

”Who Knows What Kenny is Really Saying”: South Park Lost in Czech Translation

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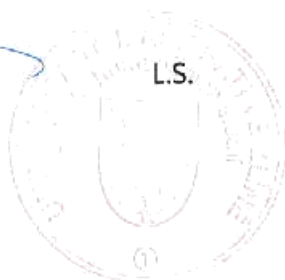
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ABSTRAKT

Tato bakalářská práce se zabývá překladem titulků filmu South Park a jeho dopadu na změny nebo ztráty ve významu. Teoretická část se zabývá teorií překladu, druhy a strategiemi překládání, tématikou ekvivalence a neekvivalentnosti, překladem sprostých slov, dabováním a titulkováním. Praktická část rozebírá příklady z filmu South Park: Peklo na Zemi. Cílem práce je poukázat na možné změny ve významu, které díky překladu vznikly.

Klíčová slova: překlad, ekvivalence, neekvivalence, sprostá slova, dabování, titulkování, audiovizuální překlad, South Park, analýza titulků, překlad sprostých slov.

ABSTRACT

This Bachelor thesis deals with subtitle translation of the South Park film and the impact on the changes or loss in meaning. The theoretical part delves into translation theories, types and strategies of translation, equivalence and non-equivalence, swear word translation, dubbing and subtitling. The practical part analyses examples from the South Park: Bigger, Longer & Uncut film. The goal of the thesis is pointing out the possible changes or loss of meaning, formed by the translation.

Keywords: translation, equivalence, non-equivalence, swear words, dubbing, subtitling, audiovisual translation, South Park, subtitle analysis, swear word translation.

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INTRODUCTION

The focus of my bachelor thesis is loss of meaning created by translating a specific work. I will focus and enlighten the topic with examples of translation of subtitles from the animated series *South Park*. The *South Park* series is one of the most internationally known series with 277 episodes over 20 seasons, a feature film and 2 authentic computer games to this date.

I have chosen this topic and the corpus material of *South Park* since I am an avid fan and I like to observe the differences created by subtitle translation from the source language to the target language, which in this case is the Czech language. The original transcript and subtitled versions will be put and compared in contrast with each other. After the analysis of the text, a possible alternative will be suggested, which may improve or eliminate the shift of meaning created by the translation.

Starting with the theoretical part, the notion of translation will be explained including the definition of the translation process, following the methods and types of translation. Subsequently, the focus will shift to swear words and their appearance in subtitles. This part will include subcategorization of swear words based on their function and semantic category. Consequently, the strategies of translating swear words in subtitles will be outlined. Following swear words, the process of translating with equivalence will be discussed. This includes equivalence at the word and above level, grammatical equivalence and pragmatic equivalence. Lastly, a chapter dedicated to non-equivalence will be discussed, as this feature is typical for swear words and is generally the cause of loss of context within a translation.

The last theoretical chapter will explain the function of Audiovisual Translation, as this thesis is analyzing subtitles of the *South Park: Bigger, Longer & Uncut* movie. The basic features of subtitling will be outlined, following the strategies of subtitle translation.

Following the theoretical part is the analysis of subtitles using the terminology and knowledge explained in the theoretical part with the aim to identify elements of context shortfall. The thesis identifies the most common elements and elaborates on them generally with an alternative version of the subtitles.

I. THEORY

1 TRANSLATION

As Juliane House stated, translation is the bridge to eliminate language barriers created between societies and different cultures. Translation is defined as a technique of replacing original source language (SL), with a text in a different language i.e. target language (TL). It is used to tackle the semantic and pragmatic meaning of a word to reflect the meaning in a different language. (House 2009, 3-9) “The function of the target text is not arrived at automatically from an analysis of the source text, but is a pragmatically defined by the purpose of the intercultural text transfer”. (Nord 2005, 11) After reviewing this quote from Christiane Nord, we may agree, that translating a text is not only about word for word translation, but a complete reconstruction of the meaning using tools of the target language. This is further confirmed by Douglas Robinson’s theory, where he argues that “the people using language always take precedence – or at least should take precedence – over meaning in the dictionary, semantic fields in the abstract.” (Robinson 2012, 90) In the subchapters, the translation types and criteria will be outlined, following the process of translation. This chapter should work as the background knowledge for the analysis of subtitles.

1.1 Translation criteria and types

Based on Knittlová, there are 3 main criteria to be met for a translation to be optimal. These are the expression, final meaning and the dynamic of the text. These requirements are only visible for the translator of the work, and when executed correctly, are not visible to the receptor of the work. The translation should be looked upon as an original work and therefore there are rules which should be followed or at least taken into consideration while translating.

1.1.1 Translation main criteria

There are several translation criteria and types which should be considered:

- a. The expression of the language in TT must be natural and well structured.
- b. The final meaning of the text or message has the same style, meaning and formatting in TT as it has in ST.
- c. The dynamic of the text is preserved. The translation should evoke the same emotional response as the original text.

These criteria are used to create an accurate translation from ST to TT. They involve the correct equivalence, but we also cannot forget the stylistics and syntax of the text. (Knittlová 2010, 14-17)

Even though the thesis focuses mainly on creation and translation of subtitles, the criteria and types are essential to understand the background for translating any text.

1.1.2 Translation types

While not every translation type included is suitable for translating subtitles, take special notice of interlingual and idiomatic translation, as those are the most common and suitable techniques for translating subtitles.

- a. *Intralingual translation* – used to reiterate and enlighten the meaning of a text. This translation type does not include a secondary language. It is used to paraphrase or clarify on the given topic.
- b. *Inter-semiotic translation* – used to convert text between different communication systems i. e. from written language to spoken language, this involves reading information, mathematical formulas etc.
- c. *Interlingual translation* – deals with the translation of text from its original source language (SL) to the secondary target language (TL). It is mandatory to take caution of the connotative, denotative meaning, but also the form and stylistic side of the text.
- d. *Interlineal translation* – used to follow the source language literally, however with the cost of not following the rules of the target language. This method can be used when translating between languages with similar structure and origins, for example, Czech and Slovak language.
- e. *Literal translation* – also called “*slavish*” translation. The source language is translated based on lexical units while ignoring the context. This method also follows all the grammatical rules and therefore the structure might be correct, however, the meaning or message of the translation may be not.
- f. *Free translation* – roughly follows the source language and does not apply stylistic or formatting of the source text. The text also loses all the connotative meaning, therefore, the target text contains only the main information. This method is not acceptable as a professional method of translating.
- g. *Idiomatic translation* – Deeply tied with the pragmatic aspect of the translation. Using all tools of the target language to create a translation of fluent and natural feel. A well thought out idiomatic translation is considered an original work.

However, it is difficult to use idiomatic translation throughout the work and therefore the methods are mixed all together and used as a whole with the exception of *intralingual* and *free translation*. (Knittlová 2010, 15-18)

1.2 Translation process

Based on Christiane Nord, the translation process is represented by three models: **two-phase**, **three-phase** and **looping model**. **Two-phase model** is based on two steps, namely analysis, and synthesis. In the analysis phase, the text is analyzed in its entirety following with the second phase of synthesis, where the source text is reconstructed into the target text. To compare, the **Three-phase model** consists of three steps, like the Two-phase model, it uses analysis and synthesis step, however, it introduces a new step of transfer between those two. Transfer uses planning and strategizing to introduce the intention of the target text deriving from the meaning of the received text. Nord argues, that both models cannot be regarded as an adequate form of the translation process, since every translator focuses on a slightly different function of the source text, therefore he suggests the usage of the **looping model**, where the process of analysis is divided into more parts and different elements are examined separately. (Nord 2005, 34-36)

According to Robinson's theory of "The shuttle" every translator possesses unique experience and habit, this is narrowed down into a process, where "translators develop their own idiosyncratic preference and habits into a general procedure for transforming source texts into successful target texts." (Robinson 2012, 60) To briefly illustrate, the translator is regularly switching between two mental states, the first is the "subliminal flow state" where the translator is not obliged to use an increased amount of brain power. This state can be also called habit. And the second is a "highly conscious analytical state" where the translator analyses the meaning, creates a synonym list, checks correct grammar, etc. This state is referred to as the experience. Using this technique of switching between the two states in the process of translation create the recipe for efficient and well thought out translation.

Pierce argues about a model of 3 phases, where the translator follows a pattern of **translate > edit > sublimate**, where the translator goes straight to the text and starts translating intuitively, following with the edit of the text, which means checking all the references. Lastly, the translator uses the phase of sublimation, where he gathers every knowledge learned from translating the text and keeps it for future use. (Robinson 2012, 67)

1.3 Swear words in subtitling

A study by Chong Han and Kenny Wang implies that the tendency of swearwords appearance in subtitling is toned-down for 4 reasons. Non-equivalence in the TL occurred based on culture-specific elements creates one of the reasons to tone down the tendency of swearwords, as the literal translation may seem artificial for the TL audience. Further, the tendency of swear words that work as communication fillers is lowered by omission, as subtitling is taking into consideration space and time constraints of the audiovisual work, despite swear words being a part of the whole, they tend to be a weaker meaning bearer. Further, swear words in a certain language may be considered taboo, this is mainly true for religious swear words like *God damn it!* wherein one language it is forbidden to take lords name in vain and in another, it is not considered offensive at all. Lastly, subtitling changes the mode of language from spoken to written, where written swear words are recognized as more offensive than spoken swear words. (Han, Chong and Kenny Wang 2014, 3-6)

1.3.1 Classification of swear words

When classifying swear words, we recognize two main groups. Classification based on the function and classification based on the semantic field. Recognizable swear word functions are: as expletive interjections, as an oath, as intensifiers, as curses or insults, as derogatory and insult terms.

- 1) **Swear words as expletive interjections** – Type of swear words used as an expression of emotions or a reaction to certain situations. Most commonly used swear words in this category are *shit, fuck*. These type of swear words are usually omitted, as they hold little meaning and they only clutter the text. Consequently, space and time constraints of subtitling are lifted slightly.
- 2) **Swear words as intensifiers** – The intensifier function is used to stress the intensity of certain adjective or adverbs that follow the swear word, e.g. *You fucking cannot open the door*. Where *fucking* works as an intensifier of the prohibition to open the door.
- 3) **Swear words as oath** – Swear words mainly with religious connotations e.g. *Oh my God*, these swear words may be culture sensitive, where a specific language and culture does not mind the translation, but in contrast, a different language may consider this taboo.

- 4) **Swear words as curses or insults** – One of the most common functions of swear words e.g. *fuck you!*, one of the most typical English insults, is to insult a specific thing.
- 5) **Swear words as derogatory terms** – Swear words take the form of a content word and are used as a substitute for a noun or noun phrase. To illustrate e.g. *That's some good shit.*, where the word *shit* is a substitute for the word *stuff*. (Ljung 2011, 29-35), (Han, Chong and Kenny Wang 2014, 7)

As stated at the beginning of this subchapter, swear words are subcategorized not only by their function but also by their semantic category. Despite the fact, that there are many semantic categories, the main ones will be described below in no specific order:

- 1) Death – e.g. *die*
- 2) Homosexual – e.g. *faggot*
- 3) Animal – e.g. *pig*
- 4) Mother – e.g. *whore*
- 5) Body parts – e.g. *pussy*
- 6) Religion – e.g. *God*
- 7) Bodily function – e.g. *piss*
- 8) Retardation – e.g. *retard*
- 9) Sex – e.g. *fuck*
- 10) Monster – e.g. *freak*

These categories may not be corresponding with categories of different languages, therefore there may be a mismatch between the equivalents while transferring from SL to TL. (Ljung 2011, 35-44), (Han, Chong and Kenny Wang 2014, 6)

1.3.2 Translation strategies of swear words

Even though, we have identified the function and semantic categories of swear words, the strategies for how to translate subtitles needs to be outlined, despite the general knowledge is based of Han and Wang (2014, 9), applying the translation strategies for translating from English into Chinese. Nevertheless, the strategies still seem viable for translating subtitles from English to Czech:

- 1) Category shift – The swear word changes its category e.g. *Fuck you!* / *Jdi do prdele!*
- 2) Omission – The swear word is in the sentence completely omitted
- 3) Literal translation – The swear word is translated with by their lexical units
- 4) De-swearing – The swear word is softened e.g. *Fuck you!* / *Jdi do háje!*

2 EQUIVALENCE

As was clarified in chapter 1., translation is the replacement of the source language with the target language, moreover, it is the replacement of source language with an **equivalent** meaning in the target language. As this thesis is targeting translation analysis, the topic of equivalence must be outlined, for it has a major role in this subject since target text might not have a linguistic resemblance, but it can be equivalent i.e. the text has similar meaning and function. The book “*In other Words*” by Mona Baker has been chosen as the main source for the majority of the knowledge complemented by different approaches and theories. In the following subchapters, the topic of equivalence at word level, above word level, grammatical, textual and pragmatic will be described.

Nord points out that equivalence is considered one of the most inconclusive concepts of translation studies, where many theories and models are introduced, nevertheless, equivalence should reproduce the greatest possible correspondence of the source text in the target text. (Nord 2005, 25-26)

2.1 Equivalence at word level

Baker recognizes the **word** as the smallest unit which holds meaning. This statement, however, is not accurate and is brought to subject a subchapter later. The smallest language unit which holds only one meaning is a **morpheme**. We can divide the word equivalence into four types: **propositional, expressive, presupposed and evoked meaning**. (Baker 2011, 9-11) Take these types of meaning with a grain of salt, as words have in most examples “blurred edges” i.e. the meaning is realized subjectively and only in specific contexts. Nevertheless, the distinction may help a translator navigate and pinpoint the precise meaning of an utterance to adequately translate the text without any meaning loss. (Baker 2011, 14-15)

2.1.1 Propositional meaning

Baker’s definition of proposition meaning is that it “Arises from the relation between it and what it refers to or describes in a real or imaginary world”. Based on the propositional meaning we can identify if an utterance is true or false. This is afterward shown on an example: *shirt* – “*a piece of clothing worn on the upper part of the body*”, where the word *shirt* can be considered accurate only if used in relation to its proper meaning. (Baker 2011, 11)

2.1.2 Expressive meaning

Expressive meaning, on one hand, is not judged based on the factors of being true or false whereas based on the intensity of the word and its connotations in given language. This is later explained on many examples like *cruel* and *unkind*, where both these words have the same attitude, but different intensity, where *cruel* is considered more intensive than its near synonym *unkind*. It is worth noting that some words with only expressive connotations within an utterance may be removed without altering the content of the information. (Baker 2011, 11-12)

2.1.3 Presupposed meaning

Based on the co-occurrence restrictions within the language. We identify two types:

- a. **Selective restrictions** – Based on the function of the propositional meaning of a word. Some adjectives can co-exist only with specific nouns. As an example: *brave* may correspond with animate nouns, but *sharp* may correspond with inanimate nouns.
- b. **Collocational restrictions** – These restrictions show arbitrary diversity between languages, where for example *Teeth* are *brushed*, in English, *polished* in German and Italian, *washed* in Polish and *cleaned* in Russian. (Baker 2011, 12-13)

2.1.4 Evoked meaning

Created by the effect of **dialect** and **register** variation. Dialect is language phenomena created within a specific group or community of speakers. **Dialects** may furthermore be divided based on:

- a. **Geographical** – Used by a group of people based on the area of residence
- b. **Temporal** – Used by a group of people based age of speaker or the timeline of the word usage
- c. **Social** – Used by a group of people based on the social status

2.1.5 Register

Register is a variety of language considered fitting to a given situation. These variations are created with regards to the following parameters described below:

- a. **Field** of discourse – term for “what is happening” i.e. where the action takes place and what kind of action is the person performing: *playing/watching football*.

- b. **Tenor** of discourse – term for language change, where language may differentiate based on the relationship between the persons in conversation. The translator must have knowledge of this phenomenon, where for example a teacher and student have a formal language level between each other whereas a brother and sister have the language level informal.
- c. **Mode** of discourse – term for role occupied by the language (essay, speech, etc.) and the medium of its transmission (spoken, written). Linguistic decisions, therefore, are influenced by the above mentioned. (Baker 2011, 13-14)

Register may help us create an analytic framework for equivalence, but for this scheme to be complete, we need to add the notion of **genre**. Genres represent whether the text is a letter to executives or a sermon in church. While register shows the connections of context and the text, genres create a link inside the cultural community. Therefore, the type equivalence depends on the type of translation, which is being dealt with. (House 2009, 34-36)

2.1.6 Non-equivalence

To discuss what non-equivalence at word level is, we first have to understand what non-equivalence means. To use a correct equivalent of translated text is fatal for a translator. However, there are times, where the word has no equivalent in the target language. This is may be closely interconnected with **semantic fields** and **lexical sets** which will not be discussed in depth. To just outline the notion of semantic fields and lexical sets, words can be divided into certain abstract fields meaning that the word *bull* belongs to a superordinate field of ANIMAL, ANIMATE, MASCULINE. The case of non-equivalence may occur when the target language does not have a corresponding translation of *bull*. (Baker 2011, 15-16)

2.1.6.1 Non-equivalence at word level

According to Baker, non-equivalence at word level may be observed when the target text has no direct equivalent of a specific word included in the source text. The type and difficulty presented may range according to the type of non-equivalence. That results in strategies used to deal with non-equivalence not being set in stone. That is why the types of non-equivalence and the strategies to tackle the phenomena will be explained separately in two chapters. (Baker 2011, 18)

2.1.6.2 Types of non-equivalence

This chapter is providing the types of non-equivalence with examples taken from the book “*In Other Words*” by Mona Baker.

- a) **Culture-specific concepts** – Source language expression of an unknown concept to the target language. The expression may be both abstract, concrete, religious, type of beverage, etc. A perfect example of this is the English word *privacy*, where the equivalent in the target language may be hard to grasp.
- b) **The source language concept is not lexicalized in the target language** – The concept is known in the target language but is not lexicalized, meaning it has no specific word allocated to represent it. An example may be the adjective *standard* where the concept is understood by most of the people, but Arabic has no equivalent for the word.
- c) **The source language word is semantically complex** – Word in source language may be semantically complex even though it is not morphologically complex, i.e. a single word might have more evolved meaning than a sentence.
- d) **The source and target languages make different distinctions in meaning** – Target language has more/less number of equivalents in the meaning than the source language. Certain languages may have different equivalents based on the conditions of knowledge
- e) **Target language lacks a superordinate** – Target language may contain specific hyponyms but with the lack of superordinate which is the head of the semantic field. (Baker 2011, 18-19)
- f) **Target language lacks hyponyms** – In contrast with e), the lack of hyponyms in the target language is generally more common. This is created based on the environment of the language, where certain forms are not relevant for some languages, but essential to other. This can be illustrated on an example, where in English *house*, is a superordinate with many hyponyms: *cottage, bungalow, croft, lodge, cabin, hut, mansion*. These are some of the more typical examples of non-equivalence.

- g) **Differences in physical or interpersonal perspective** – Perspective may be more important for certain languages than other. The relationship between the participants may be expressed in different forms, use of different phrases, or even different words.
- h) **Different in expressive meaning** – A word with the same propositional meaning but a different expressive meaning may be considered a problem for translators. The use of different elements of modifiers is suggested, as many words may have neutral connotations.
- i) **Different in form** – A word in a particular form often has no equivalence in the source language, a great example would be English suffixes where suffixes alter the meaning of the whole word, an example may be *trainer/trainee*, *drink/drinkable*. The list of differences in form is tremendous, and it is recommended, that the translator is familiar with the role of affixes in coining new meanings.
- j) **Differences in frequency and purpose of using specific forms** – Tied with the notion of progressive aspect, where certain words may have a different structure, whereas English uses the suffix *-ing*.
- k) **The use of loan words in the source text** – May be used to convey the prestige of the text, where certain elements could be lost in the translation of the word. A problem could be identified with so-called **false friends (faux amis)**, where the difference in grammatical form can be slight, but the semantic meaning is different. An example could be English *faculty* and Czech *fakulta* where *faculty* is the staff of a university or college, whereas *fakulta* is the whole university branch. (Baker 2011, 19-23)

2.1.6.3 Strategies for dealing with non-equivalence

After we illustrated the types of non-equivalence in chapter 2.1.5.2, we may now focus on how to deal with them by applying different translation strategies.

- a) **Using superordinates** – Most common technique for dealing with non-equivalence. Replacing the word with a superordinate meaning, which is on a higher level of semantic fields can be utilized in most languages equally. This is tied with the elements being too concrete, where some of the semantic meanings may be left

behind, an example could be *yell*: *křičet*, where the Czech equivalent is more general and is missing elements of *loud* and *angry*. (Knittlová 2010, 59)

- b) **Using more/less neutral expressive word** – certain words from source language have a noticeable expressive meaning that is unique for the SL, therefore it has no equivalence in the target language. To balance this, the translator is opted to use modifying words.
- c) **Using cultural substitution** – This technique is used to replace a culture-specific term with a different translation, which will not have the same propositional meaning, but will similarly impact the reader. This is achieved by inducing cultural context in the target language by proper equivalent. However, this technique may not be appropriate for every translation.
- d) **Using a loan word or loan word plus explanation** – Common technique to deal with culture, or field-specific words. Using a loan word following with an explanation of the concept or meaning. This results in the reader understanding the word after the first explanation.
- e) **Using related paraphrases** – Concept is lexicalized with a different form and frequency.
- f) **Using unrelated paraphrases** – Concept is not lexicalized and therefore this strategy utilizes the modification of a superordinate item.
- g) **Using omission** – A technique, where a distracting element is completely omitted, this technique is mainly used to delete elements, that are hardly explainable, which would be distracting the reader with difficult explanations. This strategy is used commonly in subtitling, this will be explained in more detail in subchapter 3.3 and 3.4, being the main scope of this thesis.
- h) **Using illustration** – A useful technique for when a word lacks an equivalent in the target language, visual aid helps us understand the meaning of the word. (Baker 2011, 23-45)

2.2 Equivalence above word level

In chapters 2.1.1 to 2.1.6, the notion of Equivalence at word level has been outlined. However, words are not put together randomly. Every language has a structure of rules, which may convey meaning. In this chapter, the phenomena of Collocation, fixed expressions and idioms will be briefly discussed.

2.2.1 Collocation

We can look at collocation as a tendency of words to co-occur together. As an example in English, we use the collocation *pay a visit*, where *pay* usually connects with the word *money*, however, in this case, the phrase means visiting someone. As words collocate, different grammatical forms of them are also acceptable, nevertheless there are words which only collate in certain forms. Notably, the use of near-synonyms within the same language in collocations is usually not acceptable. Collocations are also influenced by **range**. The range is referred to as the set of collocates typically associated with the word observed. The range of collocations also heavily varies. The factors contributing to the range is **specificity** and **number of senses**. Bearing all this in mind, the range of collocation is not fixed as words attract new collocates naturally. (Baker 2011, 52-55)

2.2.2 Idioms and Fixed expressions

Unlike collocations, idioms and fixed expressions do not allow any variation nor flexibility. We also are generally not able to identify the meaning from the words associated with the idiom. Idioms are frozen in their form, therefore changing the word order, deleting or adding a word, replacing a word with a different one or any other alterations are not possible. Fixed expressions behave in many ways like idioms, however, they have one major difference. The meaning of fixed expression is almost always easy to deduce from the words, which construct the clause. This may be easily demonstrated with two examples. An idiom “*Cry over spilled milk*” has a meaning of (complaint about a loss from the past), but as we would change the word *milk* to a different element, the whole sentence would lose its idiomatic meaning. Fixed expressions, on the other hand, refer to specific situations, for example, “*With regards*”, we always know the meaning is connected to *saying goodbye*. (Baker 2011, 67-68)

2.3 Grammatical Equivalence

When dealing with grammatical equivalence, we first need to understand, that every language has a different grammatical system. **Grammar** is described as a set of rules which

help us choose and combine words and phrases in an utterance. Grammar works mainly within two paradigms and that is **morphology** and **syntax**, where morphology specializes in the structure of a word, the way it is formed and what elements it contains. In contrast, we have syntax, which deals with the grammatical structure of a group, sentence or a clause. The choice of language expression can be done grammatically or lexically. This is solely dependent on the range of linguistic resources of a certain language. Based on Baker, grammatical changes are called closed systems, which include **person, number, gender, voice and tense and aspect**, whereas open-ended sets are lexical. It is important to note, that the difference between grammatical and lexical categories is that grammatical categories are obligatory, whereas lexical are optional. It is also much easier to create a new word than it is to create a new grammatical category. Hence grammatical structure is harder to change. The grammatical structure differences between some languages force translators to make changes in the target text. For example, the Japanese language does not use countability as a grammatical category but as a lexical. (Baker 2011, 92-96)

2.4 Pragmatic Equivalence

Pragmatic equivalence is also called communicative equivalence, or Nida's dynamic equivalence, oriented towards the receiver of the text. First identified by Koller with the function of overriding the requirements of other equivalences with a focus on the analysis of the communicative conditions valid for the different receiver base of the target language. (Munday 2010, 47-48) Regarding pragmatics, the feature of **coherence** and **implicature** may be identified as the area of the most difficulties in cross-cultural communication. Coherence is defined as the network of conceptual links represented by the text. This may cause problems since users of a different language might not have the same meaning dependencies. Furthermore, coherence is highly subjective and may be different from one person to another. It depends on the reader whether able to create a coherent meaning based on personal experience, social group, reach of relations, and others. To make it clear, Coherence of a text is created with the use of the knowledge presented in given text and reader's knowledge and experience base. Concerning implicature, this notion is quite new for linguistics, it refers to the notion of understanding more than was said, moreover it refers to what a speaker has in mind rather than what he said. This leads us to the point, where understanding the meaning of words and its structure in the text is the key component to identifying its inherent meaning and creating a suitable equivalent. (Baker 2011, 230-240)

Even though the notion of equivalence was successfully outlined, Robinson argues that it is impossible to define the best translation or the single best equivalence method, verifying with a claim that communicative situations are created by people, their acting and interacting in a specific social context. (Robinson 2012, 157)

It is also worth mentioning that this thesis is mainly focused on spoken language recaptured into written language with the use subtitles. Spoken language may use an increased amount of metaphors, humor, intertextuality, ambiguity, all these phenomena are contradicting the notion of equivalence and may be taken into account. (Vilikovský 2002, 29-34)

The following chapter will focus on subtitles and dubbing as it uses many unique elements, which are vital for the practical part of this thesis.

3 AUDIOVISUAL TRANSLATION

As stated in Chapter 1., Translation may be specified as a replacement of source language with the target language. In recent years, audiovisual translation has increased in scope, with the rise of technological development where paper oriented society has shifted into media oriented society. (Orero 2004, VIII) The audiovisual translation may be subcategorized into 2 main elements and these are **Subtitling, Dubbing**. In the following subchapters, the major focus will be drawn into subtitling and subtitles for the purpose of this thesis is to analyze subtitles in the sense of meaning changes and loss of context. Nevertheless, the notion of dubbing will likewise be marginally discussed, as the interrelation between subtitling and dubbing might serve as a good example of the basic information necessary for the thesis.

3.1 Dubbing

As mentioned above in chapter 3., dubbing is one of the main components of audiovisual translation, it can be specified as a technique of substituting the source spoken text or dialogue by a translated target spoken version as was suggested by (Sajan.com 2017).

The process of dubbing includes several interconnected phases that are established in fixed order. This order should not be broken, as Martínez compares this cycle of processes with a production line, where one delay might affect the whole production and cause problems.

The first phase of dubbing is pre-production, where a sender provides a copy of the product alongside a working script to aid the translation, list of instructions including what is to be dubbed and what is to be excluded. Directly after follows the translation of the product. The translator generally works with both the film and script, despite the script sometimes not being the perfect transcription. After the process of translation is over, that includes creating a cohesive and coherent text which corresponds to the source text from both stylistic and semantic standpoint, the translation is frequently checked by a proof-reader, who is a language specialist that revisits the translation and checks for errors in the translation. Despite all this, the translation regularly undergoes modifications, since both the translator and proof-reader might not understand the original meaning correctly. Following the proof-read is the phase of synchronization, where the written text is synchronized with the spoken act of actors. Synchronization is mainly created with the help of TCR, or Time Code Record. Lastly, the phase of dividing the text into takes is the one which respects the text from the content standpoint the most. This is the phase, where the

most formal errors occur, this includes omissions, the mismatch between text and image and others. (Orero 2004, 3-7) After the basic premise of dubbing has been outlined, the focus will be shifted into subtitling. This includes basic theory about subtitles, methods of translating, but also correlation and differences with dubbing.

3.2 Subtitling

As was already mentioned in chapter 3, subtitling is one of the 2 main elements of audiovisual translation, Subtitles create and capture the dialogue in SL with the help of a written translation in TL. This procedure is created to support the audience that is unable to comprehend or understand the spoken audio dialogue with a goal to transmit the message. Subtitling is, however, a restricted translation, meaning it follows the time and space of the audio and visuals, but despite that, the textual context of the meaning is being respected. (Sajan.com 2017)

Gottlieb refers to subtitling as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in synch with the original verbal message” (Orero 2004, 86), as it shifts the spoken message into a written one. Subtitles compared to dubbing produce a more “faithful” translation, since the constraints are not so limiting as Gottlieb argues that: “subtitles are spotted to coincide with the precise frame where a speaker begins and finishes talking with the occasional adjustment of a few frames to respect a film’s takes or allow more reading time, take change permitting”. (Orero 2004, 12-14). Subtitles favor conveying the true meaning by using a more literal approach to the translation. Although the textual context of the meaning is being transferred into TL within the subtitles, the restrictions of subtitling may create a loss of meaning or shifts in context. Following subchapters will focus on different methods of subtitling, despite the fact, that the procedures are not set in stone and may vary based on the studio or client, this occurs based on the evolution and experience of each translator. The methods mentioned below are based on the experience of Diana Sánchez. Following the methods of subtitling, basic translation strategies will be introduced. (Orero 2004, 9)

3.2.1 Subtitling methods

To establish a discussion about available subtitling methods, the basic terminology must be clarified. For this, the terminology explained by Sánchez has been chosen. “Pre-translation: Translation of dialogue list before the creation of subtitles.

Adaptation: Separation and adjustment of pre-translated text into subtitle units.

TC-in / TC-out: The time code at which a subtitle begins and ends.

Coding or Spotting: Capturing of TC-in and TC-out for all subtitles.” (Orero 2004, 9-10)

- 1) **Pre-translation – Adaptation – Spotting:** This method consists of the script of pre-translation being tailored towards subtitle units and lastly converted into TC-in and TC-out with spotting. This method is usually used in case of subtitles being prepared beforehand since there is no audiovisual aid to spotting. This method is generally made for urgent projects which are being screened in a few days.
- 2) **Pre-translation – Spotting – Adaptation:** Method which uses the pre-translation to create the TC-in and TC-out utilizing spotting and reconstructing the adaptation lastly. The advantage of this method lays in the time spare, where the spotting will be less time consuming, subsequently however, the translator will generally take less time to search for different solutions to mitigate the loss of information.

Sánchez argues that both methods have a few advantages and disadvantages. (Orero 2004, 10-12) On one hand, the time spare created may be used to outsource the translation process to freelance translators or to check the translation itself. On the other hand, the lack of control over the finished product and the possibility of discrepancies between the script and the finished film may create problems in case of some dialogues being added to the film, which was not included in the script.

- 3) **Adaptation – Spotting – Translation:** This method is mainly used while creating subtitles for a project with a wider spectrum of languages, where the subtitles are spotted in the original language, with respect to the reading speed of the text following with a translation into various languages. This method is highly restrictive for the translator, as it forces to omit and alter what is requested. Advantageous is the effect of translating simultaneously into different languages with no need to use spotting in each language.
- 4) **Translation/Adaptation – Spotting:** This method conjoins the work of a translator and a subtitler together as the phase of translation and adaptation are executed concurrently, following with spotting of TC-in and TC-out. (Orero 2004, 15-17) Sánchez refers to this method as the best of the four methods, nevertheless the use is not as common, based on the lack of subtitling-coherent translators who possess the technical knowledge and adaptation skills.

As the methods for subtitling are outlined, the focus on the topic of translation strategies for subtitling will present the possibilities available to the translator.

3.3 Translation strategies for subtitling

The translation strategies for subtitling recognized by Jorge Diaz Cintas:

- 1) **Omission** – Strategy, where the element is being completely omitted, this involves both swear words, cultural reference, etc.
- 2) **Literal Translation** – This strategy works closely with the equivalence at word level, where the translation seeks to be as close to the original as possible.
- 3) **Borrowing** – This strategy involves borrowing the original terms from the SL to use them in the TL.
- 4) **Equivalence** – This strategy tackles on the similar meaning and function in the TL.
- 5) **Adaptation** – This strategy tries to adjust the SL to TL to evoke comparable meaning, this strategy may be compared to the equivalence strategy.
- 6) **Replacement** – Strategy of replacing gestures and visual clues by deictics.
- 7) **Generalization** – Strategy of neutralizing the original content with a superordinate one.
- 8) **Explication** – Strategy, where the meaning is paraphrased and explained with the use of the cultural term of the TL. (Cintas 2009, 45)

3.4 Spatial and temporal parameter

This subchapter deals with the time and space constraints of subtitles, as they are depended on the spoken language. It is recommended that subtitles are placed in the middle bottom of the screen, where they usually have the best visibility. This rule can be broken only if the subtitles block an important element within the film, or if they are unreadable based on the background footage. The maximum number of lines used per one line should be 2 with around 35 characters per line. Font size recommended for subtitles is Arial or Helvetica. The recommended color of subtitles is white, but with a slight tone of gray, with surrounded by a shadowed bevel edge.

When discussing the duration of subtitles of the subtitles being on screen, the minimum duration of a full line is 1 ½ second and maximum 5 ½ second, depending on the length and complexity of the line. The subtitle should also not be placed simultaneously with the spoken version, but rather approximately ¼ second after for the brain to register the subtitles properly. (Karamitroglou 1998)

II. ANALYSIS

4 ANALYSIS

This thesis will be analyzing subtitles created for the TV series *South Park*, namely the translation strategies and the potential loss or shift in the meaning produced by the process of transferring the subtitles from SL to TL. The *South Park* series is known for introducing new words and satirizing ongoing events within the society. This might pose a challenge for the translators since the need for knowledge of cultural background and coherence is important. Notably, use of swear words plays a huge role in *South Park*, where these words generally create meanings with different connotations and unspecified equivalents. Even though *South Park* has been created in 1997, it is a contemporary work, thus the language from the earlier stages of its existence may differ from the language used in the current seasons.

4.1 Corpus material

As already mentioned above, the focus of this analysis is subtitles of the TV series *South Park*. For the thesis to be more consistent, the corpus material presented below originates from a closed segment, namely the feature film *South Park: Bigger, Longer & Uncut*, which was produced in 1999 and aired in Czech theaters in the year 2000. Subtitles used for the thesis are the original subtitles used for Czech audience in theaters created by František Fuka. The subtitles were produced with the Translation/Adaptation – Spotting subtitling method. The subtitles were also included in the DVD version of the movie, from where they were gathered as a source. This eliminates discrepancies created by the age of the source material. Consequently, subtitles used may be considered original, as crowd-based subtitle translation may include material of inadequate quality not suitable for a proper translation analysis.

4.2 Methodology¹

This thesis will be analyzing the subtitles created for *South Park: Bigger, Longer & Uncut* from the point of the strategy used to translate the subtitles and the potential loss or change of the meaning. The analysis will be divided into 3 main segments, based on the

¹ For the analysis of examples within this thesis, the scheme has been outlined as follows: xa) captures the context of the dialogue and situation. Following with xb) is the transcript of the original dialogue from the SL, in this case English. Lastly, xc) is the Czech translation of the subtitles. This scheme will be consistent throughout the thesis.

frequency of appearance in the dialogue. These segments are: **Lost in translation of swear words, Lost in omission of the dialogue, Lost in equivalence.**

The corpus material was gathered from the original movie subtitles for Czech cinemas and the original version of the transcript (durianapocalypse.net). Every segment comprises of examples taken from the movie where firstly, the context of the given situation is briefly outlined, secondly, the original transcription is introduced followed by the corresponding subtitle created by František Fuka. Every example is followed by an analysis using the terminology and knowledge stated in the theoretical part, namely strategies used to translate the text from SL to TL and the elements that are missing in the translated version. Lastly, an alternative is designed to better capture the message from SL to TL. Despite introducing an alternative, it may still not be the best possible translation.

4.3 Lost in translation of swear words

As discussed closely in chapter 1.3. The translation of swear words might pose a challenge for the translator. Based on the knowledge gathered, the tendency and structure of swear words are altered based on equivalence, time-space constraints of subtitling, et cetera. On examples below, the analysis of swear words in South Park will be conducted.

- 1a)** *Mr. Mackey is talking to the moms of Eric, Kyle, and Stan describing the use of foul language in the classroom.*
- 1b)** *MR. MACKEY: Boys, I seriously doubt that Mr. Garrison ever said ...uh, "Eat penguin shit, you ass-spelunker."*
- 1c)** *MR. MACKEY: chlapci, pochybuji, že pan Garrison někdy řekl: "Mrdej tučňáka do ucha, ty buzno."*

Example 1) observes a complete shift in meaning, namely the strategy of category shift.

Swear words have not always defined equivalent and that's why literal translation is not used since it would disrupt the coherence of the dialogue in TL.

If a more literal translation was used, the text would for an example be *Nažer se tučňáčíh hoven, řitní průzkumníku*, this translation would serve the same purpose from the meaning standpoint and keep the original semantic categories of swear words, however, these collocations are not natural for the Czech language. Despite that, we may argue that the swear word even in English is unique and does not appear naturally in the English language either. Finally, word *spelunker* is non-equivalent in Czech language,

so the translator opted to use free translation strategy to deal with the problem, which in this case is correct.

2a) *Boys are watching the Terrance and Philip movie in the theater. Terrance and Philip are having a conversation and making jokes using swear words, boys are baffled and repeat them.*

2b) *TERRANCE: Well, fuck my ass and call me a bitch!*

PHILIP: Oh, you shitfaced cockmaster!

CHILDREN: Wow!

CARTMAN: "Shitfaced cockmaster."

TERRANCE: Listen, you donkey-raping shiteater!

KYLE: "Donkey-raping shiteater."

2c) *TERRANCE: To mě mrdej do prdele!*

PHILIP: Ty vyjebaná kundo!

CARTMAN: "Vyjebaná kundo"

TERRANCE: Ty zasraná píčo

KYLE: "zasraná píčo"

Same as in 1), this translation deal with the lack of direct equivalents by changing the category of the swear words. This, however, lowers the information transferred by the original text. If the translator dug deeper and tried to use idiomatic translation, the result of capturing a more content heavy swear word could have been achieved. E.g. the substitution of 2b) *shitfaced cockmaster* with 2c) *vyjebaná kundo* shows a complete shift of the category and disregard to equivalence as *shitfaced* means *very drunk*. If the translator used a more idiomatic approach to the translation, we could end up with a thought of swear word, which would be on one hand not as collocational, but on the other hand it would capture the uniqueness of the swear words from South Park, e.g. *Zduněný pérohlt*, this translation would preserve the uniqueness of the SL swear word.

3a) *Boys arrived at the ice-skating place where the other classmates were ice-skating, when one of the classmates, Clyde, notices them and started the conversation.*

3b) *CLYDE: Hey, where have you guys been all day?*

STAN: Oh, nowhere. We just went to go see the Terrance and Phillip movie!

KID: You saw it?

CLYDE: How'd you get in?

CARTMAN: Hey, stop crowding us you shitfaced cockmasters!

KIDS: Wow!

STAN: Yeah, you're all a bunch of ass-ramming uncle fuckers!

KIDS: Oooh!

CLYDE: We have got to see this movie, dude.

3c) *CLYDE: Kde jste byli celý den?*

STAN: Na filmu Terrance a Phillipa

CLYDE: Jak jste se tam dostali?

CARTMAN: Nestrkej do mě, vyjebaná kundo!

STAN: Jo, všichni jste posraný strejdomrdi.

CLYDE: Ten film musíme vidět.

Equivalently as 2), this example showcases the swear word 3b) *shitfaced cockmaster*, which was once again translated as 3c) *vyjebaná kundo*, in this example though, the phrase 3b) *ass-ramming uncle fuckers* was translated as 3c) *posraný strejdomrdi*. Firstly, the expression *uncle fucker* has been translated flawlessly by creating a compound word *strejdomrd*, nevertheless, the word *ass-ramming* has been fully omitted and substituted with the word *posraný*.

Even though omission and category shift are viable strategies for dealing with swearwords, it again limits the uniqueness of the original phrase and deletes some of its meaning in the process. To preserve most of its meaning, I propose e.g. *prdelí libující strejdomrdi*.

4a) *Cartman is confronting Stan about an event that happened in the movie while he is staring at Wendy, the girl Stan is in love with.*

4b) *CARTMAN: Hey, Stan. Tell about when Terrance called Phillip a testicle-shitting rectal-wart.*

4c) *CARTMAN: Řekni jim, jak Terrancovi uhnul šourek!*

Example 4) similarly to the previous ones demonstrate the tendency to substitute the whole swear word due to non-equivalence between the SL and TL. The swear word 4b) *testicle-shitting rectal-wart* has been translated as 4c) *uhnul šourek*, the translator probably used free translation, where he fully recreated the structure and meaning of the swear word.

Despite both using the semantic category of body parts, they describe completely different ones. To tackle this loss in meaning within the translation, e.g. *Varlata-seroucí rektální bradavice* is suggested. Keeping in mind that this is a more literal or idiomatic translation, which on one hand is not as coherent, but on the other hand, preserves the uniqueness of the swear word.

5a) *Kids are in the school classroom when their teacher Mr. Garrison starts the lesson with a math problem. Kyle thinks he knows the answer but Cartman starts mocking him.*

5b) *KYLE: I think I know the answer, Mr. Garrison.*

KYLE: Shut-up fatboy!

CARTMAN: 'ey! Don't call me fat you fuckin' Jew!

MR. GARRISON: Eric! Did you just say the F-word?

CARTMAN: Jew?

KYLE: No, he's talking about "fuck". You can't say "fuck" in school, you fuckin' fat ass.

MR. GARRISON: Kyle!

CARTMAN: Why the fuck not?

MR. GARRISON: Eric!

STAN: Dude, you just said "fuck" again!

MR. GARRISON: Stanley!

CARTMAN: What's the big deal? It doesn't hurt anybody. Fuck fuckity fuck fuck fuck.

MR. GARRISON: How would you like to go see the school counselor?

CARTMAN: How would you like to suck my balls?

STAN: Holy shit, dude.

5c) *KYLE: Já to vím, pane Garrisone.*

KYLE: Drž hubu, tlustoprde.

CARTMAN: To neříkej, zasranej Žide!

MR. GARRISON: Ty jsi řekl sprosté slovo?

CARTMAN: Žid?

KYLE: Ve škole se neříká "zasranej", ty píčo!

MR. GARRISON: Kyle!

CARTMAN: Proč ne, kurva?

MR. GARRISON: Ericu!

STAN: On řekl "kurva"

MR. GARRISON: *Stanley! Kenny!*

CARTMAN: *Co je na tom špatnýho? Kurva, kurva kurvička...*

MR. GARRISON: *Chtěl bys navštívit výchovného poradce?*

CARTMAN: *Chtěl byste mi vylízat prdel?*

STAN: *A kurva.*

Even though example 5) is long, it showcases phenomena, where the translator uses different translations for the word *fuck* based on its function in the sentence with the use of adaptation strategy. But even after that, he mismatches them completely. Despite that, the meaning of this unit was close to intact.

Firstly, within the line in 5b) *'ey! Don't call me fat you fuckin' Jew!*, where the word *fuckin'* serves as an intensifier, the translator opted to translate it as *zasranej*, which might be fine.

Secondly, however, the word *fuckin'* in the line 5b) *KYLE: No, he's talking about "fuck". You can't say "fuck" in school, you fuckin' fat ass.* has been translated as 5c) *KYLE: Ve škole se neříká "zasranej", ty pičo!* where the intensifier and the insult *fat ass* has been omitted and substituted with a Czech insult *ty pičo!*

Thirdly, the word *fuck* as seen in the line 5b) *"CARTMAN: What's the big deal? It doesn't hurt anybody. Fuck fuckity fuck fuck fuck."* has the function of a derogatory or content word. Translator transferred this meaning as *kurva*, this translation may also be seen in the line 5b) *CARTMAN: Why the fuck not?* where the translation is 5c) *CARTMAN: Proč kurva ne?*

Fourthly, the phrase *suck my balls* has been substituted with *vylízat prdel*, which even though it contains different body parts serves as a fitting equivalent.

Lastly, the phrase *Holy shit, dude* was substituted by *A kurva*. This changed the semantic category completely. The translator also opted to omit the swear word of oath, in another words religious context, as it does not have a working equivalent in TL. Nevertheless, the function as an expletive interjection remained the same and therefore as it bears little to no meaning in the dialogue, this translation is acceptable.

6a) *Stan is watching Wendy in the lunchroom and is holding up the lunch line, that angers Eric, so he confronts Stan.*

6b) *CARTMAN: 'ey! You're holding up the god damn lunch line!*

6c) *CARTMAN: Zdržuješ frontu, kurva!*

Like 5), this example includes the Czech swear word *kurva*, which replaced the English swear word *God damn*. This changed the semantic category from religious to sex, it, however, doesn't change the meaning of the sentence, since the swear word was used only as an intensifier. The only suggestion for an alternative translation would be *Zdržuješ tu zpropadenou frontu!* as the translator already opted to translate intensifiers previously.

7a) *Mr. Mackey is rehabilitating the kids and teaching them not to use swear words by singing a song.*

7b) *ALL SINGING: Step four: don't say "fuck" anymore 'cause "fuck" is the worst word that you can say. We shouldn't say "fuck" No, we shouldn't say "fuck" Fuck no!*

7c) *ALL SINGING: A neříkej "zmrď", to odporné slovo, Kdo řekne "zmrď", čeká ho smrt!*

In contrary to 6) where the swear words do not hold much meaning, in this example word *fuck* is a content word and the translator opted to translate it as *zmrď*. This Translation seems off, as the word *fuck* with the same function was already translated as *kurva* in 5). This creates an inconsistency within the translation.

This creates another problem, where the whole phrase has been altered from 7b) *No, we shouldn't say "Fuck" Fuck no!* to 7c) *Kdo řekne "zmrď", čeká ho smrt!* wherein the SL they clearly make fun of the whole scene by using the word right after the line, as they sing about it being bad. The Czech translation, however, completely changes the meaning with a causal and consequential sentence. An alternative translation can be e.g. *Neměli bychom říkat kurva, to kurva ne!*

8a) *Terrance and Phillip attended Conan O'Brian's show where they are later caught and arrested.*

8b) *PHILIP: This little scrotum-sucker deceived us! You are a bad man!*

8c) *PHILIP: Ten řiťopuch nás zradil! Styď se!*

In 8) the translation of the swear word was accomplished by substituting the whole swear word due to not being coherent in the TL. While the connotative meaning of homosexuality stays the same, the use of other body parts produces a coherent sentence in TL.

Notably, the phrase *You are a bad man* is not a correct equivalent of 8c) *Styd' se* where being a bad man is not always corresponding with being ashamed, which is what the Czech translation means.

9a) *Saddam and Satan rise from hell, as Mrs. Broflovski kills Terrance and Phillip, after a short confrontation, Saddam angers Eric, who has a malfunctioning V-chip that now zaps other people, for the swear words he uses.*

9b) *CARTMAN: Damn! Shit! Respect my fuckin' authoritah'!*

9c) *CARTMAN: Kdo je tady šéf, do píče?*

Example 9) focuses on of the iconic phrases Eric uses throughout the series and that is *Respect my authoritah'* which in this case was translated as 9c) *Kdo je tady šéf, do píče?* In this case, the translation is decent, as it captures the notion of superiority by including the Czech word *šéf* – boss, which has a partial connotation with the word *authority*. The phrase firstly omits the words *Damn, Shit*, following with an inclusion of *do píče*. Even though this translation is acceptable and viable, an alternative might be e.g. *Velím tady já, do hajzlu!*

10a) *Wendy talks to Stan at the end of the movie. They express their feeling to each other with a kiss.*

10b) *STAN: But Wendy, what about Gregory?*

WENDY: Oh, Stan, I never really cared for Gregory.

STAN: You didn't?

WENDY: No, dude, Fuck Gregory, Fuck him right in the ear!

STAN: Yay! Thank you, clitoris!

10c) *STAN: Ale Wendy, co Gregory?*

WENDY: Nikdy jsem ho neměla ráda.

STAN: ne?

WENDY: Ať jde do prdele, čurák!

STAN: Díky, klitoris!

The last example of swear word translation analyzed in this thesis tackles the generalization of the swear words, where the original phrase in 10b) *No, dude, Fuck Gregory, Fuck him right in the ear* was substituted with 10c) *Ať jde do prdele, čurák*. This involves a

complete shift of swear word semantic category, probably created with the use of free translation. This translation does not convey the uniqueness of the swear word. Even though the meaning deriving from the translation stays somewhat the same, the beauty of South Park is in the vivid and unique swear words created not to insult, but to create entertainment. The recommended translation could be e.g. *To vůbec vole, nasrat na Gregoryho. Píchám ho do ucha!*

4.4 Lost in omission of the dialogue

As discussed in chapter 3. Subtitling may be considered restricted translation since it follows the time and space of the audio and visuals. Therefore, the notion of omitting certain text is both necessary and required, as the audience must keep up with the written text, which is harder than keeping up with spoken language. Sometimes though, the omission of certain elements may lead to loss of meaning or context.

11a) *Stan is asking his mother if he can have 8 dollars for a movie.*

11b) *STAN: Mom, can I have eight dollars to see a movie?*

SHARON: A movie?

STAN: Yeah, it's gonna be the best movie ever' It's a foreign film from Canada

11c) *STAN: Mami, dáš mi 8 dolarů na kino?*

SHARON: Na kino?

STAN: Jo. Je to bezva film z Kanady!

In 11) the notion of omission is visible in 11b) by deleting the phrase *best movie ever* and *foreign*, which is shortened to 11c) *bezva film z Kanady*. This translation takes no regard to the fact, that Stan thinks that the movie is the best movie ever created and that it is from a foreign country, which turns out to be the key component of the whole plot. Even though subtitles have their constraints, the inclusion in this line may be wise, as it has an appropriate equivalent in TL and the line itself is not long.

12a) *Mrs. Sheila Broflovski is ordering her son Kyle to take his adopted brother Ike with them out, as they want to go to see the Terrance and Philip movie. Kyle lies and tells his mother that they want to go ice-skating.*

12b) *SHEILA: Kyle, where are you going?*

KYLE: Uh, we're going ice-skating.

SHEILA: Well take your little brother out with you.

KYLE: Aw, ma! He's not even my real brother. He's adopted.

12c) *SHEILA: Kam jdeš, Kyle?*

KYLE: Jdeme bruslit.

SHEILA: Tak vezmi bratříčka.

KYLE: Vždyť je adoptovaný.

Similarly to 11) this example shows unnecessary shortening and omission of certain elements, as the text is not complicated, nor long. In 12b) Kyle stresses the fact that Ike is not even a real brother of his. Despite the information may be derived from the translation 12c) *Vždyť je adoptovaný*, a point could be raised about the importance of the accompanying sentence.

13a) *Kids are buying tickets for the Terrance and Philip movie. The dialogue takes place between the boys and the ticket seller.*

13b) *STAN: Can I have five tickets to "Terrance and Philip: Asses of Fire" please?*

CASHIER: No!

STAN: What do you mean "No"?

CASHIER: "Terrance and Philip: Asses on fire" has been rated R by Motion Picture Association of American. You have to be accompanied by a parent or guardian.

KYLE: But why?

CASHIER: Because this movie has naughty language! Next please.

13c) *STAN: Prodáte mi 5 lístku na "Terrance a Phillipa: Ohnivé prdele"?*

CASHIER: Ne!

KYLE: Proč ne?

CASHIER: Je to nepřístupný film, musíte být v doprovodu rodičů.

KYLE: Proč?

CASHIER: Mluví se tam sprostě! Další.

This example opposed to 11), 12) uses omission the correct way as it shortens the lengthy part from 13b) *has been rated R by Motion Picture Association of American*, with just 13c) *nepřístupný film*. The only point of a loss of context with the translation is that the movie was permitted by an American association, even though the whole plot of the

movie is based around Canadians being the fault of everything and the fact that an American company allowed the screening is omitted from the Czech version.

14a) *Mrs. Sheila Broflovski is in a live TV News interview arguing with a Canadian minister about the influence of the Terrance and Phillip movie.*

14b) *MINISTER: Can I finish? The fact is that we Canadians are quite surprised by your outrage.*

SHEILA: You just don't care!

MINISTER: Can I finish? Hello? C-can I finish? The United States has graphic violence on television all the time. We can't believe that a movie with some foul language would piss you off so much.

14c) *MINISTER: Můžu domluvit? My nechápeme...*

SHEILA: Vám je to jedno!

MINISTER: Můžu domluvit? Ve vaší televizi je plno násilí, tak proč vás náš film tak sere?

Example 14) contains omission of formal language, where the whole conversation took place on national television, where the Canadian minister spoke with elaborate English. This language was completely omitted and replaced with informal Czech language. The dialogue also omitted the fact that this struggle takes place between the United States and Canada and uses generalization in the form of 14c) *vaší televizi / náš film*.

15a) *Mrs. Sheila Broflovski is having a meeting with other parents about kids being out of control because of the movie.*

15b) *SHEILA: Parents, our children are out of control! This is what happens when toilet humor is allowed to run rampant!*

15c) *SHEILA: Rodičové! Naše děti se vymkly kontrole. Za to může toaletní humor.*

The omission in 15) is a more acceptable one, since it omits a metaphor 15b) *toilet humor is allowed to run rampant!* As toilet humor is not a person and it cannot run rampant. This part of the dialogue is completely omitted and is not substituted by any adaptation. This does not take anything from the context, nevertheless, the dialogue itself only loses on its richness.

16a) *Kids arrive at Carl's warehouse where they gather to come up with a plan to help Terrance and Phillip, a smart kid called Gregory takes the leading role and introduces a plan to save them.*

16b) *GREGORY: Terrance and Phillip are currently being held at the Canadian internment camp two kilometers outside of town. They're to be executed tomorrow, during a star-studded USO show for the troops.*

CARTMAN: Tomorrow?

GREGORY: Once the show begins, we should have about one hour to get Terrance and Phillip out of their cell, and into this clearing. There we will all rendezvous, and together, take Terrance and Phillip safely back to Canada.

KYLE: Wow, dude! Wendy's new guy is smart.

GREGORY: You must all meet me at the rendezvous point at precise ten p.m.. Sneaking into the show and breaking out Terrance and Phillip will be the most dangerous part, so I'll do it myself.

16c) *GREGORY: Terrance a Phillip jsou v táboře za městem. Budou popraveni zítra.*

CARTMAN: Zítra?

GREGORY: Jakmile show začne, máme hodinu, abychom je odvedli sem. Tam se všichni sejdeme a odvedeme je do Kanady.

KYLE: Je chytřej.

GREGORY: Sejdeme se v bodu X v 10 hodin. Bude to nebezpečné, takže tam půjdu sám.

The omission in 16) is typical for translation of subtitles, as the time and space constrain of motion pictures limit the amount of text provided within the subtitles. In 16b) the plan for rescuing Terrance and Phillip is described in detail, as it is a transcript of the whole spoken text. 16c) on the other hand represents the condensed into written form. The translator must accumulate the most important details to create a coherent text, that includes all the context of the spoken form. As for 16c) one of the things missing is again the cohesion of the spoken text with collocations like *there we will all rendezvous*, this, however, is an inevitable trade-off between subtitles, opposed to dubbing as discussed in chapter 3.1.

17a) *The Mole is dying after being chased and bit by guard dogs.*

17b) *THE MOLE: Where is your god when you need him? Huh? Where is your beautiful, merciful faggot now? Here I come, god. Here I come, you fucking rat!*

17c) *THE MOLE: Kde je váš Bůh, když ho potřebujete? Kde je ten sráč? Už jdu, Bože. Už jdu, ty zasraná kryso.*

Example 17) falls into both this category and the category of swear word translation, wherein 17b) *beautiful, merciful faggot* is directly translated to 17c) *Bůh*, the omission of the phrase and replacement with the context bearer, in this case *God*, the translator dealt with this situation by using the strategy of using more/less neutral expressive word outlined in chapter 2.1.6.3

4.5 Lost in equivalence

As discussed in chapter 2, equivalence is the replacement of source language with an equivalent meaning in the target language. This segment will discuss the differences between the original and translated version of the South Park subtitles.

18a) *South Park citizen singing about Canada being the cause of all the trouble they are dealing with.*

18b) *Blame Canada! They're not even a real country anyway*

18c) *To Kanada! Vždyť to ani není normální země.*

Example 18) discusses the use of wrong equivalence at word level. The SL word 18b) *real* is substituted with Czech word 18c) *normální*. Even though this is one of the equivalents of the word *real*, it is not the suitable in this context. As *normalní* has its propositional meaning closer to the word *ordinary* in this context.

The word *opravdová* would, for example, be more fitting, as it collocates well within the phrase *opravdový svět*.

19a) *Congress takes place, where Canadian Ambassador and American politicians discuss the issue of Terrance and Phillip corrupting the young minds of South Park children.*

19b) *Canadian Ambassador: The fuss is about taking our citizens. It's about not censoring our art. It's about...*

19c) *Kanadský Ambassador: Jde ou naše občany, ou umění...*

In example 19), the original dialogue is satirizing the accent of Canadian English. That is why the translator chose to include spelling errors, wherein 19b) the form *about* is

replaced with 19c) *ou*, which is replacing Czech conjunction *o*. This helps to create the notion of mispronunciation but does not include any context for why the phenomena are happening. This grammatical equivalence helps us convey the context and the meaning of the whole situation. This however might not explain on the context of the misspelling to the audience.

20a) *Chef is voicing his concern about the General being racist towards African-American people, while he is introducing a tactic, where they serve as a human shield.*

20b) *Chef: Have you ever heard of the Emancipation Proclamation?*

General: I don't listen to hip-hop

20c) *Chef: Neslyšel jste o prohlášení zrovnoprávnění?*

Generál: Hip-hop neposlouchám.

Example 20) focuses on the loss of the context within the context of the equivalence. Even though a part of the audience might be aware of the Emancipation Proclamation, where slaves were proclaimed as free men, the Czech literal translation *prohlášení zrovnoprávnění* does not convey these connotations. Moreover, the disregard for the use of capital letters is present, as it is an official legal document, even Czech language would use capital letters.

To help clarify the meaning of Emancipation Proclamation, the translator could use a descriptive approach of translation, for example, *Neslyšel jste o zrovnoprávnění Afro-Američanů?* This translation would give a clearer meaning to the text.

21a) *Children are discussing the plan to rescue Terrance and Phillip when Gregory introduces a new character, who will help them getting into the army base, in which they are held captive.*

21b) *Gregory: You are indeed brave. But you will need help from someone who's done this sort of thing before. Here's the address of, "The Mole".*

21c) *Gregory: Jste stateční, ale potřebujete profíka. To je adresa Krtka.*

In example 21), the word 21c) *Krtek* was used as an equivalent for the word 21b) *Mole*. Even though this is the literal translation from English to Czech, *Mole* in the English language also has the connotative meaning of *Spy*. Consequently, this change leaves us with only one meaning in the Czech language since the word *Krtek* only refers to an animal.

Nevertheless, the ambiguity of the word *Mole* could be captured with the Czech word *Štěnice*, where it would correspond with the both meanings of the original noun.

22a) *Boys infiltrated into the army base, but they did not account for taking watches for the mission when Mole finds out, he gets angry and starts swearing.*

22b) *STAN: Dude, you didn't say anything about watches. THE MOLE: What do you think this is, kid? TV kiddee hour where we all sit around and lick Barney the dinosaur's fucking pussy?*

22c) *STAN: O hodinkách jsi nic neříkal. THE MOLE: Myslíš si, že jsme ve studio kamarád a mrdáme žížalu Julii?*

Example 22) discusses both translations of swear words and culture-specific elements. The translator uses the strategy discussed in chapter 2.1.6.3 of using cultural substitutes of 22b) *Barney the dinosaur* with 22c) *žížala Julie* as equivalent. The problem with this might occur as this translation is not contemporary, where the Czech audience will not be aware of the TV show *Kamarádi*, as the program is not airing on Czech television anymore. In this program, *Žížala Julie* plays a similar role as *Barney the dinosaur*.

23a) *Stan is singing about South Park Colorado and how nice the place and people are while walking on the sidewalk.*

23b) *STAN: This is a day when it's hard to wear a frown, all the happy people stop to say hello.*

TOWNSPERSON: Get out of my way!

23c) *STAN: Dneska se nikdo nemůže mračit. Každý vás rád pozdraví.*

MĚŠŤAN: Táhni.

Example 23) describes the notion of using items with different expressive meaning, as expressive meaning was described in chapter 2.1.2, where the equivalence between 23b) *Get out of my way!* and 23c) *Táhni* does not correspond in the intensity scale, where *táhni* has a more intensive and imperative intensity more fitting to the equivalent *Begone!* Whereas 23b) *Get out of my way!* in the context of this situations fits more to the equivalent *Uhni mi z cesty!* Despite the meaning change may be minimal, it is still worth analyzing these phenomena.

24a) *Mrs. Sheila Broflovski is singing about their children and how innocent they are.*

24b) *SHEILA: Look at those frail and fragile, it really gets me down. The world is such a rotten place and city life's a complete disgrace. That's why I moved to this redneck, meshuggenah, quit mountain town.*

24c) *SHEILA: Podívejte se na ty křehké hochy, mám z nich deprese. Svět je prohnílý a život ve městě je k ničemu, proto žijeme v tomhle vidláckém mešuge tichém horském městečku.*

While discussing 24), the focus will be drawn onto 2 separate translations. Firstly, we will talk about the collocational phrase 24b) *It really gets me down* where the translator opted to translate the sentence as 24c) *mám z nich deprese*. This equivalent, however, is not fitting, as the Czech translation suggests not only having a depression, but also the boys being the cause of the depression, which from the 24b) original *it really gets me down* is not apparent. Not only using *deprese* as an equivalent for the phrase 24b) *it really gets me down* is not optimal, it also changes the whole meaning of the sentence. A fitting equivalent could be *Jsem z toho smutná*, as this would more accurately capture the meaning of the sentence.

Secondly, the word 24b) *meshuggenah* – a foolish or crazy person (Merriam Webster 2017), which in this case was used as an adjective, is a non-equivalent word between Czech and English. The translator dealt with the translation of the strategy of using a loan word, also called the strategy of borrowing words, as the translator used the word in a modified structure of 24c) *mešuge*. The problem with the translation is that the translated version is left with no coherence in the dialogue, also the word itself is not explained, as it generally is not used in the Czech language. An alternative strategy for dealing with the word *meshuggenah* might be using a related paraphrase “*proto žijeme v tomhle vidláckém, bláznů a hlupáků plném, tichém horském městečku.*”, or with a more subtitle friendly strategy method of adaptation, e.g. “*proto žijeme v tomhle vidláckém, bláznovském, tichém horském městečku*”.

25a) *News are covering the phenomena of children swearing thanks to the new Terrance and Phillip movie, as an example, they show a clip from a spelling bee in Washington.*

25b) *EXAMINER: All right, this is for the silver medal. Spell “forensics”.*

CONTESTANT: Aw, fuck that! Why should I have to fuckin spell “forensics”? Here you go. S-U-C-K-M-Y-A-S-S, “forensics”.

- 25c)** *EXAMINER: A teď o stříbrnou medaili: jak se hláskuje “formalismus”?*
CONTESTANT: Proč bych měl kurva prdel hláskovat formalismus? Takže: V-Y-L-I-Ž-T-E-M-I-P-R-D-E-L. Formalismus.

While analyzing 25), there are two elements to discuss. One of which is a complete change of word meaning from 25b) *forensics* to 25c) *formalismus*. The translator used strategy close to cultural substitute and a complete replacement, as he probably thinks, that the word *forensics* is not established well in the Czech language, and as it does not bear much meaning to the events of the scene, he opts to substitute it with a word generally closer to the Czech language.

Following with another example, which could fall both into this segment the the swear word analysis segment, as 25b) *Why should I have to fuckin spell “forensics”?* is translated as 25c) *Proč bych měl kurva prdel hláskovat formalismus?*, This translation might have been done unintentionally, as the translator already translated the swear word with the function of an intensifier *fuckin’* as *zasranej* and there is no reason to not include it in this form even in this sentence.

- 26a)** *Same interview as example 14) but now, Sheila is being racist towards Canadians.*
26b) *SHEILA: You Canadians are all the same. With your beady little eyes, and flapping heads. You-you’re trash!*
MINISTER: I resent that! I find that racist, and—
SHEILA: Our children are now addicted to your filth!
MINISTER: You are a racist, ma’am! You are a racist!
26c) *SHEILA: Vy Kanad’ani máte prasečí očička a šiřaté hlavy!*
MINISTER: To je rasismus!
SHEILA: Vnucujete dějem svoje prasárny!
MINISTER: Jste rasistka!

Example 26) is focused on the use of translation with a different propositional meaning. Specifically, the use of 26c) *šiřaté hlavy* as the substitute for 26b) *flapping heads*. Even though the translation serves the same purpose of mocking the appearance of Canadians, the original highlights the fact, that their upper head part is flapping on their body, opposed to having egg-shaped heads, as it is translated to TL. Having an egg-shaped

head is nothing unnatural, based on that almost every character in the show has somewhat egg-shaped head.

27a) *Parents are singing about Canada being the source of all the evil they have been facing.*

27b) *SHARON: Don't blame me, for my son Stan he saw the darned cartoon and now he's off to join the Klan*

27c) *SHARON: Můj syn Stan uviděl jejich film a teď chce vstoupit do klanu.*

Alike 18), this example discusses the use of wrong equivalence at word level, as the meaning of 27b) *joined the Klan* in this context probably means joining a gang, or even a reference to the KKK, with connotations closer to a criminal organization

In contrast, the translation 27c) *vstoupit do klanu* does not serve as well thought-off equivalent, as *klan / Klan* might be considered false friends (*faux amis*), this element was discussed in the theoretical chapter 2.1.6.2. strategy k) The use of loan words in the source text. The Czech word *klan* does not possess such strong negative connotations, even if the word is capitalized.

28a) *Satan and Saddam Hussein are sitting on a pink couch discussing their relationship, where Satan is doubting Saddam's devotion to him.*

28b) *SATAN: How come you always want to make love to me from behind? Is it because you want to pretend I'm somebody else?*

SADDAM: Satan, your ass is gigantic and red. Who'm I gonna pretend you are, Liza Minelli?

28c) *SATAN: Miluješ mě zezadu, protože si představuješ, že jsem někdo jiný?*

SADDAM: Máš červenou prdel. Koho bych si představoval? Lizu Minneliovou?

Example 28) discusses the translation of culture-specific elements, however this time, translator opted not to use a cultural substitute from chapter 2.1.6.3, like done in 22). The translator uses the strategy of borrowing words, where he kept the name intact. The problem with this might occur within the Czech audience, where Liza Minelli is generally not established enough in our culture, resulting with no connotative meaning being added to the reference. Alternative translation with a cultural substitute could solve this problem, but there will not be any suggested, as this thesis is not conducted to mock anyone.

29a) *Segments of all the songs mixed together.*

29b) *STAN and KYLE: Why did our mothers start this war? What the fuck are they fighting for? When did this song become a marathon?*

SHEILA and MOTHERS: Blame Canada Blame Canada Blame Canada

29c) *STAN and KYLE: Proč mámy začaly tu válku? Za co bojujeme a proč zpíváme?*

SHEILA and MOTHERS: Smrt Kanadě!

Example 29) discusses once again the notion of equivalence, where 29b) *Blame Canada* has been translated as 29c) *smrt Kanadě!* which brings a completely different connotative meaning to the sentence, despite the same line being translated *To Kanada!* in different parts of the movie. The omission of elements including the swear word *fuck* within 29b) which softens the sentence may also be observed. Further, the translation of 29b) *What the fuck are they fighting for? When did this song become a marathon?* to 29c) *Za co bojujeme a proč zpíváme?* suggests, that even the boys are also fighting Canadians, which is a wrong interpretation. Even though subtitles must obey time-space constraints, there is no reason to omit these elements.

30a) *Stan finds Eric and Kyle on the battlefield and tells them he has found The Clitoris who finally explained to him, how to impress Wendy.*

30b) *STAN: Dude, I found the clitoris' So now I think I can get Wendy to like me again.*

KYLE: Wow, that's swell, Stan!

CARTMAN: Yeah, I guess all's well that ends well, huh? We can go home now you dipshit.

30c) *STAN: Našel jsem klitoris a vím jak na Wendy!*

KYLE: To je bezva.

CARTMAN: Takže můžem jít na čaj, idiote?

Example 30) focuses on the equivalent of 30b) *all's well that ends well*, which is the name of a play by William Shakespeare about love and the challenges, the protagonists had to overcome. This, however, is not mentioned in 30c) *Takže můžeme jít na čaj, idiote?* where the non-equivalence is eliminated with by the strategy of omission of the meaning. The translator opted to use a Czech sentence with slightly sarcastic connotations, as it is the main function of the sentence. Even though one of the meanings

of the sentence was lost in the translation, it remains coherent and within the right context.

CONCLUSION

This thesis dealt with the case of losing meaning in the translation of the South Park subtitles. Firstly, the theoretical part explained what translation is, following with types of translations and translation processes. Secondly, the thesis focused on swear words in subtitling, explained their purpose and classified them based on function and semantic category.

Subsequently, the following chapter dealt with equivalence both on word and above level, following with grammatical and pragmatic equivalence and as we outlined the basic rules and terminology, the case of non-equivalence was raised, as the thesis described both what non-equivalence is, when it occurs and what strategies and techniques of dealing with non-equivalence exist. Following this chapter, the notion of Audiovisual translation was explained with focus on subtitling, as the focus of this thesis was to analyze the translation of subtitles. This chapter included subtitling methods, subtitle translation strategies and the notion of the spatial and temporal parameter. This concluded the content of the theoretical part.

Following the theoretical part was the analysis itself, where examples from the movie South Park: Bigger, Longer & Uncut were assorted into 3 segments based on most common processes of losing meaning in translation, in this case namely swear word translation, omission, and equivalence. To elaborate, the examples were chosen based on my knowledge and were placed into these segments, where the context of the dialogue was firstly explained, following with the original transcript and the Czech subtitled version created by František Fuka. These examples were afterward consecutively analyzed and given alternative versions of the translation, which were suggested by me. Despite suggesting an alternative version, the viability correctness of them is subjective. This leads me to my conclusion.

The subjectivity of translation and elements involved in transferring source language into target language is noticeable, as the comprehension of meaning is dependent on many factors. This is seen in the subtitling where one might get all the connotations created by the text and other might get none. This ties closely with the loss of meaning within the translation. Most of the meaning loss was created due to the omission of important information, time-space restrains, non-equivalence between swear words of different languages, but also general equivalence between the languages. The analysis proves that in numerous instances, the loss of context was created due to translation into subtitles.

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LIST OF ABBREVIATIONS

- SL Source Language
TL Target Language
TC-in The time code at which a subtitle begins
TC-out The time code at which a subtitle ends