

Translation of Subtitles: Comparison of an Amateur and a Professional Translation

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ABSTRAKT

Tato práce pojednává o problematice překladu se zaměřením na překlad titulků k televiznímu seriálu z produkce BBC *Sherlock*. Práce se zaměřuje především na srovnání překladu profesionálního a amatérského. V analytické části je zkoumáno použití překladatelských strategií a postupů, a to hlavně u (ne)existující ekvivalence. Následně je vyhodnoceno, které z překladů jsou přesnější a přirozenější.

Klíčová slova: audiovizuální překlad; profesionální překlad; amatérský překlad; titulky; Sherlock

ABSTRACT

This thesis deals with the topic of translation specifically the translation of subtitles for the TV series of BBC production *Sherlock*. The thesis is mainly focused on the comparison of the professional and the amateur translation. In the analytical part it is examined the usage of the translation strategies and procedures, mainly when dealing with (non)equivalence. Subsequently it is evaluated which of the translations are more accurate and natural.

Keywords: audiovisual translation; professional translation; amateur translation; subtitles; Sherlock

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There were times, when I was losing my strength and concentration, and that is when I reminded myself one thing: “A little more persistence, a little more effort, and what seemed hopeless failure may turn into glorious success.”

– Elbert Hubbard

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.

CONTENTS

INTRODUCTION	9
I THEORY	10
1 THE THEORY OF TRANSLATION.....	11
1.1 GOAL OF TRANSLATION.....	11
1.2 TRANSLATION PROCESS.....	11
1.3 TYPES OF TRANSLATION.....	13
1.4 THE EQUIVALENCE	13
1.4.1 Equivalence at Word Level.....	14
1.4.2 Equivalence above Word Level	17
1.4.3 Grammatical Equivalence	18
1.5 TRANSLATION PROCEDURES.....	19
2 THE THEORY OF SUBTITLES.....	21
2.1 THE PROCESS OF TRANSLATING SUBTITLES	21
2.2 TRANSLATION METHODS.....	21
2.3 STANDARDS OF SUBTITLES	22
2.3.1 Linguistic Parameters.....	22
2.3.2 Time Available for Preparation.....	23
2.3.3 Technical Parameters	23
2.3.4 Distribution Format.....	24
2.4 THE QUALITY OF SUBTITLES	24
3 APPROACH OF A PROFESSIONAL	26
4 APPROACH OF AN AMATEUR.....	27
II ANALYSIS	28
5 METHODOLOGY	29
5.1 BBC SHERLOCK	29
5.2 METHODOLOGY.....	29
6 ANALYSIS	31
CONCLUSION	54
BIBLIOGRAPHY	56
LIST OF ABBREVIATIONS	59

INTRODUCTION

This thesis focuses on the topic of professional and amateur translations of subtitles for the BBC TV series *Sherlock* (2010). The audiovisual translation is one of the branches of Translation Studies and it includes two main modes: subtitles and dubbing. Unlike dubbing, subtitles are nowadays not only translated by professionals but also amateurs, especially when it comes to the translations of new episodes that become regularly and often (il)legally available on the Internet right after they are broadcasted. Although the phenomenon of the amateur translation of subtitles or the so-called fansubbing has become popular, it is often overlooked by researchers of Translation Studies.

The theoretical part deals with the two main topics: the theory of translation in general and the theory of subtitling. The chapter 1 called The Theory of Translation focuses on the issue of equivalence and non-equivalence and outlines procedures used by translators. The chapter 2 called The Theory of Subtitling mainly focuses on the quality of subtitles and the linguistic and technical parameters that should be followed and consequently met. It also covers the approach of the professional and amateur to the translation of subtitles.

The practical part deals with particular examples of both professional and amateur translations of the subtitles of the TV series that were chosen for the analysis, the BBC adaptation of *Sherlock*. The translation techniques used by both translators, the accuracy of the translations within the specific context and the formal aspect of subtitles are evaluated and compared.

The aim of this thesis is to ascertain whether there are differences between the translation of the professional and the amateur as far as the equivalency of the translation and the strategies used for the translations are concerned. The second aim of the analysis is to discover if the amateur translators can be considered equal to professionals.

I. THEORY

1 THE THEORY OF TRANSLATION

Many amateurs would assume that translation is a process of translating one word for another, but the work of the translator goes much deeper. As Dagmar Knittlová states, the aim of the translator is to “overcome cultural barriers in communication” (2000, 5). In fact, translation means translating the idea and its exact meaning from one language into another one. Jeremy Munday describes principles for translation introduced by Etienne Dolet which include that translators must understand the text so they would be able to tell the same content in a different language without changing the meaning that author of the text intended to pass along. Essential for every translator is the knowledge of both the source language and the target language (2001, 26). Douglas Robinson claims that in order for translators to quicken the process of translation they need habit and to improve and enrich it, they need to gain new experiences. Both of which are necessary to make the process of translation more enjoyable (2012, 85). According to Susan Bassnett, translator operates far beyond than on the linguistic level, the process of decoding and recoding needs to take place (2002, 24).

1.1 Goal of Translation

As Ján Vilíkovský states, the goal of the translator is to retell a literary piece in a different language in a way that they would preserve its aesthetic character and an effect on the reader in a different literary and cultural context (2002, 90). According to Dušan Žvácěk, it is the so-called functional equivalence translation that needs to be formed by the translator. An essential part of that is preserving of an invariant of the translation which is the basic and key information meant for translating from the source language (SL) to the target language (TL) (1998, 22–23).

1.2 Translation Process

Linguists offer different translation processes that translators can follow. Many translators rely on a three stages process – interpretation, conception, and reproduction of the original text, but they do not include proofreading of the translated text as another step (Vilíkovský 2002, 96). As Daniela Müglová describes, some translators combine the first two mentioned stages into one, and she continues with the third stage proofreading of the translated text where the translator focuses on the language aspect of the text (such as correctness of the terminology), the syntax, and the orthography (2013, 214).

To elaborate the idea of a three stages process by Vilikovský, the interpretation is an analysing process. When interpreting a text it is essential to evaluate the text and find its main idea (2002, 96). The translator, whether a professional or an amateur, should focus on who the target audience of the text is, what the function of the text is, and the final form of the target text (Müglová 2013, 212).

After the analysis of the text, the translator moves to another stage where they form a concept which is fundamental for setting procedures and methods used in the third stage. These methods and procedures must be chosen in a sensible way because even though translators have considerable freedom when translating, they still cannot pass defined framework, which means that the translated text has to correspond with author's idea and cannot change its meaning and have to maintain aesthetics values of the text (Vilikovský 2002, 103–104). Particular methods will be further analysed in an individual chapter.

The last stage of the translation process is the reproduction of the original text and formation a new one (Vilikovský 2002, 127). After forming a new text, the translator should analyse the text and focus on “The Seven Standards of Textuality,” introduced by Robert-Alain de Beaugrande and Wolfgang Dressler:

1. Intentionality – classifying the text according to the genre, for example, if it is poetry, instruction manual, or subtitles (de Beaugrande, and Dressler 1981, 14).
2. Acceptability – depending on the specific genre and the culture of a target language, for example, the usage of idioms is much more frequent in English than it is in Czech, and it would not be acceptable to use idioms for example in business documents in Czech, but in English they are considered to make the business documents more appealing. Therefore in English, they could use the idiom *keep ahead of the pack* in their business plan but Czech would use rather formal form such as *to be better than their rivals* (de Beaugrande, and Dressler 1981, 15).
3. Situationality – if the translated texts are universal or if they are influenced by a certain situation because in this case, translators need to have the knowledge of the specific situation e.g. if the text is about the World War II, the translator need to have the knowledge of exact facts of WWII that might appear in the text (de Beaugrande, and Dressler 1981, 16).
4. Informativity – the amount of information the text provides to the reader about events, conditions, objects, people etc. which cannot be reduced or extended with subjective point of view e.g. the translator cannot translate the sentence *I had a beautiful day in the park* as *Strávila jsem překrásný den v zeleném parku se svou*

rodinou because there are additional information that the park is green and that the speaker was in the park with his or her family (de Beaugrande, and Dressler 1981, 16).

5. Coherence – logical structure of the text, for example: *My parents made me go shopping groceries this Saturday. I hate going shopping groceries and even more when I have to do it on the weekends. Supermarkets are always crowded with people on the weekend.* These sentences follow one another (de Beaugrande, and Dressler 1981, 12).
6. Cohesion – formal links between textual elements, such as: “*Who will clean the bathroom?*,” “*I will do it.*” In the example, the pronoun *it* in the second sentence refers to the activity *clean the bathroom* (de Beaugrande, and Dressler 1981, 11).
7. Intertextuality – references to other authors or transformation of other texts, quite popular and frequent are references to the Bible or the work of Shakespeare (de Beaugrande, and Dressler 1981, 17).

1.3 Types of Translation

Munday describes three categories of translation. These categories were introduced by Roman Jakobson in his essay called “On linguistic aspects of translation.” Namely, the categories are: intralingual translation, interlingual translation and intersemiotic translation (Munday 2001, 5).

Intralingual translation, which is essentially rewording, is reshaping of the text within the same language. Examples of translations that take place within one linguistic system are parody, satire, or modernization (Bassnett 2002, 7). As Munday explains, it usually occurs while rephrasing expressions or texts to explicate something that has been said or written (2001, 5). Interlingual translation, or translation proper, is a general understanding of translation, as it means interpreting verbal signs by using means of another language. Intersemiotic translation is the interpretation of verbal signs by non-verbal signs, which can occur when paintings are translated into poems or music, or when film versions of novels are created (Bassnett 2002, 7).

1.4 The Equivalence

As Eugene Nida states, “Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (1969, 12). He distinguishes formal and dynamic equivalence.

The formal equivalence focuses on the message, its form and content, and dynamic equivalence focuses on the relationship between the recipient and the message (Nida 1964, 159).

The job of the translator is to find the equivalent translation with preserved meaning to transfer to the target language. In the translation process, there are units that have equivalents but often various strategies of translation have to be applied since there is no direct equivalent. That sometimes requires applying grammatical and lexical adjustments (Nida 1969, 12).

1.4.1 Equivalence at Word Level

In order to achieve the overall meaning of a text, Mona Baker claims that translators need to decode the meaning of the smallest units, words, and the structure of the meaning they carry. Each word or lexical unit has their own value in a lexical system and along with that a specific usage in that system. The meaning is usually carried by more complex units than a single word (2011, 9).

D. Allan Cruse distinguishes four types of meaning in words. These four types are: propositional meaning, expressive meaning, presupposed meaning and evoked meaning (1986, 271–276). All of them are described and analysed by Mona Baker.

According to Baker, the propositional meaning arises from the “relation between it and what it refers to or describes in a real or imaginary world.” It also constitutes the basis on which we can evaluate the true or false conditions of an utterance. For that reason, the propositional meaning is questioned first when the translation is incorrect (2011, 11).

On the contrary, the expressive meaning cannot be judged as true or false since it expresses speaker’s feelings or attitude. It does not relate to what words and utterances refer to e.g. the adjective *good* can have synonyms such as *great* which is not as strong as other synonyms *awesome* and *amazing* (Baker 2011, 11).

The presupposed meaning is derived the semantic traits in expressions. Cruse gives an example of the verb *drink* which occurs with the nouns that represent liquids, thus if there is a sentence *Did you drink it*, the presupposed meaning of the pronoun *it* is some sort of liquid. He continues with by giving restrictions for co-occurrence of words and expressions, and they are divided into two parts – selectional and collocational restrictions. The selectional restrictions are usually violated in figurative language, and the collocational restrictions can be described as semantically arbitrary restrictions (1986, 278–9).

And lastly, there is the evoked meaning which occurs as a result of different dialects and registers existing within a language (Cruse 1986, 282). Dialect is described as a variety of language within a specific group of users and can be classified on geographical, temporal and social bases. On the other hand, register is a variety of appropriate language to a specific situation used by a single speaker and this variation is based on the field, the tenor and the mode of the discourse (Baker 2011, 13–14).

Every word or lexical unit from a SL can have either total counterpart (e.g. Czech total counterpart for the English word *house* is *dům*), partial counterpart (Czech partial counterpart for the English word *menu* is *jídelní lístek*) or zero counterpart (an example of zero counterpart in Czech from English is *Hollywood Boulevard*) in a target language. Between the English and the Czech language, complete counterpart does not occur very often, as these languages are dissimilar socially, culturally, historically and geographically. On the contrary, the most widespread is partial equivalence, where differences may be in a formality, pragmatics, denotational or connotative meaning, or in combination of these (Knittlová 2000, 33–35). When there are zero equivalents between two lexical units, it can cause difficulties for the translator, for example:

1. Culture-specific concepts of a source text, which might be unknown for the target audience – very often occur in translations of meals such as there is no equivalent in English for the name of the Czech sauce *svíčková*.
2. The source-language concept is not lexicalized in the target language – e.g. the English expression *hot mess* is difficult to translate into Czech since its meaning is so specific and Czech language has no translation for this word.
3. The source-language word is semantically complex.
4. The source and target languages make different distinctions in meaning – e.g. while English word *lunch* is considered to be a small meal eaten sometime in the middle of the day, its Czech translation *oběd* is considered to be a larger meal usually eaten right in the noon.
5. The target language lacks a superordinate – e.g. the meaning of the word *facility* in English covers both buildings and the equipment, but in Czech there is no word that would cover its whole meaning and therefore it can be translated as *budovy* or *zařízení*, but neither of these options is a superordinate as it is in English.
6. The target language lacks a specific term (hyponym) – English word *house* has varieties of hyponyms, such as *croft*, *chalet*, *lodge*, *manor* and *bungalow*, but not all of them have Czech equivalents.

7. Differences in physical or interpersonal perspective – it can relate to the tenor in the discourse, as for example the pronoun *you*; Czech distinguishes the formal *you* (polite form of addressing others, which is called in Czech “vykání”) and the informal *you* (used when participants in the discourse are on the first-name bases, which is in Czech “tykání”), but English does not distinguish it lexically.
8. Differences in expressive meaning – various languages can perceive the intensity of certain words differently e.g. the English adjective *pissed off* is vulgar but Czech translation is *naštvaný* which is rather neutral word and does not have such strong connotations.
9. Differences in form – in English there is a frequent usage of the suffix *-ish* and when translated into Czech it has to be in a different form than as the suffix e.g. *Those pants are bluish* would be translated as *Ty kalhoty jsou do modra*
10. Differences in frequency and purpose of using specific forms – e.g. the suffix *-ing* is used very frequently in English where a noun is formed from a verb, such as *to walk* into *walking*, but in Czech the usage of the continues form is not that frequent and the word with *-ing* form would be more likely be translated as the secondary sentence, so if there is the sentence *She looked at Paul wanting him to say those words*, it would not be translated as *Podívala se na Paula chtíc ho, aby řekl ta slova*, but it would be translated as *Podívala se na Paula a chtěla, aby řekl ta slova*.
11. The use of loan words in the source text – the main difficulty are false friends which are words or expression with the same form but different meanings in various languages, such as the word *hazard* which in English means *danger* or *risk*, but in Czech it means *gambling*.

(Baker 2011, 18–22)

The strategy for providing the most suitable translation must be chosen in a sensible way. It always depends on the type of the specific unit because some of the strategies might not work well if used incorrectly. Baker mentions the most common strategies applied by the translator, such as:

1. Translation by a more general word (superordinate) – e.g. when in English sentence *It costs only 5 cents*, the money is specified to cents, but it can be translated as *Stojí to jen pár drobných* where the money are not specified and the general word is used.

2. Translation by a more neutral/less expressive word – it concerns often translation of Czech diminutive words into English e.g. the word *loužička* would be translated into English as *small puddle*.
3. Translation by cultural substitution – such as translating the English word *the Speaker* as *předseda poslanecké sněmovny*.
4. Translation using a loan word or loan word plus explanation – as an example could be the French word *French press* which is a type of a coffee maker, it is used in Czech without translation, but it can also be complement supplemented by an explanation that it is a coffee maker – *I used French press* could be translated as *Použila jsem kávovar French press*.
5. Translation by paraphrase using a related word – e.g. the expression *tea room* could be paraphrased as *a public room where a tea is served*, in Czech as *veřejné místo, kam se chodí pít čaj*.
6. Translation by paraphrase using unrelated words – e.g. for the Czech word *zápočet* there is no total counterpart in English, so it could be translated as *pre-exam requirements*.
7. Translation by omission – omitted should be only those words that do not carry an important meaning e.g. the sentences “*Did you see the movie last night?*” “*Yes, I did.*” can be translated into Czech by omitting the verb *did* from the second sentence and maintain the same meaning “*Viděla jsi včera ten film?*” “*Ano.*”

(Baker 2011, 23–42)

1.4.2 Equivalence above Word Level

Equivalence above word level focuses on words combined with other words, specifically collocations, idioms and fixed phrases (Baker 2011, 51).

Collocations are combinations of words which form relationships carrying certain meaning. Some words can co-occur in a collocation but it does not necessarily work with any words combined together (Baker 2011, 52–53). As Thierry Fontenelle explains, units in collocations are not interchangeable; therefore the trouble that occurs with collocations is that other languages may use different word to combine it with another one to preserve the same meaning. She gives an example of *milk turning sour*, which is the correct collocation. It is not possible to say *milk was rotten* (1994, 42). The translator could also misinterpret the meaning of a SL collocation or in the source text culture-specific collocations can occur if translated accurately would not make sense in the target language

which is not familiar with the specific culture context (Baker 2011, 59). Fontenelle based her thoughts on Mackin's "Words shall be known by the company they keep" and according to him, understanding the meaning of collocations usually does not pose any problems. It is the usage and selecting the appropriate term which is considered to be much more difficult (1994, 43–44). Many times translators struggle whether the translation should be rather accurate or natural because there are cases where they cannot achieve both at the same time. If they focus on the accuracy of the translation they risk the target audience to have difficulties understanding the meaning of the collocation, and if they focus on the naturalness, it might result in deviating from the meaning (Baker 2011, 60–61).

Unlike collocations, idioms are fixed expressions that comprise a single semantic entity, but the meaning of an idiom is not equal to the meanings of the words in the idiom (Fontenelle 1994, 42–43). It means that if translated word by word separately, they would not make sense. As Baker states, idioms are not variable, therefore it is not possible to change the order of the words in it, delete a word from it or add a word from it, replace a word with another, or change its grammatical structure (Baker 2011, 67). According to Juliane House, in English, idioms often include national or cultural-historical references, or they can be based on traditions or conventions (2018, 134). Some difficulties might occur when translating idioms and fixed expressions, for example that they do not have equivalent in the target language. In such cases, Baker suggests translators apply one of these strategies: Use an idiom of similar meaning and form, use an idiom of similar meaning and dissimilar form, borrow the source language idiom, translate by paraphrase, translate by omission of a play on idiom, or translate by omission of entire idiom. It often depends on the context which strategy to use (2011, 76–85).

1.4.3 Grammatical Equivalence

Grammar is a set of rules in a language which determine which lexical units can be combined together and how. In grammatical system categories are classified, such as person, number, gender, tense and voice. These categories are not always expressed in some languages (Baker 2011, 92–93).

As Bohuslav Havránek and Alois Jedlička describe, the Czech language distinguishes gender masculine, feminine and neuter, and the masculine gender is further divided into animate and inanimate (1998, 52). Every noun is classified in one of these genders. In order to be grammatically correct, there have to be subject-verb concord (Havránek and

Jedlička 1998, 156) and the gender of all units in a noun phrase (adjectives, pronouns, numerals and so on) has to correspond with the gender of the noun (Havránek and Jedlička 1998, 163). The example could be the sentence *The sad boy went home* which has to be translated as *Ten smutný chlapec odešel domů*. The subject is masculine; there is the subject-verb concord *odešel* and not *odešla* (for feminine noun), and both the pronoun *ten* and the adjective *smutný* are in form of masculine gender, unlike the feminine gender of the pronoun *ta* and of the adjective *smutná*. Baker states that the problem with equivalence arises when in the source text it is not explicitly stated which gender the noun and adjective referring to it are because the gender of adjectives has to correspond with the gender of the noun. In that case the translator has to surmise in which gender the adjective should be translated and if he or she is mistaken the final translation will not be accurate (2011, 99–104).

Voice can be either passive or active. The passive voice is used very broadly in both written and spoken English but not as much in the Czech language. That is essential to remember because if the translator used passive voice in the target Czech text as frequently as in the source English text, it would not sound natural to the reader. And if the translator needs to turn the passive voice into the active one that might cause problems with person used in the sentence (Baker 2011, 112–13, 119).

1.5 Translation Procedures

Translators use different methods and approaches while translating. When translators have trouble finding the direct equivalent for a certain unit, they should use seven basic procedures formed by two Canadian authors, Jean-Paul Vinay and Jean Darbelnet, as Knittlová describes.

1. Transcription, which means rewriting or transliteration of lexical units by using different alphabet, e.g., *California/Kalifornie*.
2. Calque is literal (word-for-word) translation. It is usually used with fixed phrases and collocations where every word in the collocation or the fixed phrase is translated separately e.g. *human resources* are translated in Czech as *lidské zdroje*.
3. Substitution is replacing one language unit with another appropriate one. This quite often concerns proper nouns being replaced by pronouns that they are related to, such as in the sentence *I will call Petra.*, the proper noun *Petra* would be substituted with the pronoun *her* and therefore translated as *Zavolám jí*.

4. Transposition is grammatical change, changing the word class, in order to fit in the different language system of a target language. For example, in English it is possible to say *After calling my mom* where calling is a noun, in Czech this would be unnatural and it should be translated as verb: *Potom, co zavolám mámě.*
5. Modulation is changing the point of view in order to preserve the meaning – this procedure is used mainly in translation of idioms, collocations, or fixed phrases e.g. the phrase *say it to my face* should be translated as *řekni mi to do očí* (not *do obličeje/tváře*).
6. Equivalence typically while translating idioms, proverbs or expressive terms e.g. the idiom *bird in a hand is worth two in the bush* is translated into Czech as *lepší vrabec v hrsti než holub na střeše.*
7. Adaptation is a substitution of a situation from the source text with other suitable situation for the target text – it is quite typical for translating names of movies or TV series, such as the name of the TV series *The Middle* is translated into Czech as *Průměrnákoví* because in English, *the* in front of the last name is used to name the whole family and in Czech usually the name of the whole family ends with the suffix *-ovi*.

(Knittlová, Grygová, and Zehnalová 2010, 18–20)

Munday complements these strategies by one more: borrowing. As he explains, borrowing is using already established terms borrowed from different languages. These borrowed terms are transferred directly without any changes to the TL e.g. the expression *faux pas* which comes from French (2001, 56).

2 THE THEORY OF SUBTITLES

Subtitles are part of a category of audiovisual translations (AVT). George-Michael Luyken and Thomas Herbst define subtitles as “condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity” (1991, 31). As Yves Gambier states, an AVT concerns many elements, such as the language, which can be either oral or written, images, sounds, or gestures (Chiaro, Heiss, and Bucaria 2008, 11). This idea is complemented by Díaz-Cintas and Remael by stating that apart from the original dialogue of the speakers, other discursive elements that appear in the image are considered as subtitles and need to be translated, such as letters, inscriptions, placards, but also songs and voices off (2007, 8).

2.1 The Process of Translating Subtitles

Pilar Orero describes the four subtitling methods identified by Diana Sánchez:

1. Pre-translation – Adaptation – Spotting
2. Pre-translation – Spotting – Adaptation
3. Adaptation – Spotting – Translation
4. Translation/Adaption – Spotting

(2004, 10)

Miroslav Pošta describes the eight-step process of translating subtitles, which includes:

1. Watching the whole film or episode
2. Transcription (if the ST is not in a written form)
3. Translation
4. Transferring into the subtitles file format
5. Timing
6. Proofreading
7. Final correction
8. Saving the file

(2011, 105)

2.2 Translation Methods

Jan Pendersen provides two types of strategies as the way to reach the highest quality of subtitles. First is the Minimum Change Strategy, where the translator does not intervene in

the ST. This strategy includes the strategy of the official equivalent meaning using the commonly known equivalent in TL, the strategy of the retention which means not changing or slightly adapting the translations to meet requirements of TL, and strategy of the direct translation which is used mainly for proper nouns (Chiaro, Heiss, and Bucaria 2008, 103).

On the other hand, the Interventional Strategy tries to guide the audience of TT by intervening in the ST. This includes specification, generalization and substitution. Specification is basically specifying the information from the ST by completion or addition, then contrarily generalization is using a hypernym, a holonym or a paraphrase, and substitution is replacing the ST by other culture specifics that are suitable for a certain situation (Chiaro, Heiss, and Bucaria 2008, 104).

2.3 Standards of Subtitles

As there are no official standards of subtitles, different typologies of subtitles are specified. Díaz-Cintas and Remael came up with their own classification according to the following criteria – linguistic, time available for preparation, technical, methods of projection, and distribution format (Díaz-Cintas and Remael 2007, 13). Their classification is broader than the one of Eduard Bartoll, who divided subtitles only based on linguistic and technical parameters. However, his division is based on the criteria that Díaz-Cintas and Remael introduced and encompasses the wide range of existing subtitles (Orero 2004, 53).

According to Henrik Gottlieb, formal or textual constraints can occur while translating subtitles. Formal constraints are concerning the time and the space needed for rendering of the original text. Textual constraints relate to the style and the speech tempo of the speaker. He also stresses that the interaction between the subtitles and the picture is the key element that determines how viewers receive the subtitled television program (1992, 164–165). As for the formal constraints, Pošta explains that there should not be more than two lines of subtitles because more lines would occupy too much space in the image. And with two-line subtitles it is important for the first line to be shorter than the second one. Apart from that, it is essential to mark utterances of different speakers by hyphens in the beginning of the line when there is more than one speaker in one two-line subtitle (2011, 39–44).

2.3.1 Linguistic Parameters

Eduard Bartoll states, that from linguistic perspective can be subtitling divided into intralingual subtitling which means subtitles within one language e.g. subtitles for the deaf or hard of hearing, and interlingual subtitling which is translating of subtitles from one

language to another (Orero 2004, 233). Díaz-Cintas and Remael give the third type, bilingual subtitles. They are used for example in Finland where there are two official languages, Swedish and Finnish. Apart from that, it is broadly used in international film festivals, where the organizers use English subtitles for the international audience and subtitles in a language where the festival takes place (2007, 18–19).

Very specific device applied in subtitles are italics. Italics are used quite frequently as it can have variety of functions. Firstly it is used to distinguish the text that represents spoken utterances in the distance or voices that are heard through a machine, such as television or telephone – whether the viewer can see both of the participants of the phone call. It is often used to stress a word or phrase in order to particularize them, or it is used with lexical borrowing and neologisms that are not fully integrated among the target audience (Díaz-Cintas and Remael 2007, 124–125).

2.3.2 Time Available for Preparation

According to this criteria, Díaz-Cintas and Remael distinguish pre-prepared subtitles (or offline subtitling) and live or real-time subtitles (or online subtitling). The main difference is that with offline subtitling, the translator does the subtitles before releasing or broadcasting and therefore has time to make adjustments. On the contrary, online subtitling is being done at the time of broadcasting of the original programme (2007, 19).

2.3.3 Technical Parameters

Based on technical parameters, subtitles can be either open or closed. The open subtitles are those which cannot be removed from the original film, therefore, the viewer does not have a choice whether to turn the subtitles off. The closed subtitles are usually hidden and it is the viewer's choice to add them to the programme (Orero 2004, 54).

Unlike other genres, subtitles respect new translational parameters, namely image and sound, and time. Regarding the time, the translated text should appear at the same time as the original speech. As for the image and sound, subtitles delivered should not be contrary to what characters are doing (Díaz-Cintas and Remael 2007, 9).

In the 21st century, the job of translating subtitles is facilitated due to new technologies available. Translators can use either text editors (the most used is Microsoft Word) or special programmes where it is possible not only to translate subtitles, and adjust the timing but also see the visual image. Pošta considers Subtitle Workshop and VisualSubSync the two most favourite programmes (2011, 17). Programmes are usually more convenient for translators, because as Díaz-Cintas and Remael explain, in the

programmes there are three main components – the image, the spoken word and the subtitles – shown together (2007, 9).

Naturally, the translators should use the internet when translating subtitles, as it is in any other translations, mainly online dictionaries and glossaries, but also specialized thematic websites and many others websites (Díaz-Cintas and Remael 2007, 70). Apart from that, Pošta suggest for all translators to have their own electronic library where translators would keep all the important documents and literary work that might be used in the ST (2011, 102). If they do not their own library, it would be useful to work with a programme that has translation memory tools which enables to save translated words and sentences that could be used later while translating other texts (Díaz-Cintas and Remael 2007, 71).

2.3.4 Distribution Format

This category distinguishes subtitles based on the media that subtitles are translated for; the medium can be cinema, television, video, DVD, or the Internet. Díaz-Cintas and Remael claim that the medium can affect the work of translators and the way they produce the subtitles. There are different approaches and different parameters for each media that need to be followed, such as the number of characters in the line. Díaz-Cintas and Remael mention so-called “the six-second rule.” This rule sets the time needed for an average viewer to read and understand the information from subtitles. These limitations have often impact on the TT, its content and quality (2007, 23–24).

2.4 The Quality of Subtitles

Jitka Zehnalová states, it is difficult to define what the quality of subtitles is and what its parameters are. Therefore the authors usually focus on the deficiency and inaccuracy of the TT which are easily definable and identifiable (2015, 273). The general difficulties occur due to the anonymity of the author, the lack of education of subtitling in Czech colleges and universities, the attempt to save the money by the producer, the lack of interest in high quality subtitles by both professionals, and amateurs, or the non-existence of an organisation uniting the translators of subtitles (Pošta 2011, 9–10).

The translators can influence the quality of the subtitles; they have to remember few essential points: the most important is to dedicate proper time and effort to the translation (Pošta 2011, 79). As it was mentioned, one of the final steps in the translation process of subtitles is the final correction. Pošta states that proofreading, correction of grammar and

spelling, and simulation are fundamental parts of this step. The translators see if the translated subtitles correspond with the image (2011, 80).

According to Díaz-Cintas and Remael, the quality of subtitles is considered to be rather negative as the viewers are exposed to both the original and the translated text at the same time. For that reason, the viewer can evaluate the correctness and the quality of the translation right away. In the professional world, it is called the “feedback effect” (2007, 55–56).

However, Yves Gambier explains that the quality of subtitles can be evaluated by external or intrinsic criteria. The needs and expectations of viewers are considered to be external criteria. On the other hand, intrinsic criteria are factors as skills of the translator (Chiaro, Heiss, and Bucaria 2008, 31).

3 APPROACH OF A PROFESSIONAL

Professionals in translating subtitles are very frequently freelancers hired by for example production and distribution companies of films or television stations. They can be paid according to different criteria, for example per minute of programme, per number of subtitles or per whole programme (Díaz Cintas and Remael 2007, 36).

Yota Georgakopoulou says that in the past, the translation of subtitles by professionals was not a work of an individual as there were more people involved in the production process of subtitles, translators and technicians (2012, 79). Díaz Cintas and Remael distinguish them as the spotter who handles the technical aspect of subtitles, the translator who translates the source text and adaptors who are in charge of adapting the translated subtitles for media limitations by for example using different syntactical structure without changing the meaning of the original text (2007, 34). According to Georg-Michael Luyken it is possible for one person to be in charge of both the translation and the technical aspect of subtitles and it is more appropriate that all the activities regarding the translation processes of subtitles are done by only one person in order to avoid possible errors made by poor communication (1991, 57).

In order to achieve the maximum quality of the translated subtitles, companies that hire translators of subtitles should give them enough time not only for the translation as such but also for preparation, such as researching the terminology and cultural referents and revision of the final translation (Díaz Cintas and Remael 2007, 36).

Professional translators of subtitles are provided with materials necessary for translation, such as video recording of the particular movie or TV series, but also dialogues list or complete screenplay with the transcription of dialogues for the translation. Additionally, they can be provided with explanatory notes or the description of the specific action (Pošta 2011, 31). As Díaz Cintas and Remael point, occasionally some of these materials are not available and so the whole translation process will take longer period of time. This should be considered when setting the deadlines for translators. It is difficult to determine the exact time for translating the subtitles as it depends on the amount of the text, the difficulty of the topic, and the date it has to be shown. They also noted that the time for translating subtitles for DVD is usually not as long as for subtitles broadcasted on television or in cinema (2007, 38–39).

4 APPROACH OF AN AMATEUR

Amateur translations are nowadays very common and subtitles for TV series and films in many different languages can be easily found on the Internet. As Díaz-Cintas and Remael state, fansubbing first appeared in 1980s when Americans and European wanted to watch Japanese cartoon known as anime but they did not understand them completely because of the language barrier. Apart from that, the official distribution of these series was greatly limited. For these reasons, they decided to translate subtitles for these series on their own (2007, 26).

From the legal point of view fansubbing is considered an illegal act since amateurs do not own any rights to the series. As Pošta states, the questionable illegality does not stop people from downloading and watching TV series and movies with subtitles created by amateurs. In fact, he believes that the quality of subtitles of an amateur is comparable to subtitles of a professional and as far as the technical aspect is concerned, the translations of fansubbers are of higher quality (2011, 9).

Łukasz Bogucki contradicts Pošta's statement and explains that there are no official technical standards for fansubbers so they can use three-line subtitles. Although many fansubbers realise that three lines can be difficult to perceive by the viewers, they usually use only two lines of the text (Díaz Cintas and Anderman 2009, 49–50).

Amateurs who translate subtitles are usually people interested in the TV series or movie they translate subtitles for and for that reason, they are referred to as fansubbers. According to Díaz-Cintas and Remael, they have no limitations and for that reason they can be more creative. They use different colours of the text to distinguish speakers, or they metalinguistic notes or explicative glosses (2007, 27).

Bogucki also adds that there are two main problems with fansubbers and the quality of the subtitles they translate; the lack of education in linguistics and the lack of experience with translating subtitles (Díaz Cintas and Anderman 2009, 50). Dana Hábová in an interview with Pošta said that subtitles translated by amateurs are usually not incorrect as far as the meaning of the text is concerned but bigger problem is the grammatical point of view as there occur many grammatical mistakes (Pošta 2011, 130).

II. ANALYSIS

5 METHODOLOGY

5.1 BBC Sherlock

The analysis focuses on the amateur and the professional translation of subtitles for the adaptation of Sherlock Holmes novels by BBC *Sherlock* (2010) and the first season's episodes are analysed, i.e., *A Study in Pink*, *The Blind Banker* and *The Great Game*. For the purposes of the following analyses, the amateur translator of subtitles is considered an individual not necessarily educated in the field of linguistics. The person translated the subtitles without being paid for the translation and shared their translated subtitles on the Internet so that anyone could download them for free. The subtitles were taken from the website Titulky.com and it was possible to acquire at the time of the research on April 22, 2018. The author of these amateur subtitles assumes the nickname *bretik*. The subtitles translated by the professional are part of the DVD with the first season and the author is not included by Hollywood Classic Entertainment (Hollywood Classic Entertainment 2012).

5.2 Methodology

The analysis is grounded in the theoretical issues described above, the language aspect of the translation is evaluated; the correctness and the naturalness of the translation, as well as the formal aspect described in the subchapters 2.2–2.4. Regarding the language aspect, it is also compared how translators managed the issue of non-equivalence.

In order to evaluate the correctness of the translation in the context of the whole first season, the examples used in the analysis are in the same order as they appear in the film. There are no changes applied on the subtitles so that it would be possible to evaluate the standards e.g. number of lines, the usage of italics (as described in chapter 2.3.1), or the usage of hyphens (as described in chapter 2.3).

The following structure is applied in the examples: first is introduced the original version of particular subtitle, then the translation of the professional along with the translation of the amateur. Then the context of the some examples is introduced and after that each example is evaluated and commented on. The context is with some examples necessary because the translations might differ in various contexts. In order to make it possible to evaluate and compare also the formal aspect of subtitles it is essential for the exact format to be preserved and the subtitles needs to be kept without any changes. Examples are numbered from 1 to 45. The original English version is marked with the

letter A, the translation of the professional is marked with the letter B, and the translation of the amateur with the letter C. When there are more subtitles in one example they are all marked with the same number of the example, so whenever the number repeats, it marks the next subtitle. The original version is separated from the Czech translations by underlining so that the structure would be clearer.

6 ANALYSIS

S01E01 – A Study in Pink

(1A) - I'm just going home to get my umbrella.

- You can share mine.

(1B) -Skočím si domů pro deštník.

-Ale vždyť nám stačí jeden.

(1C) Jen si skočím domu pro deštník.

Můžeš se schovat pod můj.

The example (1) sees two boys walking on the street, it is raining and one of the two boys has an umbrella. The other boy decides to go home for his own umbrella. Both translators decided not to use total equivalence of the word *share* – *podělit se*. The amateur apply the presupposed meaning of a verb used with an umbrella *schovat se pod deštník*. And the professional chose to use substitution of the expression by one that gives the sentence different structure but the whole idea of the sentence was kept as its meaning is that one umbrella is enough for the both of them. Both of these choices are correct regarding the meaning and the sentences follow one another naturally. As far as the formal aspect is concerned, the amateur did not use hyphens to distinguish the two speakers. The translation of the amateur seems more accurate as it is friendlier and it implies the intended offer that the other boy can use the same umbrella too. The translation of the professional says that one umbrella is enough but it does not necessarily mean that both of the boys will use it.

(2A) The body of Beth Davenport,
Junior Minister for Transport,

(2A) was found late last night
on a building site in Greater London.

(2B) Tělo náměstkyně pro dopravu
Beth Davenportové

(2C) Tělo Beth Davenport,
ministryně dopravy

(2B) bylo dnes v noci nalezeno
na staveništi na předměstí Londýna.

(2C) bylo v noci nalezeno
na staveništi v oblasti Velký Londýn

This sentence offers more than one aspect for comparison. Firstly the name of the character mentioned, *Beth Davenport*. For Czechs it is a custom to use gender inflection when translating last names of women. The professional translator decided to use this approach whereas the amateur chose to leave the last name without adding the suffix *-ová*. In this

case, both options are correct because it is not a name known by the society. Then the name of her position *Junior Minister for Transport*, which is an official position and should be translated accordingly. The word *Junior* suggests that Beth is not in the top position but she is in the level below therefore the correct translation is *náměstkyně* as the amateur did not consider *Junior* to be relevant information or he/she lacked the knowledge about the existence of this specific position but as a result he or she changed the core of Beth's position. Lastly the name of the part of London, *Greater London*, was by the amateur translated as *Velký Londýn* which is the official translation. On the other hand, the professional decided to use generalisation and not specify the name of the region. The City of London is the historical core of the city which later expanded and this area together with metropolis around this core are nowadays referred to as *Greater London*. The term *London* is the name of the capital city of England but also it is also used to refer to the administrative region *Greater London*. Not everyone knows the difference and that might be the reason why the professional used the term *předměstí* as it means the area outside the city – the core of London. The amateur was presumably not aware of the fact that *Velký Londýn* is generally known as just London and can be translated as *Londýn* if there is specified that the term covers bigger area than just the City of London. In this case, the translation of the professional is correct and seems to be more acceptable for the Czech audience who might not be aware of what *Velký Londýn* specifically is.

(3A) Well, they all took the same poison.

(3B) Všichni požili stejný jed.

(3C) Všichni použili stejný jed.

The example (3) sees the police talking about suicides that have happened, they were committed by taking a poison and the police explain why they might be connected. In this context the proper equivalent would be *požít jed* because the word *použít jed* is used in a different context where someone uses the poison to kill someone or something else not themselves. In the original version, the word *they* refers to the victims of those suicides – people who took the poison themselves. The phrase *použít jed* would be correct if the pronoun *they* referred to some other person who gave the poison to the victims and killed them with it. Either the amateur was not aware of the proper Czech collocation or misunderstood the context of the whole situation.

(4A) We know the difference.

The poison was clearly self-administered.

(4B) Poznáme rozdíl.

Jed zjevně požili sami.

(4C) Poznáme rozdíl. Jed si všichni

evidentně podali sami.

This example is similar as the previous one. The verb *podat* means handing or passing something to someone and some other person is always involved. Moreover when this verb is used in relative form in Czech as in (4C) the meaning would be that all the victims gave the poison to each other but that would change the meaning of this sentence. The amateur shows his/her lack of knowledge of his/her mother language. There is also a difference between *zjevně* and *evidentně*. *Zjevně* means something can be noticed by one's senses but *evidentně* means that it does not require any evidence as it is known for sure.

(5A) - Ah, Mr Holmes.

- Sherlock, please.

(5B) -Pane Holmesi.

-Tykejte mi, prosím.

(5C) Ah, pan Holmes. Sherlock, prosím.

Both translations are correct but as the Czech language distinguishes between formal and informal form when addressing someone. It is possible for two people to use first names when addressing each other and still use the formal form of addressing *vy*, for example in a workplace when one of them is superior and one is subordinate. Sherlock and Dr. Watson work together and start living together, they are considered equals and according to the context it can be assumed that they use informal form of addressing. The translation of the professional would be rather accurate and natural for Czech audience because the amateur did not recognise the difference in interpersonal perspective. As for the interjection, it should be either in Czech form *ach*, or omitted entirely.

(6A) Found your website.

The Science Of Deduction.

(6B) -Něco zajímavého?

-Tvé stránky. "Metoda dedukční".

(6C) Něco zajímavého?

Našel jsem Vaše stránky.

Umění dedukce.

The Science Of Deduction is an official name of Sherlock's website and the term was previously used in books about Sherlock and translated by Vladimír Henzl as *Metoda dedukční* in the book *Studie v Šarlatové* in 1964. Translators of any adaptation of Sherlock should not change the official translation because the translation is already well known and

the new one would confuse the audience. The amateur probably did not do the proper research and translated the name himself/herself.

(7A) But you're more
the sitting-down type, I can tell.

(7B) Ale vy jste spíš
takový usedlý typ, že ano?

(7C) Můj manžel byl úplně stejný.
Ale Vy jste spíše sedavý typ, řekla bych.

The example (7) sees Sherlock leaving the house in hurry and full of energy. Mrs. Hudson says that he is the same as her husband, always rushing about and then looks at Dr. Watson. *The sitting-down type* is an expression describing a person who likes to stay at home and do nothing very often. In this case, the translation of a professional is rather correct because the word *usedlý* describes a person who is conservative and does not like changes which fits in this context. The translation of the amateur seems little bit unnatural to me because *sedavý* is usually not used when describing a person. The pronoun *vy* should not be capitalized as it is done only in letters. The last part of the sentence *I can tell* means that Mrs. Hudson recognised it. By using *že ano* the translator changes the meaning and *řekla bych* is rather closer to the real meaning.

(8A) You never see those marks
on a sober man's phone,
(8A) never see a drunk's without them.
There you go, you were right.

(8B) U střízlivého ty škrábance neuvidíš,
zato u opilce vždycky.

(8C) Nikdy nevidíte takové škrábance
na telefonu střízlivého muže,

(8B) -Vidíš? Měl jsi pravdu.
-Tak pravdu... A v čem?

(8C) nikdy nechybí na telefonu opilce.
Dobře, měl jste pravdu.
Měl? V čem?

The example (8) sees Sherlock and Dr. Watson in a cab and Sherlock is explaining how he recognised that Harry is an alcoholic. In this case, the amateur used literal translation of the whole sentence. I believe this was a mistake as the whole sentence does not sound coherent and natural. On the contrary, the professional applied the translation by omission of the repeating word *never* and decided to invert the second part of the sentence by making it a positive sentence with the word *vždycky*. The amateur kept the word *never* in both parts of the sentence but this way the sentence is not cohesive as it is missing some linking word,

such as *ale*. In that case, the structure of the sentence would have to change. Also in the second sentence, the amateur ignored the fact that Sherlock offered the first-name bases to Dr. Watson few lines earlier and kept the verb in a formal form. He or she should have translated it as *měl jsi pravdu* instead of *měl jste*.

(9A) Maybe you liked his wife
or don't like his drinking.

(9B) Takže v tom něco bude. Možná jeho rozchod
se ženou, možná ti vadí, že pije.

(9C) takže s ní máte problémy.
Možná jste měl rád jeho ženu,
nebo nemáte rád jeho pití.

The example (9) sees Sherlock giving reasons why he thinks Dr. Watson will not ask his sibling Harry for help. The professional in this example breaks the standard of informativity in the first part of the sentence since it is not explicitly said that Harry and his/her wife are separated in the original sentence and the real meaning of *you liked his wife* is suggesting that Dr. Watson might have had an affair with the wife which caused shift of the meaning. Therefore the translation of the amateur is correct.

(10A) Ah, Anderson. Here we are again.

(10B) Andersone, dlouho jsme se neviděli. (10C) Ah, Anderson.

Opět se setkáváme.

The meaning of the phrase *here we are again* is that something is happening again or some people meet again, but it does not suggest that it happened after a long time. Therefore the professional again shifts the meaning by violating the standard of informativity – adding the information about the length when those two people have not seen each other. On the other hand, the amateur made a mistake by preserving the interjection *ah*. As mentioned in the example (5C), this interjection should either be translated as *ach* or omitted.

(11A) wet
dry
wet
wet
clean
clean

clean	
dirty	
<hr/>	
(11B) vlhký	(11C) Mokrý.
suchý	Suchý.
vlhký	Mokrý.
čistý	Čistý.
čistá	Čisté.
čistý	Čisté.
špinavý	Špinavý.

The example (11) sees Sherlock examining the scene of a crime and the victim, and at the time focusing on victim's clothes. Following titles appear on the screen. As mentioned in chapter 1.4.3, Czech distinguishes different genders and there should be concord of gender in every noun phrase. In this scene, translators should use the gender of the adjectives corresponding with the gender of the noun they are related to. That is why the translators should pay attention to the image as well when translating as it is stressed by Henrik Gottlieb to be the key element in chapter 2.3. The first adjective *wet* is related to the coat, the second adjective *dry* is related to the umbrella, the third adjective *wet* is again related to the coat. Both coat and umbrella are masculine nouns in Czech therefore the adjectives should be also masculine. Then the adjectives *clean*; the first one is related to the ring along with the adjective *dirty*, the second one to the earring and the third one to the necklace. The ring and the necklace are again masculine in Czech but the earring is feminine. The amateur did not take the grammatical equivalence or the context of the image into consideration and translated all adjectives in the neuter form. In addition, those adjectives should not be capitalized or ended with dot as they do not form full sentences and only represent Sherlock's thoughts. Therefore the better option is the translation of the professional.

(12A) Come on, where is her case?

(12A) Did she eat it? Someone else was here
and they took her case.

(12B) Tak kde je ten kufr? Vypařil se?	(12C) Proč to říkáte?
Někdo tu byl a vzal její kufr.	Její kufr! No tak, kde je její kufr?

(12C) Snědla ho?!
Někdo jiný tu byl,
a vzali její kufr.

The amateur decided to use calque for the phrase *Did she eat it* whereas the professional used a substitution and translated it as *vypařil se*. This expression has a different meaning but in the context it works as well as the translation of the amateur and gives the meaning that the suitcase disappeared. The amateur also translated literally the word *else* which could have been omitted and the word *they* that should have been in the masculine form *vzal* so that it would correspond with the word the masculine word *někdo*. Apart from that the amateur used three lines and that is unnecessary as the sentences are quite short and could be in only two lines. I would prefer the translation of the professional.

(13A) Look at her, really look! Houston,
we have a mistake. Get on to Cardiff.

(13B) Houstone, máme tu chybu!
Kontaktujte Cardiff.

(13C) Houstone, máme problém.
Jed'te do Cardiffu.

The sentence *Houston, we have a mistake* is a reference to the expression “Houston, we've had a problem here.” originally said when during the mission Apollo 13. This expression was altered in the movie Apollo 13 to “Houston, we have a problem” (Martin 2018). The official translation is *Houstone, máme problém*. The style and the form should be preserved and the word *problem* should be replaced with *mistake*. Both translators have incorrect translations; the professional added extra word *tu* and the amateur kept the original statement which causes losing the point of the reference. *Get on to* is an idiomatic expression for the verb *contact* someone. Even though *Cardiff* is a city, the figurative sense of this sentence is to contact the authorities in Cardiff. The translation of the professional is more accurate than the one of the amateur as the amateur did not recognise the phrasal verb.

(14A) Roland-Kerr
Further Education College.

(14B) Vyšší odborná škola Roland-Kerr.

(14C) Roland-Kerr
Institut dalšího vzdělávání.

The name of the school is fictional therefore there is no official translation of the name. However the expression *further education* means education after compulsory secondary

school which differs from colleges and universities, so it is comparable to Czech *vyšší odborná škola* in Czech and the professional decided to use this cultural substitution. The amateur lacks the knowledge of the British educational system for the accurate translation.

(15A) You don't want to phone a friend?

(15B) Nechcete zavolat příteli na telefonu? (15C) Nechcete zkusit přítele na telefonu?

The expression *phone a friend* comes from the TV show *Who Wants to Be a Millionaire?*. There is also the Czech version of this show and the expression used in Czech version is *přítel na telefonu*. So both translators used the correct translation. The only difference is in the verb they used. The collocation with *telefon* is *zavolat*, so the translation of the professional sounds more natural. The translation of the amateur with the verb *zkusit* is however not wrong and I believe it does not shift the meaning of the whole sentence.

(16A) - So, dim sum.

- Mmm!

(16A) I can always predict the fortune cookies.

(16B)

-Takže... kung-pao? -Vždycky uhodnu,
co bude v sušence pro štěstí.

(16C)

Takže, dim sum. Mmm!

(16C)

Vždycky umím předpovědět obsah štístka.

Ne to umíte.

Dim sum is the name for a Chinese food and is not lexicalized in Czech. The professional decided to translate it as *kung-pao* which is a different type of food. However it is also Chinese and familiar to Czech audience, therefore someone, who does not know what exactly *dim sum* is, can deduce it is Chinese food. Translators could have also used the method of generalization and translate it as *Takže, čínu* because it is much more familiar term to the Czech audience. *The fortune cookie* is also not lexicalized in Czech. The amateur decided to translate as *štístko* and for the audience it would be difficult to recognise it is a type of food. The better alternative is the translation of the professional because *the fortune cookie* reminds Czech *sušenka*, both visually and regarding the taste. Also the amateur yet again incorrectly included the interjection. For these reasons the professional translation is more accurate.

S01E02 – The Blind Banker

(17A) Some things aren't supposed

to sit behind glass,

(17A) they're made to be touched.

(17B) Některé věci by neměly zůstat

jen ve vitríně.

(17B) Někdo by se jich měl dotýkat.

(17C) Jsou věci, jejichž účel

není jen být za sklem,

(17C) jsou vyrobeny, aby byly používány.

The amateur translation seems rather complicated and unnatural. The word *touched* is translated as *používány* which causes the shift of the meaning because when something is touched it does not necessarily mean it is used. The word *glass* in the expression *sit behind glass* is translated literally. The amateur did not considerate the interaction between the text and the picture as the pots that this sentence is referred to in this context are in the glass box called *vitrína*. In the second sentence, the professional used active voice instead of passive to make the text more natural. Due to the lack of the linguistic background, the amateur did not know the frequency of the usage of the passive voice and that in this sentence it is not appropriate.

(18A) It's password protected.

(18A) In a manner of speaking. Took me

less than a minute to guess yours,

(18A) not exactly Fort Knox.

(18B)

Mám ho chráněný heslem.

(18B)

Jak se to vezme. Uhodl jsem ho ani ne
za minutu. Fort Knox to zrovna není.

(18C)

Je chráněný heslem.

(18C)

To nestojí za řeč.

Netrvalo mi ani minutu uhodnout heslo,

(18C)

není to úplně Fort Knox.

The expression *in a manner of speaking* means that something is only partly true (Collins 2018). In this case, it is related to the verb *protected* as Sherlock says that the laptop is not as protected as John thought. Therefore the translation of the amateur *to nestojí za řeč* is incorrect. The translator probably does not know the meaning of the phrase and ignored the fact that the text is not coherent, or did not understand the context of the sentence. Both translators used substitution of the word *yours*, where the professional translated it as the

pronoun *ho* and the amateur as *heslo*. The better choice was the one of the professional as it makes the text more coherent. There is also a difference between the word *zrovna* and *úplně* – the word *úplně* is used with adjectives or adverbs whereas *zrovna* is used with nouns.

(19A) I need you to get over to Crispians.

(19A) Two Ming vases up for auction -
Chenghua.

(19B)

Zajdi do aukční síně Crispian.

(19B)

Dvě mingské vázy do aukce.

Čcheng-chua. Uděláš odhad?

(19C)

Potřebuju, abys zašel k Crispianovi.

(19C)

Dvě vázy Ming do aukce - Chenghua.

The professional changed the first sentence from declarative to imperative and translated by omission the word *need* in order to make it more natural for the Czech audience.

Crispians is a fictional term but in this context it is clear that it is actually the name of a place where an auction is held as the speaker says that in *Crispians* there are the vases up for auction. The amateur misjudged the name *Crispians* as the name of a person. *Ming* is the name of a dynasty in China and it describes the period of time from which vases come from, it is not the name of the vases, and transposition from the noun to the adjective is correctly applied by the professional. The professional also applied transcription with the name of the vases *Chenghua* and his/her overall translation is more appealing for the target audience.

(20A) Urban Bloodlust Frenzy.

(20B) "Město lační po krvi".

(20C) Šílená touha po krveprolití.

The original sentence is used as a name of the new art exhibition which was named by the author himself. The amateur excluded the information that the *bloodlust* is concerning the whole city. The expression *lačnit* covers the meaning of *frenzy lust*. Although the amateur kept the same sentence structure of the original version where there is no verb, by adding the verb the professional made the sentence more expressive. The professional also used quotation marks even though there are not any in the original sentence. It is probably to stress the name but I believe it is not necessary.

(21A) I've got two minutes before
a Community Support Officer

(21A) comes around that corner.

(21B)
Mám dvě minuty, než se
za tamtím rohem vynoří páni chlupatí.

(21C)
Mám dvě minuty, než zpoza tamtoho rohu

(21C)
vyjde sociální pracovník.

A Community Support Officer is another expression for the police. The professional used translation *chlupatí* which is more expressive word and by that, he or she probably wanted to stress mocking with this expression. The amateur chose the wrong translation as he/ she change the meaning of the specific job. It is most probably a result of the missing knowledge of this expression and ignoring the context as in the following example (22) it is clear that *Community Support Officer* is the police because *sociální pracovník* cannot charge or punish anyone.

(22A) - They're giving me an ASBO!
- Good, fine.

(22B)
-Obvinili mě z vandalismu!
-Aha, fajn.

(22C)
- Budu muset dělat veřejně prospěšné práce!
- Dobře, v pořádku.

ASBO or Anti-Social Behaviour Order is “an official order that a person must stop behaving in a way that annoys or harms other people” (Cambridge University Press 2018) which means that the person could have got a criminal record or at least warning. The amateur violates the standard of informativity by translating the expression as *dělat veřejně prospěšné práce* as he/she adds information about the type of the punishment. The amateur was presumably not aware of the true meaning of this expression. On the other hand, the professional used the word *vandalismus* which was probably based on the context as Sherlock had been painting graffiti on a public building. The translation of the professional is more accurate as it corresponds with the given context.

(23A) It's an ancient number system -
Hang Zhou.

(23B)

Stará číselná soustava.
Chang Čou.

(23C)

Je to starověký číselný systém - Hang Zhou.

The correct Czech expression for number system is *číselná soustava*, the word *systém* does not combine with numbers. The amateur lacks the knowledge of the Czech collocations. The difference between *starý* and *starověký* is that *starověký* refers to something from a long time ago and *starý* is a synonym to obsolete (not used anymore). The more accurate to me is the translation of the amateur. Regarding the name of the number system, the professional decided to use transcription probably so that the name would look more natural to the audience.

(24A) Two men travel back from China,

(24A) both head straight for
the Lucky Cat emporium.

(24A) What did they see?

(24A) It's not what they saw.

(24B) Dva lidé se vrátí z Číny.

(24C) Dva muži cestující zpět z Číny,

(24B) Oba zamíří přímo do obchodu
s kočičkama pro štěstí.

(24C) oba zamířili rovnou do obchodu.

(24B) Co tam našli?

(24C) Co viděli?

(24B) O to nejde.

(24C) Není to o tom, co viděli.

The tense used in the original version is present simple but the amateur chose to change the tense to past simple in the second part of the first sentence to make it sound more natural and to make clear that it happened in the past, and in the first part he/she changes the tense to present continuous which makes the sentence nonsense in the combination with the past tense in the second. Also the literal translation of *travel back* by the amateur sounds unnatural for the Czech audience. The amateur then translated by omission the name of the shop presumably because he/she believed that the audience already knew from the context what type of shop it is and considered it to be extra information. The professional applied translation by paraphrase using a related word instead of using the direct name. The amateur translation is less accurate and sounds less natural for reasons mentioned above.

(25A) The milk's gone off and the washing's
started to smell.

(25A) Somebody left here in a hurry
three days ago.

(25B) Mléko kyselé, prádlo zavání. Někdo
odsud před třemi dny odešel ve spěchu.

(25C) Mléko je prošlé a prádlo začíná být cítit.

(25C)
- Někdo odešel ve spěchu před třemi dny.
- Někdo?

The professional shortened the first sentence, probably so it would fit into one two-line subtitle but the result is that it looks slightly skimped. The professional applied transposition of *gone off* and turned it into the adjective *kyselé*. The translation of the first sentence by the amateur translator seems more accurate considering that he/she used *začíná být cítit* which indicates that the clothes was left there only for a few days unlike the word *zavání* that indicates longer period of time. On the other hand, the sentence structure of the second sentence is rather odd since it is the same as in the English sentence. The amateur translator misjudged on what word the stress is. In this case it is on the words *in a hurry* and therefore that should be in the end of the sentence. The amateur also translated by omission the word *here* as he/she did not consider it important as from the context it is clear where from the person left but as a result it lacks coherence. The translation of the first sentence by the amateur is better but the one of the second sentence is more natural by the professional.

(26A) I suppose it's never going to trouble
Egon Ronay, is it?

(26B) Tohle místo nikdy
michelinskou hvězdičku nedostane.

(26C) Předpokládám, že to Egon Ronaye
nikdy nebude trápit, je to tak?

Egon Ronay was “gourmet whose guides helped raise standards in British food, from restaurants to motorway service stations” (Guardian News and Media 2018) and for the Czech audience completely unknown. The professional applied cultural substitution with the phrase *michelinská hvězda* which is an indication of prestigious restaurants. The amateur kept the original name and because of that the sentence loses the point for the Czech audience as they do not know who the person is and would not understand the meaning of this sentence and hidden joke in it.

S01E03 – The Great Game

(27A) - Good job I'm not one of them.

- So you take it out on the wall?

(27A) The wall had it coming.

(27B) -Ještěže nejsem jeden z nich.

-Takže to odnáší zed'?

(27B) Koledovala si o to.

(27C) - Dobře, že mezi ně nepatřím.

- Takže jste si to vybil na té zdi?

(27C) Ta zed' si to zasloužila.

The idiom *had it coming* means that it someone or something deserved what happened to them (Farlex Dictionary of Idioms 2015). Although both translations are correct concerning the meaning, the translation of the professional seems more fitting as the idiom is rather informal and so is the Czech phrase *koledovat si o něco*. I believe that the amateur did not recognise the level of formality of this expression. Also when translating the second sentence, the professional inverted the structure and replaced the subject *you* with the word *zed'* as the subject which made it possible for the translator to omit the subject in the following sentence *koledovala si o to*. With that, the two sentences follow each other more naturally.

(28A) *There has been a massive explosion*

in central London.

(28B)

*Centrem Londýna otrásl
mohutný výbuch.*

(28C)

"Centrálním Londýnem otrásla obrovská exploze."

The word *central* refers to the central point in London therefore the correct translation is *centrem Londýna* because the term *centrální Londýn* covers more than one boroughs and the explosion happened only in the one central point of London not in the every borough in central London. The incorrect translation of the amateur is a result of misunderstanding the context. The difference is also between expressions *mohutný výbuch* and *obrovská exploze*; the amateur used the loan word *exploze*, but *mohutný výbuch* is more expressive and it is more accurate. Also this sentence is said by someone in the television. As described in chapter 2.3.3 it can be distinguished by italics which both translators used. The amateur also added quotation marks which in this case are used incorrectly as it was not quoted. I presume that the translator confused the quoting with speech through some device. The overall translation of the professional is the better choice.

(29A) Besides, a case like this,
it requires... legwork.

(29B)
Navíc ten případ obnáší moc...

(29C)
Mimo to, případ jako tento vyžaduje...
Průzkum terénu.

(29B)
pochůzek.

Firstly, the amateur translated literally *a case like this* which is not suitable in this case. Better choice would be for example *takový případ* but it is not necessary as shown in the translation of the professional who used the pronoun *ten* instead. The term *legwork* could be translated both ways but the accurate translation depends on the context. As this sentence is related to an investigation, *průzkum terénu* seems more accurate as the term *pochůzky* is usually used when a person goes to the city centre, to some shops or institutions such as bank. According to the context it is clear that the real meaning was that someone has to investigate the scene of the crime and do some research about the case.

(30A) How's Sarah, John?
How was the Lilo?

(30A) Sofa, Sherlock. It was the sofa.

(30B)
-Co Sára? Jak se spalo na matraci?
-Gauči, Sherlocku. Byl to gauč.

(30C)
Jak se má Sarah, Johnne? Jaká byla matrace?

(30C)
Pohovka, Sherlocku. Byla to pohovka.

The professional again applied transcription with the name perhaps for the purposes of declension. Then the professional used different verb than in the original sentence, *slept* instead of *was*, which is based on the context that Sherlock and Mycroft are suggesting that John slept on the lilo. In this case it is much more natural than the literal translation by the amateur *jaká byla matrace*. Each translator also used different translation of the word *sofa*. Both expressions are the same in the meaning but *pohovka* is more formal and fits Mycroft more as he speaks rather formally.

(31A) The MoD is working on
a new missile defence system,

(31A) the Bruce-Partington Program,
it's called.

(31B)

Ministerstvo obrany pracuje
na novém raketovém systému,

(31B)

zvaném Bruce-Partingtonův program.

The repetition of the word *obrana/obranný* by the amateur makes the sentence clumsy not to mention that the meaning of the word missile includes rockets as such therefore the substitution applied by the professional was more fitting solution. The amateur also omitted the word *Program* in the name of the system probably to keep the sentence shorter. On the other hand, the professional applied transposition and the nouns *Bruce-Partington* changed into adjectives.

(32A) An estate agent's photo
and the bloody Greenwich pips.

(32A) - It's a warning.

- A warning?

(32A) Some secret societies
used to send dried melon seeds,

(32A) orange pips, things like that - five pips.

(32B)

Fotka z reality
a blbý časový pípance?

(32B)

-Výstraha.

-Výstraha?

(32B)

Některé tajné spolky pro výstrahu
posílaly pět semínek.

(32B)

Pomerančových jadérek a tak...
Pět pípanců.

(32C)

Fotografie od realitního agenta
a pípání časového signálu.

(32C)

- Je to varování.

- Varování?

(32C)

Některé tajné spolky posílávaly
vysušená semínka melounů,

(32C)

pomerančová semena, a podobně. Pět semen.
(pip = semeno, pípnutí)

Greenwich pips are the type of a time signal. The professional added the phrase *pro výstrahu* (meaning warning) according to the context. The amateur translated the sentences word for word and it makes the sentences more complicated and inaccurate. The generalization of an estate agent's photo to *fotka z reality* used by the professional does not change the meaning. The form *posílávaly* is the literal translation of *used to send* but this form is incorrect in Czech. The amateur also did not realise that oranges do not have *semena* but *jadérka* therefore the translation is incorrect. The amateur also used explanatory notes. However the professional managed the translation better as he/she added the number *pět* in the second sentence and therefore could use *pípance* in the last sentence suggesting that five seeds mean five pips.

(33A) The shoes are well worn,
more so on the inner side,

(33A) which means the owner had weak arches.

(33B)	(33C)
Podrážky sešlapané, na vnitřní straně víc. Měl sníženou klenbu.	Boty jsou více onošené na vnitřní straně, takže měl slabou klenbu nohy.

Each translator used different translation for the expression *well worn*. The word *onošené* that was used by the amateur is used rather with clothes on the other hand, the word *sešlapané* is the appropriate verb used with shoes that are worn a lot. Then there is the expression *weak arches* which was translated literally by the amateur perhaps because the expression was not familiar to him/her as this expression has equivalence in Czech *snížená klenba*. The accurate translation is the one of the professional even though he/she applied the translation by omission of the verb *are* which is not for the first time for the professional to omit a verb.

(34A) - How quaint!
- What is?

(34A) You are. Queen and country.

(34B) -Kuriózní! -Co jako? -Ty.	(34C) - Jak bizarní! - Co?
(34B) -Za královnu, za vlast. -Nemůžeš to ignorovat. -Neignoruji ho.	(34C) Vy. Královna a země.

The meaning of *quaint* is that something is strange or odd. Both translations *kuriózní* and *bizarní* are considered synonyms and have the same meaning. The word *jak* seems superfluous and the solution of the professional translation sounds more natural and fluent. The amateur however ignores the fact that Sherlock and Dr. Watson use informal form of addressing and so there should be *ty* instead of *vy*. Mistakenly is also translated the phrase *Queen and country* which is used to express that someone is willing to fight for the British queen and the country as such. The amateur incorrectly used calque. It is probably as a result of not knowing that it is a fixed phrase.

(35A) He had an Oyster card...

(35B) Měl elektronickou kartu...

(35C) Měl elektronickou peněženku...

An *Oyster card* is a term used for an electronic card used for payments on the public transportation (Cambridge University Press 2018). As the Czech language does not have this culture-specific concept, the professional used the translation by paraphrase using related words and it fits this context. The amateur shift the meaning by using the word *peněženka* as it suggests that the card could be used for any payments not only for transportation. The more fitting translation is the one of the professional for the knowledge of this concept.

(36A) The boy suffered from eczema.

It would be the easiest thing in the world

(36A) to introduce the poison
into his medication.

(36B)

Kluk trpěl ekzémem. Nebylo nic snazšího než přimíchat mu jed do mastičky.

(36C)

Měl ekzém. Bylo by jednoduché přidat jed do jeho léků.

The amateur applied translation by omission of the word *boy* which is acceptable in this context. The collocation *suffer from eczema* is used in Czech translated literally – *trpět ekzémem*. As the result of the lack of knowledge of this collocation the amateur translated it as *mít ekzém*. Although originally there is *medication* the professional used *mastička*. It might seem that he/she violated the standard of informativity, but with skin diseases the medication used is usually ointment. And because it fits the context it sounds more natural.

(37A) Why would he do that?

It's a bit suspicious, isn't it?

(37A) No, it isn't. He forgot to renew the tax
on the car, that's all.

(37B)

Proč by to dělal?

Trochu podezřelé, ne?

(37B)

Ne, to není. Zapomněl si
prodloužit povinné ručení. Tot' vše.

(37C)

Je divné, že si najal auto. Proč by to dělal?

Je to trochu podezřelé, nemyslíte?

(37C)

Ne, to není. Zapomněl si koupit
dálniční známku, to je vše.

The professional omitted the verb in the second sentence to make the sentence shorter, as well as the translation of *isn't it* as only *ne* unlike the amateur who translated it as *nemyslíte* and by that he/she slightly shifts the meaning. In the second subtitle there is the expression tax on the car which is compulsory tax paid on cars parked or used in the streets in the UK based on the fuel or emissions. This term does not have equivalent in Czech so both translators decided to use cultural substitution. The translation of the amateur *dálniční známka* has a different meaning as it relates only to motorways. *Povinné ručení* is liability insurance compulsory for any vehicle. It has also slightly different meaning but as it is also mandatory and is paid regularly it is closer to the meaning of the original expression.

(38A) How much? About a pint.

(38A) Not about. Exactly a pint.

That was their first mistake.

(38B) -Kolik? Asi půl litru.

-Ne asi, přesně půl litru.

(38C)Kolik? Asi půl litru.

(38C)Ne asi. Přesně půl litru. To byla jejich první chyba.

Both translators correctly applied the cultural substitution of the word *pint* which is approximately half a litre and *pint* as a measurement is not used in Czech. The only mistake that the amateur did is that he/she did not put hyphens in front of each line to distinguish the two speakers.

(39A) Connie Prince, 54, she had one of those
makeover shows on the telly.

(39B) Connie Princeová, 54, dělala jednu

z těch show o proměně vzhledu v telce.

(39C) Connie Princová, 54 let. Měla jednu

z těch show v televizi.

In this example there are many differences between the two translations. Firstly even though the adaptation of the name of Connie Prince was applied by both translators by adding the suffix *-ová*, the amateur omitted the letter *e* before the added suffix. The rules for declension by the Institute of the Czech Language are regarding only foreign names, not last names which are inflected but to keep the name in the most similar form possible, the letter *e* should be preserved. The amateur should have also united whether to inflect the feminine last names or not in all the episodes because in the first episode he/she did not use the inflection as it was mentioned in the example (2C). Then the expression *makeover show* does not have Czech equivalence. The professional chose to paraphrase the expression by using related words. The amateur chose to omit the word *makeover* possibly because he/she did not know the meaning of the word. Then the word *show*; both of them decided not to translate the word which I consider a mistake as the loan word *show* has the Czech equivalence with the same meaning *pořad*. Also the word *telly* was translated as less expressive word *televize* by the amateur. However *telly* is rather colloquial which the amateur probably did not know. For these reasons, the translation of the professional is more accurate.

(40A) Listen, I'm cutting you slack here,

I'm trusting you,

(40A) but out there somewhere,

some poor bastard's covered in Semtex

(40A) and he's just waiting for you

to solve the puzzle, so just tell me -

(40A) what are we dealing with?

(40B)

Já mluvím vážně, Sherlocku.

Zamhouřil jsem oko a věřím vám,

(40B)

ale někde tam venku je ubožák, obalený

semtexem, a jen čeká, až to vyřešíte.

(40B)

Tak mi řekněte:

Co za tím, sakra, stojí?

(40C)

Poslouchejte, dávám vám pravomoce a důvěru,

(40C)

ale tam někde venku je nějaký

chudák ověšený Semtexem

(40C)

a jen čeká, až vy vyřešíte hádanku,

takže mi povězte, s čím máme tu čest?

The idiomatic phrase *cut someone slack* means that someone allows other person more latitude or freedom (Farlex Dictionary of Idioms 2015). Both translators used substitution while translating the idiom. The translation *dávám vám pravomoce* by the amateur slightly shift the meaning. The professional used Czech idiom with different form but similar meaning which fits in this context. Besides that, the amateur used the wrong form of the word *pravomoce* which should have been *pravomoci*. Then the amateur also used incorrect collocation *dávám vám důvěru*, the correct one is *vkládat do někoho důvěru* probably due to the lack of knowledge of Czech collocations. The word *covered* can have many translations based on the specific context. The more accurate in this case is *obalený* because *ověšený* suggests that the explosives are hanging from the person but they are actually attached to the women. Then the professional translator used translation by omission of the word *puzzle* and applied substitution with the pronoun *to* which does not change or shift the meaning of the sentence and can be acceptable in this sentence. Lastly the phrase *what are we dealing with* can be used as *s čím máme tu čest* but in this context the amateur translator did not realize the positive connotation of this Czech translation which is the exact opposite of the original version and therefore in this context this translation is not accurate.

(41A) We didn't always see eye to eye...
but my sister was very dear to me.

(41B) Ne vždy jsme se ve všem shodli, (41C) Ne vždy jsme si rozuměli... Ale má sestra
ke mně byla vždy milá.

(41B) ale sestru jsem měl velmi rád.

The idiomatic expression *see eye to eye* was translated by paraphrasing by both translators correctly with preserving the meaning. However the amateur mistranslated the second part of the sentence as its meaning is that the speaker liked his sister. The amateur has probably mistaken the word *dear* with the word *kind*; in that case his/her translation would be correct. Regarding the technical aspect, it is clear that the amateur kept the same structure as the original version by using the triple dots. According to Pošta it is not appropriate because for Czech audience the triple dots mean that the text is incomplete (2011, 38).

(42A) You are in charge, aren't you,
Miss Wenceslas?

(42B) Vy tady šéfujete, (42C) - Vy to tu vedete, že, paní Wenceslasová?
že ano, slečno Václavová? - Kdo jste?

Both substitutions of the phrase *be in charge* are correct as far as the meaning is concerned. As this episode involves references to the Czech Republic, the amateur translator should have recognised that *Wenceslas* is the English translation of the Czech name *Václav* and as this subtitles are for the Czech audience the last name should have been translated. Apart from that the amateur lack the knowledge of differentiation between *Miss* and *Mrs*, therefore the translation of *Miss* as *paní* is incorrect. For these mistakes, the professional translated this sentence more appropriately.

(43A) - So you scratch their backs, and...?

- Yes, then disinfect myself.

(43B) To je chytré.

Takže ty podáš pomocnou ruku...

(43C) - Takže vy je podrbete na zádech, a...?

- Ano a potom se zase umyju.

(43B) Ano, a pak si ji vydezinfikují.

The example (43) sees Sherlock talking about the network of homeless people who help him. The Czech equivalence of the idiom *scratch someone's back* could be considered *podat někomu pomocnou ruku* even though it has a different form, the meaning is the same – to do a favour to someone (The McGraw-Hill Companies 2002). By using this idiom with modulation applied the professional kept Sherlock's humour. The amateur translated the idiom literally probably as a result of not recognizing it is an idiom. Although the humour is also preserved in this translation, the translation of the professional fits better.

(44A) My patience is wearing thin

Mycroft Holmes

(44B) Dochází mi trpělivost.

Mycroft Holmes

(44C) - Oh.

- Má trpělivost se krátí. Mycroft Holmes.

When someone's patience is *wearing thin* it means that the person is less and less patient. In Czech there is no such idiom therefore it is necessary to apply one of the strategies listed in chapter 1.4.2. Both translators applied paraphrase. In this case the professional used the correct verb that is connected with patience which is *docházet*. The amateur used the verb *krátit se* which is incorrect in combination with *patience*. Neither one of them used anything to differentiate that this text is from SMS, for example italics. The amateur also used hyphens which in this case are unnecessary since the interjection *Oh* should have been omitted.

(45A) I don't know how it started.

(45A) I just got out of my depth.

(45B) Nevím, jak k tomu došlo,
ale najednou jsem byl v pasti.

(45C) Nevím, jak to začalo.

(45C) Dostal jsem se do problémů.

The amateur used calque when translating the phrase *how it started* whereas the professional substituted the verb *started* with the verb *happen*. The professional's choice seems more natural. Then there is another idiom *go out of one's depth* which the Czech language does not have. Both the amateur and the professional chose to paraphrase the idiom. According to the Free Dictionary, this idiom means "To be in a field or situation that exceeds one's knowledge or ability" (Farlex Dictionary of Idioms 2015). Based on the definition, the translation of the professional is more accurate as the expression *dostat se do problémů* does not mean that the person could not find the way out of the troubles. For these listed reasons, the professional's translation is more natural and fits this context better.

CONCLUSION

The thesis focuses on the translation of subtitles and mainly on the comparison of the professional and amateur translation. The theoretical part defines the possible strategies for translations and possible difficulties that might occur in the process. In the practical part, there is analysed how both translators managed to overcome the language barrier, if they translated the subtitles appropriately for the Czech audience and what methods and strategies they used in the process. Among the most difficult expressions for translation were idioms, cultural specifics, proper names and collocations.

The most frequently applied strategies by the professional were paraphrasing and substitution. The amateur, on the other hand, often used literal translation and followed the style and the structure of the source text in order to provide the audience as much information as possible. This strategy caused that the text was unnatural. On the contrary, the professional often shortened the sentences and presented the main idea of the text.

Both translators frequently applied the translation by omission; however, it did not always have the intended effect. The amateur often applied this strategy due to not knowing the right translation possibilities. The professional used this strategy cautiously when he/she omitted words when it would make the text more fluent. The strategies that were not applied the amateur at all are transcription and cultural substitution. By using these strategies, the amateur could have made his/her translation more approachable for the target audience.

From many examples it is clear that the amateur is not familiar with many cultural specifics which resulted in changes of meaning (in examples 2C or 21C). When translating words or phrases not lexicalized in Czech, or fictional proper names, the amateur chose to either preserve the original expression or literal translation whereas the professional tried to approximate the meaning by using substitution.

The amateur also was not successful in interconnecting subtitles with the image and did not take the whole text and its context into consideration. As this is a TV series and the story continues beyond one episode, the translator should provide more united translation. The example (11C) shows that the amateur should interconnected the text in subtitles with to make the impression more coherent and examples (2C) and (39C) show that how the approach of the translator changes from one episode to another.

The biggest problem of the amateur was the lack of the linguistic background. The knowledge of his/her own mother tongue is insufficient as he/she was not aware of the

proper collocations, and the real meaning of some words. Also the lack of the knowledge of English language caused misunderstanding of concepts which are later mistranslated.

Regarding the formal aspect of subtitles, according to Łukasz Bogucki as mentioned in chapter 4 there are no official rules and standards for the formal aspect of amateur subtitles. The amateur translator confirmed this statement as he or she used three-line subtitles (as in example 12C), not always used hyphens to distinguish more speaker (as in examples 1C and 38C), and was not quite sure about usage of italics and quotation marks.

My overall impression of the translation of the professional is that it is a comprehensive translation where many linguistic strategies for translation were used appropriately and led to an intelligible translation of higher quality than the one of the amateur. It ought to be noted that the translation of the amateur is not completely incorrect but it is not as accurate as the professional one. There are more shifts in the meaning due to incorrect choice of the Czech equivalents. Therefore, the statement of Pošta mentioned in chapter 2.4 was not affirmed and this is not the time when the quality of the amateur translation of subtitles was comparable to the one of the professional. Based on the analyses, which was aimed only on selected examples, I concluded that the linguistic background and experience are necessary for translating the subtitles accurately and therefore, the subtitles translated by the professional are of higher quality.

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LIST OF ABBREVIATIONS

SL	Source language
TL	Target language
ST	Source text
TT	Target text
AVT	Audiovisual translation