.

(12O) *You have to make a choice.*

(12P) *Musíte se rozhodnout.*

(12A) *Musíte zvolit.*

The context of the example is based on parents who have to decide if the operation of their child will be provided with or without specific equipment. The source text was translated by the professional as *rozhodnout se* and by the amateur as *zvolit*. Both translations carry the message from the original text, however, the translation of the professional feels more natural and fits more into the speech of the character.

### 6.3 S02E04 CHEROKEE ROSE

(13O) *He'll pull through.*

(13P) *Dostane se z toho.*

(13A) *Dostane se z toho.*

The idiom *pull through* means that someone who is in the life-threatening situation will survive which is also the case of the example because characters of the story are talking about a boy who has been shot. The professional and the amateur both translated the idiom as *dostane se z toho* which is correct and suitable because it carries the same meaning as the original idiom and it is used in Czech as the equivalent for it.

(14O) *He died as he lived.*

(14P) *Umřel tak, jak žil.*

(14A) *Zemřel tak, jak žil.*

In this example, the character talks at the funeral about the person who died. Both translators go with the similar translation of the collocation. The professional translated the

original as *umřel tak, jak žil* and the amateur as *zemřel tak, jak žil*. The translation of the amateur sounds much better and it is used as an equivalent for *he died as he lived*. The word *zemřel* also feels more respectful than the word *umřel*. According to that, the choice of the amateur is more appropriate.

(15O) *County survey map.*

(15P) *Topografická mapa.*

(15A) *Zeměměřičská mapa okresu.*

In the case of the amateur is *county survey map* translated as *zeměměřičská mapa okresu* which carries the meaning but it is not used in the Czech language thus is not appropriate. On the other hand, from the translation of the professional is the word *county* which provides specified information about the map omitted and he only goes with *topografická mapa* which is commonly used in Czech but the type of the map is not stated. The original text should be translated as *topografická mapa okresu*.

(16O) *See our man there in the baseball cap?*

(16P) *Vidíte toho v kšiltovce?*

(16A) *Vidíš našeho muže v baseballový čapce?*

The collocation *our man* is regularly used in English but when it is translated into Czech, some difficulties can appear. The professional omitted *our man* from his translation and he goes with *toho* instead which is correct and natural in the language however it omits the information of familiarity between characters. On the other hand, the amateur translated *our man* as *našeho muže* which is closer to the original version but it does not fit into the Czech language. According to the situation, the character points out to the young man in age 20-25 which means that the original text can be also translated as *vidíš toho kluka od nás v baseballový kšiltovce?* In the case of *baseball cap* the first word is omitted again in the translation of professional and he translated this as *kšiltovka* which is suitable equivalent for the word *cap* but without translation of the word *baseball* the viewer cannot be sure to whom is pointed out because there are several people with a cap. The word *baseball* is presented in the translation of the amateur as *baseballová* but on the other hand, he translated the word *cap* as *čapka* which is not correct because the meaning of *čapka* is different from the cap. In conclusion, the translation of the amateur is better because he used equivalents which are used in the Czech language and also carry the meaning of the original text



(17O) *Try the feminine hygiene section*

(17P) *Zkus to mezi ženskou hygienou.*

(17A) *Zkus oddělení dámské hygieny.*

In the case of the professional *feminine hygiene section* is translated as *ženská hygiena* and the word *section* was omitted. From his translation is not clear that the character tries to find something in a shop and his translation can be misleading. In the translation of the amateur is indicated where the character should be searching for a certain thing because he translated the original text as *oddělení dámské hygieny* which is regularly used in Czech and from which is clear that the word *oddělení* is used in shops.

(18O) *Say, man, you think there's a snowball's chance we'll actually...*

(18P) *Myslíš, že je vůbec nějaká šance, že...*

(18A) *Řekni, člověče, je šance, co by se za nehet vešlo, že...*

By the idiom *snowball's chance* is meant that there is a really small possibility of success and in the example, the character is worried if they can find a little girl who disappeared. The professional did not convert the idiom into Czech and he translated it as *nějaká šance* which is not completely correct because it does not carry the meaning of small chance like it is in the original text. On the other hand, the amateur tried to convert the idiom as *je šance, co by se za nehet vešlo* which is closer to the idiom and in Czech, it is used for something which is almost impossible.

(19O) *Turn off a switch.*

(19P) *Přehodíš páčku.*

(19A) *Zhasnu vypínač.*

In this example, the source text *turn off a switch* is taken as an idiom, because the character wanted to say that he turned off his feelings. The version of the professional is closer to the original meaning than the version of the amateur because *zhasnu vypínač* does not carry the meaning from the source text and can be taken for instance as a switch in the kitchen. The translation of the professional is more suitable because it indicates the idiom but in this case, the translation as *potlačím sve emoce* is more appropriate.

## 6.4 CONCLUSION OF EQUIVALENCE ABOVE WORD LEVEL

From the analysis of equivalence above word level is clear that the professional uses omission more often than the amateur which is also the case of the equivalence at word level. In mentioned examples is omission often inappropriate because the message loses specified information like it is shown on the collocation *baseball cap* which was translated by him only as *kšiltovka* or *feminine hygiene section* where the last word is omitted and he only goes with *ženská hygiena*. On the other hand, the amateur sometimes uses translation which is not used in the Czech language and he does not use proper expressions. For instance, the collocation *county survey map* which is translated as *zeměměřičská mapa okresu* or *see our man* which he translated as *vidíš našeho muže* and which does not feel natural in the language. In some cases are meanings of the translation of the professional slightly different from the original text. For example, the idiom *beat the bush* was translated as *slídit* which is unsuitable because in this case the group of people are looking for the lost girl but the word *slídit* has similar meanings as *pry* in English. In both translations, idioms are usually not converted from the source language to the target language.

## 7 GRAMMATICAL EQUIVALENCE

### 7.1 S02E02 BLOODLETTING

(1O) *Your name?*

(1P) *Jmenujete se?*

(1A) *Vaše jméno?*

In this example is clear that the speaker does not know the person, because he wants to know his name. Also, the visual context provides the information that the conversation is carried by two adult people who do not know each other. Both translators used formal addressing such as *Jmenujete se*, instead of informal *jmenuješ se* in the case of the professional and *Vaše* instead of *tvoje* in the case of the amateur. Both translations are correct and used in the Czech language but the translation of the amateur feels more natural and fits more into the situation where two characters are in a hurry.

(2O) *You know that, right?*

(2P) *To snad víš, ne?*

(2A) *To víš, ne?*

In comparison with the previous example, this sentence is from the conversation of two people who have known each other since they were children. In this case, the conversation is informal which both translators properly recognized and chose the word *víš* instead of *víte* which would be used in the formal conversation of two strangers.

(3O) Same bad **results**

(3P) Samá špatná **řešení**

(3A) Stejně špatný **výsledek**

In the original text are compared two solutions with the same ending. The professional converted plural form *results* into the Czech language as *řešení* which stands not only for plural form but also for singular form. The number can be recognized from words *samá* and *špatná* which indicates plural form. However, the meaning of *řešení* is slightly different than *results*. On the other hand, the amateur goes with the word *výsledek* which stands for singular form but carries the meaning from the original *results*. In the conclusion, even though the professional version does not carry the exact concept of the message from the original text, his version sounds better than the version of the amateur.

(4O) *But I mean you're a doctor, right?*

(4P) *Ale jste doktor, ne?*

(4A) *Ale vy jste doktor, že?*

In English, the word *doctor* is used either for a woman or a man. The recognition of the gender is based on the visual representation or on the information from the text. The example does not provide any other information about gender which means that translation depends on the character which is presented in the story. According to that, both translators converted the word *doctor* in a masculine form as *doktor*.

## 7.2 S02E03 SAVE THE LAST ONE

(5O) *You don't need to worry.*

(5P) *Nemusíš se bát.*

(5A) *Nemusíš mít strach*

This example is based on the conversation between two people who are part of the same group which means that they know each other. Both translators chose informal addressing such as *nemusíš* instead of formal addressing *nemusíte* which would be used in the case when characters were strangers.

(6O) *The principal's car*

(6P) *Ředitelovo auto*

(6A) *Ředitelovo auto*

Only from the example, it is not clear if the word *principal* indicates a woman or a man which means that the decision depends on the information that is provided by characters. The conversation is carried by the person who describes a story from his high school. While he is talking about the principal he uses pronoun *he* which indicates the principal as a man. According to that, both translators used masculine form *ředitelovo* instead of feminine form *ředitelčino*.

(7O) *Hanging up there like a big piňata.*

(7P) *Visel tam jako dárkovéj košík.*

(7A) *Visí tam jako velká piňata.*

The example is based on the situation when the character is watching someone who is dead and hanging on a tree. The amateur goes with a translation *visí* which is described in

present time as well as it is in the original text. On the other hand, the professional translated *hanging* as *visel* which is described in the past. The translation of the professional is incorrect because the character describes what he is seeing right now, not what he saw in the past. In conclusion, the translation of the amateur is better than the version of the professional.

(8O) *It seems quite a few went unanswered*

(8P) *Ale celkem dost jich nevyslyšel*

(8A) *Zdá se, že mnoho jich zůstalo nezodpovězeno*

The character uses passive voice in the original text to express what she has in her mind. The sentence is based on the fact that God did not answer her prayers. In the case of the professional, passive voice is not converted into the target language and he uses active voice instead. On the other hand, the amateur clearly recognized the passive voice in the sentence which he converted in the Czech language as *mnoho jich zůstalo nezodpovězeno*. The translation of the amateur is more natural, fluent and it is closer to the original text.

### 7.3 S02E04 CHEROKEE ROSE

(9O) *How you were shot, the coma.*

(9P) *Jak vás střelili, o kómatu.*

(9A) *Jak jsi byl postřelen, to kóma.*

The conversation is carried by two characters who do not know well each other. In the case of the professional, he uses formal addressing as *vás střelili* which is correct because characters are not old friends. The amateur translated the original text as *jsi byl postřelen* which is not appropriate because it indicates informal addressing. The reason why the amateur used informal addressing might be based on the fact, that this was not the first conversation between those characters. The original text is written in the passive voice which was converted into the Czech language by the amateur as *jsi byl postřelen*, but not by the professional who translated the example as *vás střelili*. Both, the active and the passive voice feel natural in the Czech language, but because the amateur used the wrong type of addressing his translation is not correct.

(10O) *This is the kind of thing I'd do on my own*

(10P) *Normálně na podobný akce vyřáším sám*

(10A) *Tyhle věci dělám sám*

The context of the example is based on two characters that are on the dangerous mission. The original text *kind of thing* indicates singular form, however, both translators go with plural form. The amateur translated the original text as *tyhle věci* and the professional as *podobný akce*. The reason, why both translators chose plural form might be, that singular form would not be natural in the Czech language. For example, *podobný akce* and *tyhle věci* fit more into the Czech version than *podobnou akci* and *takovou věc*. Also, the translation of the amateur is more suitable because the word *akce* which was chosen by the professional indicates something which is done by more people.

(11O) *Asked for a **sign** to uplift the mothers spirits*

(11P) *Prosili o **znamení**, který by matky povzbudilo*

(11A) *Prosili o **znamení**, které by povzbudilo ducha matek*

In this example, the character describes the story about Indians. The original text is translated by both as *znamení*. The word *znamení* can be used for the singular form and also for the plural form in Czech. The recognition of the form is based on words *který* in the case of the professional which is used in the informal speech and *které* by the amateur which indicates a singular form of the word. Both translations are correct in this case.

## 7.4 CONCLUSION OF GRAMMATICAL EQUIVALENCE

In the conclusion of grammatical equivalence can be said that passive voice is usually turned into active voice in the translation of the professional. Examples were provided on *went unanswered* which is translated as *nevyslyšel* and *you were shot* which is translated as *vás střelili*. In the case of the amateur, passive voice is in the most examples converted into the Czech language. The recognition of formal and informal addressing was usually successful in both translations, however, there was one example where the amateur chose informal addressing instead of formal which is appropriate in cases when characters do not know well each other. Mistakes can be found also in the translation of the professional, for example in *hanging* which is translated as *visel* which changes the time of the situation. The issue of countability in the Czech language differs from the English version. For instance, *same bad results*, which indicates plural form is translated by the amateur as *stejně špatný výsledek* which stands for the singular form or *kind of thing* which is translated by the professional as *podobný akce* and by the amateur as *tyhle věci* where both translations indicate plural form instead of singular which is used in the original text.

## 8 TEXTUAL EQUIVALENCE

### 8.1 S02E02 BLOODLETTING

(1O) *But it did not go through clean*

(1P) *Ale neprošla skrz celá*

(1A) *Ale neprošla skrz čistě*

Adversative conjunction *but* from the original text is translated by both translators as *ale* which is suitable equivalent in the Czech language because the character tries to explain that the bullet is still in the body. Another way how the original text can be translated is *ale nebyl to čistý průstřel*.

(2O) *And he can't move while I'm in there*

(2P) *A až budu vevnitř, nesmí se ani hnout*

(2A) *A zatímco budu uvnitř, nesmí se pohnout*

The speaker from the original text explains how the operation of the young boy will be done. In both cases, the conjunction *while* is placed at the beginning of the sentence, while in the original text is placed in the middle. The professional goes with Czech translation as *až* and the amateur with *zatímco*. The translation of the amateur seems more fluent and natural than the translation of the professional. The Czech word *zatímco* is closer to the meaning of *while* because it refers to the period of time of an action.

(3O) *The tube that goes with it.*

(3P) *Trubici, co k tomu patří.*

(3A) *Trubice, co k tomu patří.*

The original text uses reference *that* which refers to the word *tube*. In both translations, *that* is translated as *co* instead of *kteřá*. The reason why both translators decided to go with the same translation might be, that reference *co* is rather used in the Czech language with relation to things than to human and feels more natural in the speech of the character who is in a hurry.

### 8.2 S02E03 SAVE THE LAST ONE

(4O) *Carl is here in this world now. Maybe he shouldn't be.*

(4P) *Carl je tady na tomhle světě, teď. Třeba nemá být.*

(4A) *Carl je tady na tomto světě. Možná by neměl být.*

In the original text, the pronoun *he* is used as the reference for *Carl*, which is the name of the young boy. As it was already mentioned in the theoretical part, the use of reference in Czech is not as common as in English. In both translations the pronoun *he* is omitted from the sentence. In the case of the professional, he goes with the word *nemá* which is related to *Carl* and the amateur with *neměl*. From the cohesive point of view, both translations are correct because they indicate the person who is being discussed.

(5O) *I brought you some **clothes**. **They** won't fit well*

(5P) *Tady je něco na sebe. Nebude moc sedět*

(5A) *Přinesla jsem nějaké **šaty**. Moc dobře nepadnou.*

This example is similar to the previous one. The pronoun *they* from the original text refers to *clothes* from the first sentence. In the case of the professional, both words are omitted in the Czech translation and he goes with *něco na sebe* instead of *clothes*. The translation of the professional does not feel natural in Czech and second sentence seems like it has no relation to the previous one. From the translation of the amateur is clear that the second sentence refers to the word *šaty* and his translation is natural and understandable.

(6O) ***So** that's what I did.*

(6P) ***Tak** jsem to udělal.*

(6A) ***A tak** jsem šel dál.*

The original text uses causal conjunction *so*. The speaker from the story wanted to say that he did exactly what the other person wanted from him. The professional translated the conjunction as *tak* which is used in the Czech language as an equivalent to *so*. According to that, his translation is correct. In the case of the amateur, the original text was translated as *a tak* which is not incorrect but the use of the Czech conjunction *a* is not necessary and simple *tak* which is used in the translation of the professional is sufficient.

### 8.3 S02E04 CHEROKEE ROSE

(7O) *Otis, **who** gave his life to save a child's*

(7P) *Otise, **který** dal svůj život za to, aby zachránil dítě*

(7A) *Otis, **který** položil svůj život za záchranu dítěte*



The word *who* in the original text refers to the character who is called *Otis*. In both cases, the word *who* was translated as *který* and the reference from the original text was converted into the Czech language because *který* also refers to *Otis*. In conclusion, both translations are correct and suitable.

(8O) *You do **what** has to be done*

(8P) *Udělá se, **co** bude třeba*

(8A) *Udělá se, **co** se udělat musí*

In both translations the word *what* is converted into the target language. Again, translators chose the same way of translation and the reference *what* is translated as *co* which is regularly used in the Czech language and carries the meaning of *what* from the original text. According to that, both translations are appropriate.

(9O) *I don't recall being asked. **Now** lay down your weapon.*

(9P) *Mě se nikdo neptal. Odevzdej zbraň*

(9A) *Nevzpomínám si, že by se mě někdo ptal. **Ted'** sem polož tu zbraň*

The original text uses continuative conjunction *now* which is placed in the second sentence. In the case of the professional, the conjunction was omitted from the sentence which is not incorrect but more suitable would be translation such as *dej mi svou zbraň*. The amateur converted the conjunction as *Ted' sem polož tu zbraň* which feels more natural than the translation of the professional because it fits more into the context when one character is teaching another person how she should use her gun. The original text can be also translated as *a ted' mi dej svou zbraň* which includes the Czech conjunction *a*.

## 8.4 CONCLUSION OF TEXTUAL EQUIVALENCE

On examples which were provided in this chapter can be seen that both translators usually chose a similar or the same way of translation in comparison with equivalence at word level or equivalence above word level which were based more on differences than on similarities. References such as *Carl is here in this world now. Maybe **he** shouldn't be* were usually omitted from the sentences because it does not feel natural in the Czech language but in cases like *Otis, **who** gave his life to save a child's* the reference was converted into the target language. Difference between translations can be found in the choice of conjunction. For instance, *while* is translated by the professional as *až* and by the amateur as *zatímco*. From the cohesive point of view can be said, that the amateur provided

better job than the professional because in some parts the translation of the professional does not include the relation between words and his translation can be misunderstood. For example *Tady je něco na sebe. Nebude moc sedět* from which is not clear that the speaker is talking about clothing.

## 9 PRAGMATIC EQUIVALENCE

### 9.1 S02E02 BLOODLETTING

- (1O) *How do I tell my son his father's **been shot**?*  
 (1P) *Jak říct synovi, že mu **postřelili** tátu?*  
 (1A) *Jak mám říct svému synovi, že mu **zastřelili** tátu?*

According to the context, the speaker wanted to say, that her husband was shot and injured, but he is not dead. The amateur translated word *shot* as *zastřelili*, which means that person who was shot is dead and the whole meaning of the original text is changed. More appropriate is the word *postřelili*, which is used by the professional because it indicates that person who has been shot might be alive. In conclusion, the word *zastřelil* is not correct because it does not carry the meaning of someone who might be still alive and the choice of the professional is more appropriate.

- (2O) *We had a fight this morning. It got ugly. **Hurtful***  
 (2P) *Ráno jsme se pohádali. A ošklivě, **sprostě**.*  
 (2A) *Dnes ráno jsme se pohádali. Bylo to ošklivé, **urážející**.*

The context from the original text is based on the conversation between two women. The first woman describes the fight which she had with her husband. The word *hurtful* indicates something emotional in the story. The professional translated the word *hurtful* as *sprostě* which means that the fight includes swear words and they were mean to each other. According to that, the whole example is misinterpreted by the audience. The translation of the amateur is closer to the meaning of the original text because the word *urážející* does not have to necessarily mean that characters are using swear words in their conversation. The word *hurtful* in this particular context can be translated as *bolestivý* or *ranilo mě to*.

- (3O) *That's **the worst thing** I ever said.*  
 (3P) *Bože. Říkám **hrozný věci**.*  
 (3A) *To bylo **to nejhorší** co jsem kdy řekla.*

The situation of the text is based on the character who said something inappropriate about a person who recently passed away and feels bad about it. The original text is related to the specific thing which character said about the person but the translation of the professional can be misunderstood because he used the word *věci* which indicates plural form and the audience might think that the character is constantly saying bad things about

the dead person which is untrue and coherence of the original text is being changed in his translation. On the other hand, the coherence in the translation of the amateur remains the same, because his translation is related to the thing which the character said.

## 9.2 S02E03 SAVE THE LAST ONE

(4O) *Nine days in the woods, eating berries, wiping my ass with **poison oak**.*

(4P) *Devět dnů jsem jedl v lese bobule a utíral si zadek **listím**.*

(4A) *Devět dní v lese jsem jedl borůvky, utíral si zadek **jedovatecem**.*

The context of the example is based on the character who narrates a story about his childhood and the punch line of the story depends on *poison oak* which can cause several allergic reactions. The professional translated *poison oak* as *listí* which changes the point of the story because it does not usually cause any type of allergy and the punch line from the source text is misunderstood. From the translation of the amateur is clear that the word *jedovatec* causes some trouble but his translation is not regularly used in the Czech language thus the audience might be confused what the translator meant by the word. The original text should be properly translated as *jedovatý dub* or *jedovatý břečťan*.

(5O) *You gonna watch?*

(5P) *Chceš se dívat?*

(5A) *Budeš se dívat?*

The example is taken from a conversation between two speakers. The first speaker is watching the other while he is praying. The meaning of the original text is based on an allusion that the first person should leave. The translation of the speaker is based more on choice than on the allusion. Basically, the character provides her with an option either to stay or leave which is incorrect because in the original text he does not feel comfortable when he is being watched by someone and he wants the other person to leave. The amateur recognized the irony from the original text and he goes with *budeš se dívat?* which captures the allusion from the original text.

## 9.3 S02E04 CHEROKEE ROSE

(6O) *I hear you're fast on you feet and know how to get in an out.*

(6P) *Prý máš rychlý nohy a všude se dostaneš.*

(6A) *Slyšela jsem, že máš rychlé nohy a víš, jak se dostat tam a ven.*

The context of the original text is based on the misinterpreting of the information. The character wanted to say that she needs help from the other character because she heard that he can run fast and he is good in the planning of dangerous events. On the other hand, the second character is confused because he understands it in a sexual way. In the case of the professional, he did not recognize a double meaning from the original text and he only goes with *Pry' máš rychlý nohy a všude se dostaneš* from which is not clear why the other character is confused. In the case of the amateur, a double meaning is more recognizable because of *jak se dostat tam a ven*. However, the word *tam* does not feel natural in the sentence and better translation would be *dovnitř a ven*.

#### 9.4 CONCLUSION OF PRAGMATIC EQUIVALENCE

The coherence of the original text was usually converted into the target language successfully, however, in some cases, the meaning and understanding of the information were slightly different in translated versions. From the examples which were presented is clear that the amateur provides a better translation than the professional because the meaning from the original text is usually converted into the Czech language but in the case of the professional the translated version is different or omitted. For instance, *poison oak* which is translated by the professional as *listí* making the punch line of the story lost and misunderstood in his translation. However, the analysis can provide examples where the amateur goes with the wrong choice of words and his translation means something completely different from the source text. For instance, *has been shot* is translated as *zastřelili* which means that the person is dead. In conclusion, the coherence of the original text was usually respected by both translators in most cases with a small number of exceptions mentioned before

## CONCLUSION

The aim of the bachelor thesis was based on the comparison of subtitles translated by the professional and the amateur. The practical part followed information mentioned in the theoretical part which was based mostly on the issue of equivalence, its levels and the translation of subtitles. The comparison of works of the professional and the amateur was divided into the five parts and each discussed a different type of equivalence. The first part of the analysis was dedicated to equivalence at word level. This chapter was based more on differences than on similarities because translators usually chose a different way of translation in the most of the examples which were presented. Both translators usually found a right equivalent to the original text, but the translation of the professional was more suitable because it is more natural and fluent in the Czech language. On the other hand, he used the strategy of omission in cases, where it should not be used, because the original message was lost. The amateur usually translated all examples which were provided and the omission was not used in his translation as often as in the translation of the professional. The second chapter is based on equivalence above word level which analysed idioms and collocations. In some examples, the amateur did not find the right equivalent for collocation and he used translation which carries the meaning from the original text but it is not used in the Czech language. For example *zeměměřičská mapa okresu*. On the other hand, the professional used some translations which are suitable in the language but change the meaning from the original text. For instance, *beat the bush* was translated as *slídit*. As it was in the equivalence at word level, the professional used the strategy of omission more often than the amateur. Grammatical equivalence analysed grammatical categories which were presented in the theoretical part. The passive voice in the examples was converted into the active voice in the case of the professional in the most examples. On the other hand, the amateur stayed with the passive voice in his translation. Formal and informal addressing was usually properly recognized by both translators but in few examples, the amateur chose informal addressing instead of formal, which was not correct because the context was based on two people who do not know well each other. The category of gender was properly translated and recognized in both cases but some differences can be found in the category of number which was based more on what feels natural in the Czech language than on wrong recognition of the plural or singular form. The fourth chapter was based on textual equivalence. This type of equivalence includes more similarities than any other type of equivalence because the amateur and the

professional translated the presented examples in the same or in a similar way. However, some differences can be found in the choice of conjunction. From the cohesive point of view, the amateur provides better translation because in some cases the translation of the professional can be misinterpreted and misunderstood by the viewers. For example *tady je něco na sebe. Nebude to sedět* from which is not clear that the speaker was talking about clothes and also the relation between sentences is not recognized from his translation. The last chapter was dedicated to pragmatic equivalence which is based on the coherence and implicature. Coherence was usually respected by both translation, but the chapter provided some examples where the meaning of the original text was misinterpreted in the translated version. The amateur changed the meaning of the original text by the wrong choice of word when he chose the word *zastřelit* which means that the person is dead instead of *posřelit* which was used by the professional. However, in other cases, the amateur was usually better than the professional because the coherence from the original text is converted into the translated version. In the case of the professional, the meaning of the original text was different or the information which was crucial for understanding was omitted or changed. For instance *poison oak* which is translated as *listí*.

To summarize the conclusion, the professional provide better work in the case of the translation of words and terms. From his translation is clear that he has a wider vocabulary than the amateur. However, in some cases which depends on the knowledge of *The Walking Dead* the amateur presented better solutions because from his work can be said that he is a fan of *The Walking Dead* and he knows the background of the story more than the professional. From the grammatical point of view is shown that the translation of the professional is better because he is more experienced in this area. For instance, the choice of formal or informal addressing. However, in the case of the textual and pragmatic equivalence, the translation of the amateur was more suitable and appropriate in the most cases, because the relation between words was more noticeable and the message from the original text was converted into the target text. In some examples, the coherence of the text was changed in the translation of the professional and the meaning from the original text was misinterpreted.

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## **LIST OF ABBREVIATIONS**

SL	Source language
TL	Target language
ST	Source text
TT	Target text
ECR	Extralinguistic Culture-bound References
etc.	Et cetera