

Lost in the English subtitles of *Pelíšky* (*Cosy Dens*): A Translation Analysis

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ABSTRAKT

Tato bakalářská práce pojednává o překladu anglických titulků k českému kultovnímu filmu *Pelíšky*. Sleduje, co bylo v překladu do cílového jazyka ztraceno a hledá způsob, jak to přinést zpět. Práce se skládá z teoretické části zabývající se teorií překladu obecně, detailním pohledem konkrétně na audiovizuální překlad, charakteristikou filmového díla a jeho zasazením do historických událostí. Dále pak následuje praktická část zobrazující analýzu anglických titulků. Příklady v této části jsou rozděleny do kategorií vlastních jmen, kulturních referencí a idiomů. Praktická část rovněž přináší návrhy toho, jak zahraničním divákům vdechnout stejný pocit, jaký má z filmu má divák český.

Klíčová slova: překlad, audiovizuální překlad, titulkování, titulky, *Pelíšky*, český film, anglické titulky

ABSTRACT

English abstract

This Bachelor's thesis discusses English subtitles translation for the Czech cult movie *Pelíšky* (*Cosy Dens*). The thesis concentrates on what was lost in translation to the target language and looks for ways to bring it back. The thesis contains the theoretical part describing the translation theory in general, a detailed look at the audiovisual translation, the film characteristics, and its setting in historical events. The following practical part presents an analysis of English subtitles of *Cosy Dens*. Examples in this part are divided into several categories based on proper names, cultural references, and idioms. The practical part also offers suggestions on helping foreign viewers experience the same emotions the Czech audience experience while watching this film.

Keywords: translation, audiovisual translation, subtitling, subtitles, *Cosy Dens*, Czech film, English subtitles

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I hereby declare that I did the Bachelor's thesis myself and the printed version of my thesis coincides with the electronic version of my thesis in the IS/STAG.

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INTRODUCTION

A film is only as good as its weakest translation.

The thesis deals with English subtitles for the cult Czech film *Cosy Dens*. The subtitles serve foreign audiences so that they can watch the film without much difficulty. However, watching a film and understanding the text is not the same as watching a film and understanding its inner meaning. For this reason, this thesis analyzes the quality of English subtitles and tries to evaluate whether they are sufficient to understand the whole film.

Pelíšky (Cosy Dens) is one of the most famous Czech films directed by Jan Hřebejk, without which many Czech families cannot imagine celebrating their Christmas. It describes the Prague Spring events from the perspective of generations of children and their parents. At the end the film is dedicated to everyone whose friends, lovers, parents, and children disappeared overnight in the events following the Prague Spring, and the ones who remained alone. Although it is a very successful film, it never completely broke through outside the Czech Republic. The director's goal was to create a family film that would remind viewers of their own homes, with humor and sad scenes caused by the difficult historical time in which it was set. In the original film, it worked perfectly, but by translation, many scenes lost their charm. What exactly has been lost, and would there be a way to bring it back?

My interest in writing about the subtitles of the Czech cult film *Cosy Dens* was born when I discovered this movie on Netflix, and out of curiosity, I watched the movie with English subtitles. While watching, I couldn't believe my eyes when I read the subtitles and realized what the foreign viewer was missing in the context. The author's intention to create an emotional film with funny scenes was utterly lost in translation.

The aim of this paper is to propose appropriate changes that would help the target audience understand the meaning of otherwise legendary announcements for the Czech audience. The thesis contains proposals for subtitles changes in three main areas - names, cultural references, and idioms.

I. THEORY

1 DIFFERENCE BETWEEN CZECH AND ENGLISH

Differences among languages pose various challenges for translators. Related only distantly, the Czech and English languages differ in countless ways. This chapter describes a few fundamental differences between these languages which have a crucial effect on the quality of the translated subtitles.

The main typological difference between these two languages is that English is an analytical language, and Czech is a synthetic language. According to Encyclopedia Britannica (©2020), to express a syntactic relationship in a sentence, the analytical language prefers to use particles and specific grammatical words over inflection. In contrast to an analytical language, a syntactical language shows syntactic relationships by use, inflection, and agglutination. Inflection changes the form of words, tense, person, gender, number, mood, voice, and case. During agglutination, words are formed by morphemes, word units, or clustering.

The languages also differ from a syntactic point of view. The Czech verb *poplavu* [I will swim] is sufficient as a sentence; it contains the so-called null subject. Compared to that, English needs an overt a subject and an auxiliary word, *I will swim*. However, based on Local Lingo (©1998-2018), the English sentence expressed in this way will say everything essential; Czech, despite the shorter sentence, must use a complex system of conjugations and declensions. The term can change grammatical categories due to declension. Czech has 7 cases: nominative, genitive, dative, accusative, vocative, locative, and instrumental, which apply in a sentence with an expressed subject such as *já poplavu* [I will swim]. In this sentence, the noun *já* [I] is shown as a nominative case in the singular, and according to it, the verb *poplavu* ends with inflections *u*. Suppose the sentence is changed to the plural *my poplaveme* [we will swim], the ending change accordingly to *eme*. Words thus change their grammatical categories using suffixes based on their inflections.

The quality of a translation often lies in grammatical inflections by affixes. According to Local Lingo (©1998-2018), the Czech language is a proof of this because nouns, adjectives, pronouns, and numerals depend on a grammatical case, number, and gender. In English, it does not matter if it is said, *lovely girl; lovely boy; lovely puppy*. Adjectives *lovely* stay the same in all cases, but in Czech it is necessary to say *roztomilá dívka, roztomilý chlapec, roztomilé štěně*. If these same examples were to be converted to the plural, it would look

like this in English *lovely girls, lovely boys, lovely puppies*. This example shows that the English language forms the plural with the help of nouns, while the adjective remains intact. The same series of words in Czech would be quite different *roztomilé dívky, roztomilí chlapci, roztomilá štěňata*. In Czech, grammatical concord is obligatory, which means both words in a noun phrase (or any phrase) have to be in agreement, i.e., their inflections must be aligned. When translating into Czech or other pro-drop languages, it is necessary to have not only textual but also contextual information as the character's gender might not be obvious in English while it is obligatory to express it in Czech.

False friends are common problems in translation. According to Pym (2014, 13), these so-called friends look or sound similar in both languages, but their meaning is different. An excellent example of a false friend is the word “*gymnasium*”. While the Czech word means the type of high school providing general education, in English, it denotes a place where people make physical exercises. Another type is partial false friends. According to Domínguez and Nerlich (2002), these words could have a similar meaning, but not in every sense. An example of partial false friends between Czech and English is the word *foil*. The only difference between Czech *fólie* and English *foil* is that the term *foil* can only be used for aluminum foil in English. On the other hand, *fólie* in Czech denotes food packaging, protecting wrap with bubbles, or garden material. It is, therefore, essential to identify false and partially false friends in time and translate them properly.

Czech language frequently adopts English phrases which Czech users often use incorrectly. An example of such wrong usage is the phrase *Wi-Fi Free*, which can be found in many Czech restaurants and cafes. To Czech users, it means *Wi-Fi free of charge* as *free* is often translated as *without necessity to pay for it* (such as in the phrases *feel free to use it*). Nevertheless, the English meaning of the phrase *Wi-Fi Free* is *without Wi-Fi*, which is supposedly the exact opposite of the intended Czech adaptation of the English phrase. These errors may occur in literal translation, and the translator should be careful about keeping the intended meaning.

2 TRANSLATION

Language is powerful, so each translation must be done precisely not to lose the text's original meaning. Translation is the process of text conversion from one language to another. According to Bassnett (2013, 3), it is impossible for two languages to have the same structure, syntax, and vocabulary. As a result, the translation will never be an identical copy of the source text (ST). If the reader believes that they can create two exact translations, they can attempt to translate the book's page from a foreign language into their native language and translate it back after a week. As Knittlová (2010, 14) says, a good translation should be seen as an original work created in another language.

Knittlová (2010, 16–17) distinguishes four types of translations. The first type is a literal translation. This type does not look at the established connotations of the language, and although the translation may be comprehensible and grammatically correct for the target audience, it will not seem natural. Another type that is often considered an extreme case of literal translation is interlinear translation. This system does not respect the grammatical structure of the target language at all. For example, the sentence *I am not in love with you* would look like *nejsem v lásce s tebou*, which a Czech-speaking audience would not consider a successful translation. The correct translation would be *nejsem do tebe zamilovaný* [I am not of you enamored]. Interlinear translation can only work between closely related languages that have the most similar grammatical structure. The third type is a free translation. This translation hardly respects the features of ST and does not take into account the connotational meaning. The translation is therefore very impoverished. The last type, communicative translation, also called idiomatic translation, is most often used in translation of idioms. It is the saying of semantically identical phrases in other words.

According to Kemppanen and Jänis (2012, 15), the translator can help the target audience understand the text using two methods to clarify the situation. The first method is the usage of the strategy of domestication, which means the cultural specifics of the SC (source culture) are replaced by items familiar to the TC (target culture). The second method is the strategy of foreignization, which highlights cultural specifics and ignores potential difficulties. Based on Kemppanen and Jänis (2012, 17), the translator should combine these two strategies, among other things, also because in some types of text, e.g., audiovisual translation, it is not possible to apply domestication thoroughly, since the translator influences just the text and not the background of the film.

2.1 Audiovisual translation

The development of technology is unstoppable, and it is, therefore, necessary to take increasing account of audiovisual translation. It is not just the translation of a few sentences; it is about translating complex structures, commercials, films, programs, etc. If these translations are not done precisely, they can confuse the audience for which they are primarily intended. And especially on the internet, people are exposed to a lot of non-professional subtitles, which can evoke in the viewer a completely opposite feeling than the author intended. Szarkowska, Díaz Cintas and Gerber-Morón (2020) claim:

“In today’s digital society, audiovisual productions and subtitling are ubiquitous. Every day, we are exposed to subtitles in many different forms and formats, from commercial ones used on TV broadcasting, DVD distribution, cinema, and video streaming platforms to amateur ones being popularised on the internet. Subtitling is not only valuable for audiences who are unfamiliar with the language of the original audio track, but is also appreciated by viewers who are deaf or hard-of-hearing or who require assistive services to be able to access audiovisual content.”

Audiovisual translation (AVT) is not the only term applied to translation of film scripts for foreign audiences. According to Munday (2008, 184) screen translation and multimedia translation are terms which could also be applied to the idea of AVT. Based on Chiaro (2020), audiovisual works are supposed to be seen and heard concurrently, therefore, the translation process is very different from book translation.

Chiaro (2020) states that audiovisual translation is an integral part of sharing media with all people. It uses two techniques of translation for films, namely subtitling and dubbing. Dubbing is a spoken adaptation, and IT workers should synchronize it with lips on the screen, so it looks like the characters talk to the target audience in their language. On the other hand, subtitles are usually written as a short version of dialog. They are placed most often at the bottom of the screen and occasionally at the top. Munday (2008, 185) adds more techniques to the list, such as voice-over, surtitling, and audio description. Voice-over means that the bearer of the voice is not in the shot and most often only explains what is happening, e.g., in documents. Surtitling is used in theater or opera, where the libretto (the text of the play) is projected above the stage. The audio description is a voice commentary on what is happening in the film for the visually impaired.

3 SUBTITLING

One of the main methods of audiovisual translation is subtitling. According to Vacovská (2016, 12), subtitles were initially added to the film only as a necessary evil. It was mainly used to display the film title at the beginning and end of the film. There were also subtitles in the film supplying the audience with information that the camera could not capture at that time. There was no established standard for creating subtitles, so many original forms were made for various films.

As Riniolo and Capuana (2020) state, viewers at online platforms usually have the option of choosing a translation method. This choice greatly affects the extent to which viewers enjoy the film. Subtitles allow viewers to enjoy the actors' original performances fully; however, reading the on-screen text can distract some viewers; listening to dubbing is, therefore, more comfortable.

According to Szarkowska, Díaz Cintas, and Gerber-Morón (2020), the fundamental division into interlingual and intralingual subtitling is based on the type of transmission from the source language (SL) to the target language (TL). Intralingual subtitling means SL and TL stay the same. This type of subtitles was created mainly for deaf and hard of hearing people, but intralingual subtitling is also valuable for an audience interested in studying a foreign language. The interlingual translation is primarily for the public unfamiliar with the source language. Translation occurs from SL to a different TL, e.g., from English to Czech.

According to Riniolo and Capuana (2020), it turns out that dubbing is preferred by over 70% of the audience from Central European countries such as Czech Republic, Germany, Slovakia. In contrast, the Nordic countries (Denmark, Sweden, Finland) audience prefer subtitles in 90% of cases. Subtitles are a choice of preference in English-speaking countries such as the United Kingdom, but foreign language broadcasting is much less common there. In some films, both a subtitled and a dubbed version are available in good quality. The choice depends on the target audience, but if one of those two is done poorly, the viewer usually reaches for more quality translation.

3.1 Process of subtitling

The creation of subtitles is currently significantly simplified by modern technologies. According to Pošta (2012, 11-12), however, technology is not everything. The subtitle creator

must create a translation, break it down into individual passages, then time them, and adjust them accordingly.

Like translation in general, subtitling has its own rules and standards that need to be followed when creating it. As O'Donovan (2018) states, the most crucial factor for subtitles is the time limit that must be observed. The shortest possible time to display the text on the screen is one second, and the maximum is seven seconds; however, this period may change depending on the specific scene of the movie because the subtitles should be synchronized with the audio. The second factor that can limit the subtitle creator is the number of lines and characters. The text usually has at most two lines, with one line containing 35 - 42 characters, including spaces.

O'Donovan (2018) lists four stages of subtitling. The first stage is spotting, which is the process of identifying the time when subtitles appear on the screen and subsequently disappear. It matches the audio scene and simultaneously respects the maximum duration on the screen and changes in the camera footage. The second stage is the translation itself, which is the adaptation from ST to TL observing the norms for the permitted number of characters. The third phase is the correction phase. It is often overlooked, but due to the impact the subtitles can have, it is an essential stage in the production of subtitles. Despite the numerous numbers of readers, an error may occur in the translation. Even though the screen time limit and the limited length of sentences, the translator is required to make a meaningful, easy-to-understand translation, with matching punctuation, language conventions, and correct spelling rules of the target language. Because text goes through further editing, it is necessary to check it after each edit for errors. After all previous steps, the subtitles must go through a simulation, which is the last step of their creation. During the simulation, the subtitles are placed in the movie; however, it is still possible to make adjustments while watching the film.

There is no binding template for creating subtitles; however, there are several recommendations. Many are mentioned by Fotios Karamitroglou (2003) in the document *A Proposed Set of Subtitling Standards in Europe*.

Subtitles should be located in the lower part of the screen so as not to disturb a substantial part of the film. Subtitles occur in the upper part of the screen only in case when the visual action in the lowest part of the screen is vital for understanding the film. For subtitling, it is

recommended to use a typeface without serifs, e.g., Arial, and the recommended color is off-white, which compared to snow-bright white does not tire the eyes so much.¹ The advice also states that it is easier for the viewer to read the text against a static background. For this reason, ghost boxes are used. Ghost boxes are usually grey, semitransparent rectangles behind the text.

Formatting the entire text is also an important stage in the process. Text in italics should be used to represent the voice coming outside the seen area, like hearing a sound over the phone. When quotation marks embrace the text in italic font, an announcement is meant to be addressed to many people, e.g., radio or song.² In printed documents, boldface or underlining could be used for the indication of crucial information, but these typing conventions are forbidden in subtitling.

It is often necessary to shorten the captions as much as possible due to the limited number of characters. One possibility is to use abbreviate some words or multi-word expressions. However, it is vital to abbreviate only those expressions that the reader recognizes immediately. There are several ways to create an abbreviation; examples can be acronyms, initialisms, apostrophes, numerals, and symbols. Generally known acronym is for example *NATO*; therefore, this term can be used in subtitles. On the other hand, the initialism *GDR* (an abbreviation for German Democratic Republic) is not a standard part of the public consciousness; therefore, it is not appropriate to place it in the subtitles³. Apostrophes also help shorten captions, but again, it is essential to shorten only easy-to-understand terms. As an example, the sentence *I can't* is entirely acceptable, but in the word *Mid'bro* (Middlesbrough) it is advisable to avoid apostrophes.⁴ From the symbol spectre, it is possible to use the ones commonly used with which the audience is familiar with, such as % or @.⁵

¹ Quentin Tarantino's American films show a clear contrast to this rule because, in his films, the subtitles usually appear in yellow.

² In the film *Cosy Dens*, this rule is not observed. Overall there is no way to distinguish the song from the dialogue. The songs are written in standard font without quotes, so it's up to the viewer's eyes and ears to recognize that the subtitles probably belong to the song that plays in the background.

³ *Cosy Dens* often mentions "in the GDR"; however, the translator decided to omit this initialism and always mentions only Germany.

⁴ The *Cosy Dens* contain one such abbreviation, which is correctly performed because the word G'night can be recognized immediately.

⁵ The film *Cosy Dens* also contains symbols unknown to viewers, but this is probably a mistake due to the font, which does not recognize diacritics combined with certain letters. For this reason, symbols such as Ø and Ī appear in the names. JiØina (Jiřina) and Pétia (Péřa).

3.2 Subtitling strategies

For each translation, the translator must decide how detailed their translation will be. A good translator should make the target audience perceive the translation as successful, i.e., it is essential that the words in subtitles are clear and also the context is understandable. The translator can choose two strategies to achieve this goal: Minimum change strategy and Interventional strategy.

According to Chiaro, Heiss, and Bucaria (2008, 103), the strategy of minimal change, as the name suggests, is to leave the text unchanged to a maximum degree. The minimal change strategy has three main translation methods: official equivalent, retention, and direct translation. The official equivalent method uses two phrases in two different languages with the same meaning *having a shower/sprchovat se*. When this type of a match exists, there is no reason not to use it. The second method is retention, which is slightly modified to fulfill the requirements of the target language. It allows the translator to convert a word or phrase from SL to TL, for example, if countries use a different alphabet. The last method of the minimal change strategy is a direct translation. This approach converts ST to TT without making semantic changes. Direct translation is most often used for the names of agencies.

If the translator decides to make the changes more significant in the translation, they will use the interventional strategy. The most frequent reason for this strategy is to help the target audience understand the context of meaning. Based on Chiaro, Heiss, and Bucaria (2008, 104) the interventional techniques are specification, generalization, and substitution. In a text where the method of specification is used, more detailed information than in ST can be found. Specification can be achieved, for example, by translating the full name of the acronym or by adding a semantic context to the translation. The second method is the opposite of the previous one. It is called generalization, and this technique will make the translation much more general than ST. The last technique of interventional strategy is substitution. It replaces a source culture specification with a word from the target culture, or sometimes by something completely different. Still, it must suit the context.

3.3 Translation Universals

Translation Universals are phenomena that take place in each translation. The translator should be aware of them and try to avoid them in excessive amounts, as it could happen that the translation will be very different from the original. According to Pošta (2012, 62), the most important are three types of universals: simplification, normalization, and explicitation.

Simplification is widespread, especially in the field of subtitling. It can occur at the level of word, syntax, stylistics, and pragmatics. Prose or poetry is often minimized because puns, parallelism, and the text's uniqueness are lost. Pošta (2021, 62) states that, based on the research, it is clear that the translated texts do not have a large number of complex terms, and a simplified variant replaces these. It is also known that the translator repeats certain words more often than there have been in the ST. However, it is essential to avoid unnecessary repetition of words, especially in subtitling, when the translator is limited by time and length. In these cases, it is recommended to change the complex sentence to simple sentences.

Based on Pošta (2012, 64), normalization is universal when the translator, either consciously or unknowingly, removes unusual elements from the text, such as a unique sentence structure. This removal will make the text more accessible for the target audience to understand because it meets their standards. However, it is essential not to use excessive normalization, as the intended elements could disappear from the text, and this would not be a desirable element in certain text types, such as in poetry.

The last universal is explicitation, which means the text contains more information than the original text. Explicitation is the exact opposite of simplification. Pošta (2012, 64) claims that it is easy to let the text grow excessively. This universal is usually undesirable for subtitles due to the need for brevity and simplicity.

4 PROPER NAMES IN TRANSLATION

Proper names are essential for the target audience to understand what character or place is being discussed; therefore, in literary translation, it is crucial to decide whether to keep the name in its original form or translate it into the target language. Proper names of people are most often formed by using first and last names, and both are proper nouns, such as Mary Gates. Philosopher Zeno Vendler (in Aubakir and Makhpirov 2019, 793) claims that proper names have no meaning; the naming expressions are just labels for a person or place. The literary translators disagree with him and declare that authors often use proper names as semantically loaded signs.

Proper names have several ways how they could be transformed. Based on Aubakir and Makhpirov (2019, 796 – 798), translation methods are transliteration, explicatory, calque, generalization, and compensation. The purpose of this part is to discuss these translation methods.

As Al-Onaizan and Knight report (2002), transliteration is used especially when one language's alphabet does not match the other. It is a literal transcript in another language. However, the word's phonetic side is not always preserved; TL could stress different syllables than SL and adapt the pronunciation according to the TL's phonemic repertoire.

As stated in Aubakir and Makhpirov (2019, 797), explicatory is another way to translate the name. This way is one of the most complicated methods of translation. Accurate additional information must be provided during this translation, and ST's original expression is often added to ensure clarity. In other words, a description of the place or character can be added to the name. Instead of a sentence, *we meet in a White Cow*; it is possible to say *we meet at a restaurant called White Cow*.

Proper names can also be translated by calque. According to the Cambridge Dictionary, it means its lexical match in the TL replaces a term. During the usage of calque, the word can undergo various transformations for adherence to the structure of TL.

As Aubakir and Makhpirov (2019, 798) claim, generalization is a strategy when the term used in the ST is replaced in TL by another, usually one with a broader meaning. It omits unimportant details; therefore, it is not very accurate.

During the translation, there is the possibility to omit the name entirely from the particular sentence and insert it elsewhere. This case is called compensation. According to Klaudy (2008, 163), the strategy is used to place the critical unit of source text elsewhere in the translation.

4.1 Personal names

The primary function of personal names is to identify the character. According to Nord (2003, 183), names also have an informational form that can show the gender and sometimes even provide information about the character's age or origin. Some names are given, for example, depending on popular series or movies⁶, or the surname is typical for a particular location. The name can also have an inner meaning; for example, it can refer to an important historical figure. It should also be taken into account in the translation.

In most works, the translator must also focus on the translation of personal names, but according to Nord (2003, 184), there is no fixed rule during its translation. The corresponding form in the target language can replace SL's name, or the name can be left in its original form. Leaving the name's original structure may seem like a more acceptable solution, but it is necessary to think about the movie's overall context. As Nord (2003, 185) reports, the character's name may reflect the person's nationality. In that case, it depends not only on the written form, but pronunciation is also essential. English Robert [rɒ'bɒt], turns into French Robert [ʁɔbɛʁ]. In other words, if the origin of the character was crucial but known just by connotative meaning, this change might be critical in translation. As stated in Yamazaki (2002, 53), in such a case, it is also possible to completely change the name to one that is more significant for the given culture.

4.2 Geographical names

The translator has to deal with the translation of geographical names. Especially in audiovisual translation, whether the name of the place is essential or not is often a question. Place names usually start as apt descriptions of their history or surroundings, such as *a land nearby river*. After some time, this description is modified, e.g., to *Riverland*, and it starts to refer to the location.

⁶ As Sedláček (2019) mentions, the name Arya comes from the series Game of Thrones; it was in the TOP 50 names in the United States in 2013.

According to Styles (2012), the name of a place is often a combination of two words, such as *Oak Street*. One of them refers to the name, and the other is a general description of the place. The institution's name is very often connected with the city's name where they are located, such as *Oxford University*. Still, in conversation, compounds are omitted in many cases, and *studying at Oxford* is used.

Based on Yule (2010), the name of a place can also have a deeper meaning; it could be a metonymy for a group of people, industry, or company. An example of metonymy is *the White House issued a statement*. At first glance, it is not meant literally that the house gave the information, but the president who resides in it.

When translating, it is also necessary to pay attention to the general awareness of the place. In the case of a White House, it is best to keep it in translation as a generally known place. However, if there is a mention of an unimportant small village by the river, the translator may remove it from the translation. Nevertheless, it is crucial to know whether this small village's mention was or was not critical to the plot of ST.

5 CULTURE REFERENCES IN TRANSLATION

Focusing on the target culture is essential in translation as it significantly influences the language user's worldview. A translator should possess cultural knowledge, i.e., they should be well versed in cultural phenomena. In accordance with Akbari (2013, 14), some translators think that it is best to use the closest possible equivalent for translation, and others that culture should not be taken into account. Provided that the cultural references are removed from the text during translation, the work becomes easier to understand for the reader. However, in the case of a cinematographic work, the absence of an allusion may confuse the viewer.

Culture is essential for understanding the text, and this paragraph describes the two main reasons it is so. The first one is vocabulary since references in texts are often unique to a given culture. Pursuant to Bennett, Grossberg, and Morris (2005, 15), individual words are essential, but even more important is the way people bound them together into sentences. The reason is that individual words can have different meanings in various phrases. In other words, the word *taste* can be a proof of this statement. *You need to taste this!* In the previous sentence, *taste* indicates a physical sense. In contrast, the following sentence shows a different meaning. *She has good taste.* In such a case, it is a metaphor for style. This example can only occur in English, but virtually all languages have similar models. According to Akbari (2013, 14), the second reason may be that the meaning is general, but the expression mode is significant for one culture. Translator often uses adaptation in translating these expressions. Specifically, it is about finding a term with a similar or the same meaning located in the TL. This paragraph describes the two main reasons the source culture should also be considered during translation.

5.1 Culture in Audiovisual Translation

Audiovisual translation is strongly linked to cultural translation because every film reflects the culture in which it is embedded. According to Martínez-Sierra (2010, 124), the translator's job is to help the target audience understand the story, and therefore some of the cultural allusions may need to use other terms existing in the TL in translation. It helps to make the resulting text attractive and understandable. The essential translation aspects are cultural references, intertextuality, and ideology.

Two cultures can be completely different from each other, yet some cultural references do not need to be translated because they are known worldwide. Cultural references include,

for example, historical events, gastronomy, personalities, customs, institutions, and, in fact, everything that distinguishes a given culture from others. Due to the fact that some countries have the same or similar traditions or are connected by historical events, one cultural reference may be known in more countries. In the case of translation, this can be very useful because the translator can use the same allusion. Based on Martínez-Sierra (2010, 124), some holidays or historical events may be known around the world, such as American holidays, which often appear in numerous American (and widely distributed) films. As an example, the character Santa Claus is globally known. If the character appears in an American film for which a translation into another language is done, e.g., TL is Czech, it is not necessary to translate it. According to Kostopoulou (2015, 55), the priority in translation must be a reflection of the reality that is understandable to a target audience, and a translator can try to help explain a specific event or name. As Martínez-Sierra (2010, 127) reports, it is also not right to underestimate viewers and remove all references from the original text. This paragraph suggests that sometimes it is better to modify the culture reference during translation, and other times it is possible to leave it unchanged in the ST.

Texts in films are often intertextual and thus challenging for translation. “Intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to each other.” (Van Zoonen, 2017). The translator has to decide how to deal with intertextual references. According to Allen (2011), intertextuality needs to be recognized and translated accordingly so that even the target audience has a chance to identify the link. Intertextuality translation also depends on the translation genre. As Martínez-Sierra (2010, 130) claims, it probably will not be necessary to leave intertextuality in children’s shows, and possibly preserve them in adult comedy. Intertextuality translation can be challenging. By way of explanation, in some cases, e.g., references to the Bible, it is sufficient to use only the edition of the Bible in an appropriate language. For example, the sentence *Honor thy father and thy mother* is written in the Czech Bible as *Cti otce svého i matku svou*. A translator should use the corresponding Czech version of a published Bible in Czech. The focus of intertextuality translation is accuracy so that the target audience understands the allusion correctly.

6 IDIOMS

According to the Cambridge dictionary (© 2020), idioms are phrases that have meanings usually not apparent from the meaning of single words. An example of an idiom is the phrase *have a chip on your shoulder*. Based on Baker (1992, 65), some expressions are more straightforward to recognize than others. It may be because the statement does not fit into the context overall. For example, *What if we fail our state exam? We will cross that bridge when we come to it*. In the first sentence of the previous example, people do not talk about the bridge, so the second sentence's idiom is easily recognizable. The problem may occur in the situation when an idiom fits perfectly into the conversation. *During the finals of the running competition, the opponent said, break your leg*. In this context, it may look threatening because the opponent wants to win; however, the opposite is true. The opponent just wishes good luck. Translators must therefore be careful to recognize idioms in a timely manner and to translate them adequately.

As Baker (1992, 64) claims, language usually allows very little or no variability in the form of idioms. Sometimes changes can be made when there is a joke attempt or a pun. Several changes are not permissible in a normal situation, such as changing the word order, removing, adding, or replacing a word, neither changing the grammatical structure. Native speakers can occasionally manipulate the idiom, but the non-native translator should not do this because they are not so sensitive to the language.

Translating idioms can be challenging, and it primarily depends on the type of text. TL may not have an idiom with the same meaning, and in subtitles, there is not enough time for explanation. As Baker (1992, 68-69) claims, there are three ways of translating idioms. A variant can be finding a phrase with a different form but the same meaning. The most used method is paraphrasing idioms, especially if there is no corresponding idiom in the TL. However, paraphrasing has a significant disadvantage when translating subtitles because subtitles may allow little space for this strategy. Another method is an omission. When an idiom is not essential for maintaining meaning, the translator may remove it from the text. The correct translation choice depends mostly on the type of text and the existence of a suitable equivalent.

According to Baker (1992, 67), idioms with a close counterpart in a different language are a tricky category in the translation of idiomatic expressions. This equivalent could look like an ideal translation, but similar idioms may have a completely different meaning.

Confirmation of this statement is provided, for example, by the sentence *Keep something under one's hat*. This sentence could be easily changed with the Czech idiom *Mít pod čepicí* [have sthg. under one's cap]. The difference, however, is in their meaning. The English idiom means to keep something secret; the Czech version means to be smart. *I have a gun. Can you keep it under your hat?* This sentence could have a different meaning because, in English, it is a request for keeping a secret; in Czech, it does not make much sense, but it could be a warning to be smart and do what the speaker wants because he has a weapon. Therefore, the translator must be wary of idiomatic expressions so that his translation does not differ too much from ST.

7 PLOT OF THE *COSY DENS*

The film *Cosy Dens* is set in Czechoslovakia between 1967–1968. The story begins gloomily: while Bohouš Šebek says goodbye to his Russian friends at his front door, his son Michal tries to hang himself in the pavilion in front of the villa where the family live. Instead of dying, the construction cannot carry him and he destroys the gazebo turret. Jindřich Kraus, whose family lives in the villa above the Šebek family, watches the whole scene from the window.

At first sight, the two families living in one villa are as different as they can be. The head of the Šebek family, Bohouš, admires socialism and believes that the regime wants the best for people. He is principled and tries to keep an orderly home. Bohouš maintains a bulletin board on which he displays the family menu and clips of political events. His obsession with the order in his household is disturbing to his two kids and wife. Marie Šebek, the wife of Bohouš, is kind, and the kids love her. She does not stick to the menu, and she cooks whatever she wants. Their younger child, Liduška, also called Uzlinka [Noddie], suffers from her brother's jokes and his suicide attempts, but she has a friendly relationship with her cousin Pět'a. Her brother Michal is a teenager who does not get along with his father, and he is in love with Kraus's daughter Jindřiška, his love not being reciprocated.

Jindřiška also has a complicated relationship with her father. Jindřich Kraus is an opponent of the regime, often speaks about the war (WWII) and concentration camps. He believes that communism will end soon. Unlike the father, Jindřiška understands and loves her mother, Vilma. She is ill but patiently tolerates her choleric husband, who claims that Vilma is a hypochondriac. Vilma subsequently dies of her illness.

During the film, the characters change. By coincidence, Šebek and Kraus' families become joint because Marie's sister marries widowed Jindřich. After their wedding, the Warsaw Pact invasion of Czechoslovakia happens. Bohouš, who has believed in the good of the regime for many years, tries to hang himself, but he uses the same pavilion as Michal before him. The pavilion, damaged before, could not carry the weight of him and gets completely ruined. Kraus' family leaves for their honeymoon in London, from which they never return.

7.1 Historical background to the plot of *Cosy Dens*

Cosy Dens takes place in a historical era in Czechoslovakia when Antonín Novotný was a leading political figure. First, he held the office of a leader of the Communist Party of

Czechoslovakia. Later, between 1957 and 1968, he was a Czechoslovak president. According to Kaplan (1993, 9), in 1967, the Communist Party was not a unified political unit. One stream of thought, led by Novotný, tried to stop the reform efforts and fought against liberalism. Novotný believed that the regime underwent excessive liberalization, and it was why the Communist Party was weakened. It follows from the same source that Novotný thought the solution could be to return to centralism. Devátá, Kocian, and Pernes (2017, 15) state that the second stream believed the progress was inevitable, and the political party should adapt and lead people forward. For the second stream, the most significant opponents were the conservatives. Kaplan (1993, 9) mentions another difference between them was that the first stream believed emigrants and imperialist agents triggered political and economic problems at that time. The second stream assumed that the complications were caused by the ruling party's shortcomings and errors, including the ones by its leaders. The opponents of Novotný demanded the redistribution of leadership positions.

As reported by Kaplan (1993), Novotný tried to find a supporter who would stand up for him. Even though People's Militias (paramilitary units of Communist Party supporters) supported Novotný's line, it was not enough to successfully eliminate the inner-party opposition. On December 20, 1967, he resigned. On January 4 of the following year, as claimed by Devátá, Kocian, and Pernes (2017, 15), the representatives of the Communist Party agreed with Novotný on his successor, Alexander Dubček, who was appointed the leader the following day. Novotný was also made to resign from the post of the president. After these political changes, it was the ordinary people who sensed the change in the atmosphere and started calling for reforms. Under this pressure, the new union leadership was created, and the unions were presented as democratic organizations.

Two areas of social life suffered a similar fate during the time of the political renaissance: artists representing cultural life and priests and churchgoers representing religious life. Based on Knapík (2012-2014), during the strict period of communist hard-liners, the artists and their cultural expressions were censored. Those artists who did not want to give up their work focused on party propaganda. Many cultural organizations belonged to the active currents of the new pro-democratic political establishment. According to Devátá, Kocian, and Pernes (2017, 15), likewise, a rapid revival of the Catholic Church began in March 1968, after its priests had often been persecuted and many churchgoers discouraged to attend the services.

According to Kaplan (1993, 34), in May 1968, a meeting occurred in Moscow between the Communist Party of Czechoslovakia and the Communist Party of the Soviet Union. According to Encyclopedia Britannica (2018), the representations of Czechoslovakia were criticized for the implementation of democratic measures. Moscow also demanded an end to the growing power of the workers' parties. After returning to Czechoslovakia, the ruling party failed to slow down the political reformation. This was completed by the well-known period of the so-called Prague Spring, and it made members of the Warsaw Pact worried. The international political activities resulted on August 21, 1968, in the five states of the Warsaw Pact's invasion of Czechoslovakia.

II. ANALYSIS

8 METODOLOGY

The *Cosy Dens* was one of my favorite Czech classics, I always watched it at least once a year for Christmas, but I watched it countless times during my bachelor's thesis writing. While watching, I took notes and tried to find as many examples as possible of individual categories which I chose in advance. Of these examples, I then included in the thesis only those that I found most interesting. I always tried to find at least three types of examples: those that have been translated correctly and I would not change anything about them; those where the translation made sense but a minor adjustment would be possible; and those utterly incomprehensible to the target audience due to poor translation. To illustrate my point, in the chapter on idioms, I found an idiom with the equivalent in the TL, an idiom with is in the same form in both languages and an idiom that has been modified in SL. I watched the film on the Netflix platform in Czech, with displayed English subtitles, which I also downloaded to read them independently. However, I always had to rewrite the Czech version of the dialogues from the sound form because I could not find the Czech movie script for *Cosy Dens*. Since the translation is a copyrighted work, I tried to find the author of the translation. However, the name is not mentioned anywhere; it will probably be because it is an older film, and previously, the names of translators were not mentioned as common as today. Therefore, I could not enrich the thesis with an analysis of his translators or an interview with them.

The examples are numbered sequentially, and the time code (the time location in the film) is marked in parentheses. My proposed changes are always listed in the second level of multilevel numbering, and they are marked with an asterisk. At the end of the thesis, the appendix contains subtitles from the five key scenes of the film from which the most examples were selected. It is an exact transcript of subtitles; the characters' names were added to make the text more accessible for the reader to understand. These scenes are always marked with a time code, the name of the scene in question, and an indication of which specific examples occur in the scene in question.

9 PROPER NAMES IN *COSY DENS*

During the translation of any work of art, the names are significant. They refer to characters and places that are essential for the target audience to understand. If the characters did not have names, it would never be clear about who the other characters talk. Therefore, translators must consider the best way to translate the names and incorporate them into the target translation. The proper names to be considered are the names of the characters, geographical names, or even addresses.

9.1 The title of the film

In the majority of cases, the title of the film is displayed right into the movie, after an opening scene. That is why a catchy title is important. The attractiveness should not disappear in translation. Based on the title, the viewer often decides whether to find out more about the film or to watch it. The movie of *Pelišky (Cosy Dens)* is not as popular abroad as in the Czech Republic. The reason could be, among others, an inappropriately translated name. In Czech, the word *pelíšek* (which is a singular form of *pelíšky*) denotes a pet bed; however, it can also have a connotative meaning of home. It is a safe, warm refuge where one can hide from an unfavorable environment. These kinds of environment are experienced in the film, which eventually gained the name *Pelišky (Cosy Dens)*. In translation, the title evokes a wild animal's burrow rather than a feeling of homely warmth and security. Also, the word *pelíšek* in its phonetic form sounds mellow, kind, and comfortable due to its polysyllabic nature, and an absence of voiced consonants, consonant clusters, and open back vowels. This contrasts with the word *dens*, which is a monosyllabic word (thus suggesting abrupt, explosive character) and contains two voiced consonants.

Based on these connotations, it would be appropriate to suggest renaming the film. After searching for possible synonyms denoting a safe place or home, my first idea for translating the title is *Family Haven*. It is not a literal translation, but it indicates to the viewers that the film will be about families and the feelings that the home is supposed to evoke in them; but it may not be as impressive to the viewer as the oxymoron that emerges in the current title. However, I like the word *haven* as it sounds from a phonetic point of view, so I tried to look for a translation game while preserving this word. I came up with the name *H(e)aven*. Thanks to the parentheses, the title attracts the viewer's eye and looks attractive. However, the name has a deeper meaning. It is as if someone was trying to describe the space in which the characters live. At first, he tried to say that these are the Heavens that should be perfect, but

the film's place is far from perfect, so the name was changed, by removing the letter in brackets, because a haven describes the situation more accurately. I am a little worried about the title's pronunciation.

The word *pelíšek* [pet-bed] is mentioned once in the film. It happens in a scene where Jindřiška is alone at home with her mother and they eat cucumbers together. Jindřiška says how cool it is when Jindřich is not home, and her mother admonishes her not to say so. Because Vilma is ill, she lies in bed, and Jindřiška tells her the following sentence:

1. Já jdu k tobě do pelíšku, jo? (70)
[I am going to join you in your pet-bed, ok?]
Can I join you in bed?

In this case, there is talk of a bed; however, it would probably be appropriate if the word corresponded to the film's title, given that it is its only mention. Assuming that the word *haven* was chosen, it would be possible to write a sentence to sound like Jindřiška wants to hide with her mother. This would be appropriate for the situation because she runs away from bad thoughts about her father to her mother, with whom she is safe.

1. *I'll hide in your haven, ok?

The name Family Haven would directly evoke family, safety, and home in the audience. It would also be possible to use it in the previous example. On the other hand, more attractive H(e)aven would be more mysterious; why is the name combined from two words? However, in my opinion, it would also show a sense of security and refuge. The pun seems amusing to me, so that I would lean towards this translation. Still, a professional in film subtitling would have to check it and evaluate whether a parenthesis in such a title would be acceptable.

9.2 Character names

A large number of names are used in *Cosy Dens*; however, these are mostly typical Czech names, and therefore, not all of them have an English form. In the film, characters are addressed mainly by the first name or a nickname. The translator had to choose if to preserve the Czech version of the names or look for English equivalents. The translator decided to keep the Czech version of the name probably for two main reasons. The first reason, as pointed out in the theoretical part, not all names have a corresponding version in English, and it would not look good if Eve (Czech name Eva adapted into English) had a conversation

with Bohouš (a non-adapted, original Czech name, including the Czech diacritics). The second reason is that English names instead of Czech names would have been considered an eyesore for the audience. In my opinion, this is the right decision to keep Czech names, but due to the preservation of Czech names, a complication has occurred. The ST names very often use hypocoristic (a diminutive form of a name). In some cases, the translator uses only one version of the name; other times, he uses more than one.

2. Jindřiško! Ještě jsme nelili olovo! (19)
Jindřiška! We haven't poured the lead yet!

3. Nešla by Jindra ven? (59)
Can Jindra go out?

Jindra and Jindřiška denote the same person, but for English-speaking audience, this may not be obvious. The translator decided to preserve both forms of the name in the subtitles, which may be confusing to the viewers. Moreover, the version of Jindřiška can be problematic because it can be difficult to pronounce it even for Czech audience; the pronunciation would be almost impossible for the target audience. The use of diacritics can also be problematic because English does not use diacritics in the same form as the Czech language. That's why it often happens that the depiction of the Czech name by English-only font creates reading difficulties as the Czech characters with special marks are replaced by strange characters such as Ø or @ e.g. in name JiØina (Jiřina). However, the omission of diminutives should also remove a variety of connotations – pleasant feelings, a suggestion of kindness, and love. However, in the current form, where the diminutives are preserved, it do not evoke any pleasant feelings in TA but rather a feeling of confusion. On the other hand, it is almost certain that even now, a foreign viewer does not feel these feelings when Jindřiška is addressed in a diminutive way.

The exact opposite happens with the name of the head of the Šebeks family. His name Bohuslav is often replaced by domestic forms such as Bohouš or Bohoušek in the ST almost every time. In translation, just hypocoristic Bohouš is used.

4. Nebude to Bohoušovi vadit? (50)
Will Bohouš mind?

5. Bohoušku! (104)

Bohouš!

The text shows a lack of consistency in using various versions of the same name, which can be confusing to the TT audience not aware of Czech name variability.

5.1. *Bohouš, buddy!

In the example above, I suggest a way of expressing an emotion. The translator could use retention and a descriptive word common to English. This would make the address sound more intimate.

The problem may also occur with the translation of a famous person's name, primarily when the name contains a pun. During the Christmas Evening, the Šebek family talks about the origin of unbreakable cups which Marie got as a present from her husband. Bohouš mentions the drinking containers come from Socialist Poland, and his brother Václav makes a joke, pointing to one famous woman from Poland.

6. To není náhoda, taky ta slavná Polka madam Curie Sklodowska, sklo. (32)

[It's no coincidence, also the famous lady from Poland, Curie Sklodowska, glass.]

Madam Curie-Sklodowska, or Glass-ska came from Poland.

The sentence above is an example of a pun in the Czech language, but it is non-understandable in English. In ST, the first part of Sklodowska's name contains the term *sklo*, which translates as *glass*. The characters are talking about Poland's glass, and Václav comes up with a joke about a famous woman from Poland with the corresponding name. The translator wanted to preserve the trick, and he created the surname Glass-ska. The English audience probably misses the joke, and they may be confused because they could not connect the word *sklo* with the meaning of glass. A problematic situation also comes with a suffix. The target audience probably does not know that the suffix *-ska* is one way to create Czech women's surnames.

6.1. *Madam Curie-Sklodowska worked with glass and came from Poland.

In this example, I suggest two options for change. The first one uses generalization. The inclusion of word *glass* to the surname is not necessary. I circumvented the word incorporation into the name, and I added information that she worked with glass. As a scientist, she used test tubes and flasks.

6.2. *Nusyn “Ned” Glass came from Poland.

The second example uses substitution. I changed the name entirely to preserve the joke. The name Ned Glass seems ideal to me for this purpose. The American actor was born in Poland in 1906, but he grew up in New York. The name contains the word glass, and it could be easy to understand what Václav is talking about.

The translator could remain consistent during the translation of character names and not use multiple versions of one name because it confuses the target audience. Foreign audiences probably do not notice the diminutive forms of the name that are left in the TT. Therefore, it would be better to stick to one version of the name and indicate the diminutive with a friendly address.

9.3 Addressing

In addition to the first names, various addresses are used to identify persons to prove a family relationship, marital status, or social status.

7. Brašule, neblbni. (23)

[Brother boy, don't be silly!]

Come on, brother.

Václav uses this addressing to his brother Bohouš several times during the film. In Czech, *brašule* is an uncommon address to brother. The translator either omits this address altogether, or he uses the ordinary word *brother*. It is functional. However, I would recommend a domesticated English version of this word, such as *sib*, or *little brother*.

The next example comes from the scene after Christmas, where Vilma has a medical examination at home. The doctor tells her that her health is not the best. Vilma's husband, Jindřich, comes and wants to pour a shot for all three of them. At that moment, the doctor stops him with the following statement.

8. Nene, paní Vilma ne. (49)

[No, no, Mrs. Vilma no.]

Mrs. Vilma can't drink.

The doctor says that Vilma can't drink alcohol. The Czech language allows the term Mrs. with the first name, but according to Allen (2018), in English, Mrs. is used exclusively for a married woman to salutation by her married last name.

8.1. *Mrs. Krausová can't drink.

8.2. *Vilma can't drink.

In ST, the term Mrs. was used to show respect from the doctor and a patient. In TT, for keeping the address Mrs., a surname must be used. A second variant may be used, which will make the doctor look like a friend with the patient because the address Mrs. is deleted, and only the first name remains.

9. Ahoj teto! Ve škole jsem pro tebe paní učitelka. Soudružka učitelka. (6)

Hi aunt! At school, call me teacher. Comrade teacher.

The next case of addressing is by showing the social status. During communism, a lot of people tended to show their loyalty to the regime by using politically appropriate forms of address. One of these people is Saša Mašláň. During the conversation between Uzlinka and her aunt at school, Uzlinka is cautioned that she should address her aunt more formally at school. Eva suggests simply calling her by her profession of the teacher instead of the address aunt. Saša joins the conversation and points out that Eva is not just a teacher, but she is a comrade teacher as if it was fundamental.

In the translation of the address, the translator used simple words and did not try to come up with extraordinary solutions. In some cases, the translation's choices compromise the aesthetic value, but the functionality and understandability for the target audience are preserved.

9.4 Geographical places

In *Cosy Dens*, the exact location as an origin of some elements is often mentioned. The translator had to decide whether to include the proper name in the subtitles or not. Many of the mentioned cities are in the Czech Republic. For this reason, it is possible that the target audience will not know where the places are located.

The following exchange happens during lunch with the doctor, after Vilma is examined. During this lunch, Jindřich realizes that he is eating gnocchi instead of dumplings. Therefore, he accuses his wife of alibis that she should know what she is serving to him.

10. Ty, která jsi učila vařit v Alkrónu, nevíš, co mi cpeš pod čumák?! (54)

[You, the one who taught cooking in Alcron, you don't know what you're stuffing under my nose?!]

You chef from a five-star hotel, don't know what you're serving.

The translator decided to remove the name of the hotel. The Alcron is a legendary hotel in Prague. According to RESTmistr (2019), the restaurant was set up in 1932; it has survived every Czechoslovak regime since that time. It is precisely this place from where the first reports of the Warsaw Pact's invasion of Czechoslovakia were released into the world. For this reason, I would recommend keeping the name of the place in subtitles with the remark that this is a five-star hotel.

10.1.*You chef from a five-star Alcron hotel.

The following line appears in the scene already mentioned. After Vilma's medical examination, when Jindřich wants to pour shots, among other things, he boasts of how good his plum brandy is and where its origins are.

11. Já tady mám tuhle dvanáctiletou 60% slivovici od doktora Vacenovského z Dolan.
(49)

[I have here this 12 year old, 60 % plum brandy from doctor Vacenovský from Dolany.]

I have 12 years old, 60 % plum brandy from doctor Vacenovský.

Dolany is a small village in the Olomouc district. In my opinion, the deleting of the location name from the translation is the right decision because there is a minimal chance that a target audience would know this village or understand its importance in terms of quality of the home-made plum brandy production.

A similar case occurs during the last conversation between Jindra and Vilma. They are sitting on the bed and talking about the past. Jindra then pulls out cucumbers and offers them to her mother, who states that they are sour. As a joke, her daughter starts to imitate Jindřich, and she explains that cucumbers are not spoiled.

12. Od profesora Rhona z Bubenče, nemůžou být kyselé. (71)

They can't be sour. They're from professor Rhon from Bubenč.

According to the official website of Bubeneč (© 2020), it was an independent city connected to Prague in 1922. There are significant buildings in Bubeneč, such as exhibition grounds or the Imperial Island. Despite that, it is unlikely that this location would be known to a foreign viewer. Therefore, I would recommend the same strategy used for the plum brandy conversation: to delete the place's name.

12.1. *They can't be sour. They're from professor Rhon.

Most of the places mentioned in the film will not be known to foreign viewers. Exceptions are large cities such as London. Small villages, unimportant for the film's overall understanding, are better removed from the translation, which in some cases the translator did, in others did not do. From my perspective, it would be better to think more about which places a foreign viewer may know and which not.

10 CULTURAL REFERENCES IN *COSY DENS*

Cosy Dens contains several cultural references. This chapter focuses on their translation. The references are mainly to traditional customs, religions, and food. The chapter examines the ST and looks for the best ways to convert the cultural references to the TT. It is important to note that a substantial part of the film takes place during Christmas to which many cultural references are connected. There is a significant difference between the American and Czech Christmas celebrations, whether it is gifts under the tree or in Christmas stockings on the fireplace, classic dishes, or carol singing. Despite all these differences, the target audience undoubtedly understands the film.

There are several cases in which foreign spectators can miss the intended meaning. For example, when Uzlinka longs for a crossbow, a dialog contains a reference obscured in subtitles translation. When Uzlinka finds out she got a crossbow as a Christmas present, her mother asks.

13. Kdo jí to dal? Ježíšek, přece. (27)

[Who gave it to her? Baby Jesus, of course.]

Who gave it to her? Santa Clause.

In the Czech culture, it is Ježíšek [Baby Jesus] who brings gifts and does so on Christmas Eve. The translator wants to make this example clear to an English-speaking audience, so he uses a domestication strategy – a replacement by an English-speaking culture element. This seems to be a problematic choice because, during the period depicted in the film, the western-culture items were considered bad and corrupted, and Santa Claus is a western-culture replacement.

13.1. *Who gave it to her? Baby Jesus.

13.2. *Who gave it to her? Grandfather Frost.

It seems better to preserve the ST idea (Baby Jesus). If the translator insists on changing Baby Jesus by the different character, I would recommend using the intervention strategy, specifically substituting the Baby Jesus by Grandfather Frost, a Russian version of the gift-giving entity. This is because Czechoslovakia was affected by Russian culture more than the American one in the depicted period.

Sometimes foreign terms are used in the ST. This is mainly due to Russia's influence and the compulsory studying of the Russian language in schools. Uzlínka uses one of the foreign terms when Bohouš unwraps the vodka bottle, and she asks:

14. To je od Djádji Borise? (28)

Is it from Uncle Boris?

In Russian *d'áda* means uncle. An English form, with no reference to the Russian context, is used in the target translation. It was a difficult situation that the translator handled well with retention strategy because there is no understandable equivalent in Russian which would be familiar to a general American audience. Despite the fact that the foreign address is omitted, the Russian connotation remains due to the typical Russian name Boris.

One of the Christmas habits in the Anglo-Saxon culture is singing carols. The Czech culture also has Christmas songs, but some were considered inappropriate in the historical period depicted in the film due to their religious references. This claim can be seen, for example, in the scene when uncle Václav and Šebek's grandmother come to visit. Václav accedes to his nephew Michal and tells him to sing a carol for them. Michal starts:

15. Narodil se Kristus Pán... Drž hubu. Nemůžeš se toho zbavit aspoň na Vánoce?

Člověče, tyhle ty politický propagace. (16)

[Lord Jesus Christ was born ... Shut up. Can't you at least stop it at Christmas? Man, all this political propagations.]

Jesus Christ was born... Shut up. Can't you at least stop these political provocations at Christmas?

People depicted in the film should have believed in the regime and trust it. That's why in the Šebek family, singing about Jesus was considered as a political provocation. Compared to that, the opponent of the regime, Kraus, has no problem praying at Christmas dinner or let his daughter play a carol about Jesus Christ on her piano.

The problem with this example should be the carol which could be heard in the film. The song *Jesus Christ was born*, is a famous Czech carol, but the English audience probably would not know it. There is a possibility of using naturalization and replacing it with American melody with a similar meaning, e.g., Sweet Little Jesus Boy, created before the time in which the movie is set.

15.1. *Sweet Little Jesus Boy... Shut up. Can't you stop these political disputes at least at Christmas?

10.1 Food

A humorous situation occurs during a wedding reception when Bohouš hands out plastic spoons to all the guests. These spoons are his wedding gift for the newlyweds, and he wants to show the advanced technology of plastic teaspoons from Eastern Germany. However, he makes the mistake of using them to stir hot coffee. The plastic is not heat-resistant, and the spoons dissolve in the coffee. Marie responds to this situation with the following sentence.

16. Jsem ti říkala, nech je až na Polárkovéj dort. (100)

[I told you to save them for the Polar Cake.]

I told you to save them.

She asks Bohouš why he does not keep them for a Czechoslovak type of ice cream called Polárkový dort [Polar Cake]. This type of cake is a Czechoslovak specialty, and according to Zvěřina (2013), it is popular socialist-era ice cream with cream flavor and pieces of chocolate in a plastic box. The translation solution is functional; however, I would modify it because the result seems incomplete to me.

16.1. *I told you to save them for the ice cream.

Since polárkový dort [Polar Cake] is a type of ice-cream, it is clear that unlike coffee, it would not melt spoons.

The next example comes from the scene before the wedding reception. While Eva and her sister are in the kitchen discussing their honeymoon, Marie calls the children to come and get a snack.

17. Děti, pojd'te si pro jednohubky! (94)

Kids, come get some finger food.

The food depicted in this scene is a small delicacy that is common in the Czech culture at all types of celebrations. It is a kind of pastry similar to a pointed roll sliced into circles, served with spread and vegetables. The translator has decided on the term finger food. Based on the Cambridge Dictionary (© 2020), this translation is not entirely accurate, although this dish could fall into this category. The only complication may be that a foreign viewer imagines

any food that corresponds to one or two bites, and for eating, it is unnecessary to use cutlery. It can be, for example, a chicken wing from KFC, which no one in Czech would call a canapé.

17.1. *Kids, come get some canapes.

English uses a similar term for a small type of delicacy – canapes. Although the author’s translation is sufficient, I think that viewers would imagine it better under this term.

A tricky situation also occurs during lunch with the doctor at the Kraus’s place, where pork with sauce and dumplings are served. Lunch is followed by an argument about whether dumplings or gnocchi are served with the sauce. Jindra tells her father that it is gnocchi and her father says that it is a classic Viennese dumpling.

18. Ale mluvila jsi o maminčiných, vynikajících bramborových knedlicích? Mluvím o senzačních maminčiných nocích. (53)

[But did you talk about your mother’s delicious potato dumplings? I’m talking about mom’s delicious gnocchi.]

Are you sure you didn’t mean mom’s delicious dumplings? I’m talking about mom’s delicious gnocchi.

This conversation can be misleading to many people because the foreign audience truly sees the dumplings served on the plate. The problem is that Czech dumplings are sliced circles and not cones. The translation is adequate, and the problem is explained after a while when Jindra defines the difference between them. She uses the following appropriate definition.

19. Vysvětlím vám rozdíl mezi knedlíky a noky. Je to prosté. Knedlík, se vaří ve vroucí vodě ve formě podlouhlých válečků a teprve po výjmutí z lázně, se krájí na tenké plátky a po obrubě těchto plátků může být takový knedlík trochu oslizlý. Naproti tomu typický nok, se ve formě kuliček nebo šišek, vaří každý kousek oddělený zvlášť a tudíž, je slizký po celém svém povrchu. (53)

Let me explain the difference between dumplings and gnocchi. Dumplings are long cylindrical shapes cooked in boiling water, then cut into slices after being taken out of water. Therefore, dumpling slices are slimy only on the edges. On the other hand, typical gnocchi are made into little balls and each piece is cooked separately. Therefore, it’s slimy on the whole surface.

Another tricky situation could be the one when Václav and Bohouš bet on holding their breath underwater. Bohouš does not hesitate, and he dips his head underwater. When he looks around in the tub, he sees a carp swim directly against him. The foreign viewer could be confused as to why the Czech family keeps a carp in the tub. This is not a riddle for Czech audience, as fried carp is a typical Christmas Eve dinner meal. It is usually bought alive several days before Christmas and kept swimming in the tub until the morning of Christmas Eve. The carp in the tub was supposed to be for dinner, but nobody had the courage to kill it.

The subtitles of *Cosy Dens* in which food is mentioned as a cultural entity are relatively clear, and there is no significant loss of meaning for the target viewer. However, the thesis offers several options for how subtitles about food could be changed.

11 IDIOMS IN *COSY DENS*

In the movie *Cosy Dens*, the characters often express themselves with the help of idioms. As mentioned in the theoretical part, translation of idioms can be difficult. The target audience may get into a situation where, based on the subtitles, they do not understand the characters' reaction. This misunderstanding may be due to an inappropriate translation choice. This chapter will therefore look at examples of idioms and possible ways to translate them.

A few moments after Bohouš's brother Václav arrives with their mother, the whole family sits down at the table, and the brothers' eternal betting starts. Bohouš and Václav have a conversation about how high the Kodiak bear is. During this argument, Bohouš claims the bear's height is 3.7 meters. Václav cannot stand it and he wants to prove to Bohouš how tall Kodiak would have to be. Václav says the following sentence (example no. 20) to Bohouš, he gets mad and jumps out of a chair angrily.

20. Tak mně vlez na záda. (17)

Get on my back.

It is easy to understand for a Czech audience since the expression *get on my back* can be understood literally as well as figuratively. The idiomatic phrase in Czech means *give me a break*. Bohouš's reaction is incomprehensible for the target audience because the phrase *get on my back* has only the denotative meaning *get/climb on my back*. Sentence 20.1. suggests an adjustment that would solve the problem because Václav would insult his brother to explain his reaction.

20.1. * Up yours! Get on my back.

As the communication between the brothers continues, it becomes evident that the literal meaning is the one in which the phrase is to be understood. The following sentence explains the phrase's literal meaning to the Czech audience and Bohouš, and it only repeats to a foreign viewer the information that is already known.

21. Zkus se dotknout stropu, ty vole! (17)

Try to touch the ceiling.

Shortly after Šebek's family finishes measuring the Kodiak bear, everyone sits in the living room, and Bohouš gets a hiccup. His daughter Uzlinka informs him about a man who had

hiccups for 13 straight years, and Václav reminds him that it is enough to hold his breath for a while and the hiccup will disappear. Besides, he adds a story of how he endured a minute and a half underwater. Bohouš responds with the following phrase.

22. To je hračka ne? (21)

[It is a toy, right?]

It's a piece of cake.

The translator was able to find an idiom in the appropriate meaning, although it differs in form. The purpose of the phrase is, in both cases, that something is easy, in this case, holding a breath for one and a half minutes. In my opinion, the translator handled this idiom very well.

Bohouš sits in the living room with his family, and he wants to prove to his brother that he can hold his breath for a long time. He almost manages to do so until his brother stops him, and shortly afterward, the grandmother asks what they will find under the Christmas tree. The youngest of the Šebek family, Uzlinka, answers her promptly that she wishes to get a crossbow from Baby Jesus and Bohouš answers her with an idiom.

23. Copak bude asi pod stromečkem? [What will be under the tree?]

What's under the tree?

Přála jsem si kuši. Kuš prosimtě. [I wished for a crossbow. Oh shut up please.] (24)

I wished for a crossbow. Oh no, a crossbow?

The Czech words *kuši* [crossbow] and *kuš* [be quiet] are an example of a homonym. The first sentence is translated correctly, but the second sentence loses its potential. According to Gregorová (2021), historically, the word is based on the French word *couche*, which was specifically a command for a dog to lie down. The Czech language pun is between the words *kuši* [crossbow] and the idiomatic *kuš* [shut up/be quiet]. The translator's version evokes a feeling that Bohouš is surprised by his daughter's desire, but the meaning of the ST is not rendered correctly. Bohouš's reply in the ST suggests that he considers a crossbow to be a non-sense as a Christmas gift. I agree with the translator; it is unnecessary to try preserving the ST meaning, but I suggest putting the pun in the subtitles.

23.1. *I wished for a crossbow. Cross it off.

23.2. *I wished for a crossbow. Cross your fingers.

I have created two variations of a possible translation. In the first example, Bohouš tells his daughter that she can cross a crossbow off from her list. There could be two reasons for this statement. The first one is that he may know she will get the crossbow from his brother and the second one is he considers that the crossbow is a stupid wish and thinks he knows what is right for his daughter. The translation 23.2., which I prefer, could be irony when Bohouš tells his daughter to cross her fingers for luck, but he knows he did not buy the crossbow for her, and he expects no one to undermine his authority by giving a crossbow to Uzlinka.

Jindřich says the idiom in the example no. 24 after lunch, where the difference between dumplings and gnocchi is discussed. Jindřich, an old choleric, blames his wife for all the mistakes. He accuses Vilma of not giving birth to a son for him and that she and their daughter conspired against him, and he uses the following idiom of vipers for this accusation.

24. Choval jsem si na prsou zmiji! (55)

[I bred a viper on my chest!]

I let these vipers into my heart.

The Czech version is an allusion to the idiom *chovat si na prsou hada* [breed a snake on one's chest]. This idiom's significance is that you support someone who is ungrateful or, worse, a traitor. Jindřich emphasizes this by replacing the snake with a viper for two main reasons: in Czech, a viper is of feminine grammatical gender. Also, it is the only venomous snake with habitat in the Czech Republic. English has a similar idiom that contains the word viper and carries the meaning of an untrustworthy person or a traitor. Therefore, I would recommend using this phrase in the translation.

24.1. *I nourish a viper in my bosom.

During a lecture from a police officer at school, teacher Šaša asks the officer about some adventurous story from his professional life. After a short persuasion, the policeman tells children how they were given the order to stop a saboteur on a motorbike. They got a description that he was a man with a leather bag on his back. After explaining that two men matching the description passed, and they shot both of them, the policeman defends himself with the following sentence:

25. Nebyl čas lámat si hlavu kdo je kdo. (62)

[There was no time to break head over who was who.]

There was no time to contemplate who was who.

The translator chose the omission strategy in the previous example. Although the Czech idiom disappeared from the subtitles, the meaning is preserved. The definition of a Czech phrase is to think hard about something or try to remember something. Although the translation is functional, I believe English has an idiom with a corresponding meaning. In my opinion, it would be possible to use the following translation in the subtitles, but the existing translation is very good and easy to understand for the target audience.

25.1. *There was no time to rack my brain over who was who.

Another idiom occurs in the scene where Jindřich, Bohouš, Václav, and the doctor talk to each other at a wedding celebration. The doctor gives an example from practice where an older person died on his wedding night, and Jindřich tells the doctor not to scare him with what might happen.

26. Pane profesore, prosím Vás, nemalujte čerta na zeď. (95)

[Mr. professor, I'm begging you, stop painting the devil on the wall.]

Professor, stop painting the devil on the wall.

This idiom has the same meaning in Czech and English, plus it has an identical form. The definition of this phrase is that someone, in this case the doctor, has a negative point of view when he tells Jindřich what might happen to him. The translation fits perfectly into the context.

The following phrase was used during an intimate moment between Eva and Saša on Christmas Eve. While Eva feels sick, Saša tries to convince her that she will be his most beautiful Christmas present. He says the following sentence, then removes the earring with his teeth and spits it out theatrically as if he spat a cherry stone.

27. A teď náušnička jako třešnička. (43)

[And now earring, like a cherry]

And now your earring like icing on a cake.

This expression is unique because it is a modification, and the idiom is not in its pure form. The Czech language has the phrase *třešnička na dortu* [cherry on a cake]. The equivalent for this idiom indeed is the *icing on a cake*. For this reason, the translation may seem ideal, but

foreign audiences will misunderstand the gesture that Saša makes a few seconds later when he spits out the earring. For this reason, I think it would be appropriate to keep a hint of cherries. A similar meaning to the phrase *like icing on a cake*, is presented in the English phrase *a cherry on top*, which is more similar to the Czech idiom, and matches Saša's gesture better.

27.1. *And now your earring like a cherry on top.

Idioms occur very often in the movie *Cosy Dens*. They are not always present in a pure form; it is possible to find modified idioms, which are challenging to translate for a non-native speaker. The translator used different translation strategies for different situations. A large number of expressions have been translated functionally which enables easy understanding by the target audience. To keep subtitles clear, in some cases, the translator decided to omit an idiom. English idioms that might be appropriate are suggested in these examples. In other cases, a term with a similar meaning but a different form was chosen. If the translation was precise in context, the translation was retained. However, a case was found where the Czech idiom's ambiguity was not recognized in the English text, so it was necessary to add it to the text. In this case, the minimum extension of the subtitles was taken into account to maintain subtitling rules. This chapter seeks the procedures for translating individual idioms and, if necessary, to suggest improvements.

CONCLUSION

This Bachelor's thesis dealt with translating English subtitles of the Czech cult film *Pelišky* (*Cosy Dens*). This is one of the most famous Czech films; nevertheless, it never broke through abroad. Perhaps one of the factors is its translation. Therefore, this work's primary purpose was to analyze what is lost due to translation and propose solutions to adjust the subtitles to make them more understandable to a foreign viewer.

The theoretical part dealt with translation from a scientific viewpoint. It was based on the differences between the Czech and English languages and consisted of several chapters that dealt with essential translation aspects. Great emphasis was placed on subtitle translation theories in general and further focused on the narrower areas of proper name translation, cultural translation, and idiom translation. Moreover, it followed with a description of historical events that preceded and took place when the film is situated. This part ended with a brief summary of the entire film's story.

The analytical part was divided into three main chapters. These were the translation of proper names, the translation of cultural references, and the translation of idioms in the film *Cosy Dens*. The main idea was to compare the original dialogues of the film with their English subtitles and evaluate how the translator proceeded and whether the translation was sufficient or possible to come up with a better solution. After analysis, it could be seen that the translators often did not remain consistent in their translations. Especially in cultural references, they used simplification and removed essential information from the subtitles, and other times, they left the pieces of information meaningless for TA. The proper name translation could also confuse the target audience because the names were not left in one form during the whole film, but almost every name had at least two different forms. As for idioms, their translation usually made sense, but sometimes the translator could play with them more because the idioms in this film were not always just about words and meanings but also about gestures or puns.

Overall, I believe that the translation of this film could be done more precisely. In this work, possible adjustments were proposed to help the target audience understand individual situations better and have more fun during the film.

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LIST OF ABBREVIATIONS

TV - television

DVD - Digital Video Disc

AVT - audiovisual translation

SL - source language

TL - target language

ESIST - European Association for Studies in Screen Translation

E.g. - *exempli gratia*

etc. - *et cetera*

ST - source text

TT - target text

% - percentage

© - copyright

Sthg - Something

SC – source culture

TC – target culture

No. - numero

12 ATTACHMENT

17:30 – 18:30 Measuring a kodiak bear (Examples no. 20, 21)

Bohouš – I'm just saying what the TV said. A kodiak bear is 3.7 meters tall.

Marie – Will you have a shot?

Václav – Sure. Three meters seventy... Three meters seventy. That's like an African elephant!

Bohouš – So what?

Grandmother – Boys, please...

Václav – You can't believe everything they say on TV.

Bohouš – I just said that they said it rises on its hind legs and measures three meters seventy. Maybe more!

Václav – Don't believe the hype. I'm one meter eighty five.

Bohouš – I'm one eighty three. So what?

Václav – Get on my back.

Bohouš – Stop it.

Václav – Try to touch the ceiling. Try it and when you touch it, we will see how big your kodiak bear is.

Bohouš – Watch out. The kodiak is coming. I'll climb up. Hold on to this.

Václav – Okay. Be careful. Wait...

Bohouš – Now I have to get on you somehow.

Václav – You gotta get on your back legs...

Bohouš – You're the back legs, I'm raising my front paws. Stand still. Be careful. I'm going up.

Václav – Come on, idiot.

Bohouš – Jesus.

Václav – Make a mark there.

Bohouš – How am I supposed to make a mark?

Václav – Use your claw.

21– 25 Bet (Examples no. 7, 22, 24)

Uzlinka – I heard one man had the hiccups for 13 straight years.

Václav – Can't you hold your breath for a little while? As a boy I could stay under water for a minute and a half. Under water. You can't breathe through the skin and pores.

Marie – Stop it!

Bohouš – It's a piece of cake.

Uzlinka – Pétia said that pearl divers can stay under water for 15 minutes.

Marie – Come on, that's impossible.

Bohouš – Why not?

Marie – Fifteen minutes?

Bohouš – Sure.

Václav – You can't even last a minute.

Bohouš – Why couldn't I last a minute?

Grandmother – Come on, boys.

Bohouš – Well? Let's try it. From now on I won't argue, I'll bet.

Václav – One crown for every second.

Bohouš – Okay. Anything under a minute is yours, anything over is mine. Deal?

Václav – Let's go.

Bohouš – Three, two, one...

Václav – You have to follow me.

Bohouš – Okay, you say it.

Václav – Ready, steady, go!

Bohouš – Finished?

Marie – Not yet.

Václav – Not at all. Hold your nose! Plug your nostrils.

Bohouš – Okay, I'll plug my nose. It's not such a big deal.

Václav – Ready, steady, go! He's breathing. I can hear him breathe. He's breathing. I can see it. I can hear it.

I'm not timing you. You can breathe. I'm finished. It's off. I'm not timing you.

Marie – He's getting red.

Václav – Come on, brother. A blood vessel in your brain might burst. You're not young anymore. You'll crumple like a leaf.

Bohouš – He's a dumb ass.

Václav – He'd be willing to kill himself.
 Grandmother – How long did he last?
 Václav – No good. He isn't under water.
 Bohouš – What do you mean?
 Václav – It's like biking down a hill.
 Marie – What do you mean?
 Václav – You don't need to peddle!
 Grandmother – Do you peddle under water? What's under the tree?
 Uzlinka – I wished for a crossbow.
 Bohouš – Oh no, a crossbow? Let's go to the bathroom!
 Václav – Excuse me, little girl.
 Grandmother – Boys!
 Václav – Excuse me, bigger girl.
 Marie – You see. He isn't breathing.
 Václav – One minute one second. I owe you a crown!

48 – 49:30 Examination by a doctor (Examples no. 8, 11)

Vilma – How high is it, doctor?
 Doctor – Higher than last time. We've got to do something about your blood pressure. Two or three days at our clinic would help.
 Vilma – I can't do that.
 Doctor – Are you taking those pills?
 Vilma – Sometime I forget.
 Doctor – You mustn't. They're very important.
 Jindřich – Let's have something stronger before lunch, professor. I have 12 year old, 60% plum brandy from doctor Vacenovský. Vilma, have a thimbleful.
 Doctor – Mrs. Vilma can't drink.
 Jindřich – But professor...
 Doctor – Her blood pressure is too high.
 Jindřiška – I'll drink for mom.
 Jindřich – This isn't eggnog, young lady. This is a man's drink! Do you actually know how to drink this? First, you raise the glass. You can smell the pit. You have to suck in... The pain!

51:30 – 56:30 The lunch where dumplings were discussed (Examples no. 10, 18, 19, 24)

Jindřich – We always have pork with sauce and dumplings on Christmas Day. Right, Vilma? Professor has always had seconds.
 Doctor – I like it very much.
 Jindřich – Can we begin? Bon Appétit.
 Doctor – You too.
 Vilma – The sauce curdled a bit somehow. It's not really perfect.
 Jindřich – No way. It's delicious.
 Vilma – It's been better before.
 Doctor – A good housewife is always unsatisfied.
 Jindřich – That's true. It's delicious!
 Vilma – Aren't the dumplings a bit mushy?
 Jindřiška – Gnocchi should have a slightly mushy surface.
 Jindřich – Did I hear you right? Did you say gnocchi?
 Jindřiška – Yeah, mom's gnocchi. Gnocchi have a slimy surface and are light and fluffy inside.
 Jindřich – Are you sure you didn't mean mom's delicious dumplings?
 Jindřiška – I'm talking about mom's delicious gnocchi.
 Jindřich – You mean these true and only Viennese potato dumplings? How do you dare to call them...
 Jindřiška – Gnocchi!
 Jindřich – Dumplings!
 Jindřiška – Let me explain the difference between dumplings and gnocchi. Dumplings are long cylindrical shapes cooked in boiling water, then cut into thin slices after being taken out of water. Therefore, dumpling slices are slimy only on the edges. On the other hand, typical gnocchi are made into little balls and each piece is cooked separately. Therefore, it's slimy on the whole surface.
 Doctor – It seems pretty logical to me.

Jindřich – Vilma! How did you cook these dumplings?

Vilma – In steam, wrapped in a napkin.

Jindřich – Well, what do you have to say about that?

Jindřiška – Gnocchi can be steamed, right?

Vilma – Yes, they can.

Jindřich – If you don't know how to treat your father in front of guests then get out off my sight!

Jindřiška – Can I finish chewing my last gnocchi?

Jindřich – Leave the last dumpling and get out!

Vilma – Maybe I made dumplings and I ended up with gnocchi. It's a disgusting excuse! You, chef from a five-star hotel, don't know what you're serving. You might not know it, but I'd never dine on anything as disgusting as gnocchi! How dare you talk about mother's cuisine like this? Don't you know what a typical Viennese potato dumpling is?

Jindřiška – Gnocchi!

Jindřich – Dumplings!

Vilma – Come on, Jindra!

Jindřiška – Calm down, mom!

Jindřich – My priest taught me to respect my mother and father, and this is the result of the materialistic way of upbringing. Choke on those gnocchi! This is my house and nothing, not even that dumpling, is yours. This is your fault. This is the result of your poor rearing! I should have brought her up! But I wouldn't be able to leave the house for even a second! I'd have to be here with a whip from sunrise to sunset! You think I haven't noticed you whispering: 'Quick before dad comes.' This is just unbearable! I let these vipers into my heart. I mean a whole nest of vipers! Leave me alone!

Vilma – Come on, we have a visitor. Everybody doesn't have to hear this.

Jindřich – Let everybody hear it! You didn't give me a son. What can I expect from a woman like you?

Professor... Does that brat realize I take nitroglycerin?

Doctor – Calm down, Jindřich.

Jindřich – I was interrogated by the Nazis!!! You can't beat me with something like gnocchi. Take it away. These gnocchi make me sick.

94 – 101 Wedding (Examples no. 16, 17, 26)

Marie – Kids, come get some finger food!

Eva – Be careful, Pět'a.

Pět'a – Sure.

Marie – Offer some to everybody.

Eva – Maruš?

Marie – Yeah...

Eva – London came through.

Marie – Eva, that's great. I have goose bumps! That's what I call a honeymoon.

Eva – Isn't that great?

Václav – Gentlemen, I read an article in 'Foreigner Curiosities' that an average woman thinks about sex every five minutes. An average human, I mean a man thinks about it every seven minutes.

Bohouš – What's the point of the story?

Václav – That I'm an average woman.

Jindřich – In that case I'm a woman too.

Doctor – Gentlemen, I had a patient who was not yet as old as Jindřich and he didn't have a heart condition. Even the age difference wasn't as big as yours. Guess what? That man expired during their wedding night.

Jindřich – Professor, stop painting the devil on the wall.

Doctor – That's reality.

Jindřich – I'd like to show you the results of my yearly work. Actually it was more my brother's idea. As you know he lives in London, and we still write each other. My brother, captain Otakar Kraus, flew for Royal British Airforce. During the war he shot down five enemy fighter planes. While the biggest tyrants and mass murderers have giant monuments here, Czech pilots don't have even a tiny memorial in Prague but it seems that after a long period of rule by crude vermin, even those in the highest places are coming to their senses. Hopefully an advantageous time for our plan is arriving. My brother and I decided to use the lonesome pedestal on Letná, which is standing there for absolutely no reason. To make a long story short, following my brother's directions I built something like a small model. Back then. And now. Don't pay any attention to this. As you know I wanted a son but... This is supposed to be my brother. This is pilot Fajtl. We haven't made up our minds yet... Well, compare the difference.

Václav – Just to take off, huh?

Marie – It must have been a hell of a lot of work, and it's such a silly thing, right?

Grandmother – Don't just sit here like a lump. Go have fun with the others. You can't be tucked in here like this. Fresh coffee is coming.

Bohouš – Did you give them the spoons?

Marie – Not yet.

Eva – What spoons?

Bohouš – Our wedding present.

Václav – Come on, bro!

Marie – It's not the right time now.

Bohouš – Why not? This is the right time. Why wouldn't this be the right time for our present? Which one is it?

Marie – That one over there but... Let them open it themselves.

Bohouš – Well, Eva, open it!

Jindřich – What is it?

Marie – Teaspoons.

Eva – A lot of teaspoons are always useful.

Bohouš – Watch out! They are not just any old teaspoons. They are plastic teaspoons. Light, flexible and pliable. Here you go, professor. You see, these teaspoons were developed in socialist Germany.

Marie – I told you to save them. They weren't made for hot coffee.

Jindřich – I wonder where our German comrades made their mistake.

Václav – There were shooting in the air during the war.