

Czech Versions of English Film Titles: A Translatological Study

Jakub Jelínek

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PhDr. Katarína Nemčoková, Ph.D.

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doc. Ing. Anežka Lengalová, Ph.D.

děkanka



PhDr. Katarína Nemčoková, Ph.D.

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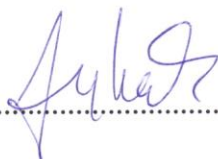
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ABSTRAKT

Tato práce se zabývá Českými verzemi Anglických filmových názvů, porovná překládání a nepřekládání Anglických filmových názvů. Jsou v ní popsány nejčastěji používané techniky pro překládání a také popisuje, jak se překladatelé vypořádávají s překladatelskými překážkami způsobenými kulturními rozdíly mezi jednotlivými zeměmi a rozdílností Českého a Anglického jazyka. Tato práce také popisuje nejčastější způsoby a důvody pro nepřekládání Anglických filmových názvů a pokouší se shrnout důsledky, které to přináší. Tato práce dochází k závěru, že nepřekládání Anglických filmových názvů způsobuje nejen odklon od vztahu, který má název k filmu, ale také způsobuje problémy, zejména s pojmenováním pokračování filmu. Navýšení zisku z filmu to navíc také nezaručuje. Proto se správné přeložení názvu jeví jako lepší možnost a nepřekládání Anglických filmových názvů by se tedy mělo používat, jenom pokud není jiná možnost.

Klíčová slova:

Filmové názvy, Anglický jazyk, Český jazyk, překládání, rovnocennost, kulturní rozdíly, jazykové překážky, řešení, nepřekládání, důsledky.

ABSTRACT

This thesis analyses Czech versions of English movie titles, it compares translating and not-translating of English movie titles. There are described the most common techniques used for translating, it analyses how the translators deal with obstacles in translating caused by cultural differences between particular countries and differences in Czech and English language. It also describes the most common reasons and ways of not-translating English movie titles and tries to sum up the consequences that come with it. This thesis leads to the conclusion that not-translating English movie titles causes not only deflection from the relation that the title has to the movie, but it also causes problems, especially with naming sequels of the movie. It does not ensure improvement of the profit of the movie either. Because of that a correct translation of the title seems like a better solution and not-translating of English movie titles should be avoided, if possible.

Keywords:

Movie titles, English language, Czech language, translating, equivalence, cultural differences, linguistic obstacles, solutions, not translating, subsequences.

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INTRODUCTION

Movie industry is a powerful business. The ability of Czech distributors to come up with a title good enough to attract its viewers is in fact one of the things that decides whether a movie is going to be successful or not. In order to achieve these goals Czech distributors sometimes simply do not use a translation of an original movie title and they come up with a title that suits them better. These new titles sometimes have linguistically nothing to do with the original ones. I agree that it sometimes might be a good solution. But if in deed that is the case, it must be kept in mind that a completely new relation that the title has to a movie might be created and it could be slightly or even very different from the one, that the original title had to that particular movie. Creation of a completely different title in the target language or an incorrect translation is disrespectful to the author and shameful to concerned country, but besides that, there are several other possible problems that come along.

Author of this work sets for himself several goals. After studying the necessary literature and collecting the research material he wants to analyze the consequences of translating and not translating Czech equivalents of English movie titles and based on those findings assess the pros and cons of those two techniques.

Translating movie titles is different than traditional translating of longer texts. If the translator is lucky, there is a whole sentence to be translated, but usually a lot of information must be transformed into a tiny piece of text, which doesn't usually make even a simple sentence. In general, titles are in fact very frequently a noun phrase (*The Shawshank Redemption* / *Vykoupení z věznice Shawshank*, 1994; *The Green Mile* / *Zelená míle*, 1999), but not all the time. There is no limit for authors as to how to name their work and they can name it whatever way they see fit (*Chasing Mavericks* / *Na divoké vlně*, 2012; *Diamonds Are Forever* / *Diamanty jsou věčné*, 1971; *Waiting...* / *Hele kámo, kdo tu vaří*, 2005) and translators have to deal with it the best they can. Because of that we will start with describing the most frequently used techniques of translating English movie titles into their Czech forms, supported by examples of already made translations.

This thesis is going to deal with Czech versions of English film titles, not with the general opinions about the quality of the movies involved.

1 TRANSLATING OF ENGLISH MOVIE TITLES

"Translation is the replacement of an original text with another text" (House 2009, 3). English movie titles appear in almost any form of text, from a single word to a sentence, but whole sentences are very rare. The most English movie titles consist of single words or phrases. Therefore the equivalence at word level and above word level will be discussed in this work in the most detail. Equivalence at word level will be discussed first.

1.1 Equivalence at word level

Before we start we have to determine what the **word** is. "To many people the most obvious feature of a language is that it consists of words" (Halliday and Yallop 2007, 1). "We can define the written word as any sequence of letters with an orthographic space on either side" (Baker 1992, 11). But a word is not a fundamental element in a language, because one word could consist of several morphemes. "Thus, a difference between morphemes and words is that a morpheme cannot contain more than one element of meaning and cannot be further analyzed" (Baker 1992, 11). The more complex word is being translated, the more possible ways to translate it there are. For example a movie: *Shame, 2011*. 'Shame' is one word that consists of one morpheme. In this case the translation consists of finding the right equivalent among corresponding Czech translations of this word. Czech has several of these possible translations ('stud, ostuda, hanba, škoda'). In order to choose the right translation a translator has to actually see the movie to make the right choice. In this case the movie in Czech is called *Stud*, which is corresponding with the movie's content.

It is possible that several people might have different opinions about one work and about the relation that a title has to a movie, but what must be kept in mind is that the translator's opinion might be irrelevant if it is in collision with the author's opinion. In other words the translator is supposed to understand why authors named their works that particular way and not to try to come up with an understanding of their own. This rule applies for translating movie titles in general, not only in equivalence at word level. Here are several more examples.

A movie title *The Road, 2009*. The road is here not understood as a roadway, but more as a journey and it is translated as *Cesta*. Sometimes translation is even simpler when the title is a number (*Three / Tři, 2005*) or a name of an animal (*original title: Wolf / Vlk, 1994*).

If we are dealing with a title of a movie that consists of one word but several morphemes (*Unfaithful / Nevěrná, 2002*), understanding the word might be a little more difficult. This word has three morphemes: ‘un’ – meaning ‘not’, ‘faith’ – meaning ‘belief’ or ‘trust’ and ‘ful’ – meaning ‘to be of something’. Therefore this word could be paraphrased as ‘not to be of faith’.

Understanding of morphemes is helpful simply because it might help translators with translating words they might not have come across before. Unfortunately morphemes are sometimes not visible (*12 Angry Men / Dvanáct rozhněvaných mužů, 1957*). In the word ‘men’, there is a morpheme ‘man’ and a morpheme of plural – ‘e’, but as I said they are not clearly visible and it is not possible to simply separate them. In this case to understand this word, translator must simply know it.

Another tricky thing is that one word doesn’t have to have one word equivalent in another language and in translating from English to Czech it is possible to find a lot of examples. *The Exorcist (1973)* is originally one word title, but there is no single word equivalent in the Czech language. This is quite common and many other examples can be found. Czech equivalent (*Vymítač ďábla*) consists of two words and it is a suitable translation. The same thing applies also the other way around, but that happens a lot less often; a movie title *Small Time Crooks / Zlodějíčci (2000)*.

Translating movie titles (or titles in general) is a tricky thing. A translator is very often working with one-word titles. Movie titles are sometimes named very simply, for example after the main character. In that case, a translator’s job might seem very easy, but even this is not as simple as it looks. In this case the original movie title offers a simple solution and that is using the same title in the target language. That might indeed be the best solution, like in these movie titles, *Lincoln / Lincoln (2012)*, *W. / W. (2008)*, *Rocky / Rocky (1976)*, where original language and target language use the same title, but it must be kept in mind that by not translating the name, a translator might create difficulties in translating of the movie itself. In the movie *Iron Man / Iron Man (2008)*, original name was kept in the Czech title, but then in the whole movie the main character was referred to as ‘Železný muž’. If a translator does not translate a name into its Czech form, they are setting the tone for the whole movie and it might create difficulties later on (I know that *Iron Man* is not a one word title, but right here it serves its purpose of showing the difficulties of this issue.).

In order to make a good translation it is important to understand the source text first.

1.1.1 Lexical meaning

"The lexical meaning of a word or lexical unit may be thought of as the specific value it has in a particular linguistic system the 'personality' it requires through usage within the system" (Baker 1992, 12). Here we will take a closer look at the lexical meaning dividing it into propositional meaning, expressive meaning, presupposed meaning and evoked meaning.

"The **propositional meaning** of a word or an utterance arises from relation between it and what it refers to or describes in a real or an imaginary world, as conceived by the speakers of the particular language to which the word utterance belongs" (Baker 1992, 13). There is for example a movie called the *The Birds / Ptáci (1963)*. The propositional meaning of the word 'bird' is 'an animal'. It would ordinarily be incorrect to use the word 'bird' to refer to as a flying object like an airplane. Therefore the Czech equivalent (*Ptáci*) is a plural form of an animal 'pták'. "When a translation is described as 'inaccurate', it is often the propositional meaning that is being called into question" (Baker 1992, 13).

"**Expressive meaning** cannot be judged as true or false. This is because it relates to the speakers feelings or attitude rather than to what words or utterances refer to" (Baker 1992, 13). There is a movie called *Whip It / Vyfič! (2011)*. Propositional meaning of a verb 'to whip' is to use a leather tool to punish or control someone or something. But here the expressive meaning is very different; meaning something like 'start moving' and it was translated as 'vyfič'.

Another example is a movie title *Dirty Harry / Drsný Harry (1971)*. The propositional meaning of a word 'dirty' is 'filthy' or 'physically unclean', but here the expressive meaning of the adjective 'dirty' refers to a person, who is not afraid to do, what others are, in other words who is not afraid to do the 'dirty work'. Therefore a Czech title is not *Špinavý Harry*, but *Drsný Harry*. In this case the word 'drsný' was also chosen because it also begins with a letter 'd' and it is simply a similar word as the word 'dirty'.

"**Presupposed meaning** arises from co-occurrence restrictions, i.e. restrictions on what other words or expressions we expect to see before or after a particular lexical unit. These restrictions are of two types" (Baker 1992, 14):

According to Baker (1992, 14) "**Selectional restrictions** are a function of a propositional meaning of a word". Also as Baker (1992, 14) suggests, "we expect a human subject for an adjective like 'law abiding' (*Law Abiding Citizen / Ctihodný občan, 2009*) and an inanimate one for an adjective like 'geometrical'".

"**Collocational restrictions:** These are semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word" (Baker 1992, 14). For example, "in English teeth are 'brushed'" (Baker 1992, 14), but in Czech they are 'cleaned'. Another example is a movie title *Major League / První liga, 1989*. In every state and also in every sport individual leagues are called differently. In USA the most prestige league of baseball is called 'Major League' or 'Majors' and the second most prestige one is called Minor League or Minors. However in the Czech Republic they are called differently and the most prestige one is called 'První liga' and the second most prestige one is called 'Druhá liga'. In order to make a movie title understandable for a Czech viewer a movie title *Major League* was not translated as *Hlavní liga*, but as *První liga*.

"**Evoked meaning** arises from **dialect** and **register** variation" (Baker 1992, 15). According to Baker (1992, 15) "a **dialect** is a variety of language which has currency within a specific community or group of speakers. It may be classified on one of the following bases: geographical dialect, temporal dialect and social dialect".

As far as translating movie titles are concerned a translator must know in what way the title resembles the movie. A **geographical dialect** depends on the country the movie was made in. Australian English differs from American English which differs from Standard English in England and of course English differs even in England itself or even in different parts of London. The translator then must know with which part of the world he is dealing with and act accordingly.

Movie industries in The United States of America and in Great Britain are one of the biggest in the world and the titles of the movies that come from these countries follow their grammar and lexical rules. That means that same things might be called differently depending on their country of origin. Among one of the most common examples belongs for example a very popular food called chips in British English and fries or French fries in American English. There are many examples like these and here are some from the world of movie titles.

An American movie *The Principal / Ředitel školy (1987)* is called by a profession of its main character, which is person who runs a school. Should a similar movie be created

in Great Britain and should it also be called by a person who runs a school in this country, the word 'principal' would not be used. This movie would be called *The Headmaster* or *The Headmistress* (depending on the gender of the character). Although these two countries use different words to describe the same profession, Czech language knows only one word to describe it and it is 'ředitel školy' or simply 'ředitel'.

Another example is for instance an occupation called 'mailman, mail carrier or letter carrier' in British English and 'postman' in American English. An American movie *The Postman Always Rings Twice / Pošťák vždy zvoní dvakrát*, (1981) uses a word from an American English, but both, British 'mailman' and American 'postman', have the same Czech equivalent 'pošťák'.

This principle works also with British movies. A movie *The Football Factory* (2004) does not have a translated Czech equivalent in the title; it was called in Czech *Hooligans*. What I wanted to focus on though, is the word 'football'. Football is one of the two most favourite sports in the Czech Republic (with Ice hockey) and also one of the most favourite sports in Great Britain. However in the United States of America 'football' is a completely different sport. 'Fotbal', as the Czech Republic or Britain know it is in USA called 'Soccer', an example of this can be found for instance in a movie *Soccer Mom* (2008). It is though still the same game and both 'football' in Britain and 'soccer' in USA have the same Czech equivalent, 'fotbal'. So should a translator ever meet the word 'football' in a movie title, the origin of the movie must be considered in order to translate it correctly.

The difference between British and American English is not only in using completely different words, but also in using similar words with a slightly different spelling ('flat tyre' – British English and 'flat tire' – American English). It is easy to find lists of these words in a special literature or on the internet.

Temporal dialect, according to Baker (1992, 15) deals with "words and structures used by members of different age groups within a community" (the same word said by an eighteen year old might mean something totally different than when it is said by an eighty year old, simply because of the age difference) "or words used at different periods in the history of a language" (Baker 1992, 15) (words change and evolve).

Social dialect, as Baker (1992, 15) suggests, deals with "words and structures used by members of different social classes" (it would be unusual for example to find a non-standard English used in titles of serious movies about the upper class or the Royal Family

(*The King's Speech / Králova řeč*, 2012) but it is for example usual in movies about gangsters or criminals (*Rocknrolla / Rocknrolla*, 2008; *Snitch / Práskač*, 2013; *Kick-Ass / Kick-Ass*, 2010).

"**Register** is a variety of language that a language user considers appropriate to a specific situation. Register variation arises from variations in the following" (Baker 1992, 15):

There is "**field** of discourse" (Baker 1992, 16). This means that people speak differently when they are immediately engaged in a something (*Goal! / Góóól!*, 2005) and differently when they are talking about it (*The Hurricane / Hurikán v ringu*, 1999).

There is also "**tenor** of discourse" (Baker 1992, 16) means that different people speak differently depending on who they are talking to. Rivals in crime speak to each other differently (*Welcome to the Punch / Chceš Pěsti?*, 2013; *Catch Me If You Can / Chyt' mě, když to dokážeš*, 2002) than people in love (*Remember Me / Nezapomeň na mě*, 2010).

And there is also "**mode** of discourse" (Cruse 2004, 59). "Mode refers to the difference between language characteristic of different channels, such as spoken, written, (in the old days) telegraphic, and perhaps nowadays e-mail" (Cruse 2004, 59). Here are some examples of movie titles *Everything You Always Wanted to Know About Sex * But Were Afraid to Ask / Všechno, co jste kdy chtěli vědět o sexu (ale báli jste se zeptat)*, 1972; *The Men Who Stare at Goats / Muži, co zírají na kozy*, 2009; *I Love You Phillip Morris / I Love You Phillip Morris*, 2009; or *Emma / Emma*, 1996; *Robots / Roboti*, 2005; *Contagion / Nákaza*, 2011.

1.1.2 The problem of non-equivalence

"Non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in a source text" (Baker 1992, 20). According to Baker (1992, 17) "the choice of a suitable equivalent in a given context depends on a wide variety of factors. Some of these factors may be strictly linguistic, other factors may be extra-linguistic. It is virtually impossible to offer absolute guidelines for dealing with the various types of non-equivalence which exist among languages". "The choice of a suitable equivalent will always depend not only on the linguistic system or systems being handled by the translator, but also on the way both the writer of the source text and the producer of the target text, i.e. the translator, choose to manipulate the linguistic systems in question" (Baker 1992, 18).

The main reason for non-equivalence among languages is simply the difference between nations and their culture. Czech and English cultures are definitely different in some ways, but the difference between them is not as vast as it is for example between nations from Europe and Asia. Therefore problems of non-equivalence between Czech and English movie titles exist, but they are not as frequent as for example between Czech language and Indonesian language.

1.1.3 Common problems of non-equivalence in translating English movie titles

One of the most common problems deals with "**cultural specific concept**" (Baker 1992, 21). This issue deals basically with differences between cultures. A movie *Soul Surfer / Surfařka* (2011) is a good example. The term 'soul surfer' was created after the 1960 and it describes someone who does not seek financial success in surfing, but does it simply for the love of the sport. As it is commonly known, the Czech Republic does not have a sea and surfing as a sport does not have a strong tradition here. Therefore this term does not have a Czech equivalent and when a movie called *Soul Surfer* was made, translators were challenged with a task of creating a Czech translation. The movie was in Czech called *Surfařka*. This is "**translation by a more general word (superordinate)**" (Baker 1992, 26).

It is also possible that a translator may come across something that is again not known in his culture, but is in that culture represented by something else. On the February 2nd people from the south of the USA celebrate a day called Groundhog Day. It is holiday known only in this region. In 1993 a movie called *Groundhog Day* was introduced. Since there is no such holiday in the Czech Republic, it does not have a direct Czech equivalent. On the other hand, there is a holiday, celebrated on the February 2nd in the Czech Republic and it is called 'Uvedení páně do chrámu' or also 'Hromnice'. So for the Czech title was used a different holiday, which is celebrated on the same day. It was called *Na Hromnice o den více*. This is "**translation by cultural substitution**" (Baker 1992, 31).

There are many more problems of non-equivalence in translating English movie titles. Here are the most common ones.

"**The source language word is semantically complex**" (Baker 1992, 22), which, according to Baker (1992, 22), "in other words mean, that a single word which consists of one morpheme can sometimes express a more complex set of meanings than a whole sentence". If some action that originally had to be described with many words becomes

known enough, usually a shorter equivalent is created to replace it. That saves time and it is a common way how to solve the problem of new methods, procedures or techniques, as the natural progress occurs. The problem is however in the fact that not all the nations develop in the same way.

For example almost every nation has a different police system. In California, USA, there exists a law enforcement unit called SWAT. This word is an abbreviation for “Special Weapons And Tactics”, but only the abbreviated form in capital letters is used nowadays. Czech police system does not have an exact equivalent for this kind of unit, but one of the known special police units in the Czech Republic is URN or URNA, which stands for Útvar rychlého nasazení. So the American movie *S.W.A.T.* was translated as *S.W.A.T. – Jednotka rychlého nasazení*, even though SWAT originally stands for something else. This Czech title copies the original title and then explains the meaning of it the way that is familiar for a Czech viewer who now knows what the word approximately means. This is **translation by explanation**.

A translator must also be careful about "**differences in form**" (Baker 1992, 24). English often creates nouns out of words that are the same or different parts of speech. For example a noun ‘negotiator’ was created from a verb ‘to negotiate’ and a suffix ‘or’. A noun ‘warrior’ was created from a noun ‘war’ and again a suffix ‘or’. Both nouns in English have the same suffixes, but they have different suffixes in Czech. So even though an English word ‘negotiator’ is translated into Czech as ‘vyjednávač’ (*The Negotiator / Vyjednávač, 1998*), a noun ‘warrior’ is translated into Czech as ‘bojovník’ (*Mad Max 2: The Road Warrior / Šílený Max 2: Bojovník silnic, 1981*).

Sometimes a translator can also encounter "**the use of loan words in the source text**" (Baker 1992, 25). "Once word or expression is borrowed into a language we cannot predict or control its development or the additional meaning it might or might not take on" (Baker 1992, 25). These actions might lead to a creating of so called “false friends”. "**False friends** are words or expressions, which have the same form in two or more languages but convey different meanings" (Baker 1992, 25). In translating English movie titles we meet many of them.

Some are not hard to notice and have a very distinct meaning, such as an English word ‘host’ and a Czech word ‘host’. They are spelled the same way, but they actually have a very opposite meaning. An English word ‘host’ stands for a person who takes care of other people (guests), who have come to the place owned or run by him (or her). Or in

another case someone or something on which or in which another organism lives. It is translated as 'hostitel' (The Host / Hostitel, 2013). On the other hand a Czech word 'host' is translated into English as 'guest' and stands for someone who is a recipient of the care given by someone else (host), when he (or she) enters a foreign environment. A movie The Winter Guest / Zimní host (1997).

Other false friends are more difficult to notice and it is easier to make a mistake when a translator is translating them. Here is one example, an English word 'billion' and a Czech word 'bilión'. We can find the English one in a British movie title *Billion Dollar Brain* / *Mozek za miliardu dolarů* (1967). An English word 'billion' is translated into Czech language as 'miliarda' (mathematically: 1 000 000 000) and a Czech word 'bilión' is translated into English as 'trillion' (mathematically: 1 000 000 000 000), so they are very similar, the Czech 'bilión' is simply a bigger number. Generally to prevent making a mistake concerning false friends a translator must not to be lazy to check anything peculiar with a dictionary or specialized literature, also being reasonable about when to stop working and when to take a break always helps and it is never bad if another pair of eyes can take a look on the translated material. After all, these rules can be advised for any kind of translating to any translator or to any person who is trying to translate something.

Another thing that might be useful is "**translation by omission**" (Baker 1992, 40). Sometimes it simply is not crucial to translate all the information. Sometimes movie titles consist of the name of the main character or of the name of the group of the main characters and a description explaining some of their main features. There are many examples; here are some of them (*Ghost Dog: The Way of the Samurai* / *Ghost Dog – Cesta samuraje*, 1999; *Captain America: The first Avenger* / *Captain America: První Avenger*, 2011; *X-Men: First Class* / *X-Men: První třída*, 2011). If the translator decides, that the second part of the title is not important for a Czech viewer, it is possible to omit it (*G.I. Joe: The Rise of Cobra* / *G.I. Joe*, 2009). This is not the only possible situation.

There are other reasons for omitting something from the title and at the end of a day it is always up to the particular translator. An American movie *How the Grinch Stole Christmas* (2000) is about a very well-known character from American folklore called The Grinch. However in the Czech Republic it is known very little and therefore the movie was called in Czech just *Grinch*, simply because the rest of the title would for a Czech viewer hold no meaning. The story of how he stole the Christmas is told in the movie itself and it has been omitted from the title.

Another example could be found in a movie title *Interview with the Vampire: The Vampire Chronicles / Interview s upírem (1994)*. In the Czech title the second part was completely omitted as redundant and only the first translated part was kept in the Czech title. Similar thing was done to another movie called *Left Behind: World at war / Svět ve válce, 2005*. Only this time not the first part of the title was omitted, it was the second part. With titles that consist of several divided parts, it is possible to translate all of them or to only choose to translate one of them. The decision of translating only one part of the title is used especially when the titles are very long. An American movie title *Those Magnificent Men in Their Flying Machines, or How I Flew from London to Paris in 25 hours 11 minutes (1965)* is one of the longest English movie titles in cinema history. Only a part of the movie was translated; the Czech title is *Báječní muži na létajících strojích*. The decision is on the author, but they must keep in mind that whether they have made the right decision or not will always be on the audience.

These are some of the problems of non-equivalence at word level. The author has gathered information about those that are most related to translating English movie titles into their Czech versions and their possible solutions, which however are impossible to be perfect, since it is non-equivalence. Generally it can be said that whenever a translator encounters a problem of non-equivalence, the solution for it is to find the next best thing. That however also means that the most suitable solution might still be waiting to be discovered; by anyone who dares not to settle for anything but the best possible solution.

1.2 Equivalence above word level

As Baker suggests (1992, 46), "words rarely occur on their own; they almost always occur in the company of other words". Here will be discussed collocations and idioms and fixed expressions and problems that come with translating them.

1.2.1 Collocations

As Baker suggests (1992 14), "Collocational restrictions in presupposed meaning are semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word". For example, "in English teeth are 'brushed'" (Baker 1992, 14), but in Czech they are 'cleaned'.

"Collocation is the tendency of words to keep company with each other" (Halliday and Yallop 2007, 15). Collocations must be known, because they cannot be translated word by word, they must be understood as a unit. Native speakers use collocations naturally,

without thinking about them and to make a good translation a translator must use appropriate, above word level equivalents. Collocations appear between words that are the same parts of speech, as well as between words of different parts of speech. Here is an example. *Good night, and good luck. / Dobrou noc a hodně štěstí (2005)*. To wish someone to have a goodnight sleep, it is usual to say 'good night', not 'decent night', not 'nice night' and not even 'good sleep'. And to generally wish to someone good things to happen it is usual to say 'good luck', not 'decent luck', not 'fine' luck. Translated into Czech these words must also collocate. That is why 'good luck' is not translated into Czech as 'dobré štěstí', but 'hodně štěstí', which is in the Czech language a very common collocation. So in order to make a good translation, a translator must understand the original collocation, in other words they must know what it means and to make an equivalent that feels natural they must also know what words go together in the target language.

The words involved in collocations can sometimes contradict their Propositional meaning. For example a word 'pay' indicates an exchange of money for something, but it is also possible to 'pay a visit' (not to 'do a visit') which could be translated into Czech as 'navštívit'. That could suggest that we can only determine a true meaning of a word when it collocates. This dispute depends however on a personal opinion of anyone who comes across with it.

Every word could be associated with a number of other words. The amount of collocations a word can be in is called "**collocational range**" (Baker 1992, 49). It is usually defined by two things. The more a word is general, the more other words it is compatible with. For example a verb 'bark' is almost exclusively associated with a sound that dogs make ('Neighbour's dog was barking like crazy all night.') or with talking to someone loudly in a sharp way ('My boss was barking orders at me all day.'). So when a translator comes across it (s)he should expect that the Czech equivalent would be one of these two possibilities. On the other hand with a more general verb like 'speak' there are more possibilities: 'speak one's mind, speak up for somebody, speak well of somebody' or simply 'to speak with somebody'.

Another thing that is important is the number of senses a word has. Should someone try to find words like 'come, go' or 'get' in dictionary, many possible outcomes would be found. The reason for that is because these words have many collocations. Here is a table of some of the collocations these verbs have.

Table 1

come	go	get
come close	go abroad	get a job
come complete with	go astray	get a shock
come direct	go bad	get angry
come early	go bald	get divorced
come first	go bankrupt	get drunk
come into view	go blind	get frightened
come last	go crazy	get home
come late	go dark	get lost
come on time	go deaf	get married
come prepared	go fishing	get nowhere
come right back	go mad	get permission
come second	go missing	get pregnant
come to a promise	go on foot	get ready
come to a decision	go online	get started
come to an agreement	go out of business	get the impression
come an end	go overseas	get the massage
come to a standstill	go quiet	get the sack
come to terms with	go sailing	get upset
come to a total of	go to war	get wet
come under attack	go yellow	get worried

(English Club 2013)

Because of that translating a collocation with these verbs might be trickier and there are many more possible ways how to make a mistake. (*Why did I get married? / Proč jsem se ženil*, 2007; *Get Smart / Dostaňte agenta Smarta*, 2008).

The important thing though, is that as Baker (Baker 1992, 50) suggests "collocational ranges are not fixed". Collocations evolve; change or new ones are created. "New collocations often catch on, are reinforced by usage and eventually become part of the standard repertoire of the language" (Baker 1992, 52). To determine the right equivalent for a collocation than a translator must take into consideration when and where the collocation was used.

Sometimes "a **marked** collocation" (Baker 1992, 51) can be found in the source text, which is according to Baker (1992, 51) is "an unusual combination of words, one that challenges our expectations". A movie title *A Clockwork Orange / Mechanický Pomeranč* (1971) puts together two incompatible words to make a point. Here an adjective

‘clockwork’ (which is usually associated with inanimate, mechanical things), was collocated with a noun ‘orange’ (which is usually understood as something fresh and full of life).

A slightly different example of a marked collocation can be found in a movie title *Hero Wanted / Hledá se hrdina* (2008). It is usual to imagine something bad with a word ‘wanted’ in this concept, because it is usually used with criminals (‘Most Wanted Terrorists’) or generally with people who somehow act against the law (Wanted Fugitives’). On the other hand a concept of a word ‘hero’ is completely different and it is basically very positive. These words were used together here because the main character in this movie is not as positive as we would imagine (since there is a word ‘hero’ in the title), but he (it is a man) is not a villain either. He is an unusual combination of good and evil and that is why here was used a marked collocation, being a combination of words as unusual and as contradictory as the character it describes. It would be possible to try to create a Czech equivalent that would somehow include a phrase that is used for broadcasting about wanted criminals or fugitives in the Czech Republic, but since there is no such particular phrase or fixed expression the title was translated into Czech very generally as *Hledá se hrdina*.

"Some collocations may seem untypical in everyday language, but are common in specific registers" (Baker 1992, 52). For someone who is not familiar with computer technology might collocations like ‘software engineering’ or ‘data transmission’ seem random, but in the field of Information Technologies it has a specific meaning. These collocations might seem strange for common people, but that doesn’t mean that they are not part of an everyday use of someone else. To translate a register-specific collocations translator must not only know all the Czech equivalents for the technical terms, but also to know how they collocate in the source and in the target language. In movie titles it is the most common to meet them especially when translating scientific documentaries, but it is not impossible to come across them in common movies or even in Hollywood Blockbusters (*Artificial Intelligence: AI / A.I. Umělá inteligence, 2001; E.T.: The Extra-Terrestrial / E.T. – Mimoszemšťan, 1982*). Here will be discussed some other frequent problems with translating collocations in movie titles.

When translating involves translating collocations it is not always possible to find a corresponding collocation in the target language that is based on the same principle. In English it is ‘breaking the rules’, but in Czech it is more of a ‘violation of the rules’. So a

translator must keep in mind, that ‘breaking rules’ in Czech isn’t ‘lámání pravidel’, but ‘porušování pravidel’ and creating such new collocations in the target language (like ‘lámání pravidel’) must be avoided because it is a mistake. The same applies for example for a movie title *In the Mouth of Darkness / Ve spárech šílenství, Na pokraji šílenství*, (1995). Both of these Czech collocations are official titles. They are different from the English one, but they hold the same meaning.

A very common problem is also the conflict between translating the accurate meaning of the collocation and keeping it as typical and as natural as possible. Sometimes keeping both of these two things is not possible and a translator has to choose on which side to lean on, whether it is better to keep the meaning at all costs or to make a Czech equivalent that feels natural and right. A movie title *Law Abiding Citizen* (2009) would be the best translated into Czech as ‘občan, který dodržuje zákon’. Almost any native Czech speaker would recognise that it is not a good movie title. It doesn’t sound attractive and it is too long. Because of that, this movie was called in Czech *Ctihodný občan*. A word ‘ctihodný’ does not mean ‘law abiding’, it would be translated into English as ‘honourable’, but it suggest a very positive character that lives by the rules. It is not a translation, but it does not contradict with a movie, it sounds well and it has a clear meaning.

One thing that will always cause some difficulties in translating is cultural differences. Things, like country’s folklore or even the way President’s address citizens of their country, are very specific. For example when American presidents address the nation, they tend to start with a collocation ‘my fellow Americans’. Czech presidents on the other hand tend to star their speeches differently. Therefore a movie title *My Fellow Americans* (1996) was not translated for example as ‘mí spoluameričané’, because it is not a usual way of our presidents to address people, but the Czech title of the movie is *Mí drazí Američané*.

1.2.2 Idioms and fixed expressions

Idioms will be discussed first. It is sometimes difficult to distinguish **idioms** and collocations, but there is a difference. Collocations are phrases of two or more words that go together. They allow certain variation in form and for example, ‘regular exercise, he exercises regularly, exercising regularly, he had been exercising regularly’ are all correct forms. It is also usual to find a logical connection between the meaning of the words involved and the meaning of the whole collocation. As Baker (1992, 63) suggests, "idiom,

on the other hand, is an expression meaning of which is different from the meaning of the individual words". Someone who had never heard of an idiom 'break a leg' is simply not able to guess its meaning. It is possible to guess it from the context of the text, but should it somehow stand alone, logical thinking is useless. Also it allows no variation in form under normal circumstances. The only time when it is possible, would have to be a deliberate and meant to make a point or a joke.

There are several ways how to recognize an idiom. These are some of the things that cannot be done with idioms (for this purpose I will use an idiom 'break a leg', used as a title of a movie from 2005, *Break a leg / Zom vaz.*). It is not possible to: "change the order of words in it" (Baker 1992, 63) ('a leg break' is not an idiom); "delete a word from it" (Baker 1992, 63) ('break' is not an idiom); "add a word to it" (Baker 1992, 63) ('break a cool leg' is not an idiom); "replace a word with another" (Baker 1992, 63) ('break an arm' is not an idiom); "change its grammatical structure" (Baker 1992, 63) ('I have broken a leg' is not an idiom).

Another example can be found in a movie *No strings attached / Hlavně nezávazně* (2011). It is also an idiom. The way how to verify that is to try the five rules that I have mentioned above. It is not possible to: change the order of words in it (*strings no attached) etc. Now, when it has been verified as an idiom, it must be translated as such; 'hlavně nezávazně' is a Czech expression used to describe this type of matter. As it is with the English original title, it cannot be changed in any way ('nezávazně hlavně' is wrong) in order to make sense.

Fixed expressions and **proverbs** are similar to idioms in a way that they, as Baker (1992, 64) suggests, "usually do not allow any (usually) variation in form" and they still must be thought of and translated as a unit. On the other hand their meaning is more transparent and it can be guessed logically. Let's take a look at this movie title. *She's out of my league / Na tuhle nemám* (2010). It is possible to guess the meaning of it, even for someone who hadn't heard this expression before; it would be however be wrong to translate it word by word. Obviously there is no actual league and the expression only suggests that two people aren't equal in some way. Czech equivalent is a little different, but it holds a very similar meaning and it has been used enough to be noticed as a fixed expression.

1.2.3 Problems and solutions of translating idioms and fixed expressions

One of the problems of recognizing an idiomatic expression, according to Baker (1992, 66) "is the fact that sometimes idioms translated word by word would make sense as well". 'Break a leg' might indeed be an idiom and it might be meant as a wish of a good luck for someone. But it can also be understood literally, as breaking a leg in a physical way (a human leg or a leg of a table for example).

As Baker (1992, 66) suggests, "another thing to be kept in mind is the possibility of an idiomatic expression in the target language, that uses similar words, but its meaning is quite different". For example should an inexperienced translator encounter in a title of a movie an English idiom 'he is in deep water' it might be incorrectly translated as 'ten v tom umí plavat', but unfortunately these idioms mean very different things. While the English original suggests that someone is in serious trouble, the Czech one suggests that someone is handling some situation very professionally and skillfully.

Here are some more usual problems with translating idioms and fixed expressions in English movie titles. It is possible that the Czech language simply does not have a corresponding idiom. "The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound" (Bassnett 2002, 30). The way languages choose to express certain meanings differs from language to language and country to country. When people from the USA say 'friends with benefits' they are referring to two people, who are only friends, but decided to have sex with each other, being only a means of a physical entertainment, with no further emotional commitment. This concept hadn't been precisely labeled in the Czech language in 2011, so when a movie was made that year (*Friends with Benefits / Kamarád taky rád*) a Czech name had to be introduced. Here was used an idiom of similar meaning. A Czech 'kamarád taky rád' doesn't exactly equal the concept of 'friends with benefits', but for the Czech audience it has a clear meaning, which is similar to the meaning of the English idiom and it doesn't contradict with a movie.

This solution is not always possible. For those situations there is also a possibility of using paraphrasing. If there simply is not an appropriate equivalent in the target language or when there is, but because of differences between languages it would simply not be appropriate to use it, it is possible to paraphrase it. What it means, is that every idiom, every proverb or any fixed expression can be explained with another words in order to make a correct translation of its meaning. So should there be for example an idiom like

‘beats me’ in a movie title, it is possible to paraphrase it in the Czech title. It could be for example paraphrased as ‘tak to opravdu nevím’.

The only other possible approach to problems of translating idioms is translation by omission. But to do that, the information meant to be omitted would have to not to be the only information in the title. Let me show an example. I have mentioned before in this work that movie titles sometimes consist of the name of the main character or of the name of the group of the main characters and a description explaining some of their main features. If there was such a movie title and if for example an idiom that would be difficult to translate would be included in the second part of the title, the whole second part could be omitted. To show an example I will create imaginary movie title where the first part of the title would be introducing the main of the character and second part will be describing it. *John Doe: A Black and Blue Hero / John Doe* or *John Doe: Hrdina*. An English idiom ‘black and blue’ is used to describe someone who is covered in bruises. If a translator decides not to translate this idiom, they can omit either a part of the second part of the title (*John Doe: Hrdina*) or it is possible to omit the whole second part of the title (*John Doe*).’ It might seem aggressive, but it sometimes is the best way.

Since a movie title should be interesting sometimes another thing is possible. *Big nothing / Nula od nuly pojde (2006)* is a British movie title. A translation of this title could be done literally at the word level, but instead of that, here a Czech proverb that corresponds with the meaning of an original title was actually used as a Czech equivalent of the original title. This is possible, but to do this a translator must be sure, that this Czech equivalent still has the same relation to a movie, as the original one had. If a translator cannot be sure of it, I would avoid doing so.

1.3 Grammatical equivalence

We have to keep in mind that languages also follow the rules of its grammatical system, which is different in every language. "**Grammar** is organized along two main dimensions: **Morphology** and **Syntax**" (Baker 1992, 83). "If we concentrate on the structure and ordering of components within a sentence, we are studying what is technically known as the syntax" (Yule 1996, 100). "Morphology covers the structure of words" (Baker 1992 83). I'm going to focus on the most common difficulties in translating English movie titles, created by differences between Czech and English grammar. I will focus on these categories: number, gender, person, tense, aspect and voice and word order.

1.3.1 Number

Both English and Czech grammar recognize a singular and a plural form, singular being 'one' and plural being 'two' and more. English usually uses a suffix 's' ('bird' – singular, 'birds' – plural, or 'snake' – singular, 'snakes' – plural) or a suffix 'es' ('witch' – singular, 'witches' plural) for creating a plural form out of a singular form. A suffix 'es' is also used when a word ends with a letter 's' ('Jones' – singular, 'Joneses' – plural). There are some other special cases ('baby' is singular, 'babies' is plural; 'hero' is singular, 'heroes' is plural; 'wife' is singular, 'wives' is plural), but in all these cases a plural form ends with a letter 's'. Here are some examples of English movie titles that involve plural forms described above. It is for example *The Birds / Ptáci (1963)*, *A Bird of the Air / Pták z nebes, (2011)*; *Snakes on a Plane / Hadi v letadle (2006)*, *The witches of Eastwick / Čarodějky z Eastwicku (1987)*, *The Joneses / Jonesovi (2009)*, *Hero / Hrdina proti své vůli (1992)*, *Heroes / Smutní hrdinové, Foolish Wives / Bláhové ženy (1922)*.

There are, however, some words that have irregular plural forms. Possible difficulties may come with translating them because they do not have suffixes like 's' or 'es' to tell a translator that this is a plural form. The only way to recognize one of these words and to translate it correctly is to know it from memory. Here are the most common examples of these words used in English movie titles. 'Child' is singular, but 'children' is plural; 'man' is singular, but 'men' is plural; 'woman' is singular, but 'women' is plural; 'person' is singular, but 'people' is plural. Here are some examples of English movie titles that involve plural forms described above. It is for example *Children of Men / Potomci lidí (2006)*, *Man on Fire / Muž v ohni (2004)*, *Men in Black / Muži v černém (1997)*, *The Woman in Black / Žena v černém (2012)*, *The Women / Ženy (2008)* or *People Will Talk / Lidé budou pmlouvat (1951)*.

1.3.2 Gender

Grammatical gender is a grammatical system of a Czech language that divides nouns as masculine, feminine and neutral. Whether something or someone in the Czech grammar is masculine, feminine or neutral is given. "English does not have a grammatical category of gender as such" (Baker 1992, 90); "the gender distinction nevertheless exists in some semantic areas and in the **person** system" (Baker 1992, 90) (which will be described further on).

With animals for example a cow is a female and a bull is a male, but a puss might be a male and female. The distinction also exists in some professions; an actor is understood as a man and an actress as a woman. In other professions it is not clearly distinguishable. A surfer can be a man or a woman. So it is possible, that a translator might come across with a word whose gender would not be clear only from the title. In that case an answer for this would have to be found in the contents of the particular movie. These are examples of this problem: *Puss in Boots / Kocour v botách (2011)*, *Soul Surfer / Surfařka (2011)*.

1.3.3 Person

The person system in English is not the same as the Czech system. In the English person-system there is the singular and the plural form of the first person ('I' and 'we'), of the second person ('you' in singular and plural form) and of the third person ('he', 'she', 'it' and 'they').

What might create difficulties is the difference between Czech and English second and third-person plural. A pronoun 'you' is used in English in second-person singular and also in second-person plural. Czech however differentiates singular as 'ty' and plural as 'vy'. So a translator must recognize whether it is singular (*You Only Live Twice / Žiješ jenom dvakrát, 1967*) or whether it is meant in plural (*You people, 2010*).

Since English has only 'they', but Czech differentiates 'oni' (being the masculine gender), 'ony' (being the feminine gender) and 'ona' (being the neutral gender), this could also cause difficulties. So if a word 'they' should be found in a movie title, it might be translated into Czech as 'oni', 'ony' or 'ona', depending on who the title is referring to. So if the word 'they' in an English movie title refers to people in general or for example to a group of men it is translated as 'oni' (*They live / Oni žijí!, 1988*), but should a word 'they' be referring to for example a group of women, it would have to be translated as 'ony' and should the word 'they' be referring to for example a group animals, it would have to be translated as 'ona'.

1.3.4 Tense and Aspect

There are differences in grammar of English and Czech Tense and Aspect, but it is always possible to find an equivalent verbal form in the Czech language. Because of combination of Tense and Aspect there are in total twelve possible verbal forms in English grammar. It is usually not a problem for a Czech native speaker to translate these verbal forms, but since the Czech grammar is in this category different and Czech simply doesn't

have as many verbal forms, some of them must be translated into the same Czech verbal form. Some difficulties then might occur if a translator would come across for example two English movie titles, with different verbal forms in the original titles, but with the same Czech equivalent. A movie title *We bought a Zoo* (2011) was translated as *Koupili jsme Zoo*. Should for example be made a movie called *We had bought a Zoo* (xxxx), the translation would be the same, *Koupili jsme Zoo*. It is possible to keep both titles the same in Czech, since there are many other movies that have different original English titles and almost or exactly the same Czech titles (*Stolen / Unesená*, 2012; *Not Forgotten / Unesená*, 2009; *The Betrayed / Unesená*, 2008). If a translator decides not to use a title that had been used before and if they decide to use a different title to differentiate the movie (*Taken / 96 hodin*, 2008), it is also possible, but that is not a translation. Should a translator do that, again they could put themselves at risk of being accused of a mistake or there is a chance of a possible deflection from the relation that the title had to the movie.

1.3.5 Voice

According to O'Grady (2005, 186), "there are two types of sentences regarding this category. The first type of sentence is called **active** because the subject denoted the agent or instigator of the action denoted by the verb, while the second type is called **passive**". A concept of active and passive sentences can be found in both Czech and English language. An active sentence can be recognized by the fact that the subject of the sentence is also the agent (or doer) of the action. An example of that can be found in for example a movie title *I Am Number Four / Jsem číslo čtyři* (2011). In a passive sentence an object is the agent of the action. Object is however not the necessary part of the sentence and a grammatically correct sentence can exist without it. That, as will be pointed out later on, can cause difficulties. There are several reasons for using a passive sentence in English movie titles. Here are the most common ones.

- a) The author can use it, when they are trying not to directly blame someone specific. This could happen if a movie title would be about a sensitive situation, where hasn't been decided who or what is responsible for it. Especially, but not only, if the situation is expected to be settled in court, by assigning the blame the author would set him at risk of a lawsuit. Using a passive sentence is a general way to avoid that. *Magdalena: Released from Shame* (2007).

- b) The author can use it, when they are trying not reveal something, that the movie is about. This would be typical for example for criminal movies, where the audience's absence of knowledge of the doer of the action is crucial for the movie (*The Day when van Gogh was murdered / Den, kdy byl zavražděn Theo van Gogh* 2007). The name of the person responsible is the mystery of the movie and therefore it cannot be part of the title. Another example could be found in a movie title *She Was Marked for Murder* (1988).
- c) The author can use it, when the agent of the action is known or obvious. Example of that can be found in a movie title *Fires were started* (1943), which is about British firemen who fought the fires started by German bombing during the Second World War. Another good example can be found in a movie title *I Was Accused: The George Voskovec Story / Byl jsem obviněn* (1955) or in *The Michael Jackson Interview: The Footage You Were Never Meant to See* (2003). The doer of the action is in these cases part of a well-known story.
- d) The author can use it, when they are trying to emphasis something or someone. *A fish Called Wanda / Ryba jménem Wanda* (1988).

The most problems regarding translating this category arises from the fact that passive sentences in general are in Czech used less often than in English, because in Czech they sometimes doesn't sound natural, which is for a movie title unacceptable. In 2011 an American movie called *You've Been Trumped* was made. This title is in passive, should it be kept in passive in Czech after translating, it would be something like 'Byli jste přetrumpováni?'. Grammatically it would be correct, but it would not sound natural for a Czech viewer and the movie was in Czech called *Lid vs. Donald Trump*.

So making a passive English sentence into an active one in Czech is a possible way of dealing with the lack of naturalness. Doing that a translator might however face another problem. In this new active sentence a subject is required. The subject of the active sentence is the object of the original passive sentence. It is possible that the subject is simply not known. When we took for example the title *She was marked for Murder* there is no object. So to translate this title into Czech and to transform it into its Czech active equivalent, we would have to use a subject. If the subject is unknown it would have to be replaced with a pronoun, but since nothing about the subject (in active sentence the doer of the action) is known it would be incorrect to for example imply the doer's gender. So the

Czech equivalent could not be ‘Označil ji pro vraždu’ or ‘Označila ji pro vraždu’, but it would have to be general ‘Označili ji pro vraždu’.

1.3.6 Word order

Languages follow their own rules that decide the order that the words appear in it. If a movie title is only one word (*Shame / Stud, 2011*), the word order is not in question. But if the title consists of even only two words, there is a given word order in which they must be put. *The Spy Who Loved Me* is a movie title from 1977. The Czech equivalent is *Špion, který mě miloval*. The word ‘me’ is in the original title put at the end, after the verb ‘loved’; it is however put in the Czech before the verb. This is caused by different syntactic properties of English and Czech. The important thing is that keeping equivalence sometimes means changing the word order, which is correct, if the situation demands it. It is on the other hand also possible that the Czech title would demand to be translated in the same word order as the original title was (*The Man with the Golden Gun / Muž se zlatou zbraní, 1974*). Important is that a translator must follow grammatical rules of languages involved and they should expect the possibility of having to change the word order, if necessary.

1.4 Textual and Pragmatic equivalence

The thing that makes translating movie titles unique is that they stand on their own. They may be a single word like *Shame / Stud (2001)*, a complicated passage like *Greystoke: The Legend of Tarzan, Lord of the Apes / Příběh Tarzana, pána opic, 1984* or even a complex sentence like *Everything You Always Wanted to Know About Sex * But Were Afraid to Ask / Všechno, co jste kdy chtěli vědět o sexu (ale báli jste se zeptat), 1972*, but almost all of them are not sentences. Because of that there is one less thing to take into a consideration when translating movie titles and that is how sentences relate one to another. As I said, there are few exceptions (*Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me? / Kdo je Harry Kellermann a proč o mně říká ty strašné věci?, 1971*), but in the most cases titles are not sentences. With titles, what you see is what you get (*Avatar / Avatar, 2009; Jaws / Čelisti, 1975; District 9 / Disriect 9, 2009*). It doesn’t follow anything and nothing follows it. There is no relation to the previous or the subsequent page, because there is none.

1.5 When there is a mistake to be translated

One other thing to be considered is the fact, that sometimes there is a deliberate mistake made in a movie title. There is no guide manual or a text book of how to translate a linguistically incorrect text. If this inaccuracy is breaking a specific rule, it is possible to break the equivalent rule in the target language. Should for example a movie title be 'She Me Loved', a translator should be able to recognize, that the word order was here broken. If it was broken on purpose a possible way of dealing with this could be to linguistically correct the title, translate it and then deliberately make the corresponding mistake in the target text. The mistake should be made if possible in the same or at least similar manner, than the one in the original title. This hypothetical title could then be translated as 'Mě ona milovala', where the word order is broken as well.

If the mistake is made simply in spelling of the words of the title, it is probably best to make a simple mistake in a spelling of the Czech equivalent as well. The problem might come when the original word is completely different from the Czech equivalent (meaning no identical letter or similar structure is there to found there). In that case there is probably no way of choosing the best place in the word, where to make the intended mistake. A very nice example is a movie title *Inglorious Basterds* (2009). In the word 'bastards' the letter 'a' was changed into a letter 'e'. In Czech the movie was called *Hanebný pancharti*. In the Czech title a mistake was made in the first word; a suffix 'ý' was used instead of grammatically correct suffix 'í'. What is also interesting is that this movie title was handled differently in Slovakia. The official Slovak title is *Nehanební bastardi*, so we can see that a different approach was used there. Especially on this example it is obvious that the decision is then purely on the person responsible for creating the Czech (or Slovak) equivalent. "It is an established fact in Translation Studies that if a dozen translators tackle the same poem, they will produce a dozen different versions" (Bassnett 2002, 33). Problems in this area are similar. A thing that is important is that there is always a reason why the author named their work a particular way. Understating why the work was named that way, will for a translator always be necessary and it will help them, should a translator ever need it.

Another example can be found in a very long title of an American movie from 2006, *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. It is a mixture of intended errors from words in a wrong word order, through missing articles, to incorrectly spelled words that are only similar to Standard English. This particular way of naming a movie was used here to emphasizes the ignorance and lack of

general high standard of living of the main character and the country he comes from. The Czech equivalent is *Borat: Nakoukání do amerycké kultúry na obědnávku slavnoj kazašskoj národu*. What I have described in the previous paragraph was here put into a full use. There was an incorrect word 'nakoukání' used in the Czech title, 'the word 'amerycké' was misspelled, so was the word 'slavnoj' and that is just the beginning of what is linguistically wrong with this sentence. Translating something like this is not an exact science. At the end of the day the decision is only up to the translator. On the other hand, the good news is that virtually the only thing that could be considered as a mistake in translating linguistic mistakes would be not making any kind of mistake in the target text so there is an unusually big room for an error. Incorrect would for example be to translate a sooner mentioned movie title *Inglorious Basterds* as *Hanební parchanti*.

2 NOT-TRANSLATING OF ENGLISH MOVIE TITLES

2.1.1 The most common reasons of not-translating

As was said at the very beginning of this work, not all the Czech versions of English film titles are translations. Here are the most common reasons, cases and examples of not-translating English movie titles.

Sometimes a title from an older famous movie is imitated to make a new movie more appealing for the audience and possibly more financially successful. In 1997 a very famous movie with Jack Nicholson and Helen Hunt was made. This movie was called *As Good as It Gets / Lepší už to nebude*. A few years later, exactly in 2003, another movie with Jack Nicholson was made. This one was called *Something Gotta Give* and the only thing that it has in common with the previous one is the actor that plays the main character – Jack Nicholson. Even though that the original titles of these movies are nothing alike, the first movie was famous and successful enough that the second movie was given a Czech title, similar to the first movie. It was called *Lepší pozdě nežli později*. The resemblance is clear at the first sight.

Another maybe even more obvious example can be found in these two movie titles. In 1993 was made a very popular comedy, called *Cool Runnings*. The movie was about a group of sprinters from Jamaica, who travel to for them a very unnatural environment, Calgary, Canada, to attend winter Olympics. The movie title was supposed to show the contrast between Jamaica and Jamaican runners and a very cold, maybe freezing weather and environment in Canada. The title was translated into Czech as *Kokosy na Sněhu*, which also shows a clear contrast of a coconut, which is something only to be found somewhere very hot, like on Jamaica, and it was combined with a word snow, which is something to be found anywhere, but in the places with hot weather, like Jamaica. We can see that the English marked collocation ‘cool runnings’ in the original title was translated into another Czech marked collocation ‘kokosy na sněhu’. One year later, in 1994, another sport themed movie was made; this one was called *The Air Up There*. This title was supposed to point out the great height of basketball players, but it was in Czech called *Kokosy v pralese*. Other than the sport theme, these two movies have nothing in common and since coconuts actually grow in a forest, this Czech title to some extent even loses its logic and it doesn't show any contrast.

Sometimes this effort of making movies more successful by creating their Czech equivalents similar to titles that already exist is combined with another problem, which is the fact that some movies have sequels. One of the most known movies that had sequels is *Police Academy / Policejní akademi (1984)*, which had in total seven parts. I'm going to focus on another famous movie series that started in 1988, with a movie *Die Hard / Smrtonosná past*. The Czech title is very similar to another famous action movie that was created one year before this one, *Lethal Weapon / Smrtonosná Zbraň (1987)*. The Czech title *Smrtonosná past* is not a translation of the original title, but in the first part, it made sense, since the movie was about a group of terrorists, who had taken hostages in a skyscraper, which then becomes 'a deadly trap' for anyone who happens to be at that time in that skyscraper. But as of 2013 this series consists of five movies and with every movie the place, where it took place was getting larger and larger and for example in the third sequel *Live Free or Die Hard / Smrtonosná past 4.0 (2007)*, the movie took place all over the USA and the Czech title loses logic sense. Unfortunately, anyone who had to come up with a Czech equivalent of the title had to continue in the way the previous parts were called and it was called *Smrtonosná past 4.0*. Also, this part was called little differently than the previous parts; it wasn't called *Die Hard 4*; it was called *Live Free or Die Hard*. The creators of the forth sequel continued, as far as naming the movie, in a similar way and it was called *A Good Day to Die Hard (2013)*. Unfortunately, because of the way the first movie from this series was called, it was impossible to follow this development in these particular titles and it was called *Smrtonosná past: Opět v akci*, which is a title definitely not as original, inventive or interesting as the original one and again it is not a translation.

This is another reason of not translating a movie title. Every year hundreds of movies with English titles are made all over the world and most of them will eventually have an official Czech title. The quality of these movies is quite volatile and that sometimes leads to a problem. A movie called *Taken / 96 hodin* was made in 2008. This was a very successful movie with lots of very well-known and popular actors. It was called *Taken* and it was basically about a girl, who gets kidnapped. The English word 'taken' would probably be translated as 'unesená' and that is where the problem appears. This Czech word 'unesená' has been used very frequently as a Czech equivalent of an originally English movie titles like *Kidnapped / Unesená (1986)* or *The Betrayed / Unesená (2008)*. To separate the movie *Taken* from these less successful movies, a Czech equivalent *96 hodin* was used instead. The fact that another movies were again called in Czech 'unesená'

even after the year 2008 (*Not Forgotten / Unesená, 2009; Stolen / Unesená, 2012*; suggests that the decision of not translating the movie title *Taken* was a good decision. On the other hand, a sequel of this movie was made in 2012. It was called simply *Taken 2*, but in Czech it had to be called accordingly to the first movie from 2008, so it was called *96 hodin: Odplata*. It was not wrong to call the first movie in Czech *96 hodin*, because it had a direct connection to the plot of the movie. Ninety-six hour period of time on the other hand has no connection to the plot of the sequel and therefore, it doesn't make sense to call this particular movie this way.

Sometimes creators choose particular words as a title of their movie not only because they represent the movie properly, but also because these words sound well (when they are spoken) or because they look well together. A movie title *Kiss Kiss Bang Bang (2005)* was kept the same in the Czech title and it was not translated. The translation of the title itself would not be difficult, but it would lose the intended charm it had in English. Something similar was done with a movie title *Kill Bill Vol.1 (2004)*. Translating it would not be difficult, but the translated words wouldn't in Czech go as well together as they do in English and they wouldn't rhyme, so the movie was in Czech called simply *Kill bill*.

On the other hand sometimes the Czech language offers an opportunity to make the title more unique or interesting. In 1993 an American movie called *Groundhog Day* was introduced. As I have written in the part of this work about Equivalence at word level, this movie was called in Czech *Na Hromnice o den vice*, using a Czech holiday called 'Hromnice' instead of a culturally specific American holiday called Groundhog Day. The movie in Czech wasn't simply called *Hromnice*, other words that rhyme with the word 'hromnice' were added to the title. It is possible, but should a translator do that, they must be sure, that with those new words they are not adding another relation, that the Czech title now has to the movie. So it is not possible no add whatever words that rhyme with the translated ones.

Something was also added to the Czech title of the movie *School of Rock / kola ro(c)ku (2003)*. The word 'rock' in the original title was meant a music style. Translated into Czech the word is phonetically the same as the word 'year' so hear the word 'c' was put into brackets to emphasize that similarity. This thing wouldn't be possible if the expression 'škola roku' wouldn't make sense, but in this case it does. On the other hand someone could say that putting the word 'c' in brackets is creating another layer to the title, maybe even another meaning. I agree with that and I think it was a mistake.

This is another situation, where movie title is not translated. The world of movies is full of remakes. In 2011 an American movie *The Girl with the Dragon Tattoo* was made. This movie was called in Czech *Muži, kteří nenávidí ženy*, because this movie was a remake of another movie from 2009, which was in Czech called *Muži, kteří nenávidí ženy*. The title wasn't translated and it was kept the same as it was in the original movie from 2009.

Another thing that must be considered is the fact that there sometimes is no obvious reason why an English movie title should not be translated, but it still isn't. One of the most known cases is an American movie from 1998. It was called *Dark City*, which could be translated easily for example as *Temné město*. But instead the movie was called in Czech *Smrtihlav*. This is exactly the situation where a translation would in my opinion be simply more suitable.

The decision whether to translate or not to translate the movie title is never clear. Not translating the title sometimes makes sense; it might on the other hand create difficulties with possible sequels or simply a mistake might be done. The relation of the title of the movie and the movie itself is often very unique and any deflection from it might cause difficulties for the viewer with understanding the movie and it might be later on considered as a mistake.

3 TRANSLATING AND NOT-TRANSLATING

Maybe the very first consequence of not-translating a movie title, replacing it with a name that is similar to a title of a different movie, is that it's misleading to the audience. I speak from my own experience. When I saw the movie *The Air Up There / Kokosy v pralesi* (1994) for the first time, it was on the television and I had access only to the Czech title. I was expecting the movie to have some kind of connection to the movie *Cool Runnings / Kokosy na sněhu* (1993), which was actually the only reason for me to watch it. But I was wrong and I was also confused, because after watching the movie, the title simply did not make sense to me. But, as far as attracting the audience in order to ensure possible better financial success, I have to admit that this technique of not-translating works. It is another question however, whether it is ethical or not.

Another consequence of not-translating was clearly visible in the movie title *Die Hard / Smrtonosná past* (1988) and its sequels. The goal of attracting the audience to the title may have worked with the first part, but when the sequels continued with creating interesting and attractive title variations like in the third sequel (*Live Free or Die Hard*, 2007) or in the fourth and so far last sequel (*A Good Day to Die Hard*, 2013) a Czech equivalent had to continue in the way the first part was called and the third sequel was called ordinarily *Smrtonosná past 4.0* and the fourth sequel was called, again very ordinarily, *Smrtonosná Past: Opět v akci*. In this example I assess that in the long run not-translating doesn't work as a technique of ensuring a better financial success.

3.1 Consequences of incorrect translating

Making a mistake in translating of an English movie title isn't against the law, but it is definitely shameful for the person responsible for the Czech equivalent and subsequently for the whole country. The Czech Republic has good relations with English speaking countries, but an unfortunate mistake between countries with more tense relationships could be interpreted as a sign of disrespect and could potentially lead to a much more serious conflict.

In 2000 a movie called *The Next Best Thing* was made. It was called in Czech *Příští správná věc*. A clear mistake was here made, because the expression 'the next best thing' was in the English title not meant as 'another good thing', but as 'the second best thing'. Important thing to realize is the fact that once a movie has a Czech name, this name will stay with the movie. It will be the official title, it will be printed on DVDs and Blue-ray

discs, it will be printed on posters and it will be written about in articles and it will be spoken about in media. If a mistake is made in translating the title or if the wrong decision is made, the title itself will always be the reminder of that mistake. So unlike not-translating of English movie titles, incorrect translating has no plus side. There are no second chances and that is why creating proper Czech equivalents of English movie titles should not be taken lightly.

CONCLUSION

Based on the findings of this thesis, author assesses that not-translating of an English movie title might help to ensure the financial success of a movie, but in the long run, it might prevent the ongoing ensuring of financial successes of the sequels of the movie. If we look strictly to the question of financial success, the more financially successful sequels a movie has, the more money the series earns. Because of that, it would not make sense to attract the audience only to the first part of the series and then to discourage them by the titles of the sequels.

Another point of view is that translating movie titles keeps the relation between a movie and its title the same, which is respectful to the author and also prevents misleading or confusing the audience with a title that the author of the movie did not chose for their work.

Non-translations are sometimes easier to come up with, but all things considered linguistically correct translating of English movie titles seems to be a better solution than not-translating. From the financial point of view the only exception might be a movie, where it is absolutely certain that there will never be a sequel, but since sequels are sometimes made even several decades after the original movie, a saying, never say never, seems appropriate.

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