

TED Talks Subtitles in Translation: The Translator's Footprint

Petra Nejezchlebová

Bachelor's Thesis
2020



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur

Akademický rok: 2019/2020

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Petra Nejezchlebová**
Osobní číslo: **H170153**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **Prezenční**
Téma práce: **Titulky TED přednášek v překladu: Stopa překladatele**

Zásady pro vypracování

Shromáždění odborné literatury
Formulace cílů práce
Vyhledání a shromáždění textů a základních informací o jejich překladatelích
Analýza překladu textu
Vyvození závěru

Forma zpracování bakalářské práce: **Tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

- Baker, Mona. 2011. *In Other Words: A Coursebook on Translation*. 2nd ed. London: Routledge.
Bassnett, Susan. 2014. *Translation*. London: Routledge.
Newmark, Peter. 1988. *A Textbook of Translation*. New York: Prentice-Hall.
Pošta, Miroslav. 2012. *Titulkujeme profesionálně*. 2nd ed. Prague: Apostrof.
Pym, Anthony. 2014. *Exploring Translation Theories*. 2nd ed. London: Routledge.

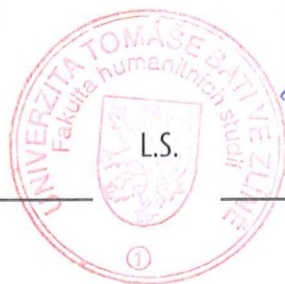
Vedoucí bakalářské práce: **PhDr. Katarína Nemčoková, Ph.D.**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **8. listopadu 2019**

Termín odevzdání bakalářské práce: **11. května 2020**



Mgr. Libor Marek, Ph.D.
děkan



Mgr. Roman Trušník, Ph.D.
ředitel ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně

.....

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) *Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.*

(3) *Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.*

2) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:*

(3) *Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).*

3) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:*

(1) *Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.*

3). *Odpirá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.*

(2) *Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.*

(3) *Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jim dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.*

ABSTRAKT

Tato bakalářská práce je zaměřená na překlad titulků přednášek TED. Sleduje, do jaké míry je zanechaná stopa daného překladatele viditelná a v jakých situacích se překlady liší. To vše je uvedeno s cílem lépe porozumět překladatelským překážkám, se kterými se lze při překládání TED přednášek z anglického do českého jazyka setkat. Na základě analýzy titulkových prepisů můžeme vyhodnotit, že drobné známky jednotlivých překladatelů viditelné jsou, ale pouze při bližším lingvistickém zkoumání.

Klíčová slova: přednáška TED, překlad, překladatel, analýza, titulky, ekvivalence

ABSTRACT

In order to contribute to better understanding of translating issues while translating TED talks from English to Czech language, this bachelor's thesis focuses on investigation whether and to what extent an individual TED talk's subtitle translation conveys its translator's footprint and what the differentiations are. Based on the subtitle transcripts' analyses it can be concluded, that each TED translator leaves a minor footprint which is however visible on closer linguistic inspection only.

Keywords: TED talk, translation, translator, analysis, subtitle, equivalence

ACKNOWLEDGEMENT

I would like to express my sincere thanks to my amazing thesis supervisor for her valuable and patient guidance and encouragement extended to me, whose helpful advices were an integral part of this Bachelor's thesis and who was constantly in contact with me to assist when I encountered an obstacle. I also place on record my sense of gratitude to all of the faculty members for their help and support.

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

CONTENTS

INTRODUCTION	5
I THEORY	6
1 TED	7
1.1 TED TALKS.....	7
2 TRANSLATION	8
2.1 TRANSLATORS	8
3 SUBTITLES	10
3.1 TRANSLATION OF SUBTITLES	10
3.1.1 Diagonal translation	10
3.1.2 Vertical translation	10
3.2 MULTIMODAL TRANSLATION PROCESS	11
3.3 CONSTRAINTS OF TIME AND SPACE	11
4 TEXT ANALYSIS	12
5 TRANSLATING ISSUES	13
5.1 EQUIVALENCE AT WORD LEVEL	13
5.1.1 The word in different languages.....	13
5.1.2 Lexical meaning	13
5.1.3 The problem of non-equivalence.....	13
5.2 EQUIVALENCE ABOVE WORD LEVEL	14
5.2.1 Collocations.....	14
5.2.2 Idioms and fixed expressions	14
5.3 GRAMMATICAL EQUIVALENCE.....	15
5.3.1 Number.....	15
5.3.2 Gender and person.....	15
5.3.3 Voice	16
5.4 TEXTUAL EQUIVALENCE: COHESION	16
II ANALYSIS	17
6 METHODOLOGY	18
7 TED TRANSLATION	20
7.1 TED TRANSLATORS	20
7.1.1 The process of TED translation.....	21
7.2 TED SUBTITLE TRANSLATION	22
7.2.1 Constraints of time and space in Amara software.....	22
7.2.2 Multimodality during the translation process.....	22
8 TED TALK SUBTITLES ANALYSIS	23
8.1 EQUIVALENCE AT WORD LEVEL	26
8.2 EQUIVALENCE ABOVE WORD LEVEL	27
8.3 GRAMMATICAL EQUIVALENCE.....	29
8.4 TEXTUAL EQUIVALENCE: COHESION	31
CONCLUSION	32
BIBLIOGRAPHY	33

LIST OF ABBREVIATIONS	35
------------------------------------	-----------

INTRODUCTION

The aim of this bachelor's thesis is to discover whether and to what extent an individual Ted talk's subtitle translation conveys its translator's footprint and what the differentiations are. Prior to the examination of Ted talks, my viewpoint to them was they are all of such a high quality that no exclusive distinctions can be seen. Ted talks are available around the whole world and they address global issues. That is the reason why they are distributed under the slogan 'ideas worth spreading,' therefore the demand for translating them is remarkably on point.

In order to contribute to better understanding of translating issues while translating Ted talks from English to Czech language, I decided to analyse chosen translations of talks in order to discover whether such a significant think tank, as the Ted organization undoubtedly is, works with the most professional translating policies or whether there are signs of uniqueness which distinguish the work of particular translators.

I believe that despite a unified translation system developed by TED and despite post-translation editing of the subtitles by reviewers the final result bears the signs of translator's individuality and unique elements of equivalence.

I. THEORY

1 TED

A foundation of this bachelor's thesis is a platform of TED, which stands for *technology*, *entertainment* and *design*. A convergence of these three fields at a conference in 1984 created this non-profit organization and became viral with its free knowledge-based videos. Nowadays, it covers topics “from science to business to global issues in more than 100 languages” (TED: About Ted). Welcoming experts as well as ordinary people from all around the world makes TED a global community with one specific goal: to spread ideas so our society gains a profound understanding of the world. According to the TED society, it is essential to escalate powerful ideas in order to “change attitudes, lives and, ultimately, the world.” Driven by an inspiration, the TED organization has built up a community of thinkers who share their ideas “both online and at TED or TEDx events around the world, all year long.” Every TED or TEDx event is recorded and posted on the TED platform. These videos are then not only interesting and illuminating but also helpful when it comes to a respectable level of English language (TED: What Is a TED talk).

1.1 Ted talks

TED talks are presentations of ideas in a form of showcases. It is vital that the particular idea is well-formed and cohesive and, moreover, there is a rule it has to take up to 18 minutes. “This short talk model works, since it only demands the audience's attention for a short period of time, decreasing the chance of minds wandering or day dreaming about lunch.” Some of the greatest talks on TED fit within 5 minutes. Usually, the speakers present either something new, some kind of an invention that the people listening have not heard about or basic idea, which is well-known, yet formulated by creative arguments in order to challenge the listeners' points of views. In both cases, it has to involve certain evidence and “draw a larger conclusion” (TED: What Is a TED talk). Every TED talk is exceptional, therefore, its translation is always a new challenge.

2 TRANSLATION

The concept of translation has several interpretations and meanings. In this bachelor's thesis translation is understood as a process of "changing the original source text into a target text in a different verbal language." A corresponding traditional category of translation is 'interlingual translation' meaning "interpretation of verbal signs by means of some other language" (Munday 2001, 5).

The meaning of the term translation can also spread "beyond theoretical frames" and it can be understood, for instance, as if "language is a translation of thought" or literature was a translation of life itself. By and large, it is viewed as a kind of metaphor explaining the inter-relation of the foreign language and the language we are familiar with (Pym 2014, 153). However, it is necessary to realize that there is "no one-to-one correspondence between words" and units of meaning "across different languages" (Baker 2011, 10). That emphasizes particular issues with which translators have to deal.

2.1 Translators

The mission of translators "has always been whether to translate literally or freely" (Newmark 1988, 46). However, due to the proof that each translation is completely different depending on the culture where the text comes from, translators are advised and recommended to be "as literal as possible" in order to avoid misunderstandings within particular cultures (Newmark 1988, 46). The translator is often mistaken for the author of the source text. It is vital to emphasize that the translator is, basically, an interpreter of the source text in order to make the text understandable to individuals of the target language.

During creation of a new piece of text out of an already existing one, translators inescapably act under a lot of pressure caused by their own social conditioning as well as by trying their best to preserve the meaning between the author of the source text and the receiver of the target text, although both of them are influenced by their own diverse social backgrounds (Hatim and Mason 2013, 1). Therefore, translating does not mean simple transforming the language from the source text to the target text only, but also considering social, demographical, ethnical, geographical and cultural aspects of the text.

Newmark labels this the 'sixth sense.' He mentions that "the translator has to have a flair and a feel for his own language" (1998, 4). This quality has to come naturally. According to Newmark (1998, 4), the sixth sense is a combination of "intelligence, sensitivity and intuition, as well as of knowledge." It gives you the right feeling "when to translate literally, and also, instinctively, perhaps once in a hundred or three hundred

words, when to break all the ‘rules’ of translation” (Newmark 1998, 4) and simply use the most natural expression from the language that fits the most.

3 SUBTITLES

Subtitling generally switches from spoken to written language, moreover, it does so in real time, which makes it very dynamic type of text. The nature of subtitles develops from “somewhere between the printed page and the spoken dialog” (Gottlieb 1994, 101).

“Subtitling is an amphibion (*sic.*): it flows with the current of speech, defining, the pace of reception; it jumps at regular intervals, allowing a new text chunk to be read; and flying over the audiovisual landscape, it does not mingle with the human voices of that landscape: instead it provides the audience with a bird’s-eye view of the scenery” (Gottlieb 1994, 101). Put differently, subtitling has to operate without well-known tools of the speaker. “The audience has to turn to the original acoustic and visual clues in trying to grasp the meaning behind the words of the subtitles” (Gottlieb 1994, 102).

3.1 Translation of subtitles

The subtitle translation deals mainly with transferring of the spoken text into the written text (Pošta 2012, 42). Features specific to the subtitle translation are “the maximum length of the subtitle, the location of subtitles in the film and the speed of switching subtitles” (Chuang, 2006, 372). In other words, translation of subtitles has these particular constraints of time and space. These parameters vitally influence the final translation, which is why translation of subtitles creates two sub-categories of its own, specifically vertical and diagonal translation.

3.1.1 Diagonal translation

Many authors, including Gottlieb (1994, 101—121), classify diagonal translation as a transfer of the text from the spoken to the written mode. In other words, the translator has to deal with transferring the language from the source aural mode to the written transcript and finally translating it and creating applicable subtitles in the target language, which is an extensive and laborious process.

3.1.2 Vertical translation

On the other hand, the vertical translation is not that lengthy as the diagonal translation given the fact that the translator already possesses an already prepared subtitle transcript of the text and the goal is to translate it into the target language (Gottlieb 1994, 104). In this case the translator is at an advantage because there is less work coping with a measurement of the maximum length and a division of the subtitles.

3.2 Multimodal translation process

Either way, subtitle translation is related to several different modes which make it multimodal process. It covers textual, linguistic, aural and visual mode and a symbiosis of these modes enables the final product to communicate as precise information as possible. Furthermore, as Chuang (2006, 374) mentions, all the modes together serve as a translator's "context for dealing with subtitling" and are "considered as a whole to express and represent meanings to the audience."

3.3 Constraints of time and space

As mentioned above, there is a particular limitation when it comes to the time and space while translating the subtitles. Any subtitles have their own maximum length. Generally accepted limit on a subtitle length is 70 characters in two lines. When it comes to the time limits on screen, a minimum duration of a subtitle is a second and its maximum duration is 6 seconds (Permondo, n.d.). Both diagonal and vertical subtitle translations have to take these constraints into account in order to produce legible subtitles of a high quality.

4 TEXT ANALYSIS

Before the translators embark on an actual translating of the text, it is vital for them to thoroughly analyze the text to make certain that the text is understood: firstly, to understand what the text is about; secondly, to see the text from the translator's point of view. In other words, it requires "both general and close reading" in order to determine the text's meaning (Newmark 1988, 11).

While general reading, it is possible to determine the mode of the text which is an oral or written channel of communication; the tenor of the text which describes the relationship between participants and, therefore, the level of formality used in the text; and the field of the text referring to the social setting going hand in hand with an area of vocabulary (Munday 2001, 144). According to these three determiners, it is possible to classify the genre of the text as a "fixed text-type associated with a conventionalized purpose", depending on a targeted audience (Nemčoková 2020).

Reading the text for the second time includes close reading, meaning searching for specific ambiguities and obscurities connected to possible issues that may occur while translating (Newmark 1988, 11).

Another feature which comprises an integral part of any text analysis is a communicative competence, since it deals with an appropriate time and manner of using language. To evaluate what is appropriate and what is not, it is necessary for a translator to possess knowledge of social awareness and critical thinking. In order to do so, having as much knowledge as possible on the target audience or the reader of the text is a key (Nord 1988, 11).

5 TRANSLATING ISSUES

All translators in general constantly faces the struggles of equivalence while translating. Regular pitfalls of cultural differences and other translation problems occur on daily basis and once it is accepted, the process of debating on what can be lost while translating in regard to what can be gained, begins (Bassnett 2014, 39).

5.1 Equivalence at word level

To produce a translation of a high quality, it is necessary to start with decoding the most important units carrying the meaning in the text: words. In general, the word is not the smallest unit that possesses an individual meaning; a morpheme is. However, the word can be used by itself. Moreover, it does not necessarily possess only one meaning. According to Newmark (1988, 48) the equivalence of the translation “is desirable result, rather than the aim” of it. Hatim and Mason (2013, 180) explain that translators naturally work with words, however they work with single words as with a “raw material.”

5.1.1 The word in different languages

Translators have to cope with the fact, that “there is no one-to-one correspondence between words and elements of meaning” across all languages (Baker 2011, 11). Many translators claim it is incorrect to translate words and it is advisable to translate sentences and paragraphs in order to render the text into the target language. However, Newmark (1988, 37) asserts that “the source text consists of words, that is all that is there, on the page.” Therefore, words are the base for translating and translators have to take them into account.

5.1.2 Lexical meaning

According to Baker (2011, 17) “the words have ‘blurred lines’; their meanings are, to a large extent, negotiable and are only realized in specific contexts.” And one of the most difficult duties of a translator is facing the “fuzziness” of the attempt to understand the word’s meaning in order to translate it. At this point, it is advisable to appeal to the lexical meaning of a word, morpheme eventually (Baker 2011, 17).

5.1.3 The problem of non-equivalence

The selection of a proper equivalent depends on a wide range of factors, including the way the translator manipulates the target text. Often it is helpful to view the language vocabulary as semantic fields. “The more detailed a semantic field is in a given language, the more different it is likely to be from related semantic fields in other languages” (Baker

2011, 18). The non-equivalence at word level can be caused by cultural difference, different distinctions in meaning, lacking a subordinate or superordinate, difference in expressive meaning, difference in form, use of loan words, and other.

5.2 Equivalence above word level

Because words are accompanied by other words, they form larger stretches of language. They cannot be classified by rules, however, they can be identified as lexical patterns (Baker 2011, 46). There are regular occurrences of particular words in a language which does not have any reasonable explanation; people simply do or do not use them.

5.2.1 Collocations

A way of looking at collocations is “to think of them in terms of tendency of certain words to co-occur regularly in a given language” (Baker 2011, 47). Translators very often deal with the fact that the words which we consider to be synonyms often have completely different sets of nouns to collocate with. Also, the collocation of two or more words is acceptable in its various forms or order. Patterning of collocations among languages differs from the situational point of view, which means that each language depicts an event described by the collocation differently. Therefore, the variations of collocations among languages depend on the preferences of the language for particular ways of using them (Baker 2011, 47). The translator ought to have an ability “to recognize a collocational pattern with a unique meaning different from the sum of the meanings of its individual elements” (Baker 2011, 53) in order to translate it in an appropriate and correct way. Therefore, taking a collocational meaning into account rather than the meaning of individual words along with their synonyms is vital for the translation (Newmark 1988, 213).

5.2.2 Idioms and fixed expressions

While collocations are pretty flexible language patterns allowing variations in form, “idioms and fixed expressions are at the extreme end of the scale from collocations in both flexibility of patterning and transparency of meaning” (Baker 2011, 63). They are frozen and their meaning cannot be concluded from their separate parts. Unless the producer of the text makes a joke or attempts a play on words, idioms do not allow any variation in form, meaning they do not delete, add or replace a word, change the order of words or change its structure from the grammatical point of view. “Unlike idioms, however, fixed

expressions often have fairly transparent meanings” (Baker 2011, 64). In conclusion, idioms and fixed expressions have to be viewed as one unit to conceive the meaning.

It is extremely important for translators to understand the meaning of idioms and fixed expressions while translating, but first and foremost to be able to recognize an idiomatic expression since it is not always initially visible. “The more difficult the idiom or the expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom” (Baker 2011, 65).

5.3 Grammatical equivalence

A grammatical point of view is another factor influencing the equivalence between two languages. Each language makes distinctions of concepts “such as time, number, gender, shape, visibility, person, proximity, animacy and so on” (Baker 2011, 82) and according to these circumstances languages form the way to describe events. Grammatical choices are obligatory in the language as they are chosen from a closed set of options. “Grammatical rules are resistant to manipulation by speakers. In translation, grammar is often forcing the translator along a certain course which may or may not follow that of the source text as closely as the translator would like it to” (Baker 2011, 85), which means that translators have to be aware of possible dissimilarities and consciously monitor their course of translating them. This bachelor’s thesis will discuss categories of number, gender, person and voice only.

5.3.1 Number

A grammatical category of number represents the idea of countability. “English language recognizes a distinction between one and more than one; singular and plural” (Baker 2011, 87) and that is described via nouns, pronouns, determiners and verbs.

5.3.2 Gender and person

Gender is a category of nouns which is reflected in the use of associated words, usually adjectives, articles, pronouns or verbs. It differentiates feminine, neuter or masculine or animate and inanimate gender (Baker 2011, 95). In contrast with English language, Czech language determines masculine and feminine gender not only for males and females but also for inanimate objects. Person is a closely connected grammar category which define participant roles which are defined through pronouns to explain who is speaking, who is being addressed and others (Baker 2011, 95).

5.3.3 Voice

According to Baker (2011, 102), category of voice “defines the relationships between a verb and its subject. In active clauses, the subject is the agent responsible for performing the action. In passive clauses, the subject is the affected entity, and the agent may or may not be specified, depending on the structures available in each language.” Moreover, in case the translator wants to avoid specifying the gender, the use of a passive voice allows it (Baker 2011, 94).

5.4 Textual equivalence: cohesion

Cohesion represents a connection between individual parts of a text at a sentence level which means it connects words and expressions with cohesive devices. Moreover, a consistent selection of vocabulary throughout the text plays an important role to create a cohesive text as well (Baker 2011, 180). In other words, correctly chosen vocabulary chain and proper linking devices play a fundamental role in transferring the source text into a cohesively equivalent target text.

Two of the most significant cohesive devices in this bachelor’s thesis are conjunctions and ellipsis. “Ellipsis involves the omission of an item” (Baker 2011, 187), meaning an omission of an unnecessary part of a sentence in the target text which is nevertheless acknowledged. It is used, for instance, when the phrase is repeated.

Conjunctions are connective words and formal markers which link the sentences, clauses and paragraphs to each other, usually proceeding from theme to rheme (Newmark 1988, 23). They highlight what the producer wants the receiver to relate to, what information follows and what information precedes. (Baker 2011, 190).

II. ANALYSIS

6 METHODOLOGY

I learned about TED talks in high school in my English class as my teacher used to give us homework based on these talks. It seemed a fairly adequate source of English vocabulary and useful expressions. I encountered the TED platform again later during studying abroad, as our teacher enjoyed working with TED talks as well and used to assign us to work with them. At that time, watching TED talks began to be my avocation, not only for the purpose of learning English language, but also for broadening my horizons and creating my own opinion about particular global topics and issues. For that reason, I was excited to work with TED talks at university where I was inspired to continue working with them as a part of my bachelor's thesis.

In regards to the collection of research material, I decided to choose nine talks and analyse their translations on closer inspection. However, I started with the selection of translators rather than individual talks. I picked those translators who chose to translate, in my opinion, the most interesting talks. All three of the chosen TED translators were willing to cooperate with me. They described their own views on translating the TED videos in a form of a short interview which gave me a closer look at how the whole process of translation work from the beginning to the final edition. Moreover, I also learned about who and how many people are actually involved. The interviews were conducted via email, messenger and over the phone with my structured questions which were prepared in advance. It has been to my advantage that all the three translators have already known each other and commented on each other's work. All the comments were recorded in a separate word document to always be accessible for me.

When it comes to individual talks, all of them are from 7 to 17 minutes long which makes their subtitle transcripts' length from 9 to 19 pages. The average length of one analysed transcript is 14 pages and the average word count per transcript is 1.837 words. The analysed TED talks' themes are classified in categories such as language, community, communication, science, decision-making and others.

The text analysis included comparing the Czech translated versions to the original English speeches and discovering methods and strategies of translation along with individual translating issues and obstacles which could have been a root cause of possible differences to build my bachelor's thesis on. I decided to analyse them on four levels: text level, phrase level, grammatical level and textual level.

I started writing the theoretical and analytical part at the same time in order to compose this bachelor's thesis systematically. The vast majority of sources I used to compile the theoretical part are from the Tomas Bata University library, both in printed and electronic version, and additionally, I drew information from online academic papers. To collect the information for the base of the analytical part, I worked with the TED platform accompanying the Amara website¹. The TED official website allows users to either watch TED videos and to display their subtitle transcripts in a selected language. However, transcripts I was working with are from the Amara website, from where I could download and print them in a required format as working with a printed version of them allowed me to take notes and highlight useful parts.

¹ The Amara platform is further discussed in Ch. 7.1.1.

² Own translation of the translator's commentary

³ Own translation of the translator's commentary

7 TED TRANSLATION

Translation of TED talks is a matter of a voluntary work. Translating subtitles of these talks helps to distribute the knowledge and ideas across many languages and countries as well.

7.1 TED translators

There is no rule saying that the individual who wants to begin translating TED talks has to be an educated translator with a university degree. Anyone whose level of English language is good enough and who is passionate about it can begin translating subtitles of TED talks. Originally, the idea of translating TED talks has developed from a popular demand. Fans of these videos across the whole world had started asking if they could translate them into their languages in order to spread their favourite videos to friends and family members. “Recognizing a real need – and an opportunity to radically open accessibility – TED developed a system to allow volunteers to translate their most-loved talks into any language” (TED: Translators).

Regular TED translator can either translate or review the subtitles of TED video, however, they can never do both within the same video. Each piece of subtitle translation has to be reviewed by someone else in order to see it from a different perspective and spot possible errors, both lexical and technical ones.

This bachelor’s thesis is based on the work of three translators. The first one is Magdaléna Schneiderová, who has been translating for the TED platform for four years. Translating is not her full-time job; it is only a hobby as she loves working with the English language (Magdaléna Schneiderová, Facebook message to translator, December 10, 2019). The second one is Jan Kadlec, a university graduate who used to translate TED subtitles as one of his hobbies. He mentions that he does not consider himself to be well-educated in terms of English language but he pays a great deal of respect to a translating profession as such and even while reviewing someone else’s translation, he tries not to change it too much, only to correct any factual, lexical or technical mistakes (Jan Kadlec, email communication with translator, February 21, 2020). The third is Samuel Titěra, who has been translating for the TED platform for 11 years and is a professional translator. Due to his experience, he also operates as the TED Language Coordinator apart from his regular translating and reviewing (Samuel Titěra, personal phone communication with the translator, December 17, 2019). Apart from the translating, reviewing and approving as the Language Coordinator, he regularly attends TED Summits all around the world where “the

most engaged members of the global TED community gather to brainstorm, discuss and perform” (TED: Ted Summit).

7.1.1 The process of TED translation

According to the translators I was communicating with, there is usually one chat group on any chosen social media platform, where translators can choose which video they want to translate. They can edit, translate and review the chosen video subtitles in a software developed for these activities called Amara. To begin translating it is necessary to register for TED website and for Amara translating platform. The translator receives a confirmation from Amara within approximately 5 working days. There is a task tab on Amara website where the translator can open the chosen translation. Apart from translating itself, Amara translation system helps the translator with the time limit, limit of characters, technical legibility, etc.

Once the translation is finished, the reviewer starts their work with re-reading and correcting if necessary. There is an extra space for any comments and if there is anything to improve, the translator has to rewrite the subtitles. However, reviewers do not interfere in the translated subtitles themselves, they only comment on them and suggest corrections. “Many times I really did not have much to correct. On the other hand, once or twice I had to return the whole work with two pages of my comments because the translated subtitles were low quality with many language and technical mistakes.”² (Magdaléna Schneiderová, Facebook message to translator, December 10, 2019). Already reviewed translation is then sent to the Language Coordinator who implements the final corrected version. Upon this approval, the subtitles are published and the translator is credited for their work in their TED profile (Amara: How-to Guide). “Sometimes, there are so many mistakes even after the reviewing such as incorrect setting of subtitles making you confused until another subtitles appear. It makes the correction of the revision more difficult than the reviewing itself.”³ (Samuel Titěra, personal phone communication with translator, December 17, 2019). However, this whole lengthy and tedious process makes the final product in a form of the subtitles of high quality and TED can be sure that no low quality translation appears on their website.

² Own translation of the translator’s commentary

³ Own translation of the translator’s commentary

7.2 TED subtitle translation

This bachelor's thesis deals with translation of Ted subtitles from English into the Czech language. However, no matter from which language the Ted subtitles are translated, they are always translated vertically. In other words, any translator who chooses to translate subtitles of any Ted talk starts working with already created subtitles in English language including an English transcript of the talk. Given the advantage of using the Amara software, translators can focus mainly on the translation itself and do not have to cope with the spotting, for instance. The Amara software enables not only to help with the translation of subtitles but also enables the user to create, edit or review the subtitles themselves. However, Ted translators have no rights to intervene in the settings of the subtitles they are translating, due to a preservation of a high quality of subtitles. Therefore, the translators' task is to translate the subtitles from the English language into the target language, in this case Czech language, and to follow the rules of the constraints of time and space of the subtitles (Amara: Subtitle Editor).

7.2.1 Constraints of time and space in Amara software

Although Ted translators do not work with an edition of the spotting or a timing of the appearance of the subtitles, there are limitations for them as well.

Firstly, the maximum length of one line of the subtitle is 44 characters, making the maximum length of the whole subtitle 88 characters. Nevertheless, it is strongly recommended to make them shorter (Samuel Titěra, personal phone communication with translator, December 17, 2019). If the number of characters exceeds the set limits, the software does not allow the subtitle to be saved, therefore, the translator will notice that the subtitle needs shortening (Amara: Subtitle Editor). The duration of the subtitle on the screen is pre-set by the Ted platform and the translator does not shift it at all.

7.2.2 Multimodality during the translation process

Throughout the process of translating in the Amara editing software, there is the original Ted talk video embedded on the screen the whole time. Therefore, the translator is able to translate and work with the video at the same time. It is worth mentioning that watching the speaker in the video and listening to individual utterances during translating them assists the translator with the correctness of the translation as it provides the translator with the complete context of the text (Amara: Subtitle Editor). In other words, paralinguistics of the speaker in the video is also an aid to understand the proper meaning of the source text.

8 TED TALK SUBTITLES ANALYSIS

This bachelor's thesis analyzes nine different subtitle transcripts from nine TED talks translated by three Czech translators, i.e. three transcripts from each: Jan Kadlec (hereinafter referred to as T1) translated *How language shapes the way we think (HLS)*, *TED's secret to great public speaking (TSP)* and *The agony of trying to unsubscribe (ATU)*. Magdaléna Schneiderová (T2) translated *How I help free innocent people from prison (HHF)*, *How to speak up for yourself (HSU)* and *Why you should talk to strangers (WYS)*. Samuel Titěra (T3) translated *How we can face the future without fear together (HFF)*, *Inside the mind of a master procrastinator (IMM)* and *What we can do about the culture of hate (WWC)*.

In order to provide more comprehensible context of the analysed texts, a short overview of all TED talks under investigation follows:

- *HLS*: Given the fact that there are about 7,000 languages around the world and they all have different structures, Lera Borodsky proves that there are about 7,000 ways of how our thinking is shaped and affected by the language (TED 2017, HLS).
- *TSP*: TED curator Chris Anderson speaks about what it takes to deliver a speech of a high quality containing an idea worth spreading (TED 2016, TSP).
- *ATU*: Comedian James Veitch turned the frustration of unsubscribing marketing emails into whimsy (TED 2016, ATU).
- *HHF*: Harvard Law professor Ronald Sullivan tries to free unfairly sentenced people from jail and succeeded about 6,000 times in his career (TED 2016, HHF).
- *HSU*: Social psychologist Adam Galinsky guides through the struggles of learning how to speak up for yourself (TED 2016, HSU).
- *WYS*: Kio Stark explores the unnoticed advantages of pushing people beyond their comfort zone while speaking to strangers (TED 2016, WYS).
- *HFF*: Rabbi Lord Jonathan Sacks answers the question whether there is anything each of us can do to be collectively able to face the future without fear caused by past events (TED 2017, HFF).
- *IMM*: Tim Urban encourages people to think twice and harder about what people procrastinate on before they run out of their time (TED 2016, IMM).
- *WWC*: Sally Kohn discovers that hate is inside all of us and she shares stories including her own to help recognizing and challenging the hate people are facing (TED 2017, WWC)

Since all the talks of TED are organized in the same way, the mode of all of them refers to the spoken language in a form of monologue. However, the focus of this bachelor's thesis is on their subtitles, therefore the mode of the subtitles is written channel of communication. In fact, the mode is closely connected to the genre of analyzed texts: on one hand, the genre of TED talks is a spoken presentation. On the other hand, regarding the fact that the subtitles are written, they can be described as a written genre that mainly follows the norms of a spoken text. The tenor of the subtitles is influenced by the setting of TED talks. They always take place in a big assembly hall, where speakers deliver their speeches and presentations from a stage to be clearly visible by all members of the audience. Therefore, the tenor of the TED talk is considered to be reflecting the speaker-audience performance using a formal or neutral language. A composition of the audience varies depending on the topic of each talk. Generally speaking, the audience of TED talks always consists of adult and conscious individuals, who are either invited by the TED platform since they might be interested in the particular topic, educated individuals who pay for the ticket or other TED speakers who participate to gain additional knowledge and draw an inspiration.

All speakers of TED are professionals and are great at evaluating what sort of language is appropriate to use and when. It is up to the translators of their talks to translate them in a way that reserves the level of speaker's communicative competence. Every translator is familiar with the audience of the particular TED talk, therefore they ought to translate the text equally in terms of formality (TED: Ted Summit), even though the level of formality differs depending on the language.

Examples of individual analyzed levels of translators' differentiations are given in the following part. I decided to begin with the differences in preserving the formality of the text.

T1 confuses the tenor and the formality of the language while translating. Among all three talks he uses more or less formal Czech language than it is used in the English language original.

1) ST:⁴ "But there is one thing that..."

TT: "Ovšem existuje jedna věc..."

BT: "However, there is one thing..." (TSP)

⁴ The abbreviations stand for source text (ST), target text (TT) and back-translation of the target text (BT).

‘But,’ is translated as ‘Ovšem’ which is a bit obsolete and book-like in this sentence, instead of using neutral ‘Ale.’

2) ST: “Well, that suggests that...”

TT: “Inu, naznačuje to, že...” (HLS)

He translates ‘Well’ into ‘Inu’ which is not usually used even in a formal Czech language and can be classified as the literary bookish style.

3) ST: “Move your cup...”

TT: “Šoupni si hrnek...” (HLS)

On the contrary, he translates the sentence ‘Move your cup..’ as ‘Šoupni si hrnek...’ in a formal talk that took place at TED Woman and was targeted at educated women from all over the world, therefore the translation of this particular sentence is a bit inappropriate. Moreover, the verb ‘šoupni’ is rather sub-standard Czech verb denoting the lateral movement, while more formal, or at least standard verbs are plentifully available in Czech language.

In case of T2’s translations, there are only slight deviations in terms of the tenor and the level of formality as she follows the original ones.

4) ST: “..., and see if starts a conversation.”

TT: “... a uvidíte, jestli to započne konverzaci.” (WYS)

To give an example, she translates ‘to start a conversation’ into ‘započít konverzaci’ instead of usual ‘začít konverzaci’ which makes it a bit more formal or bookish and literary than it is necessary, however, it is only a subtle nuance.

T3 tends to render neutral talks with some informal words or phrases into more formal Czech language almost in all cases.

5) ST: “... and I’d bump it up in the middle months, ...”

TT: “... poté trochu přitvrdil, ...”

BT: “... afterwards he pushed a bit more, ...” (IMM)

6) ST: “... saying the same thing.”

TT: “... psali o téže věci.” (IMM)

For example, he interprets ‘and I’d bump it up,’ as ‘poté trochu přitvrdil,’ which does not correspond to the original formality of the original text. Since the verb ‘bump up’ is an informal phrasal verb meaning to increase, in this case, the level of effort to work, the translated Czech equivalent should be at least similarly informal. However, the T3’s translation ‘po té trochu přitvrdil’ does not convey almost any sign of informality. If back-translated, T3 euphemistically renders it into ‘...afterwards he pushed a bit more,...’ like

he wants to avoid the informality at any cost. On the contrary, the example no. 6 shows a neutral expression ‘the same thing’ while T3 translates it as ‘o téže věci’ which is again more formal, bookish Czech expression, instead of using neutral ‘o tom samém,’ when back-translated ‘the same thing.’ However, that is not that distinctive remodeling of the original sentence and it is not that obvious as it is in case of translations of T1.

8.1 Equivalence at word level

As all translators have to face the issues of equivalence, TED translators are not an exception. Czech is diverse language with a wide spectrum of vocabulary. However, as presupposed, it is fairly distinct from English language in various ways. In some cases there are perfect Czech equivalents to English words, however, every now and then there are English words, possibly phrases, which do not have the exact Czech equivalent and it is up to the translator to deal with this situation. Sometimes, even when there is a perfect equivalent, the translator decides not to use it if the context of the word calls for it. The translators I was working with tend to deal with the non-equivalency in their own way.

T1 sometimes chooses to use a compound as a result of no word-for-word equivalent, even when there is still a sufficient amount of characters per subtitle line.

7) ST: “... an amazingly complex structure that is your personal worldview.”

TT: “... úžasně komplexní strukturu, kterou je váš osobní světonázor.” (TSP)

In particular, instead of using the frequently used translation ‘pohled na svět,’ to translate a word ‘worldview’ he decided to use a Czech compound ‘světonázor’ in spite of the fact that this word is not that commonly used. Overall, T1 does not seem to be prone to translating literally and using common equivalents. He states that he wants the translated subtitles to look nice and readable (Jan Kadlec, email communication with translator, February 21, 2020). However, some of his translations are a bit creative.

8) ST: “... and the moon somehow more male-like?”

TT: “... a měsíc za něco mužštějšího?” (HLS)

For example in order to translate the word ‘male-like’ he chooses a Czech adjective ‘mužštější’ which sounds as if it was not even grammatically correct instead of using similar adjective ‘mužnější’ which sounds more pleasing to the eye.

When it comes to T2, she tends to translate literally in favor of preservation of the original meaning.

9) ST: “... and connected it with one thing, and that’s gender.”

TT: “...a vztáhli ho k jedné věci, a tou je gender.” (HSU)

For that reason, in case she does not find a suitable equivalent or does not feel like using it, she prefers to use the English word in the Czech subtitles, e.g. the word ‘gender,’ even though the word has a Czech equivalent ‘rod.’ However, the Czech equivalent does not fully conform to the complex meaning of the English term and is rather limited to denoting a person’s gender, i.e. being male or female.

T3, likewise T1, is likely to use the compound or an alternative synonym if he can not find the exact equivalent.

10) ST: “... that I don’t think non-procrastinators exist.”

TT: “... myslím totiž, že neodkládači neexistují.” (IMM)

The word non-procrastinator is an interesting example. It is difficult to translate this word even though Czech language works well with noun prefixes. T3 decided to use a word ‘neodkládač’ which is a novel Czech form in the intended meaning. It is creatively constructed from a negative prefix and a deverbal noun of the ‘putting aside’ meaning. In other words, it is a construction with meaning ‘one who does not put things aside.’

What all three translators have in common is that if a single word repeats consecutively in the text, they tend to use several synonyms of the same meaning to avoid repetition if the text does not request it.

8.2 Equivalence above word level

All three translators are proficient at recognizing collocations, idioms or fixed expressions as they are experienced in translating them. Throughout all the transcripts of TED talks, there were no signs of misunderstood or non-identified phrases with a specific meaning. As collocations are fairly flexible, they are parts of all texts I was working with.

11) ST: “... Vicky had gone to extraordinary lengths to hide her identity.”

TT: “... Vicky udělala nesmírně mnoho proto, aby skryla svou identitu.”

BT: “... Vicky did immensely much in order to hide her identity.” (WWC)

As T3 is well versed in terms of translating, all of his translations of collocations are smooth and natural. It is clear that not all collocations are easily translated, however even if there is no Czech equivalent, the T3’s solution is always nice and readable:

12) ST: “I wrote a book about hate. Spoiler alert: I’m against it.”

TT: “Napsala jsem knihu o nenávisti. Pozor, prozradím pointu: jsem proti.” (WWC)

BT: “I wrote a book about hate. Beware, I will reveal the main point. I’m against it.”

Even though there is no two-word equivalent for this phrase in Czech, T3 seems to be able to always find a way to improvise by rewording with a phrase “Beware, I will reveal the main point...’ The line is a bit longer, but well functioning.

T2, generally speaking, translates almost literary, however, when the length of the subtitle extends the set limits, she finds a shorter synonym instead:

13) ST: “This is usually giving a compliment.”

TT: “To většinou znamená pochválit.”

BT: “This usually means to praise.”

In spite of the fact that translation “to praise” looks different when back translated, the shorter synonym “pochválit“ works well in this case and what the speaker wanted to say is clear and understandable from the subtitle.

T1 on the other hand translates collocations according to whether he likes the common translation, not based on the length of the subtitle line.

14) ST: “I’ve helped them prepare their talks for prime time, ...”

TT: “Pomáhal jsem připravit proslovy pro tisíce lidí, ...”

BT: “I’ve helped them prepare talks for thousands of people, ...” (TSP)

The collocation ‘prime time’ represents the time when a large number of e.g. people is watching, not exactly the amount of people watching, which means, the translation is not completely correct. However, it reflects a similar meaning, it is understandable and the reader of subtitles receives the same information.

Idioms are for these three translators a piece of cake. Translations of idioms from TED talks’ transcripts are all understandable and nicely formed. T1 faced the idiom ‘to give a stepping stone’ meaning to allow someone to achieve something:

15) ST: “...gives you a stepping stone into a whole cognitive realm.”

TT: “... vám otevře bránu do nového kognitivního světa.”

BT: “... opens the new cognitive world’s gate.”

T2 translated an idiom “step on someone’s toes” which means to constantly getting involved in something not connected to the individual and frankly, the reader of the target text would not even notice that there were the idiom in the source text:

16) ST: “... my coworker who keeps stepping on my toes?”

TT: “... kolega, který mi zasahuje do mé práce?”

BT: “... my colleague who keeps interfering in my work?” (HSU)

In case of fixed expressions, there is pattern that is visible only in T2’s translations and it is the phrase ‘okay.’ As I already mentioned, T2 translates almost literally, therefore she does

not leave the common phrases ‘ok’ or ‘okay’ without translating them. She renders it into Czech ‘dobře’ and ‘ano,’ which is recently a bit rare due to continuing adaptation of English expressions in the Czech language.

17) ST: “OK. So now that we know...”

TT: “Dobře, takže když víme...”

BT: “Okay, so now that we know...”

18) ST: “... I really want you to do this. OK?”

TT: “...chci abyste udělali následující. Ano?”

BT: “... I want you to do the following. Yes?”

T1 and T3, on the contrary, leave the English versions of expressions, which tend to Anglicize Czech language, untranslated.

T3’s translation includes an idiom ‘to break out crying’ which means to start crying very much and his translation is very brief and simple:

19) ST: “..., he broke down crying.”

TT: “..., rozbrečel se.”

BT: “..., started crying.” (WWC)

8.3 Grammatical equivalence

When it comes to the grammatical rules of a language, each grammatical category tends to have a specific direction for the translator to follow no matter the target language’s grammar. That’s why TED translators have to review their translations in order to spot any mistranslations or cases of so called Czech English, which is an unnatural Czech translation where English word-order or vocabulary influence is obvious. According to the translators I was communicating with, they try to make the final results readable so viewers are capable to cope with the subtitles naturally. Obviously, each translator has a slightly different view of what is natural in Czech language. In case of the grammatical category of number, T1 usually translates the singular form into singular form, and do the same with plurals. He makes an exception in case when the Czech translation of the singular form sounds better in the plural form and vice versa.

20) ST: “... language can have big affects, ...”

TT: “... jazyk může mít výrazný vliv, ...”

BT: “... language can have a big affect, ...” (HLS)

21) ST: “... their secrets of what makes for a great talk.”

TT: “... tajemství, která tvoří skvělé přednášky.”

BT: "...secrets of what makes for great talks." (TSP)

If compared to T3, he sometimes exchanges the countability of nouns as well, however, in his case he does that of his own will not because it sounds more Czech, but as he seems to find it more natural:

22) ST: "... which it did by telling a story."

TT: "... a tvoří si ji vyprávěním příběhů."

BT: "... which it does by telling stories." (HFF)

In my opinion, rendering the singular form into the plural form is in this case based on a personal choice. I have not noticed any confusions of the singular or plural forms in T2's translations, however, I have registered a few cases of confusing the grammar category of person, which is not apparent neither to T1 or T3.

23) ST: "It's easy to be honest with someone you're never going to see again, right?"

TT: "Je jednoduché být upřímný k němu, koho už nikdy neuvídím, že?"

BT: "It's easy to be honest with someone I'm never going to see again, right?"
(WYS)

In this case, the second person is confused with the first person. It is not an issue in the final result because the sentence is more or less general if I take its context into account, therefore, it carries the same meaning and the audience understands it. On the other hand, it may be just a slight inattention of T2.

In terms of gender, there are no mistranslations throughout the analyzed transcripts. In terms of the category of person, there are obvious nuances that appears naturally as English language differs from the Czech language, as mentioned in the theoretical part.

24) ST: "I gave you the look."

TT: "Vyměnili jsme si ten pohled." (WYS)

To give an example from WYS of T2, English language determines a noun 'look' as a neuter and inanimate gender. In comparison to Czech language, it determines a noun 'pohled' as a masculine inanimate gender by using a masculine pronoun 'ten.'

No significant distinctions were spotted regarding the grammatical voice either. All three translators change the active or passive voice only when the Czech translation calls for making it natural.

25) ST: "... chanting about you should take away rights from some group of people..."

TT: "... a křičet, že by ta a ta skupina lidí měla být zbavena svých práv..."

BT: "... chanting about rights should be taken away from some group of people..."
(WWC)

T3's example shows that Czech language uses a passive form in order to, firstly, avoid addressing the grammatical person, and secondly, to generalize the statement because in the original sentence, the pronoun 'you' is used to describe society in general, not a specific person or group of people.

8.4 Textual equivalence: cohesion

Because this thesis deals with the translation of subtitles, it is understandable that translators sometimes use ellipses in order to shorten the subtitle line. In some cases it is natural to use them as Czech grammar expresses the source text without some parts of a sentence, usually to avoid repetition; e.g. in T1's translations:

26) ST: "Well, some languages don't do this, because some languages don't have exact number words."

TT: "No a některé jazyky takto nefungují, protože pro čísla nemají správná slova."

BT: "Well, some languages don't do this, because they don't have exact number words." (HLS)

In other cases, translators omit an unimportant piece of a sentence to shorten the subtitle line:

27) ST: "And I set it up so every time it receives an email from SafeMart, ..."

TT: "Kdykoliv mi přišel e-mail od SafeMartu, ..."

BT: "Every time it receives an email from SafeMart, ..." (ATU)

Subtitle translators use ellipses frequently, yet, in case of the three translators I was working with, all of them used an ellipsis a maximum of two or three times throughout their translations which cannot be understood as frequent usage.

Conjunctions are frequent in both English and Czech languages, therefore, the translators render them quite literally. While analyzing the transcripts, I have not spot any conjunctions which are not translated at all or omitted.

28) ST: "..., but at any rate, the confession was coerced, we determined."

TT: "..., ale každopádně přiznání bylo vynucené. K tomu jsme dospěli."

BT: "..., but at any rate, the confession was coerced. We determined that." (HHF)

In this example in T2's translation, there is a literal translation of adversative conjunction and even after being translated back into English language, it still looks the same.

CONCLUSION

The aim of this bachelor's thesis is to discover whether and to what extent an individual TED talk's subtitle translation convey its translator's footprint and what the differentiations are.

The analysis reveals that despite post-translation editing of the subtitles by reviewers the final result does bear the slight signs of translator's individuality and unique equivalence' elements. To look at them in detail, first remarkable aspect of visible differentiation is the equivalence of translated tenor and formality of the text. It deviates the most in case of T1 who uses far more or less formal Czech language than it is used in the source text; T2 and T3 show examples of the same feature but on a much smaller scale and less frequently. When it comes to the word level, in case there is no one-word equivalent, T1 and T3 use Czech compounds. T2, is the only one who translates literally or uses an anglicised word. Furthermore, T2 literally translates fixed expression 'OK' into Czech language which is a feature unique only for her. Grammar equivalence's aspect illustrates the fact that only T1 and T3 exchange the grammatical category of number in the final translation. On the other hand, T2 confuses the category of person which is not visible in T1's or T3's translations. While analysing the transcripts from the cohesive point of view, I have not found any differences.

On the whole, there are slight deviations in terms of tenor and formality of the text and lexical equivalence, therefore there are signs of translators' uniqueness and some exclusive distinctions are visible.

On the basis of the analysis of nine chosen TED talk subtitle transcripts, translated by three particular translators, it can be concluded that each TED translator leaves a minor footprint which is however visible on closer linguistic inspection only.

BIBLIOGRAPHY

- Amara. n.d. *Amara: How-to Guide*. Accessed February 13, 2020. <https://goo.gl/WiKgES>.
- Amara. n.d. *Amara: Subtitle Editor*. Accessed December 18, 2019. <https://amara.org/en/subtitles/editor/hJGwhACc0Ntq/cs/>.
- Baker, Mona. 2011. *In Other Words: A Coursebook on Translation*. 2nd ed. London: Routledge.
- Bassnett, Susan. 2014. *Translation*. London: Routledge.
- Chuang, Ying-Ting. 2006. "Studying Subtitle Translation from a Multimodal Approach." *Babel*, Jan 1, 2016. <https://pdfs.semanticscholar.org/efb0/e437f464e9cf8a1e9e39c73443c1a2663856.pdf>.
- Gottlieb, Henrik. 1994. "Subtitling: Diagonal Translation." *Perspectives: Studies in Translation Theory and Practice* 2(1): 101-121.
- Hatim, Basil, and Ian Mason. 2013. *Discourse and the Translator*. London: Routledge.
- Nemčoková, Katarína. 2020. *Text Analysis*. Lecture. Tomas Bata University, March 3, 2020.
- Newmark, Peter. 1988. *A Textbook of Translation*. New York: Prentice-Hall.
- Nord, Christiane. 1988. *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. 2nd ed. Amsterdam: Rodopi.
- Munday, Jeremy. 2001. *Introducing Translation Studies: Theories and Applications*. London: Routledge.
- Permondo, n.d. *Volunteers: Introduction to Subtitling*. Accessed March 19, 2020. <http://www.permondo.eu/volunteers/introduction-to-subtitling/>.
- Pošta, Miroslav. 2012. *Titulkujeme profesionálně*. 2nd ed. Prague: Apostrof.
- Pym, Anthony. 2014. *Exploring Translation Theories*. 2nd ed. London: Routledge.
- TED. n.d.. *About TED: Our Organization*. Accessed November 26, 2019. <https://www.ted.com/about/our-organization>.
- TED. n.d.. *About TED: TED Summit*. Accessed December 17, 2019. <https://www.ted.com/attend/conferences/special-events/tedsummit>.
- TED. n.d.. *About TED: TED Translators*. Accessed January 16, 2020. <https://www.ted.com/about/programs-initiatives/ted-translators>.

TED. n.d. *About TED: What is a TEDx talk?* Accessed February 10, 2020.

<https://www.ted.com/participate/organize-a-local-tedx-event/tedx-organizer-guide/speakers-program/what-is-a-tedx-talk>.

TED. 2016. *talks: How I Help Free Innocent People from Prison*. Accessed October 29, 2019. https://www.ted.com/talks/ronald_sullivan_how_i_help_free_innocent_people_from_prison.

TED. 2016. *talks: How to Speak Up for Yourself*. Accessed October 29, 2019. https://www.ted.com/talks/adam_galinsky_how_to_speak_up_for_yourself.

TED. 2016. *talks: Inside the Mind of Master Procrastinator*. Accessed October 31, 2019. https://www.ted.com/talks/tim_urban_inside_the_mind_of_a_master_procrastinator.

TED. 2016. *talks: TED's Secret to Great Public Speaking*. Accessed October 29, 2019. https://www.ted.com/talks/chris_anderson_ted_s_secret_to_great_public_speaking.

TED. 2016. *talks: The Agony of Trying to Unsubscribe*. Accessed October 29, 2019. https://www.ted.com/talks/james_veitch_the_agony_of_trying_to_unsubscribe.

TED. 2016. *talks: Why You Should talk to Strangers*. Accessed October 30, 2019. https://www.ted.com/talks/kio_stark_why_you_should_talk_to_strangers.

TED. 2017. *talks: How Can We Face the Future without Fear Together*. Accessed October 30, 2019. https://www.ted.com/talks/rabbi_lord_jonathan_sacks_how_we_can_face_the_future_without_fear_together.

TED. 2017. *talks: How Language Shapes the Way We Think*. Accessed October 29, 2019. https://www.ted.com/talks/lera_boroditsky_how_language_shapes_the_way_we_think

TED. 2017. *talks: What Can We Do About the Culture of Hate*. Accessed October 30, 2019. https://www.ted.com/talks/sally_kohn_what_we_can_do_about_the_culture_of_hate.

LIST OF ABBREVIATIONS

TED talks:

- ATU The agony of trying to unsubscribe
HFF How can we face the future without fear together
HHF How I help free innocent people from prison
HLS How language shapes the way we think
IMM Inside the mind of a master procrastinator
TSP TED's secret to great public speaking
WWC What we can do about the culture of hate
WYS Why you should talk to strangers

Translators:

- T1 Jan Kadlec
T2 Magdaléna Schneiderová
T3 Samuel Titěra

Text Abbreviations:

- ST Source text
TT Target text
BT Back translation