

Czech Subtitles for Fitness Videos: A Translation Analysis

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ABSTRAKT

Tato bakalářská práce se zaměřuje na překlad a tvorbu titulků k fitness videím, především na překlad fitness terminologie v neformálním kontextu a na převedení překladu do formátu titulků. Pro vznik analyzovaného materiálu byla použita tři navazující videa od tvůrce Magnuse Lygdbacka, známého pod pseudonymem Magnus Method, dostupná na platformě YouTube. Při překladu terminologie byly použity dvě klíčové metody – přejímání anglických termínů a substituce anglických termínů českými ekvivalenty. Pro nejen českou fitness komunitu je nyní standardem přejímat anglické termíny bez asimilace do češtiny. Cílem práce je přesný překlad termínů v neformálním kontextu videa a zachování jazykové identity češtiny z pohledu aktivního člena fitness komunity a překladatele zároveň.

Teoretická část práce se zabývá charakteristikou fitness videí, typy překladu, terminologií a tvorbou titulků. Analytická část obsahuje popis překládaných videí a analýzu konkrétních příkladů z vlastního překladu a titulků, zahrnující překlad frázových sloves, termínů a tvorbu titulků.

Klíčová slova: překlad, titulky, YouTube videa, fitness, terminologie, výpůjčky, anglicismy, substituce

ABSTRACT

This bachelor's thesis focuses on translating and creating subtitles for fitness videos, primarily addressing the translation of fitness terminology in an informal context and the conversion of the translation into a subtitle format. Three consecutive videos by creator Magnus Lygdback, known under the pseudonym Magnus Method, available on the YouTube platform, were used to create the analysed material. There were two key methods employed during the terminology translation – borrowing English terms and substituting English terms with Czech equivalents. It is nowadays standard, not only for the Czech fitness community, to adopt unassimilated English terms. The thesis aims to provide an accurate translation of the terms while preserving the linguistic identity of the Czech language from the point of view of the active member and the translator. The theoretical part discusses the characteristics of fitness videos, types of translation, terminology, and subtitle creation. The analytical part includes a description of the translated videos and an analysis of specific examples drawn from my translation and subtitles, covering the translation of phrasal verbs, terms, and subtitle creation.

Keywords: translation, subtitles, YouTube videos, fitness, terminology, borrowing, Anglicisms, substitution

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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.

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INTRODUCTION

In the contemporary world, the convergence of digital media and fitness culture has led to the increase of online platforms that offer a plethora of instructional content. Fitness videos have emerged among these as a resource for people seeking guidance, motivation, and community engagement. Owing to mass media, subtitling is no longer limited to cinematography, and it can make foreign-language videos more accessible to the Czech audience.

This thesis focuses on the translation of fitness-themed material found on the online platform YouTube. The material might, upon the first inspection, resemble a technical text due to the abundance of professional terms and features it shares with an instruction manual, suggesting that it would undergo technical translation. However, except for terminology and imperatives, these types of texts do not have anything else in common. In fitness videos, a unique blend of professionalism and informality is often observed. This thesis aims to describe language employed in such materials, to demonstrate that fitness-themed instructional videos are different from written instructional manuals due to their informal and emotional character. Despite this characteristic, they maintain professionalism, and serve an educational purpose.

The primary goal is to create Czech subtitles to facilitate accessibility of the videos to the Czech audience, who does not understand English. Czech subtitles are furthermore a feature not commonly found in videos produced by foreign content creators on YouTube. Before the final subtitle creation, the aim is to thoroughly examine the translation of professional terminology in the context of informal fitness videos, with a particular focus on the balance between preserving Anglicisms and replacing them with Czech equivalents. The assumption underlying this analysis is the tension between respecting the linguistic integrity of the Czech language and accommodating the vocabulary preferences of the contemporary fitness community, which often employs English terms. While this trend facilitates international communication and aligns with the globalized nature of the fitness industry, it also raises concerns about the preservation of the Czech language, not only in the context of fitness.

The final subtitles have to be accurate in terms of fitness terminology, but also understandable for a layperson seeking an online guidance in fitness. I aim to translate the material accurately, respect the informality of the original content, adhere to the vocabulary used within the fitness community, and maintain a balance between the target language and

English fitness-related terminology. As a result of this work, the final subtitles will be prepared for a potential production.

I. THEORY

1 AUDIOVISUALS AND THE INTERNET

An audiovisual work (abbreviation AV work) is, according to Yale University (2023), a composition of images in motion accompanied by sound. It is a material making use of both senses – hearing and sight. Examples cover movies, videos, slide shows, animations, video games, or commercials.

The first audiovisuals introduced to the vaster audience were movies in the cinema and later, audiovisuals projected on TV. But it was not until the digital revolution in the 1980s, that audiovisual communication started to spread. It was made possible through advancements in computational technologies. This period was the start of the “information age” and globalization era. When the World Wide Web was invented in 1989, nothing prevented it from even a greater expansion (Diaz Cintas 2014, 632).

Throughout the years, computational technology has become more advanced and has gradually started to enter the lives of ordinary people, bringing various types of audiovisuals along. The users were mostly youngsters in the past. However, nowadays, age does not play any role when using the World Wide Web. Everyone with an internet connection and a device connectable to the Internet can access the World Wide Web and gather information from there, or make use of it otherwise, at their discretion. The World Wide Web has become a part of almost everyone’s life and it reaches various situations and parts of humans’ daily lives. Audiovisuals have a symbiotic relationship with the World Wide Web and individuals presently depend on them for information, business, education, entertainment and commerce. One of the well-known features of the World Wide Web is how quickly a message can be conveyed to the audience. Since audiovisuals, which are spread this way, are easily accessible and can reach greater audience all around the world, there exists a tight connection to translation and subtitling. Translation and subtitling have the potential to further broaden the audience and can have an impact on culture, education and commerce (Diaz Cintas 2014, 632– 633).

One of the many renowned websites is YouTube, where, according to Techpluto (2023), there are over one billion videos. However, this number is only an estimate as the exact number of videos cannot be calculated due to the constant uploading and removal of videos. Three videos that are important for the practical part of this thesis exist among this vast number of contents.

1.1 YouTube

A renowned streaming platform YouTube is briefly introduced in this subchapter. YouTube is a video-sharing platform owned by Google, which has been in existence since the 14th of February 2005 (Hosch 2024). It is used globally and offers a plethora of content in various languages, although English dominates the platform. Accessible to anyone with the Internet and a compatible device, YouTube has many users, ranging from viewers to creators. The platform hosts a wide variety of content, for example, educational videos, music videos, vlogs, podcasts, reactions, reviews, documentaries, instructional videos, fitness videos, and recipes. The video length is not established, and the platform accommodates content of all lengths. According to YouTube statistics, that are publicly available on Google, there are currently 122 million daily active users. Over 500 billion videos are watched every day and approximately 500 hours of videos are uploaded every minute (Global Media Insight 2023).

1.2 Fitness-themed instructional videos

Instructional videos are AV manuals providing information about “how to”. They help the audience grasp a new skill or concept. The videos analysed in the practical part of this thesis are fitness-themed instructional videos, that help the viewers run their workouts, plan their fitness regime, and make a diet. Such videos are nowadays very popular, as indicated by their volume. The majority of these videos are in English, however, there are fitness-related videos in other languages as well.

Fitness content creators share their knowledge on YouTube since it is the simplest and most rapid method of reaching a large number of viewers. Due to the simultaneous projection of visuals with commentary, such manuals might be more helpful and comprehensible than written manuals. As opposed to written manual the audience can watch the author or the actor of the video engaged in an activity, commenting the activity, and speaking directly to them. Furthermore, it is for free, and the audience can watch the video from the comfort of their home, therefore they do not have to obtain a tangible written manual or hire a professional coach.

1.2.1 Language

In contrast to typical technical texts, such as written instructional manuals composed in a formal language with a neutral selection of vocabulary (Knittlová et al. 2010, 149), language employed in fitness videos on YouTube tends to have an informal and emotionally oriented character. Unless it is, for instance, a fitness-related lecture or academic content. Informality

is often used to evoke a pleasant and friendly atmosphere and personal connection. The fitness community takes pride in its friendly demeanour and open-minded attitude.

The utterance in such videos appears to be spontaneous, although it is usually prepared and scripted. It is a non-spontaneous spoken language, and English-speaking content creators commonly use phrasal verbs, collocations, exclamations such as *guys*, *people* and *folks*, and expressions such as *hey* or *what's up*, all marks of an informal discourse. Newmark (1988, 39) describes these and other common expressions as the phatic function of language which aims to maintain friendly contact with the audience.

The speech uttered by the author is composed in a way which reminds the addressee of an actual conversation and evokes the feeling that they are addressed directly through the screen. Formal language can be also encountered but is hardly ever used, sometimes tied to the type of content or the author's knowledge to underline professionalism when discussing serious things such as warnings about possible injuries, advisories, or describing specific surveys and research.

Despite the prevailing informal tone in communication with the audience, the information and knowledge conveyed through these videos, are based on proven facts springing from medical and physiological knowledge, muscular kinetics and nutritional science. The majority of these creators possess many years of practical experience, and some of them are holders of appropriate academic degrees. Another phenomenon typical for such videos is the usage of expressions occurring in the online world, e.g., *Don't forget to hit the subscribe button! Leave like or comment. See you in the next video!*

An additional characteristic of these videos is terminology. Videos incorporate both professional and layman's terms to make it more accessible for the general audience. For the most part, the language present in these videos could be described as an informal, instruction-giving monologue/dialogue (when more than one person figures in the video, however, monologues prevail), offering verified facts.

Concerning accessibility, certain videos are accompanied by subtitles or dubbing, nevertheless, dubbing is not very common. Subtitles in the target language convert a video into a more accessible to the audience, who may not understand English or another particular language.

2 TRANSLATION

This chapter discusses translation, for the reason that one of the processes significant for the analytical part was the translation of the text. Before converting translated material into the form of subtitles, it was necessary to translate it from the source language¹ (English) into the target language² (Czech).

Translation can be described as a transfer of a message that carries a meaning (Newmark 1988, 5). Jakobson identifies three types of translation, such as intralingual, intersemiotic, and interlingual. Intralingual translation is an alteration of a text within the same language, which is paraphrasing or rewriting. Intersemiotic translation converts verbal signs into non-verbal sign systems, such as music, film, or painting. Lastly, interlingual translation requires a change of a language while maintaining the meaning of the original text (1959, 138–143). Translation dealt with in this thesis is the last type mentioned. According to Newmark, translation is ubiquitous and is used for diverse purposes in various fields of daily life, such as multilingual notices, tourist publicity, instructions, official papers, reports, articles, textbooks, entertainment, and many more. Any kind of information or knowledge can be conveyed by translation, and the rise of the mass media in the past caused an increase in the total number of texts translated (1988, 7).

The translator may encounter several complications, such as hard-to-translate units that does not have an equivalent in the TL. A well-executed translation should not be obvious at a first glance, which means it should appear as natural as possible, retain the same meaning, and evoke the same reactions in the audience as the original text (Knittlová et al. 2010, 12–15). Difficulties encountered during translation can happen at a grammatical level, or more commonly at a lexical level, such as proper translations of fixed phrases, idioms, collocations, or neologisms (Newmark 1988, 32).

2.1 Translation methods

There is no doubt that many methods of translation and linguistic approaches to translation have been introduced over the years and that each author is disposed towards slightly different approaches. However, all approaches are based on the question that discusses free and literal translation. These are two major extremes, which are further subdivided into more counterfactual methods and approaches. For this thesis, the methods mentioned by Peter

¹ SL

² TL

Newmark (1988) are chosen, complemented by the approaches of Vinay and Darbelnet's model (1995), as other authors often mention them as well.

Newmark (1988) proposed eight translation methods as follows:

- Word-for-word translation, also called interlinear, when all words are translated regardless of context and inserted into the SL grammatical structures. This type of translation can only be effectively used when translating within the same language family (Newmark 1988, 45).
- Literal translation, when the grammar of the TL is taken into consideration but words are still translated literally, regardless of context (Newmark 1988, 46).
- Faithful translation, when the contextual meaning of the SL is to be preserved while using the TL grammatical structures. Cultural terms are not translated but maintained in the SL to express the writer's original intentions and their way of conveying information and ideas (Newmark 1988, 46).
- Semantic translation, similar to faithful translation. Attempting to create an equivalent meaning in the TL without converting culture, taking into consideration the original author and culture and the TL text is the inferior one. The difference between faithful and semantic translation is that the latter takes lexical cohesion more into account and avoids, for example, superfluous repetition, even if it is represented in the SL. This makes semantic translation more flexible and the translator can rely on their intuitive understanding of the SL text (Newmark 1988, 46).
- Adaptation, when TL culture elements replace SL culture elements that do not exist in the TL. This method is used mainly when translating poetry and plays (Newmark 1988, 46).
- Free translation, when just the meaning is conveyed without respecting any form of the SL. Newmark (1988, 46–47) states that this method might not be considered a proper translation.
- Idiomatic translation, when the meaning is conveyed and TL expressions replace idiomatic expressions or colloquialisms that do not exist in the TL (Newmark 1988, 47).
- Communicative translation, which is aimed at the readers and their understanding, plays a significant role. It aims to convey the precise meaning of the SL in a way that is understood and accepted by the TL audience (Newmark 1988, 47).

Vinay and Darbelnet (1995, 31) address literal translation as direct translation and free translation as oblique translation and suggest the following methods of translation:

- Borrowing, when words or terms are taken directly from the SL to the TL without any alteration when there is no TL equivalent and the cultural context of the SL is maintained. The reason for using this method is to bridge the semantic gap in languages other than the SL. Occasionally, borrowings are incorporated to make the text more exotic, bringing the SL culture closer to the TL audience. However, some older borrowings that entered the vocabulary many years ago, are used so frequently that they are not perceived as borrowings (Vinay and Darbelnet 1995, 31–32). This procedure is also described by Newmark (1988, 81) as transference and can be encountered in the translated material.
- Calque, when an SL language expression is translated literally into the TL (Vinay and Darbelnet 1995, 32).
- Literal translation, which is the word-for-word translation and is effective when imposed on two languages from the same language family and sharing the same or similar culture (Vinay and Darbelnet 1995, 32–33).
- Transposition, when part of speech or grammar is changed but the meaning is maintained (Vinay and Darbelnet 1995, 36).
- Modulation, when the point of view is slightly changed owing to an expression does not make sense in the TL (Vinay and Darbelnet 1995, 36–37).
- Equivalence, when an SL situation or expression is replaced by a similar situation in the TL, which is comprehensible for the TL readership and can be less or more expressive in the TL. It is frequently used when translating idioms (Vinay and Darbelnet 1995, 38).
- Adaptation, is a type of equivalence when the form of the SL is modified to fit better into the TL. It is used mainly when translating names of movies or books because literal translation often evokes a feeling of poorly translated text (Vinay and Darbelnet 1955, 39).

To sum up, the translator is tasked with evaluating a text and subsequently choosing the most appropriate methods of translation, and the methods are often combined (Vinay and Darbelnet 1955, 42).

2.2 Equivalence

In translation, the goal is to achieve an outcome that mirrors the original's intended meaning and effect (Newmark 1988,48). According to Knittlová et al., there are a few situations related to equivalence. The first one is that an equivalent exists in the TL, and it is, either an

absolute equivalent (*Wednesday – Středa*), a partial equivalent that requires transposition or modulation, or there exist more suitable equivalents – synonyms. The second situation is that the TL equivalent does not exist, and the translator can deal with it by choice of calque translation or borrowing, or replacing the SL situation with a comparable situation or expression from the TL (2010, 25). Czech words and terms are sometimes more descriptive than those in English, such as *hybrid shoes* from the practical part translated as *boty vhodné pro více druhů tréninků* [shoes suitable for multiple types of training], or vice versa (Knittlová et al. 2010, 161).

2.3 Translation at a grammatical level

Translation from English into Czech is often confronted with a challenging aspect in terms of grammatical nuances, such as the proper usage of a person and number. In the translated material used for the practical part of this thesis, it is specifically addressing the audience regarding a person and a number. In the Czech language, the second person singular is addressed in two ways, depending on the relationship between the addresser and the addressee. Czech *vykání* (second person plural that is in some contexts used for a single entity) and *tykáni* (second person singular used for a single entity) are terms unknown in English as both, second person singular and plural, appear in the same form. They can be distinguished by a level of formality and thorough examination of a wider situational context, to be properly translated (Knittlová et al. 2010, 123).

2.4 Technical translation

The translated material contains specialized terminology and therefore comprehends an element typical for technical texts. Despite having this one aspect in common, the two texts otherwise remain different. A technical text is usually emotionally neutral, lacks any personal approach and the author is supposed to convey solely information and knowledge (Knittlová et al. 2010, 149). Knittlová et al. (2010, 150) further describe a popular science style, which is characterized by less specialized and complex terms, therefore more understandable for a layperson. Out of these two styles, the translated material is more similar to the latter.

A technical translation requires one additional challenging process which is terminology translation, since it is abundant in neologisms and loanwords. It typically constitutes 5–10% of a technical text. Besides terminology, other challenging elements, which appear in

technical texts, are diagrams, graphs, figures, formulae, references, and equations (Newmark 1988, 160).

At the beginning of the translation, the translator should acquaint themselves with the relevant professional domain. According to Newmark, while becoming an expert in the field is not necessary, in technical translation, it is essential to familiarize oneself with the specialized vocabulary associated with the particular domain. The translator is advised to focus on understanding the real application and function of the concepts, rather than learning theories, facts, or definitions. The translation should accurately represent what is happening in reality, not just be linguistically and grammatically correct (1988, 153–155).

2.4.1 Steps of technical translation

After obtaining a technical text, the translator has to read it and acquaint themselves with the concepts to grasp their meaning. Subsequently, they assess the text's characteristics such as genre, purpose, and formality, and identify the target language addressees. They should mainly consider the possible cultural nuances between the SL audience and the TL audience. Then the translator examines if there are any possible obstructions, or challenging parts that might hinder smooth translation in terms of terminology, or culture-related issues (Newmark 1988, 156). Focusing on difficult words and structures means that the translator should underline them, thoroughly examine them, and understand them. Furthermore, the translator is supposed to maintain a layout of the original text in the required style. This is, however, usually established by the translator's client (Newmark 1988, 158–159).

The translator is tasked with translating figures, terms, and other elements accurately while ensuring that the grammar, sentence structure, and overall flow of the text remain natural. In terms of grammar, the translator has the flexibility to adjust grammatical structures of the target text if the source text is poorly written. However, it is advisable to avoid experimentation with terminology and instead focus on precise translation of all terms by proven methods. The aim of the translator should be to create a better text than the original (Newmark 1988, 159–160).

To conclude, technical translation requires, besides the steps typical for any other type of translation, a particular focus on terminology and other specialized elements, and understanding the reality of the concepts involved in translating technical texts accurately and unambiguously to the TL.

3 TERMINOLOGY

The translated material analysed in the practical part of this thesis is characterised by a considerable quantity of fitness, nutrition, and physiology-related terms. Therefore, this chapter describes terminology, features of a term, and its translation.

Terminology is a special language related to a specific technical, scientific, art, or social area. As opposed to the general language that is understood by everyone, people do not commonly use terminology in an ordinary conversation, and its usage is usually restricted to discussing specific topics or sharing knowledge within a particular field or profession (Pavel and Nolet 2001, 17). Each field of study has its terminology creation and usage which are limited. This differentiates terms from general words that are created spontaneously. Their shift is not as abrupt as a shift of general words (Peprník 2003, 73). Knittlová et al. (2010, 163) on the other hand state that the terminology system is not immutable owing to constant technical and scientific progress, and a neologisms creation connected to the overall technical and scientific development. As Peprník (2003, 74) states, it is common for certain terms to eventually become integrated into general vocabulary, e.g., *Internet*, and *algorithm*.

3.1 Features of a term

What is exactly a term and how it differs from a word of the general language? A term must be unambiguous in its domain, have a clear specific meaning, remain consistent, and devoid of emotional implications. There should be a possibility to create derivatives and compound words from it. It is noteworthy that certain words, for example, *root*, *node*, or *window*, often exist as specialized terms as well as general words (Peprník 2003, 73–74). Therefore, one term can denote distinct concepts depending on the domain or context in which it is used. Knittlová et al. (2010, 168) use a term, *semi-terms*, to describe words frequently occurring in terminology that are ambiguous since they are employed in several disciplines, denoting slightly different concepts (e.g., *process*, *effect*, *feature*).

Knittlová et al. mention that some terms do not have their equivalent in the Czech language, which is resolved by the usage of English borrowings or internationalisms of Latin or Greek origins. It is widespread in the Czech language system, especially in terminology, to borrow and subsequently adapt borrowed words to its system (2010, 163, 167). Peprník (2003, 75) provides an example of Czech sporting terminology, as he explains that some terms are of domestic or foreign origins, stating that the number of foreign terms enabled the creation of Czech terms, however, a significant number of foreign terms entered the Czech language system as well; for example, *stopper*, *bench press*, *workout*.

Regarding the term creation, the primary creation happens when a new concept or technology is created and it has to be named. The secondary term creation occurs usually during the interlingual translation (Sager 1998, 252–253). For the Czech terminology, it is common to translate and create Czech terms by diminutive affixes, e. g., *tělísko* – *corpuscle*, *tyčinka* – *stamen*. *Tělísko* would be literally translated as *little body* and *tyčinka* as *little stick*. Although they are in the form of diminutives, they do not carry any emotional connotations when used as terms (Peprník 2003, 74). However, *tyčinka* is another example of a word that is part of the general vocabulary as well as terminology.

3.2 Terminology translation

Translating terms presents challenges for the translator due to their diverse nature, ranging from borrowed words and neologisms to acronyms and abbreviations (Newmark 1988, 140). Terms without context are prone to confusion, as some of them overlap across multiple domains (e.g., *semi-terms*, or the terminology of the humanities is more ambiguous than that of mathematics) (Knittlová et al. 2010, 150). It is the translator's task to identify terms in the source text and find equivalents representing the same concept in the TL.

In case a term is unambiguous and holds a single meaning, such as *gravity*, *mitochondria*, or *granite*, the translator identifies the corresponding expression in the TL and subsequently substitutes it with its equivalent. However, such scenarios are uncommon, and therefore it is necessary to insert and study most of the terms in context to accurately identify and substitute them (Hanáková 1991, 88–90). It is important to note that while a term is unambiguous, it does not guarantee that it holds a monosemic nature (Knittlová et al. 2010, 149). Hanáková provides an instance of the French word *voyageur* [a passenger] that has two equivalents in Czech if not inserted into context: *cestující* [a passenger] and *cestovatel* [a traveller]. In this scenario, the context has to be examined, and the choice of a suitable equivalent depends primarily on the linguistic and factual context (1991, 88–90). Furthermore, the incorporation of internationalisms or a well-curated glossary can prove helpful in the translation of terminology (Hanáková 1991, 90).

To sum up, the term must be, during its translation, always inserted into the context, to avoid mistranslation, since a lot of terms span across multiple disciplines, and denote different concepts.

3.3 Borrowing

Certain terms lack an equivalent in the TL. Consequently, borrowing from the SL is employed to address this gap. The process of borrowing in a language is based on a cultural experience among two or more societies speaking different languages. Borrowing is the most common source of obtaining new words in a language (Yule 2020, 60). Borrowed words are also recognised as loanwords and can be fully assimilated, partially assimilated, or unassimilated (Kvetko 2005, 97).

Newmark further combines terminology translation with neologism translation and of the twelve types of neologisms, which can generate complications for the translator, he mentions transferred words. They maintain cultural nuances of the SL, being directly transferred without adaptation (1988, 140), a phenomenon observed in this thesis. Peprník refers to them as “modern loanwords”. They primarily emerge to address disparities in the language system, but occasionally, their function is purely fashion or prestige-related (2003, 88).

3.3.1 Internationalisms

Internationalisms are words borrowed from one language and employed across various languages, such as *republic*, *parliament*, or *sport* (Kvetko 2005, 97). They came into existence mainly due to globalization and mass media. Internationalisms usually originated in Latin, French, or Greek, and some of them generate complications such as mistranslation due to *faux amis*³, since one internationalism may be of dissimilar meaning in various languages (Knittlová et al. 2010, 168). The vast majority of internationalisms have assimilated into the language in terms of pronunciation or spelling (Peprník 2003, 88).

3.3.2 Usage of Anglicisms in the Czech language

Internationalisms known as Anglicisms, are borrowed words originating in English, and they are assimilated into Czech, fully or partly, or retained in their original form and sound, since certain foreign terms are resistant to the Czech inflection. The rise of Anglicisms in Czech was caused by mass media, globalization, and a greater knowledge of English, either active or passive. Usage of Anglicisms is an essential element related to terminology, especially in the contemporary world, where English is a means of international communication, thus some terms from certain areas are not translated anymore, retained in their original version.

³ False friends

The reason behind this trend is also that Anglicisms are, in some cases, less ambiguous and more precise than their Czech equivalents (Bozděchová 2010, 257–258). Despite being an inherent part of terminology, they are not solely limited to it, and they are becoming a part of daily usage, especially employed by Generation Z⁴ and Generation Alpha⁵ which can be observed mainly in young Czech influencers who present themselves on social media.

Anglicisms in the Czech language frequently occur in the following branches: science (*biodostupnost* [bioavailability], *corticotropin-releasing hormone* [hormone], *spin-off company*, *blue toe syndrom* [syndrome], *GH-dependentní regenerativní medicína* [GH-dependent regenerative medicine]), journalism and advertising (*obamamánie* [Obamamania], *Techmania science center*, *VIP*, *non-stop O2 Extraliga* [extra league]), banking, economics, and finance (*product manager*, *software developer*, *junior accountant*), and sport and lifestyle (*all-inclusive*, *snowboard*, *boot camp*, *mozzarella*, *showroom*, *fashion arena*). As can be seen, certain elements of these Anglicisms have been retained in their original form, while others have undergone adaptation to the Czech language, incorporating appropriate inflexions for better linguistic cohesion (Bozděchová 2010, 257–265). It is noteworthy to mention that some Anglicisms possess Czech equivalents, however, some of these forms have ceased to be used over time, subsequently superseded by their English substitutes. This phenomenon has been recently noticed in employment advertisements and in fitness through the firsthand observation. A particular instance occurs in the practical part of this thesis: *bench press* – *tlaky na lavce* [pushes on the bench], *fitness* – *kondice* [condition]. Their proper Czech translation is hardly ever employed. Another purpose of the usage of Anglicisms, specifically in the context of fitness, is the fact that they are commonly expressed in one or two words, as opposed to their Czech equivalents. This feature is particularly helpful when creating subtitles. Czech fitness-related terms often show a higher lexical complexity; therefore, they are more explicit and detailed.

⁴ People born between years 1995 and 2010

⁵ People born between years 2010 and 2024

4 SUBTITLES

The translated material analysed in the practical part of this thesis exists in a form of subtitles, therefore, it had to be created under the particular subtitling rules that are described in this chapter. Subtitles can be, as well as translation, either intralingual (within the scope of the same language) or interlingual (from the SL to the TL) (Gottlieb 1998, 247).

The first step of this process is acquiring documents required for a translator's work, by obtaining a file with the audiovisual work. Subsequently, the translator usually receives a written dialogue sheet or script from their client, that encompasses notes and action descriptions. Subtitles in the original language of the material might be given as well. It is called spotting list or master subtitles. In this case, the translator must conform to the timing and form of the original subtitles. Nonetheless, there are some cases when the translator receives low-quality dialogue sheets or incomplete scripts. In this case, or when no transcript exists, the translator has to create their transcript by carefully watching and listening to the material (Pošta 2011, 31).

Pošta suggests the following steps for subtitle creation:

- examination of the audio-visual work,
- transcript creation and translation creation (when the translator does not possess the material required),
- translation,
- transfer of the text into a correct subtitle format,
- timing,
- reading pace scrutiny and editing,
- final scrutiny and correction (2011, 105).

4.1 Subtitling rules

There can be encountered two types of constraints in subtitling, namely space and time. To address these constraints, there are standard recommendations addressing space and time, depending on the author, type of audiovisual work, language used etc., which should be followed unless a client specifies their requirements for the form of subtitles.

Various authors propose diverse rules and recommendations; however, these deviations are only subtle. Three different sources are used for this chapter to illustrate their variability.

4.1.1 Space

A subtitle line has to integrate into a certain space on the screen, so there are space limits in terms of the number of characters, but these space limits encompass also proper line-breaking when working with longer clauses.

On the TV screen should appear 30 to 37 characters per line including spaces according to Pošta (2011) and according to Díaz Cintas and Remael (2014), it is 35 to 37. For the cinema screen, it is a maximum of 40 characters per line. Diaz Cintas and Remael (2014, 11) state 41 characters per line. Subtitles should appear in a maximum of two lines in the lower part of the screen. However, Pošta (2011) does not reject three lines in case the caption is composed of very long clauses and requires to be appropriately split. Other differences in the number of characters come along with a language using a different alphabet than the Roman alphabet, for example Chinese, Japanese, Arabic, Russian etc. (Pošta 2011, 42–44).

The numbers stated above addressed TV or cinema projection, and since the translated material that is used for this thesis is not produced for cinematographic purposes or TV broadcast, the decision was made to include additional formatting recommended by TED Talks (2024). TED Talks is an organization that discovers people with knowledge and smart ideas and allows them to speak in front of the audience (TED Talks, 2024). Some patterns of the TED Talks videos and the videos used for this thesis are homogeneous, such as long monologues of only one person and spoken, mostly informal natural flow of speech. TED Talks guideline suggests a maximum of 42 characters per line in a maximum of two lines of subtitles. If a subtitle exceeds 42 characters, it should be broken into two lines (2024).

4.1.2 Breaking lines

Both TED Talks and the other authors suggest breaking a subtitle line into more lines if it exceeds the recommended number of characters.

TED Talks (2024) propose the same or at least approximate length for both lines so as not to corrupt linguistic units when breaking the lines. However, it does not elaborate on that any further. Pošta claims that one subtitle unit should equal one sentence, and warns that incorrect breaking of the lines might deteriorate the overall impression of the subtitles. This standard of one sentence equals one subtitle is violated when the sentence is too short or long. Then the creator can compose one subtitle unit from several shorter sentences, and break long clauses into several simpler sentences (2011, 54). When breaking long sentences composed of more clauses, it is important to maintain the highest possible syntactic integrity. It is recommended to break them at the end of each clause since both the end of a clause and

the end of a line evoke an imaginary pause in the text. If a subtitle unit consists of two lines, the top one should be shorter and the bottom one longer, contrary to TED Talks' recommendation. It is noteworthy, that authors' opinions on the length of lines vary, with some advocating that aesthetics is more important than grammar, while others prioritize grammar and syntax over aesthetics. The translator should not split words, nouns and their attributes, nouns and prepositions, adjectives that modify adverbials, compound verb forms, and fixed phrases. Prepositions and conjunctions should not be placed at the end of the line, as doing so would disrupt the cohesion of the sentence constituents (Pošta 2011, 41-59).

For clarification, this applies mainly to the subtitles in the Czech language since the TL of the subtitles created for the practical part is Czech. However, according to Pošta, these rules are based on the rules established for English. Yet, adhering strictly to these rules is challenging at times due to the different word order between the two languages. Some sentences may prove particularly difficult to break properly, and the approach depends on the translator and their decision (2011, 57-59).

4.1.3 Time

Although the analytical part does not work directly with spotting, it is still an important part of subtitle creation. However, Pošta (2011, 44) claims that it is usually not the translator's duty to arrange spotting, therefore this part deals with spotting only peripherally.

In general, it is fundamental to establish a proper length for the subtitle projection to avoid frustration, possibly caused to the audience when they are not able to read the whole part or to avoid the urge to read the subtitles twice and more. The average reading pace of an adult is assumed to be 15 to 18 characters per second and 9 to 12 characters per second of a child and subtitles should be displayed according to this information (Pošta 2011, 44–50).

4.2 Translation universals

Subtitling is a part of translation thus there exist certain processes that cannot be prevented, referred to as translation universals that are introduced in this subchapter (Pošta 2011, 62).

4.2.1 Simplification, normalization and explication

Three of the most significant translation universals applied also to subtitle creation are simplification, normalization and explication. Simplification can occur on the vocabulary, syntax, stylistics or pragmatics level and it concerns the choice of simpler words, more general terms or transformation of long clauses into short sentences. There exists a risk if

the translator applies simplification superfluously, it might impoverish the translated text, therefore if the text is in some parts impoverished, it ought to be enriched somewhere else by compensation. Simplification is a usual phenomenon appearing in subtitling since translators are limited by space and time. When translator decides on simplification and compensation, they should be careful that the message conveyed in the original text is preserved (Pošta 2011, 62–63).

Sometimes the author of the original text uses unusual elements within the SL that do not exist in the TL, or they would be confused if translated literally. Those could be for example idiomatic expressions, mistakes, or slips of the tongue. Therefore, the translator sometimes has to assimilate the translated text to the TL structure and the TL culture, following the norms and rules of the language, to avoid intricacy in comprehension. This process is called normalization (Pošta 2011, 64).

Eventually, explication is applied when the translator aims to translate the text more specifically and unambiguously to facilitate understanding of the target audience. The translation is therefore more explicit and richer than the original (Pošta 2011, 64).

4.2.2 Text reduction and shortening

The translator has to follow recommended standards concerning time and space limitations and they can meet them by applying reduction and shortening. The translator cannot reduce anything they assumed to be appropriate for reduction. It has to be a part that is an extra in the text and therefore it is not necessary for comprehension, e.g., fillers and repetition. The translator has to be creative and decide thoroughly what is an extra, and what is necessary to be preserved in the text. Shortening encompasses the usage of shorter synonyms, univerbation (transformation of several-word expression into one word), numerals written in numeral symbols and usage of condensed forms (Pošta 2011, 68–75).

II. ANALYSIS

5 THE SOURCE MATERIAL

The translated material analysed in the practical part of this thesis comes from the three fitness-related videos created and uploaded by one author, Magnus Lygdback, a Swede residing in the USA. The videos are available on YouTube and are complimentary. The first video, titled “Beginner’s Guide to the Gym | DO’s and DONT’s,” was uploaded on January 30th, 2022; it is 11 minutes long and has 2,447,815 views⁶. It discusses the first visit to a gymnasium, recommends what to bring, what to wear, how to train, and how to use fundamental machines and the aim is to motivate the audience for the first visit. The second video, titled “How to Create the Perfect Workout Plan | Beginner Guide,” was uploaded on February 4th, 2022; it is 8 minutes long and has 551,639⁷ views. It discusses specific trainings, how to split them and how to organise a week in terms of the training. The third video, titled “What Should I Eat After a Workout?” was uploaded on May 5th, 2021; it is 8 minutes long and has 101,611 views.⁸ It discusses mostly nutrition and supplementation. Magnus Lygdback, a personal trainer, entrepreneur, lifestyle coach and health expert (The Magnus Method 2023), presents content on his YouTube channel, Magnus Method, as well as on the eponymous website. Furthermore, he shares insights on Instagram searchable under his full name. He established his YouTube channel on October 10th, 2022, and has uploaded 118 videos since, gaining 282,000 subscribers and accumulating 17,973,848 views in total⁹ (YouTube 2024).

The videos feature the author seated at a table, engaging in monologue accompanied by illustrative shots demonstrating the discussed topics. These shots unfortunately lack further contextual information. He delivers his speech directly to the viewers by looking at the camera, which elicits a sense of a personal conversation, enhanced by addressing the audience as *you guys*. In some instances, when the author discusses personal training experiences, footage of his training session is shown. Additionally, his utterance is accompanied by visual effects added during video editing, such as captions or images. Each video features pleasant, energetic background music without causing distraction. The video titled “What Should I Eat After a Workout?” incorporates a promotion for a coffee brand associated with the author.

⁶ As of February 14, 2024

⁷ As of February 14, 2024

⁸ As of February 14, 2024

⁹ As of February 14, 2024

Magnus Lygdback, born on July 3rd, 1977, in Sweden, currently resides in California. Despite his base in California, his career as a celebrity trainer often takes him across the globe, as evidenced by numerous interviews. He was born into a family with a strong sporting background, and he started his job as a personal trainer in Sweden in 2000. Soon, he began working with Swedish celebrities. In 2008, he titled himself a “lifestyle coach”. In 2014 he started collaborating with actor Alexander Skarsgård and he relocated to LA. Since then, he has worked with plenty of celebrities such as singer Harry Styles, Katy Perry, DJ Avicii, actor Ben Affleck, and many others (Gladwin, 2023). Throughout his career, he created the Magnus Method, a philosophy that treats training clients like training professional athletes. This approach emphasizes not only physical training but also a balanced diet and a healthy lifestyle (Magnus Method 2023).

5.1 Linguistic features of the videos

The language of the videos is English. The author’s Swedish origins prove that he is not a native speaker and that English is a second language. Given his residence in California and exposure to the American environment and American English, it can be inferred that he employs American English. His English is fluent and natural, and his speech is intelligible and coherent, devoid of a strong accent. Therefore, the fact that he is not a native English speaker is barely noticeable unless one is acquainted with his origins. Nevertheless, one might notice a few grammatical mistakes throughout the videos in terms of subject-verb agreement as shown in (1) and (2).

(1) ST: *Discipline and accountability is what matters.*

(2) ST: *So, remember, there’s two movements to this.*

The speech is distinctive in its informality. The author frequently uses phrasal verbs, contractions and colloquial contractions that are typical of a spoken language. In (5) appears the only idiomatic expression encountered in all three videos.

(3) ST: *I wanna go over a beginner’s guide to the gym.*

(4) ST: *that’s gonna help me with my golf.*

(5) ST: *Kick some ass in the gym!*

(6) ST: *And then ramp it up slowly.*

(7) ST: *If I smoke my arms.*

The monologue appears to be a spontaneous, unprepared speech, despite typically being pre-prepared and scripted by the author. However, it is important to note that while these videos are typically pre-prepared, the author often adheres to a predefined outline rather than strictly following a fully scripted dialogue. This contributes to the relatable and engaging nature of the content, connecting with the audience conversationally. Frequent repetition (8) and fillers further support spontaneity and spoken language. The author speaks in very long clauses (9) which he frequently connects by conjunctions *and*, *but*, and *before*. Relative clauses are commonly encountered throughout the videos as well.

(8) ST: *I always do cardio and core with every session that I do.*

(9) ST: *If you are going to invest time and money going to the gym, to reach your goals, to get healthier, and to be more fit, you need to know that the program that you're on it's a good program that's going to help you with all of that.*

Despite their informality, the videos incorporate specialized terminology related to fitness, nutrition, and human physiology, which adds the characteristic of a technical text (10), (11), and some parts resemble an instructional manual (12), (13). Furthermore, repetition can be observed again in (10) and (11).

(10) ST: *The leg press will work your glutes, your hamstrings, your quads.*

(11) ST: *You see you have an agonist, you have antagonists, and you have synergists.*

(12) ST: *Start with sitting down and place your feet on the board.*

(13) ST: *Start with placing yourself on the bench.*

Another interesting feature of language incorporated is “online world language”. Those are expressions referred to as “calls to action,” typical for online content. They aim to stimulate the audience to take a specific action such as liking, subscribing, downloading an app or visiting a website.

(14) ST: *Don't forget to hit that like button, subscribe, and I'll see you next week.*

6 METHODOLOGY

This chapter describes step by step the process of the translation and subsequent subtitle creation. The three videos were chosen owing to the author's informality, choice of vocabulary, and mostly fitness-related terms occurring in them. The videos are listed as follows:

Video 1: Beginner's Guide to the Gym | DO's and DONT's

Video 2: How to Create the Perfect Workout Plan | Beginner Guide

Video 3: What Should I Eat After a Workout

The process started by attentively watching and listening to the videos, with a focus on the author's speech. I paid particular attention to the level of formality, the relationship between the author and the target audience, therefore the phatic function of language, and parts with features of instructional material and technical text. Concerning language features in general those were terms, phrasal verbs, idiomatic expressions and grammatical structures.

The next step involved creating a transcript, which was initially unavailable. While YouTube offers an automatically generated transcript, its reliability is limited. Therefore, I manually transcribed the videos by carefully listening to them and simultaneously documenting them in a program Word. Later, I reviewed and adjusted the placement of commas and sentence breaks. Following that, I proceeded with the translation itself, and the final subtitle creation followed. Finally, I scrutinized the material and created a list of phenomena for analysis.

The examples incorporated in the translation chapter are drawn from the translated material, and the creation and distribution of the subtitles are further addressed in a separate chapter.

7 TRANSLATION ANALYSIS

Modulation, transposition, borrowing, calque, and equivalence are translation methods that were mostly employed throughout the translation process. This chapter, however, covers only chosen phenomena encountered during the translation, which was conducted by my person, and focuses on phrasal verbs and terminology translation. The examples in this chapter are not in the form of the final subtitles.

As far as terminology is concerned, the main task was to decide which terms to borrow and retain as Anglicisms, and which to substitute with suitable equivalents in the Czech language system while maintaining the naturalness, accuracy, and the informality of the original.

7.1 Phrasal verbs

This section covers the translation of phrasal verbs that do not exist in the TL, and therefore require substitution with appropriate equivalents that convey the same contextual meaning. While phrasal verbs often consist of more than one word in the SL, they have to be converted into one-word expressions in the TL. Some phrasal verbs can be compared to the Czech word formation using prefixes, as both combine verbs with other elements. These can be encountered in the translation of phrasal verbs into the TL as well, such as: *turn on* – *zapnout*, *turn off* – *vypnout*, *pick up* – *vyzvednout*, *drop off* – *odložit* (Knittlová et al. 2011, 43).

Phrasal verbs are one of the distinctive patterns of informality in the source material, and this consideration was factored in during the translation.

(15) SL: *And then ramp it up slowly.*

TL: *A potom pomalu přidávejte.*

[And then slowly add.]

The meaning of the phrasal verb *ramp up* is to increase in amount or to progressively learn. In the context of (15), it is the first definition because it is connected to the number of trainings per week. A phrasal verb cannot be translated directly into the TL since it does not make proper sense, and it would change the meaning significantly if translated separately as a verb *ramp* and a preposition *up*. The solution to this problem is to find an expression with the same meaning in the TL.

(16) SL: *Instead of dropping down and doing heavy weights.*

TL: *Namísto cvičení do selhání s velkou zátěží.*

[Instead of exercising until failure with heavy loads.]

The example (16) requires a slight insight into the fitness-related vocabulary as the expression is rather complicated, and it has several meanings depending on the context. The phrasal verb *drop down* in fitness-related context might be unknown to a layperson. It needs to be evaluated by a person who is acquainted with the fitness vocabulary. With the help of my own experience and the context of the sentence, I recognized that the author wants to express an act of doing heavy sets with heavy dumbbells with less consecutive repetition. An expression in the TL which describes the same act had to be found – *cvičení do selhání* [exercising until failure]. The TL expression combines a gerund with a preposition and a noun. The structure is therefore slightly different; however natural for the TL. Again, (16) could not be translated directly since it would be misleading and would not convey the same meaning.

(17) SL: *Make sure you don't knock out your knees at the top.*

TL: *Nahore nepropínejte kolena.*

[Don't overstretch your knees at the top.]

The expression in (17) is again not very clear. *Knock out* means to make someone unconscious, usually by punching them. In this particular instance, the phrasal verb *knock out* is connected to the movement of the human body while using the machine called leg press. Being acquainted with this machine, I could assess the meaning of *knock out* in connection with knees. It means not to overstretch them at the top after the weight is raised.

(18) SL: *To wrap things up.*

TL: *Na závěr.*

[On the conclusion.]

To *wrap up* in (19) usually means to cover something in paper or another material, for example, *to wrap up a present*. The author uses this phrasal verb at the end of the video, to sum up the main points of his speech, therefore, the meaning is, *to sum up* or *conclude* in this particular context. Although one of the meanings of the literal translation as *zabalit to* [to wrap up] is *to stop doing something*, it would not make sense in this context, as it usually

means to stop doing work or a task. While *na závěr* [on the conclusion] conveys the intended meaning of the original and sounds natural in the TL. This expression is commonly used during presentations, lectures, or meetings to evoke the end, sum up the main points, and convey the last thoughts.

7.2 Terminology translation

This chapter addresses terminology translation since it represented the most formidable challenge throughout the entire translation process. It focuses on the terms related to fitness, human physiology, and nutrition. The complexity of this aspect prompted the utilization of two distinct approaches: substitution with appropriate Czech equivalents, and retention of the terms as Anglicisms through borrowing as a method of translation. The translation aimed to ensure that all terms were translated accurately to prevent any confusion or mistake for something else, and to achieve the highest possible equivalence while maintaining a blend of professionalism and informality of the SL. As a translator, one of the primary challenges I encountered was discerning which terms to retain as Anglicisms and which to translate. Nowadays, Anglicisms form a substantial part of the fitness vocabulary. This could be caused by globalization and the frequent usage of social media. Perhaps also due to the fact that a considerable number of exercises and equipment have come from the USA, and the USA contributed to the “fitness boom” in the last century.

Given my active immersion in the fitness community, I am able to draw upon the firsthand experience to evaluate the appropriateness of various fitness-related Anglicisms and their contemporary usage.

This subchapter addresses solely the terminology translation and does not deal with the other translation methods utilized in the particular translated sentences shown as examples.

7.2.1 Substitution

This subchapter introduces and describes the process of substitution, wherein fitness-related terms are replaced with their equivalent terms or phrases in the TL.

(19) SL: *There's obliques, the transverse muscle, the straight abdominus – the six-pack.*

TL: *Máme šikmý břišní sval, příčný břišní sval, přímý břišní sval – břišáky.*

[We have obliques, the transverse muscle, the straight abdominus – bellies.]

The example (19) illustrates the practice of substituting terms from the SL to the TL concerning body or muscle parts. The author used the term *six-pack* to clarify the term *the straight abdominus* for the general audience. The term *six-pack* is translated as Czech *břišáky* [bellies]. It is an informal synonym for the term *přímý břišní sval* [straight abdominus]. Both the SL term *six-pack* and the TL term *břišáky* describe the same phenomenon and are informal. Another translation option under consideration was *buchtíčky* [buns], which is also a very informal and general for the straight abdominus. Despite the informality of the video, it still serves an educational purpose. I considered this translation unsuitable, as it compromises the informal yet professional nature of the videos, and some people might associate this term with food.

Names of the muscles and the body parts can often be expressed by multiple terms differing in professionalism and formality, but denoting the same concept – synonymy. This phenomenon can be seen in the example (20), where rather general terms are employed to describe ischial, gluteal muscles, and quadriceps femoris. They are substituted by the TL general terms to maintain the informality of the original. Another option would be the choice of more formal TL terms such as *ischiokrurální svalstvo* [ischial muscles], *čtyřhlavý sval stehenní* [quadriceps femoris muscle], or the choice of the international Latin terms like *musculus quadriceps femoris*. I considered these options as rather formal, not suitable for the video.

(20) SL: *The leg press will work your glutes, your hamstrings, your quads.*

TL: *Leg press procvičí vaše hýždě, hamstringy a quadricepsy.*

[The leg press will exercise your glutes, hamstrings and quadriceps.]

(21) SL: *And I shouldn't have a lifting shoe when I'm running on a treadmill.*

TL: *A nenoste vzpěračské boty když běháte na páse.*

[And don't wear lifting shoes when you're running on a treadmill.]

(22) SL: *And there's hybrid shoe as well.*

TL: *Taky existují boty vhodné k více druhům tréninků.*

[And there exist shoes suitable for more types of trainings.]

Examples (21) and (22) deal with the translation of shoe types. In (21), the term is translated as a two-word calque: an adjective and a noun, mirroring the structure of the SL. Conversely,

in (22), a multi-word expression is employed because the term does not have a proper equivalent in the TL. The TL translation explicitly describes the shoe type. The reason behind this choice is that the term *vzpěračské boty* [lifting shoes] is unambiguous and denotes a specific type of footwear used during weight-lifting. The term *hybrid shoes* could be retained as partial Anglicism *hybrid boty* or *hybridní boty* [hybrid shoes]. However, these TL terms yield ambiguous results when searched on Google. The results often show some running or more likely hiking footwear. The usage of the Anglicism can, in this case, lead to misunderstanding and fail to achieve equivalence.

(23) SL: *In a bench press we're using a barbell, and it works the chest.*

TL: *Bench press procvičuje hrud' a používáme při něm dlouhou činku.*

[Bench press exercises the chest, and we're using during it a long dumbbell.]

In (23), another example of a term that is more explicit in the TL. In the SL the term is a one-word expression – *barbell*, while in the TL two-word expression had to be used to preserve the same meaning. There is a one-word expression to describe a barbell in the Czech weight-lifting terminology, *osa* [axis]. However, this term is usually not known by a layperson, and there exists a possibility that the audience would not know what the term *osa* [axis] means whatsoever. It might evoke different associations than weight-lifting.

The following terms in (24) span across two fields – physiology and nutrition. To elaborate on this, *protein* in physiology means the building blocks of the human body and it is a substance made of amino acids. *Protein* in nutrition means important macronutrients contained in food. The same applies to *fat*, which can be either a dietary component or fat contained in the human body, functioning as an energy reserve in the body. This nicely demonstrates a feature of terms: one term describes different phenomena in various specialist areas. In this particular context, all these three terms are nutrition-related and are substituted by their proper Czech equivalents. Notably, the English term *protein* is uncountable whereas the Czech term *bílkoviny* [protein] is plural.

(24) SL: *Protein and carbs and fats.*

TL: *Bílkoviny, sacharidy a tuky.*

[Proteins, carbs, and fats.]

(25) SL: *The lat pull down.*

TL: *Přítahy kladky.*

[Pulls of the pulleys.]

In (25) the only term describing a specific exercise is substituted with the Czech equivalent. The term depicts an exercise conducted on the pulley machine, which exercises the back. This exercise is often referred to as *přítahy horní kladky* [pulls of the upper pulleys] in the TL.

The reason behind translating this one and retaining others is that this term is still frequently employed by the fitness community in its Czech version, and it is not used in its English form. Furthermore, the TL term is not as explicit and formal as the other proper Czech equivalents of machines and exercises that occurred further in the analysis. This Czech equivalent conveys the meaning effectively.

(26) SL: *I also do high-intensity interval training and core with every single session.*

TL: *Taky pokaždé cvičím HIIT a břicho.*

[I also always exercise HIIT and a belly.]

In (26) is discussed the term *core*, and the term *high-intensity interval training* will be discussed later in the chapter covering Anglicisms. *Core* is translated basically as *břicho* [belly]. *Core* as a term has multiple meanings in various disciplines, but in general, it is the middle of something or the essence of something. In a fitness-related context, those are trunk and hip muscles, ensuring proper balance. *The core* could be translated as *střed těla* [the middle of the body], however, this translation sounds slightly abstract in the TL. What is exactly the middle of the body? Furthermore, the author states that he regularly exercises this body part, and later he describes different muscles comprising the abdomen. Therefore, the translation as *břicho* [belly] would not change the meaning intended and is more natural to the TL audience.

7.2.2 Borrowing

This method was employed primarily due to absence of TL equivalents for certain fitness-related terms. And those TL equivalents, which do exist, are typically more explicit and formal. It is notable that fitness communities frequently adopt English terms and contribute to the internationalization of the Czech language, irrespective of destroying their mother tongue. What is beneficial about this level of internationalisation is that fitness has been

made available to anyone, anywhere, since English is nowadays considered *lingua franca*. The decision regarding which terms to preserve as Anglicisms was conducted thoroughly, taking into account both the preferences of the fitness community and their contemporary vocabulary, and the desire not to overly internationalize the TL, reaching this decision after a discussion with my supervisor. I strived to employ borrowing only when it was necessary. Mostly when a term does not have any equivalent, to prevent possible misconceptions, or when an Anglicism is deeply rooted in the TL vocabulary. Furthermore, retaining certain terms in their English forms caused that they are shorter, which facilitated the subtitle creation

The terms retained as Anglicisms are the names of most machines and exercises found and used in the gymnasium, as demonstrated in (27). The same applies to terms like *leg press*, *deadlift*, *incline press*, *straight press* or *fly press*. Despite some of them having proper Czech equivalents, such as *bench press* – *tlaky na rovné lavici* [pushes on the straight bench] or *deadlift* – *mrtvý tah* [the dead pull], they are nowadays usually hardly encountered in the fitness community's vocabulary, and usage of them indicates higher formality. In this particular case, I can refer to the Czech book about bodybuilding conditioning that was written in 1990 by Czech authors, and they frequently employ Anglicisms such as *bench press*, *military press*, *leg press*, or *cheating*¹⁰.

The English forms, furthermore, convey the meaning more effectively. Some of the English fitness terms cannot be translated literally into the TL (e. g., *lavkový tlak* – [bench press], *-ový* suffix demonstrates an adjective), and Czech uses prepositions or other lexical items to achieve an equivalent effect, resulting in higher explicitness.

(27) SL: *Bench press*.

TL: *Bench press*.

[Bench press.]

These Anglicisms have become so deeply rooted in the Czech language system that they undergo a proper case inflexion, as shown in (28). *-U* added in the TL to the term *bench press* means a 6th case inflexion meaning *on the bench press*.

¹⁰ Kolouch, Vladimír, and Lenka Kohoutová. 1990. *Kondiční kulturistika* [Conditioning bodybuilding]. Prague: Olympia Praha

(28) SL: *So, instead of doing bench press eight sets.*

TL: *Namísto osmi sérií na bench pressu.*

[Instead of eight series on the bench press.]

In (29) is demonstrated an example of a term that does not have any equivalent in the TL and could have been resolved either by a calque translation: *tlakový a tahový den* [push and pull day], which would be longer, or by borrowing an English term. Despite opting not to translate this term properly, I employed the Czech abbreviation *tzv.* [so-called], indicating a borrowed term and showing the audience that this training can be referred to in this manner. The author further explains that *push and pull day* means a training of chest and back which prevents misconception.

(29) SL: *It could be a push-and-pull day.*

TL: *Potom to může být tzv. push a pull den.*

[Then it can be so-called push and pull day.]

In the example (30), *high intensity interval training, (HIIT)* can be translated as a calque *vysoce intenzivní intervalový trénink*. The acronym of this long expression is HIIT and it is internationally known as a type of training. Nothing as *VIIIT* (abbreviation of the proper Czech translation) does not exist. Therefore, *HIIT* is used in this case primarily to facilitate the subsequent subtitle creation.

(30) SL: *I also do high-intensity interval training and core with every session that I do.*

TL: *Taky pokaždé cvičím HIIT a břicho.*

[I always exercise HIIT and belly.]

In the example (31) are nutrition-related terms *cutting* and *bulking*. In the TL they can be translated as *hubnutí* [weight loss] and *nabírání* [gaining]. However, they would denote different concepts if translated directly into the TL. *Cutting* and *bulking* are inherently associated with strength training and keeping muscle mass while gaining muscles or shredding fat. Retaining them as Anglicisms preserves their proper meaning. Additionally, further in the video, the author explains the meaning of these terms, which helps the audience unfamiliar with them.

(31) SL: *There's a lot of talking about cutting and bulking as well.*

TL: *Hodně se taky mluví o cuttingu a bulkingu.*

[There's also a lot of talking about cutting and bulking.]

(32) SL: *Is protein shake or protein powder.*

TL: *Je protein.*

[Is protein.]

In the example (32), the nutrition-related term *protein* appears once again. This can be compared to the example (24), where the term *protein* is discussed as well. These two examples demonstrate how important it is to insert terms into the context. In this particular instance, with connection to the word *drink* or *powder*, it is a dietary supplement: a drink made from a powder containing protein that individuals consume after training to increase their daily protein intake. This term is retained as an Anglicism *protein*. Another option would be to translate it literally as *bilkovinový nápoj* [protein drink], however, in fitness-related contexts, this supplement is commonly referred to simply as *protein* in the TL, and the Czech audience naturally connects this term with a drink or a powder. Therefore, it is unnecessary to describe it as explicitly as in English, given that this TL term lacks the ambiguity present in the SL.

(33) SL: *It could be an isolate or grass-fed.*

TL: *Bud' izolát nebo grass-fed.*

[Either isolate or grass-fed.]

Finally, in the example (33), there is a term that does not have any equivalent in the TL. It is the term *grass-fed*, and it is retained as an Anglicism. It refers to the type of a protein powder. The term *grass-fed* means that the protein powder is made of milk obtained from cows that are permanently allowed to graze outdoors in pastures. Translation of this definition would be excessively long for the subtitles. The proper TL translation would be *protein krměný trávou* [protein fed by grass], which could potentially lead to greater confusion among the unfamiliar audience than the selected Anglicism since the cows are fed by grass, not the protein. The term *grass-fed* is commonly used in the TL in nutrition-related contexts, particularly in connection with protein powders, and the product is sold under this

name. The audience unfamiliar with this term can further search for it on the Internet, where it is nicely explained, for example, on the Czech fitness-related websites.

7.3 Translation at the grammatical level

From the grammatical perspective of the translation, I decided to focus on engaging with the audience, specifically addressing them. In the TL, a sender might address a single addressee in the second person plural, referred to as *vykání* in the TL. It is a common courtesy in the TL culture, and it is commonly employed, mostly when the sender is not acquainted with the addressee, or when the addressee is older than the sender, and there are no closer relations between them. Then the sender can address the addressee in the second person singular, referred to as *tykáni* in the TL, which is used in informal contexts and among people, that are related (usually family or friends). Then the sender can address the audience as a group of people by using the second person plural. This phenomenon, however, does not appear in the SL. In the SL the second person singular and plural are addressed in the same manner, and *vykání* does not exist. I had to decide on what address to use in the TL. *Vykání* was declined as the first one as it would not be appropriate for the informal and friendly tone of the videos. Furthermore, *vykání* can be hardly encountered among the members of the fitness community. I decided to use the second person plural to address the audience as a group. The examples (34) and (35) are demonstrated parts of the videos that specifically helped me to make this decision. The example (35) is only a part of the sentence.

(34) SL: *Thank you, guys, for watching.*

TL: *Lidi, díky za sledování.*

[People, thanks for watching.]

(35) SL: *So, I can continue to share with you guys all the knowledge and experience.*

TL: *Abych s vámi mohl dál sdílet mé znalosti a zkušenosti.*

[So, I could continue to share with you my knowledge and experience.]

Example of *vykání* in the TL in (35) would look like this: *Abych s Vámi mohl dál sdílet mé znalosti a zkušenosti*, [So, I could continue to share with You my knowledge and experience]. The first letter of the pronoun *Vámi* [with you] is written in capital, indicating the usage of the second person plural for a single entity, *vykání*.

8 SUBTITLES CREATION

The final subtitle creation followed the translation. The most challenging aspect of this process was to create subtitles from rather long clauses, since the material translated is a dense monologue of the author, resembling a spontaneous spoken language. I adhered to the rule of a maximum of 42 characters per line and a maximum of two lines per subtitle. My main focus was on complying with the space limitations while maintaining the same meaning as the source material, achieving the highest possible naturalness of the TL, splitting clauses and breaking lines, all without compromising the integrity of the lexical units. The following examples are sentences withdrawn from the source material transcript and final subtitles.

8.1 Simplification

From translation universals, all of them that are covered in the theoretical parts occur in the final material at least once – simplification, explication, and normalization. Since this work focuses mostly on terminology and subtitles, I decided to comprise only the process of simplification, as this one facilitated subtitle creation and occurs the most frequently.

In all these examples below (36–39), the author of the source material used two terms that describe closely related phenomena. In the TL I decided to generalise these entities into a single expression that captures the essence of both without altering the meaning.

(36) ST: *For my gym almost like a brotherhood or family.*

TLS: *Jsou jako moje rodina.*

[They are like my family.]

In (36) the term *brotherhood* is completely removed in the TL. It could be translated as: *V mém fitku jsme skoro jako bratrství nebo rodina.* [In my gym we are almost like a brotherhood or a family.] However, the other option would be quite long, and family and brotherhood are similar terms, both expressing that the people there are close to each other. Retaining only *rodina* [family] sounds more natural in the TL, and conveys the same meaning about the relationship of the people in the author's gymnasium.

(37) ST: *If you go with a friend or an accountability partner.*

TLS: *Pokud chodíte s parťákem.*

[If you go with a buddy.]

The example (37) demonstrates simplification of the term *accountability partner* that could be translated into the TL as a calque: *odpovědnostní partner* [accountability partner]. In the SL the accountability partner is a person who supports another person to sustain consistency when they desire to achieve a certain goal. In this particular instance, going to the gym and regularly exercising. The TL does not have this term, and *odpovědnostní partner* [accountability partner] in the TL sounds like a term of insurance, possibly confusing. I simplified the long term to a shorter term – *partáák* [buddy]. In the TL *partáák* [buddy] is someone who a person can rely on, therefore it carries the same meaning as an accountability partner, sounds natural, and is appropriate for the informal tone of the video.

(38) ST: *Every gym's got a personal trainer or an instructor.*

TLS: *Každá posilovna má
zaměstnance, kteří vám pomůžou.*

[Every gym has employees who will help you.]

In example (38) a personal trainer and an instructor are labelled basically as employees of the gym. A personal trainer and an instructor can both be employees in the gymnasium.

(39) ST: *If you wanna know how I do things with my actors and my artists.*

TLS: *Pokud chcete vědět,
jak to dělám se svými klienty.*

[If you want to know how I do it with my clients.]

The author is known for his cooperation with celebrities, and he also mentions it earlier in the video. Therefore, in this part (39), the TL audience does not need to know that the clients are exactly actors and artists.

8.2 Text reduction and shortening

Owing to the author usage of superfluous repetition in certain parts, and words that are unnecessary for understanding, such as fillers typical for a spontaneous spoken language (e.g., *well, you know*), processes known as text reduction and shortening were employed. Certain elements of his speech are omitted, and long sentences are altered into shorter ones in some parts of the TL subtitles to comply with the subtitle format while preserving the essence of the source material's message and the naturalness of the TL. While some of the

elements are removed, some are only shortened to comply with the chosen subtitle format (e.g., usage of numbers instead of numerals, choice of shorter synonyms for certain words).

(40) ST: *Which means they can't hear anything what's going on outside of those headphones.*

TLS: *A dál už neslyší nic kolem sebe.*

[And they don't hear anything around themselves any further.]

(41) ST: *So, with these three circles, I wanted to explain that what you like, and what you need, and what you want to master might be three different things, yes.*

TLS: *Těmito třemi okruhy jsem ukázal,*

že tyto 3 aktivity můžou být odlišné, ano.

[I showed with these three circles that these activities might be different, yes.]

In the examples (40) and (41) is demonstrated how a long sentence is transformed into a shorter one in the TL. In (40), the short sentence in the TL conveys the same meaning as the SL long sentence. Therefore, to accommodate subtitle limitations, *outside of those headphones* is translated as *kolem sebe* [around themselves], as the author has previously already spoken about people wearing headphones in the gymnasium. The same applies to the example (41) where *what you like, and what you need, and what you want to master* are transformed into *these three activities*, as the author has already explained what these three activities are, and it is not necessary to repeat it.

(42) ST: *The leg press will work your glutes, your hamstrings, your quads.*

TLS: *Leg press procvičí vaše hýždě,*

hamstringy a quadricepsy.

[Leg press will exercise your glutes, hamstrings, and quadriceps.]

In the example (42), and throughout the whole TL subtitles, the possessive pronoun *váš* [your] is often omitted, as it is rather superfluous, since the author always speaks directly to the audience.

(43) ST: *The first question you should ask yourself is:*

TLS: *První otázka je:*

[The first question is:]

In (43) can again be seen reduction of certain parts of the sentence. The phrase *you should ask yourself* is unnecessary to comprise in the final TL subtitles as the author states before that he wants the audience to ask themselves three important questions. By omitting *you should ask yourself* is saved space, and repetition reduced.

(44) ST: *I always do cardio and core with every session that I do.*

TLS: *Vždycky dělám*

kardio a cvičím břicho.

[I always do cardio and exercise belly.]

The reduction of superfluous elements can also be seen in example (44), where part of the sentence *with every session that I do* is removed in the final TL subtitles. The author has already said *always* which means the same as *every session that I do*. Additionally, in (44) can be seen explication as the author used the verb *do* for exercising both – cardio and core which is completely fine in the SL. In the TL is more appropriate to use *dělat kardio* [to do cardio] and *cvičit břicho* [to exercise belly].

(45) ST: *I would start with maybe three sessions a week, and then slowly ramp it up to four, five, or six, whatever you have time and what you prefer to do.*

TLS: *Začal bych s 3 tréninky týdně*

a časem bych to zvýšil na 4, 5, 6,

nebo prostě na kolik chcete.

[I would start with 3 trainings per week and I would over time add up to 4, 5, 6, or just as much as you want.]

As stated at the beginning, all numerals are in the TL subtitles converted to numbers which can be seen in examples (45) and (46). In (46) is furthermore the spoken language phrase *you know* removed to save space as it does not carry any meaning necessary for comprehension.

(46) ST: *And that's the reason why I put it, you know, in the beginning of the week, where I might even put it in twice a week.*

TLS: *Proto je cvičím na začátku týdne,
abych je kdyžtak mohl cvičit i 2x.*

[That's why I exercise them at the beginning of the week, to exercise them even 2x.]

8.3 Breaking lines

The accepted rule for subtitling is that one sentence should equal one subtitle. However, some sentences were so long that it was necessary to split them into two parts or even into more subtitles. This was done to ensure adherence to the subtitle limitations (maximum of 42 characters per line) while not violating the lexical units that should not be split (e.g., nouns and their attributes or prepositions, fixed phrases). I aimed for a maximum of two lines per subtitle, striving to keep their lengths similar, though it was occasionally challenging due to line breaking, during which I attempted to maintain the most possible syntactic integrity. In case it was not possible to keep the lengths of the lines similar, I attempted to adhere to the rule that the upper subtitle should be shorter than the lower one. In certain subtitles throughout the final material, longer upper lines can be encountered due to the attempt not to violate the lexical units and syntax of the TL. However, I strived to minimize this phenomenon as much as possible.

In (47) is an example of a long subtitle broken into two subtitles of two lines at the ends of individual clauses.

(47) ST: *So, stick to a basic program, learn foundations, build a strong foundation,
and ramp it up slowly.*

TLS: *Držte se základního plánu,
naučte se všechny nezbytnosti,*

*vybudujte si pevný základ
a potom přidávejte.*

[Stick to a basic program,
learn all the necessities,

build a strong foundation,
and then add slowly up.]

On the other hand, in (48), there is an example of one of the clauses that posed challenges for proper splitting. There exist more options on how to split a clause this long. It might be either option (48a) where the lengths of each line are similar, and where the emphasis is on aesthetics. Or it might be an option (48b) where the sentence is split at the end of each clause with emphasis on the syntactical unity. I decided to use the first option since the syntactic structure is not severely violated, and additionally, it looks better in terms of aesthetics.

(48) ST: *Make sure that your ligaments, your tendons are in on it, and that you build up over time.*

TLS a): *Ujistit se, že vaše vazy
a šlachy spolupracují,*

a že si je časem vybudujete.

[To make sure that your ligaments
and tendons cooperate,

and that you build them up over time.]

TLS b): *Ujistit se,
že vaše vazy a šlachy spolupracují*

a že si je časem vybudujete.

[To make sure
that your ligaments and tendons cooperate,

and that you build them up over time.]

CONCLUSION

This bachelor's thesis aimed to create Czech subtitles for fitness-related videos, with a focus on terminology, capturing the informal tone of the videos, and accommodating subtitle space limitations. The videos selected for analysis were created by Magnus Lygdback, and chosen for their blend of an informal spoken language and terminology. The theory of the thesis describes the nature of such videos, the translation methods, terminology translation, and the subtitle creation process. It also briefly describes technical translation as the terminology is the main feature of such texts. The analysis closely examines the translation and subtitling process, demonstrating how various phenomena are addressed using methods and strategies described in the theoretical part.

Throughout the translation process, the main focus was posed on phrasal verbs, that are typical of the informal spoken language. Furthermore, they do not exist in the TL, which could be rather challenging as they have to be translated as one-word expressions. Following this, the primary emphasis shifted towards terminology of fitness, nutrition and physiology. Two key strategies were employed: substitution and borrowing. As a translator, the task involved deciding which terms to translate and which to retain. Fitness-related Anglicisms deeply ingrained in the Czech vocabulary, or some terms that do not have any Czech equivalents were retained, aiming to preserve the natural flow of the language, prevent excessive formality or possible confusion, and respect the fitness community's vocabulary. It is crucial to acknowledge that the current prevalence of English terms in the fitness community is a reality that cannot be easily altered within the scope of this thesis. However, it is an interesting notion from the translator's point of view to contemplate the possibility of persuading the fitness community to start adopting proper Czech terms instead of the English ones. On the other hand, the adoption of international English terms makes orientation in gymnasium easier for people who do not understand the TL but understand English.

Additionally, the thesis covers the conversion of the translated text into the subtitle format, where certain space limitations had to be respected. This involved reducing a lengthy monologue into subtitles to respect the limits and convey the original message. It is reasonable to state that line-breaking presented one of the most formidable challenges in the subtitling process. As someone without professional subtitling experience, I tried to adhere to the rules outlined in the theoretical framework. However, I acknowledge that this area still needs some improvement which can come over time by gaining more experience.

The resulting subtitles, once edited and timed appropriately, are ready for use. This thesis may potentially pave the way for subtitling foreign fitness videos on YouTube. Overall, it might serve as an exploration of translation strategies in the context of fitness videos, providing insights for translators or subtitle creators regarding the translation of informal texts blended with fitness terminology.

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LIST OF ABBREVIATIONS

- ST First abbreviation – source text
- SL Second abbreviation – source language
- TL Third abbreviation – target language
- TLS Fourth abbreviation – target language subtitles

APPENDIX: THE FINAL SUBTITLES

Posilovna | Návod pro začátečníky

Čau, jsem Magnus!

Vítejte zpět na mém kanále.

Více tipů a triků
najdete na mém Instagramu.

Dnes bych chtěl probrat
začátečnický návod do posilovny.

Start vaší fitness cesty
může být děsivý.

Vystavení se nově
a nekomfortní situaci není lehké,

a už vůbec není lehké
jít poprvé do posilovny.

Spousta lidí, kteří jdou
poprvé do posilovny,

se cítí nejistě
a říkají si:

Kde začnu?

Co mám cvičit?

Pomůže mi někdo s plánem?

Jak tento stroj funguje?

A zírají na mě všichni?

Všichni jsme si tím prošli.

Věřte mi,

budete se cítit o dost líp
až uděláte první krok,

a dojde vám,

že se nebylo čeho obávat.

V posilovně potkáte dost
stejně smýšlejících lidí,

kteří si prochází tím, čím vy.

Já osobně mám k lidem
v mém fitku hodně blízko,

jsou jako moje rodina.

Než poprvé půjdete,
zeptajte se sami sebe na motivaci.

S nesprávným důvodem
nebo nereálným cílem,

existuje šance,
že vás to odradí a přestanete.

Měla by to být
změna životního stylu.

A ne jenom nějaké období.

Je to maraton, ne sprint.

Řekněme si něco o přípravě.

Jak se připravit?

Co si vzít s sebou?

Brát nějaké suplementy?

Kterou posilovnu si vybrat?

Před koupením členství
bych jich pár zkusil.

Hodně posiloven prvně nabízí
prohlídky a zkušební lekce zdarma.

A co parťák na cvičení?

Spousta lidí rádi s někým cvičí.

Nejsem úplně proti tomu,
ale fakt si myslím,

že je důležité začít sám
a zodpovídat sám za sebe.

Pokud chodíte s parťákem,
riskujete, že když skončí oni,

tak vy taky.

Než jdu cvičit, ujistím se,
že jsem něco snědl.

Nemusíte předtím nutně jíst.

Každopádně ale existuje
tříhodinové anabolické okno,

kdy byste měli sníst
nějaké bílkoviny.

Buď před nebo po cvičení.

Já osobně jím sacharidy a tuky,
anebo jedno či druhé s bílkovinami

asi hodinu před tréninkem.

Beru si flašku s vodou,

a občas si беру sluchátka,
která připojím k mobilu či iPadu.

Není nic horšího,

než když si někdo ve fitku
nasazuje obří sluchátka,

a dál už neslyší nic kolem sebe.

Jelikož jim tam řve hudba,
tak zběsile mlátí s váhama,

ať už to jsou činky nebo stroje.

Neslyší ten hluk, který dělají,
a tak s nimi hází a mlátí.

Jenže všichni ostatní je slyší.

A je to na ohluchnutí,
když okolo někdo mlátí se závažím.

Je to nepřijemné,
a hlavně nezdravé pro váš sluch.

Nebuďte tento člověk.

Oblečte si něco pohodlného.

Je to o funkčnosti,
ne o tom, jak vypadáte.

Tím myslím abyste nenosili džíny.

Občas někoho takového vidím.

Nedělejte to.

Pak potřebujete boty,
vhodné pro váš trénink.

Myslím tím,
nenoste běžecké boty,

když děláte deadlifty,
nebo celkově vzpíráte.

A nenoste vzpěračské boty
když běháte na páse.

Takže zkuste najít boty,
které sedí k vašemu tréninku.

Taky existují boty vhodné
k více druhům tréninků,

protože spousta lidí dělá
kombinaci všeho možného.

Myslím,

že je důležité najít boty,
vhodné pro váš trénink.

Řekněme si něco
o tréninkovém plánu.

Když budete investovat čas
a peníze do chození do posilovny,

abyste dosáhli svých cílů,
byli zdravější a fit,

musíte vědět, že máte dobrý plán,
který vám k tomu dopomůže.

Abyste se ujistili,
že je váš plán ten pravý,

poradte se s někým ve fitku.

Každá posilovna má
zaměstnance, kteří vám pomůžou.

Spousta informací je na internetu.

Jasně, ne všechno je tam správně,

ale pokud si vyhledáte
MagnusMethodApp.com,

tak na vás vyskočí tento týpek,
který má pro vás hodně plánů.

Klasický plán se může skládat
ze cvičení spodku jeden den.

Potom to může být
tzv. push a pull den.

A nakonec trénink paží.

Takže během 3-4 dnů procvičíte
celé tělo, a potom znova.

Filosofie tohoto tréninku tkví v tom,
že se více zaměříte na všechny svaly,

a potom je necháte chvíli
odpočívat při cvičení jiných svalů.

A potom je cvičíte znova.

Prvních pár týdnů bych to nepřeháněl.

Začal bych s 3 tréninky týdně
a časem bych to zvýšil na 4,5,6,

nebo prostě na kolik chcete.

Častým zaměňováním cviků,
za účelem zábavy,

zpomalíte váš posun,
riskujete zranění

a asi ani nedosáhnete svých cílů.

Alespoň ne tak rychle.

Držte se základního plánu,
naučte se všechny nezbytnosti,

vybudujte si pevný základ
a potom pomalu přidávejte.

Co se opakování týče,
dělal bych jich ze začátku více.

Třeba 12-15, namísto cvičení
do selhání s velkou zátěží

při 6, 8 nebo 10 opakování.

Je důležité pracovat na pohybu
a vybudovat si pevné základy.

Ujistit se, že vaše vazy
a šlachy spolupracují,

a že si je časem vybudujete.

Odpočinek mezi sériemi je
pro mě extrémně důležitý.

Odvíjí se od něj kvalita
a provedení vašich opakování.

To nás přivádí k dalšímu tématu.

Ujistěte se,
že máte správnou techniku.

Pokud ne, můžete cvičit špatnou partii
a nejspíš se vystavujete zranění.

Naučte se dělat každý cvik správně.

Hodně se taky mluví
o cuttingu a bulkingu.

Bulking je nabírání váhy.

Nabíráte maximální množství svalů,
a přitom neřešíte podíl tuku.

Potom je tady cutting,

který je o rýsování
postavy a redukci tuku,

společně s udržováním
co nejvyšší svalové hmoty.

Já bych teď nepřemýšlel
ani nad jedním.

Chcete začít
a vybudovat si pevné základy.

Až potom se rozhodnete,
co chcete v rámci tréninku dělat.

Co se bulkingu a cuttingu týče,
je to hlavně o stravě.

Trénujte 60 nebo míň minut.

Já vždy říkám,
co nepřijde v první hodině,

nepřijde ani ve druhé.

Podívejme se na nezbytné vybavení
a jak ho používat.

Leg press je skvělý základní stroj,
na kterém cvičíte nohy.

Dovoluje vám zvednout
velkou váhu bez ohrožení zdraví.

Usaďte se a položte
chodidla na desku.

Zatlačte hýždě do sedadla,
které je pod vámi.

Při pokládání váhy
nedovolte rotaci pánve nebo boku.

Mějte celé chodidlo,
hlavně patu, přitlačené k desce.

Při pokládání vytvořte určitý
odpor a udržujte napětí ve svalu.

A při zdvihání váhy
buďte rychlejší a výbušnější.

Nahoře nepropínejte kolena.

Leg press procvičí vaše hýždě,
hamstringy a quadricepsy.

Prostě celý spodek těla.

Bench press.

Bench press procvičuje hrud'
a používáme při něm dlouhou činku.

Položte se na lavici
a zapřete se nohama o zem

Pak přitáhněte lopatky
k lavici a uvolněte ramena.

Co nejvýbušněji vytlačte činku od sebe,
aniž byste ohrozili správnou techniku.

Přitahy kladky
procvičí váš latissimus,

široký sval zádový.

Potřebujeme dva pohyby.

Spuštění ramen a přitah kladky.

Zpátky jdete stejně,
jen v opačném pořadí.

V mojí appce najdete videa
popisující všechny možné cviky.

Strava je velmi důležitá.

Než budu pokračovat,
nezapomeňte mě odebírat,

abych mohl dál sdílet mé zkušenosti,
které jsem během 20 let získal

jako trenér a výživový specialista.

Můžete běhat maraton
a mít nadváhu,

tak jako můžete mít břišáky
a být v mizerné kondici.

Při nabírání svalové hmoty
nebo hubnutí je strava klíčová.

Podíl tuku se odvíjí hlavně od stravy.

K nabrání nebo zachování svalů
musíte denně sníst dostatek bílkovin.

A k nabírání nebo hubnutí tuku

musíte přijímat správné
množství sacharidů a tuků.

Existují tisíce jídelníčků a postupů.

Pokud chcete vědět,
jak to dělám se svými klienty,

víte, kde mě najít.

Podívejte se na MagnusMethodApp.com.

Věřím ve vyváženou stravu.

Úplně se neomezuju,
co se jídla týče.

Jenom jím správný podíl tuků,
bílkovin a sacharidů s každým jídlem.

Pokud chcete přibrat,
musíte jíst více sacharidů a tuků.

Pokud chcete zhubnout
ale zachovat si svaly,

a jste aktivní,
tak množství bílkovin zůstává stejné.

Myslím, že byste si jídlo měli užívat.

Já si 17 z 20 jídel hlídám.

A tři ze 20 si jím, co chci.

Pár tipů na konec.

Nechod'te hned do extrémů.

Začněte třikrát týdně
a časem navyšujte.

Já osobně cvičím 5x týdně.

Udělejte z tréninku
část vašeho života.

Chtěl bych,

abyste se při volbě aktivit
zaměřili na tři věci.

Jedna, co mě baví?

Dva, co mé tělo potřebuje?

Tři, je něco, v čem se chci zlepšit?

Díky těmto aktivitám víte,
jak si sestavit váš plán.

Možná je běh vaše číslo jedna.

Možná posilování je číslo dva.

A možná plavání je číslo tři.

Sestavte si týdenní plán,
který bude zahrnovat tyto 3.

V neposlední řadě si užívejte proces

a nemyslete si,
že budete vždycky motivovaní.

Motivace je přeceňovaná.

Disciplína a zodpovědnost
je to, oč tu běží.

Jak vytvořit perfektní tréninkový plán | Návod pro začátečníky

Čau, tady Magnus!

Jak se všichni máte?

Dneska bych vás chtěl naučit,
jak si vytvořit perfektní tréninkový plán.

Nebo vás alespoň nechat
nahlédnout do mého smýšlení,

když plánuju svůj trénink.

Ale taky tréninky mých klientů.

Než začnete na plánu pracovat,
zodpovězte si pár otázek.

První otázka je:
Kolik mám času na trénink?

Podle odpovědi se bude plán odvíjet.

Čím víc času máte,
tím víc můžete váš trénink rozdělit

a soustředit se vždy na jinou partii.

Pokud ale nemáte tolik času,
budete asi chtít kombinovat cviky

nebo vždy cvičit celé tělo.

Druhá otázka je:
Kolik zkušeností mám?

Pokud nemáte dost zkušeností,
je rozumné zvážit odbornou pomoc.

Pokud jste začátečníci,
měli byste se soustředit na základy

a budování pevného základu,
a dobrých návyků.

Pokud chcete být
na své fitness cestě úspěšní,

je důležité vymyslet plán,
kterého se můžete držet

a začlenit ho do svého života.

Asi nechcete jít ze začátku
hned do extrémů

a vyvíjet na sebe velký tlak.

Je lepší prostě začít,
udržovat si dobré návyky

a postupně přidávat.

Váš plán by se měl
odvíjet od tří aktivit.

Číslo jedna: co mám rád?

Číslo dva: co potřebuji?

A číslo tři: v čem se chci zlepšit?

Tyto tři aktivity určí
strukturu vašeho plánu.

Ukážu vám to na příkladu.

Mé číslo jedna, co mám rád,
může být posilování.

Číslo dva, co potřebuji,
může být kardio.

A číslo tři je třeba golf.

To je něco, v čem se chci zlepšit.

Těmito třemi okruhy jsem ukázal,
že tyto aktivity můžou být odlišné, ano.

Ale existuje mezi nimi synergie.

Posilování mě udělá silnějším,
podpoří dlouhověkost

a zlepší můj vzhled.

A to všechno je fér.

Do posilování můžu přidat cviky,

které mi pomůžou
s golfem a s kardiem.

Takže v rámci čísla 1, 2 a 3

můžete upravovat cviky tak,
aby se navzájem doplňovaly.

Takto by mohl vypadat týden.

Den jedna: posilování a kardio.

Den dva: golf.

Den tři: posilování a kardio.

Den čtyři: posilování a kardio.

Den pět: golf.

A jen pro zajímavost,
udělám si volno vždy,

když to mé tělo potřebuje.

Nebo když to tak život chce.

Pojďme se podívat
na plánování vašich tréninků.

Obecně platí, že chcete procvičit
všechny svaly v těle 1x-2x týdně.

Podle času, který tomu můžete věnovat,
budete plánovat trochu jinak.

Kdybych měl jen 2 dny v týdnu,
kdy můžu jít cvičit,

cvičil bych pokaždé celé tělo.

Jedna možnost je zaměřit se
více na vršek těla první den.

A potom trochu více
na spodek den druhý.

Není to ale nutnost.

Pokud máte tři dny,
kdy můžete cvičit,

plán by mohl vypadat takto.

Den jedna: vršek těla.

Den dva: spodek těla.

Den tři: znovu vršek.

A další týden to jen prohodíte.

Takže budete cvičit
2x spodek a 1x vršek.

Nebo můžete plán rozdělit na 3x.

Den jedna,
kdy cvičíte spodek.

Druhý den děláte tlaky a tahy,
což je trénink hrudníku a zad.

A třetí den cvičíte paže a ramena.

Tento plán je vhodný pro ty,
kteří se chtějí zaměřit na

každý sval o něco víc
a pak ho nechat zotavit.

Vždycky dělám
kardio a cvičím břicho.

Je to opravdu na vás,
najít si to své.

Řekl bych ale,
že pokud chcete zesílit

a nabrat svaly,

možnost číslo dva,
kdy se zaměříte na každý víc

a pak ho necháte zotavit
během cvičení jiných svalů,

by byla nejlepší.

Já dělím posilování do čtyř dnů.

První den cvičím nohy.

Druhý den hrudník
a přední ramena.

Třetí den cvičím záda
a vnější a zadní ramena.

A čtvrtý den cvičím ruce,
biceps a triceps.

Taky pokaždé cvičím HIIT a břicho.

Upřímně, existuje spousta způsobů,
jak si naplánovat trénink.

To, co jsem vám teď řekl
není jediná možnost.

Existuje spousta dalších.

Nejdůležitější ale je přijít
a zodpovědně to dělat každý týden,

až se to stane součástí vašeho života.

Přesto si ale myslím,
že je důležité vědět proč.

Proč mám tento plán?

Proč cvičím záda dřív, než paže?

Proč dělám tento cvik
před tímto cvikem?

Abych to trochu osvětlil,
podívejme se na můj čtyřdenní plán.

První den cvičím nohy.

Hrudník a přední ramena druhý den.

Vnější a zadní ramena den třetí.

A potom čtvrtý den
cvičím biceps a triceps.

Taky pokaždé cvičím břicho a kardio.

A samozřejmě to střídám.

Máme totiž více břišních svalů,
takže každý den cvičím jiné břišní svaly.

Máme šikmé břišní svaly,
příčný břišní sval,

přímý břišní sval – břišáky.

Takže se ujistím,
že cviky střídám.

Miluju začínat svůj týden
cvičením nohou.

Je to kvůli tomu,
že jsou pro mě nejnáročnější,

protože jsou to největší svaly
a já mám nejvíc energie.

Co dělám dál,
je že cvičím hrudník a záda

dřív než paže.

A to kvůli tomu,
že nechci cvičit paže až potom.

Protože k tlakům a tahům
potřebuji paže.

Kdybych si je odpálil před „pull“ dnem,
nedostal bych pak ze sebe maximum.

Takže rád cvičím ruce
až po hrudníku a zádech.

A rád cvičím ruce
těsně před nohama,

protože si po čtvrtém dni
můžu vzít den volna,

nebo můžu rovnou
přejít k prvnímu dni.

Během tréninku nohou mám čas
na zotavení paží před hrudníkem.

Existuje důvod, proč cvičím
určité svaly v určité dny.

Může to být také proto,
že chci určité svaly upřednostnit,

aby se více rozvíjely.

Proto je cvičím na začátku týdne,
abych je kdyžtak mohl cvičit i 2x.

Chtěl jsem vám jen ukázat,

jak může vypadat trénink
rozdělený do 2, 3 nebo 4 dnů.

Taky bych řekl,
že čím větší sval,

tím víc cviků cvičím.

Rád taky trénuji svaly
v různých intervalech a rozmezích.

Namísto 8 sérií na bench pressu,
cvičím fly, straight nebo incline press.

Abych zesílil v různých intervalech
a využil jiné synergisty.

Jak vidíte, máme agonistu,
antagonistu a synergistu.

Agonista vykonává pohyb.

Antagonista protipohyb.

A synergisti jsou svaly pomocné,
které pohyb podporují.

Zaměněním cviků
v rámci jednoho svalu,

změníte i synergistu.

Taky zesílíte v různém rozsahu,
intervalech a pohybech.

Pokud v plánování stále tápete,
stáhněte si tuto aplikaci.

Na závěr bych chtěl říct,
že trénink je pouze jedna část.

Strava je stejně důležitá.

Pokud se o ní chcete dozvědět víc,
běžte si pustit moje další videa.

Nezapomeňte dát like,
odběr a vidíme se příští týden!

Strava po tréninku

Ahoj, jsem Magnus Lygdback.

Víc než 20 let jsem trenér
a výživový poradce.

Pomáhám hercům dostat se
do superhrdinské formy.

Pro více tipů a triků
se podívejte na můj Instagram.

Dneska se budeme bavit
o potréninkových jídlech.

Ukážu vám moje oblíbené
a povíme si proč je jím

a kdy je jím.

Pokud mě znáte,
tak víte, že miluju kávu.

Před pár měsíci jsem objevil
značku Son of a Barista.

Ta káva mě ohromila.

Nevěřil jsem, že by kapslová káva
mohla chutnat jako od baristy.

A to jsem opravdu vybíravý.

Tato káva se praží v Itálii,
což znamená,

že nabízí typické italské směsi.

Skvělé na tom je,
že každý šálek obsahuje víc kávy.

Je to 7,5 gramů
namísto standardních pěti.

To znamená,
že má krémovější a plnější chuť.

Spolupracuji se Son of a Barista,
abych vám poskytl skvělou nabídku.

Pokud si teď koupíte startovací sadu,
dostanete kávovar zdarma.

A pokud milujete kávu jako já,
tak mi později poděkujete.

Takže kliknutím na odkaz v popisu
se stanete součástí této nabídky.

O důležitosti jídla
po tréninku jste už asi slyšeli.

Co byste ale měli jíst?

A je opravdu tak důležité
jíst hned po něm?

Když tvrdě trénujete,

dostáváte se do katabolického stavu,
kdy se vaše svaly rozpadají.

A jídlo vás dostane
do stavu anabolického.

Co tedy jíst?

Klíčové jsou rozhodně bílkoviny,
stavební kostky svalů a tkáně.

Po posilování se vaše svaly rozpadají.

Příjem bílkovin vás
dostane do opravného módu

a napomáhá k okamžitému zotavení.

Příjem bílkovin po tréninku
napomáhá k regeneraci svalů a tkáně,

což je super.

Kolik gramů bílkovin teda jíst?

Hrubým odhadem,

k jedné libře váhy
připadá jeden gram bílkovin.

Nebo dva gramy ke kilogramu.

Já mám 190 liber,
takže jím okolo 190 gramů denně.

Toto množství dělím
mezi pět různých jídel.

Důvodem, proč bílkoviny rozdělují,

je,

že v závislosti
na zdroji bílkovin a tělesné váze,

dokáže vaše tělo naráz přijmout
pouze 30-50 gramů bílkovin.

Takže nepočítejte s tím,
že když nesníte dostatek bílkovin ráno,

tak to doženete
následnou nadměrnou konzumací.

A co sacharidy a tuky?

Jsou ve vašem jídle důležité?

No, nemám pro vás
jednoznačnou odpověď.

Já jím sacharidy ve většině
svých potravinových jídel.

A řekl bych, že to je asi ze zvyku.

Víte,

když jsem vyrůstal, říkali nám,
abychom jedli po tréninku sacharidy.

Není to ale vědecky podložené.

Spíš to vychází ze staré
bodybuilderské mentality.

Neexistuje mnoho výzkumů,
které by dokazovaly,

že potřebujete sacharidy
po posilování.

A to z toho důvodu,
že během posilování

nevyčerpáte z těla
všechny glykogen.

Prostě ne.

Věříme tomu,

že jsme po tréninku
úplně vyšřavení

a musíme se rychle naplnit,
abychom začali regenerovat.

Pokud vám sacharidy
po tréninku sedí, jezte je.

A pokud ne, je to v pohodě.

Přesný čas na jídlo
po tréninku je taky stanovit.

Záleží na tom,
kdy jste jedli předtím.

Řekněme, že trénujete na lačno
nebo děláte nějaký extrém,

jako třeba maraton.

Pak určitě existuje krátké časové okno,
kdy přijmout sacharidy a bílkoviny.

Ale pokud klasicky posilujete

a snědli jste nějaké bílkoviny,
sacharidy a tuky předtím,

stále budou ve vašem systému.

Takže se nepotřebujete
naplnit tak rychle,

jestli to dává smysl.

Všechny tyto informace
můžou být rozporuplné.

Musíte si sami přijít na to,
co vám pasuje.

Pokud jste velmi ambiciózní,
cvičíte fakt tvrdě a chcete nabrat

co nejvíc svalové hmoty,

bylo by chytré po tréninku
jíst sacharidy i bílkoviny.

A pokud chcete zhubnout,
bylo by dobré jíst jen bílkoviny.

Neberte mě ale za slovo,
protože si musíte sami přijít na to svoje.

Teď se podíváme na moje
oblíbené potréninkové jídla.

Jsem závislý na sushi.

Prostě miluju dát si po tréninku
sushi nebo sashimi.

Chápu, že to může být drahé.

Taky nemusí být lehce k dostání,
podle toho, kde zrovna jste.

Ale jen abyste věděli,
že to je moje oblíbené.

Další je kuřecí salát.

Často si kupuju grilované kuře,
natrhám ho, smíchám se salátem

a беру s sebou.

Je to skvělé potréninkové jídlo.

Další skvělé jídlo je
salát s fazolí a quinoou.

Někdy přidám taky konopná semínka.

Díky nim dostanete všechny
základní amino-kyseliny.

Ne díky fazolím,
ale díky quinoe a semínkům.

A jedna fajn sváča,
kterou si vždy беру s sebou,

je protein.

Hodí se, když jste venku
a nemáte čas si něco koupit.

Nebo když jste si s sebou
nevzali žádné jídlo.

Většinou používám
syrovátkový protein.

Buď izolát nebo grass-fed.

Jsou podobné.

Můj oblíbený je vaječný protein.

Oba, syrovátkový i vaječný,
jsou vysoce biodostupné,

takže se lehce vstřebávají.

Pokud chcete užívat veganský protein,
ujistěte se, že obsahuje

všech 9 základních amino-kyselin.

Nejčastější otázka, kterou dostávám je:

„Magnusi, jakou značku proteinu koupit?“

A já bohužel nedokážu odpovědět.

Všichni žijete někde jinde,
což znamená,

že máte dostupné jiné značky.

Každopádně, ať už je syrovátkový
nebo veganský, proveďte si výzkum.

Vyberte si příchuť,
která vám chutná,

protože to přece budete pít vy.

A pro všechny vegany,
kteří hledají dobré zdroje bílkovin

nebo potréninková jídla jídla.

Existuje několik dobrých zdrojů,
obsahujících všech 9 amino-kyselin.

Je to quinoa, pohanka,
konopná a chia semínka,

spirulina, špenát a mnoho dalších.

Tak, teď už znáte moje oblíbená
potréninková jídla.

Víte, co jím,
proč to jím, a taky už víte,

že důležitost jídla
po tréninku se různě odvíjí.

Takže běžte, rozjed'te to ve fitku
a pak si dejte bílkoviny!

Lidi, díky za sledování.

Nezapomeňte si stáhnout moji aplikaci.

Odkaz je v popisu videa.

Dejte like, odběr a vidíme se příště!