

# **Idioms in Translation of Audio-visual Works**

Nela Pávková

---

Bachelor's Thesis  
2024



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

---

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

Akademický rok: 2023/2024

# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: Nela Pávková  
Osobní číslo: H21821  
Studijní program: B0231P090005 Anglický jazyk pro manažerskou praxi  
Forma studia: Prezenční  
Téma práce: Idiomy v překladu audiovizuálních děl

## Zásady pro vypracování

Shromáždění materiálů k tématu  
Studium odborné literatury  
Formulace cílů práce  
Analýza vybraných idiomů  
Vyvození a formulace závěrů práce

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

**Seznam doporučené literatury:**

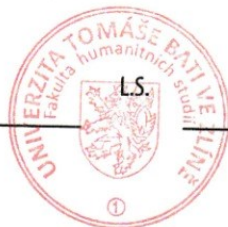
- Baker, Mona. 2011. *In Other Words: A Coursebook on Translation*. 2nd ed. London: Routledge.  
Bassnett, Susan. 2014. *Translation Studies*. 4th ed. London: Routledge.  
Cowie, Anthony Paul. 1998. *Phraseology: Theory, Analysis, and Applications*. New York: Oxford University Press.  
Knittlová, Dagmar. 2000. *K teorii i praxi překladu*. 2nd ed. Olomouc: Univerzita Palackého.  
Kvetko, Pavol. 2006. *An Outline of English Phraseology*. 2nd ed. Trnava: Univerzita sv. Cyrila a Metoda v Trnave.

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

Datum zadání bakalářské práce: **1. února 2024**

Termín odevzdání bakalářské práce: **6. května 2024**

**Mgr. Libor Marek, Ph.D.**  
děkan



**doc. Mgr. Roman Trušník, Ph.D.**  
ředitel ústavu

Ve Zlíně dne 26. února 2024

## PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

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

Prohlašuji, že

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

Ve Zlíně 26.4.2024

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

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

*(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě*

*pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.*

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

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

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

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

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

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

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

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

## **ABSTRAKT**

Tato bakalářská práce se zabývá analýzou profesionálního a amatérského překladu idiomů ve filmech. Cílem této práce je zanalyzovat profesionální i amatérské překlady idiomů ve vybraných filmech a posoudit, zda jsou profesionální překladatelé úspěšnější v rozeznávání a překládání idiomů. Pro účely analytické části této práce byl sestaven korpus s idiomy a jejich profesionálním a amatérským překladem ze šesti filmů. Tato práce dále pojednává o obtížích a strategiích spojené s překladem idiomů. Analýza zjišťuje že amatérští překladatelé jsou více úspěšnější v překladu úplných protějšků idiomů. Profesionální překladatelé se na druhou stranu lépe vypořádávají s idiomy v neobvyklých kontextech ve filmech.

Klíčová slova: idiomy, překlad, amatérský překlad, profesionální překlad, filmy

## **ABSTRACT**

This bachelor's thesis focuses on analyzing professional and amateur translations of idioms in movies. The aim of this thesis is to analyze the professional and amateur translations of idioms in chosen movies and determine whether professional translators are more successful at recognizing and translating idioms. For the purpose of the analytical part of this thesis, a corpus of idioms and their professional and amateur translations from six movies was compiled. The thesis further presents the difficulties and strategies tied to the translation of idioms. The analysis finds that amateur translators are slightly more successful at translating absolute equivalents of idioms than professional translators. Professional translators are, on the other hand, better at dealing with idioms in unusual contexts in movies.

Keywords: idioms, translation, amateur translation, professional translation, movies

## **ACKNOWLEDGEMENTS**

I would like to express my sincere appreciation to my supervisor, PhDr. Katarína Nemčoková, PhD., for her patience, and without her guidance and support, I would not have finished my Bachelor's thesis. Additionally, I would like to thank my family and friends for their never-ending emotional support.

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

# CONTENTS

<b>INTRODUCTION .....</b>	<b>8</b>
<b>I THEORY .....</b>	<b>9</b>
<b>1 IDIOMS .....</b>	<b>10</b>
1.1 ORIGIN OF IDIOMS .....	11
1.1.1 Idiomatization .....	11
1.1.2 Idiomatic Derivation .....	11
1.1.3 Borrowing .....	12
1.2 FUNCTIONS OF IDIOMS .....	12
1.3 CLASSIFICATION OF IDIOMS .....	14
<b>2 TRANSLATION OF IDIOMS .....</b>	<b>16</b>
2.1 DIFFICULTIES OF TRANSLATING IDIOMS .....	18
2.2 STRATEGIES FOR TRANSLATING IDIOMS .....	18
<b>II ANALYSIS .....</b>	<b>21</b>
<b>3 METHODOLOGY .....</b>	<b>22</b>
<b>4 ANALYSIS .....</b>	<b>24</b>
4.1 ABSOLUTE EQUIVALENTS .....	24
4.1.1 Correct Translations with Idioms .....	24
4.2 RELATIVE EQUIVALENTS .....	27
4.2.1 Correct Translations with Idioms .....	27
4.2.2 Correct Translations without Idioms .....	35
4.2.3 Incorrect Translations .....	36
4.2.4 Omission of Idioms .....	37
4.3 OTHERS .....	39
4.3.1 Correct Translations with Idioms .....	39
4.3.2 Correct Translations without Idioms .....	39
4.3.3 Omission of Idiom .....	40
<b>CONCLUSION .....</b>	<b>43</b>
<b>BIBLIOGRAPHY .....</b>	<b>45</b>
<b>LIST OF ABBREVIATIONS .....</b>	<b>48</b>
<b>APPENDICES .....</b>	<b>49</b>



## INTRODUCTION

Translation of movies has a long history in the Czech Republic. There are two variants of translating a movie. The first one is dubbing, which means that the movie is spoken by people in the language it is being translated to. The second variant is subtitling. Subtitling is a process where the text spoken by the movie characters is translated and appears on the screen throughout the movie. Unlike dubbing, subtitling is very popular among amateurs nowadays.

Amateur translators are generally fans of movies or TV shows and create subtitles for them to make the film more accessible to other people. Amateurs are unpaid and often lack education or knowledge about the language or culture. On the other hand, professional translators know the language, such as vocabulary, linguistics, and grammar, and they are usually paid for their job. Based on these factors, professional translations are expected to be of higher quality than amateur ones. Another factor impacting the translation quality is the movie's budget and, therefore, how much of the budget is reserved for the translators.

This bachelor's thesis focuses on translating idioms in several selected films chosen according to specific parameters. The analytic part compares professional and amateur translations and determines whether professional translations are of higher quality when dealing with idioms. The professional translations are transcribed from the dubbed films, and the amateur translations are taken from the website [www.titulky.com](http://www.titulky.com). The theoretical part provides the fundamental basis for the analysis, such as defining idioms, their function, and classification into groups. The second part then explains the difficulties with translating idioms and strategies to overcome those difficulties retrieved from Mona Baker (2011).

This thesis aims to determine whether professionals are better at translating idioms as they are expected to be, thanks to their knowledge. Translation of idioms is challenging, and only sometimes do the translations fit in the context. Sometimes, one translation is better than the other, even though it is translated without using idioms. Therefore, the analysis explains the context and why either of the translations succeeded or failed in translating the idioms.

## **I. THEORY**

## 1 IDIOMS

Idioms exist in every language, and we encounter them every day. Each language has its own idioms; some have their equivalents in other languages. John Wright defines idioms as fixed expressions that use metaphorical language and are recognized by native speakers (Wright 1999, 7). Larson defines idiom as a "string of words whose meaning is different than the meaning conveyed by the individual words" (Larson 1988, 21). Idioms are frozen parts of language whose meaning cannot be deduced from their individual lexical items (Baker 2011, 67). As the name fixed expressions indicates, idioms allow little or no variation in their form, and Baker states that the speaker cannot:

- change the idioms' word order (e.g., \*wipe clean the slate),
- exclude a word from the idiom (e.g., \*tie knot),
- include an additional word in the idiom (e.g., \*fit as a big fiddle),
- change one word for another (e.g., \*no soft feelings),
- change the grammatical structure of the idiom (e.g., \*the big picture was seen) (Baker 2011, 67).

Cowie (1998) states that a speaker or writer can creatively manipulate the idiom's form to accomplish a certain stylistic effect. The creative modification is a common device in speech and writing and always depends on a specific context (Cowie 1998, 12).

According to Kvetko, only a few idioms are completely fixed; for instance, *once in a blue moon, let bygones be bygones*. He claims most expressions are, in fact, changeable to some degree. The expression can undergo grammatical changes and some lexical changes as well. An idiom that underwent a lexical change and, therefore, has two lexical variants: *lay one's cards on the table* and *put one's cards on the table*. The fixedness of most idioms is tied to their prosodic features like rhythm, rhyme, or lexical repetition, such as *spick and span, burn one's bridges, or neck and neck* (Kvetko 2006, 28–29).

Interpreting and recognizing idioms are a complex process. There are numerous types of idioms; some are recognizable more easily than others. Baker states that those idioms that violate truth conditions are easily recognized; for example, *it's raining cats and dogs*. Simile-like structures, for example *like a broken record*, indicate that they should not be interpreted literally. If the translator does not have enough knowledge or experience, he may fail to interpret the idiomatic expressions. According to Baker, there

are two cases where idioms can be misinterpreted. The first is when the idiom is misleading, meaning it offers a reasonable literal interpretation, and the text does not suggest the idiomatic meaning. For example, *take someone for a ride* has two meanings. The literal meaning is to ask and take a friend for a road trip. However, the idiomatic meaning means to deceive or cheat someone. Therefore, the translator that is not familiar with the idiomatic meaning of this idiom, he would interpret it as its literal meaning. The second case in which an idiom can be misinterpreted is when the idiom in the target language has similar lexical items to the idiom in the source language. However, the meaning is totally or partially different. This phenomenon will be discussed in more detail later (Baker 2011, 69–70).

## 1.1 Origin of Idioms

Language is constantly changing; new words are being added to the language, and new idioms are formed as well. The origin of each idiom is different, and there are numerous ways in which they are formed.

### 1.1.1 Idiomatization

The first way of idiom formation is idiomatization, a process of lexicalizing free expressions that later become fixed expressions and re-evaluating their meaning. Idiomatization of free phrases is primarily influenced by people, nature, sports, or activities by the sea, for example *fit as a fiddle*, *play a losing game*, and *rock the boat*. Idiomatization of fixed expressions or terms includes the extension of the original meaning into more general fields such as *blind alley*, *green light*, and *face value*. Citations of famous people or books can also undergo the process of idiomatization. For example, the idiom *rain cats and dogs* comes from Jonathan Swift (Kvetko 2006, 23–24).

### 1.1.2 Idiomatic Derivation

The second process of creating new idioms is idiomatic derivation. This process forms new idioms from already existing idioms. Three processes generally accomplish idiomatic derivation:

1. Shortening – Idioms are derived from existing idioms by reducing one or more items of the expression. For example, the idiom *speak of the devil* is shortened from the original form *speak of the devil and he will appear soon*.

2. Extension – Extension, unlike shortening, makes the expressions longer by adding new words to the existing idiom, such as, the idiom *bad blood* after the process of extensions becomes *make bad blood*.
3. Conversion – The conversion process happens with idioms with a phrasal structure. It is when initially the idiom has the meaning and structure of a verb and is used as a noun idiom and vice versa. For instance, *to grin like a Cheshire cat* has the structure of a verb, and when it is used as a noun idiom, it converts into *a grin like a Cheshire cat* (Kvetko 2006, 24–25).

### 1.1.3 Borrowing

The last way of the formation of idioms is borrowing. Borrowing means taking over idioms from other languages or translating the idioms. The process of taking over the idioms involves borrowing the original phrase from other languages, such as Latin or Italian. Examples of such borrowing are *alma mater*, *persona non grata*, and *lingua franca*. The borrowings that are literally translated into the target language are called loan translations. Let us take the example of *blue blood*. According to the Cambridge Dictionary (n.d.), *blue blood* means that someone was born into a family of the highest social class. The idiom comes from Spanish; the original form is *sangre azul*, where *sangre* is blood and *azul* means blue. Therefore, the English borrowing is the literal translation of the original form. The Czech language also uses this idiom; in Czech, it is *modrá krev* [blue blood] (Kvetko 2006, 25).

## 1.2 Functions of idioms

As stated before, idioms are used in everyday conversations as well as in written texts. Their function may vary depending on what the author is trying to achieve. Idioms can be used to name an object or describe a situation but also to evaluate or emphasize something and express truths or advice (Kvetko 2006, 37).

Different linguists distinguish different groups of idioms based on their function. For instance, Moon (1998) divides idiom into the following groups:

- Informational idioms – Idioms conveying information or stating a proposition such as *rub shoulder with*, *clear one's throat* and they are in the form of a predicate or adjectival group.

- Evaluative idioms – Idiomatic expressions that convey the speaker's attitude and his evaluation, for example, *the icing on the cake*, *down to earth*.
- Situational idioms – Situational idioms relate to extralinguistic context and respond to a particular situation. These are expressions like *long time no see*, *knock it off*, *excuse me*.
- Modalizing idioms – Idioms conveying truth values, requests, advice, and indicating modality, for example, *on no account*, *to all intents and purposes*, *if in doubt*, *do nowt*.
- Organizational idioms – Idioms that organize the text and signal discourse structure, for instance, *by the way*, *be that as it may*, *talking of* (Moon 1998, 217–234).

Kvetko (2006) distinguishes idioms into the following groups according to their function:

- Nominative function – Idioms that have the structure of a phrase and name objects, states, actions, and qualities and express concepts like a *white elephant*, *as cool as a cucumber*.
- Communicative function – Idioms with communicative function describe situations and have sentence structure such as *the coast is clear*, *all that glitter is not gold*.
- Nominative and communicative function – Some idioms have both functions and mixed structures; for instance, *lead somebody by the nose* – *somebody is led by the nose*.
- No function – Linguists include here modal and interjectional idioms as well as idioms with cohesive function, for example, *on the other hand*, *by the way*, *as well as* (Kvetko 2006, 38).

Another division that is mentioned in Kvetko's book is classification from the pragmatic point of view and refers to Fernando and his following division:

- Ideational idioms – Idioms expressing actions, events, people, things, situations, and attitudes, for example, *as white as a sheet*, *red herring*.
- Interpersonal idioms – Idioms that express greetings, rejections, and agreement like *so long*, *never mind*.
- Relational idioms – Idioms ensuring cohesion of the text, for example, *by the way*, *last but not least* (Kvetko 2006, 39).

### 1.3 Classification of Idioms

Since idioms can be hard to understand and interpret, their classification can make the process slightly more manageable. Many linguists have tried categorizing idioms into several groups based on specific parameters. The classification of idioms by Fernando is divided into three sub-groups as follows:

- Pure idioms – Idioms that are non-literal and have no or slight variation, for example the idiom *spill the beans* because it has nothing to do with beans.
- Semi-idioms – Idioms that are considered into this group have one or more literal components and one non-literal component, for instance, *foot the bill*.
- Literal idioms – Literal idioms are those idioms that allow little or no variation. However, their meaning can be interpreted based on the items they contain, such as *of course, in any case* (Kovács 2016,88).

The classification of idioms in dictionaries or similar types of textbooks for learners is slightly different. Jon Wright (1999) divides idioms into groups based on the metaphors behind them, for instance:

- Animal idioms – *smell a rat, feel like a fish out of the water*.
- Clothes idioms – *fit like a glove, be in someone's shoe*.
- Color idioms – *as white as a sheet, the black sheep of the family*.
- Food idioms – *a piece of cake, food for thought*.
- Life and death idioms – *sick to death, the life and soul of the party* (Wright 1999, 38–84).

The classification that was used to divide idioms from the corpus that will be used in the analytic part of the thesis is Kvetko's classification. He classifies idioms based on their equivalents into three groups:

- Absolute Equivalents – Those idioms in the target language have identical symbolism and nearly or the same lexical items as those in the source language. Proper absolute equivalents are generally word-for-word translations and have identical grammatical and lexical structures in both languages. Examples of proper absolute equivalents are *forbidden fruit – zakázané ovoce, all roads lead to Rome – všechny cesty vedou do Říma*. Absolute equivalents that have some grammatical or lexical differences are called similar equivalents. For instance, the idiom *time is*

*money* is in Czech *čas jsou peníze* [\*time are money], and the Czech equivalent is in plural, not singular like in English.

- Relative Equivalents – Idioms that are synonymic in two languages and have exact or very similar meanings but different lexical items. Relative equivalents proper have different symbols and imagery and totally different lexical items in the target language, such as *out of the frying pan into the fire* – *z bláta do louže* [\*from mud to puddle]. Idioms labeled as partially different equivalents are idioms with different imagery and at least one shared lexical item, for example, *once in a blue moon* – *jednou za uherský rok* [\*once in a Hungarian year].
- Deceptive Equivalents – A small group of idioms that seem to have corresponding equivalents, but the meaning of the whole is different. This phenomenon was mentioned before as the second case when idioms get misinterpreted. The idiom in the target language has identical lexical items, but the meanings do not correspond. The example provided by Kvetko is the equivalent of two English idioms and their Slovak counterparts. Since Slovak and Czech are very similar languages and the idioms in question are almost identical in both languages, I will use the Czech equivalents. The idiom *to look before you leap* may indicate that its Czech equivalent would be *neříkej hop dokud nepřeskočíš* [do not say hop until you jump]. However, the correct equivalent in Czech is *dvakrát měř, jednou řež* [measure twice, cut once]. The corresponding equivalent to the Czech *neříkej hop dokud nepřeskočíš* is *do not halloo till you are out of the wood* (Kvetko 2006, 53–55).



## 2 TRANSLATION OF IDIOMS

The translation process involves changing the original text in the source language (SL) into a different language, which is called the target language (TL) (Munday 2016, 8). In this bachelor's thesis, the source language is English, and the target language is Czech. Susan Bassnett (2014, 14) defies translation as rendering of source language text into the target language while ensuring two things:

- the surface meaning of both texts will be similar,
- the source language structure will be closely preserved but will not seriously distort the target language structure.

According to Newmark, translation is the process of rendering the meaning of text from one language to another (Newmark 1988, 5). Newmark also states that the central problem with translation is the question of whether it is better to translate literally or freely. Then, he describes eight translation methods as follows:

- Word-for-word translation – Word-for-word translation preserves the source language word order, and the words are translated as single units out of context. In this method, the source language is more significant in value than the target language.
- Literal translation – The grammatical structures are transferred to the closest target language equivalent, but the words are again translated individually without the context.
- Faithful translation – Faithful translation reproduces the exact contextual meaning of the source language and attempts to be faithful to the source language writer's intentions.
- Semantic translation – Semantic translation is close to the faithful translation. The difference between them is that semantic translation is more flexible and creative than faithful translation. It focuses more on the aesthetic value of the source language text.
- Adaptation – Adaptation is used in translation plays or poetry, where the themes, characters, and plots are preserved, and the text is rewritten to correspond with the target language culture.
- Free translation – Even though it is called a translation, free translation is more paraphrased, which often is longer than the original text, than translation.

- Idiomatic translation – Idiomatic translation relies on the usage of colloquialisms and idioms even though they do not appear in the original text. The message expressed by the idiom is preserved.
- Communicative translation – This translation renders the identical contextual meaning of the original text, and the content and language are both acceptable to the reader (Newmark 1996, 45–47).

Mildred Larson (1984) presents two types of translations that are in some way similar to Newmark's. Her division is as follows:

- Literal translation – Literal translation is a form-based translation because it attempts to follow the form of the source language. This translation can be helpful in the study of the source language, but for the speakers of the target language who are interested in the meaning of the source text, it is not that useful. Literal translations often sound like nonsense and carry little communicative value. However, truly literal translations are very rare. In most cases, translators make at least partial modifications to the literal translation in sentence structures for it to be acceptable in the target language. Literal translations of idioms or figures of speech result in unnatural and confusing translations.
- Idiomatic translation – Idiomatic translation represents the target language's natural form, both grammar and lexical items. A truly idiomatic translation is so natural that it does not sound like a translation. A good translator will try to use idiomatic translation because it sounds as if the original language was the target language. That is the goal of every translator. However, most translations are a mixture of literal translation and idiomatic translation. The idiomatic translation is used for the meaning of the text, and the literal translation is for the grammatical units (Larson 1984, 15–17).

Larson (1984) also mentions a translation that is referred to as unduly free translation, and according to her, those are translations that are not acceptable. Unduly free translations are those translations that add additional information that is not in the source text, change the meaning of the source text, or alter some facts about the historical or cultural setting of the source text. These translations can be used for humor and are considered acceptable (Larson 1984, 17).

## 2.1 Difficulties of Translating Idioms

The process of translating idioms is challenging and entails many difficulties. After correctly recognizing and interpreting an idiom, the next step involves determining its translation into the target language. The difficulty is not dependent on whether the idiom is transparent or not. The difficulties in the translation of idioms are:

- "An idiom may have no equivalent in the TL" – Languages have different ways of expressing meanings, and the meaning of an expression seldom matches the other language. Idioms may be culture-specific, making them harder to translate and find the corresponding equivalent, but that does not mean they are untranslatable. For example, the English idiom *to carry coal to Newcastle* refers to Newcastle coal, used as a measure of abundance. The Czech expression that is closely related to this idiom is *nosit dříví do lesa* [to bring wood to the woods].
- "Idiom may have similar counterpart but different use of context" – The two expressions may have different connotations or may be pragmatically untransferable. As an example, Baker uses the English expression *to go to the dogs*, which means to become worse in quality, and it is used in connection with people or places. The German counterpart can be used in connection with only people, which means to die.
- "An idiom may be used in the SL in both literal and idiomatic meanings at the same time" – In this case, the idiom in the target language must correspond to the idiom in the source language in both meaning and form; otherwise, the play of the idiom will not be successful in the target text.
- The convention of employing idioms in written text, their proper contexts, and their prevalence may vary between the source and target languages – English uses idioms in several types of texts and frequently in advertising, promotional materials, and tabloid press. On the other hand, written texts in Chinese are associated with a high level of formality and, therefore, avoid using idioms in written mode (Baker 2011, 71–75).

## 2.2 Strategies for Translating Idioms

Translating an idiom or fixed expressions into other languages depends on several factors. It is not only about finding the idioms equivalent in the target language but also about the appropriateness of using the idiom in a given context in the target language. The strategies that Baker (2011) suggests are:

- "Using an idiom of similar meaning and form" – Using an idiom in the target language that conveys similar meaning as the idiom in the source language and contains similar lexical items. This match is achieved only occasionally. For example, the already mentioned idiom all roads lead to Rome and its Czech equivalent, *všechny cesty vedou do Říma*. Therefore, this strategy can be used with idioms that have absolute equivalents.
- "Using an idiom of similar meaning but dissimilar form" – This strategy involves using an idiom with different lexical items in the target language than the idiom in the source language but expresses the same or similar meaning. For instance, the idiom *still waters run deep* – *tichá voda břehy mele*. This idiom has one identical lexical item, water, but otherwise, the idiom in the target language consists of different lexical items.
- "Borrowing the source language idiom" – As mentioned before, borrowing idioms from other languages is one of the ways to add new idioms to the language. Therefore, if the context allows, the translator can preserve the idiom in its original form and source language and use it in his translation.
- "Translation by paraphrase" – The most common way of translating idioms when an equivalent is not found in the target language is to translate the idiom by paraphrase. The reason for using this strategy is not only the non-existent equivalent but also whether the idiomatic meaning is appropriate in a given context.
- "Translation by the omission of the play on the idiom" – By using this strategy, the translator renders only the idiom's literal meaning instead of the idiomatic one. As can be later seen in example 34, the idiom *to rock the boat* is translated by both amateur and professional translators with its literal meaning due to the context.
- "Translation by the omission of the entire idiom" – an idiom may be occasionally entirely excluded from the target text due to reasons such as the absence of an appropriate equivalent in the target language, difficulties in paraphrasing its meaning, or stylistic considerations (Baker 2011, 75–87).

According to Knittlová, the role of the translator is to conquer the intercultural barriers (2000, 5). She gives seven processes that are dealing with the lack of direct equivalents in the target language:

- Transcription – Transcription of one or more adapted words to the target language,

- Calque – word-for-word translation,
- Substitution – replacing one linguistic means with its equivalent,
- Transposition – necessary grammatical changes in the target language,
- Modulation – change of viewpoint,
- Equivalence – the usage of different stylistic and structural means,
- Adaptation – substitution of the original situation for another acceptable situation, for example, in translating idioms (Knittlová 2000, 14).

This chapter provided all the necessary information about the difficulties of translating idioms, such as the lack of equivalent in the target language or inappropriate context for using the idioms equivalent. It also presented several strategies on how to deal with the translation of idioms, for instance, translation by paraphrase or by omission of the idiom.

## **II. ANALYSIS**

### 3 METHODOLOGY

In this bachelor's thesis, I will analyze the translation of English idiomatic expressions in film scripts to Czech. For this purpose, I chose six film scripts: *The Notebook*, *Superman Returns*, *Indiana Jones and the Kingdom of the Crystal Skull*, *How Do You Know*, *The Vow*, and *The Age of Adaline*. Abbreviations of the movies are used to indicate the examples' sources, and they are listed in the list of abbreviations at the end of this thesis.

Three parameters guided my choice. First, I focused on films made between 2004 and 2015. When choosing the films, I focused on films equally distributed throughout the decade. The second parameter of my choice was the script availability, which I ensured through the film availability on streaming platforms like Disney+ or HBO Max. The last parameter that helped me pick out the films was the length, which was around two hours.

After I had picked out six films corresponding to my parameters, I started checking the availability of the English script, amateur translation, and Czech dubbing version. Once I made sure of the availability of each version, I then started to look for idiomatic expressions in each film script. The scripts were taken from the website called [www.scripts.com](http://www.scripts.com). I printed each script and went through every page. Whenever I encountered an idiom, I used highlighters and sticky notes to mark them for later reference. With the help of the Cambridge Dictionary, The Free Dictionary by Farlex, and the Merriam-Webster Dictionary, I then verified if the marked idioms genuinely exist. For searching the Czech equivalents of the idioms, I used two dictionaries. The first is *Anglicko-český frazeologický slovník* [English-Czech Phraseological Dictionary], which will be either referred to as *Phraseological Dictionary* or the abbreviation *AČFS*. The second dictionary is *Anglicko-český slovník idiomů*, further referred to as *Dictionary of Idioms* or the abbreviation *AČSI*. Once I confirmed the idioms' existence, I created an Excel table with a column for original text (OR). I repeated this process with the remaining movies until I gathered a corpus of approximately 80 idioms.

Once I finished the English scripts, I moved to the amateur translations. For that, I used subtitles from the website [www.titulky.com](http://www.titulky.com) and downloaded them to my computer. There are many amateur translations on the website; therefore, the number of downloads guided my choice when choosing them. Then, I went through the subtitles and looked for the translation of selected idioms. I added a second column to my Excel table for amateur translations when I found the translation. Going through the subtitles also helped me note the time when the selected idiom appeared in the movie.

After compiling the corpus of idioms in English and in the amateur translation, the step of adding professional translations of selected idioms followed. The professional Czech translation of the dialog lists is rarely available in text form, meaning I had to play the professionally translated Czech film version and listen to it with headphones to transcribe the translation used in the audio. I consider this step to be the most demanding as it was technically challenging.

After completing my corpus with all three versions of the idioms, I revisited all the expressions for an accuracy check. Then, it was time to divide the idiomatic expressions into categories. Since I am focusing on how professionals and amateurs translated the idiomatic expressions, I chose the division used by Kvetko's book, *An Outline of English Phraseology*. Kvetko's division divides idioms into Absolute equivalents, Relative equivalence, and Deceptive equivalence. Some idioms are hard to classify into one category. Therefore, those idioms will be part of a group called the others.

Once I had the categories set, I sorted the idioms in the corpus. For each group, I chose a different color for easier and faster navigation, which was needed for later reference while writing the theory about each group in the first part of this bachelor's thesis.



## 4 ANALYSIS

As mentioned previously, I divided the corpus of idioms into three categories. In this chapter, I will deal with each category and analyze the professional and amateur translations of given idioms. The idioms in each category are divided according to the correctness of their translations.

### 4.1 Absolute equivalents

In this chapter, I will focus on those idioms from my corpus that belong to the category of absolute equivalents. As mentioned earlier in this thesis, absolute equivalents have the same symbolism and lexical items (Kvetko 2006, 53-54). Often, they are word-for-word translations. Therefore, I will analyze whether amateur and professional translators recognized these idioms.

#### 4.1.1 Correct Translations with Idioms

(1OR) "I don't think we'll be turning around, Miss Lane. Which means that we do have some time to kill."

(1PT) "Ne slečno Laneová, myslím, že tu loď neotočím, tím pádem bude dost času na zabíjení."

[No Miss Lane, I think that I will not turn the boat around, and in such case there will be enough time for killing.]

(1AT) "Ne, nebudeme se vracet, z čehož vyplývá, že musíme nějak zabít čas."

[No, we won't be returning, which implies that we have to kill time somehow.] (SPR)

In this scene, Miss Lane and her son are caught on Lex Luthor's boat after breaking in. He keeps them on board while sailing through the sea with nowhere else to go, meaning they have much time to spend, which is the meaning of the phrase *have some time to kill* (Cambridge Dictionary n.d.). The Czech equivalent is *utrácet/zabíjet čas* [waste/kill time], which is used by the amateur translator (AČFS). The professional translator added a preposition and modified the expression into *máme dost času na zabíjení* [we have enough time for killing], but the meaning remains unchanged.

(2OR) "I lost track of time."

(2PT) "Nehlídal jsem čas."

[I wasn't keeping time.]

(2AT) "Ztratil jsem pojem o čase. "

[I lost the notion of time.] (NTB)

In this scene, Noah apologizes to Allie's parents for bringing her home after her curfew. He says, "*I lost track of time.*" which is the reason for being late. Merriam-Webster (n.d.) states that *losing track of time* means failing to stay aware of the time. The Czech equivalent in Phraseological Dictionary is *ztratit pojem času* [to lose the notion of time], which is used in the amateur translation and corresponds with the source text. The professional translation *nehlídal jsem čas* [I wasn't keeping time] is negative from *hlídat čas* [keep time], and that expresses to check something consistently, and therefore, the meaning is rendered.

(3OR) "My theory is that these moments of impact, these flashes of high intensity that completely turn our lives upside down, actually end up defining who we are. "

(3PT) "Podle mé teorie, to jsou právě zlomové okamžiky, tyto krátké ale intenzivní úseky, které nám převrátí život vzhůru nohama. Právě ony určují, kým se staneme. "

[In my theory, it is the turning points, these short but intense stretches, that turn our lives upside down. They define who we become.]

(3AT) "Mojí teorií je, že tyto momenty nárazu, tyto záblesky vysoké intenzity, které nám převrátí život naruby, ve skutečnosti nakonec definují to, kým jsme."

[My theory is that these moments of impact, these flashes of high intensity that turn our lives upside down, end up defining who we are.] (VOW)

In this example, the analyzed idiom is to *turn our lives upside down*. In the Phraseological Dictionary, the translation of this idiom is *obrátit (něco) vzhůru nohama* [turn (something) feet up], which is used by professionals in this example translation. The amateur translator used word-for-word translation *převrátí život naruby* [turn life upside down], which is also used among the Czech speakers according to the Czech corpus.

(4OR) "Wow you set the bar kind of high. "

(4PT) "Nastavila jsi laťku dost vysoko."

[You set the bar quite high.]

(4AT) "No, nasadila jsi laťku vysoko."

[Well, you set the bar high.] (VOW)

The idioms *set the bar high*, which means to set high standards for something (Cambridge Dictionary n.d.). Both professional and amateur translators used similar phrases; the only

difference is in the verb. The professional translator used *nastavila laťku* [she set the bar], corresponding to the Czech equivalents listed in Julius Chromečka's Dictionary of Idioms. However, Chromečka also states one more phrase as the English equivalent: the phrase *set high standards*. On the other hand, the amateur translator used the verb *nasadila laťku* [she placed the bar] which can be found in the Phraseological Dictionary. The English equivalent in this dictionary is to *set one's sight too high*. Therefore, both versions are translated according to their dictionary-confirmed Czech equivalent.

(5OR) "Look, I know she didn't have health insurance because you chose to live in a certain way, and I know you must be drowning in debt."

(5PT) "Ano vím, neměla pojistku protože jste si vybrali takový životní styl, a teď se kvůli tomu určitě topíš v dluzích."

[Yes, I know she wasn't insured because you chose such lifestyle and now you are certainly drowning in debts because of that.]

(5AT) "Podívejte, vím, že neměla zdravotní pojištění, protože jste se rozhodli žít určitým způsobem, a vím, že se musíte topit v dluzích."

[Look, I know she didn't have health insurance because you decided to live in certain way, and I know you must be drowning in debts.] (VOW)

In this example, the translation of the chosen idiom is identical in both versions. The idiom is *to drown in debt*, more precisely, *drown in something*. The meaning of this idiom is described in the Cambridge dictionary as having more of something; in this case, it is debt that a person can deal with. The Czech equivalent is a word-for-word translation *topit se v dluzích* [drown in debt]. Slovník spisovného jazyka českého [The Dictionary of Standard Czech Language] also lists a similar phrase *být po krk v dluzích* [be up to a neck in debt], but none of the translators used this option.

(6OR) "I think I've made a bad assumption that we've been on the same wavelength."

(6PT) "No já jsem asi dospěl k mylnému závěru, že jsme naladěný na stejnou vlnu."

[Well, I reached the wrong assumption that we are tuned on the same wave.]

(6AT) "Asi jsem se mylně domníval, že jsme na stejný vlně."

[I guess I made a wrong assumption that we're on the same wave.] (HDY)

The idiom in example 6 *be on the same wavelength* indicates that two or more people think similarly or understand each other well (Cambridge Dictionary n.d.). The Czech equivalent

of this idiom is *být na stejné vlnové délce* [be on the same wavelength] or *máme společnou řeč* [we have a common language] (AČFS). Both translators opted for the same part of the idiom, *stejná vlna* [the same wave], and there is a difference in verb and case. The professional translator, *jsme naladěný na stejnou vlnu*, would change the origin idiom into *tuned to the same wave*. The professional translator used the different verb in term of stylistics. The amateur translator chose a word-for-word translation of the verb *be* in his translation; therefore, his translation is closer to the source text.

After analyzing a subgroup of idioms that belong to the absolute equivalents, both the professional and the amateur translator successfully recognized these equivalents. The Czech equivalents of these idioms were correctly used in all six translations apart from minor differences such as cases or used prepositions, which can be considered stylistic variations rather than mistakes.

## 4.2 Relative Equivalents

The second chapter of the analytic part of this thesis will deal with the analysis of relative equivalents. Relative equivalents have similar or the same symbolism but are expressed by different lexical items (Kvetko 2006, 54). I will focus on how the translators dealt with this group of idioms and their strategies.

### 4.2.1 Correct Translations with Idioms

(7OR) "It was his time."

(7PT) "Přišel jeho čas."

[His time came.]

(7AT) "Jeho čas se naplnil."

[His time has come.] (SPR)

Before this scene, Clark Kent is thanking his boss for employing him again. His boss responds that he should thank Mr. Palmer for dying. After that, James Olsen elaborates and utters the sentence in example 7. The idiom *it was his time* expresses that it was someone's fated time to die (Farlex n.d.). The amateur translator used the Czech equivalent *jeho čas se naplnil* [his time has come], which means that he died as he was fated. It is listed in *Slovník spisovného jazyka českého* [The Dictionary of Standard Czech Language]. The professional

translation *přišel jeho čas* [his time came] expresses the same idea, but it corresponds less with what the source text is trying to say than the amateur translation.

(8OR) "But don't ask Miss Lane when they're tying the knot."

(8PT) "Ale neptejte se slečny Laneové, kdy do toho praští."

[But don't ask Miss Lane when they're going to hit it.]

(8AT) "Ale neptej se jí, kdy bude svatba, protože to nerada slyší."

[But don't ask her when the wedding will be because she doesn't like hearing it.] (SPR)

In this scene, Clark Kent talks to James Olsen about Miss Lane and her partner. Mr. Olsen warns Clark not to ask Miss Lane when she is tying the knot. According to the Cambridge Dictionary, the idiom stands for getting married. The amateur translation completely omits the idioms in the source text, unlike the professional one, which accurately translated the idiom as *kdy do toho praští* [when they are tying the knot]. This translation is listed in the Dictionary of Idioms as the Czech equivalent *to tie the knot*.

(9OR) "He said: 'You can print money, manufacture diamonds, and people are a dime and dozen, and they'll always need land.'"

(9PT) "Říkal: 'Můžeš tisknout peníze, zpracovávat diamanty, ale lidí je mraky a vždycky budou potřebovat půdu.'"

[He said, "You can print money process diamonds, but people are like clouds and will always need soil."]

(9AT) "Říkal: 'Můžeš si tisknout peníze, vyrábět diamanty, ale lidí budou vždycky potřebovat půdu.'"

[He said: "You can print money produce diamonds, but people will always need soil."]

(SPR)

When Lex Luthor explains to Miss Lane his plan to make a new continent because the land is something that people always need, he says that people are *a dime and dozen*. Cambridge Dictionary (n.d.) describes the meaning of this idiom as ordinary and not special. The Czech equivalent listed in the Dictionary of Idioms is *tuctový* [ordinary]. The amateur translator completely omitted the idiom, which is one of the strategies for overcoming difficulties when translating idioms. The professional translator used the colloquial phrase *lidí je mraky* [people are like clouds], which means a large number of people (Ústav pro jazyk český

2011). And when something is in large quantities, it is not unique; thus, the professional translation corresponds better with the source text.

(10OR) "It's dangling off the tip of your tongue."

(10PT) "Vím, že to máte na jazyku."

[I know you have it on your tongue.]

(10AT) "Určitě to máte na jazyku."

[You certainly have it on your tongue.] (SPR)

In this scene, Lex Luthor is still talking about his plan for world domination, and he wants to hear how great the plan is. The idiom in this example is a modification of the idiom *on the tip of your tongue*, which means that you know something but cannot remember it at the moment (Collins Dictionary n.d.). The Czech idiom is *mít to na jazyku* [have it on one's tongue], which is used in both translations and are thus acceptable (AČFS).

(11OR) "Didn't your dad ever teach you to look before you leap?"

(11PT) "Neučil tě tvůj otec dívat se kam vlastně skáčeš?"

[Hasn't your father taught you to look where you're jumping?]

(11AT) "Neříkal ti táta "dvakrát měř, jednou řež"?"

[Hasn't your father told you to measure twice, cut once?] (SPR)

Lex Luthor says this example sentence while kicking Superman, who is lying on the ground, weakened by a kryptonite planted by Lex Luthor. Superman was caught off guard, so he was not strong enough to fight back. The idiom *to look before you leap* means to check that something will not cause trouble or have bad results before doing it (Cambridge Dictionary n.d.). The Czech equivalent listed in the Phraseological Dictionary is *dvakrát měř, jednou řež* [measure twice, cut once], which was used by the amateur translator. The professional translator either failed to recognize the idiom or decided to omit the idiom due to the context.

(12OR) "Noah, cut it out."

(12PT) "Noe, nech toho."

[Noah, let it go.]

(12AT) "Nech toho Noahu."

[Let it go, Noah] (NTB)

In this scene, Noah is hanging on the trail of a Ferris wheel, trying to make Allie agree to a date with him. She tells him *to cut it out*, which means to quit doing something (Farlex n.d.). In the Czech language the equivalent is *nech toho* [let it go] or *přestaň* [stop it] (AČFS). The two translators use the expression *nech toho* [let it go]; the only difference between them is the word order. The professional translator stuck to the word order in the source text. The amateur translator moved the name Noah to the end of the sentence.

(13OR) "Yeah, I want to clear that up with you because I'm really sorry about that."

(13PT) "Já chci, abys věděla, že mě to mrzí."

[I want you to know that I am sorry.]

(13AT) "Chtěl jsem si to s tebou vyjasnit, protože mě to fakt mrzí."

[I wanted to be clear with you because I am really sorry about it.] (NTB)

When Noah meets Allie for the date she agreed to, he wants to apologize and *clear something with her*, meaning he wants to explain that situation (Mirriam-Webster n.d.). The Czech equivalent of *clear something up*, which is used in the amateur translation, is *vyjasnit* (Lingea 2024). The professional translator used a strategy where he avoided the idiom and used a semantically similar expression. His translation is *chci abys věděla, že mě to mrzí*, which, translated back to English, sounds like *I want you to know that I'm sorry* and conveys the same meaning. Thus, the amateur's translation corresponds better with the source text.

(14OR) "Mum's the word."

(14PT) "Už mlčím."

[I'll be quiet now.]

(14AT) "Ani muk."

[Not a word.] (NTB)

Noah and Allie are having a romantic moment, and Allie keeps talking and asking Noah many questions. After he gives Allie a look to be quiet, she says *Mum's the word*. This idiom means that silence or secrecy must be followed (Collins Dictionary n.d.). The Czech equivalent mentioned in the Dictionary of Idioms is *ani muk* [not a word]. The meaning of *ani muk* [not a word] in Czech is to be quiet or to keep a secret (Ústav pro jazyk český 2024). However, it is typically used as an order for someone who talks to stop talking from someone who wants them to be silent, which is not the situation where the phrase was used in the source text. The professional chose to omit the Czech equivalent but still managed to keep

the meaning intact by using the expression *už mlčím* [I'll be quiet now]. The professional translation fits the context better because Allie is the one who keeps talking, but she is also the one who utters the phrase *Mum's the word*; therefore, the translation *už mlčím* [I'll be quiet now] is more suitable.

(15OR) "I'm afraid your father spilled the beans about Noah, and when Lon didn't hear from you again last night, he decided to come."

(15PT) "Tvůj otec mu pověděl o Noem, a když ses mu neozvala, tak se rozhodl přijet."  
[You father told him about Noah and when you didn't call, he decided to come.]

(15AT) "Obávám se, že mu tvůj otec vyzvonil všechno o Noahovi a když jsi mu minulou noc nezavolala, tak se rozhodl, že přijede."

[I'm afraid your father rang him all about Noah, and when you didn't call him last night he decided to come.] (NTB)

In this example, the analyzed idiom is *to spill the beans*. Allie's mother utters the idiom after she finds her at Noah's house. Allie is engaged to Lon, but she is still in love with Noah. The idiom means telling somebody secret information (Cambridge Dictionary n.d.). The Czech equivalent in the Phraseological Dictionary is *vykecat něco* [tell something], but it is not used by either of the translators. The amateur translator used a synonym *vyzvonit něco* [ring something], which means revealing something confidential (Lingea 2024). The professional translation *pověděl mu o Noem* [he told him about Noah] carries the same meaning, but the affair between Noah and Allie was a secret, and this translation does not represent that. Therefore, the amateur translation corresponds with the source text better than the professional translation.

(16OR) "Well I just don't want you to get your hopes up."

(16PT) "Nechci abyste choval marnou naději."

[I don't want you to have vain hope.]

(16AT) "No, jen vám nechci zvyšovat naděje."

[Well, I just don't want to increase your hopes.] (NTB)

Still, at the doctor's office, Noah talks to the doctor about Allie and that despite her Alzheimer's disease, she has her moments when she remembers who Noah is. The doctor tells him not to get his hopes up, which is a warning not to become too confident that something will happen (Collins Dictionary n.d.). The professional translation *chovat marné*



*naděje* [have vain hope] means to think that something will happen even though the chance of success is not big (Lingea 2024). The amateur followed the structure of the source text and used the expression *zvyšovat naděje* [increase hopes]. This phrase does not carry any idiomatic value, and it is unnatural for Czech speakers to use this expression. Thus, the professional translation represents the source text and is acceptable, unlike the amateur translation.

(17OR) "He'd talk about that thing till the cows come home."

(17PT) "Doma o ní v jednom kuse mluvil."

[He talked about her all the time at home.]

(17AT) "Mluvil o ní, když se vrátil domů."

[He talked about her when he came home.] (IJKC)

Prior to this scene, Mutt Williams tracks down Indiana Jones regarding their mutual friend Harold Oxley called Ox. Mutt is concerned about Ox because he found the crystal skull, and now someone wants to kill him. Indiana asks Mutt how he knows about the crystal skull, and he answers that Ox talked about it *till the cows came home*. This idiom means for a very long time; therefore, Mutt says that Ox talked about the crystal skull a lot (Cambridge Dictionary n.d.). The Czech equivalent listed in the Phraseological Dictionary is *až do soudného dne* [until judgment day], and it means too and unnecessarily long (Ústav pro jazyk český 2024). The professional opted for a synonymic Czech idiom *v jednom kuse* which means *nepřetržitě* [continuously] (Lingea 2024). The amateur translator not only omitted the Czech equivalent, but the translation does not render the source text's meaning. The translation *mluvil o ní, když se vrátil domů* [he talked about her when he came home] indicates that Ox talked about the crystal skull when he returned home. However, that is not the meaning of the source text; thus, only the professional translation is correct and acceptable.

(18OR) "Yeah, me and my mom aren't on the best of terms, either."

(18PT) "Jo, já to mám s mámou podobně."

[Yeah, I'm the same way with my mom.]

(18AT) "Já s mámou taky ne vycházím nejlíp."

[I don't get on very well with my mom either.] (IJKC)

In this scene, Indiana talks to Mutt about his youth and how he was involved in a fight. Indiana says that due to that, things were intense between him and his parents. After that, Mutt admits that he and his mom *are not on the best terms*, which means they do not have a good relationship (Cambridge Dictionary n.d.). According to the Phraseological Dictionary, the Czech equivalent is *být s někým zadobře* [be on good terms with somebody]. The amateur translator chose to use the Czech expression *nevycházet s někým*, which in English is the phrasal verb *get on with someone*, expressing friendliness with somebody (Cambridge Dictionary n.d.). The professional translation omits the idiom completely and says *mám to s mámou podobně* [I'm the same way with my mom], which connects to a prior sentence where Indiana says the relationship between him and his parents was intense. Therefore, in this case, the amateur dealt with the translation better.

(19OR) "You can start over, wipe the slate clean."

(19PT) "Můžeš začít znovu, s čistým štítem."

[You can start again with a clean slate.]

(19AT) "Můžete začít znovu, s čistým štítem."

[You can start again with a clean slate.] (VOW)

After Leo and Paige's accident, Paige suffers amnesia and does not remember the last five years of her life. In this scene, Leo is talking to his friend, who tells him he should stop trying to make Paige remember so they can *wipe the slate clean*. The meaning of this idiom is to forget what has happened and start again (Merriam-Webster n.d.). The Czech equivalent is *smazat a začít znovu* [erase and start again]. However, both translators opted for a different Czech idiom listed in the Phraseological Dictionary - *s čistým štítem* [with a clean slate]. This idiom can be considered synonymic to the one used in the source text because it expresses a state where you start something again without considering the past (Cambridge Dictionary n.d.). Therefore, both translations are acceptable.

(20OR) "I gotta make my wife fall in love with me again."

(20PT) "Chci aby se do mě znovu zamilovala."

[I want her to fall in love with me again.]

(20AT) "Musím přimět svou manželku, aby se do mě znovu zamilovala."

[I have to make my wife to fall in love with me again.] (VOW)

In this scene, Leo is again talking to his friend after he decided to fight for his wife. He says he has to make his wife *fall in love with me*, which means to begin to feel romantic love for someone (Mirriam-Webster n.d.). The Czech equivalent is *zamilovat se do* [fall in love with] and both translators use this; thus, both successfully recognized the idiom (AČSI).

(21OR) "No hard feelings."

(21PT) "Bez urážky."

[No offence.]

(21AT) "Nic ve zlým."

[No hard feelings.] (HDY)

With this example, the context is essential. Matty has a party, and his friend bought a fancy barbeque, and Matty is offering it to Lisa. However, Lisa does not quite feel the party and says *no hard feelings* before adding that she wants to leave. The idiom *no hard feelings* means to agree with someone not to be angry about something (Collins Dictionary n.d.). The Czech equivalent listed in the Dictionary of Idioms is *nic ve zlém* which means do not take offense (Ústav pro jazyk český 2011). The amateur translator uses this expression, unlike the professional who used *bez urážky* [no offense], which is semantically similar. Both translations are acceptable, but the amateur translation represents better the source text.

(22OR) "Instead, I give that guy a hard time for just being who he is."

(22PT) "Navíc, mu dávám kapky za to, že je jakej je."

[Additionally, I give him drops for being the way he is.]

(22AT) "Místo toho mu dávám zabrat za to, že je svůj."

[Instead of that, I'm giving him a hard time for being himself.] (HDY)

Before Lisa utters this example sentence, she apologizes to Matty after she gets upset and criticizes him. She even left the apartment but almost immediately returned and realized she was behaving irrationally. When she says she *gives somebody a hard time*, she means she criticizes him and makes him feel guilty about the things he does (Cambridge Dictionary n.d.). The Czech equivalent of this idiom is *ztrpčovat někomu život* [to make someone's life bitter] (AČFS). The professional translator chose to use the Czech expression *dávat někomu kapky za něco* [give drops to someone for something] which states that somebody got scolded (Lingea 2024). The amateur translator decided on a different version, *dávat mu*

*zabrat* [give him a hard time]. Both expressions are used as idiomatic phrases in the Czech language; therefore, both translations are acceptable.

(23OR) "Honey, you're blowing this all out of proportion."

(23PT) "Zlato, ty teď děláš z komára velblouda."

[Honey, you make a camel out of a mosquito.]

(23AT) "Zlato, jen přeháníš."

[Honey, you're just exaggerating.] (AOD)

In this scene, William's wife is jealous of William's ex-lover Adaline. William meets Adaline's daughter, which makes him nostalgic, and he speaks about Adaline with her daughter. However, his wife is angry because they are supposed to celebrate their 30th wedding anniversary. When William's wife confesses that she is jealous and angry, he responds with the idiom *blow something out of proportion*. The idiom means to treat something, e.g., a problem far too seriously than it is (Cambridge Dictionary n.d.). The professional translator translated this idiom as *dělat z komára velblouda* [make a camel out of a mosquito], which means to exaggerate something immensely (Ústav pro jazyk český 2011). However, the Czech-English Phraseological Dictionary lists a different English equivalent for the Czech expression: *make a mountain out of a molehill*, which means to deal with a small problem as if it were a big one (Cambridge Dictionary n.d.). The two idioms express similar things, and the professional translation better represents the source text.

#### 4.2.2 Correct Translations without Idioms

(24OR) "You're not seeing the big picture here, Miss Lane."

(24PT) "Uniká vám tady podstata, slečno Laneová."

[You're missing the gist of it, Miss Lane.]

(24AT) "Vy nechápete souvislosti, slečno Laneová."

[You don't get the connections, Miss Lane.] (SPR)

The idiom *to see the big picture* means to know the most essential facts about a particular situation and its effects on other things (Cambridge Dictionary n.d.). The Czech language has no exact equivalent, but both translations used different phrases to express the idiom's meaning. The professional translator used *uniká vám tady podstata* [you are missing the gist of it], where the word *podstata* [the gist] means the most essential part of something. The amateur version states *vy nechápete souvislosti* [you don't get the connections], and the word

*souvislost* [connection] in Czech expresses a mutual connection between things. Therefore, both translations are acceptable in this example.

(25OR) "So long, Superman."

(25PT) "Sbohem, Supermane."

[Goodbye, Superman.]

(25AT) "Sbohem, Supermane."

[Goodbye, Superman.] (SPR)

*So long* is an informal idiom expressing goodbye (Cambridge Dictionary n.d.). The Phraseological Dictionary states the Czech equivalent as *Na shledanou* [see you later], which is usually used as a formal expression of farewell. Instead of this, both translators used the expression *sbohem* [goodbye], which is also a farewell greeting (Ústav pro jazyk český 2011)

#### 4.2.3 Incorrect Translations

(26OR) "Fine. Fit as a fiddle."

(26PT) "Dobře, už jsem čupr."

[Great, I'm cool.]

(26AT) "Dobře. Tak dobře jak předstírám."

[Good. As good as I'm pretending.] (NTB)

Prior to this sentence uttered by older Noah, he is at the doctor's office for a checkup after he suffered a heart attack. The doctor asks him how he is feeling, and he answers with the idiom *fit as a fiddle*. This idiom expresses that someone is healthy and robust (Cambridge Dictionary n.d.). The Dictionary of Idioms states the Czech equivalent as *být zdravý jak buk/ryba/řípa* [be healthy as beech/fish/beets]. Neither one of the translators used the Czech equivalent and chose different translations. The professional translation opted for a translation *už jsem čupr* [I am cool], which, according to *Slovník spisovného jazyka českého* [The Dictionary of Standard Czech], expresses that something is nice or pretty and, therefore, it is not corresponding with the source text. The amateur translation omits the idiom completely, and the translation does not fit the context. Therefore, neither translation is acceptable, nor does it render the meaning of the source text.

(27OR) "I bit your head off at dinner."

(27PT) "Na té večeři jsem byla protivná."

[I was obnoxious at the dinner.]

(27AT) "U večeře jsem byla hrubá."

[I was rude at dinner.] (HDY)

At the movie's beginning, Lisa goes on a date with George. However, Lisa has had an awful day and thought the date would cheer her up. Unfortunately, she was still in a lousy mood and acted rudely towards George. After the date, neither of them reached out, and Lisa met her current boyfriend, Matty. Before this scene, Lisa carries groceries to her boyfriend's apartment and meets George in the elevator. He offers to help her with the bags, and she invites him in. She seizes the opportunity and apologizes to George for her behavior, and says she *bit his head off*. The idiom *biting someone's head off* means speaking with someone angrily without any reason (Cambridge Dictionary n.d.). The Czech equivalent in the Phraseological Dictionary is *zhurta se na někoho obořit* [to get mad at somebody]. Another synonym to this idiom is *vyjet na někoho* [go off on someone] (1000 anglických frází). According to Lingea (2024), this synonym means to attack somebody verbally. None of these two equivalents were used in the translations; therefore, the translations have no idiomatic value. The professional translation *byla jsem protivná* [I was obnoxious] indicates that Lisa's behavior was unpleasant. The amateur translation *byla jsem hrubá* [I was rude] is synonymic to the professional translation and expresses that Lisa treated George with disrespect. Even though the main idea of the source text is preserved, the translations could have rendered the meaning of the source text more fittingly.

#### 4.2.4 Omission of Idioms

(28OR) "Well, I hope this experience hasn't put any of you off flying."

(28PT) "Jen doufám, že vás tato nehoda neodradí od létání."

[I just hope this accident won't discourage you from flying.]

(28AT) "Doufám, že nyní nezavřete na létání."

[I hope that you that you won't disregard flying now.] (SPR)

Moments before this scene, Superman saves the falling airplane, and while checking on the passengers, he jokes that he hopes the experience of falling down in a plane has not put them off from flying. The idiom *put someone off something* means making someone dislike something (Cambridge Dictionary n.d.). In the Phraseological Dictionary, the translation of this idiom is *vzít někomu chuť do něčeho* [take away someone's taste for something] but is

not used either by amateur or professional. The translation done by the amateur conveys the same meaning, but the Czech word *zanevřít* [disregard] expresses to conceive hatred towards something (Lingea 2024). The amateur translator used a verb that expresses stronger negativity than the idiom in the source text. The professional translator used the phrase *neodradí od létání* [won't deter you from flying], which corresponds with the original meaning because the verb *odradit* [discourage] means to cause loss of favor or trust (Lingea 2024)

(29OR) "In fact, they'll pay through the nose for it."

(29PT) "Budou mi nabízet cokoliv."

[They will be offering me anything.]

(29AT) "A zaplatí mi, kolik si řeknu."

[And they will pay how much I say.] (SPR)

In this example, more context about the situation is essential. Mr. Luthor explains how people will beg him for a piece of his newly built land. He says they will be begging and *pay through the nose for it*. The definition of this idiom is to pay too much money for something (Cambridge Dictionary n.d.). The Czech translation given in Phraseological Dictionary is *platit jak mourovatý* [pay like tabby] and it means to pay a lot (Ústav pro jazyk český 2011). Both translators omitted this idiom and its Czech equivalent even though it would fit the situation, but their translations semantically correspond with the source text.

The analysis of relative equivalents of idioms shows that amateur translators are equally successful at recognizing and translating the idioms as professional ones. Examples 10, 12, 19, 20, and 22 are translated the same way by both translators. Together, the two translators translated idiomatic phrases with idioms in seventeen examples. Two examples belong to the group of correct translations without the use of idioms. In one of the examples, the translators used different phrases to express the meaning of the source text. On the other hand, the translations in examples 26 and 27 were incorrect, and both translators failed to recognize the idiomatic expressions. The last two examples are translations with omission of the Czech idioms. Both translators opted for synonymic expressions to the Czech equivalent and preserved the meaning; therefore, the translations are acceptable and correspond with the source text.

### 4.3 Others

The last chapter of the analysis deals with cases marked as "others." The reason for this is that there is something special about them, and therefore, I could not include them in only one category. In some cases, there are two idioms in one sentence, so I saved them for this chapter.

#### 4.3.1 Correct Translations with Idioms

(30OR) "She had a world at her feet, while he didn't have two dimes to rub together."

(30PT) "Jí ležel u nohou celý svět, kdežto on pocházel z chudých poměrů."

[The world was lying at her feet while he was from a poor background.]

(30AT) "Ona měla svět u svých nohou, zatímco on neměl ani haléř."

[She had a world at her feet while he didn't have a dime.] (SPR)

In this example, there are two idioms, and each one corresponds with a different group. The first idiom is *to have a world at one's feet* and it falls into the category of absolute idioms. The idiom means to be in a position where you are likely to be successful (Longman Dictionary n.d.). The professional translation is *svět jí ležel u nohou* [the world was lying at her feet] which is used in the Czech language but is more popular in belles-lettre style than in spoken language (Ústav Českého národního korpusu 2024). The amateur translator opted for the word-for-word translation *měla svět u svých nohou* [had the world at her feet], which is like the professional translation, only different in the usage of the verb. Thus, both the translations are acceptable.

The second idiom in this example is *not to have two dimes to rub together* and belongs to the group of relative equivalents. This idiom expresses that someone has very little money (Collins Dictionary n.d.). The Czech equivalent which means to have no money is *nemít ani haléř* [not to have a dime] (Ústav pro jazyk český 2011). The professional translator used the phrase *pocházel z chudých poměrů* [he was from a poor background], which does not explicitly mean that he had no money. Noah had a job; therefore, he had to have at least a little money. Thus, the professional translation is closer to the source text.

#### 4.3.2 Correct Translations without Idioms

(31OR) "Are you fishing for an interview, Miss Lane?"

(31PT) "Chcete interview, slečno Lanová?"

[Do you want an interview, Miss Lane?]



(31AT) "Chcete se mnou udělat rozhovor?"

[Do you want to do an interview with me?] (SPR)

Before this scene, Miss Lane tries diverting Lex Luthor's attention by asking him a series of questions. After a few questions, he realizes what she is doing and asks if she is *fishing for an interview*. The phrase fish for something means to seek something indirectly (Farlex n.d.). There is no Czech equivalent of similar symbolism; therefore, the translation has to be done by omitting the entire idiom. In the professional translation *chcete interview* [do you want an interview], Lex Luthor is asking directly if Miss Lane wants an interview. Amateur translator opted for a similar translation with different lexical items and translated the word interview, which in Czech is *rozhovor*, which feels natural for Czech speakers.

#### 4.3.3 Omission of Idiom

(32OR) "You know, kind of like riding a bike, I guess."

(32PT) "Je to jako jízda na kole."

[It is like riding a bike.]

(32AT) "Trochu jako jízda na kole. "

[A bit like riding a bike.] (SPR)

In this scene, Lois Lane asks Clark Kent how he feels about being back at work. The idiom, *like riding a bike*, according to the Farlex Dictionary (n.d.), means learning something in the past and never forgetting it, even after returning to it after a long time. Both professional and amateur translated this English idiom as *jako jízda na kole*. However, this expression is not that common in the Czech language when expressing the same thing. Slovník spisovného českého jazyka [The Dictionary of Standard Czech] states the Czech idiom as *co se v mládí naučíš, ve starí jako když najdeš* [what you learn in youth, easy to find in old age]. The Phraseological Dictionary translates this idiom as *Learning in one's youth is engraving in stone*. The translators omit this idiom because of the context and the next part of the discussion between Lois and Clark. After Clark's response, Lois seems confused about what he means and asks, "A bike?". Clark wants to explain himself but then changes his mind and lets it be. To correspond with the source text, the translators opted for word-for-word translation.

(33OR) "And uh... I can be light on my feet."

(33PT) "A umím tančit."

[And I can dance.]

(33AT) "A můžu mít lehký v nohách."

[And I can have light feet.] (NTB)

In this scene, Noah meets Allie on the street and tries to persuade her to go on a date with him again. He says he can be fun, smart, and light on his feet and does a little dance to demonstrate. The idiom expresses that someone can move quickly and gracefully (Mirriam-Webster 2024). As a synonym could be considered the Czech expression *lehký pohyb* [light movement], which means to move briskly (Lingea 2024). The amateur translator opted for word-for-word translation due to the lack of an equivalent, but Czech speakers do not use it. The professional translation *umím tančit* [I can dance] fits the scene better as Noah performs a short dance.

(34OR) "Don't rock the boat."

(34PT) "Nehoupej tou lodčkou."

[Don't swing the boat.]

(34AT) "Nepřevrhňte tu lodku."

[Don't knock the boat over.] (HDY)

Context plays a vital role in this example because the translations were based on it. George is accused of financial fraud but is adamant that he is innocent. His assistant visits him one evening to check up on him, but she is tempted to tell him the details of the accusation. George tells her he does not want to know, but she cannot tell him because she is legally constrained. She starts panicking, and George tries to calm her down by telling her to picture a storm sea and him in a little boat. The boat represents that George has done nothing wrong, whether the fraud or letting the assistant tell him about the accusation. Then he says let it go, and *do not rock the boat*. *Rock the boat* is an idiom that means somebody says or does something to cause problems (Cambridge Dictionary n.d.). According to the Phraseological Dictionary, the Czech equivalent is *dělat problémy* [cause problems]. Both translators opted for word-for-word translation to keep the imagery of the sea and George in a little boat. The professional translation *nehoupej s tou lodčkou* [don't swing the boat] indicates that swinging the boat is causing problems but the meaning is indirect. The amateur translation *nepřevrhňte tu lodku* [don't knock the boat over] suggests that George would also be in trouble by knocking the boat over. If the translators used the Czech equivalent, the translation

would be *nedělej problémy* [don't cause problems], directly representing the source text's meaning. The translations are acceptable but incorrect in the sense of using the idiom.

After analyzing the special cases of idioms, only two examples were translated correctly. Example 30 contained two idiomatic expressions, and both were translated with the use of idioms. The amateur translator better translated the first idiom, and the second idiom was handled more fittingly by the professional. Example 31 was translated without the use of an idiom, and the amateur translation was better and more natural for the Czech speakers. The next and last three examples were translated by omission of the idiom. Both translators opted for the same translations in examples 32 and 34. Both translations omit the idiom for contextual reasons, and the translations are acceptable in both examples. Example 33 is translated differently by amateur and professional, and the professional translation is more fitting to the context.

## CONCLUSION

This bachelor's thesis aimed to determine whether professional translators are better at translating idiomatic expressions in selected audio-visual works.

The theoretical part was divided into two halves. The first half focused on idioms, their definition, function, and origin. The second half dealt with the translation of idioms. The chapters provided essential information about the difficulties connected with the translation of idioms, such as the lack of equivalents or the failure of the translator to recognize the idiom. The theory also provided the strategies of those challenging translations. The strategies often include using exact equivalents, idioms with similar meanings, or omitting the idiom due to the lack of equivalents or for stylistic reasons.

The analytic part was divided into two parts: methodology and analysis. In methodology, the author describes the process of forming the corpus of idioms needed for the analysis and describes the parameters that led to the selection of films and amateur subtitles. The analysis is further divided into three categories according to the division of Kvetko: absolute equivalents, relative equivalents, and others. Each category has a subdivision based on the correctness of the translations.

The analysis revealed that both translators successfully translated absolute equivalents in all examples. The category of relative equivalents was subdivided into correct translations with idioms, correct translations without idioms, incorrect translations, and omission of idioms. The correct translations using idioms were equally distributed between both translators. In five cases, the translations were identical. The other two examples were translated correctly but without using idioms, and both translators opted for similar and acceptable translations.

On the other hand, examples 26 and 27 were mistranslated, and both translators failed to recognize the idiom. In the last two examples of relative equivalents, both translators omitted the idioms, but the meaning expressed by the source text was rendered. The last category in the analytic part focused on five idioms that could not be classified into only one of the previous categories. Only one of them was translated using an idiom, and that was example 30, which contained two idiomatic expressions. None of these five idioms were mistranslated; therefore, all the translations were acceptable. The strategy of omitting the idiom was used in examples 32-34, where the translations were the same, except in example 33, in which the professional translation fits the context, unlike the amateur's translation, which is incorrect and unacceptable.

In conclusion, analyzing the selected idioms has shown that amateur translators can be just as good as professional translators, who usually have more knowledge. Both translators often used similar translations or close synonyms to the source text. The number of examples where professional translations are more acceptable than amateurs' is equal to the number of acceptable amateur translations. Regarding each category, the amateur translators were slightly more successful with their translations. On the other hand, professional translators made good use of their knowledge by translating idioms from the last category.

## BIBLIOGRAPHY

### PRIMARY SOURCES:

Apple TV. n.d. "How Do You Know." Accessed November 17, 2023.

<https://tv.apple.com/cz/movie/how-do-you-know/umc.cmc.6adldrd2befwgi40kjyniwbqj?action=play>.

Apple TV. n.d. "Superman Returns." Accessed November 16, 2023.

<https://tv.apple.com/cz/movie/superman-returns/umc.cmc.70wm6gklxhqggc71ur0g0zyd7?action=play>.

Apple TV. n.d. "The Notebook." Accessed November 18, 2023.

<https://tv.apple.com/cz/movie/the-notebook/umc.cmc.2c4fe2141ytc6uz845wyzxyb8?action=play>.

Apple TV. n.d. "The Vow." Accessed November 16, 2023.

<https://tv.apple.com/cz/movie/the-vow/umc.cmc.7hbjk35zlpymjmd1pd9oq0ju?action=play>.

Disney+. n.d. "Indiana Jones and the Kingdom of the Crystal Skull." Accessed November 21, 2023. <https://www.disneyplus.com/cs-cz/movies/indiana-jones-a-kralovstvi-kristalove-lebky/57O7IUX2CLrN>.

HBO MAX. n.d. "The Age of Adaline." Accessed November 20, 2023.

<https://play.hbomax.com/page/urn:hbo:page:GYGiQ9ACIBrzCwwEAAAA6:type:feature?source=googleHBOMAX&action=open>.

Rakuten TV. n.d. "The Notebook." Accessed November 16, 2023.

[https://www.rakuten.tv/cz/search?q=zápisník%20jedné%20lásky&content\\_type=movies&content\\_id=zapisnik-jedne-lasky](https://www.rakuten.tv/cz/search?q=zápisník%20jedné%20lásky&content_type=movies&content_id=zapisnik-jedne-lasky).

Scripts.com. 2018. "The Age of Adaline." Accessed November 14, 2023.

[https://www.scripts.com/script/the\\_age\\_of\\_adaline\\_19649](https://www.scripts.com/script/the_age_of_adaline_19649).

Scripts.com. 2018. "How Do You Know." Accessed November 14, 2023.

[https://www.scripts.com/script/how\\_do\\_you\\_know\\_10284](https://www.scripts.com/script/how_do_you_know_10284).

Scripts.com. 2018. "Superman Returns." November 14, 2023.

[https://www.scripts.com/script/superman\\_returns\\_19153](https://www.scripts.com/script/superman_returns_19153).

Scripts.com. 2018. "The Notebook." November 15, 2023.

[https://www.scripts.com/script/the\\_notebook\\_20961](https://www.scripts.com/script/the_notebook_20961).

Scripts.com. 2018. "Indiana Jones and the Kingdom of the Crystal Skull." November 15, 2023.

[https://www.scripts.com/script/indiana\\_jones\\_and\\_the\\_kingdom\\_of\\_the\\_crystal\\_skull\\_10800](https://www.scripts.com/script/indiana_jones_and_the_kingdom_of_the_crystal_skull_10800).

Scripts.com. 2018. "The Vow." November 15, 2023.

[https://www.scripts.com/script/the\\_vow\\_22946](https://www.scripts.com/script/the_vow_22946).

Titulky.com. 2015. "The Age of Adaline". Accessed November 14, 2023.

<https://www.titulky.com/The-Age-of-Adaline-257994.htm>.

Titulky.com. 2011. "How Do You Know". Accessed November 14, 2023.

<https://www.titulky.com/How-Do-You-Know-172350.htm>.

Titulky.com. 2009. "The Notebook". Accessed November 15, 2023.

<https://www.titulky.com/The-Notebook-127289.htm>.

Titulky.com. 2012. "Superman Returns". Accessed November 14, 2023.

<https://www.titulky.com/Superman>Returns-199182.htm>.

Titulky.com. 2008. "Indiana Jones and the Kingdom of the Crystal Skull". Accessed

November 15, 2023. <https://www.titulky.com/Superman>Returns-199182.htm>.

Titulky.com. 2012. "The Vow". Accessed November 15, 2023.

<https://www.titulky.com/The-Vow-196871.htm>.

#### SECONDARY SOURCES:

Bassnett, Susan. 2014. *Translation Studies*. Fourth edition. London: Routledge.

Cowie, Anthony Paul. 1998. *Phraseology: Theory, Analysis, and Applications*. New York: Oxford University Press.

Knittlova, Dagmar. *K teorii a praxi překladu*. Olomouc: Univerzita Palackého v Olomouci, 2000.

Kovács, Gabriella. "About the Definition, Classification, and Translation Strategies of Idioms." *Acta Universitatis Sapientiae, Philologica*, December 2016: 85-101.

Kvetko, Pavol. 2006. *An Outline of English Phraseology*. Second edition. Trnava: Univerzita sv. Cyrila a Metoda v Trnave.

Larson, Mildred L. 1984. *Meaning-based Translation: A Guide to Cross-Language Equivalence*. Lanham: University Press of America.

Moon, Rosamund. 1998. *Fixed Expressions and Idioms in English*. New York: Oxford University Press.

Munday, Jeremy. 2016. *Introducing Translation Studies: Theories and Applications*. Fourth edition. London: Routledge.

Newmark, Peter. 1995. *A Textbook of Translation*. New York: Phoenix ELT.

Wright, Jon. 1999. *Idioms Organiser: Organised by Metaphor, Topic and Key Word*. Stamford: Heinle.

DICTIONARIES:

*1000 anglických frází: ustálená slovní spojení, idiomy, fráze*. 2009. Praha: Grada.

Bočánková, Milena, and Miroslav Kalina. 2007. *Anglicko-český frazeologický slovník: Ustálené fráze, expresivní výrazy a idiomy, anglicko-česká přísloví*. Praha: Ekopress.

Bočánková, Milena, and Miroslav Kalina. 2004. *Česko-anglický frazeologický slovník*. Praha: Ekopress.

Cambridge Dictionary. n.d. Accessed March 29, 2024.

<https://dictionary.cambridge.org>.

Chromečka, Julius. 2004. *Stručný česko-anglický slovník frází a idiomů*. Ostrava: Montanex.

Collins Dictionary. n.d. Accessed March 28, 2024.

<https://www.collinsdictionary.com>.

Farlex Dictionary of Idioms. n.d. Accessed March 28, 2024.

<https://www.thefreedictionary.com/>.

Kroulíková, Barbora, and Břetislav Kroulík. 1993. *Anglicko-český slovník idiomů*. Praha: Svoboda-Libertas.

Lingea. 2024. "Slovník současné češtiny." Accessed April 1, 2024.

<https://www.nechybujte.cz/slovník-soucasne-cestiny>.

Longman Dictionary. n.d. "Longman Dictionary of Contemporary English Online".

Accessed April 1, 2024. <https://www.ldoceonline.com>.

Merriam-Webster. n.d. Accessed March 28, 2024.

<https://www.merriam-webster.com>.

Ústav Českého národního korpusu. n.d. "Český národní korpus." Accessed April 1, 2024.

<https://www.korpus.cz>.

Ústav pro jazyk český. 2024. "Akademický slovník současné češtiny." Accessed April 1, 2024. <https://slovníkcestiny.cz/uvod.php>.

Ústav pro jazyk český. 2011. "Slovník spisovného jazyka českého." Accessed April 1, 2024. <https://ssjc.ujc.cas.cz/search.php?db=ssjc>.



**LIST OF ABBREVIATIONS**

SL	Source language
TL	Target language
PT	Professional translation
AT	Amateur translation
OR	Original text
SPR	Superman Returns
NTB	The Notebook
VOW	The Vow
IJKS	Indiana Jones and the Kingdom of the Crystal Skull
AOD	The Age of Adaline
HDY	How Do You Know
AČFS	Anglicko-český frazeologický slovník [English-Czech Phraseological Dictionary]
AČSI	Anglicko-český slovník idiomů [English-Czech Dictionary of Idioms]

## **APPENDICES**

Appendix A I: Research Corpus of Idioms

## APPENDIX: RESEARCH CORPUS OF IDIOMS

### Superman Returns

OR	PT	AT
It was his time.	Přišel jeho čas.	Jeho čas se naplnil.
But don't ask Miss Lane when they're tying the knot.	Ale neptejte se slečny Laneové, kdy do toho praští.	Ale neptej se jí, kdy bude svatba, protože to nerada slyší.
Well, I hope this experience hasn't put any of you off flying.	Jen doufám, že vás tato nehoda neodradí od létání.	Doufám, že nyní nezavřete na létání.
You know, kind of like riding a bike, I guess.	Je to jako jízda na kole.	Trochu jako jízda na kole
Are you fishing for an interview, Miss Lane?	Chcete interview, slečno Lanová?	Chcete se mnou udělat rozhovor?
I don't think we'll be turning around, Miss Lane. Which means that we do have some time to kill.	Ne slečno Laneová, myslím, že tu loď neotočím, tím pádem bude dost času na zabíjení.	Ne, nebudeme se vracet, z čehož vyplývá, že musíme nějak zabít čas.
You're not seeing the big picture here, Miss Lane.	Uniká vám tady podstata, slečno Lanová.	Vy nechápete souvislosti, slečno Laneová.
He said, "You can print money, manufacture diamonds, and people are a dime and dozen..."	Říkal: "Můžeš tisknout peníze, zpracovávat diamanty, ale lidí je mraky a vždycky budou potřebovat půdu."	Říkal: "Můžeš si tisknout peníze, vyrábět diamanty, ale lidi budou vždycky potřebovat půdu."
In fact, they'll pay through the nose for it.	Budou mi nabízet cokoliv.	A zaplatí mi, kolik si řeknu.
It's dangling off the tip of your tongue.	Vím, že to máte na jazyku.	Určitě to máte na jazyku.
Didn't your dad ever teach you to look before you leap?	Neučil tě tvůj otec dívat se kam vlastně skáčeš?	Neříkal ti táta "dvakrát měř, jednou řež"?
So long, Superman.	Sbohem Supermane.	Sbohem, Supermane.

OR	PT	AT
Noah, cut it out.	Noe, nech toho.	Nech toho, Noahu.
Yeah, I want to clear that up with you, because I'm really sorry about that.	Já chci, abys věděla, že mě to mrzí.	Chtěl jsem si to s tebou vyjasnit, protože mě to fakt mrzí.
And uh... I can be light on my feet	A umím tančit.	A můžu mít lehkou v nohách.
She had a world at her feet, while he didn't have two dimes to rub together.	Jí ležel u nohou celý svět, kdežto on pocházel z chudých poměrů.	Ona měla svět u svých nohou, zatímco on neměl ani haléř.
Mum's the word.	Už mlčím.	Ani muk.
I lost track of time.	Nehlídal jsem čas.	Ztratil jsem pojem o času.
It's normal to get cold feet before your wedding.	To že, jsi nervózní, je před svatbou naprosto normální.	Je normální mít před svatbou strach.
Well, I just don't want you to get your hopes up.	Nechci abyste choval marnou naději.	No, jen vám nechci zvyšovat naděje.
I'm afraid your father spilled the beans about Noah, and when Lon didn't hear from you again last night, he decided to come.	Tvůj otec mu pověděl o Noem, a když ses mu nezvala, tak se rozhodl přijet.	Obávám se, že mu tvůj otec vyzvonil všechno o Noahovi a když jsi mu minulou noc nezačala, tak se rozhodl, že přijede.
Fine. Fit as a fiddle.	Dobře, už jsem čupr.	Dobře. Tak dobře jak předstírám.

### The Vow

OR	PT	AT
My theory is that these moments of impact, these flashes of high intensity that completely turn our lives upside down, actually end up defining who we are.	Podle mé teorie, to jsou právě zlomové okamžiky, tyto krátké ale intenzivní úseky, které nám převrátí život vzhůru nohama. Právě ony určují, kým se stane.	Mojí teorií je, že tyto momenty nárazu, tyto záblesky vysoké intenzity, které nám převrátí život naruby, ve skutečnosti nakonec definují to, kým jsme.

Wow you set the bar kind of high.	Nastavila jsi laťku dost vysoko.	No, nasadila jsi laťku vysoko.
You can start over, wipe the slate clean.	Můžeš začít znovu, s čistým štítem.	Můžete začít znovu, s čistým štítem.
I gotta make my wife fall in love with me again.	Chci, aby se do mě znovu zamilovala.	Musím přimět svou manželku, aby se do mě znovu zamilovala.
Look, I know she didn't have health insurance because you chose to live in a certain way, and I know you must be drowning in debt.	Ano vím, neměla pojistku, protože jste si vybrali takový životní styl, a teď se kvůli tomu určitě topíš v dluzích.	Podívejte, vím, že neměla zdravotní pojištění, protože jste se rozhodli žít určitým způsobem, a vím, že se musíte topit v dluzích.

#### Indiana Jones and the Kingdom of the Crystal Skull

OR	PT	AT
He'd talk about that thing till the cows come home.	Doma o ní v jednom kuse mluvil.	Mluvil o ní, když se vrátil domů.
Yeah, me and my mom aren't on the best of terms, either.	Jo, já to mám s mámou podobně.	Já s mámou taky nevycházím nejlíp.

#### The Age of Adaline

OR	PT	AT
Honey, you're blowing this all out of proportion.	Zlato, ty teď děláš z komára velblouda.	Zlato, jen přeháníš.

#### How Do You Know?

OR	PT	AT
Instead, I give that guy a hard time for just being who he is.	Navíc, mu dávám kapky za to, že je jakej je.	Místo toho mu dávám zabrat za to, že je svůj.
No hard feelings.	Bez urážky.	Nic ve zlým.
Don't rock the boat.	Nehoupej tou loďkou.	Nepřevrhnete tu loďku.

I think I've made a bad assumption that we've been on the same wavelength.	No já jsem asi dospěl k mylnému závěru, že jsme naladěný na stejnou vlnu.	Asi jsem se mylně domníval, že jsme na stejný vlně.
--	---	---