Czech Subtitles for the Television Series *Dickinson*: A Translation Analysis

Svatava Malatinská

Tomas Bata University in Zlín
Faculty of Humanities

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

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děkan

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

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ABSTRAKT

Tato bakalářská práce se zabývá analýzou překladu titulků seriálu *Dickinson*. Cílem práce je zanalyzovat překlad titulků a zhodnotit celkovou úspěšnost předání zprávy. V teoretické části je nejprve představen seriál *Dickinson*, také se v této části obecně popisuje překlad a blíže se zabývá překladem poezie a titulkováním včetně používaných strategií v překladu. Dále jsou blíže popsány strategie, které byly využity překladateli seriálu *Dickinson.* V praktické části se autorka práce zabývá jazykem postav, porovnává překlad básní dvou překladatelů, a nakonec jsou na příkladech ukázány překladatelské strategie a problematické oblasti. Práce přichází se zjištěním, že překlad titulků v seriálu *Dickinson* je úspěšný a i navzdory změnám v překladu nedochází k výrazné ztrátě významu.

Klíčová slova: audiovizuální překlad, titulky, poezie, titulkování, Emily Dickinson

ABSTRACT

This bachelor's thesis deals with the analysis of the translation of the subtitles of the *Dickinson* series. The aim of the thesis is to analyze the subtitle translation and to evaluate the overall success of the message delivery. In the theoretical part, *Dickinson* is first introduced, followed by a general description of translation, and then the bachelor's thesis takes a closer look at poetry translation and subtitling, including the strategies used in translation. Next, the strategies used by the translators of *Dickinson* are described in more detail. In the analytical part of the thesis, the author discusses the language of the characters, compares the translation of the poems by the two translators, and finally deals with the translation strategies and problematic areas which are shown on examples. The thesis finds out that the translation of subtitles in *Dickinson* is successful and despite changes in translation, there is no significant loss of meaning.

Keywords: audiovisual translation, subtitles, poetry, subtitling, Emily Dickinson

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

CONTENTS

INTRODUCTION

Media globalization has increased the demand for audiovisual content to be translated into different languages to reach a broader audience. Subtitling is one of the most common forms of audiovisual translation, and subtitles are essential to make the content accessible to non-native speakers. However, they present unique challenges for translators. This thesis focuses on the translation analysis of the Czech subtitles for the first season of the television series *Dickinson.* The show, based on the actual person Emily Dickinson, explores the life of poet in the 19th century, but the plot is most probably fictional.

Firstly, in this thesis, the show *Dickinson* is introduced to the reader, and basic information about Emily Dickinson is provided. The theoretical part further covers the general translation and audiovisual translation with a more detailed focus on the timed text. In relation to the timed text, the subtitling standards are mentioned, and the process of subtitling is described together with the strategies of a chosen author. The thesis then takes a closer look at the strategies used in the translation of *Dickinson*'s subtitles. Also, the theoretical part deals with problematic areas found in translation, namely syntactic sentence structure and loss of expressivity.

The analytical section builds upon the theoretical foundation laid earlier. Firstly, the author justifies her choice of this bachelor's thesis topic and then describes the methodology adopted for the analysis. Subsequently, the translation of the series and the language used in the series is described, with a specific excerpt of conversations of people in *Dickinson*. The most interesting chapter of the thesis centers around the analysis of the poetry featured in the series, wherein selected poems and their analysis are described in detail. Finally, the thesis examines the most frequently employed translational and subtitling strategies used by the translators in the series, including idiomatic expressions, shortening and omissions, generalization, and specification. Examples from the series are given and explained.

I. THEORY

1   SHOW DICKINSON

The show *Dickinson* is American comedy-drama TV series created by Alena Smith and produced by Apple TV+. The first season of the series aired on November 1, 2019, and the latest season up to this date (January 2023) aired on November 5, 2021. The series is thus quite new and not well-known yet. Each season consists of ten episodes; altogether, it has 30 episodes so far (Apple TV+, n.d.).

Dickinson is set in Emily Dickinson's time. The audience is taken into her world with a modern tone and sensitivity. The series lets the viewers explore the 19th century from the point of an imaginative starting poet that does not fit into her time. Emily explores the constraints of gender, society, and family. *Dickinson* is Emily's "growing up" story, the fight of one woman to get her voice heard.

The main character of the series is Emily Dickinson (starring Hailee Steinfeld). Emily is a young, aspiring budding poet. She is in love with her best friend, Sue Gilberg, and rejects every suitor her parents have found her. Other characters of the series *Dickinson* are her siblings: her older brother Austin Dickinson (starring Adrian Blake) and her younger sister Lavinia Dickinson (starring Anna Baryshnikov). Austin is freshly out of college and engaged to Sue. Lavinia is desperately in want of a suitor that her parents refuse to find, and she loves her cat.

Sue Gilbert (starring Ella Hunt) is Emily's secret love and her soon-to-be sister-in-law. She is orphaned. Emily's parents Emily Norcross Dickinson (starring Jane Krakowski), and Edward Dickinson (starring Toby Huss), play an important part in the series. Her mother is a housewife. Both of her parents have a patriarchal view, but her mother's views change towards the end of the first season. Her father runs for Congress.

There also appears Wiz Khalifa, a present-day rapper, who is intriguingly inserted in the series; he plays the role of Death, witch Emily meets up with almost every night in his carriage, asking when her time will come.

The first season pictures the time of Austin's engagement with Sue until their marriage. In the meantime, Emily meets many of the suitors her parents picked and befriends another writer who dies in the series. Emily writes her poems mostly for her love Sue. She also faces disagreement from her father because he disapproves of her being a poet.

1.1 Emily Dickinson

Emily Elizabeth Dickinson is an American poet. She was born in 1830 in Amherst, Massachusetts, and died in the same place at the age of 55 (1886). Emily wrote about 1,800

poems, some of which were published after her death by her younger sister Lavinia. In 1955, a complete collection of her poems was published by scholar Thomas H. Johnson under the name *The Poems of Emily Dickinson*.

2   TRANSLATION

A translation is a process of transferring text from one language to another while maintaining the original message and communication (Smartling, n.d.). It serves as a tool that enables human beings to understand each other. Translation helps to share ideas, knowledge, and culture throughout the world. It occurs in spoken and written forms (Milán and Batrina 2013, 75). An understanding of both source and target languages is required to make a good translation.

In translation, three kinds of translation were identified by Jakobson: intralingual, interlingual, and intersemiotic translation. Intralingual or rewording translation interprets "verbal signs by means of other signs in the same language." The interlingual translation is what we understand as translation proper; it represents "an interpretation of verbal signs by means of some other language." Lastly, intersemiotic translation or transmutation interprets verbal signs by means of signs of nonverbal sign systems (Milán and Batrina 2013, 76; Bassnett 2002, 23). The key issue in all types of translation is that full equivalence does not exist. Even so-called synonyms do not have a complete equivalence because every unit contains a set of non-transferable associations and connotations within itself. Thus, decoding and recoding take place. According to Eugene Nida's translation process model, translation follows these phases: the analysis of the source language text, transferring and restructuring the text to the final point receptor language translation (Bassnett 2002, 23–25).

Translation strategies can be viewed in many ways, such as translation processes and translation tactics. Generally, authors do not specify each step of the translation process. According to Khudaybergenova (2021), each translator should develop their own independent strategy. However, according to Owji (2013), translation strategies can be divided into semantic, syntactic, and pragmatic changes. Further subcategorization of syntactical strategies, which are the only important field in this analysis, is: Literal translation (translating the ST as precisely as possible without taking into account the SL structure), Loan translation (borrowing of single terms and adhering to the structure of the ST), Transposition (referring to any change in word category e.g., adjective to noun), Unit shift (shifting in the levels of morpheme, word, clause, phrase, and sentence), Paraphrase structure change (changes take place in the internal structure of the noun phrase or verb phrase), Clause structure change (changes affecting the organization of the constituent phrases or clauses), Sentence structure change (changing the structure of the sentence unit

e.g., the relationship between main and subordinate clauses), Cohesion change, Level shift, and Schema change.

2.1 The Norm theory

The starting point of the concept of Norm theory was the "underdetermination of translation." An original text initiates various translations and alternative choices to the translator. According to the Norm theory, the differences between original and translated texts are to be expected. The translator's choices tend to follow a particular pattern instead of being random. The study of translation norms seeks to explain why this happens (Milán and Bartina 2013, 80).

2.2 Audiovisual translation

All kind of electronics surrounds people in their daily lives. Thus, they are exposed to screens and absorb a considerable amount of audiovisual production, mainly to have fun, get information, study, and learn. Audiovisual communication is a big part of people's lives and has a great impact on them as well (Diáz Cintas and Remael 2021, 2–3).

Audiovisual translation includes a wide range of translation practices that diverge from one another in their nature of linguistic output and translation strategies. According to Diáz Cintas and Remael (2021), there are two main approaches in audiovisual translation: revoicing, in which an original dialogue soundtrack is substituted with a new soundtrack, and timed text, in which speech is converted into written text. Further sub-categorization of revoicing is interpreting, narration, voiceover, dubbing, fandubbing, and audio description (Diáz Cintas and Remael 2021, 7).

Timed text (TT) refers to a process of matching chunks of text with synchronized translations or transcriptions of the source text. TT can be either interlingual or intralingual, and it includes the following associated practices: subtitling, surtitling, subtitling for deaf or hard-hearing people, live subtitling, and cybersubtitling (Diáz Cintas and Remael 2021, 9).

2.3 Translation of poetry

Translation of poetry is not easy, and it requires special expertise. According to Jones (2011), the translator of poems needs a deep understanding of the poem in the source language to rewrite it into another one.

Rewriting poetry involves more than simply translating each element from the source to the destination and requires a subtle and sophisticated approach. The two poems may use

different techniques or apply the same methods differently. Translators add their own experience and interpretation of the poem when they rewrite it. In some cases, the translator's perspective may be so distinctive that the resulting work is more an adaptation rather than a translation. Poetry translators may rely on various psychological processes, such as cognition and emotion, as well as creativity and metacognition (Jones 2011, 32–33).

2.3.1 Cognition

As Jones (2011) mentioned, the cognitive processes involved in translation refer to the mental operations of the translator that use working memory to receive and process information from visual and auditory inputs, retrieve knowledge from long-term memory, formulate messages and actions, and produce speech and behavior. In the context of poetry translation, these operations are crucial in the translator's reading, rewriting, and the target reader's re-reading of the translated text.

2.3.2 Emotion

Emotions also play a significant role in translation. Positive emotions like self-confidence, amusement, hope, and devotion can boost motivation, while negative emotions like self-doubt, hate, fears, and doubt can hinder it. Since translating poetry is often voluntary, motivation is essential for its completion (Jones 2011, 37–38).

2.3.3 Creativity

According to Jones (2011), The concept of creativity involves producing original and unexpected work that is also useful and adaptive to task constraints. This can include recombining existing non-original concepts or information sources. Poetry translation is often perceived as a creative task because translators may find it impossible to reproduce all the semantic content and poetic features of the source poem, or doing so may cause confusion in the message being conveyed. To bring something new to the translated poem, translators may alter, add, delete, or change the emphasis of certain elements while being guided by their sense of appropriateness.

2.3.4 Metacognition

Metacognition typically relate to the awareness of one's own cognitive states and processes. However, it can also be viewed as a set of skills that governs various aspects of subjectivity, including cognition, emotion, relationships, and action. Several types of metacognitive skills are relevant to poetry translators. One such skill involves coordinating cognitive abilities and

physical actions, such as balancing the need to revise the translation to meet the standards of the target genre while being mindful of the deadline pressures (Jones 2011, 39).

3 SUBTITLING

According to Diáz Cintas and Remael (2021), subtitling is one of the approaches in audiovisual translation. It is a form of translation where the spoken dialogue and other verbal information, such as letters, banners, song lyrics, and voices off, are rendered in writing, usually at the bottom of the screen in the target language. Unlike dubbing, which completely erases original dialogue, subtitling preserves the original text and sound, and adds an extra layer of information. Subtitlers must consider that the viewer has to read the subtitles at a given rate while watching the images. Thus, they must find the perfect balance between audio and visual dimensions (Milán and Batrina 2013, 274).

Traditionally, a maximum of 37 characters, including blank spaces and typographical signs, per subtitle line were recommended. However, since the arrival of digital media and proportional fonts, the maximum number of characters per line (cpt) has risen to 42. Subtitlers can write as much text as possible as long it stays within the confines of the safe area. There is no minimum number of characters, but seeing less than four characters on the screen is uncommon (Diáz Cintas and Remael 2021, 97–99).

The ideal time for the subtitle to appear on the screen is at least one second. The reason is for the eye to register their presence. If they appear for a shorter period, the viewer might not even notice it was there. However, if a short subtitle is kept on the screen for a long time, the viewer might read it repeatedly and break their reading rhythm. One-word subtitle can be attached to the previous or following one (Diáz Cintas and Remael 2021, 99–100).

The industry standard for subtitling is to keep the text on one line unless the character limit is exceeded, as this is believed to make the images less cluttered. However, for cinema exhibitions, some companies prefer two lines for aesthetic reasons or to make the subtitles easier to read on large screens. When using two lines, sentences composed of clauses are better suited for dividing into two lines. The pyramidal structure, where the top line is shorter, is recommended for aesthetic purposes. Whether to place subtitles on the top or bottom line depends on studio preference, but readability should always be prioritized over aesthetics (Diáz Cintas and Remael 2021, 99–100).

3.1 Process of subtitling

Subtitling is the outcome of a collaborative team effort. It involves multiple stages, from getting a commission to delivery of the final product, which can be seen on the screen. The first step in subtitling is contacting a translator company with a commission (Diáz Cintas and Remael 2021, 32).

After getting a commission, a subtitler or the subtitling company receives a file as the basis for the translation. Sometimes they receive the dialogue script as a helping information source, but as it usually is the post-production version and the subtitlers cannot rely on them (Pedersen 2011, 14–16). Subtitlers may also work without access to the images (Diáz Cintas and Remael 2021, 32).

Frames, which are individual still images displayed rapidly in succession to create the illusion of motion, are often used as the smallest unit of time measurement in film and television. An electronic time code is superimposed on the film to synchronize accurately with other audio and visual elements. This time code measures time in hours, minutes, seconds, and frames, with each frame representing 1/25th of a second in European television. This time measurement system is practical because it allows for precise editing and synchronization of audio and visual elements in post-production. The subtitler's job is to segment the ST (source text) into subtitles and then translate them into TL (target language). In the present day, subtitlers use software programs to help them get the job done (Pedersen 2011, 14–16).

Other parts of the job of the subtitler are editing and researching the ST. Editing means that the subtitler must modify the text in the subtitles. This often involves reducing or condensing the verbal content in the original polysemiotic text. ST research consists of checking the accuracy of spelling the names or other verbal material. The subtitler is also responsible for ensuring that any cultural or other references in the source text (ST) are accurately represented in the subtitles and that they make sense to the audience. It requires a thorough understanding of all aspects of the ST, including any relevant references (Pedersen 2011, 14–16).

The final step of the subtitler is to proofread and re-edit the subtitle file, which may be done several times. It is typical for subtitling companies to have an editor who revises the subtitle files. After that, the subtitle file is ready to be sent to the original commissioner (Pedersen 2011, 14–16).

Diáz Cintas and Remael (2021) point out that some of the stages may be skipped when subtitling. Some operations are being revised, and what was standard practice in the past might not be enough now (Diáz Cintas and Remael 2021, 33–37).

3.2 Subtitling strategies

When subtitling, the translator cannot transfer the ST into the TT without using translational strategies. Every translator should choose the best method that suits their text's needs

because it is impossible to translate ST into TT without using any of them. Many authors offer different techniques on how to translate text.

Diáz Cintas and Remael (2021) recognize strategies related to the cultural reference. In their book, they propose a reorganized version of the classification from 2007:

- Loan – also known as borrowing, the word or phrase is included in both SL and TL because they use the same word e.g., firewall

- Literal translation – the borrowing of the expression form and rendering each element word-for-word into TL structure

- Calque – a word-for-word translation

- Explicitation - the action of introducing information into TL which is implicit in the SL however but be derived from the context or the situation; types of explicitation are specification, generalization, and addition

- Substitution – another type of explicitation, which replaces the cultural reference in the ST with a similar reference that already exists in the SL

- Transposition – a cultural concept from one community replaced by the concept from another community

- Lexical recreation – or the invention of new words - a neologism

- Compensation – making up for the translational loss by being more creative in the TL

- Omission

Subtitling is a complex process that requires the use of translational strategies. The translator's task is to choose the most appropriate technique based on the text's needs. The strategies proposed by Diáz Cintas and Remael (2021) provide a comprehensive framework for cultural reference translation. A thorough understanding of these strategies is necessary for effective subtitling and the accurate transfer of meaning from the SL to the TL.

4 IDIOMS

Idioms are rigid patterns of language that offer minimal or no room for alternation in form. They carry figurative meanings which cannot be deduced from their constituent words (Baker 2011, 67–70). For example, a person saying *Break a leg* which means *Wishing someone good luck* does not intend to break the other person's leg.

Some of the difficulties that translators working in a foreign language typically struggle with is using idioms, and fixed expressions, as well as native speakers, do. The first challenge for a translator dealing with idioms is even to recognize that they are dealing with an idiomatic expression. Some idioms are easily recognizable as they violate truth conditions or do not follow grammatical rules. Other idioms are more challenging to understand and make less sense in a given context. Some idioms are misleading and offer both literal and idiomatic meanings. They can be easily misinterpreted if one is not already familiar with them. Similarly, some idioms in the source language may have a very close counterpart in the target language that looks similar on the surface but has a total or partially different meaning (Baker 2011, 68–75).

A translator must also consider the collocational environment surrounding any expression whose meaning is not readily accessible. Idiomatic and fixed expressions have individual collocational patterns and form collocations with other items in the text (Baker 2011, 68–75).

Translation strategies of idioms depend on many elements, such as if the target language has a similar meaning or the meaning of concrete lexical items that make up the idiom is used visually or verbally elsewhere in the text. The strategies for translating idioms are namely (Baker 2011, 75–85):

- using an idiom of similar meaning and form – the meaning of an idiom remains approximately the same and simultaneously consists of equivalent lexical items
- similar meaning but dissimilar form – the meaning is similar, but the idiom consists of different lexical items
- borrowing the source language idiom
- translation by paraphrase – The most used strategy in cases where no match may be found in the TL, or its use is not appropriate due to stylistic preferences in the SL and TL.
- translation by the omission of a play on the idiom – rendering only the literal meaning of the idiom in a context that allows a concrete reading of an otherwise playful use of language

- translation by the deletion of entire idiom – the omission of the idiom due to finding no close match in the TL, its meaning cannot be paraphrased, and for stylistic reasons

The acceptance of these strategies depends on the context in which they are translated.

5   SHORTENING AND OMISSIONS

According to Pošta (2012), the strategy of shortening texts in subtitles is done in two forms: condensation – making it as brief as possible, and by omissions – leaving out information from the text.

5.1 Shortening

Condensation (shortening) requires the translator to have an excellent knowledge of the source and target language of the text. Condensation can be further distributed into univerbation, an informal verb in the Czech language, the selection of shorter synonyms, and writing numbers instead of words. The concept of univerbation is in choosing one word over more words (Pošta 2012, 68–75). For example, in the Czech language, a tractor driver can be expressed as *řidič traktoru [tractor driver]* or *traktorista [tractorist]*, which has the exact meaning; the only difference is in the number of words. An example selection of a shorter synonym is choosing *balík [a packet (of money)]* over *spousta peněz [a lot of money]*.

Another type of shortening is connecting information from several phrases into one (Pošta 2012, 68–75).

5.2 Omissions

As stated before, the omission is a process of leaving out information from text. It cannot be done randomly. The essential information from the source must be preserved, and the least necessary information can be omitted (Pošta 2012, 68–75). This claim is also supported by Diáz Cintas and Remael (2021) by asking, "will the viewers still be able to understand the message or scene without too much effort? And will they not misunderstand it" Subtitles translators must become experts and decide for themselves (Diáz Cintas and Remael 2021, 161).

Omission also takes place when a phrase is used repeatedly. As in, *Thank you, thank you very much* is translated into the Czech language simply as *Děkuji vám [Thank you]*. Furthermore, translators may omit information with no value or added value, such as *You know, well, I mean* or even an attribute; for example, *very sympathetic* may be translated as *sympatický [sympathetic]* without the attribute (Pošta 2012, 68–75).

6   GENERALIZATION AND SPECIFICATION

Another strategy used in subtitling is explicitation, more precisely, generalization and specification.

6.1 Generalization

Generalization is the most typical interventional strategy (Pedersen 2011, 164). In generalization, a translator uses more general or neutral terms. Therefore, generalization may also be viewed as simplifying.

6.2 Specification

On the contrary, according to Pedersen (2011), the strategy of specification (narrowing of meaning or explicitation) is used the least. This is because the specification needs extra work - finding relevant explanatory phrases, which requires more time spent on the translation. However, in many cases, the translators have no choice but to use it due to adding explanations and explicitly specifying information, which was only implicit in the TT.

Specification comes in two forms, completion, and addition. Completion adds material that may relate to the expressive aspect of the linguistic feature, meaning it mainly adds a name or abbreviated expression. Added material, in addition, may be part of the meaning or connotation of the word (Pedersen 2011, 161).

7   SYNTACTICAL STRUCTURE

The four basic sentence types are divided depending on their purpose. These four types are the same in English and Czech language. The first and the most common type of sentence is Declarative Sentences (statements), e.g., *I have a dog.* The second type is Interrogative Sentences (questions). It features a different word order than a declarative sentence and ends with a question mark, e.g., *Do you like pizza?* The third type is Exclamatory Sentences (exclamations). These are statements expressing emotions ending with an exclamation mark, e.g., *I love this dress!* The last type is Imperative Sentences (commands) which are used to make requests or to give commands, e.g., *Sing a song.* In imperative sentences, there is usually no subject element present (Crystal 2019, 230-231).

Another division of sentences is into simple, compound, complex, and compound-complex. Simple sentences contain only one clause (= a group of words including a subject and a verb expressing a complete thought). Compound sentences have more than one clause linked by coordination, for instance, with conjunctions *and, or,* and *but.* Each of their clauses can stand on its own. In contrast, clauses in complex sentences are linked by subordination. Therefore, the subordinate clause becomes dependent on the main clause. Finally, a compound-complex sentence consists of a minimum of two main(independent) clauses and at least one dependent clause (Crystal 2019, 238).

7.1   Negation

Negation is recognizable due to words, affixes, and, most commonly, by suffix *n't.* Depending on the form and meaning, it can be further distributed into four major groups. The groups based on the form are verbal vs. non-verbal (e.g., *I do<u>n't</u> like snakes* vs *I <u>never</u> liked snakes.*) and analytic vs. synthetic (e.g., *<u>Not</u> many onions were chopped.* vs *<u>Nobody's</u> perfect.*). The other two groups depending on the expression of negative meaning are clausal vs. subclausal (e.g., *I do<u>n't</u> have a brother* vs. *I had a brother in <u>no</u> time.*) and ordinary vs. metalinguistic *(I don't have two cats: I have one cat* vs. *I don't have two cats: I have three.)* (Huddleston and Pullum 2002, 786–788).

8   LOSS OF EXPRESSIVITY (EMOTION)

According to the findings of Jackson' *et al.* (2019) new study called "Emotion semantics show both cultural variation and universal structure", emotions can be expressed differently in various languages, even if they translate into the exact words. This suggests the need for more emphasis to be placed on communication. Throughout the centuries, language was used to express the full range of their experience from dull to the depths of their heart. For example, writers and philosophers used the language in poems and prose to reveal the depth of human experience and its associated emotions. Readers may struggle with understanding their translated work and get lost in translation because the intended meaning can only be understood in the context of the source text's language. Researchers who studied language emotion found that "different cultures prescribe different words to various emotions, and words to express a particular emotion may not be found in a certain language or may have a slightly different understanding." (Powers 2019).

Another way of losing expressivity in translation is using less expressive words or phrases. For example, *I love you* may be translated using the less explicit expression *Mám tě rád/a. [I like you.]*, instead of the equivalent *Miluju tě [I love you]*.

II. ANALYSIS

9 METHODOLOGY

I started working on my bachelor's thesis by selecting a text for the analysis, which was English and Czech subtitles of four randomly selected episodes from the Season 1 of the *Dickinson* TV show.

The translation of subtitles has always excited me because watching TV shows has been my stress-relief for many years. Well-translated subtitles were essential for enjoying the full experience, especially in my childhood when my knowledge of English was not as advanced as it is now.

The trailer of the first season of *Dickinson* caught my eye not only because of the way Apple TV+ decided to process the series but also because of the confident and brave behavior of the main protagonist Emily Dickinson who did not fit into her time. The series *Dickinson* has a modern sensibility and a unique tone. The series is interesting in utilizing contemporary music, specifically rap music. Nevertheless, the music does not shift the storyline to the present day, mainly because the setting and clothing are accurate to the time of Emily's life (19th century). The series also manages to nicely incorporate Emily's poems into the plot.

At first, I watched the series in the English language with English subtitles and then all over again with translated Czech subtitles. I collected all the official subtitles from Apple TV+ and created a corpus of the English and Czech subtitles. There are two columns of subtitles in my corpus; one consists of original and the other of translated subtitles. On average, each episode consists of 63 pages (7116 words) of lined-up subtitles.

When all the subtitles were collected and lined up, I compared and analyzed them, commented on them, and highlighted items of translatological interest. Then I sorted the individual subtitles into groups ready to be explored in detail.

The episodes chosen for analysis:

S01E01 "Because I could not stop"

S01E03 "Wild nights"

S01E08 "There's a certain Slant of light"

S01E10 "I felt a Funeral, in my Brain"

9.1 Translation of the series

The particular subtitles chosen for the analysis were translated by two translators. The first and eighth episodes were translated by Iva Krombholzová, an audiovisual translator specializing in English to Czech translation with more than 15 years of experience in the field. The third and tenth episodes were translated by Petra Kabeláčová, a freelance

translator, proofreader, and film subtitler. She does not have as much experience as Iva Krombholzová, but it is impossible to tell from the translated subtitles. At the end of each episode, the translators are given credit for their work.

9.2 Language in the series

As mentioned before, *Dickinson* has a modern sensibility, which is most clearly reflected in the language in the TV series. From observation, it is certain that the language of the youth is mostly contemporary. However, the language is primarily formal, but less formal equivalents also appear in the text, such as the expressions *Sis, Bro,* and others which are used between Dickinson's siblings.

(1) *ST: Oh, yes, it really is delicious, Mother.*

TT: Ano, je to lahůdka, <u>máti.</u> [Yes, it's a delicacy, mom.]

This sentence is a comment one of Dickinson's kids made to their mother. *Máti* (1) is a Czech informal expression more suitable for the English word *mom, mum,* or *ma*. An interesting fact is that such an expression appears only in the TL.

(2) *ST: You look <u>hella</u> ripe.*

TT: Jsi přímo k nakousnutí. [You're a bite to eat.]

(3) ST: *As soon as my late husband <u>slash</u> cousin, Loring died, I just jumped on the ship.*

TT: *Jen co Loring, můj choť a bratranec zároveň zemřel, skočila jsem na loď. [As soon as Loring, my husband and cousin, died, I jumped on the ship.]*

Examples (2) and (3) illustrate the use of slang. The word *Hella* (2) is an American slang whose origin is believed to be in the 1970s California. Another use of contemporary language is the slang word *slash* (3). While Emily's aunt Lavinia shares the details of her travels, she uses the word *slash* in her speech. The intended meaning of the word *slash* is *simultaneously*. Before the 1960s, the punctuation *slash* carried a different name. It should be noted that Emily lived in the 19th century, so these expressions could not have been used.

(4) *ST: You can't, you mustn't! How shall we cope with the unbearable pain of your absence?*

TT: To nemůžete! Nesmíte! Jak jen se vyrovnáme s nesnesitelnou bolestí z vaší nepřítomnosti? [You can't do that! You can't! How will we cope with the excruciating pain of your absence?]

Emily Dickinson used everyday language in her speech, but sometimes she tried to speak like a real poet, as in (4). The elements of poetry language may be seen in the excerpt, such as an emotional and exaggerated way of expressing oneself e.g., *you musn't* and *unbearable*

pain of your absence. In the TL, the exaggeration is in the form of using the plural pronoun *we*.

Alternatively, the older generation, Emily's parents, use proper language for its time. Archaisms appeared in their discourse. These archaisms were used in the source language and the target language, but usually not at the same time in one translation.

(5) ST: *She comes from an excellent pedigree.*

TT: *Pochází z vynikající rodiny. [She comes from an excellent family.]*

Pedigree (5) refers to a family or person with recorded ancestry. Nowadays, the noun is mainly applied to refer to pure-breed animals, and words like ancestry, a lineage are used in connection with people. In the TT, no such archaism is used.

(6) ST: *Don't pull any of those stunts like you did the last time.*

TT: *Hlavně žádné nejapné vtípky. [Just no facetious jokes.]*

In this situation, Emily's parents scold her for her behavior and tell her to behave. *Nejapné[facetious]* can be considered to be an archaism in the Czech language. Its meaning is facetious and inappropriate.

A significant part of Dickinson's father's speech is the use of *shall.* In this context, shall is used when talking about probable situations. Such equivalence does not exist in the Czech language. Therefore, the translator was forced to use different sentence structures.

(7) ST: *You shall oversee the design yourselves.*

TT: *Jeho podobu si určíš sám. [You determine its form.]*

(8) ST: *It shall be built by the fall.*

TT: *Do podzimu se stihne dokončit. [It will be finished by autumn.]*

On this occasion, Mr. Dickinson is telling Austin the plans for his future. As mentioned before, in the Czech language, there is no equivalent to the verb shall, so the translation rebuilt the structure of the sentences. Sentence (7) became imperative, and (8) declarative.

10 TRANSLATION OF POETRY

Emily's style, typical in its depth and complexity, stands out from the poetry of her time. Formally, she also ignored the conventions of the time, using mainly short half-rhymes, avoiding dashes and full stops, and often capitalizing words at the beginning of the line for no clear reason. Thematically, she chose to write about ordinary things, such as nature, self-knowledge, death, and love. What was unique about her was her way of describing abstract things with concrete images.

The translation of Dickenson's poems was made by Jiřina Hauková and Jiří Šlédr, who published several books of Emily Dickinson's translated poems over the years. Throughout the series, sometimes parts of Emily Dickinson's poems, sometimes the whole poems appeared. In the four selected episodes, five poems are used: *Because I could not stop for Death*, *Wild nights!*, *There's a certain Slant of light*, *Sue – forevermore!*, and *I felt a Funeral, in my Brain*. Each episode title carries the name of the poem that it involves, besides the tenth episode in which two poems appeared, so only one of the names is used in the title.

As stated before, poems in the show were translated by two translators, so I chose two poems translated by each of them and compared them, asking these questions: Is it adaptation or translation? Does the translator add positive or negative emotion? Did the translator add elements of emphasis? Is the semantic meaning kept intact? Does the poem in TT have poetic features? Is the message conveyed in the translated version?

(9) (a) *ST: Wild nights –*

Wild nights!

Were I with thee

Wild nights should be Our luxury!

Futile – the winds –

To a Heart in port –

Done with the Compass –

Done with the Chart!

Rowing in Eden –

Ah – the Sea!

Might I but moor – tonight – In Thee!

(b) TT: Divé noci – [Wild nights -]

Divé noci! [Wild nights!]

S tebou být [To be with you]

Byly by ty noci [Would those nights be]

Naší rozkoší! [Our delight!]

Pro srdce v přístavu – [For the heart in the harbor -]

Je zbytečný vítr – [It's a useless wind -]

K čemu Kompas – [What is the Compass for -]

K čemu mapy! [What are maps for!]

Loďka pluje rájem – [A boat sails through paradise -]

Ach, moře! [Oh, the sea!]

Jen v tobě zakotvit – [Just to anchor in you -]

Dnes v noci! [Tonight!]

(10) (a) *ST: There's a certain Slant of light,*

Winter Afternoons –

That oppresses, like the

Heft Of Cathedral Tunes –

Heavenly Hurt, it gives us –

We can find no scar,

But internal difference –

Where the Meanings, are –

(b) TT: Světlo mívá zvláštní sklon [The light has a strange inclination]

V krátkých zimních dnech, [On short winter days,]

který tísní jako cent [Which quivers like a penny]

tónů v chorálech. [Of tones in chants.]

Zraní nás božskou ranou – [He wounds us with a divine blow -]

bez stop po šrámu, [without a trace of a wound,]

až na skytou změnu [Except for the sky's change]

uvnitř významů. [within the meanings.]

I read the Czech and the English version of the poems several times to understand and be able to analyze them. As mentioned in theory, the translator can add positive or negative emotions during the translation, depending on their feelings. As a reader, I did not find a shift in emotions; instead, they stayed the same. For example, in the first two lines *Divé noci-Divé noci! [Wild nights – Wild nights!],* the translator used the same punctuation and number of lines. However, I have noticed elements of slight emphasis in the text. The emotion from these variants is different. *Done with the Compass–* gives a feeling that is something

definitive while *K čemu Kompas – [What is the Compass for -]* leaves room for other questions requiring answers.

As for the semantic meaning, the original version seems to be more personal, while the translated version is rather general. When saying *Rowing in Eden.*, it feels like we are rowing, whereas *Loďka pluje rájem – [A boat sails through paradise -]* feels like some unknown boat is sailing in the distance.

As mentioned at the beginning of this chapter, Emily wrote her poems differently than other writers in her time. The translator tried to copy the poem's structure and preserve its original poetic features. What can be noticed is that the fourth and last line of the original poem is translated into two lines in the TT. The reason for this division might be keeping the reading rhythm of the poem. At the same time, the meanings of the fifth and sixth lines are switched because that way, it sounds better in the Czech language.

Finally, it is necessary to establish whether Emily's message has been conveyed. As no poetry expert, I would say yes.

The second poem *There's a certain Slant of light* was translated by Jiří Šlédr. Same as with the previous poem, I did not find a change in emotion. However, the translator added emphasis and meaning in the translation of *V krátkých zimních dnech, [On short winter days,] – Winter afternoons*. In the TT, the author writes about the whole day, whereas in the ST, only about a part of the day, which can influence the reader's feelings differently. The translator changed the meaning partially but kept the same number of syllables as in the original poem.

Keeping the same number of syllables can be observed throughout the whole text. Nonetheless, the translator did not try to keep the visual part of the poem as the previous translator Jiřina Hauková did. The dashes are almost never used, and sometimes commas are used instead. The real question is if the message is conveyed in the translation. After long research of the words in both the original and translated poem, the answer is yes.

The two translators seem to have chosen different approaches to translating the poems. Jiřina Hauková tried to keep the visual side close to the original and also the meaning. Jiří Šlédr cared more about the number of syllables to preserve the rhythm than the visual side, including dashes and capital letters in each line. Also, it seems like he used more poetic language. To conclude, the first poem seems more like a translation and the second as an adaptation.

11 TRANSLATION OF IDIOMS

Since English is not my first language, finding idioms in the show was not always easy. Nonetheless, finding more became easier when I started to recognize some of them. For the analysis of idioms, it was crucial to search for each meaning of the English and Czech idioms since it is figurative.

Some idioms have equivalence in the target language, while others do not. As stated by Baker (2011), the translation of idioms may be done by using several methods, and it is up to the translator which one they use. However, certain phrases might seem very closely related, confusing the translator into using them.

(11) ST: *Your sister is playing hard to get.*

TT: *Tvoje sestra pořád dělá drahoty. [Your sister's always making a fuss.]*

Even though these two idioms seem to have a similar meaning, it is not the case. *Play hard to get* means "to pretend that one is not interested in having a romantic or sexual relationship with someone in order to make that person more attracted to one (Merriam-Webster, n.d.)," whereas *dělat drahoty [make a fuss]* means to postpone a decision. Provided that, it is obvious that these idioms, also called counterparts, whose meanings on a first glance seem remarkably similar, are different in many ways.

(12) ST: *Over my dead body.*

TT: *Jen přes moji mrtvolu. [Only over my dead body.]*

Translation of the idiom in (12) illustrates an excellent example idiom having its equivalent in the SL. The method employed in this example uses an idiom of similar meaning and different forms. The lexical items in the ST are a preposition, possessive pronoun, adjective, and noun, and in the TL, adverb, preposition, possessive pronoun, and noun. The reason for the adjective disappearance is that the Czech language has one word carrying the same meaning as *a dead body, which* is *mrtvola [a corpse]*. The addition in the form of the adverb *jen [only]* is used for the emphasis.

(13) ST: *Name it.*

TT: *Poslouchám. [I'm listening.]*

Example (11) illustrates an interesting case of translation of idiom. *Name it*, an informal English idiom that means that you can say anything you think of, and the person would listen to you and probably make the request happen. In the TT, the text is translated with the effect of talking about your request, and that is listening. It may appear that the meaning changes

through the translation; however, since the translator omitted the play of an idiom, the viewer perfectly understands the speaker's intended purpose.

(14) *ST: To make my own way in the world.*

TT: Postavit se na vlastní nohy. [Stand on one's own two feet.]

In (14), the subtitler deleted the idiom from ST and replaced it with another one with a similar meaning. Both expressions mean to find independence or to become independent.

(15) *ST: Well, I have my eye on something bigger.*

TT: Teď mám o něco vyšší cíle. [My goals are a bit higher now.]

Mr. Dickinson is talking about his achievements in the past before his big announcement to run for Congress. Before he releases the big news, he uses the phrase *to have eye on something bigger,* which means the intention to get something you want. Given the context, the omission of an idiom takes place; however, it is replaced with a metaphorical expression in which the intended meaning is maintained throughout the translation, even if it does not seem like it.

(16) *ST: Okay, that's another problem.*

TT: Tak to je jiná. [Well, that's different.]

In (16), a rare situation occurs where an idiom in the TT appears, but in the ST, it does not. The understanding of the Czech idiom *Tak to je jiná [Well, that's different]* is that something changes the situation, which is different from the meaning in the TT to have a problem. In this case, a literal translation would be ideal for keeping the connotation intact.

What is quite interesting is the occurrence of fixed usage of the feminine gender *jiná [different]* despite the situation not asking for a feminine gender.

(17) *ST: Life is an endless sea of pain.*

TT: Život je nekonečné moře bolesti. [Life is an endless sea of pain.]

A unique case of the appearance of an idiom is Emily Dickinson's quote. Even though this is an entirely new phrase, it is considered an idiom because its meaning is not apparent. Since such a phrase has not been used before, Czech equivalence does not exist—the subtitler used literal translation.

12 SHORTENING AND OMISSIONS

There is a subtle line between shortening and omissions. There is often no way to say if only one or both methods occur. However, when omitting, shortening is usually happening at the same time.

12.1 Shortening

As mentioned in the theoretical part, the aim of shortening (condensation) is to make the text as brief as possible. In other words, the text needs to be transformed from several words into fewer or one. Further distribution made by Pošta is into univerbation (choosing one word over more words), choosing an informal verb in the Czech language, the selection of shorter synonyms, and writing numbers instead of words.

(18) ST: *You guys, come on. It's been so long since Mom and Dad went anywhere.*

TT: *No tak. Naši už dlouho nebyli pryč. [Come on. Our parents haven't been away in a while.]*

(19) ST: *There are debts from my father's funeral and my mother's.*

TT: *Dlužím za pohřeb rodičů. [I owe money for my parents' funeral.]*

As may be seen in example (18), the method of univerbation occurs. *Mom and Dad* are shortened into a one-word *Naši* [Ours], which is a broadly used expression as a reference to *our parents* in the Czech Republic. As in (19), the shorter phrase of *the parents' funeral* is chosen. The meaning remains precisely the same, and there is no change in emotion.

(20) ST: *It's lovely to see you, Mr. and Mrs. Humphrey.*

TT: *Vítejte pane a paní Humphreyovi. [Welcome, Mr. and Mrs. Humphrey.]*

(21) ST: *You don't need to give another thought to any of that.*

TT: *Tím se nezatěžuj. [Don't worry about it.]*

Example (20) illustrates choosing a shorter synonym, precisely a phrase, to welcome guests, over a longer one. Even though *Vítejte [Welcome]* is not as warm and loving as the phrase *It's lovely to see you* the intended meaning remains intact, and therefore there is no problem with choosing this phrase rather than the exact equivalent. In (21), the meaning remains the same, and as well as in the previous example, the TT uses less emotion.

(22) ST: *Please don't tell me any ghost stories. I can't handle them.*

TT: *Jen mi nevyprávěj duchařské příběhy. [Just don't tell me ghost stories.]*

Example (22) depicts connecting information from several phrases into one. However, some may view this as a case of omission. The reason for including this example in shortening is

that the partial meaning of the phrase *I can't handle them.* is considered to be in the TT in the form of emphasis *jen [just]*.

12.2 Omissions

The process of omitting parts of a text comprises leaving out the least necessary information from the text. Omissions should be done so the meaning remains intact. Nevertheless, sometimes the message of the source text changes in translation.

One of the methods occurs when repeated phrases or words appear in the source text. In such cases, a repeated phrase or a word is used only once in the target text. This method was applied several times in the show.

(23) *ST: You are useless girl. Useless.*

TT: Jsi úplně k ničemu. [You're completely useless.]

(24) *ST: You see? You see, this plate is chipped. You see?*

TT: Vidíš? Nakřápný talíř. [See? A chipped plate.]

As mentioned before, repeated words or groups of words are only translated and used once. The reason is that the same repeated word does not hold any informative value, so when omitted, the intended meaning remains unchanged.

(25) *ST: The horses are fed and ready.*

TT: Koně jsou připravení. [The horses are ready.]

(26) *ST: I even washed my hair last week.*

TT: Dokonce jsem si umyla vlasy. [I even washed my hair.]

Another case is leaving out information with added value that did not interfere with the connotation. As in (25), *ready* holds the information of both words *fed* and *ready,* so there is no need to say them both. In (26), Sue is telling Emily about the things that have been done in preparation for the wedding. The reason she is telling this to Emily is to show that she made an effort, so the information *last week* is not the core information; it is added; therefore, the translator could omit it.

(27) *ST: I know he can be tough, but he only wants to protect us.*

TT: Je neústupný, ale snaží se nás jen chránit. [He's stubborn, but he's just trying to protect us.]

(28) *ST: I suppose if I marry Austin, you and I will be sisters.*

TT: Když si vezmu Austina, stanou se z nás sestry. [If I take Austin, we'll be sisters.]

(29) *ST: Well, I wasn't sure whether I had the strength to come down.*

TT: Nebyla jsem si jistá, jestli mám dost síly. [I wasn't sure whether I had enough strength.]

Omitting information with no informative value is very common. To exemplify, in (27), (28), and (29), phrases *I know*, *I suppose*, and *Well* are excluded in the TT. When subtitling, it is important to remember that the viewer is watching the image and reading the subtitles at the same time. The text may not be too long, so it fits on the screen and does not take too much time to read it. That is why it is so common for translators to omit information with no added value.

13 GENERALIZATION AND SPECIFICATION

Generalization belongs to the group of most used methods in translation. It is used to simplify the text. The translator uses more neutral or general terms.

> *(30) ST: And he practically squandred everything that my ancestors worked so hard to build.*
>
> *TT: Málem zničil všechno, na čem moji předkové tak tvrdě pracovali. [He almost ruined everything my ancestors worked so hard for.]*

In this situation, Emily's dad talked about the past and used the word *squandred,* which means either to pass an opportunity or to waste money. In the TT, the simplified word *zničil [ruined]* does not give the exact intended meaning, so it is safe to claim that the translation was simplified; thus, generalization takes place.

> *(31) ST: That's why Hawthorne called us "a damned mob of scribbling women".*
>
> *TT: Proto Hawthorne mluvil o "strašném davu ženských pisálků."[That's why Hawthorne spoke of "a terrible crowd of women writers."]*

In the example above, the translator changed the concrete aim of the speech. *Called us* and *mluvil o [talked about]* have diverse meanings. The intended message in ST is that Hawthorne does not specifically like Emily and her female friends/writers. At the same time, in TT, he could have talked about anyone and not Emily specifically.

> *(32) ST: …in Amhrest, Massachusetts.*
>
> *TT: …ve městě Amherst ve státě Massachusetts. […in the town of Amherst, in the state of Massachusetts.]*

On the contrary, the method that appears on occasion in the translation is a specification. Typical use of specification is when discussing places that may not be known to the viewer. In these cases, the translator adds an explanation. As in (32), the translator added specifications of *town* and *state* so it is clear to someone, who is not familiar with the place, what the show is referring to.

> *(33) ST: I can't live in my father's house anymore*
>
> *TT: Už v otcově dome nevydržím. [I can't stand being in my father's house any longer.]*

In this situation, Emily is saying that she cannot stay in her father's house any longer, but she does not give a reason why. However, in the TT, the reason is given. From the ST, her intentions are unknown, and there are many possibilities of why she cannot stay any longer, but all of them are excluded in the ST as the translator added meaning.

14 CHANGE OF SYNTACTICAL STRUCTURE IN TRANSLATION

An interesting phenomenon I have noticed when analyzing subtitles is a change in syntactical structure, more precisely in sentence types and negation. As mentioned earlier, sentences can be divided depending on their clauses into simple, compound, complex, and compound-complex. Compound sentences are two main clauses linked together by conjunction, whereas complex sentences consist of one main (independent) and one dependent clause. One expects that this kind of sentence structure alone will not change in translation. However, many cases of this change were found in *Dickinson's* subtitles. There can be several reasons for switching from simple sentence structure to complex or compound and vice versa. Differences between SL and TL may happen due to using methods such as generalization, specification, omission, shortening etc., or due to the limited time of the subtitle on the screen.

(34) ST: *The vote and the message.*

　　TT: *A seznamovat je s našimi idejemi. [And introducing them to our ideas.]*

(35) ST: *Some of the strangest, most fascinating poems ever written.*

　　TT: *Tvořily ho zcela neobyčejné, fascinující básně. [It consisted of quite extraordinary, fascinating poems.]*

(36) ST: *I'm destitude.*

　　TT: *Bez prostředků. [Without resources.]*

These examples illustrate syntactical changes on the level of the clause. In examples (34) and (35), the clauses in ST are dependent, and when standing alone, they do not express a complete idea. So to say, they are supplementary sentences; however, sentences in TT are whole clauses, and when standing alone, they share a complete thought. On the contrary, in (36), this phenomenon is reversed.

(37) ST: *When she died, her poems were discovered.*

　　TT: *Celé její dílo bylo nalezeno až po její smrti. [All of her work was found after her death.]*

Another translation change spotted in the analysis is switching from complex to simple sentences and vice versa. The example (37) illustrates the transformation from a complex sentence into a simple sentence. In (37) TT, the dependent verbal clause *when she died* was turned into a phrase with a noun *after her death*.

(38) ST: *How frugal and punctilious you are in all of your duties.*

TT: Všechny povinnosti vykonáváš s šetrností a pečlivostí sobě vlastní. [You carry out all your duties with the care and diligence of your own.]

(39) *ST: Isn't it crazy to think next year we'll be spending Christmas in our own house?*

TT: Zkus si představit, že příští rok oslavíme Vánoce ve vlastním. [Try to imagine that next year we'll celebrate Christmas at our own place.]

Among other changes, there is also a shift in these sentence types: statements, questions, exclamations, and commands. In (38), Emily's mother is trying to praise Emily to one of the suitors they found her, and when Emily asks what she was talking about, she repeats it using an exclamation sentence to add emphasis. However, the emphasis disappears in the TT because the sentence is declarative. In (39), Austin tells Sue about exciting things that will happen after their marriage. In ST, he is asking a rhetorical question, which, as it is known, doesn't require an answer, whereas, in TT, he is using the imperative.

(40) *ST: I made an offering.*

TT: To byla obětina. [It was a sacrifice.]

If we pay attention to the sentence structure in (40) ST, the subject is followed by the verb and ends with an object. TT uses the expletive it (subject) in the sentence. This kind of sentence structure makes it impersonal, and the viewer does not know who made the sacrifice. But since Emily is saying this sentence in the show, it can be deducted from the context.

(41) *ST: We can't have a wrinkle in this wedding.*

TT: Ta svatba musí být dokonalá. [The wedding must be perfect.]

Example (41) illustrates the disappearance of the negation of the verbs. That is, the polarity of the verb was inversed, and the rest of the sentence must have been adjusted so the meaning remains intact. However, changing the polarity changes the emotions in the text. In ST (41), Emily's mother is taking care of wedding things and telling Livia what must be done and while doing that, she emphasizes that no mistake can be made during the preparation. However, in the TT, *The wedding must be perfect* does not highlight her intention of not making any mistakes.

15 LOSS OF EXPRESSIVITY

While watching *Dickinson*, someone who understands both languages may observe a frequent loss of expressivity in translation (softening). As mentioned in the theoretical part, various languages express the same emotion differently. So to speak, even if the translation is done word-to-word, the emotion might shift through the translation. Although, in this text, the translator tends to use less expressive terms.

(42) ST: *That you'll always love me more than him.*

TT: *...že mě budeš mít vždycky radši než jeho. [you'll always like me more than him.]*

These are the words Emily says to Sue when she is about to marry her brother. In the original, Emily uses the word *love;* however, in the translation, the translator chose to use *like* instead, which certainly degraded her feeling of love toward Sue.

(43) ST: *But Hawthorne can eat a dick, am I right?*

TT: *Ale Hawthorne nám může políbit, ne? [But Hawthorne can kiss ours, can't he?]*

To give a clear picture of the meaning in the ST, *nám může políbit [can kiss ours]* means that *somebody can kiss our ass.* This example illustrates the softening of swear words. Considering that *Dickinson* is rated 15+, using a softer version of swear words is unnecessary. Such an act slightly changes the speaker's attitude toward Hawthorne.

(44) ST: *You told me you don't respect his intellect.*

TT: *Řekla jsi, že tě nezaujal jeho intelekt. [You said you weren't impressed with his intellect.]*

(45) ST: *I hate the fact that…*

TT: *Mrzí mě, že… [I'm sorry that…]*

The word *hate* and *respect* carries strong emotion, while *mrzet[be sorry]* and *zaujat [be interested]* are fairly weak emotion. Thus, the interpretation of meaning in both sentences became less expressive.

(46) ST: *This is a sick locket.*

TT: *Je krásný… [It's pretty...]*

The expression *sick locket* makes the item unique and special in some way. However, the translation *Je krásný [It's pretty]* seems more like an answer to the sentence in ST rather than a translation. It does not make the impression that the person making the comment finds it special.

(47) ST: *You're gonna regret it. She's wild.*

TT: *Budeš litovat. Je nevycválaná. [You'll regret it. She's uncantered.]*

This is the only example the more expressive word was used. In all previous illustrations, the author used softened and less explicit terms. The words *wild* and *savage* are very similar; however, I find the translated word more expressive and ruder.

CONCLUSION

This bachelor's thesis dealt with the analysis of translated subtitles of the TV show *Dickinson* which was introduced at the beginning of the theoretical part along with the characters. Then, Emily Dickinson's life and her achievements were shortly discussed. The theoretical part further covered the topics such as general translation, audiovisual translation, and the translation of poetry, which was the key aspect of this thesis. In connection with the audiovisual translation, subtitling was described together with its strategies. Then, the most used strategies by the translators of *Dickinson* were described in detail. These strategies are specifically: generalization and specification, shortening, and omissions; also, the translation of idioms and Baker's strategies were mentioned. Problematic areas in translation, such as syntactic sentence structures and loss of expressivity, were also addressed.

The analytical part reflected on the theoretical part and was divided into seven chapters. Firstly, the author justified her choice for the bachelor's thesis topic and then described her methodology for the analysis. Later, the language used in the series was described, with a specific excerpt of people's conversations. It was found that the older generation tends to use archaic language, whereas the younger generation tends to use contemporary language. The most exciting chapter of this thesis is the analysis of the poetry featured in the series. Two selected poems translated by two different authors were analyzed using questions that were made based on the given information in the theoretical part. Both translators chose a different approach to translating Emily Dickinson's poems.

Finally, the thesis examined the most frequently employed translational and subtitling strategies used by the translators in the series, including idiomatic expressions and their translation strategies, shortening and omissions, generalization and specification. In each chapter, examples from the series are given and described. Also, the thesis dealt with the changes in syntactical structure, such as sentence types, and with the change in expressivity (emotion) which was the most common phenomenon that occurred in the translation.

As the Norm theory claims, an original text initiates various translations and alternative choices to the translator. The analysis identified some differences in translation following a certain pattern, such as using less expressive expressions, changing the sentence structures, using the strategies of generalization, omission and shortening etc. However, these changes did not affect the transmission of a message. Overall, I believe the translation was successful and effectively conveyed the message.

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LIST OF ABBREVIATIONS

ST   source text

TL   target language

TT   Target text

SL   Source language

etc.   et cetera