An Amateur vs. Professional Translation of Subtitles: The Game of Thrones

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ABSTRAKT

Tato bakalářská práce se zabývá audiovizuálním překladem se zaměřením na titulkování. Analyzované titulky jsou pro televizní seriál Hra o trůny. V teoretické části se popisuje překladatelství spolu s obvyklými problémy ekvivalence mezi jazyky. Druhá část se zabývá titulky a rozdílem mezi amatérskými a profesionálními titulky. Na závěr se vysvětluje, který překlad je kvalitnější v souladu s analyzovaným textem a s ohledem na kontext epizod.

Klíčová slova: audiovizuální překlad, titulky, amatérský překlad, profesionální překlad, Hra o trůny

ABSTRACT

This bachelor's thesis deals with audiovisual translation with the focus on subtitling. The analysed subtitles are from the TV series *The Game of Thrones*. In the theoretical part, translation is described along with common problematics with equivalence between languages. Moreover, second part deals with subtitles and the differences between amateur and professional subtitles. In the conclusion, it is explained, which translation is of higher quality according to the analysed text with respect to what is being said and shown on the screen.

Keywords: audiovisual translation, subtitles, amateur translation, professional translation, The Game of Thrones

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

CONTENTS

INTRODUCTION

This bachelor's thesis deals with the theory of translation, and more specifically with subtitling as an audiovisual translation method. The goal of this thesis is to say whether the translations of subtitles by amateur are of the same quality as the ones done by professional with respect to the context in each scene. Amateur are usually fans of films, games, or any audiovisual material available. Historically, they are created due to the unavailability of the material in their native language and due to the rising number of illegally downloaded material which, usually, do not come with subtitles. Frequently, amateurs have no education in linguistic, culture studies, or subtitling. On the other hand, professionals usually have the required education and are paid for their work. As such, the translations done by professionals should be of higher quality. This might change based on the budget of each film, TV series, etc. with some providing only the lowest possible quality; however, in the case of one of the most downloaded tv series of all time, this should be reflected in the translation.

The analysed work is the adaptation of the books in the series *A Song of Ice and Fire* by George R. R. Martin which aired on the 17th of April in 2011; and it was released by Home Box Office. The amateur subtitles are taken from *www.titulky.com,* which is a site for sharing fansubs with other people who can download them for free. The author of analysed subtitles goes under the nick name Hlawoun. The professional subtitles along with the English version are transcribed directly from *www.hbogo.com*, where they are available together with the audiovisual material. The author of the professional subtitles is Petr Miklica from SDI Media ČR.

The theoretical part provides the fundamental basement for the analysis with introduction to translation, and common issues with equivalence both at word level and above word level adapted from Mona Baker (2011) and supported with various other authors, along with examples and used strategies. The second part of the theoretical part deals with audiovisual translation with the stress on subtitling and their classification. It also describes two major limitations in subtitling – time and space. Although they are related to translation of subtitles, they differ significantly based on the language, font of text, age of viewers, and size of the screen. As such, the analysis deals only with the translations and the way they correspond to the context of the series with respect to the intentions of the original text.

I. THEORY

1 TRANSLATION STUDIES

1.1 Introduction to Translation

According to Roger T. Bell, translation has been defined as the expression of a source language (SL) in another language (TL) while maintaining the semantical meaning and stylistic value (1991, 5). This means that a translated text in a certain language should contain the same amount of information and have the same impact on the recipient of the text. According to Munday, there are two main forms of translation. Firstly, the translation of written texts; and secondly, the translation of speech or spoken language (Munday 2001, 5). Translation of spoken language is widely known as interpreting.

Furthermore, Jeremy Munday describes two fundamental ideas behind translating – word-for-word and sense-for-sense translations (2001, 32–33). The first one could be described as a modern machine translation where a word from a SL is replaced with its equivalent in the TL. Creating an appropriate translation is often extremely difficult due to non-equivalence. Word-for-word translation, as Bell claims, was used while translating the Bible from Latin to different languages, and modern translators find it rather controversial (2001, 33). The latter idea considers the differences in how each of the languages work and creates a translated text that fits into the context of a language and feels natural to the native speaker. As such, the recipient would not find it disturbing nor damaging the content while reading it (Munday 2001, 33).

According to Lawrence Venuti, understanding of translation up to the 19th century was entirely about language and culture (2012, 4). However, in the 20th century translation involved various disciplines including experimental studies, anthropological fieldwork, and translation training and practice (Venuti 2012, 4). As Munday states in his book, translation is one of the newer academic disciplines, and it is closely related to languages, linguistics, communication studies, philosophy, and cultural studies (Munday 2001, 1). In addition, Yves Gambier and Luc Van Doorslaer claim that 52 disciplines and subdisciplines make use of or are related to translation (2016, 15). Furthermore, according to Baker, translation studies need to start looking in the future progress in the fields, rather than working with what has been said during the long history of the translation studies (2010, 1).

1.2 Norms in Translation

According to Ewald Osers, translation norms exist, but they change over time (1995, 53). This is the result of different translation strategies being used (Osers 1995, 53). He

acknowledges the differences between word-for-word and sense-for-sense translations which are described in the previous chapter. Also, he describes four types of norms in translations – linguistic norms of the SL, translation philosophy, norms of the TL, and the norms governing the expectation of the target culture (Osers 1995, 53). Linguistic norms are the way languages developed, and the way words and sentences are created in both the SL and the TL (Osers 1995, 54). Translation philosophy refers to the semantic and literal translation of the ST (Osers 1995, 54). Moreover, he tries to portray the cultural norms as something that is governed by a specific period or society (Osers 1995, 55). This means the omission of certain words as they might be improper in the TL. According to Osers, these might have been used in the areas of sex, adultery, and words describing certain parts of human's body, when it came to the Victorian society (1995, 55). However, this might change based on different cultures even in today's world. Overall, he claims that norms should lead to a natural and understandable text in the TL, and that there is no clear evidence of the usage of these norms (1995, 56–61).

1.3 Categories of Translation

Jeremy Munday states in his book that according to Russian structuralist Roman Jakobson, three categories of translation can be distinguished (2001, 5). The three categories of translation are intralingual, interlingual, and intersemiotic (Munday 2001, 5). Intralingual translation refers to the translation by rewording, where the exact same thing is said or written in different words within the same language and code-unit (Munday 2001, 5). The word interlingual refers to a proper translation where the source text (ST) is translated into a target text (TT) (Munday 2001, 5). Lastly, intersemiotic translation can be understood as "an interpretation of verbal signs by signs of non-verbal sign systems" (Munday 2001, 5). Examples of this can be *a green light* which, in some cases, means to *go*, and *a red light* which usually means *to stop*.

1.4 Equivalence in Translation

Roger T. Bell acknowledges the definition for translation as "the replacement of a representation of a text in one language by a representation of an equivalent text in a second language" (Bell 1991, 6). Furthermore, he describes the problem of equivalence as the fact that there can be different degrees of equivalence: partial or full; also, there can be different levels of presentation in respect of context, semantics, grammar, lexis, and others (1991, 6). According to Bell, there are no absolute synonyms within a language; therefore, it would be

surprising to find them between different languages (1991, 6). Moreover, he claims that with translation something is always lost or added in terms of meaning (1991, 6).

Jeremy Munday uses Jakobson's theories for creating an equivalent translation from the SL to the TL. Furthermore, he states that differences between languages might occur at different levels. These are the levels of gender, aspect and semantic fields (Munday 2001, 36–37).

1.4.1   Equivalence in Translation at Word Level

According to Mona Baker, the goal of a translator is to communicate the overall meaning of the text in a SL into the TL (Baker 2011, 9). Equivalence at world level examines how individual words work within a single language. In order to analyse the meaning of every single word she analyses the smallest meaningful unit within a language – a morpheme (2011, 9). The difference between a word and a morpheme is the fact that a morpheme cannot stand alone and has only one meaning (Baker 2011, 10). On the other hand, words can contain more elements of meaning (Baker 2011, 10). One of the main issues with equivalence is that different languages work differently in respect to syntax and morphology (Baker 2011, 10).

Mona Baker also describes the lexical meaning of words as "specific value it has in a particular linguistic system," (2011, 11). Furthermore, she says that according to Cruse, four main types of meaning can be distinguished (Baker 2011, 11). The types are: propositional meaning, expressive meaning, presupposed meaning, and evoked meaning (Baker 2011, 11). Propositional meaning refers to the relation between the word and what it describes in the real or imaginary world (Baker 2011, 11). This means that a word like *a helmet* refers to a head protection. Should it be used differently, for example as something you put on your arms, it could be objectively marked as false. On the other hand, when it comes to expressive meaning, it cannot be marked as true or false (Baker 2011, 11). This is because it expresses the speaker's attitude or feelings (Baker 2011, 11). It can be observed in the example *it is beautiful.* Whether something is beautiful or not is subjective; therefore, it can not be marked as true or false. According to Baker, presupposed meaning is based on what should follow and precede a lexical unit (2011, 12). Moreover, she divides it into two parts. Firstly, into selectional restrictions and secondly, into collocational restrictions (Baker 2011, 12). Selectional restrictions refer to "the propositional meaning of a word", which means that for example we assume certain noun to follow the adjective *handsome* as in the example *a*

handsome man. On the other hand, collocational restrictions do not follow logically, as in the example *a heavy rain* instead of *a thick rain* (Baker 2011, 13).

According to Mona Baker, dialect and register have impact on the evoked meaning (2011, 13). This means that people in a specific community expect the usage appropriate language. Moreover, she classifies dialect into geographical, temporal, and social bases (Baker 2011, 13). Geographical base analyses the differences between places e.g. American English, British English, or Scottish dialect (Baker 2011, 13). Temporal base is the change in the usage of words between people of different generations as in the example *beau* which is used by the older generations in the UK. Lastly, social base deals with people of different social classes (Baker 2011, 13). Nevertheless, Michael K. Halliday adds to the differences between register and dialect and claims that they are both "two sorts of variety of a language" (1985, 41). The difference between the two is that registers says a different thing; whereas, dialects are saying the exact same, differently (Halliday 1985, 41). He also describes the differences in dialects to be at other levels (grammatical, lexical, phonological, or phonetical) rather than meaning of the word (Halliday 1985, 41).

In terms of register, it is a specific language used in a specific situation and it must be appropriate to the situation. This means the usage of formal language instead of colloquialisms in the House of Commons. Moreover, Baker describes the parameters for register as field, tenor, and mode (2011, 14). According to Halliday, field refers to what is happening now (1985, 12). Tenor deals with who is taking part, and who are the participants (Halliday 1985, 12). Lastly, mode describes the use of language in a communication (spoken, written) and the type of the text (speech, essay, etc.) (Halliday 1985, 12).

1.4.2 Types of Non-equivalence in Translation at Word Level

Mona Baker defines the most frequent and common types of non-equivalence at word level (Baker 2011, 18). The types are:

1. Culture-specific concepts – this means that the TL does not have a word for the phenomena occurring in the SL, usually due to different cultural backgrounds. One of the examples Mona Baker uses is the *Speaker of the House of Commons* (2011, 18). This is translated to Czech as *Předseda poslanceké sněmovny*; although they are similar, there are differences in the power these positions have and what they do.

2. The source-language concept is not lexicalized in the target language – the history of a nation leads to the development of more specific words as in the example

vybafnout. This word has no equivalent in English, and it would be translated as *jump out and say boo*.

3. The source-language word is semantically complex – in some languages words that are used frequently at a certain position in the society can develop a more specific meaning. One of the examples of this phenomena can be the word *to assassinate*. The direct Czech translation is *zavraždit*; however, it can be argued that the connotative meaning is not quite the same. English speaking person would imagine a well thought murder which is usually paid for. In Czech the word does not have as specific meaning – it only suggests a death in a violent manner.

4. The source and target languages make different distinctions in meaning – according to Baker, the TL might have "more or fewer distinctions in meaning," (2011, 19). This means that certain words are used in a specific context. The example she uses are the words *ehujanan and hujanhujanan* from Indonesian (Baker 2011, 19). They both mean to go out; however, the difference between the two, as she claims, lies in the context of whether it is raining or not (2011, 19).

5. The target language lacks a superordinate – some of the languages have a hyponym but might lack a superordinate word. That is a word that refers to the entire semantic field (Baker 2011, 19). It is difficult to find an example of this in the Czech language. In many cases the word does not include the same subordinate words as in the example *a vehicle*. This translates to Czech as *vozidlo* where it does not include space vehicles.

6. The target language lacks a specific term (hyponym) – Hyponyms, unlike superordinate words, are more specific. According to Baker, these are quite common among languages and it is difficult to find equivalents. Some of the examples might be crash, gain, raid, and leap. The word *leap* translates to Czech as *skočit,* where *leaping* is a more specific way of jumping.

7. Differences in physical or interpersonal perspective – physical perspective refers to the tenor or discourse of where words are being said, and what is the relation between the speaker and the recipient. This is the case of words like *come/go* (Baker 2011, 19).

8. Differences in expressive meaning – as mentioned in the previous chapter, expressive meaning cannot be market true or false as it is of subjective evaluation. Some words in the TL do not have the same connotative meaning as in the SL. In this case it is appropriate to add an adverb or adjective to transfer the whole meaning. In the

example of the word *noisy* with its Czech translation *hlučný*. The English word contains more negative connotations than the Czech counterpart. Thus, it would be more appropriate to translate it as *příliš hlučný*.

9. Differences in form – morphologically, a lot of words in English are created by adding a prefix, suffix, and infix. The English words like *play/player*, *kill/killer*, and *green/greenish* are not made the same way in the Czech language. Therefore, the form must change to *hrát/hráč, zabít/vrah, zelená/odstín zelené*.

10. Differences in frequency and purpose of using specific forms – According to Baker, this phenomenon occurs as English uses the -ing form a lot more than other languages and translating it by doing the exact same in languages close to English would lead to unnatural translations (2011, 22).

11. The use of loan words in the source text – English, like many other languages, uses loan words from French and Latin. Usually, these words are used in the source text (ST) for a specific purpose. As such, it makes it quite difficult to transfer the full idea and meaning. Should there be a French word as *déjà-vu*, the translator needs to consider if such words are known in the TL. Loan words also create an interesting issue with false friends – these are quite common between English and Czech. This is visible in the example *aktuální/actual*.

(Baker 2011, 19–23)

1.4.3 Translation Strategies Used at Word Level

Translation can be often quite difficult due to non-equivalence between languages. In order to overcome these difficulties, professional translators need to use these strategies when dealing with equivalence at word level, according to Mona Baker (2011, 23). She describes these strategies as:

1. Translation by a more general word (superordinate) – this strategy is according to Baker used very frequently as hierarchical structures are not specific for each language (2011, 23). Example of this can be the translation of the word *claymore* as *meč*. Claymore is a specific type of a sword; however, if it is not of great importance to the reader, this strategy can be applied.

2. Translation by a more neutral/less expressive word – an example of this can be the translation of the word *domeček* as *a little house*. In this case the word *domeček* refers to something small as in the example *domeček pro panenky*. The English language

has no direct translation or equivalent for this word. Thus, a diminutive *a little house for dolls* would be used.

3. Translation by cultural substitution – sometimes it is difficult to describe a part of a culture in the TL. In order to make it feel familiar and appealing to the reader, the translators need to use words that exist in the culture and have a similar meaning. The example Baker uses is the *Cream tea* (2011, 31). A reader in the Czech Republic would expect some variation of a tea due to the direct translation as *smetanový čaj*. However, the term refers to a light meal and a tea. By using this strategy, the translation would be *čaj a zákusek*, making it more accurate and familiar.

4. Translation using a loan word or loan word plus explanation – an example of this is the word *claymore*, to a non-native speaker this word would be a mystery. Nonetheless, if you need to use this very specific word, the strategy is in describing in the TL so the reader understands and can imagine what it means. In Czech text it would be used as *použili claymore (speciální druh meče)*.

5. Translation by paraphrase using a related word – as Mona Baker states, this strategy makes use of saying the exact same thing with different words (2011, 35). An example of this could be the *English breakfast* translated as *anglická snídaně* or *teplá snídaně*.

6. Translation by paraphrase using unrelated words – According to Baker, the fact that no all source items are lexicalized in the TL leads to difficulties while translating (2011, 38). For example, the Czech word *maturita* stand for a specific school leaving exam which does not exist in the UK. For this reason, the translation would look more like *a school leaving exam*. This makes it more familiar to the reader as he can imagine what it is.

7. Translation by omission – Although text should contain the exact same amount of information, Baker claims that in some cases, where the text works in the TL even without the full meaning, omission might be a good strategy to use (2011, 42). This can be seen in the example of imperative *you walk*. Now this can be translated as *ty pujdeš pěšky* and *jdeš/jdi*. The first translation uses the word *ty* which is omitted in the latter translation as it is not vital and does not add any additional information.

8. Translation by illustration – this strategy is used where the explanation of a physical object would be lengthy, thus, making it easier to illustrate the phenomena (Baker 2011, 43). This could be used in the example of the word *frgál* which translates as a poppy seed cake; however, if you need to show the reader what it looks like, the

explanation would be too long to be comprehensive. Therefore, it is more convenient to add an illustration.

(Baker 2011, 23–43)

1.4.4 Equivalence Above Word Level

Equivalence above world level deals with what happens in a language in respect to combing more words together (Baker 2011, 51). In English collocations, fixed expressions, and idioms have a significant role. The meaning, usually, has nothing to do with the words themselves. Thus, it makes it difficult for the translator to transfer the text from the SL to the TL which might not use the same phenomenon; and they convey a complex information.

According to Violeta Seretan, the word collocation means "to place together, to assemble" (2010, 9). Furthermore, she states that the knowledge and understanding of collocations is associated with a high level of proficiency (Seretan 2010, 9). This means that if an English-speaking person uses collocations, it sounds natural and familiar to the native speaker. Fundamentally, collocations appear due to the cooccurrences of words in a specific context (Seretan 2010, 10). She also analyses collocation from two points of view. Firstly, statistical approach which deals with how many times certain words cooccur together; and secondly, linguistic approaches, where she quotes Sinclair's idea of "lexical cooccurrence, more or less independently of grammatical pattern or positional relationship" (Seretan 2010, 12–13). As such, collocations are the expression of a language rather than a simple statistical cooccurrence (2010, 12–13). Some of the examples of English collocations are *have a bath*, *have a haircut*, *have lunch*, but *make a noise*, and *make money*.

Fixed expressions and idioms, like collocations, have a significant role in a language. According to Rosamund Moon, fixed expressions deal with phraseological units like compound nouns, adjectives, verbs, phrasal verbs, foreign phrases and multi-word inflectional forms of verbs, adjectives, and adverbs (1998, 2). Mona Baker defines idioms and fixed expressions as "the extreme end of the scale from collocations in one or both of there areas: flexibility of patterning and transparency of meaning" (Baker 2011, 67). According to Moon, idioms are a part of fixed expressions (1998, 2–3). Furthermore, Baker defines the restrictions to what we cannot do to an idiom as:

1. change the order of the words in it,
2. delete a word from it,
3. add a word to it,
4. replace a word with another,

5. change its grammatical structure.

(Baker 2011, 67)

Some examples of fixed expressions are *all of sudden*, *come into mind*, and *fall in line*; and some English idioms are *a blessing in disguise* and *call it a day*. These are only a few of many examples to be found within the English language.

   Mona Baker highlights the issues with idioms and fixed expressing as it might be quite difficult to spot them unless you already know them (2011, 68). Secondly, translators need to have the ability to understand the idiom or fixed expression and convey the meaning into the TL (2011, 68). Additionally, she analyses idioms based on the truth condition. That is whether text makes sense in the real or imaginary world (Baker 2011, 69). In the example *bite the bullet*, which is and English idiom, the reader would not assume the literal meaning of the phrase; therefore, he would be able to classify it as an idiom in an instant.

1.4.5   Translation Strategies Used Above Word Level

In order to create a translation of higher quality, the translators need to use certain strategies when dealing with equivalence above word level. This was the same with the equivalence at word level. In some cases, idioms from the SL exist in the TL, even thought they might look and be composed differently. Yet, they convey the same meaning. This can be observed in the example *do not beat around the bush* which is translated to Czech as *nechoď okolo horké kaše*. However, this is not true for all the idioms in a language. Mona Baker defines these strategies to deal with equivalence above word level as:

1. Using an idiom of similar meaning and form – unlike the following method, in this case, the idiom has a similar meaning and, more importantly, form. This does not occur frequently; however, an example of this can be *a picture is worth 1000 words* which translates as *obrázek vydá za 1000 slov*.

2. Using an idiom of similar meaning but dissimilar form – this can be observed in the example *last straw*. The Czech translation *poslední kapka* conveys the same information; therefore, it would be optimal to use this translation. That is even when the form is completely different.

3. Borrowing the source language idiom – this strategy takes the idiom in its original form from the SL to the TL. Commonly, Czech text tend to use a Czech variation of an idiom.

4. Translation by paraphrase – paraphrase is one of the most used strategies when dealing with idioms, according to Baker (2011, 80). Also, she states that it is

necessary to use when it is not appropriate to use idiomatic language in the TL, due to stylistic preferences (Baker 2011, 80). In practice, the idiom *break a leg* would be translated as *hodně štěstí* instead of *zlom vaz*.

5. Translation by omission of play on idiom – according to Mona Baker, this strategy renders only the literal meaning of an idiom (2011, 84). Some plays on idioms are difficult to translate to the TL; therefore, translators should render only the literal meaning and omit the play on the idiom.

6. Translation by omission of entire idiom – this strategy is very sound as it makes the work of a translator much easier; however, it is questionable if it is appropriate to use. Furthermore, Baker states that it is used in cases where the usage of idiom is not possible due to stylistic reason, or it cannot be translated due to non-equivalence (2011, 85).

(Baker 2011, 75–90)

1.4.6 Grammatical Equivalence

According to Mona Baker, grammar is "the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in utterance" (2011, 92). Furthermore, she point out the historical point of view that certain elements like time, number, and gender must be present in all languages (2011, 92). However, she claims that this is not true for all the languages, and this is the reason why translators need to have the knowledge of both the SL and the TL (Baker 2011, 92). In addition, grammar can be organized into two main dimensions: morphology and syntax (2011, 93). Morphology is the study of words and how they are formed (Baker 2011, 93). On the other hand, syntax deals with sentences and phrases, and with the order of elements in a sentence (Baker 2011, 93). In order to create an appropriate translation, the translator needs to understand the differences between the two languages. Moreover, she defines some of the major categories in grammar that might be or are difficult to deal with for a translator (Baker 2011, 93). The categories are number, gender, person, tense and aspect, voice and word order (Baker 2011, 93). The focus of this chapter will be on number, gender, person, and voice.

Number is present in majority of the Czech nouns, according to James Naughton (2005, 18). In English majority of plurals are formed by adding the suffix -s or -es as *box/boxes, car/cars* (Baker 2011, 95). Others are formed by changing the form in other ways as in *man/men* and *child/children* (Baker 2011, 95). However, in the Czech language, the suffixes

for plural change based on the gender (Naughton 2005, 18). This can be seen in the examples *muž/muži*, *žena/ženy*, *kolo/kola*. Among the similarities between the two languages, they both use in some cases plural-only as in *oblečení/clothes* and *nůžky/scissors* (2005, 19). Nevertheless, there can be differences as in *pyjamas/pyžamo* and *binoculars/dalekohled*.

According to Naughton, the Czech gender system corresponds partially to the English one (2005, 16). Both languages have masculine, feminine and neuter gender (Naughton 2005, 16). However, in the Czech language masculine and feminine gender can also refer to inanimate and abstract nouns (Naughton 2005, 16). This can be seen in the example *člun*, it is of masculine gender, but it is also inanimate. Furthermore, it is essential to understand the difference between inanimate and animate masculine gender as the adjective's suffixes change based on the gender and animacy (Naughton 2005, 16). According to Naughton, another difference is that a lot of English words do not show gender as in the example *worker*, *doctor*; whereas, their Czech translations would be *pracovník/pracovnice*, *doctor/doktorka* (2005, 16).

In terms of person, there are many similarities between the two languages as Naughton states (2005, 73). In English the personal pronouns *I*, *you*, *he/she* are the same as in Czech *já, ty, on/ona* (Naughton 2005,73). This is also true for the plural personal pronouns *we*, *you*, *they* translated as *my*, *vy*, *oni/ony* (Naughton 2005, 73). However, Naughton points out the difference in saying *you*, which in Czech has two variations *ty* and *vy* (2005, 74). The word *vy* is used when addressing a stranger or as a kind of politeness (Naughton 2005, 75). A significant difference is the omission of subject pronouns in the Czech language which does not occur in English, except for imperatives (Naughton 2005, 76). This can be seen in the example *we have a car – máme auto*. In this case the noun *my* is omitted.

According to Mona Baker, passive voice is the standard in English (2011, 112). This is, however, not true for the Czech language. In passive clause the agent of the clause is not important and frequently is not present at all. This can be seen in the example *the book was stolen*. Nonetheless, the agent can be added at the end as in *the book was stolen by Thomas*. Although Czech has passive voice, it is used rarely. Thus, the translation should be *Tomáš ukradl knihu* instead of *kniha byla ukradena Tomášem*.

1.4.7 Textual and Pragmatic Equivalence

According to Henry G. Widdowson, textual and pragmatic equivalence refers to the cohesion and coherence of a text (2007, 45–51). Cohesion is how the text is linked together with co-textual links (Widdowson 2007, 51). On the other hand, coherence is the way text is linked

to the contextual realities – whether it makes sense in the real or imaginary world (Widdowson 2007, 51).

According to Mona Baker, two types of structure can be distinguished. These are thematic structure and information structure (Baker 2011, 133). Nonetheless, she add that some linguists like the ones from the Prague School combine the two into a single description (2011, 133). According to Baker, the difference between the thematic structure and information structure is that the former refers to what the speakers says (theme) and his comment on it (rheme) (2011, 133). The latter deals with the information flow old/new information in a clause. According to Widdowson, difference between the two is that theme is at the beginning of a clause; whereas, rheme is at the end of a clause (2007, 41). This is since the first information perceived is already known with references to the past; however, rheme, or the new information, is expected to be at the end of a clause (Widdowson 2007, 41). This can be seen in the example *he went to the cinema*. The personal pronoun refers to something known due to the context of the text; whereas, *the cinema* is the new information. Moreover, Widdowson defines the various method used to play with theme and rheme as it is in the case of passive/active voice or fronting of constituents (2007, 42).

2 AUDIOVISUAL TRANSLATION

2.1 Introduction to Audiovisual Translation

This chapter will cover the definition of audiovisual translation (AVT) and what it entails, along with the categorization, differences and limitation to traditional translations. This, most importantly, at the level of subtitling. According to Pilar Orero, AVT deals with two basic modes: audio and screen (2004, 1). As such, AVT deals with "any media or format, and media accessibility" (Orero 2004, 2). According to Díaz-Cintas and Remael, some of the audiovisual content can be found in television sets, cinemas, computers, and mobile phones (2007, 1). These consists of movies, tv series, YouTube videos, games on all platforms, and many others.

It is worth noting that AVT differs in many ways from traditional translation of written texts like books. In today's world majority of the content on the internet can be subject to AVT, as such, it is desirable to have appropriate level of translations that do not damage nor change the meaning and purpose of the source text.

According to Díaz-Cintas and Remael, three main ways of AVT can be distinguished: dubbing, subtitling, and voice-over (2007, 1). According to Zoé de Linde and Neil Kay, the difference between subbing and dubbing, based on Gambier, is that subbing is the written interpretation; whereas, dubbing is the oral subtitling (1999, 1). Furthermore, the difference between dubbing and voice-over is that the former takes into consideration lip-syncing (de Linde and Kay 1999, 1). According to Pošta, voice-over is used in the Czech Republic when it comes to documentary movies (2011, 8). Whereas, dubbing is used for the majority of audiovisual texts (Pošta 2011, 8).

An interesting idea that Zoé de Linde and Neil Kay put forward is that they claim the usage of dubbing or subbing is often based on the economics that than cultural characteristics (1992, 1). That is due to subbing being the more economical and cheaper version. Also, that dubbing is usually preferred in larger nations like Germany and France (1992, 2). According to Pošta, in the Czech Republic, dubbing is the more preferred version which leads to the poor quality of subtitles on DVD; however, he points out that the quality of subtitles on cable TV can be quite high (2011, 7). Thus, in the Czech Republic it is based on the culture rather than economics.

2.2 Subtitling

According to Díaz-Cintas and Remael, subtitling can be defined as a "practice that consists of presenting a written text, generally on the lower part of the screen, which endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appears in the image" (2007, 8). This refers not only to the translation of spoken text but also written texts and what is conveyed by letters, inserts, graffiti, and others (Díaz-Cintas and Remael 2007, 8). Furthermore, they define the three main components of subtitled programmes as the spoken word, image, and subtitles (Díaz-Cintas and Remael 2007, 9). Subtitles must also correspond to the action that is taking place at a specific time for a time long enough to be read by the recipient in the TL. Furthermore, they point out the fact that due to the change from spoken to written text, the omission of lexical items is quite frequent (Díaz-Cintas and Remael 2007, 9). Pošta also adds that subtitles are often more formal versions of the spoken text which tends to be informal (2011, 36). Thus, in order to produce "appropriate" subtitles, they must feel natural in the TL (Pošta 2011, 36–37).

2.3 Classification of Subtitles

According to Díaz-Cintas and Remael, subtitles can be classified based on the following criteria: linguistic, time available for preparation, technical, methods of projection, and distribution format (2007, 13). Each of them will be described in this chapter.

2.3.1 Linguistic Parameters

According to Díaz-Cintas and Remael, subtitles can be divided based on linguistic parameters into three types: intralingual, interlingual, and bilingual subtitles (2007, 14).

Intralingual subtitles work within the same language but change from oral to written form (Díaz-Cintas and Remael 2007, 14). They are further classified as the subtitles for: deaf and hard-of-hearing, language learning purposes, karaoke effect, dialect of the same language and notices and announcements (Díaz-Cintas and Remael 2007, 14).

Interlingual subtitles deal with the translation of the source text in the SL into the TL. This can be considered as the "traditional" translation. According to Díaz-Cintas and Remael, they are further divided into subtitles for: hearers and the deaf and the hard-of-hearing (2007, 14). Hearers are the ordinary people watching audiovisual content in SL with subtitles in their native language. Furthermore, they state that in countries where dubbing is the predominant used form of AVT, the deaf were only able to watch the audiovisual content that had been produced in their mother tongue with subtitles (2007, 18). Moreover, they

claim that there should be differences in the two variations of subtitles as the traditional do not help the deaf and hard-of-hearing to process the action on the screen (2007, 18).

Bilingual subtitles are used in countries where they speak more than one language (Díaz-Cintas and Remael 2007, 18). According to Díaz-Cintas and Remael, among other countries; this can be found in Finland where Swedish is just as common as Finnish (2007, 18).

2.3.2   Time Available for Preparation

Díaz-Cintas and Remael distinguish two types of subtitles regarding the time available for preparation: pre-prepared and live or real-time subtitles (2007, 19).

Pre-prepared subtitles are produced before the audiovisual material is released (Díaz-Cintas and Remael 2007, 19). They are further divided into two versions: in complete sentences and reduced (Díaz-Cintas and Remael 2007, 19). Unlike the former, the latter only translates the fundamental idea of text which is the minimum and most important information the recipient needs to know (Díaz-Cintas and Remael 2007, 19).

Live or real-time subtitles refer to the subtitles that could not be prepared in advance to the release of the audiovisual material (Díaz-Cintas and Remael 2007, 19). Furthermore, they are divided into human-made and machine translated subtitles. These can be found in political statements, live interviews, sport programmes, and news bulletins (Díaz-Cintas and Remael 2007, 19).

2.3.3   Technical Parameters

According to Díaz-Cintas and Remael, two technical parameters can be distinguished (2007, 21). These are open and closed subtitles (Díaz-Cintas and Remael 2007, 21). Open subtitles cannot be removed nor turned off as they are burned onto the audiovisual material (Díaz-Cintas and Remael 2007, 21). This method leaves the recipient or reader with no choice of different languages, or simply of not displaying them as he or she does not need them. The second method, on the other hand, displays the subtitles only with the use of a decoder or when the viewer chooses to display them (Díaz-Cintas and Remael 2007, 21).

2.3.4   Methods of Projecting Subtitles

According to Díaz-Cintas and Remael, technical parameters refer to the method used in order to place the subtitles on the audiovisual material (2007, 22). They acknowledge these types: Mechanical and thermal subtitling, photochemical subtitling, optical subtitling, laser subtitling, and electronic subtitling. Moreover, they focus on the last two, as they are the most used in today's world (2007, 22). According Díaz-Cintas and Remael, the difference

between laser and electronic subtitling is the fact that the electronic subtitles are locked in place rather than being "engraved" on the audiovisual material (2007, 22). In addition, this method is used much often as it is cheaper than the former method, and the colour of subtitles can change (Díaz-Cintas and Remael 2007, 23).

2.3.5   Distribution Format

According to Díaz-Cintas and Remael, five types of media can be distinguished in respect to what they are made for; and they affect the production of subtitles (2007, 23). The five media are: cinema, television, video/VHS, DVD, and Internet (Díaz-Cintas and Remael 2007, 23).

The distribution format affect, especially, the reading speed which changes between media (Díaz-Cintas and Remael 2007, 24). Díaz-Cintas and Remael state that the reading speed for television differs from cinema, video, or DVD and Internet (2007,24). The latter are usually much faster (Díaz-Cintas and Remael 2007, 24). It also affect the amount of characters per line as bigger screen allow the more characters (Díaz-Cintas and Remael 2007, 24). Díaz-Cintas and Remael also point out the difference between media in the usage of shorter lines and centring them, as it is common in cinema (2007, 24). Moreover, there are differences in the number of subtitles per medium (Díaz-Cintas and Remael 2007, 24).

2.4 Methods Used in Subtitling

According to Díaz-Cintas and Remael, the faithful representation of the source text in SL) in the TL is no longer the preferred way of subtitling. This most frequent method used in subtitling is text reduction (Díaz-Cintas and Remael 2007, 145). Furthermore, they divide it into partial and total reduction (2007, 146). Partial reduction is the rendering and condensation of the source text (Díaz-Cintas and Remael 2007, 146). On the other hand, total reduction is the "deletion or omission of lexical items" (Díaz-Cintas and Remael 2007, 146). In addition, both methods are quite often used at the same time (Díaz-Cintas and Remael 2007, 146). In order to conduct an appropriate level of reduction, the translators need to consider what is relevant for the understanding of the text and what would be the appropriate form to do so (Díaz-Cintas and Remael 2007, 146). This is closely related to the limitations in space and time which are described in the following chapter. Furthermore, according to Pošta, there might be multiple methods when it comes to subtitling (2011, 104). Nonetheless, he describes one of the methods as:

1.   Watching the entire audiovisual material

2. Transcript

3. Translation

4. Transferring it into the subtitle file format

5. Timing – either by eye or by ear

6. Proofreading – checking the natural flow of the text

7. Final correction

8. Saving the file

(Pošta 2011, 105)

2.5 Limitations in Subtitling

Unlike tradition translations of written text in the past, AVT deals with two main limitations: space and time (Pošta 2011, 42). According to Pošta, regarding space, there can be only two lines of text at a specific time; should there be more, it would be difficult for the reader to both keep up with and understand what is happening (2011, 42–44). Furthermore, there is a limitation in amount of characters per line (2011, 43). This can differ in respect to the size of the screen, it is being displayed on (Pošta 2011, 43). Pošta states that the optimal amount of characters is around 30 – 37 per line on cable TV, and around 40 for DVD and cinemas (2011, 43). However, he adds that these numbers are dependent on various other elements like the type of fonts and different languages (Pošta 2011, 43). In addition, it is appropriate to have one sentence per line, that means to not have it on two lines nor to have two sentences on one line (Pošta, 2011, 56).

According to Pošta, time plays a huge role in subtitling as they need to be shown for and at an appropriate amount of time which is usually 6 seconds for two liners (2011, 43–46). He defines three main types of timing: leading-in time, lead-in time, and start time (Pošta 2011, 44). This refers to whether subtitles come as a scene appears or before and after the scene. Pošta states that there are argument for the usage of each of these and it is up to the author of the text to decide which one to use (2011, 45–46). This is related to when should the subtitles disappear. According to Pošta, there are three ways of doing so: lagging-out time, lead-out time, and final time (2011, 46). This correspond to the former and is before a scene ends, just as it ends and after it ends (Pošta, 2011, 46).

Other aspect of time deal with the length of display and the reading speed of the readers. The former should be optimized to the TL. Pošta claims that the average reading speed for adults is around 15 – 18 characters per second (CPS) (2011, 48). Now this change with young and old people, and between different languages (Pošta 2011, 48).

The space as well as time limitation often lead to the omission of words, this could be inappropriate when it comes to traditional translations of books; however, in order the produce "good" subtitles, as a result of limitations, it needs to be taken into consideration.

2.6 An Amateur vs. Professional Subtitling

Professional vs. Amateur translation of subtitles goes hand in hand with the quality of subtitles based on the criteria mentioned in the previous chapters. Subtitles done by amateurs are also known as fansubs (Díaz-Cintas and Remael 2007, 26). Fansubs are usually done by fans of tv series, movies or other audiovisual content available today. Traditionally, these people are not paid for their subtitling. According to Pošta, the increasing number of fansubs is based on the number of illegally downloaded movies and tv series in the recent decades, and this number is rising (2011, 9). According to Díaz-Cintas and Remael, the rise in fansubs can be also attributed to the availability of free software that make subtitling much easier (2007, 26).

Moreover, Díaz-Cintas and Remael state that the origin of fansubbing goes back to the 1980s where they translated the Japanese cartoons *manga* and *anime* (2007, 26). They claim that that the two main issues with translations were the language barrier and unavailability of these cartoons in their countries (Díaz-Cintas and Remael 2007, 26). Although downloading of these programmes was and still is illegal, there was no other way for them to watch it or get it in their native language (Díaz-Cintas and Remael 2007, 26–27). Díaz-Cintas and Remael add to the idea, the difference between *subbing* and *subtitling* lies in the translated material (2007, 34). The former was used while translating *anime* (Díaz-Cintas and Remael 2007, 27). However, the meaning has changed in recent years to the translation of audiovisual programmes like movies (Díaz-Cintas and Remael 2007, 27).

Moreover, Díaz-Cintas and Remael distinguish professions based on three different processes of subtitling: the spotter, the translator, and the adaptors. The spotter deals with the technical side of subtitling like spotting and timing. The translator deals with the translation from SL to TL and ensures the natural flow of the text (Díaz-Cintas and Remael 2007, 34). He also understands the culture differences (Díaz-Cintas and Remael 2007, 34). Adaptors deal with the media limitations (time and space) where they try to process the text into a shorter version without altering the meaning (Díaz-Cintas and Remael 2007, 34). However, they might not have the knowledge of the SL (Díaz-Cintas and Remael 2007, 34).

Although the usage of various expert in each field can appear to be the preferred version, according to Díaz-Cintas and Remael, the opposite is the truth (2007, 35). They quote

Lukyen et al. that subtitling should be conducted by a single person in order to eliminate the errors that might occur due to communication issues (Díaz-Cintas and Remael 2007, 35). According to Díaz-Cintas and Remael, this would be close to impossible without the help of modern software that help with various technical elements in subtitling (2007, 35).

According to Díaz-Cintas and Remael, unlike fansubbers, professionals frequently work as freelancers (2007, 36). Quite often when a movies studio needs to translate their movie into 20 different languages, they use subtitling companies who offer much wider range of TL translations. Moreover, they usually have studied languages or audiovisual translation and understand the different cultures.

However, Pošta claims that the quality of subtitles done by fansubbers in the Czech Republic can be quite often much better than of the ones done by professionals who are being paid for their work (2011, 9). Moreover, he adds that dubbing in the Czech Republic is of much higher quality in comparison to subtitling (2011, 9). It could be argued that it is due to the dominance of dubbing in the Czech Republic where subbing is often over looked (Pošta 2011, 26). Whether the high quality of fansubs is due to the dedication of people who do it or to the lack of the academic research in the field of audiovisual translation which leads to insufficient number of professional translators is up to question. According to Pošta, there are only a few universities in the Czech Republic that teach subtitling (2011, 7). Moreover, he claims that there is a lack of books on the subject (2011, 7). In countries like Sweden and Finland, the quality of subtitles might be on a different level as they rarely use dubbing as an audiovisual translation method (Pošta 2011, 26).

II. ANALYSIS

3 THE PROCESS OF ANALYSIS

3.1 *The Game of Thrones*

The TV series *Game of Thrones* is an adaption of the books in the series *A Song of Ice and Fire* by George R. R. Martin, and it aired on the 17th of April in 2011. Since then, the TV series has gained millions of viewers from all around the world. It also was the most illegally downloaded tv series from 2011 to 2016, according to INDEPENDENT (2016). This leads to the number of fansubs or subtitles done by amateurs – people without education in linguistics, culture studies, and subtitling. On the contrary, subtitles of the professional translators who are paid for their work and have the required education should be of a higher quality – not making mistakes in transferring the meaning of a ST into the TL.

For the purposes of this bachelor's thesis analysis the amateur subtitles are taken from www.*titulky.com* where numerous fansubbers have uploaded their translations and anyone can download them for free. The author of these subtitles goes under the nick name *Hlawoun*. The site also contain subtitles for wide range of different films and TV series. The professional subtitles are taken directly from www.*hbogo.cz* where I transcribed them from the audiovisual material along with the English transcription. The author of these subtitles is Petr Miklica from SDI Media ČR. SDI Media is a company that deals with subtitling and dubbing in more than 80 languages worldwide, and they consider themselves as the number one provider of translation on the market with 40 years of experience (SDI Media 2019).

The episodes used in the analysis are S01E01 – *The Winder is Coming* (2011), S01E02 – *The Kingsroad* (2011), S01E03 – *Lord Snow* (2011), S01E04 – *Cripples, Bastards, and Broken Things* (2011), and S06E03 – *Oathbreaker* (2016). The subtitles chosen for analysis are based on criteria of whether they correspond to the context of the episodes, hence the way and intent of spoken language along with the context.

3.2 The Process of Analysis

In the analytical part of this bachelor's thesis the subtitles numbered based on their appearance on the TV series and are divided into three categories – O (original text), A (amateur subtitles), and P (professional subtitles). The lines correspond to the original form of the subtitles. The translations are analysed with the help of Collin's dictionary (2019), Lingea – dictionary of Czech words used today (2019), The Free Dictionary by Farlex (2019), Oxford English Dictionary, and Czech – English dictionary *www.dict.com* (2019).

4 ANALYSIS

4.1 S01E01 – *The Winter is Coming*

(1O) before you know it

they're ripping each other to pieces.

(1A) předtím, než se navzájem

roztrhají na kousky.

(1P) a než se naděješ,

roztrhají se navzájem na kusy.

In this case, the original text uses the idiom *before you know it*. The amateur translator decided to omit the meaning of the idiom which means *to happen very soon* (Cambridge University Press 2019). Moreover, he used the literal translation of the word *before – předtím* which is used to describe an event that happened before something else as in *předtím jsem byl člověk, teď jsem strážce zdi* (Lingea 2019). The professional translator, correctly, identified the idiom and translated it with its original meaning *než se naděješ*. Moreover, the professional translator split the sentence into two clauses with one on each line – making it more appropriate to the flow of the text, and it is easier to read and understand quickly. This plays a crucial role as the translation of the amateur would take more time to comprehend.

(2O) Do the dead frighten you?

(2A) Máš strach z mrtvých?

(2P) Ty máš strach z mrtvých?

Although both translations could be considered as appropriate to the original text, what needs to be taken into consideration is the scene, and more importantly, the way the question is asked by the soldier. In this case, the probably more experienced soldier appears to be shocked by the fact the person he asks is frightened by what he has seen a moment ago – bodies of dead people and children ripped into pieces. The amateur's version of the translation is just a plain question where he would expect either yes or no answer. The professional took into consideration the way the text is said in the scene and added the word *Ty*. The usage of *ty* in Czech can be seen in the example *Ty jsi doma?* which adds an element of surprise as opposite to *Jsi doma?*. Moreover, they both are soldiers of the Night's Watch beyond the wall – they have probably seen multiple people dead. Thus, he should not be frightened, to which the version of the professional translator makes a bit more sense.

(3O) They won't trouble us no more.

(3A) Už nám neublíží.

(3P) S těmihle už problémy nebudou.

In this example, the importance is on the word *trouble*, and its meaning with regards to its context. The Night's Watch is there in order to keep the south safe from anything that is beyond the Wall in the north. The people who live in the north are known as the "Free folk" or "wildlinks"; and historically, they have been clashing with the Night's Watch creating all sorts of issues and troubles. This refers to all the troubles, not only to the physical attacking and killing from both sides. With respect to the context, the amateur translator decided to use the word *neublíží* which means to cause a physical or mental harm (Lingea 2019). This excludes any potential problems in different areas like using each other's resources. The professional translator approached the translation with the word *problémy* which is the traditional translation of the word; and which in this context, more appropriate. Also, there were dead children, and to what extend they can cause physical or mental harm is up to question.

(4O) Whatever did it to them

could do it to us.

(4A) Ať jim to udělalo cokoliv,

může nám to udělat taky.

(10P) To, co zabilo je, může zabít i nás.

In this case, the context plays a significant role. This scene refers to the previously mentioned killed and cut people into pieces along with children and heads on knives. The original text uses the word *did* which the professional translator decided to translate as *zabilo*. However, this was not just a simple killing, this was something a little bit more, meaning wise. The amateur used the word *udělalo* which seems to be the more appropriate version as it connotates the violent manner of the killing as something "normal" people would not do. This is important as both translators used the words *cokoliv* and *to* instead of *ten/ta*; where both refer to the neuter gender – an animal or animal like behaviour of people.

(5O) Of course they will

behead you as a deserter,

(5A) Budou s tebou zacházet

jako s dezertérem,

(5P) Samozřejmě, že jako dezertér přijdeš o hlavu.

In this case, the amateur decided to replace the word *behead* completely which seems a bit odd. Although the characters in the series probably know about the consequences of being a deserter, the viewers do not. The phrase *budou s tebou zacházet* also suggests different possible outcomes for his action which is false as there is only one in the TV series. As such, the professional translator stuck to the original text in a more faithful translation *přijdeš o hlavu*, and it creates a much bigger impact on the viewer as they imagine the beheading consequently, which correspond to the probably original intend and purpose of the text.

(6O) Your dead men seem

to have moved camp.

(6A) Tví mrtví zdá se opustili tábor.

(6P) Ti tví mrtví zřejmě opustili tábořiště.

The fundamental difference between these two translations is in the word *camp*. Subtitles should be natural in the TL and correspond to what the viewer is seeing on the screen. In this case the soldiers are looking at the place where the dead people with children were – quite a small place in the woods with one tent. According to Lingue, *tábořiště* is "a place for a temporary stay of hikers in the wild" (2019). On the other hand, *tábory* are "an accommodation facilities in the nature" (Lingue 2019). Furthermore, the word *tábor* is used in relation to the place where soldiers stay during war. As such, in this context the word *tábořiště* seems to be the appropriate translation of the original text as it is of much smaller nature in comparison to *tábor*.

(7O) Go on, father's watching.

(7A) Pokračuj, tvůj otec se dívá.

(7P) Pokračuj. Otec se dívá.

In this example, John Snows talks to Rickon Stark overseeing the person that was at the time assumed to be the father of both, which was only later in the story revealed to be false. The amateur translator decided to add the possessive pronoun *tvůj* which suggests that it is only Rickson's father and not John's. This creates a wrong impression and the reason why he used it in this form might be the fact that he has already read the books which gave him

inside information. Nonetheless, the professional translator chose the more accurate version to the original text, where it assumes the father of both.

(8O) I love the detail that you've managed

to get in these corners.

(8A) Líbí se mi ten detail,

jak se dostaneš do těch rohů.

(8P) Opravdu jemné propracování. Krásné.

In this example, Sansa Stark is performing hand embroidery, and it shows the two different approaches to the translation. The amateur stuck to the literal translation *detail – detail*, *corners – rohu*, to *get – dostaneš*. Whereas, the professional translator used the phrase *jemné propracování* which is common in the Czech language, when it comes to embroidery. This version omits some of the meaning of the original text – the stress on the detail in the corners, not the entire work. In this case it is not easy to determine which translation is the more appropriate one as they offer different approaches and views. However, in subtitling the omission, shortening, and cultural translation is often preferred as it is easier to read and comprehend.

(9O) And which one of you

was a marksman at 10?

(9A) A který z vás se trefoval,

když vám bylo deset?

(9P) Kdo z vás byl v deseti letech

 zkušený střelec?

In this scene, Rickon Stark is training archery and shooting an arrow to which he completely misses his target. This is quite entertaining to two of his brothers and their father asks them a question to ease the situation. In the source text, they use the word *marksman* which refers to someone who can shoot very accurately (Cambridge University Press 2019). The amateur completely changed the word to *trefoval*, which seems unnatural in comparison to the translation of *zkušený střelec* with the stress on the lacking experience of the 10 years old Rickon. Thus, the translation by the professional feels more natural and is a better representation of the ST.

(10O) Keep practicing, Bran.

(10A) Cvič dál, Brane.

(10P) Jen musíš cvičit, Brane.

In this case, Bran Stark is training archery as in the previous example. Ned Stark, who is his father, watches him struggle at hitting the target. However, in the scene he wants to express the idea that he is young and needs to practice more in order to become a marksman. As such, the amateur decided to translate the ST as *cvič dál* which is, like the source text, an imperative and would be considered the literal translation. Nonetheless, the professional decided to use declarative sentence *jen musíš cvičit* which is closer to what the ST is trying to express – understanding why he is not good at archery yet.

(11O) A guardsman just

rode in from the hills.

(11A) Právě přijel strážný z hor.

(11P) Strážní se právě vrátili z kopců.

(12O) They've captured a deserter

from the Night's Watch.

(12A) Chytili dezertéra z Noční hlídky.

(12P) Chytili jednoho zběha z Noční hlídky.

In the example 11, there are two main issues. Firstly, *a guardsman* in the conversation is singular; therefore, just one soldier. If there were more than just one, *the guardsmen* would be used. The probable reason the professional translator used the plural *strážní* is that the conversation follows in the example 12 as *They've.* This refers to some soldiers out there, who captured the deserter and only one of them went back to Winterfell to report to the Lord in the north. Secondly, the source text uses the word *hill* which is directly translated to Czech as *kopec* and not *hora*. Moreover, both *dezertér* and *zběh* are appropriate translation of the word deserter. A minor issue can be the usage of the word *jednoho* in the professional translation as it is obvious based on the case of the word *zběh – zběha/zběhy*. As such, it should be omitted to save some space on the screen. In this example both translators made some significant mistakes in their translations.

(13O) - Do you have to?

- He swore an oath, Cat.

(13A) - Musíš?

- Odříkal svá slova, Cat.

(13P) - Musíš to dělat?

- Složil přísahu, Cat.

In the example 13 both translators, correctly, used hyphen to distinguish between two characters having conversation on the screen where they take turns. The difference is in the translation of *he swore an oath*. The amateur decided to translate it with something that exists in the Czech language; however, *odříkat svá slova* is rarely used in the meaning of promising to do something as opposed to saying magical words. Men who fight for the Night's Watch do have to repeat certain words in order to swear an oath. However, to the viewer it might be unclear what *odříkal svá slova* means as it was not described or mentioned in detail up to the point where this scene takes place. Thus, the professional's translation as *složil přísahu* is the appropriate and familiar version of the ST.

(14O) The White Walkers have been

gone for thousands of years.

(14A) Bílí chodci byli pryč tisíce let.

(14P) Chodce nikdo neviděl už tisíc let.

In this case, the ST uses present perfect tense which refers to something that is still true to this day. This means that the White Walkers no longer walk among the living in the present. The amateur decided to use past simple which suggest that they were gone but they are back as in other examples like *byl jsem pryč, ale už jsem tu*; *byl jsem člověk, teď jsem voják*. Although the soldier in the previous examples said that he had seen them, it is not acknowledged as true. Thus, the professional translator correctly used the word *už* which suggests it is still true as the characters do not know the opposite is the truth, which is revealed only later in the story. However, the professional translator decided to switch *thousands of years* for *tisíc let*. This is incorrect as the original would need to be a *thousand years*. The amateur correctly translated the numeral; however, the shift in meaning of the used tense is quite significant.

(15O) all 40,000 men

and their horses too,

(15A) Všech 40 000 mužů

a jejich koně k tomu,

(15P) Všech čtyřicet tisíc lidí

i jejich koně,

In this scene Viserys Targaryen talks to Daenerys Targaryen about the marriage to Khal Drogo, who is the leader of his tribe. In this case the 40,000 men refers to the entire tribe, including women and men. However, the amateur translated the word *men* as only the masculine gender which excludes the other members of the tribe. This plays a huge role, as the omission would suggests that there are on average around 80,000 people in it. Thus, the professional translator understood the situation and correctly translated it as *čtyřicet tisíc lidí*.

(16O) because when I fight

a man for real

(16A) protože nechci, aby se lidé

dozvěděli, co umím,

(16P) Nebojuji v turnajích, protože když pak bojuji muž proti muži,

(17O) I don't want him to know

what I can do.

(17A) pokud bych měl bojovat ve skutečnosti.

(17P) nechci, aby věděl, co dokážu.

This example uses a pair of subtitles that follow each order as the meaning is transferred from one to another. The main difference is in the shift of meaning by the amateur translator in the case of plural *lidé*. In the scene Ned Stark is talking to Jamie Lannister and they both are known sword masters. As such, they hate each other and wonder who would win if they had to fight with each other. In the version done by the amateur, the word *lidé* refers to anybody who he might have to fight in the future. However, the original text stresses the singular *man* as it refers to a knight-like fight with only two participants. Also, the professional decided to omit the words *for real*; nonetheless, the meaning is represented in *muž proti muži*. In this case, the translation done by the professional is the more appropriate version as it is the better representation of the intends of the original text.

(18O) She's fled the capital.

(18A) Opustila hlavní město.

(18P) Uprchla z hlavního města.

In this case, the context of the scene plays an important role. According to Cambridge University Press, the word *fled* is used in an instance where the subject is in danger or fear

(2019). In this scene the personal pronoun *she* refers to Catelyn Stark who has been in the King's Landing telling disturbing news about the House of Lannister. As such, Ned Stark tells her they are in a great danged, meaning she did not just simply leave the city. Thus, the translation of the professional as *uprchla* instead of *opustila* is the correct version as it conveys the same meaning as the source text.

4.2 S01E02 – *The Kings Road*

(19O) I'll stay with Drogo until he fulfils his end

of the bargain and I have my crown.

(19A) Zůstanu s Drogem, dokud nebude

splacen jeho dluh.

(19P) Zůstanu s Drogem, Dokud nesplní svou část dohody.

In this example, the idiom *until he fulfils his end* is used and it needs to be translated correctly. According to Farlex, the idiom means doing what was promised based on a previous agreement of the two or more parties (2019). The amateur translator decided to translate it as *dokud nebude splacen jeho dluh*. However, the word *dluh* is not quite a good fit as it would suggests he had lent him something and now he owes him, for example for saving his life. Nonetheless, the agreement was a trade – a queen for an army. In this case, Viserys Targaryen delivered the queen but expects the army in return; and the trade is still in progress. The professional translator used an idiom which can be considered an appropriate translation to the original text – *dokud nesplní svou část dohody*. Thus, it is the more preferred version.

(20O) The Starks have manned the Wall

for thousands of years.

(20A) Starkové obsazovali Zeď po tisíce let.

(20P) Starkové posílají své syny na Zeď už tisíce let.

The source text, in this case, uses the word manned which refers to the Night's Watch who defend the wall. This includes hundreds of men and not only the literal sons of the House Stark. In this case the amateur decided to use the word obsazovali which can be considered the appropriate translation as it is traditionally used in the medieval settings, seen in the example *obsaďte hradby lučišníky* and Stark are the one in control of the Wall. According to Lingea, the word *obsazovat* also means to give a role, position and others. On the other

hand, the professional translator decided to use *své syny* which can be ambiguous. Either it means only the sons of the House Stark or, if they consider it as such, everyone living under the house. However, the men usually come from the entire Seven Kingdoms and not only from the House Stark. As such, in this example the amateur's translation is the preferred one.

(21O) They were given a choice,

no doubt – castration or the Wall.

(21A) Určitě dostali na výběr. Nůž nebo Zeď.

(21P) Dostávají samozřejmě na výběr: kastrace, nebo zeď.

In this case, they talk about the men who are sent to man the Wall. Traditionally, it was not viewed as a decent job as those men can never leave the Night's Watch or have a wife. Thus, this option is given to criminals and they can choose from the two options. The punishment varies based on the crime they committed and in this scene they talk about people who raped. As such, the amateur decided to completely omit the word castration and replaced it with *nůž*. This makes the text not as impactful as the translation of the professional and it does not correspond to the probable intend of the author. Also, it is questionable how the viewer understands the word – knife means death? The professional translator decided to switch the tense from past simple in passive voice to present simple which means that they always do get a choice. It can be viewed as a minor change in the meaning; however, in the scene they are looking at the men at the Wall. Therefore, past simple should be used which the amateur used correctly. Also, *Zeď* is the name of the wall and as such, a capital letter should be used.

(22O) you discard your old family

and get a whole new one.

(22A) vzdáš se staré rodiny

a dostaneš úplně novou.

(22P) Zbavíš se své staré rodiny a dostaneš zcela novou.

In this scene, they talk about the Night's Watch and people who become one of them. They usually lose their family name and the rights they might have had – land, fortune or privileges. In the original text they use the word *discard*. According to Cambridge University Press, this means "get rid of it because you no longer want or need it" (2019). Thus, the intend of the source text is to put the stress on the fact that the old family is not as good as the new one. As such, the amateur translator decided to use the words *vzdáš se*. However, in Czech this is used when you are giving up something of value – therefore, it does not

correspond to the original text. The professional translator used the better substitution *zbavíš se* as this is used in the case of giving up something worthless, creating the more appropriate translation.

(23O) I think he was thrown.

(23A) Myslím, že byl shozen.

(23P) Spíš ho někdo shodil.

In this example, the original text uses passive voice *he was thrown* as the agent is unknown to the people in the scene and is not of importance. The amateur translator decided to literal translation of the passive voice in the Czech language. However, in Czech it is not used, and it sounds unnatural to the viewer. The professional translator changed the passive voice into active, making it much more appealing.

(24O) Stay here. I'll go back

to the inn and bring help.

(24A) Zůstaň tady, já se vrátím

do tábora a seženu pomoc.

(24P) Zůstaň tady, vrátím se do hostince a přivedu ti pomoc.

In this scene Sansa Stark talks to recently bit Joffrey Baratheon. In the source text they use the word *inn* which refers to a pub or a small hotel (Cambridge University Press 2019). For some reason, the amateur decided to translate it as *tábor* which can be according to Lingea a military camp or a small tend in the woods. However, they were right next to a city (2019). In this case the professional used the better substitution *hostinec*; which corresponds better to the original text and is familiar in the TL as *hostinec* was used more frequently in the medieval times which corresponds to the setting of the TV series. Also, the professional omitted the subject *I* as it does not add any more information.

4.3 S01E03 – *Lord Snow*

(25O) collaring pickpockets

and horse thieves

(25A) nabíráš kapsáře a zloděje koní

(25P) chytáš kapsáře a zloděje koní

The example 24 shows the conversation of Lord Tyrion and person who acquires people for the Night's Watch. In the source text they use the word *collaring*. According to Cambridge

University Press, this refers to the people who are captured, usually, due to criminal activity (2019). The amateur translator decided to use the word *nabíráš* which is used in examples like *nábor zaměstnánců* or *nábor do armády*. In both cases, it includes free people willingly joining an army or an organization. As such, it do not correspond to the original text. The professional translator used the appropriate translation *chytáš* which includes the imprisonment and criminal activity of the subjects.

(26O) That's where the broadsword

has the advantage.

(26A) Tady mají rovné meče výhodu.

(26P) V takové chvíli je výhodné mít široký meč.

In this case, Ser Jorah Mormont talks to one of the members of the Khal Drogo's tribe known as the Dothraki about the usage of different types of swords. The Dothraki use curved blade which helps them when attacking while on a horse against lightly armoured warriors. Ser Jorah Mormont uses the example of a warrior in a full armour, where it is necessary to pierce it, and that is done with the usage of a straight sword. However, the source text mentions the broadsword sword which is a type of a straight sword and is double edged. This is translated to Czech as *široký meč*. Thus, even though the amateur omitted some of the nonrelevant meaning, the translation of the professional is the better representation of the ST in the TL.

4.4 S01E04 – *Cripples, Bastards, and Broken Things*

(27O) Which means I do what he says,

And you do what I say.

(27A) což znamená, že já udělám,

co řekne, a ty taky.

(27P) Takže já dělám, co řekne,

A ty děláš, co řeknu já.

In this scene, Theon Greyjoy talks to Bran Stark who is the son of the Lord of the Winterfell. There is a shift in the meaning in the translation by the amateur translator. In the original text, Theon uses hierarchy structure of him being above Bran, which is not exactly true in the reality of the show, even if he wishes it to be true. The amateur denotes that they both are at the same level and both report to the Lord – *já udělám, co řekne, a ty taky*. However,

that is not what the source text says. The professional translator made sure he captures the intend of the text, whatever it might be and use *já dělám, co řekne, a ty děláš, co řeknu já.*

(28O) - Help Bran down the hall.

- Hodor.

(28A) – Pomoz Branovi dolů do haly.

- Hodor?

(28P) - Pomoz Branovi dolů do sálu.

- Hodor.

In this example, Hodor who is a character who can only say the word "Hodor" enters the room. In this case, the word *Hodor* means understanding the command he received and saying *yes*. Also, the sentence was not asked with a higher pitch at the end – signalling a question. Thus, a period should be used at the end. Moreover, the translation of the word *hall* as *hala* is not correct. In this context, the hall refers to a huge are where people meet and dine together. According to Lingea, *hala* refers and is used with sport activities as in *halový sport* and with factories as in *tovární hala*. On the other hand, *sál* is of the same meaning as the English Hall. Thus, the translation of the professional would be the appropriate version.

(29O) Your loyalty to your captors is touching.

(29A) Tvá oddanost tvým podmanitelům je dojemná.

(29P) Tvá loajalita vůči uchvatitelům je dojemná.

In this example, Lord Tyrion Lannister is talking to Theon Greyjoy. In the previous years, the House Greyjoy along with a few other houses started a rebellion against the House Stark, House Lannister, House Baratheon, and others. They were defeated in a battle and in order to insure it will not happen again, they took Theon as a "prisoner." Although he was treated nicely by Ned Stark, he was, fundamentally, an insurance. The amateur decided to translate the word captors as *podmanitelé* which does not have a definition in Lingea's dictionary (2019). However, the word is sometimes referred to be a synonym to *dobyvatel* which refers to someone who has conquered a land. This does not correspond to the original meaning of the text. The professional translator decided to use the word *uchvatitelům* which means to take something by power from someone (Lingea 2019). As such, it corresponds to the source text and can be viewed as the appropriate translation.

(30O) Your next tumble with Ros is on me.

I'll try not to wear her out.

(30A) Až příště padneš na Ros, bude to na mě. Pokusím se ji nevyčerpat.

(30P) Tvé další číslo s Ros je na mě.

Snad ji dnes moc neopotřebuji.

In the example 29, this conversation follows the example 28. The difference between the two translation lies in the idiom *I'll try not to wear her out*. According to Ferlex, this can have the meaning of *exhausting* and making something *worthless* among other meanings (2019). Czech does not have equivalent to this apart from saying like *obnošený, použitý* and *opotřebovaný*. The personal pronoun *her* refers to Ros who is a whore. What needs to be taken into consideration is the way whores are treated in the tv series and medieval times – you can do whatever you want as long as you pay. It could be argued that they are less than regular humans. As such, Tyrion tries to stress the fact that after he is done with her, she will not be able to do anything else – treating her like an object that could be thrown away after use. The amateur translator decided to use the word *nevyčerpat* which would mean that after some time, she will be ready like a "new" one. However, this probably is not what the source text is trying to say. In this context, the professional translator used the word *neopotřebuji* suggesting she will not be ever "new" again – lowering her value. Thus, it probably is the more appropriate translation.

(31O) Now they send us
Squealing bloody pigs.

(31A) Teď nám posílají
zatracený prasátka.

(31P) Teď nám posílají
ukvičená podsvinčata.

In this example, both translations can be considered as appropriate. Interestingly, both amateur decided to use translation by omission and both omitted a different adjective. The word *podsvinčata* refers to the children of pigs which somewhat corresponds better to the context of the situation. That is because there is the requirement of certain personality qualities in order to become a man. As such, majority of the new recruits are referred to being "children."

(32O) We're done for today.

Go clean the armory.

(32A) Pro dnešek končíme.

Běžte si vyčistit zbroj.

(32P) Pro dnešek stačí.

Běžte si očistit zbroj.

In this scene, the commander of the Night's Watch is disgusted with the behaviour of the future members and gives them a work to do. In this context, the word *armory* does not refer the armour they are wearing but rather to the place where weapons are stored. As such, both translators misjudged the situation and translated it incorrectly.

(33O) Can I be lord of a holdfast?

(33A) Můžu být já pánem pevnosti?

(33P) Mohla bych já řídit pevnost?

In this scene, Ned Stark is talking to Arya Stark about her duties in the future. She does not want an ordinary life and wants to do the things associated with men. Both translators correctly translated the word *holdfast* as *pevnost*. However, the approach of the professional seems a bit unnatural in the Czech language. The word *řídit* is almost never used in the conext of *řídit království* in comparison to *kralovat* and *panovat*. The translation by amateur seems the more appropriate version as *pán pevnosti* conveys the duties that go along with it and is more natural in the Czech language.

(34O) and when the winter comes, you'll die…

(34A) a až přijde zima, zemřete...

(34P) a až přijde zima, budete padat…

(35O) like flies.

(35A) jako mouchy.

(35P) jako mouchy

In this example, on of the commanders of the Night's Watch is talking to John Snow and Samwell Tarly. The source text uses an idiom *die like flies* which, according to Farlex, means to die very quickly and in large numbers (2019). The amateur translator used word-for-word translation of the idiom. However, it has an equivalent in the Czech language in the form of *padat jako mouchy*. Thus, the translation by the professional translator is the more appropriate version as it would be more familiar to the viewer in their native language.

(36O) My brother will never take back the Seven Kingdoms.

(36A) Můj bratr nikdy nezíská Sedm království.

(36P) Můj bratr by Sedm království nikdy nedobyl.

In this case, Daenerys Targaryen is speaking to her brother Viserys. Their house was ruling the Seven Kingdoms for a long period of time to which they were overthrown by the House Baratheon. The stress of the ST is on *take back* as opposed to just taking it for the first time by force. Both translators omit the meaning of retaking which creates the impression their house was never the ruling one. Although omission is often preferred this could be considered a crucial information to the viewer. Thus, both translations would need some improvements.

4.5 S06E03 – *Oathbreaker*

(37O) They stabbed me.

(37A) Bodli mě.

(37P) Bodali mě.

At the beginning of the season 6, John Snow is resurrected from death. He is talking to Melisandre about what he has seen and what he remembers about his death. Previously, he was stabbed multiple times by various people which creates the context for this text. The amateur decided to omit the meaning of multiple times in *bodli mě* which assumes they collectively stabbed him one time. This is in conflict to his body being shown in the scene with multiple wounds. Although the professional translator changed the tense from past simple to past continuous, it corresponds to the multiple wounds on his body as would be considered the appropriate translation.

(38O) The Lord let you come back for a reason.

(38A) Pán tě přivedl zpátky z nějakého důvodu.

(38P) Pán ti dovolil návrat z nějakého důvodu.

This conversation follows the example 36 with John Snow and Melisandre. The Lord refers to the god within one religion in the show. The original text uses the *let you come back* to describe and signal the power the god might have, and the attitude John Snow died with. The amateur decided to use *přivedl zpátky* which means John Snow either wanted to die or not and the god brought him back. However, John Snow was ambushed and stabbed, and he did not want to die; rather wanted to go back to the living as there is more he must do. As such, the professional translation captures the meaning more accurately.

(39O) That's completely fucking mad,

seems to me.

(39A) Pro mě je to kurevsky šílený.

(39P) Mně to připadá naprosto šílené.

In this scene, one of John Snow's companions addresses the resurrection mentioned in the previous example. As something unthinkable and something no one thought to be possible the source text the word *fucking* which to stress how mad this is. As mentioned in the theoretical part, subtitles tend to be more formal than the spoken language. The amateur decided to use the informal word *kurevsky* which tries to convey the stress. The professional decided to use the more formal version of *naprosto*. Thus, the version of the professional would be the appropriate, although it probably does not have the same impact on the viewer.

(40O) The man who returned from the dead.

(40A) Muž, který povstal z mrtvých.

(40P) Muž, co se vrátil ze světa mrtvých.

In this example, the amateur translator decided to translate the word *returned* as *povstal*. According to Lingea, *povstal* is used in the context of rebellion and changing position from sitting to standing, and rarely is it used as in *fénix povstal (2019)*. It would sound rather unnatural and unfamiliar to the native speaker and even the version *vstal z mrvých* would probably be better. The professional used the literal translation of the word *return – vrátit se*. In this case, the translation of the professional would be the appropriate one.

(41O) through the streets covered in shit,

I want to hear.

(41A) která kráčela naha

Ulicemi, pokrytá sračkami.

(41P) která šla nahá ulicemi

Plnými sraček, chci to slyšet.

In the example 40, Cersei Lannister had to do a walk of shame – walking naked through the streets of King's Landing. The amateur switched the meaning of the original sentence. In the original text the streets are the ones covered in shit and not Cersei which is represented in *pokrytá* instead of *pokryty*. In this case, the professional correctly identified two meaning of the original text and translated it as *ulicemi plnými sraček*. Thus, creating the appropriate translation.

(42O) Your people share blood

With the Starks, don't they?

(42A) Tvojí lidé mají se Starky

Společnou krev, nebo ne?

(42P) Tví lidé prolévali krev se Starky, je to tak?

In this scene, the context plays a significant role. The original text uses the words *share blood* which means that they have the same origin as House Stark, which they do, and they are also called House Karstark. The professional translator decided to translate is as *prolévali krev* which suggest they do not have the same origin and only fought besides or for them. The probable reason for the usage of this sentence, is the fact that Karstarks are not married to Stark and vice versa as of now. Thus, it is incorrect. The amateur correctly identified the situation and transferred the original meaning as *tvojí lidé mají se Starky společnou krev.* In this case the translation of the amateur would be the preferred one.

(43O) I might have done the same to my father

(43A) Možná jsem svému otci udělal totéž,

(43P) Byl bych tomu svému udělal totéž,

The example 42 shows the usage of the third conditional in English which refers to a situation in past that did not happen – poisoning his father. The amateur translator misunderstood the conditional and translated it as *možna jsme svému otci udělal totéž* which implies he has done the same to his father. Due to his education in linguistics, the professional was able to identify the third conditional and translate the meaning of the original text in an appropriate way to the Czech language.

(44O) We're father north

than any of you fuckers.

(44A) Jsme daleko dál na sever

Než kdokoliv z vás.

(44P) Jsme dál na sever

Než vy ostatní pitomci.

In this scene, the Lord of House Umber talks to Ramsay Bolton in a disrespectful since Ramsay's father Roose Bolton who died to poisoning pledged his banner to House Stark and then betrayed them. As such there is no trust between the two parties. In the original text, they use the word *fuckers* which corresponds to the nature of the conversation. The amateur

translator omitted the word completely, making it less impactful than it should be. On the other hand, the professional translator decided to use a more formal translation *pitomci* which corresponds to the idea of subtitles being the formal representation of ST.

(45O) I like fighting wildling.

Been doing it all my life.

(45A) Rád bojuji s divokými.

Dělal jsem to celý život.

(45P) Bojuji s divokými rád.

Dělám to celý svůj život.

In this case, the source text uses the present continuous tense *been doing it all my life*. This means he still does fight the wildlings. The amateur decided to use past simple as *dělal jsem to celý život* which denotes he no longer does it. This can be seen in the example *dělal jsem právníka, ale teď jsem kuchař*. However, that is not what the source text is trying to say. The professional translator correctly understood the text and translated it while preserving the original meaning of the text as *dělám to celý život* – and still do.

CONCLUSION

This bachelor's thesis deals with translation and more specifically with audiovisual translation – subtitling. The analysed work is the TV series *The Game of Thrones* which is the adaptation of the books written by George R. R. Martin produced by Home Box Office. The goal of this bachelor's thesis is to say whether subtitles done by amateurs or fansubbers are of the same quality as the ones done by professional. This is done by taking subtitles where the translated text can be viewed as inappropriate or unnatural and do not correspond to the context. In addition, this is done when one or both translations do not correspond to the ST. Professionals usually have linguistic background, understand the source and the target culture, and are paid for their work. On the contrary, amateurs usually lack the education needed and do not have the knowledge of both cultures involved in the translation. Moreover, fansubbers use websites like *www.titulky.com* and *subtitles.org* in order to share their work with the people who search for subtitles available in their native language. This is often due to the illegally downloaded audiovisual material which traditionally does not come with subtitles. The amount of illegally downloaded material is rising greatly and so does the demand for these subtitles.

In the theoretical part, I focus on equivalence between two languages which is viewed as one of the main and major issues when dealing with translating. This is because languages differ on different levels descripted in the chapter one. Quite often, it can be rather difficult to say whether a translation is appropriate as it is assumed that something in translation is always lost or added (Bell 1991, 6).

In the analytical part, I compare both translations done by the amateur and the professional and decide whether they are an appropriate representation of the ST in the TL with respect to their context. The stress is on the translation of the subtitles rather than the professionality in the way they are done with respect to timing. This is also related to characters per line which change based on the screen the material is viewed on. In addition, the subtitles are analysed with their context which means together with the episodes. These provide the meaning to the text shown on the screen, and usually show why one or both translations are not appropriate.

In can be concluded that professional translator shows the adequate knowledge of both source and target language and culture as he is able to translate the meaning and intentions of the source text with their Czech equivalent and substitutions. This is visible with the translations of perfect tenses, conditionals, idioms and collocations. Moreover, he uses

omission and more formal substitutes which corresponds to the idea that subtitles are a more formal representation of the spoken language (Pošta 2011, 36). However, he also made some mistakes that completely changed the meaning as in the examples 42P, 36P, and 20P.

On the other hand, although the amateur appears to have some linguistic education, he makes crucial mistakes when it comes to idioms as seen in the examples 1A, 19A, 32A, 35A. Also, he omits important words like in the examples 5A and 36A. Moreover, he changes the meaning of perfect tenses in the example 14A and 45A which change the original text quite significantly.

Overall, the professional translator used his skills in both languages along with his education in the field of translation which is shown by the high level of accuracy in his subtitles, and in many cases, when it was difficult to determine what the text is trying to say with respect to its context, he made the appropriate translations. As such, he produced text which sounds natural in the Czech language and would not change in great degree the impact the text would have on the viewer. Therefore, the amateur subtitles are not of the same quality as they contain many mistakes and inaccuracies that would disturb the reader; as such, in many cases, the text does not feel natural in the TL and does not correspond to the context.

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LIST OF ABBREVIATIONS

AVT   Audiovisual translation

SC   Source text

SL   Source language

TL   Target language

TT   Translated text