

English and Czech Catchphrases in the Film *Forrest Gump*: A Translatological Analysis

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ABSTRAKT

Tato bakalářská práce se zabývá analýzou českého překladu filmu *Forrest Gump* a zaměřuje se na hlášky, které ve filmu zazněly. Hlavním cílem práce je porovnat český překlad s originálním zněním, posoudit, zda bylo dosaženo cíleného významu a určit hlavní překladatelské strategie, které byly použity. Teoretická část se zabývá filmem *Forrest Gump* a jeho historickým kontextem, ale také lingvistickým popisem řečnických figur a vulgarismů ve formě hlášek z filmu. V teoretické části jsou dále také popsány typy překladu, proces překladu a audiovizuální překlad. Analytická část se zaměřuje na to, zda je překlad přesný a do jaké míry se překladateli podařilo vystihnout význam hlášek. Tahle část také vysvětluje hlavní rozdíly v obou variantách, a to z lexikologického, pragmatického nebo sémantického hlediska.

Klíčová slova: český překlad, film, hlášky, Forrest Gump, překladatelské strategie

ABSTRACT

This bachelor deals with the analysis of the Czech translation in the film *Forrest Gump* and focuses on the catchphrases that were said in the film. The main purpose of the thesis is to compare the Czech translation with the original version, to assess whether the targeted meaning was achieved, and to determine the main translational strategies that were used. The theoretical part deals with the film *Forrest Gump* and its historical context, but also with the linguistic description of figures of speech and vulgarisms as the linguistic forms in the film's catchphrases. The types of translation, translational process, and audiovisual translation are also described in the theoretical part. The analytical part concentrates on whether the translation is accurate and the extent to which the translator managed to express the meaning of the catchphrases. This part also explains the main differences in both variations, from the lexicological, pragmatic, or semantic point of view.

Keywords: Czech translation, film, catchphrases, Forrest Gump, translational strategies

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INTRODUCTION

This bachelor thesis deals with the Czech translation analysis in the film *Forrest Gump* and focuses on the catchphrases that were said in the film. *Forrest Gump* is a remarkable film that attracted many spectators worldwide. It is well-known for its catchphrases and the performance of the American actor Tom Hanks. My interest in writing about this topic arose from watching the film multiple times in the English language and then seeing the Czech dubbed version. I have suddenly noticed many differences in its translation that I found worth to be analyzed. In my opinion, it is fascinating to find out how the translator dealt with the translation of phenomena such as figurative language or vulgarisms to a different culture. It is also interesting to see what aspects translators must consider in an audiovisual translation or what the functions of catchphrases in different situations are. This thesis aims to compare the Czech dubbing with the English version, including evaluating whether the targeted meaning was achieved and determining the main translational strategies used.

The theoretical part focuses on the film *Forrest Gump*, its historical context, vulgarisms, and figures of speech such as metaphors and similes. This part contains examples with the catchphrases meaning explanation as well. To understand the translational process, the chapter on translation is also incorporated. The analytical part focuses on the analysis of the chosen catchphrases. It compares the Czech dubbing with the original English version and states some translational strategies that were used. Also, further explanation of the usage of metaphors, similes, and vulgarisms is included. In some cases, I add my suggested translation that would render the meaning better.

I. THEORY

1 FORREST GUMP

1.1 Description of the film

Forrest Gump is a film from 1994 directed by Robert Zemeckis. The story takes place in Alabama, in the United States of America, and one part of the film is from Vietnam. The film's main theme is *Forrest Gump*, played by Tom Hanks, a man who daily faces various challenges. He must deal with the fact that he is not clever the way other people are, but his mother, Mrs. Gump, always assures him that he is "no different." She truly believes in his potential even though she knows he is not the smartest guy on Earth. Mrs. Gump is important to Forrest, and he often refers to her thoughts during the film. Later, his mother dies because of cancer.

Another significant character is Jenny Curran, a friend from childhood. Jenny represents a complex figure. As a child, she experienced sexual abuse by her father, which reflects later in her adulthood. In response to her demanding childhood, Jenny leaves Forrest a few times, starts to take drugs, or even tries to commit suicide. Later in the film, she pulls herself together. Forrest is in love with Jenny, but she does not reciprocate his love most of the time. However, in the end, he finds out that she gave birth to his son, and they get married. Later, Jenny dies due to AIDS and Forrest ends up alone with his son.

During the film, Forrest must face many difficult situations, but because of his determination and enthusiasm, he excels in those situations. He joins the U.S. Army and serves in the Vietnam war, where he meets his friend Bubba from Alabama. Forrest and Bubba become best friends and share all the experiences. During the film, Bubba constantly talks about the shrimping business he wants to start after the war and convinces Forrest to start the business too. Unfortunately, Bubba does not manage to survive the war and dies in Forrest's arms. Nevertheless, after the war, Forrest stays faithful to his promise and buys a shrimping boat to fulfill Bubba's wish. Besides that, Forrest becomes famous for his ping pong skills and is asked to play for the American team in China. One day Forrest also decides to go for a run that eventually takes more than three years. His successes symbolize the possibility for everyone with stamina to achieve something great in their life. The film provides the audience several important life messages, such as that life is "a box of chocolates" meaning that life is unpredictable, and you never know what you will have to deal with. Another message of the film might be that you have to appreciate life the way it is.

1.2 Historical references

The film gives the audience a general overview of historical and cultural events throughout the 50s, 60s, 70s, and 80s of the 20th century. The examples might be the mentions of Elvis Presley, Bob Dylan, John Lennon, slavery, the Vietnam War, hippies, first Apple computers, Civil Rights Movement, and ping-pong diplomacy. A few of them are briefly described below.

1.2.1 Slavery

During the 17th and 18th centuries, slavery has played an essential role in US society. Africans were enslaved and brought to the colonies, where they worked at the tobacco fields and rice or cotton plantations. Besides that, at this time, the slave trade was the most profitable business. Later, in 1865, slavery was officially abolished. However, the social status stayed the same way and blacks still were not completely free. This result is also displayed in the film, where non-white Bubba's family members still serve white people even though the film represents the 20th century (Khushbu and Adolphe, 2019).

1.2.2 The Vietnam War

In the film, Forrest serves in the US Army and is sent to the Vietnam War. The war was initiated from the conflicts between the non-communistic South and the communistic North. Americans joined the South and expected the war to stop the domino effect of spreading communism. They feared the impacts that communism would cause and used a lot of new weapons to win the war. However, the war resulted in the victory of the North, and Vietnam was united under the communist government (Asian Nation, n.d.).

1.2.3 Civil Rights Movement

In the 1950s and 1960s, The Civil Rights Movement has influenced US society by including justice for non-white people. These rights consisted, for example, of the same employment and voting options, as well as schools no longer being segregated. At that time, many activists shared the idea of change and equality. The movement is also displayed in the film, where reporters ask Forrest during his long run why is he running. They think he does so for environmental, animal, or women's rights, although he runs just because he wants to (ADL,n.d.).

1.2.4 Ping-Pong Diplomacy

In 1971, there was the first public evidence of the US developing better relationships with China. This sign is seen in the film as well, where Forrest contributes to improving these relations by going to China to play ping pong for the US team. This act supported others, especially American journalists, to visit China for the first time since 1949 (CFR, n.d.).

1.3 Robert Zemeckis

Robert Zemeckis is an American director who was born in 1952 in Chicago. Even in his childhood, he was already interested in films. His fascination later led him to the University of Southern California where he studied film. One of his earliest films was a student film *Field of Honor*. Other, more successful, films of Zemeckis are for example *Forrest Gump*, *Romancing the Stone*, *Back to the Future*, or *Contact*. Some of his films were directed in cooperation with Bob Gale, the man Zemeckis met at film school. He is well known for his obsession with technology and the sense of humour that is portrayed in earlier works. However, later, in the films such as *Forrest Gump* or *Contact* Zemeckis has shown his ability to be more serious (Kagan, 2003 and IMDb, n.d.).

1.4 Novel

The film is based on the eponymous novel written by Winston Groom that was published in 1986. Although the film version is not the punctual reflection of the novel and demonstrates some differences, Groom finds these changes explainable and understandable. The main differences lie in Forrest's skills and experiences. For example, in the film, Forrest is not displayed as a professional wrestler or excellent chess player, while the book portrays him so. Also, unlike in the book, it is not possible to see him spending time in a mental hospital or experiencing a journey into space in the film. His relationships also differ from the ones that are described in the book. While in the novel, Forrest does not get on with his mother well, leaving her behind, the film gives us insight into their mutual support and respect they show each other. Unlike the film, where Bubba is an African American man, in the book, Forrest meets him as a white football player. Some of the mentioned changes have been made due to the cutting that was needed to make the film slightly shorter (Lavery, 1997).

1.5 Daniela Margoliusová

The translator of the film *Forrest Gump* to the Czech language is Daniela Margoliusová. She was born in 1951 in the Czech Republic. Her career started already in 1972, with the translation of the film *Across 110th Street*. Some of her later works are translations of films such as *Pretty Women*, *101 Dalmatians*, *The Little Mermaid*, or *Toy Story*. Margoliusová also translated some of the famous books such as *The Marilyn Files* or *Mulan*. From these works, we can notice that she focuses primarily on the translation of fairy tales with some exceptions, such as the film *Forrest Gump*. Also, she translated a lot of works for HBO that awarded her in 2009 with the prize for the translation of an audiovisual work *John Adams* (Filmový přehled, n.d.; FDb, n.d.).

2 FIGURATIVE LANGUAGE

2.1 Definition and usage

One of the most significant aspects of the film *Forrest Gump* is the usage of figurative language. Typical examples of figurative language that can be found in the film are metaphors and similes. These are often used to add illustrative function, to add interest, or to clarify the meaning. However, figurative language also often occurs in everyday communication, poems, or novels. Its meaning differs from the literal language and cannot be found in the dictionary as well. Comprehension of the meaning, therefore, lies in our imagination. Figurative language can be found in advertisements as well to make a particular product more interesting or advertisement more impactful, which has a great impact on the promotion of a product. Figurative language can also occur in newspapers, where journalists use similes to compare one thing with another (Nurhaida and Marlina, 2017).

Definitions of figurative language vary. Some authors consider them to be expressive devices. For example, Stern (1931, 318) defines figures of speech as “intentional transfers which involve emotional (including aesthetic) factors. They are intended to serve the expressive and purposive function of speech rather than ‘plain statement’.” However, Abrams (1998, 96) defines figurative language as a “conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect.”

While Stern (1931) considers figures of speech more as a device with the ability to express the thought through emotional factors, Abrams (1998) views figure of speech rather as something different from the standard meaning. However, both these definitions express the aim of achieving a special effect that is not found in the standard statement.

Roberts and Kreuz (1994) researched reasons why people use figurative language. Although each figure has its communicative purpose, research showed preferences in usage among the observed. For example, metaphors are most used to compare similarities, to add interest but most of all to clarify the statement in communication. On the other hand, idioms are usually used to deliver the humorous effect while irony enables people to show negative emotion. People emphasize or clarify their statements through hyperboles. Shortly, according to the research, each figure has its function and people use it for different reasons.

2.2 Simile

2.2.1 Definition and usage

According to Mezo (1999, 1), a simile is defined as “an ‘indirect’ comparison between two different things using the word ‘like’ or ‘as’ or an equivalent term (x is like y)”. Childs and Fowler (2006, 218) describe simile as “a comparison, discursive, tentative, in which the ‘like’ or ‘as...as’ suggests, from the viewpoint of reason, separateness of the compared items.” These two definitions are very similar because both describe simile as a comparison with the difference that Mezo (1999) expresses it as an indirect one. However, most authors, for example, Israel, Hardin, and Tobin (2004) consider simile to be a direct comparison because of its explicitness. Childs and Fowler (2006) see a simile rather as a way to separate the compared items by using the words ‘like’ or ‘as...as’. These words are also mentioned by Mezo (1999), so, therefore, they are used in any case to compare two items.

In the film, there are a number of catchphrases made of similes that Forrest uses for a better description of his life and himself. By using similes, one adds explanatory or illustrative function to the context which contributes to our overall perception of reality. However, Roberts and Kreuz (1994) found out that similes are most often used to compare similarities, to clarify discourse, to provoke thought, or even to be humorous. Some of the respondents also agreed on using similes to be eloquent or to add interest.

2.2.2 Translation of similes

Knittlová, Grygová, and Zehnalová (2010) consider simile to be a tool that helps increase expressiveness, so they look at a translation of similes from this point of view. In my understanding, the translation of the same word that is used within different similes can differ. This phenomenon is discussed in the book by Knittlová, Grygová, and Zehnalová (2010), where they focus on the translation of word *hell* in different contexts. As one of the possibilities to achieve a translational solution, we can use transposition. It means that translators move expressiveness position while maintaining the meaning of simile. An example of such simile can be the phrase *drunk as hell* to the Czech language translated as *úplně namol* [totally plastered]. Also, it is possible to solve a translation of simile by using an expression that is emotionally coloured. For example, the phrase *quite as hell* can be to the Czech language translated as *pěkně potichoučku* [nice and silent]. In this case, the translator used intensifier *pěkně* [nice] to intensify the expressiveness.

However, there are also some other approaches to a translation of similes. For example, Pierini (2007, 31) suggests six ways of simile translation. She describes the first one as retaining the entity, to which the topic is compared, (termed “vehicle”). In the second one, the vehicle is replaced by a different vehicle. The third option is the reduction of the idiomatic simile to its sense. The other possibilities of the simile translation are retention of the same vehicle plus explicitation of similarity feature (s), replacement of the vehicle with a gloss, and omission of the simile. However, it is not enough just to translate a text correctly linguistically but to focus on other aspects as well. Levý (2012) states that in the translational process, the interpretation of the text is also crucial. The reason is described in more detail, and also in relation to similes, in the last chapter focusing on the process of translation.

2.2.3 Similes in the film

Examples of similes displayed in the film *Forrest Gump* are following:

- (1) Jenny and me was *like peas and carrots*.
- (2) Life was *like a box of chocolate*.
- (3) My momma said my back's *crooked like a question mark*.
- (4) I can *run like the wind blows*.

In the examples, we can notice that the word ‘like’ is used to compare similarities, and to clarify the meaning. Whether we just read the scenario or watch the whole film, this comparison helps us to understand the target meaning and illustrate the situation better. In example number 1, Forrest compares himself and Jenny to peas and carrots to explain that they were always together. In example number 2, Forrest compares life to a box of chocolate with the meaning that you never know what you will have to deal with, and that life is unpredictable. This simile can also be considered as a metaphor since a box of chocolate refers to the uncertainty of life. However, metaphors are described in more detail below.

The third example contains a comparison to the question mark to explain Forrest’s crooked spine. During his childhood, Forrest had problems with his back which caused him to wear leg braces. In this case, the usage of the simile helps the audience to understand that he had serious problems with his spine. The last example is also said by Forrest when he describes his ability to run quickly. For a better understanding of his speed, he uses the comparison to wind blowing.

2.3 Metaphor

2.3.1 Definition and usage

Another aspect of the *Forrest Gump* film is the usage of metaphors. The film is not abundant with them, but some are present, and they are translologically interesting. Probably because Forrest is not so cognitively mature, he does not use these metaphors consciously. He usually says a metaphor without even knowing that he does so. Because of our conceptual system it delivers the audience the message that the film aims to deliver. In this chapter, I focus on the explanation of why metaphors are used in general, but also specifically in the film and its translation.

According to Roberts and Kreuz (1994), people use metaphors for various reasons. The most frequent reasons are to clarify something, to add interest, or to compare similarities. Other reasons why people speak metaphorically are less common. They include choices when speakers want to be eloquent or to provoke thought. Therefore, the usage of metaphors and similes is very similar, with slight differences, such as that metaphors had a wider range of respondents who apply it to add interest. Another difference that was found out in the research was that people use similes rather than metaphors to be humorous.

There are several definitions of metaphors. For example, according to Mezo (1999, 1), a metaphor is “a ‘direct’ comparison, explicit or implicit, between two different things (x is y; x = y)”. However, Abrams (1998, 97) claims that “in a metaphor a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison.” In these two definitions, we can notice that while Mezo (1999) sees metaphor as a direct comparison, Abrams (1998) describes metaphor as a tool that enables us to make comparison without asserting it. On the other hand, some authors look at the metaphors from the point of our conceptual system and their explanation of metaphors differs from the ones being mentioned. An example can be Lakoff and Johnson (1980), who consider metaphors to be the essential part of our thinking and acting.

2.3.2 Conceptual metaphors

Metaphors play an important role not only in language but also in our thoughts and actions. They affect our way of thinking, way of experiencing things, and our everyday actions. Some authors consider all metaphors to be cognitive processes rather than language expressions. For example, Lakoff and Johnson (1980, 3) who claim that “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature”. That means that metaphors appear everywhere, in everyday communication, even though people are not usually conscious of using their conceptual system. People tend to simply explain ideas and things the way they do without even thinking about it.

An example of the conceptual metaphor might be the phrase ‘time is money’. In our conceptual system, we visualize the money, knowing that it can be quickly spent and hard to make, and therefore understand that time is rare, as well. So, when someone replies to our question by using the phrase ‘time is money’, we immediately understand that time is precious. Another comprehension of someone telling this phrase might be that he does not have enough time to give you, or that you are wasting his time. Lakoff and Johnson (1980, 8) also state other similar phrases such as ‘time is a limited source’ or ‘time is a valuable commodity’. All three phrases are intertwined. Money presents a limited resource, and when something is limited, it also becomes a valuable commodity because we appreciate it more. However, the first metaphor ‘time is money’ is the most commonly used. This metaphor offers a wide range of interpretations that are connected either to money, limited resources, but also to valuable commodities (Lakoff and Johnson, 1980).

2.3.3 Translation of metaphors

Interpretations of metaphors differ. Some metaphors are easier to interpret than others. This happens primarily because of differences in cultural background. If translators share common knowledge as an author of a metaphor, it is not difficult for them to translate a metaphor. This shared common knowledge can represent, for example, experiences or environment. These aspects contribute to better understanding and therefore they are useful for a good interpretation. However, interpretation problem can occur when translators live in a different culture and shares different knowledge. It is possible that they will not understand the meaning of metaphor well, and therefore, they can lose control over their interpretation (Dobrzyńska, 1995).

According to Dobrzyńska (1995, 598), some problems in metaphor translation can occur “when the metaphorical meaning is built from stereotyped associations of the lexical-connotation type.” People who speak one language use connotations (secondary or associated layers of the meaning; Abrams 1999, 24) that may not be understandable to people speaking a different language. Therefore, connotations are hard to be understood, and they might not be so evident to people of different cultures, so they become more challenging to interpret (Dobrzyńska, 1995).

However, when translating a metaphor that is based on lexical connotations, there are some possibilities. Dobrzyńska (1995) states three main ones. The first possibility is that translators use an equivalent term in the TL. The following solution might be to try to find a metaphor that denotes a similar meaning. The final solution can be that translators can try to paraphrase a metaphor. However, Dobrzyńska (1995, 599) also claims that “the choice of translational tactics should depend on the type of text translated and the function it is supposed to fulfill for its new audience in its new communicative context.” This is also taken into consideration in the analytical part.

2.3.4 Metaphors in the film

- (5) She'd listen about ping-pong and shrimpin' boats and Momma *makin' a trip to heaven*.
- (6) My Momma always said you got to *put the past behind* you before you can move on.
- (7) Momma always said that *God is mysterious*.
- (8) *Life was like a box of chocolates*. You never know what you're gonna get.

In example number 5, we can deduce that the phrase is meant metaphorically because 'trip to heaven' refers to death unlike actually making some kind of trip. In our conceptual system, going to heaven is connected with dying and because of this connection, we understand the meaning of the sentence much better. It is said by Forrest while describing his conversation with Jenny after his mother dies.

Taking into consideration example number 6, can conclude that 'put the past behind' does not literally mean taking the past and putting it behind because it is not a physical unit. It means that we have to accept the fact that we cannot change something and move on. Forrest says this sentence during his run that takes more than 3 years. He does not literally take the past and put it behind, but he deals with his heartache by running which eventually makes him famous and appreciated for his achievement.

In my opinion, example number 7 refers to life being unpredictable and that one never knows what fate God prepares. This sentence is used by Forrest after Jenny's wishes to become a bird in a tough life situation are not fulfilled. Even though we know that it is not possible to turn someone into a bird, I think that the phrase *God is mysterious* can refer to the uncertainty of life as well.

The last example is already mentioned in the chapter on similes. From my point of view, it is not just a simile, but also a metaphor. I think so because a box of chocolates refers to life being unpredictable, but at the same time, life is also compared to a box of chocolates. This statement is said by Mrs. Gump when she is dying. Bearing in mind the following sentence 'you never know what you're gonna get,' the conceptual system enables us to connect the box of chocolate to uncertainties of life. We never know what the taste of the individual pieces in a box of chocolate will be like. Therefore, the box of chocolate refers to the uncertainty of life with the meaning that we never know what is going to come to our life.

2.3.5 Simile vs. Metaphor

Because of the similarities, similes are very often compared to metaphors. Some linguists describe simile in terms of metaphor and vice versa. As already mentioned, a simile is a figure of speech, while a metaphor is a figure of thought. However, the difference between a simile and metaphor lies in its explicitness and is quite recognizable – similes are explicit, and metaphors are implicit. Explicit similes must be overtly marked and describe comparison the way that it is easy for the receiver to understand, while implicit metaphors are those that cannot be overtly marked, and the meaning needs to be derived. Also, metaphors possess grammatical flexibility, which means that, unlike similes, the various parts of speech can be used metaphorically. This does not apply just to adjectives or nouns, but also to adverbs or prepositions (Israel, Harding and Tobin, 2004).

3 VULGAR LANGUAGE

3.1 General approach to vulgar language

Another significant feature of the film is vulgar language. It can be argued that the film lacks vulgarisms due to Forrest's cautious way of speaking. However, other characters in the film use these words a lot and for many different reasons. Vulgar words (also called swearing or cursing) are by Claire (1998, 16) defined as "simple, clear words of uneducated people for body parts and sex and bathroom terms." As we can infer from the definition, Clair (2000) considers vulgar words to be used mostly in a speech of lower social classes. However, it is not always like that.

Na Wang (2013) focused in her study on the functions and meanings of vulgarisms. She found out that people often use it between groups of relatives just to maintain group identity or solidarity. The usage of vulgar words, in this case, is not considered to be rude or offensive. On the contrary, it is even acceptable because it signifies close relationship and intimacy. Also, its usage can be seen as a sign that differentiates one group of people from another. Therefore, vulgar language is not always used just by lower social classes and can sometimes be found even appropriate.

The following reason that Na Wang (2013) found out is that through vulgarisms, people express emotional state. These emotions can be either negative (anger), but also positive (enthusiasm, excitement). This function of vulgarism occurs in the film *Forrest Gump*, in the situation where Jenny is found to use vulgarisms to express her feelings of anger.

Another reason for vulgarisms usage that Wang (2013) mentions is to emphasize feelings. The typical case is that a vulgar word is used as an adjective. In the following examples, the vulgar word is placed in the front of the nouns that the speaker aims to intensify. When the speaker says something like *it was fucking cold*, he expresses the coldness that was difficult to handle. However, when the speaker says something like *'fucking fireworks were going off 24/7'*, he aims to emphasize how much these never-ending fireworks upset him. Also, word stress is sometimes involved to emphasize the expression even more.

The last function of vulgarisms that Wang (2013) discovers is that people use swear words because they are aggressive. The usage of vulgarisms is in this case, reflects the insult or order. An example might be the phrase *you fucking shut up* that is used in the situation where two people argue. We can also see that *shut up* is combined with *fucking* that is in this case used to intensify the order.

3.2 Translation of vulgarisms

According to Knittová, Grygová and Zehnalová (2010), vulgarisms belong to taboo words. However, a period of time plays a significant role in defining what is acceptable to say and what is not. This aspect needs to be taken into consideration when translating vulgarisms. Translators have to take a look at the society at the time where the specific vulgarism was used. Meskova (2017) claims that it is also essential to look at the situation in which vulgarism is used and to know the meaning of vulgarism in the SL. When translators are aware of these circumstances, it is easier to find an equivalent in the TL.

Also, it is not always good to use the same vulgarisms in the TL because, as was already mentioned, translators also have to consider the meaning of vulgarism in the context. Meskova (2017) notes how tricky it can be to translate a word *fuck* because of its wide range of English language usage. In other words, this word has many meanings and is used in various situations, so it is usually translated differently. Translators can also influence the level of vulgarity; they can either use less vulgar words to lessen the level or more vulgar words to strengthen the level.

However, it is essential to mention that English-speaking audiences are more used to the usage of vulgarisms in the media than Czechs. Vulgar language is included more often than before and therefore the approach of people to vulgarisms in the English-speaking regions has changed. Vulgarisms can now be found on TV not just at night, but also during the day (Claire, 1998).

The Nielsen Corporation and Broadcasting Standards Authority (2010) carried out a survey focusing on the acceptability of 31 swear words in broadcasting. Besides that, some comparisons with the older surveys from 1999 and 2005 have been made. Respondents were asked to consider whether some of the given swear words are acceptable in all situations, non-acceptable, or whether it depends on a situation. It was found that the number of people who consider the words *fuck*, *shit*, or *bullshit* to be unacceptable has decreased. Only 11% of the respondents found the word *shit* unacceptable, while 52% of them claimed that it depends on the scenario and the other 37% of the respondents considered the word *shit* to be totally acceptable in all scenarios. This survey confirms that English-speaking people are used to the usage of swear words in broadcasting. On the other hand, in the case of the Czech language, vulgarisms are found in the movies quite rarely. The difference between the usage of vulgarisms in SL and TL is illustrated in the analytical part.

3.3 Vulgarisms in the film

Vulgarisms are used for many different functions. However, the most common function, that is found in the film *Forrest Gump*, is to seek respect. These vulgarisms are often found in the scenes from Vietnam. For example, when Forrest joins the Army, the moment he gets on the bus, the bus driver immediately shouts at him using vulgar and cruel words. His speech is illustrated in example number 9. From my point of view, these words are used to show Forrest that since that time, he has to respect orders that are given to him. Also, another reason why the bus driver uses cruel words in this situation might be that he wants to emphasize that joining the Army is a serious matter right at the beginning. I think that without knowing the context (that this expression is used in the Army), the audience would think that these vulgar expressions are used to offend someone.

- (9) Nobody gives a hunk of *shit* who you are, fuzball! You're not even a lowlife scum sucking maggot! Get your *faggoty ass* on the bus. You're in the Army now!

During the time in Vietnam, many phrases such as *what the hell*, *what a crock of shit* or the adjective *damn* in front of the noun is used, whether it is said by drill sergeant, lieutenant, or soldiers. Though the usage of vulgar terms depends on the particular situation, these phrases are used to gain respect in the Army, rather than express some negative emotions towards soldiers. Nevertheless, soldiers, drill sergeant and lieutenant are not the only ones that use vulgar language. Sentence number 10, which is illustrated below, is said in the situation when Jenny is singing and playing the guitar on the stage in the bar full of men. The result of the unsuccessful attempt to grab her is that the man pours a drink on her leg that makes Jenny even angrier. The vulgar part here is that she calls the man who tries to grab her a *stupid jerk*.

(10) Hey! Hey! *Stupid jerk!* I'm singing a song here.

As we can infer, she uses this expression as a defense strategy or to express her feelings. At the first sight, it might seem that she just wants to sing on the stage and be taken seriously. Forrest understands the situation this way and he thinks that her dream had finally come true. However, the fact that she is naked hidden behind a guitar in a bar full of men destroys this possibility. Therefore, the main aim of calling him a *stupid jerk* is to express her feelings of anger towards the man. Taking example number 10 into consideration, the vulgar word is used in a different situation than the previous one. For that reason and many others, vulgarisms, in general, are worth analyzing. Whereas most of the characters are found to be using vulgar words, Forrest, the main character of the film, is the exception. He chooses his words very carefully and articulates a lot.

4 TRANSLATOLOGY

4.1 Theory and the process of translation

Before I start with the translational analysis, it is essential to explain what translation is and which steps must be taken in the process of translation. Munday (2016, 8) claims that “the process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target language or TT) in a different verbal language (the target language or TL).” Considering this definition, it is clear that translation is the process of taking a source language and changing it to a target language. In the case of the film *Forrest Gump*, the SL is English, and the TL is Czech.

Also, translation presents various phenomena, depending on people. For example, Douglas (2003) simply states that “translation is different things for different groups of people. For people who are not translators, it is primarily a text; for people who are, it is primarily an activity”. Therefore, linguists and translators consider a translation to be more than just a plain text and rather view it as an activity.

To achieve the most possibly accurate translation, some steps should be fulfilled. According to Levý (2012), three main steps must be accomplished to translate the given material correctly. The first one is that translators must properly read the text and understand the concept. From my point of view, in the case of the film *Forrest Gump*, the translator must understand the general idea of the film. Without understanding the nature of Forrest, his catchphrases, behaviour, and life lessons that the film provides, it would be harder to make a good translation.

As the second step that must be followed, Levý (2012) states the interpretation of the text. This means that the linguistically correct translation is not enough, but it must consist of good interpretation as well. The situation that often occurs is that by translating something into the target language it is not possible to explain the idea as accurately as in the source language. This leads to the work of translators who have to solve this problem and figure out how the text can be interpreted. Reasons, why the correct interpretation is so important in translation, are discussed in many books. For example, Baker (2011) focuses on the problems of non-equivalence at the word level. She explains the common problems that occur when translating languages, such as that people of different countries have different beliefs and customs and therefore it is important to understand their culture. However, the TL does not always have a lexical term for the concept in SL.

The example of simile that can be found in the film *Forrest Gump* is:

- (11) Jenny and me was *like peas and carrots*.
Byli jsme s Jenny *jedno tělo, jedna duše*.
[Jenny and me were one body, one soul].

In this case, the translator dealt with the interpretation very well. The translation was adjusted to the TT so that the Czech audience understands the meaning. If the translator did not adapt the translation to the Czech language, the literal translation would be *jako hrášek a mrkev*.

However, the target audience would not understand the meaning because in the Czech language we do not use this kind of comparison. Therefore, the translator changed the interpretation while she kept the meaning of the sentence. However, it is essential to say that the sentence is preceded by phrase *we was always together*, so maybe some people would deduce the meaning by that. Nevertheless, the adjustment to the TT provides more specific and correct translation.

The last step that must be completed in the process of translation is to re-style the text. Re-stylization is the process of adjusting the translation to a TL. The main differences can be noticed from the semantic point of view. Levý (2012), who considers translation to be the form of art, explains this by using the example of house floors. Some nations count floors from the surface of the house, others do not consider the surface to be the floor. Another reason why translators must adapt to other languages are tenses that are different in every language. Therefore, it is essential to adjust a translation to a target language so that the target audience understands the translation correctly.

4.2 Audiovisual translation (AVT)

In the translational analysis, I work with audiovisual translation (AVT) because I compare the Czech dubbing of the film *Forrest Gump* to its original English version. Dubbing nowadays belongs to the most common types of AVT and so do subtitles. Matkivska (2014, 1) defines it as “a translation of verbal component of the video.” It means that when translating for example the film, it is essential to take into consideration also other aspects such as sounds, images or music, and not just focus on the plain text.

As was already mentioned, dubbing is a very common type of AVT. Bogucki and Deckert (2020, 104) define dubbing as “a linguistic, cultural, technical and creative team effort that consists of translating, adapting and lip-syncing the script of an audiovisual text.” It means that besides translation, dubbing also requires adjusting to the timing or creative language. The usage of dubbing that is stated also by Bogucki and Deckert (2020, 11), is that dubbing is “used to transfer a message in a source language into another message in a target language”. Considering the definition, it is clear that dubbing is a useful tool that enables one to transfer a message to people who do not understand the source language very well. However, it was not always used so widely as it is now.

Scholars used to deal more with the translation of literature because the AVT was not found to be interesting enough to be analyzed. Nevertheless, in the last few decades, the AVT has made great progress not only in the usage but also in its study. Even though AVT was not so common in the previous decades, nowadays it is included in many genres. Besides films, AVT is also found in sports programs, documents, or even political broadcasts. Never before was AVT so extensively used and seen on the screens as it is nowadays. This shift is, besides the interest of scholars, also caused by the great technological advancement and its tools that enable people to mediate dubbing. An example might be the automatic speech recognition that converts spoken language to text. Another useful translation technology is a computer-aided translation (known as CAT). Although these tools are still not so widely known, the advances in its translation memory could, in the future, contribute to the translation of subtitles (Bogucki and Deckert 2020).

Furthermore, an AVT does not differ much from the basic translation of poetry or other literary works. Some aspects need to be taken into consideration when translating films or other works that consist of audio and visual characteristics. One needs to have the knowledge of the film's theme and to possess all needed materials such as dialogue lists or working documents. Besides that, many tools influence the meaning, such as sounds, images, music, or speech. Bogucki and Deckert (2020) claim that AVT is "made up of a myriad of practices that can be very different from each other, both technically and linguistically: dubbing, subtitling, respeaking, audio description." Therefore, the translation of the dubbing differs in some aspects from the translation of subtitles, even though subtitles also belong to AVT. Although subtitles are cheaper and faster to create, for the audience, it is harder to process them. Dubbing helps the audience to feel involved in the plot without the necessity to read the text (Bogucki and Deckert, 2020).

4.3 Types of translation

There are several divisions of translation, depending on the author. For example, Knittová, Grygová, and Zehnalová (2010) divide translation into four main types. Interlineal and literal translations where translators does not take the context into consideration and focus just on the linguistic side of the text. On the contrary, the other two types, free and communicative, focus more on the pragmatic side.

While Knittová, Grygová, and Zehnalová (2010) divide the translation into four types, according to Vinay and Darbelnet (1995) there are two main translation types. The first one is a direct translation, also called literal translation, is a ‘word-for-word’ translation. The second one is an oblique translation, also known as free or ‘sense-for-sense translation’. These two types consist of several strategies that are included later in the analytical part (Munday, 2006).

From the point of the second division, I think that the catchphrases that I chose from the film are in the Czech language translated by the strategy of oblique translation. This is the outcome of choosing some metaphors and similes for the analysis. As was already shown in example number 11, these are often interpreted differently in the TL. As we can see in the examples below, the translation of both similes is oblique as well because the literal translation would not make sense in the Czech language. We do not use the comparison of duck to express the feeling of satisfaction. Instead of this, we can use a simile *jako ryba ve vodě* [as fish in water]. However, the translator used the comparison to describe the ability to do something. In the case of the film, this phrase was used to refer to Forrest’s ping-pong skills. Also, that we do not use the comparison of a monkey in a tree, so the literal translation would not make sense even in this case.

- (12) Every day we’d take a walk, and *I’d jabber on like a monkey in a tree.*
Každý den jsme se procházeli a *já vykládal, co mě napadlo.*
[We took a walk every day and I kept ranting about what came to my mind].
- (13) The hospital’s people said it made me *look like a duck in water.*
Všichni v nemocnici říkali, že mi to *jde jako po másle.*
[Everybody in the hospital said that I slide through it as if it was buttered].

To conclude this chapter, it is essential to say that when translating an audiovisual text, we need to take a look not just at a text, but also at the image, music, sound, and speech. These elements influence the whole meaning. Despite the ways of translation of metaphors, similes, and vulgarisms can differ, they have one phenomenon in common. When we translate any text, not just an audiovisual one, we have to interpret it correctly, so that the target audience understands the meaning. In the previous example, we saw how crucial it is to adjust a translation to the TL. Therefore, to retain meaning, it is usually better to not use a literal translation (word-for-word) but rather an oblique one (sense-for-sense), that provides the opportunity to interpret the translation correctly.

II. ANALYSIS

5 CATCHPHRASES

The thesis's primary purpose is to compare the Czech dubbing with the original English version, assess whether the targeted meaning was achieved, and determine the main translational strategies used. In this part, I focus on all these aspects in more detail. The analysis is divided into three main parts – metaphors, similes, and vulgarisms. Each part focuses on the comparison of differences between ST and TT. I also provide my perspective, my understanding of the meaning and evaluate whether the translation is correct. However, it is essential to say that during the analysis preparation, I noticed no major issues; the Czech dubbing seems to be well done.

5.1 Metaphors

Despite the film not containing many metaphors it is possible to find some. Most of these refer to the sayings of Forrest's mum Mrs Gump. The first one is illustrated below. Catchphrases do not consist just of English and Czech versions but also of my understanding of meaning and glosses. I decided to do so to better explain each metaphor also for non-Czech-readers. The metaphors are marked in italics.

- (1) Intended meaning: My momma always said you got to accept the fact that you cannot change the past and move on.

ST: My momma always said you got to *put the past behind* you before you can move on.

TT: Máma říkala, že člověk *musí odložit minulost* a pak zase může jít dál.

[Momma said that human has to put off the past and then can go on.]

In my opinion, the translator interpreted a metaphor number 1 correctly because she managed to retain the meaning of the metaphor. In this case, the phrasal verb *put behind* also has a metaphorical function. This phrasal verb is combined with the noun *past* that cannot be physically taken and moved. Therefore, the speaker wanted to express a different idea, and this is the reason why I consider this catchphrase to be a metaphor. Unlike some other examples, the translator managed to retain the same tenses as is in the ST.

However, there are some changes. Looking at the rest of the sentence, we can notice the translator changed the addressee to a more general expression *člověk* [human]. This translational strategy is called substitution. Miller and Monti (2014, 156) claim that substitution occurs when “the SL ‘vehicle’ is replaced by a different TL ‘vehicle’ with a similar ‘tenor’.” This change also causes that the TT, unlike ST, uses the 3rd person singular.

The following change that can be noticed in the TT is the omission of the adverb *always* and the possessive pronoun *my*. I think that the reason why the translator decided to omit these words might be to fit in the time range of dubbing, or she may have considered these words not to be essential. From my point of view, none of these changes pose a major problem because the catchphrase retains its function and is also understandable for the Czech audience. Even though I think that the translation is well done, I also believe that the translator could retain the same addressee to achieve a more accurate translation.

(2) Intended meaning: Momma always said that God is unpredictable.

ST: Momma always said that *God is mysterious*.

TT: Máma vždycky říkala, že *Bůh je nevyzpytatelný*.

[Momma always said that God is inscrutable.]

I consider the catchphrase in example number 2 to be a metaphor as well. From my point of view, it refers to life being unpredictable, and I think it can also refer to many other meanings, depending on the situation. Also, different people can interpret the meaning differently, it depends on the point of view.

The first phenomena that I notice when I look at the translation is the usage of a nonstandard language. This time, the translator decided to retain the adverb *always* and translate it as *vždycky* that is in the Czech language a colloquial expression, while *vždy* would be a standard expression. I think that she decided to use this nonstandard language to point out that Forrest is not intelligent and that he lacks the ability to use a more formal language. From my point of view, the usage of nonstandard language is very appropriate because it helps the audience to empathize with the plot. Another case where we can notice the nonstandard language is in the word *mysterious* that is to Czech translated as *nevyzpytatelný* [inscrutable].

Also, in the Czech language, the adjective *mysterious* is usually translated as *záhadný* or *tajemný*. This is another example of substitution. Nevertheless, I think that in this case, the adjective in the TT is used correctly because, unlike these two possible translations, in this context it also suggests that one never knows what to expect in life. Also, even this time, the translator managed to use the same tenses as in the ST. I think that this translation is well interpreted, and I would not change anything.

- (3) Intended meaning: She'd listen about ping-pong and shrimpin' boats and how momma died.

ST: She'd listen about ping-pong and shrimpin' boats and Momma makin' a trip to heaven.

TT: Poslouchala moje povídání o ping-pongu, o krevetách a o tom, *jak šla mama do nebe*.

[She'd listen my talking about ping-pong, shrimps and how mama went to heaven.]

Example number 3 shows a metaphor that is in a similar form also used in the TT. However, the translation is adjusted by using *šla do nebe* [she went to heaven], instead of literal translation *udělala si výlet* [makin' a trip]. This is the consequence of the translational strategy called adaptation, the aim of which is to adapt the text to the target Czech culture. Munday (2016,91) defines adaptation as “changing the cultural reference when a situation in the source culture does not exist in the target language.” The phrase *jít do nebe* [go to heaven] is used as a euphemism for dying in the Czech language. So, I assume that translating this metaphor was not so challenging because the translator was already acquainted with the meaning.

I also think that in this case, we can consider the usage of the translational strategy of modulation, which is similar to adaptation. Modulation is according to Munday (2017, 90) used “when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL.” Therefore, it would be possible to translate the phrase literally because it would still be grammatically correct. The problem is that it would be unsuitable in the Czech language.

Also, the translator took into consideration that the Czech language is a pro-drop language that enables its speakers to omit the subject. It is so because the verb itself already signifies the female gender by using the inflection -a. Therefore, the translator omitted the personal pronoun *she* that has the function of the subject in this sentence and translated the phrase as *poslouchala* [she listened] with an inflection -a. The Czech audience immediately understands that the speaker talks about a woman. This is not usually possible in the English language, only in some exceptions.

The following changes are that the translator added direct object *moje povídání* [my talking] and changed the tense in the last part from present to past. Also, we can notice the omission of the noun *boats* that refers to Forrest's shrimping boat business to fulfill Bubba's wish. Even though there are some changes, I do not consider them to be crucial. The translator again managed to transfer the primary message.

(4) Intended meaning: My momma always said, "Life is uncertain. You never know what you're gonna get."

ST: My momma always said, "*Life was like a box of chocolates*. You never know what you're gonna get."

TT: *Moje máma vždycky říkala "Život je jako bonboniéra. Nikdy nevíš, co ochutnáš."*

[My momma always said "Life is like a box of chocolate. You never know what you're gonna taste.]

As already mentioned in the theoretical part, I consider this phrase to be a simile but also a metaphor as well. I think so because *a box of chocolates* can refer to life being unpredictable, but at the same time, life is also compared to a box of chocolates via the word *like*. Regardless of the division, there are some small changes that are worth to be analyzed.

The first significant one is that the translator changed the tense in the metaphor from past simple in the ST to present tense in the TT. I have noticed that she changes tenses often, but she usually sticks to just these two, probably to retain simplicity. I even find this change of tense appropriate because it sounds better in the TT. Also, as far as the metaphor retains its meaning, I do not consider it to be a serious problem.

Also, the verb *get* is replaced by the verb *ochutnáš* [you will taste]. So, the translational process called substitution is used again. From my point of view, it is even better to use the verb *to taste* because it is connected with food (box of chocolate), rather than *get* that is very general and can refer to many other things. I think that the translator dealt with the translation well, and I would not change anything.

To conclude the translational analysis of metaphors, I would like to say that, in my opinion, most of the translations are well done. Despite some changes occurring in the translation of tenses, omissions of words, or substitutions, I think that the translator managed to adapt to the Czech culture. Also, she always retained the meaning of the metaphors, which I find to be the most crucial aspect. On the other hand, I am aware that metaphors can sometimes be understood in many different ways, depending on the person's knowledge and experience.

5.2 Similes

The film *Forrest Gump* consists of many similes from which some were already mentioned in the theoretical part. However, there are many others that are worth an analysis. I think that the way how the translator dealt with the interpretation in the Czech language is remarkable. I decided to preserve the column with the explanation of meaning. The similes are marked in italics. My suggested translations are indicated by the asterisk.

(5) Intended meaning: Jenny and me were always together.

ST: Jenny and me was *like peas and carrots*.

TT: Byli jsme s Jenny *jedno tělo, jedna duše*.

[Jenny and me were one body, one soul.]

In example number 5, we can see the usage of the translational strategy of adaptation. ST is adapted to the TT while it conveys the same idea. In the Czech language, we do not compare anything to *peas and carrots*, but we can say *jedno tělo, jedna duše* [one body, one soul]. If the translator has translated the text literally as *jako hrášek a mrkev* [like peas and carrots], the Czech audience would not understand the meaning that lies behind these words. I think that in this case, we can also think of the translational strategy of modulation because the phrase could be translated literally, but the translation would be unsuitable or weird in the Czech language.

Also, this is another example of considering the Czech language being a pro-drop language and using an unexpressed subject. The translator dealt with the interpretation of *Jenny as me as Byli jsme s Jenny* [were (we) with Jenny]. As the square brackets show, the translation does not make sense in the ST. However, the Czech audience immediately understands that Forrest talks about him and Jenny because we use commonly unexpressed subjects.

(6, 7) Intended meaning: My momma said that my spine is very crooked. These are going to make my spine very straight. They're my magic shoes.

ST: My momma said *my back's crooked like a question mark*. These are going to make me *straight as an arrow*. They're my magic shoes.

TT: Moje mama řkala, že *moje záda jsou jako otazník*. A díky těmto botám je budu mít *úplně rovný*. Jsou *záračný*.

[My mom said that my back is like a question mark. And because of these shoes, I will have them completely straight. They are miraculous.]

In the previous case, we can see two similes. The first simile compares Forrest's spine to a question mark to explain the severe problems with his back. The translator decided to translate the *question mark* literally as *otazník*. In the second sentence, there is a comparison *straight as an arrow* that describes the expected back's condition after wearing magic shoes. Nevertheless, this simile is found just in the ST. The translator chose to omit a comparison and replace it with a simple phrase *úplně rovný* [completely straight]. I think that she decided to do so because, in the Czech culture, we are not familiar with this type of comparison. Therefore, it was probably impossible to find an equivalent that would have the function of simile at the same time. From my perspective, I think that despite some difficulties, the translator dealt with the translation well.

(8) Intended meaning: Now you wouldn't believe it if I told you. But I can run very fast.

ST: Now you wouldn't believe it if I told you. *But I could run like the wind blows*.

TL: Třeba tomu ani nebudete věřit, *ale já utíkal jako vítr*.

[Maybe you will not believe it, but I ran like the wind.]

In example number 8, we can see a comparison used to describe Forrest's ability to run quickly. I think that the adaptation of simile to the TT was not difficult because, in the Czech language, we use a similar comparison. In my opinion, the translation of *But I could run like the wind blows* as *ale já utíkal jako vítr* [but I ran like the wind] is well done.

It could also be translated as *utíkal jsem jako by mě vítr nesl* [I ran like the wind was carrying me] or *utíkal jsem jako by mi za patami hořelo* [I ran as if my heels were burning].

These similes are commonly used in the Czech culture and the target audience would understand the meaning well. However, these suggested phrases might be good in terms of the meaning (content) but not adequate in terms of dubbing (form). Even though the first phrase is said in the background without seeing Forrest's face, it is possible that the translator still aimed at fitting to the dubbing sequence. However, these suggested phrases include noticeably more syllables than the TT. I assume it is possible that she was thinking about these suggestions, but she did not want to use them to maintain the approximate number of syllables that ST contains.

Also, in the TT, we can notice the omission of the word *told* and another change in tenses. In the ST, there is a 2nd conditional used, while in the TT, this complex sentence is substituted by a simple one that uses just future tense – *Třeba tomu ani nebudete věřit* [Maybe you will not believe that]. In my opinion, the translator interpreted the text correctly. However, I do not think that the change of tenses was necessary. As was already mentioned, the first phrase is said in the scene that does not show Forrest's face. Despite that fact, the translator either aimed at squeezing the translation due to the film's pace (by changing the tense as well) or she wanted to simplify the sentence with no deeper intention. My whole suggested translation is: **Kdybych vám to řekl, třeba byste tomu ani nevěřila, ale já utíkal jako vítr* [You would not believe it if I told you, but I ran like the wind]. This interpretation is more accurate, but I do not see the translation in the TT to be a severe problem.

(9) Intended meaning: Everybody in the hospital said that I managed to do it with ease

ST: The hospital's people said it made me *look like a duck in water*, whatever that means.

TT: Všichni v nemocnici říkali, že mi to *jde jako po másle* nebo tak něco.

[Everybody in the hospital said that I slide through it as if it was buttered or something like that.]

This translation is another example of adaptation to the TT. The translator found the different language means to express the same meaning. The comparison *look like a duck in water* refers to Forrest being naturally good at playing ping-pong. However, in the Czech language, we do not use a comparison like this. The translator had to adapt a translation so that the Czech audience understands the meaning correctly.

Another translation that is possible to use is *jde to jako na drátkách* [to run on oiled wheels], a term that also expresses that something goes really well. Nevertheless, I think that the phrase *jde to jako po másle* [to slide through it as if it was buttered] is better in this case because it sounds more like the nonstandard language that is typical for Forrest's speech. I even assume that it is the reason why the translator decided to choose this interpretation.

(10) Intended meaning: There were so many sparkles on the water, so much as on that mountain lake.

ST: There was over a million sparkles on the water. *Like that mountain lake.*

TT: Na hladině byly miliony jiskřiček. *I horský jezero bylo hezký.*

[There was million of sparks on the surface. Even the mountain lake was nice.]

The translation above is so far the only one that I consider to be done incorrectly. In the film, Forrest is talking to Jenny about the Vietnam war. She asks him whether he was scared, and he replies that he maybe was and then continues with describing all the beauty of nature that he was lucky enough to experience. He remembers his long run and compares this beauty to the Saint Mary Lake he saw. However, the translator decided to omit the comparison and made a separate sentence that does not correspond with the ST. I think that in this case, we can talk about a mistake called undertranslation. The TT provides less information than the ST. Also, the first sentence uses hyperbole, used by Forrest to express the approximate amount of sparkles on the water, saying that there were many of them. In the TT the translator omitted this hyperbole and decided to simplify the sentence. In my opinion, both sentences could be translated as: *Na hladině bylo snad přes milión jiskřiček, jako na tom horském jezeře. This way, the translator would retain the meaning of the sentences.

(11) Intended meaning: Every day we'd take a walk and I kept ranting about what came to my mind.

ST: Every day we'd take a walk, and I'd *jabber on like a monkey in a tree.*

TT: Každý den jsme se procházeli a *já vykládal, co mě napadlo.*

[Every day we'd take a walk, and I kept ranting about what came to my mind.]

The translation in example number 11 is another case of omitting the simile and replacing it with a different phrase. However, I think that there was no other option because, in the Czech language, we do not use comparison to *a monkey in a tree* to express the intensity of talking. I assume that the translator could not find the equivalent, so this is the reason why she probably decided to omit the whole simile. I think that this case again presents a modulation.

The translator managed to retain the meaning, but she had to use different words because she did not find the Czech expression. In my opinion, the sentence could also be translated as *Každý den jsme se procházeli a já nezavřel pusy [Every day we'd take a walk and I did not close my mouth]. However, I consider the translation in the TT to be well handled.

(12) Intended meaning: I don't know if we each have a destiny, or if we're all just floating in the air, as if it was a coincidence, but I, I think maybe it's both.

ST: I don't know if we each have a destiny, or if we're all just floating *around accidental-like on a breeze*, but I, I think maybe it's both.

TT: Nevím, jestli každý má svůj osud nebo jestli, nebo jestli, nás jen tak unáší větrík, přece snad možná obojí.

[I don't know if everyone has their destiny or if, or if, the wind just blows us away, maybe both.]

This is the last simile that I decided to include in the analysis. This sentence is said at the end of the film, where Forrest is crying over Jenny's death. In the translation, we can notice another usage of nonstandard language in the word *každý* [each] that is used as a colloquial expression. The standard expression would be *každý* [each], which is more formal. Another change is seen in the repetition of words. In the ST, the personal pronoun *I* is used consecutively two times. It is so because Forrest is barely capable of speaking due to his crying.

This is another example of the TL being a pro-drop language. In the Czech language, we commonly omit a subject (in this case, it is a personal pronoun) and start the sentence with the verb. However, this is not possible in the English language, so the translator had to shift the repetition to some other word. The translator changed the word to which she applied the repetition to the word *jestli* [if]. By doing so, she managed to emphasize Forrest's sadness and emotions as well.

Looking at the simile, the translator decided to leave out the comparison and simplified the sentence. Also, she included the diminutive *větrík* [little wind] as the translation of the word *wind*. Maybe she aimed at including more emotionally colored language to emphasize the sadness even more. Even though there are many changes, I consider this translation to be well done.

To conclude the translational analysis of similes, I would like to point out that I again have not found any significant problems. Just one time, I found a mistake that I consider to be undertranslated. The most commonly used strategies that were applied were adaptation, modulation, or substitution. The translator also omitted some words, but I do not think that these omissions would destroy the meaning of the sentences or similes itself. On the contrary, I think that these changes even contributed to better interpretations of the meanings. However, in my opinion, it always depends on the point of view, translator, and reader.

5.3 Vulgarisms

As already mentioned in the theoretical part, the film consists of many vulgarisms as well. These are most commonly said by soldiers, a lieutenant, or drill sergeant. However, some of them are also used by Jenny. I decided to divide this analysis into a few sections and each of them focuses on the translation of one specific vulgarism. These sections illustrate how the same vulgarisms are translated differently when used in various situations. Again, besides expressions in the ST and TT, I also include glosses to help the non-Czech-speaking readers to understand meanings. Vulgarisms themselves are marked in italics. Also, some of my suggested translations are again indicated by an asterisk.

(13) ST: Run, you *stupid son-of-a-bitch!* Run!

TT: Utíkej ty *troubo!* Dělej!

[Run you fool! Move!]

(14) ST: Hey! Hey! *Stupid jerk!* I'm singing a song here.

TT: Přestaň! Přestaň *pitomče*, já tady zpívám.

[Stop! Stop you idiot, I'm singing here.]

(15) ST: Are you retarded, or just plain *stupid*?

TT: Ty jsi *hloupej* nebo co?

[Are you stupid or what?]

(16) ST: Mommy says *stupid* is as *stupid* does.

TT: Máma říká pro *hlupáka* každý *hloupý*.

[Mommy says for a fool every fool.]

In examples number 13, 14, 15 and 16, we can see the word *stupid* being used in many different situations. In the first case, it stands as the adjective before the noun *son-of-a-bitch*. However, in the Czech language, this noun can be translated as *zkurvysyn* that is very vulgar. Therefore, the translator decided to lessen the level of vulgarity by reducing the translation to just one noun - *trouba*. The word *trouba* is in the Czech language used very commonly and consists of many meanings. It denotes the oven for baking, as well as it can express a person who lacks intelligence. It can be used offensively but also as friendly poking. This sentence is said as the imperative by the football coach during the match at Alabama stadium. I think that in this case, it is not a problem to use a less vulgar translation because the football coach probably did not aim to offend Forrest or express some negative emotions.

The same method was used in example number 14, where the translator again reduced the translation to just one vulgarism. In the Czech language, the adjective *stupid* and the noun *jerk* usually contain a similar meaning. Both of them describe non-intelligence or lack of common sense. Therefore, it would probably be unnecessary to include both of them and this might be the reason why the translator decided to deal with Czech translation this way. She used the word *pitomec* that in general refers to someone being stupid. This expression was said by Jenny as a part of her defense strategy, or maybe she also wanted to express her negative feelings toward the men at the bar.

In the following example, the translator completely omitted the word *retarded*. I think that this is another example of lessening the level of vulgarisms in Czech dubbing. From my point of view, this omission was not necessary, and the translator could also imply the word *retarded*. My suggested translation that sticks to the original English expression is *Ty jsi retardovanéj, nebo prostě jen hloupej? Also, we can notice that the word *hloupej* [stupid] is again written in a non-standard form. The standard expression that is more formal would be *hloupý* [stupid]. The question is asked by Jenny at the beginning of the film. Forrest gets on the school bus for the first time and becomes a friend with her. After a few seconds of the conversation, she asks him whether he is *retarded* or just *plain stupid*.

The last example is found in the Forrest's reference to Mrs. Gump. My understanding of the meaning is that your actions define your personality. Therefore, when someone considers someone else to be stupid, they are probably also stupid. The translator dealt with the expression appropriately by using the adjective *stupid* also as the noun.

She translated the first *stupid* as the noun (*hlupáka*) and the second as the adjective (*hloupý*). In the Czech language, we can call a non-intelligent person *hlupák*, *trouba* or *blbec*. I consider this interpretation to be well done because the translator managed to retain the meaning. This expression was said by Forrest in response to Jenny's question in the example above.

(17) ST: Nobody gives a hunk of *shit* who you are, fuzball! You're not even a lowlife scum sucking maggot!

TT: A co je mi do toho? Na to ti tu každej kašle, kdo seš, pro mě jseš nula.

[And why should I care? Everybody here coughs on who you are, you are zero to me.]

(18) ST: Why you treating me like *shit*?

TT: Proč se mnou takhle jednáš?

[Why are you treating me like this?]

(19) ST: What a crock of *shit*.

TT: Samý krávoviný.

[Just craps.]

Examples 17, 18 and 19 show the word *shit* being used in three different situations. As we can see, the interpretation of this word can also be tricky because it is always translated differently. In example number 17, the phrase *nobody gives a shit* means that nobody cares. The translator changed the translation slightly to - *Na to ti tu každej kašle* [Nobody gives a damn]. However, preceding the sentence, she also added the question *A co je mi do toho?* [And why should I care?]. I think that she did so to fit the time range of Czech dubbing because later, she omitted a comparison to *lowlife scum sucking magott* and substituted it by the less vulgar expression – *nula* [zero]. In the Czech language, *nula* can refer to an unpopular person or someone who is nothing special, an accurate equivalent for *a lowlife*. Despite that there are some offensive words found, I think that they are not meant to insult Forrest but rather it is the Army's attempt to seek respect.

In the following case, the comparison to the word *shit* expresses treating someone very badly. However, in the Czech translation, the translator again omitted this word because, unlike the SL, in the TL it is considered to be highly vulgar. Instead of it, his translation denotes something like *Why are you treating me like that?* I think that in this case, she could choose a different translation and adapt it to the TT.

My suggested translation is: *Proč se mnou zacházíš jak s kusem hadru? [Why are you treating me like a piece of rag?]. This expression is not vulgar at all, so the translator would keep vulgarity level still low and adapt to the TT, but at the same time express the poor treating.

In the last example, the word *shit* is said by Lieutenant Dan. This word's usage enables him to describe his strong disagreement with veterans who keep giving him a speech about Jesus. The phrase *what a crock of shit*, in my opinion, refers to nonsense speech. The translator used the word *krávovina* that conveys the same meaning but at the same time lowers the vulgarity level. However, I think that in this case, the translator could try to include the higher level of vulgarity. The translation that I suggest is *Samý hovadiny [Just bullshits].

(20) ST: The war in Viet-fucking-nam!

TT: Ta posraná válka!

[That shitty war!]

(21) ST: You are a fucking asshole!

TT: Seš úplnej blbec!

[You are a complete jerk!]

In the last two examples, can see that the word *fucking* is also translated differently in different context. In the first example, the anti-war activist blended the vulgar word to the word *Vietnam* to emphasize the hatred of war even more. Even though the SL allows blending of words, the word-forming process is not productive in the TL mainly due to its synthetic character. The translator divided this 'word' into two words – the adjective *posraná* [shitty] and the noun *válka* [war]. Also, this is the first translation of vulgarity so far that does not lower the level of vulgarity. I find this translation very appropriate mostly because of the context – the anti-war activist who is standing on the stage and is screaming to the microphone to the cheering crowd.

In the second case, the word *fucking* is said by Jenny to Wesley when they fight. Therefore, this time it used as an insult that aims to express her negative feelings and emotions. The combination with the word *asshole*, in my opinion, increases the intensity of the insult. This time, the translator also dealt with the interpretation acceptably. Even though she again did not apply highly vulgar words, she managed to emphasize the insult *blbec* [asshole] by using the adjective *úplnej* [complete]. In the adjective, a nonstandard language is again used. The standard form of the expression would be *úplný* [complete].

To conclude the analysis of vulgarisms, nearly all vulgarisms are translated very carefully, with significant softening of the vulgar meaning. However, I think that in some cases, the translator could retain the same level of vulgarity in the TT that is obvious in the ST. By doing so, she would express the protagonists' emotions better. On the other hand, I understand that the Czech audience is not so used to hear vulgarisms in the Czech dubbing and the translator had to adjust the translation to this fact. Also, it was interesting to see how the same vulgarisms are translated differently when they are implied in different contexts.

CONCLUSION

The bachelor thesis aimed to compare the Czech translation of the catchphrases in the film *Forrest Gump* with the English version, assess whether the meaning in the target language was achieved, and identify translational strategies. For this reason, all necessary materials such as screenplay and translational books were collected and used for further analysis. The theoretical part has discussed four key areas – film *Forrest Gump*, figurative language, vulgarisms, and translation. Much interesting information has been stated, such as functions of film's catchphrases in different situations or what aspects need to be considered during the translational process. I also included the information about audiovisual translation to determine its development and how it differs from the standard translation.

This information was later practically used in the analytical part, where I discussed each phenomenon, specifically metaphors, similes, and vulgarisms, in more depth and in relation with the film. I also provided my perspective on the interpretation, and in some cases, I suggested my own version of the translation. However, most of the catchphrases were found to be well translated. In the metaphors and similes analysis, the most commonly used strategies were adaptation, modulation, and substitution. All these strategies contributed to better achievement of the meaning in the target language. Also, some minor cases of omission or changes in tenses were applied.

On the other hand, in the case of vulgarisms, the translator had the tendency to lessen the level of vulgarity in the Czech dubbing. In some cases, I found it appropriate, and in others, I suggested a slightly different translation that would keep the same level of vulgarity. However, I think that the level to which the vulgarisms should be translated also depends on the point of view. Some translators might find it acceptable to keep the high level of vulgarity, while others prefer to lessen the level. In my opinion, it was fascinating to see how the same vulgarisms are translated differently when they are used in various situations.

In conclusion, the Czech dubbing seems well carried out. In most cases, the translator managed to adapt the translation to the target language. I think that the way how the translator dealt with the interpretation is very interesting. In the future, the translation of the film *Forrest Gump* could be worth an analysis from a different point of view.

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List of abbreviations

AVT – audiovisual translation

CAT – computer-aided tool

SL – source language

TL – target language

ST – source text

TT – target text