Univerzita Pardubice
Fakulta filozofická
Katedra anglistiky a amerikanistiky
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ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení:	**Keith KASKA**
Studijní program:	**B7310 Filologie**
Studijní obor:	**Anglický jazyk pro hospodářskou praxi**

Název tématu:	**Analýza překladu filmu J. Menzela Obsluhoval jsem anglického krále.**

Zásady pro vypracování:

Tato bakalářská práce je zaměřena na překladatelskou analýzu převodu díla Obsluhoval jsem anglického krále – titulků – do anglického jazyka a soustředí se na problematiku kulturní převoditelnosti textu.
V první části práce je definován umělecký styl a překladatelské postupy uplatňované při převodu z českého do anglického jazyka s ohledem na zkoumanou problematiku a uvedené dílo.
Ve druhé části práce je provedena translatologická analýza textu a srovnání české verze filmu s anglickým překladem (titulků).
V práci jsou použity sekundární zdroje z oblasti morfologie, stylistiky, lexikální sémantiky, pragmatiky a teorie překladu, a primární zdroje, tj. originální filmová verze výše uvedeného díla v anglickém jazyce a překlad titulků v jazyce českém.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

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vedoucí katedry

V Pardubicích dne 30. listopadu 2008

University of Pardubice

Faculty of Arts and Philosophy

Translation Analysis of the Subtitles to the Film 'I Served the King of England'

Keith Kaska

Bachelor Paper

2010

Prohlašuji:

Tuto práci jsem vypracoval samostatně. Veškeré literární prameny a informace, které jsem v práci využil, jsou uvedeny v seznamu použité literatury.

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

V Pardubicích dne 30. 06. 2010

Keith Kaska

Abstract

The art of translation has been defined and approached differently by many scholars and theorists throughout its history. The development of theories based on the concept of interconnectedness between linguistics and translation in the past half century has influenced the creation of the scientific of translation, translatology. One of the leading teoreticians today is Mona Baker whose book *In Other Words, A Coursebook on Translation* explores areas "in which modern linguistic theory can provide a basis for training of translators and can inform and guide the decisions they have to make in the course of performing their work" (Baker, 1992). Her book will be used as a guide to the explanation of cotemporary theories of translation studies. These modern translatological theories will be used as a basis for a translatological analysis of the *from-Czech-to-English* translation of the subtitles of the film "I served the King of England." (Produced by Sony Productions) The main focus of the analysis will be on the theories of translation of lexical, beyond lexical, textual, grammatical, stylistic, and socio-cultural elements. The strategies used for the adaptation of the phenomena related to these linguistic and pragmatic elements and the specific devices used to express them, in relation to maintaining equivalency, will be investigated. Finally, the methods used and the overall outcome of the translation will be evaluated.

Abstrakt

K umění překladu bylo od jeho historických počátků přistupováno a bylo definováno různými způsoby mnoha učenci a teoretiky. Vývoj teorií, které byly založeny na konceptu propojenosti mezi lingvistikou a uměním překladu v posledních padesáti letech, vedl ke vzniku vědy o překladech – translatologii. Jedním z předních současných teoretiků této vědy je Mona Baker, jejíž kniha *In Other Words, A Coursebook on Translation* zkoumá oblasti "v nichž moderní lingvistická teorie může poskytnout základ školení překladatelů a může inspirovat a ovlivňovat rozhodnutí, které musí učinit při své práci" (Baker, 1992). Její kniha bude požita jako vodítko k vysvětlení současných teorií překladu. Tyto současné translatologické teorie budou použity jako východisko pro translatologickou analýzu *z češtiny do angličtiny* překladu titulků k

filmu “Obsluhoval jsem anglického krále” (udělaného Sony Productions). Analýza bude hlavně zaměřena na teorie překladu lexikálních, nadlexikálních, textových, gramatických, stylistických a socio-kulturních prvků. Strategie použité pro adaptaci fenomenů spojených s těmito lingvistickými a pragmatickými prvky a specifickými způsoby jejich vyjádření, ve spojení se zachováním ekvivalence významu, budou prozkoumány. A na závěr budou vyhodnoceny použité metody a výsledný dopad překladu.

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1. Introduction

1.1 History of Translation Studies

Although sciences such as medicine, physics, history, etc., have all been studied for centuries, “For two thousand years translation theory was concerned only with outstanding works of art.” (Hornby-Snell. M., 1988, p. 1), the art of translation has just quite recently begun to be regarded and studied as an academic subject. Traditionally, translation was thought of as a trade or an art, its only purpose really being the recreation and adaption of great works of literature usually originally written in Greek or Latin. “Literary language was excluded as being ‘deviant,’ inaccessible to scientific analysis.” (Hornby-Snell. M., 1988, p. 1) However since the 1960s, an increasing number of scholars, linguists, theorists and academic institutions all over the world have begun to study the art of translation from a more scientific point of view. This is clearly stated by Piotr Kuhiwcyak in his observation of this trend, “Considering its short career in academic environment, translation or rather Translation studies has been doing rather well.” (Anderman. G., Rogers. M. (eds), 2003, p.112) Many other contemporary theorists and professionals in the field of translation do not share the same views. “For the last forty years ‘translation studies,’ or translatology, has been trying to establish itself as a new discipline focussing on an undefined and idealized ‘common core’ of general language, but with concepts that in affect apply only to technical terminology.” (Hornby-Snell. M., 1988, p. 1) Since these professionals do not think that the art of translation should be viewed scientifically, they probably are also inclined to disregard the relevance of academic training for translators.

1.2 Education and Careers in Translation

Historically the science of translation has not enjoyed the same support and resources as other sciences (i.e. medicine, physics, history, etc.) have. Some sources maintain that this is due to the fact that translation, as a profession, is underestimated and is in need of a more formal educational system for training of professional translators. On the other hand, many professionals in the field, who were not formally and systematically trained in translation, argue that upcoming translators can achieve the same level of professionalism as they have by the same means as they did. The widely respected translator Lanna Castellano (1988, p. 133) claims that translation as a profession has the longest training period of any profession, “not until thirty do you start to be useful as a translator, not until fifty do you start to be in your prime” (Castellano, 1988, p. 133). This poses the question if there exists a plausible way for someone to make a career in translation before they are a decade away from the age when most people retire. Even though Castellano (1988, p. 133) feels that it takes a long time for a translator to become entirely professional in his/her field, she is not completely opposed to the idea of formal academic training. However, Mona Baker (1992, p. 3) claims to have met many translators who are far more radical in their opinions on this subject as she clearly states in the introduction to her book, *In Other Words, A Coursebook on Translation:* “I have met professionals who actually argue strongly against formal academic training because, they suggest, translation is an art which requires an aptitude, practice, and general knowledge – nothing more.” (Baker, 1992, p.3) Obviously according to Baker’s statement, many professional translators do not believe that skills that are necessary for the art of translation are something that can be acquired through the means of education but that they see it as a gift that one is born with. Thus they do not agree with the systematic scientific study of the art of translation, as a science that deals with language, so as a subject of study closely connected to the study of language: linguistics. As Maurice Pergnier pointed out in his disagreement of the concept “even though linguistics has developed in ways that make it much more relevant to concerns of translation, there are still those who would like to liberate translation from its sway” (1993, p. 9). This is supported by his compatriot Marianne Lederer “translation must be dealt on a level other than the linguistic” (1994, p. 87).

On the other hand, many other scholars have accepted the idea, for example the British scholar John Catford proclaims in the introduction of his book A Linguistic Theory of Translation “Clearly, then, any theory of translation must draw upon a theory of language/a general linguistic theory” (1965, p. 1). This concept of interconnectivity linguistics and translation, is the initial idea behind the modern translatological concept of defining and categorizing the clear aspects of translation. Through which the creation of a comprehensive theory of translation can be achieved.

2. The Significance of Linguistics for the Study of Translation

To view translation as a science, it is important to realize what translators as professionals work with - language, of which, obviously, they have to have a sound knowledge. “Linguistics is a discipline which studies language both in its own right and as a tool for generating meanings.”(Baker, 1992, p. 3) This is why linguistics is of such a great importance to the study of translation. Recently two sub fields of linguistic studies, modern linguistics and pragmatics, have become very significant to the study of translation as a science.

2.1 An Introduction to Modern Linguistics and Pragmatics

Modern linguistic studies are concerned with linguistic sub disciplines, such as the discourse analysis, which is a branch of linguistic studies that deals with the examination of discourse - i.e. "Discourse: a continuous stretch of language (especially spoken language) larger than a sentence, often constituting a coherent unit such as a sermon, argument, joke, or narrative" (Crystal, 1992 p. 25) - and attempts to find patterns in the communicative products as well as in their correlation with the circumstances in which they occur that are not explainable at the grammatical level (Carter, 1993, p. 23). “Pragmatics deals with *utterances*, by which we will mean specific events, the intentional acts of speakers at times and places, typically involving language” (http://plato.stanford.edu/entries/pragmatics/ viewed on 8 May 2010). If someone wishes to analyze and identify the methods a translator may utilize when he/she approaches the task of translating a piece writing, it is necessary that he/she becomes familiar with modern linguistics and pragmatics to at least some degree because they have become essential for understanding of the contemporary theories of translation that accepted today. These theories usually differ to some extent in their views on how to properly approach the task of correctly translating a piece of writing from one language to another. They may also vary depending on the languages a translator is working with; the type of discourse a translator is translating (i.e. literary, scientific, academic etc.); and how a translator chooses to tackle the many problems of retaining the original meaning of a text in accordance with not only its grammatical elements but also according to the lexical meaning and cultural differences that might cause misinterpretations that may arise within the translated text.

2.2 Basic Forms and Functions of Languages

A translator obviously cannot translate a piece of writing word for word due to the fact that each language functions differently, although some languages have similar origins and may be similar in certain aspects in the way they function. These languages are usually classified into linguistic families; for example, the Romance languages such as French, Italian, and Spanish or Slavic languages such as Czech, Slovak, and Russian. However, even though some languages may be similar in certain ways, other languages are very unlike each other. Generally, languages differ to various degrees in their graphology, phonology, morphology, lexicology, syntax and semantics. In other words, languages differ in the way they function on the graphic level, in the way they function on the grammatical level, in the way they express their phonological characteristics grammatically, in the way they construct words, in the way that they piece words together into sentences, and in the way they express the things they desire to communicate with these words and sentences.

The first and most pronounced difference between certain languages is the graphic systems they apply to express their language visually as a written discourse. Symbolic languages such as Chinese and Japanese use symbols, each of which represents one particular thing. On the other hand, a large number of modern languages use systems of graphemes which are assembled together into words and these words subsequently are assembled together into sentences that are employed in a discourse to express and communicate meaning, e.g. what the individual desires to express in his/her language. These particular systems of graphemes are known as alphabets and languages may differ in the alphabets they use; for example, Arabic and Hebrew use alphabets which are not similar graphically to the alphabets used by modern languages of Indo-European origin (i.e. *English, German, Russian, etc.*). On the other hand, many languages opt to share a common alphabet; Indo-European languages commonly use two different types of alphabets. Some Slavic languages such as Russian, Bulgarian, Serbo-Croatian, etc., use the Cyrillic type of alphabet while most of the other Indo-European languages that are spoken today use the Latin alphabet (i.e. *English, Czech, French, etc.*); the only exception is Greek which uses its own unique alphabet from which the Cyrillic was derived. The Indo-European languages that use the Latin standard alphabet then differ from each other in their application of diacritics or combinations of graphemes to express the unique phonological aspects of each particular language. For example, Czech uses graphemes with diacritics such as *ř, č, ž,* etc., to express particular phonetic sounds (one of which is unique to the Czech language, although the Poles use '*ř*' as well, but their pronunciation of the consonant is slightly different) or to express vowels with longer phonetic sound such as *í, é, á, ů,* etc. On the contrary, English expresses its phonetic characteristics through the combination of graphemes for example '*ch*', which expresses the equivalent phonetic sounds of '*č*' in Czech, or vowels with longer phonetic sounds such as the combination of graphemes, '*ee*', which is an equivalent phonetic sound expressed by '*í*' in Czech. Due to the fact that each language can either have an entirely different graphic system (i.e. *the Chinese symbolic system in comparison with the Indo-European alphabet system*) or a different alphabet (i.e. *Cyrillic*) in comparison with the Latin standard alphabet, or even one collective standard alphabet such as the Latin standard or Cyrillic with many slightly altered versions for each individual language (i.e. *the use of combinations of graphemes in English in comparison with the use of diacritics in Czech*), it is necessary to make sure that a translator has a really good knowledge of each one of the languages he/she is working with, that he/she understands the differences that are present in graphic systems that each language uses and knows how to translate properly from each particular system into another, thus avoiding harsh grammatical errors that would affect the overall result of the translation. Furthermore, languages do not only differ in the graphic systems they use but also in the way they express meaning in the terms of syntax. Indo-European languages can be analytical, synthetic, or a combination of both. "Each language articulates or organizes the world differently." (Culler, 1976, pp. 21-22) For example, English is considered to be a predominately analytical language which means it is "any language that uses specific grammatical words, or particles, rather than inflection, to express syntactic relations within sentences" (http://www.britannica.com/EBchecked/topic/22561/analytic-language viewed on 10 May 2010). On the other hand, Czech is a synthetic language which means, "any language in which syntactic relations within sentences are expressed by inflection (the change in the form of a word that indicates distinctions of tense, person, gender, number, mood, voice, and case) or by agglutination (word formation by means of morpheme, or word unit, clustering)" (http://www.britannica.com/EBchecked/topic/578706/synthetic-language viewed on 10

May 2010). This subsequently poses another challenge which a good translator must be able to cope with in order to correctly apply the grammatical rules of the language s/he is translating into and to ensure that the meaning of the original text is not compromised anywhere within his/her translation.

2.3 Systematic Properties of Linguistics and Translation Studies

The two graphical and syntactic differences introduced above, usually considered to be essential to any discussion concerned with the analysis of languages according to their linguistic diversity, are very broad and cover only a very generic area of the difficulties that translators must deal with when they set about a translation. However, these characteristic differences show that, even when observing the variety of linguistic aspects present between languages on such a universal scale, some kind of system on which different languages operate is present. This is probably something that an individual should be aware of if an individual with no previous knowledge or experience in translation decides that he/she would like to become a translator. Interestingly, before the times of Ferdinand de Saussure, the study of language (i.e. *linguistics*) was viewed in a very similar way as the study of translation has been viewed up to now. Linguistics was not believed to have the attributes of a science with a logical and concrete system on the basis of which any particular science is believed to function. Despite the fact that the concept of the presence of a functional system in other scientific fields had been observed and was studied for centuries before de Saussure's theories existed. As was mentioned earlier, some professionals still argue that the know-how needed to master the trade of translation is a gift which only some people are born with or at least something that one can gain only through many years of experience of working in this particular field. However, this was also the belief of linguists before Ferdinand de Saussure began to propagate the idea that a presence of a system can be observed and applied to linguistics. "The term system was known in the linguistic community, however, more so it was applied to other sciences, a long time before de Saussure. Still in modern linguistics the idea of the systematic relationships between certain attributes language will always be connected with de Saussure name, because it was only because of his work that this idea found its way into modern interpretations and thus was able to become one of the most basic ideological foundations and probably the most important idea present in modern linguistics today." (Černý, 1996, p. 137) As was true in the past, historically established beliefs usually remain unquestioned until someone starts to examine the accepted theory and discovers that it is false in its claims. Not until then can a theory be acceptably redefined, opening up new advances in the particular field of study. This may be the case for the study of translation.

3. The Contemporary Theories of Translation Studies

3.1 Grapheme, Morpheme, Lexeme

From a linguistic standpoint, after identifying the smallest unit that can be observed, the grapheme and its cross-linguistic diversity above, the next obvious place to continue with is the next smallest unit in written discourse – the lexeme. The cornerstone of translational studies is finding and maintaining functional equivalence at all levels. As Knittlová (2000, p. 6) states, today as a basic principal of translation is considered the functional approach and functional equivalency. Focusing back on words as the linguistic element being discussed, a translator must always be aware of the aspects of a certain word in a particular language and ask the questions: is it the primary or the secondary unit of meaning, what are its conveyed meanings, and what are the dissimilarities between the meanings it can express in one language but not in another? However, first one must turn his/her attention to the existence of a unit which is not as tiny as a grapheme but does not have the same significance as a word, the morpheme. A morpheme is the "minimal meaningful element" (Spencer, 1992, p. 5). Morphemes are important for a translator to keep in mind because morphemes possess inflexional grammatical function as for example, they identify plurality '*sisters*', or gender '*baroness'*, and tense '*rendered'*. Also, they possess derivational grammatical function, in other words they change the word class of words through affixation. Morphemes in the form of affixes, for example derivational suffixes such as '*-lity'* are added to adjectives like '*punctual*' they cause the transformation of the adjective to the noun '*punctuality*.' This may be really important for a translator when working with synthetic languages that are highly inflexional or when working with analytic languages which tend to be more derivational. For example Czech is a highly inflexional language; compare the linguistic constructions used to describe the same event, '*Prší'* (inflexional) with '*It is raining*'. Or the derivational aspect of English for example, the ability of word construction of derivational suffixes added to the root word '*manage*'- '*manage-manager-management.'*

3.2 Lexical Meaning

Lexical meaning of words can be contemplated as the “specific value” a word “has in a particular linguistic system” (Baker, 1992, p. 12) and its persona per se which it accumulates through its usage within that particular system and/or language.

3.2.1 Types of Lexical Meaning

According to Cruse (1990 p. 81), there exist four types of meaning which can be observed in words and utterances: “propositional meaning, expressive meaning, presupposed meaning and evoked meaning.” The descriptive, or propositional meaning, of a word “is that part of its meaning which if it has the force of a statement, determines whether it will be true or false in a particular situation; it also governs the logical relations between sentences” (Cruse, 1990, p. 81). For example, the propositional meaning of the word *coat* is ‘an outer garment worn on the upper body’, thus it would be wrong to refer to *coat* as a garment that covers legs. Wrong propositional meaning is often the cause of inaccurate translation. “Expressive meaning is concerned with the feelings and attitudes which are expressed rather than described” (Cruse, 1990, p. 81) to what is being expressed. For instance, the Czech word *motocyklista* and the English word *biker* have the same propositional meaning in both languages, meaning someone who rides a motorcycle. However, in English the expressive meaning of the word *biker* can be used for a member of a motorcycle gang while in Czech there is no such connotation. “Presupposed meaning arises from co-occurrence restrictions, that is to say, it depends on what other words we expect to see before or after a certain lexical unit” (Cruse, 1990 p. 81). There are two kinds of restrictions: selectional and collocational. Selectional restrictions refer to words that have implied connections to various subject categories; for example, the adjective kind is expected to be given to a human being, it does not strike a listener as properly used if it is given to an animal or inanimate object. Figurative language sometimes deliberately transgresses selective restrictions which are under most circumstances observed. Collocational restrictions refer to the arbitrary usage of words in a given language in certain situations. There are obvious differences among languages in this arbitrary usage. For example, in English ‘the sun is rising’, in Czech ‘the sun is coming out’. “Evoked meaning derives from dialect and register variation.” (Cruse, 1990, p. 81) Dialect is a locally or socially distinct divergence of a language that varies from the established form of the language.

It can be divided in three types depending on its origin: geographical (*billabong* in Australian English vs. *watering hole* in Standard English), temporal (*that's nice* in Standard English vs. *that's neat* in English used by the Hippie generation in the 1960s and 70s), and social (*grub* vs. *food*) - "a language variety viewed with respect to its context of use" (Biber, Finegan, 1994, p. 4). Divergence in the register originates from variations as follows: the field of discourse, '*the linguistic items that the speaker chooses to express and/or describe 'what is happening*', the tenor of discourse, '*people participating in the discussion*', and the mode of discourse '*the function that the language takes on, i.e. speech, essay, lecture, instructions and the way it is transmitted - spoken, written*'. The different types of meaning are essential for a translator to be aware of when he/she translates a piece of discourse in order to maintain the lexical equivalency within the translation.

3.2.2 Lexical Non-Equivalency

Problems that may arise when dealing with equivalence at the lexical level pose a common area of difficulty that translators must deal with. For these lexical items Newmark uses the term "'untranslatable' words that they have no obvious one-to-one translation." (1998, p. 118) While as a solution for such words, Mona Baker states that "the most that can be done is to suggest some strategies which may deal with" (Baker, 1992, p. 17) such instances when they arise in translation, in order to achieve what Newmark calls 'equivalent effect', i.e. "to produce the same effect (or one as close as possible) on the readership of the translation as was obtained on the readership of the original" (1988, p. 48). There are many various factors that affect the choice that a translator opts to make when searching for a suitable equivalent within a given context. Obviously, there are many various factors that affect this choice. These factors may be totally of the linguistic origin or may be concerned with extra linguistic aspects of the languages at hand. There are many suggested strategies differing in the extent that individuals in the field advocate as possible solutions for these problems. However, it would be almost impossible to claim that there exists a possible set of exact guidelines to which one could refer to in order to solve the many different problems that occur due to non-equivalency. A translator has only one option - that of turning to some of the presupposed strategies that exist for dealing with non-equivalency in specific types of context. However, it is not only a question of how the translator chooses to approach the problem he/she is facing '*when it comes up in the discourse he/she is translating*', but also a question of how both, the writer of the original discourse and then its translator, decide to manipulate the linguistic systems they are working in.

3.2.3 Lexical Fields

It is probably practical to be aware that one can observe the vocabulary of different languages as groups of words that may be related due to their meanings being from similar conceptual fields. "These fields sometimes reflect the divisions and sub-divisions 'imposed' by a given on the continuum of experience." (Mona Baker, 1992, p. 18) Although some linguists argue that this statement is false - i.e. (Lyons, 1977, p. 260): "The external world or reality is not just an undifferentiated continuum." - linguists tend to label these divisions as semantic fields and the actual related words and expressions as lexical sets. For its purposes this paper is only concerned with approaching lexical fields as predefined sets of words pertaining similar lexical orientation restricted by concrete preset boundaries. It will not occupy itself with the discussed concept of the abstractness of many theories being contemplated in contemporary linguistics.

3.2.4 Different Levels of Lexical Non-Equivalence

According to Knittlová (2000, p. 33) in lexical equivalency, it is possible to distinguish three types of occurrences:

a) counterpart or equivalents complete or absolute,

b) partial counterparts, and

c) zero equivalents.

As Knittlová (2000, p. 33) goes on to point out, complete or absolute counterparts or equivalents usually tend to be words of the same anthropocentric semantic categories. Words which refer to people around us, parts of the body, objects from our close surroundings and some objects from the beyond of our close surroundings - animals, time, and, finally, even abstract things with close relationships to humans. For example words like, *head*: *hlava*, *door*: *dveře*, *dog*: *pes,* etc. Sometimes it is possible to label certain words with more than one possible, '*or even many* *possible*,' counterparts as complete or absolute. These are, however, mono-semanticized within the context - either grammatically or lexically; either situationally or pragmatically. For example the verb '*get'* can have many different lexical counterparts according to the situation in which it is used. '*It is getting dark*.' vs. '*Where did you get those shoes*?' In the first sentence get means '*to become'* while in the second sentence it means '*to buy'*. Due to the fact that most languages are in some way different and even distant from each other not only typologically, but also culturally, historically, socially, and geographically, they usually differ in the way they express things rationally, emotionally, but also in the way they form collocations, and fixed expressions and phrases. This contributes to the fact that there commonly do not exist many complete or absolute equivalents between languages. It is much more common to encounter partial counterparts between languages. The differences between partial equivalents are usually connected to formality, denotative meaning, connotational meaning, and/or pragmatics. Normally these differences may occur in combinations of two or more of the variations listed above. Semantic fields may assist translators when dealing with certain aspects of non-equivalence but they must be aware of the various factors and differences between the words and expressions within the semantic fields that affect when and how they can be correctly applied as a proper equivalent for the word or expression being translated.

3.2.5 Various Problems Associated with Lexical Non-Equivalency

Common difficulties with non-equivalence originate from problems concerned with "culture-specific concepts," (Mona Baker, 1992, p. 33), where a language may communicate an idea that is completely foreign to the intended reader. For example, English equivalent of the Czech idiom '*selský rozum*' is '*common sense*' which does not address the specific adjective '*selský*' that translates into English as '*peasant*', however, '*peasant sense*' would not sound well to the ear of an English-speaking person. A concept may even exist within the target language but does not have to be lexicalized by this particular language, for instance, the word English word '*belief*' has no <u>true</u> equivalent in Czech, or the word within the source language may be very semantically complex. This refers to the fact that a word consisting of one single morpheme can have a very complex range of meanings. For example, the English word '*get*' has many different meanings. The target language does not have a superordinate, "a word the meaning of which includes the meaning of another word or words '*red*' is a superordinate word of scarlet, vermilion, and crimson (http://www.thefreedictionary.com/superordinate viewed on 12 May 2010), equivalent for the word at hand or it is short of a specific term for the word that is being translated. Problems also tend to occur due to certain differences in physical and interpersonal perspective, expressive meaning, form, and the frequency and purpose of such specific forms between particular languages. Finally the use of loan words in certain texts may create unique problems for translators or may be used to enhance the translated version stylistically in order to express an attribute denoted in the original. All the aspects above are individual linguistic problems that arise during the translation process; there are various ways in which professionals in the field approach these particular difficulties.

3.2.6 A Few Strategies For Coping With Lexical Non-equivalence

Translators may opt to translate the specific word used in the source text with a more general '*superordinate*' word used in the target language; this is one of the most common strategies applied by translators. They can choose to translate an expressive term with a word that has a more neutral or less expressive meaning. Another strategy employed by translators is "translation by cultural substitution" (Baker, 1992, p. 43). This means that a culturally specific idea or term is substituted by a term or phrase which is more familiar to the given community or commonly used in the target language. Furthermore, when working with culture specific articles, contemporary concepts and/or buzz words translators may select to apply the use of loan words and may accompany the loan words with explanations. Another strategy commonly used is translation by paraphrasing, "this is an amplification or explanation of the meaning of a segment of the text" (Newmark, 1988, p. 90), using either related words or unrelated words. Related words are used in the paraphrase strategy when the idea in the source language is lexicalized also in the target language but occurs in a different form. While unrelated words are used in the paraphrase strategy when the concept in the source language is not lexicalized by the target language, a substitute word or phrase must be applied. "The main advantage of the paraphrase strategy is that it achieves a high level of precision in specifying propositional meaning." (Baker, 1992, p. 52) However, it is fairly common that this strategy is not useful '*in the affective sense*' when the translator is dealing with the precise translation of expressive, evoked, and associative meanings. Finally, a translator may opt to resolve the equivalence problem he/she is faced with by omitting the concept or word in his/her translation. This is possible only in cases when the omission does not undermine the overall precision of the translation in question.

3.3 Beyond Lexical Level

Beside problems that stem from non-equivalence of words there are problems arising when chains of words that contain non-equivalent words or meanings must be translated. The way words combine is restricted to various degrees from language to language. Words are combined in certain lexical patterns such as collocations, fixed expressions and idioms.

3.3.1 Collocations

Collocation in linguistics refers to "an arrangement or juxtaposition of words or other elements, especially those that commonly co-occur, as *rancid butter, bosom buddy,* or *dead serious."* (http://www.thefreedictionary.com/collocation viewed on 16 May 2010) "The paradigmatic (picking items out of our lexical bag) and syntagmatic (stringing them together in a line) come together in the concept of collocation. (Fawcett, 1997, p. 7) When observed from one angle words tend to collocate due to the propositional meaning; for example, *vaccination* is more likely to occur with words like *physician*, *hospital, disease*, and *medicine* than words like *forest*, *fire*, *car*, and *radio*. On their own, many words bear a certain meaning, however, when they collocate with certain other words that meaning could become an alteration of the original meaning. For example, the adjective '*bloody*' does not always have to relate to the liquid in the bodies of the vertebrae but it can also express feeling of disgust or disappointment (i.e. *bloody work*) or it can be used for description of massacres or slaughters (i.e. *Bloody Sunday*). These collocations do not correspond to each other in various languages. This may pose a problem for a translator as he/she has to be aware of both.

3.3.2 Idioms, Fixed Expressions, and Proverbs

One could say that collocations are fairly flexible in their construction and structure; however, idioms and fixed expressions are not. An idiom is "a group of words whose meaning cannot be predicted from the meanings of the constituent words, as for example (*It was raining*) *cats and dogs." (*http://www.thefreedictionary.com/idiom viewed on 17 May 2010*)* Idioms do not allow much space for variation within their structure because this would completely change their meaning. Also, fixed expressions (i.e. *by the way*) and certain proverbs (i.e. *the early bird gets the worm*) do not allow any variation either. It is very difficult, almost impossible, for an individual to become able to use idioms, fixed expressions, and proverbs of a foreign language correctly and with the same feeling for the language as a native speaker. The first task at hand for a translator who is dealing with an idiom is being able to notice that he or she has actually encountered an idiomatic phrase in the text they are translating. Second, a translator then must be aware of the implied meaning of this idiom and finally, he/she must choose a suitable equivalent for this idiom in the target language into which he/she is translating. Still, it is advisable for a translator to consult a native speaker about the meaning and uses of a certain idiom if he/she has any doubt about how to interpret a particular idiom. Using an equivalent idiom, consisting of the same lexical items, existent in the target to an idiom may not always be the best possible solution for a translator because one must take into question the "style, register, and rhetorical effect" (Baker, 1992, p. 72) of the particular idiom. If a translator does not discover an idiom consisting of the same lexical items and of similar meaning in the target language, he/she may opt to use an idiom with a similar meaning but of a dissimilar form. If this is not possible then a translator may choose to tackle his/her problem through the means of translation by paraphrase which is probably by far the most commonly used method when dealing with idioms in translation. Finally, as with things difficult to translate at the lexical level, a translator may also decide to omit translating the idiomatic phrase in question; however, he/she must keep in mind that it is absolutely critical for him/her to sustain the overall meaning of the text he/she is translating so he/she can only apply this strategy if the omission does not affect the overall outcome of the translation.

3.4 Grammatical and Textual Equivalency

3.4.1 Grammatical

As was mentioned earlier in the introduction, translators must be aware of the differences in grammatical structures of the languages he/she is currently working with. Each language has its own unique set of grammatical rules for structuring ideas into logical and functional systems used for communication (e.g. *written and/or spoken discourse*). "The order in which we put words is not normally random." (Fawcett, 1997, p. 6) Languages do not only differ in their basic grammatical rules for example, *in their* *spelling, punctuation, etc*., but also in the manner in which they structure sentences in reference to the word order. “It is governed by ‘syntax’, the rules of our language which tell us what kind of word can come in what place in a sentence” (Fawcett, 1997, p. 6) Another feature of grammatical differences present between two languages may be the way in which they apply gender to objects, in the manner in which they conjugate verbs etc. (i.e. “To inflect a verb in its forms for distinctions such as number, person, voice, mood, and tense.”) (http://www.thefreedictionary.com/conjugate viewed on 20 May 2010) Preserving grammatical equivalence is essential for maintaining the grammatical cohesion of the text. So clearly, it is absolutely necessary for a translator to maintain grammatical equivalence between the languages that he/she is dealing with by following the grammatical rules and structures present in the source text in the translated text. Thus, the translator must be entirely familiar with the grammatical structures and rules of both languages he/she is working with and the differences between them.

3.4.2 Textual

This brings us to another difficulty that a translator may encounter when he/she is attempting to maintain equivalence - the textual equivalence. The concept of word order and the role it performs within a text was briefly discussed above, but one must look further into the other functions that word order performs in written discourse to ensure that textual equivalency is sustained. In this section a possible explanation for the way the word order can also function as a textual strategy devised to control the flow of information will be analyzed. To be able to comprehend the subject of this analysis, the reader must keep in mind that language is a dynamic process that is often hard to perceive because most individuals work with the language in the form where it “has been frozen on paper or on a computer screen” (www.blackwellreference.com/public/tocnode?id=g9780631205968_chunk_g978063120596835 viewed on 25 May 2010), where it has become “something that can be examined as if it were a fixed object”, (www.blackwellreference.com/public/tocnode?id=g9780631205968_chunk_g978063120596835 viewed on 25 May 2010), as is suggested by Linell (1979, p. 34) in his statement “so much of linguistic analysis has dealt with language in written form that there is a temptation to think of language as having the same static quality.” However, language should be also observed metaphorically as a kind of flowing stream of information. In fact, it is useful to observe language as two simultaneously flowing streams, “one stream of thoughts, the other of sounds.” (www.blackwellreference.com/public/tocnode?id=g9780631205968_chunk_g978063120596835 viewed on 26 May 2010) Written discourse is mostly concerned with the flow of thoughts and/or information which are/is assembled together into a piece of text that, as a whole, bears some kind of meaning or ‘*what will be from now referred to as*’ a message that the author of the text is attempting to communicate to his/her reader. These thoughts are expressed first by words structured into clauses (i.e. “a group of words, consisting of a subject and a predicate including a finite verb that does not necessarily constitute a sentence”) (http://www.thefreedictionary.com/clause viewed on 27 May 2010) that make up sentences that are grouped together in stretches of discourse. Moreover, grammatical structuring observed from the viewpoint of the word order fits the words expressing these, otherwise-not- connected and thus random, thoughts into a logical system via which they can be processed. Linear arrangement thus has a significant role “in processing and organizing messages at text level” (Baker, 1992, p. 120).

3.4.2.1 Lexical Cohesion

Lexical cohesion is an aspect of binding together the ideas of a text by the means of grammatical and structural devices ensuring the integrity of a throughout a text. It maintains the validity of the train of thought within a text both on a grammatical level and textual level. Two aspects of cohesion are repetition and ellipsis. Repetition is, “the obvious device for holding parts of a text together” (Fawcett, 1997, p. 91) and ellipsis is concentrated on “so-called ‘well formed sentences’” (de Beaugrande and Dressler, 1981, p.68). In ellipsis, “From the point of view of translation it is important to what each language is allowed to miss out and in what circumstances.” (Fawcett, 1997, p. 92)

3.4.2.2 Thematic and Informational Structures

When analyzed as a message, a clause can be classified "in terms of two types of structure:

(a) thematic structure (5.1.1) and

(b) information structure (5.1.2)" (Baker, 1992, p. 121).

Thematic structure was first mentioned in the ideas of 'Theme and Rheme' introduced by Vilem Mathesius in his work 'Functional Sentence Perspective' (1939). "The English clause consists of a theme and rheme, (the theme) is, as it were, the peg on which the message is hung, the theme of the clause is the element which, in English, is put in first position." (Halliday, 1970, p. 161) Fawcett explains this as "the semantic organization of the sentence into two parts, the 'theme' (what we are talking about) and the 'rheme'(what we say about the theme)" (Fawcett, 1997, p. 85). In reference to Mathesius's ideas F. Daneš in his paper "On Linguistic Analysis of Text Structure" (1970) first applied the use of the term 'thematic progression' to denote the complex relations between themes in a text, and stated that clearly such a thematic progression reflects the framework of the text. Halliday (1985) identified in his theory of T-structures that a text may be analyzed according to three different metafunctions: ideational, interpersonal, and textual. The textual metafunction refers to language as an instrument used for communication via which individuals construct cohesive and coherent sequence. The essential thing for a translator to be aware of is that when analyzing a source text thematically it is important to observe the relative markedness ("Of or relating to that member of a pair of words or forms that explicitly denotes a particular subset of the meanings denoted by the other member of the pair." - http://www.thefreedictionary.com/Marked viewed on 3 June 2010) of the thematic and information structure of the text. It does not need to be questioned that the distribution of information of a text is reflected by its thematic structure and thus when the text is translated correctly the thematic structure of the original should stay untouched if the translated text reads smoothly. In support of this, one of the definitions of translation is translating meaning and the meaning of the text is built up by building blocks of information, so rearranging these blocks or the thematic structure of the text could disturb the relationship that is present between old and new information. Thus altering the original meaning value of the translator's selection of the order in which the information is presented. If the thematic structure of an original text is upheld in the translated text the internal relationship between the two texts appears to be clear and coherent. In other words, a translator must always bear in mind that he/she has to retain the original distributional organization of the information presented in the original text in his/her translation. As well as making sure that the grammatical and lexical structure of the text also remains in accordance with the original text to ensure that a logical flow of thought is maintained and that the meaning of the author's message is properly conveyed.

3.5 Style and Register

As Knittlová points out in her book *K teorii i praxi překladu* (2000. p. 104), a translator should always be able to distinguish between instances, when in a text there are utilized linguistic phenomena, which are dependent on the style and register of the text. These phenomena are referred to as language-specific or culture-specific and they require a translator to conform to their aspects present in the source text within the translation in relation to the semantic and/or stylistic features of the text, e.g. *texts that feature intentionally deviant or bizarre words or expressions, as is usually requested from humorous, creative, and/or poetic writing of an author*.

3.5.1 Style

The style of the text may affect the way it is written - its lexical features, grammatical structure, thematic structure, etc. For example, different kinds of discourse can be classified stylistically in reference to the way they are written and the purpose they are meant to serve in communication: some of the most common styles are labelled as the business style, literary style, administrative style, scientific style, etc. The translator should be conscious of the style of the source text and the different stylistic features that are used in this concrete style of text. He/she should be able to preserve and also adapt to how such a type of text is structured and the style in which it is written must be implemented in the target language. For example, the standard style, grammar, and structure of a business letter are stylistically slightly different in Czech than in English.

3.5.2 Register

Another important aspect that needs to be investigated and upheld in a translation is the register used in a source text. "In linguistics, a register is a subset of a language used for a particular purpose or in a particular social setting. For example, an English speaker may adhere more closely to prescribed grammar, pronounce words ending in -ing with a velar nasal and refrain from using the word '*ain't*' when speaking in a formal setting, but the same person could violate all of these prescriptions in an informal setting" (http://www.spiritus-temporis.com/register-linguistics-/ viewed on 10 June 2010). The type of register used in a text is also part of the pragmatic aspect of the discourse and it must be sustained in a translation because it is usually applied in texts where dialects, slang, or not standard language is used to evoke certain extra-linguistic features of the text such as atmosphere and aesthetic functions that assist in conveying the idea or feeling that the author desires to express in his/her writing. Different strategies and stylistic devices are applied to modify the text of a translation to adapt it to the stylistic form and chosen register of the original text. There are many different factors that burden a translator's work in his/her quest to create an as-accurate-as-possible equivalent reproduction of the discourse he/she is translating and in finding the means of expressing and conveying the various aspects of the message that he/she is adapting for an individual who speaks a foreign language and probably is from a different socio-cultural environment than that of the author of the original concept. A translator may opt to utilize some of the different strategies suggested above when performing his/her task.

3.6 Socio-cultural

The last (*but not the least*) difficulty that faces a translator is the socio-cultural context. In many instances the translated text must be adapted the way that its readers are able to interpret and understand the socio-cultural references in such a way that the original culturally specific idea is not only transmitted but also conveyed in a manner that target readers can also culturally comprehend the expressed meaning, feeling, mood, intent, etc. This is a difficult, but quite essential, task for a translator to accomplish. This section is concerned with pragmatics which, as is mentioned in the introduction, is a sub-group of modern linguistics which focuses on language not as a system of linguistic elements used for communication but as it occurs daily at all levels of the society in all its functions and situations.

3.6.1 Coherence

Coherence, like cohesion, ensures that the overall meaning of the text is properly formulated from the otherwise random thoughts from which it is constructed. It is the result of many various factors that combine to assert the contribution of each one of the text's clauses, sentences, and paragraphs to the overall meaning of the text. It is quite difficult for writers, and thus translators as well, to ensure that the coherence of the discourse is sustained because, contrary to the coherent speech, writers do not possess the non verbal clues that usually warn a speaker that his/her message is not clear to his/her audience. Halliday and Hasan state that "a text is coherent in these two regards: it is coherent with respect to the context of situation and therefore consistent in register; and it is coherent with respect to itself and therefore cohesive" (1976, p. 23). However, in general, the existence of cohesive devices does not ensure the creation of a coherent text and cohesive devices are required to reflect conceptual relations which are devised to be understandable for the reader. Beaugrande and Dressler define coherence as the procedures which ensure conceptual connectivity (1981, p. 7). One must picture an interwoven web of relations which are familiar, relevant and easily comprehensible for one particular society but might be completely foreign and irrelevant to another. The thematic progression patterns identified by F. Daneš (1974) demonstrate the cohesion and coherence of texts. That is to say, a coherent and cohesive text can be achieved by means of theme-rheme arrangements (Hu Zhuang-lin, 1994, p. 145). The translator is posed with the task of maintaining these arrangements in his/her translation to ensure that the translation is coherent for the target audience.

3.6.2 Implicature

Another influence on the satisfactory level of coherence for readers is adapting the text to suit the intended audience according to such factors as their gender, age, nationality, culture, education, occupation, religious affiliation, etc. A translator must be conscious of these factors and in what manner they could affect the perception of what he/she is translating. Charolles (1983, p. 77) suggests that there exist more levels of coherence:

- Supplemental, which is the minimal coherence that is created only from the continuity of the senses;
- Explanatory coherence which is based not only on the established continuity of thought but it also justifies its existence.

Explanatory coherence can be realized only through the means of properly setting the context and by bearing in mind the nature of participants and settings involved. How can one attain explanatory coherence in what is being implied to the reader? Recently, a very important concept in discovering an answer to this question has been identified in the study of texts - the idea of implicature. Implicature is concerned with the way that an individual is able to understand something beyond what is actually being said. Grice (1989, pp. 30-31) defines implicature as the idea that the writer or speaker implies in an effort to express what she/he really means to say rather than what he/she is actually saying. What a translator must observe in this instance is the message that the author of the original text is implying and the intentions of what he is attempting to express in contrast with the literal meaning of what he/she has written. Coherence and implicature are essential aspects of discourse that a translator is required to understand before he/she even starts to contemplate a way to reiterate their intended meaning for the reader. This is also necessary in the formulation of a comprehensible translation intended for a foreign socio-cultural environment. Beyond coherence and implicature, the style and register of a text also play a significant role in finding a socio-culturally acceptable equivalency between an original text and its translation.

3.7 Translation of Film

Film is a medium that is both visual and auditory, so many aspects of the translation can be interpreted and comprehended through the visual senses; however, language does play a significant role in understanding the entire piece of work that constitutes a film. According to Knittlová (2000, pp. 190-191), the forms of language that appear in films in general are quite varied and their use can be functional. She links commonly applied accents such as Scottish, Mexican or French to different characteristics and moods of the film that are stereotypically represented by them. Also, she goes on to point out that typically the formality of English used in American films is surprisingly quite high and some non standard forms such as 'she ain't' are not commonly used. However, certain idiomatic phrases have been popularized through their use in American films, for example 'dough' and 'hooked on drugs'. A translator can observe the way the North American society perceives the world around them and their culture from watching mass media such as film and television. This may be helpful when attempting to adapt a culturally specific film such as, 'I Served the King of England' for a North American audience.

3.8 Subtitles

Lukasz Bogucki in his work 'The Constraints of Relevance in Subtitling' (Bogucki, 2004, p. 42) adopts Mona Baker's theory of the semiotics of subtitling. Mona Baker claims that "film is a semiotic composition of four channels: verbal auditory, non-verbal auditory, verbal visual and non-verbal visual" (Baker, 1998, p. 65). The verbal auditory channel includes dialogues and background voices. The non-verbal auditory channel is made up of natural sounds, sound effects and music. The verbal visual channel contains subtitles and any other written text present in the film – newspaper headings, books, letters, advertisements, etc. Finally, the non-verbal visual channel includes images, camera movements and editing; that means everything what contributes to the creation the mood and atmosphere of the film. Bogucki claims that "each subtitle has to work both as a unit as well as part of a larger polysemiotic whole in order to maximize retrievability of the intended meaning" (2004: p.56). To gain the above mentioned aim, subtitles have to fulfill several partial requirements.

The main requirement for subtitles is that they should convey the meaning in a compressed form. The translators should be able to condense the meaning of a spoken phrase into a short line to give the audience a chance to read the complete phrase. Scene subtitles must follow the thread of action. The timing of subtitles is also very important. A subtitle should fit accurately a scene: they should not precede any scene, nor should they come after a scene. In such cases, the readers of the subtitles may get confused because of the discordance of what is happening on the screen and of what they read. Subtitles should be consistent throughout the whole film. Subtitles must conform to the formal subtitling standards concerning line division.

4. Translatological Analysis

The translatological analysis applies the theory covered in the chapters as a basis for identifying, the various linguistic phenomena, devices, and structures present in the original. Furthermore, the identified aspects will be analyzed in respect to the way that the translator transferred their characteristics while maintaining the highest possible equivalency in the translation of the subtitles to the film "I Served The King of England." (Sony Productions) Finally, each of the examples of the translated material will be evaluated in terms of precision, transference of meaning, and interpretation in socio-cultural impact on the target audience. (North American)

4.1 Differences in basic forms and functions of Czech and English

As was briefly mentioned before, both of the languages use a version of the standard Latin alphabet; however, Czech expresses some of its phonetic sounds differently from English - for example the initial English sound in the word '*Checkmate*' (as in **foot 59 of the translated subtitles**, '**Checkmate!**' expressed graphically by the grapheme '*ch*' is expressed graphically in Czech with the assistance of the diacritic symbol (ˇ) placed above the grapheme '*c*' to create the Czech grapheme with the same phonetic sound '*č*' as in the Czech word '*člověka*', as in **foot 15 of the original**, '*jako bohatého člověka, jako milionáře.*') Morphologically, English constructs more words from one morpheme than Czech does. 'The number of monomorphemic words used in English is larger, as a result of the amount of monosyllabic words present in English, in comparison to Czech, as stated by Dušková in the introduction of her book 'Mluvnice současné angličtiny na pozadí češtiny' (2006, p. 15). For example, the translation of the word '*dobře*' **in foot 10 of the original** '*a ty párky jsem prodával tak dobře*' which is a polymorphemic word constructed of two morphemes with the monomorphemic English word '*well*' in **foot 12 of the translated version**, '*and I sold those frankfurters so well*'. The two languages differ in respect to their structural properties; Czech is an almost purely synthetic language and English is pre-dominantly an analytical language. This affects the manner in which the discourse is structured in connection to the word order. The combinational ability of the inflexional Czech language and its free word order is "much greater than its analytical counterpart in

English where the variations in the word order are limited by the grammatical functionality of its word order and by its fixity" (Dušková, 2006, p. 17). For example, in the original subtitles in **foot 48** '*Byl jsem malý a z malé vesničky*' the verb is at the beginning of the phrase while in the English the phrase must begin with the subject which is then preceded by the verb as in **foot 46** '*I was small, from a small village*', this is a primary example of how English is not as flexible as Czech in reference to the word order. The unique linguistic properties of each one of the languages have an effect on the manner in which the translator initially approaches the task at hand and how later on in his/her translation he/she will deal with the problem of maintaining equivalence at all levels within his/her translation. Throughout the analysis of the translation, it was clear that the translator was well aware of these discussed differences in the basic linguistic properties of the two languages. The reason why one makes this kind of assumption is that the translator was capable of maintaining linguistic equivalence in his/her translation without the English translation becoming wordy and thus functionally inadequate as an appropriately translated equivalent for the subtitles of the film where the translation must closely fit the original spoken/narrative discourse.

The second area of the translation that will be analyzed is how the translator coped with sustaining equivalency in meaning in relation to the differences present at the lexical level. Examples throughout the translation have been identified and will be examined, discussed, and evaluated in relation to the strategies that the translator employed. The first interesting example of a potentially problematic translation in respect to retaining the lexical equivalency occurs in **foot 8 of the original** '*než roznášet podle vlaku horký párky*' wherein the Czech word '*roznášet'* could mean '*to walk around and hand out*' as it does, for instance, in the expression '*roznášet letáky*', but it could also imply that one might actually be selling the article as in this case. The translator chose to use the word of an almost equivalent meaning in English '*peddle*' as a suitable substitute for the word bearing this propositional/descriptive meaning. The word '*peddle*' is more suitable because the true meaning is transmitted through the use of this English word in contrast with the ambiguous Czech term in the original. Hence the reference to descriptive meaning instead of presupposed because there is "an intrinsic connection between descriptive meaning and truth" (Lyons, 1981, p. 142). Furthermore, he/she translated the superordinate Czech word '*párky*' which denotes any type of wiener that can be further specified according to variations in the ingredients used, size, place of origin, etc. (e.g. *vídeňský, kuřecí, debrecínský*) with the more specific English term '*frankfurters*' in order to express the fact that the original text is referring to a type of European style wiener that is not commonly eaten outside Central Europe. The Czech language has an incredible ability to construct infinite diminutives through the means of inflexion. This phenomena is also observed by Barbara Lust and Claire Foley in their book "First language acquisition: the essential readings," as they describe in their observation, "remarkable examples of early speech of a Czech boy who inserts extra syllables into adjectives in order to intensify their meanings." As an example of this they present the word '*veliký*' which through the application of an inflexional affix becomes '*velikánský*' (Lust, B., Foley, C., 2004, p. 245). This is a common morphological ability that the synthetic character of the Czech language possesses. In **foot 12 of the original**, the translator is confronted with a problematic form of the Czech lexeme to translate in connection to maintaining equivalency of expressive meaning in his/her translation. This difficulty is the cause of the inflexional ability of the Czech language to express meaning, the diminutive inflexional suffix '*ýlek*' is applied to the word 'hotel' to express the '*small*' size of a hotel. The translator dealt with the situation, by translating the expressive meaning of the inflexional construction of the diminutive '*hotýlek*' into English, which does not use inflexional in this manner, through the use of the adjective '*small*' placed in front of the noun '*hotel'* (**in foot 14 of the translation**). The word '*piccolo*' in **foot 17 of the original** appears in its original Italian form meaning '*small*', which is its predominant meaning in many languages when it occurs in collocation with various wind instruments, e.g. *piccolo flute*, "a small flute pitched an octave above a regular flute" (http://www.thefreedictionary.com/piccolo viewed on 18 June 2010); however, in Czech it also may occur in a slightly different form '*pikolo*' which means "waiter, trainee" (Jiří Haller : Kapesní slovník cizích slov : 257 : 1956). The translator approached this by leaving the word at hand in the form in which it occurs within the film in his/her translation, thus only retaining the '*small*' connation present in the original. The translator opted to translate the very specific Czech term '*šestáky*' used to describe an old coin of certain monetary value, with an almost perfect lexicalization of such a concept present in English, with the term '*coppers*' - "A coin, usually of small denomination, made of copper or a copper alloy" (http://www.thefreedictionary.com/coppers viewed on 18 June 2010). However, in the translation of the specific term '*uherák*' (refer to **foot 77 of the original**) for a type of salami produced in Central Europe with the superordinate word '*salami*' in English (refer to **foot 68 of the translation**) to interrupt the basic propositional meaning of the specific term for the target audience. The use of the word '*shrimp*' in **foot 59 of the translation** as an equivalent for the word '*prcek*' in the original is a good example of maintaining equivalence in expressive meaning. The translator approached the translation of more complex ideas such as 'Lidstvo je potomstvo' in **foot 121** by utilizing the use of a lexically complex term in the target language like the word '*progeny*' in foot 114 of the translation or another of this is the choice to use the word 'conflate' in **foot 98 of the translation** when translating the **original foot 102** '*Čím dál tím víc shledávám údržbu*'. Interesting is the addition of the word 'toddy' by the translator in **foot 134 of the translation** to deal with the non- equivalence that arose in the translation of the evoked meaning of **foot 141 of the original** '*no pojďte, šup!*'. In the translation of **foot 180 of the original** the translator chooses to substitute '*Turecký med*' with '*Turkish honey store*' this was probably done because the target audience possibly is not familiar with the common Turkish sweet - '*Turkish honey*.' In **foot 166** '*Kdepak, když si couvnete dámou*' in Czech is the reference to the board game checkers while in the translation in **foot 153** '*Just move your queen*' it is adapted into English as a reference to the board game chess, however, equivalency lost in relation to the double meaning in the original use of the word '*dáma*' foreshadowing the entry of the young lady in the upcoming scene. Pejorative and vulgar terms such as, '*Bolševická sebranko*' are substituted with an equivalent English vulgarism, '*Bolshevik scum*' with a similar expressive meaning. Not so formal words with usually negative connotations like '*gawk*' (**foot 604)** and '*yuck*' (**foot 372)** are used as equivalents for Czech words with the same connotative meanings. The translator uses loan words, for instance in **foot 341** '*pod vedením **vrchního** pana Skřivánka*' translated as '*under the tutelage of **maitre d'**, Mr. Skřivánek*'. In the original there is a substantial amount of German discourse present, however, its quantity is reduced significantly in the translation perhaps because the original Czech audience is fairly used to the German language and many people in the Czech Republic are able to speak, or at least understand, a bit of German in contrast with the target audience of the translation. When the translation is examined one can notice that many of the specific lexical terms are related to more general subjects and thus could be classified according to the various subjects they refer to. Subsequently, they can be grouped into specific lexical fields of interest such as geography, chess, trees, cooking, illnesses, pregnancy, etc. For example, all words used in the extensive geographical referencing present in the film could be classified into one group and then approached all at once instead of individually. If the translator did this he/she would have quickly discovered that some of geographical names possess a translatable equivalent in English, as are these examples from the translation, *Prague*, *Sudetenland*, and *East Prussia; h*owever, others do not have such an equivalent and must be left in their original form or must be partially adapted as is the case of these identified examples from the analyzed translation - *Protivín*, *Vodňany*, *Nymbruk.* Their partial adaptation is achieved by omission of their endings '*ský*' that in Czech change these geographical names from 'nouns' to 'adjectives'. Lexical fields have been an area of contemplation for linguists for some time now. As was mentioned in the theory in the introduction of this concept, this paper is not interested in the ongoing discussion about the relevance of its application to the much broader topic of semantics. As Lyons maintains in his definition of lexical fields, "the set, or network, of sense relations that hold between…a lexical expression and one or more other lexical expressions in the same language." (1977:259)

4.2 Analysis Beyond Lexical Level

The third area of the translation that this paper will analyze and evaluate is concerned with aspects of the translation that occur above the lexical level in respect to the manner in which the translator decides to translate collocations, fixed expressions, proverbs, and idioms present in the translation. First, this part of the analysis will concentrate on collocations. Absolute counterparts between the two languages in regard to the translation of collocations do exist, for example in English an individual is '*sentenced to imprisonment*' and in Czech an individual is '*odsouzen k trestu'*. In the original in **foot 25** the author writes '*plné hrsti mincí*' which in turn the translator substitutes with an almost equivalent freely constructed collocation '*fistfuls of coins*.' The Czech collocation in **foot 45 of the original** '*dobré znamení*' is translated with an absolute counterpart that has been actually modified from '*good sign*' to '*good omen*' to probably add lexical diversity and colour to the translation. The collocation '*zabíjet čas*' in **foot 66** is substituted with an absolute equivalent collocation in English '*killing time*.' On the other hand, some of the English collocations used in the translations are applied as substitutes for Czech words that are not lexicalized in one lexeme in English. For example, the Czech word '*drobné*' used to refer to money in the form of coins, used in **foot 88 of the original**' must be translated using the English collocation '*loose change*' to absolutely express the presupposed meaning of the Czech word in the original. Another example would be the Czech word '*polepšovna*' occurring in **foot 127 of the original** whose absolute equivalent in English is the collocation '*reform school*.' On the contrary, through the use of certain collocations, English is able to express the meaning of something that the Czech language must use an entire phrase to express, for instance the English collocation '*sleep around*' (present in **foot 346 of the translation**) is an exact substitute for the Czech phrase '*spávala pokaždé s jiným*'. While certain Czech collocations like '*rozsévač obilí*' in **foot 26 of the original** have been almost entirely overlooked and replaced with a freely created English collocation '*showers of seeds'* which does not bear the absolute equivalent propositional meaning of the original. Many collocations used may be categorized according to the subject that they refer to or to what is more commonly labeled as their lexical field. For example, in the original there are many references to Nazi ideological dogma expressed via collocation such as, '*pure blood*', '*fair hair'*, '*blue eyes*', and '*superior race*'. Finally, **foot 25** of the translation contains three collocations '*bend over, kneel down, crawl on all fours*' which are used to translate the evoked meaning of submission or begging present also in the original text. However, it is not that uncommon that a translator is able to tackle the problem posed by the translation of collocations. The collocations present in this particular discourse are always as clear and translatable, as Peter Newmark points out in the statement, "He (one who writes or speaks in a foreign language) will be 'caught' every time, not by grammar, which is probably suspiciously 'better' than that of educated natives, not by his vocabulary, which may well be richer, but by his unacceptable or improbable collocations" (1981, p. 180).

There are many examples of fixed expressions, proverbs and mainly idioms applied in the translation. Fixed expressions can be observed in the translation of certain parts of spoken discourse within the text. For example, the commands '*hang in there, go* *ahead, move it, hold on, etc.*' which are commonly used in spoken English, are employed effectively to translate the spoken commands present in the original. Obviously, these expressions are structurally different in Czech and sometimes may be expressed in only one word as can be clearly seen in the original counterparts of the English expressions mentioned above, '*drž se, no prosím, uhni, počkejte*.' Moreover, some of these could not be referred to as exact equivalents reflecting exactly the function and meaning of their translated counterparts for instance, '*move it*' (**foot 247 of the translation**) in its usage in English implies that one individual is commanding another individual to work faster or hurry while the expressive meaning of the Czech command '*uhni*' (**foot 283 of the original**) indicates more the idea that the individual uttering it wants the other person to get out of his/her way. Also, in the original the command '*počkejte*' **(foot 749 of the original)** is repeated twice to enhance its importance in the context while in English this expressed meaning is not completely reiterated in the command '*hold on*' (**foot 617 of the translation**). Proverbs that are culturally insensitive such as '*peníze ti otevřou cestu do celýho světa*' (**foot 93 of the original**) and '*práce šlechtí člověka*' (**foot 213 of the original**) are easily translated because they exist in English, '*Money can lay the world at your feet*' (**foot 90 of the translation**) and '*work is ennobling*' (**foot 188 of the translation**). On the other hand, individually coined proverbs, for instance (in the original in **foot 238**) '*Po páté se dívka líbí, večer oslní*' is not substituted exactly in its designated form as a proverb but loosely as a phrase bearing none of the intended meaningfulness of the original, '*A girl fancied after seven, she dazzles as you dine*' (**foot 210 of the translation**). Idiomatic phrases are predominately applied to translate the spoken discourse of the text at hand. The Czech idiomatic phrase (in **foot 60** of the original) usually used as a command '*nekibicujte a běžte si po svých*' is substituted with the partially equivalent English idiom '*mind your own business*' which expresses the notion that the individual should stop paying attention to the event in question and even stop interacting with the other individuals involved and focus on what he is supposed to be doing. However, it does not totally express the expressed meaning of the Czech original command which is shut up and get back to work. Possibly such a paraphrase might have been more appropriate as an absolute equivalent. Perhaps Fernando and Favell are not so hard in their critical attitude towards the way many translators approach idiomatic translations as is shown in their stated opinion "strong unconscious urge in most translators to search hard for an idiom in the receptor language, however inappropriate it may be" (1981, 82). An interesting choice of an equivalent translation of the Czech idiomatic phrase in **foot 165 of the original**, '*Pane Dítě, zase jsem háji, že jo*?' in the form of a informal English idiomatic phrase which has been slightly rewritten to omit the swear word '*shit* 'present in its original form, '*I'm up a creek again, aren't I, Mr. Dite*?' in **foot 152 of the translation**. Another common idiomatic phrase used in spoken English is the command '*Get a move on*' (**foot 343 of the translation**) which is utilized to translate the more direct single word command used in the original '*Dělej*.' Again, the expressed meaning is not entirely preserved in this translation; the single word English command '*Move*' would have most likely been more adequate.

4.3 Analysis of Style and Register

The forth area that the analysis will examine is how linguistic phenomena connected to the style and register of the original is translated. As the source text is a film adaptation of Bohumil Hrabal's novel "I Served the King of England," (1971) it is obvious that it was obliged to maintain the literary style of the novel. However, a large amount of the imagery and atmosphere rooted in the novel and expressed by the literary writing style of the author is conveyed in the film through the visual instruments of film-making. Nevertheless, certain aspects of the style used in the source text must still be expressed in the translation. Literary translation is viewed by many professionals as a category of translation studies, which is unpredictable and difficult to establish a functional theory for. These opinions are probably connected to what Piotr Kuhiwchzak points out in his chapter "The Troubled Identity of Literary Translation" in the book of collected views on contemporary translation "Translation Today," that "literary translation actually combines characteristic features of creative writing and literary criticism." (2003, p. 116) By which he is stating that not only must a translator be aware of the structuralist approach of linguistic theory used in translation, but also that he/she must be creative and critical in his choice of words and stylistic structures when approaching a translation of a text in literary style. In order to express the stylistic devices used by the author of the piece of literature to a foreign audience. In the translation the translator achieved to maintain the literary style of the Hrabal's writing (1971) in certain parts of the film where they had been kept. For example, he/she translated the poetic spirit of **foots 381 to 392** where Hrabal (1971) uses words usually associated with the culinary arts and recipes, '*stáhli a pekli*'or '*vyplnili stovkami vajec na tvrdo*,' in a poetic way to evoke a reader's senses (i.e. visual, smell, taste etc.) in his/her imagination. The translator was aware of this use of poetical creativity and was able to perfectly adapt the stylistic aspect of this passage in his/her translation, as can be seen in the translation in **foots 327 to 332** using equivalent words such as, '*skinned and roasted*' or 'filled *the empty spaces with hundreds of hardboiled eggs.*' One could say that he/she was not to critical of association of recipe style terminology used in poetic style and adapted the creative nature of the vocabulary and style according to it. Another example of this is present, when the protagonist reminisces, in the latter half of the original, in **foots 620 to 623**, about sexually provocative parts of the story portrayed earlier visually in the film. The almost childish playfulness of the words used to describe this highly visual scene is retained in the translation, when it is compared with the original. For example, **in the original foot 622**, '*Když jsem obložil bříško Jarušky kopretinami*' compared with **translated foot 520**, '*When I garnished Jaruška's tummy with daisies*'. Words like '*tummy*' and '*garnished*' are perfect examples of how the translator creatively dealt with his/her choice of words to maintain the literary style of the original. When one executes an analysis of the registers that exist in the original; investigates the "social role relationship" (House, 1977, p. 45) in connection to the types of language used in different periods of the original. For example, language of spoken discourse: informal, vulgar vs. formal, polite, used by different individuals in different situations throughout the story. (e.g. vulgar nature of the German used by German's in reference to Czechs in **foots 517, 518 of the original, '***Das ist Gesindel, Lumpenpack, Knechte, Schweine, diese Verdammten Tschechen***'** which are translated into English also as vulgarisms, in **foot 434 of the translation** ('*These damn Czechs are vermin, scum, slaves, pigs…*') From this example it is clear that the translator was not only aware of the differences in register of the Czech language used however, he/she was able to maintain equivalency between the register of German language used in the original and in his/her English translation.

4.4 Grammatical and Textual

The fifth area of analysis that this paper will focus on shall address two relevant points of interest in reference to maintaining equivalency in the discussed translation; textual and grammatical. As mentioned previously in the section on basic linguistic properties of Czech and English and the differences that exist between them, these linguistic attributes are also the basis for sustaining grammatical equivalence in a translation performed between these two languages. The synthetic characteristics of the Czech language allow for a free structure of word order in a sentence and also enable the existence of a sentence without a definitive subject (Dušková, 1988 p. 368) which is not possible in English. If such a sentence occurs in English it is due to the presence of ellipsis (Dušková, 1988, p. 368), "The omission of a word or phrase necessary for a complete syntactical construction but not necessary for understanding," (which is a cohesive tool devised to maintain the natural flow of discourse within a certain text. For example, **in foot 161** '*For the check*' is explained by what is happening in the film; this means that the usually required subject and predicate '*I am paying*' are omitted because the visual context gives the viewer enough information in order to understand what is taking place without actually being given the necessary syntactical elements via the subtitles. This is also present in the original **in foot 175**, '*platím*', however, such a syntactical construction is possible and quite common in Czech because there is no need for a subject to be introduced as it is already implied in the utterance. Cohesive devices such as ellipsis are important when adapting a translation to the requirements of subtitles to a particular film. The translation must retain the natural flow of the discourse present in the film and must take into consideration the existence of the relationship between the visual and auditory channels through which an individual perceives the film as a whole. Lexical cohesion is also created through the repetition of particularly important parts of the dialogue; for example, whenever the protagonist changes his place of employment the phrase '*A já jsem věděl, že už musím pryč*' (**foot 182 of the original**) is repeated, or to reaffirm the importance of the '*stamps*' in the latter half of the story (**foots 409 to 433**) the concept is repeated over and over again. The text also jumps from one point in time to another as the protagonist remembers the events of his past throughout the course of the story. These moments when the time in which the story is currently taking place abruptly changes, the author of the original usually indicates the change with the use of a distinct interjection in the form an exclamation occurring in spoken discourse, for example, **in foot 136 of the original** 'Nic jsi neviděl, nic jsi neslyšel! Opakuj to!' and **in foot 130** '*you must see and hear* *nothing. Repeat!*' Lexical cohesion is upheld in the aspect of ellipsis in spoken discourse where the visual context allows for the omission of elements of syntactical construction. The repetition of key concepts is sustained and the exclamatory characteristics of the spoken discourse used to indicate a time change within the story are upheld throughout the translation. The most important features of maintaining textual equivalency in a translation are based on preserving the thematic and informational structures of the original text, attaining coherence and coping with the characteristics of implicatures. The thematic and informational structures of the original text are reiterated in the translation as the events leading up to the time of the actual moment from which the narrator is reminiscing about occurs. All the events of the protagonist are paralleled by the historical context throughout which they take place. Starting with the release of the protagonist from political imprisonment to his exile in the border regions, then to his memories of the years leading up to World War II, the circumstances of the German occupation of Czechoslovakia during World War II, the aftermath of World War II, the rise of communist power in post-war Czechoslovakia and the political persecutions that followed, the thematic and informational is upheld within the translation. Within the translation the innocent, naïve, and impersonal attitude through which the protagonist views the events of his life and history is also preserved. Similarly, as when maintaining lexical cohesion, the translator utilizes the use of repetition present in the original in order to attain coherence throughout his/her translation.

4.5 Analysis of Coherence and Implicature

However, different parts of the contextual elements of the text are repeated to ensure coherence in comparison, to the parts of the structural and grammatical elements of the text repeated to ensure cohesion. The repetition the protagonist's aim to become a millionaire as a successful hotelier at the beginning of the story, the way he educates himself through his employment throughout the story, and when he finally achieves his goal are important devices for attaining coherence. Another example of this is the introduction of the idea **in foot 121 of the original** '*Lidstvo je potomstvo zlé, blbé, zločinné*' which is reintroduced later in the story in **foot 365.** This reiteration of an idea also occurs in the translation and it ensures that the coherence of the original message is achieved throughout the entire film for the target audience. Finally, the original discourse is rich in words, phrases and passages that contain implied meaning, the understanding of which is absolutely essential for the conceptual comprehension of the cinematic adaptation of the literary work at hand. The translator had to be aware of these implications and was forced to attempt to convey their purposed meaning to his/her target audience. The first depiction of implicature occurs **in the 4th foot of the original** '*ale protože byla amnestie, odseděl jsem si jenom 14 a tři čtvrtě roku...*' the irony of the word '*jenom*' is obvious. This irony is adhered to **in the translation, foot 4** '*but because of the amnesty I only served 14 years, 9 months.*' **In foots 32 and 33 of the original** '*Když mě pustili z kriminálu, tak mi řekli, abych si vybral brigádu podle uvážení*' it is implicated that he does not have much of a choice; in the translation, the irony of the advice is not as strong as in the original: '*After they released me, they said, I could find whatever work I pleased*' (**foots 32, 33 of the translation**). The use of the word '*said*' does not have the same connotation as its counterpart '*řekli*' in the Czech original and the phrase '*I could find whatever work I pleased*' again does not entirely express the meaning implied in the original phrase '*abych si vybral brigádu podle uvážení*' which suggests that he does not have much of a choice in picking what he wants to do. The passage **in foot 38 of the original**, 'Dokonce *mi dali i klíče od jedné z nich*' implies that the premises he was given keys to was in desolate shape and probably almost inhabitable. The indicated meaning of this passage is almost completely reflected in the translated version, **foot 37** '*They even gave me the key to one of them.*' The intended meaning of the name of the main character '*Pan Dítě*'(dítě means child in Czech) is almost entirely lost in the translation until the latter half where in the original the protagonist introduces himself to a German fellow, in foot 491 '*Jmenuju se Dítě*', and the German gentleman asks in German, '*Dítě? Ein Kind?*' which translates as 'Child? Child?' (first in Czech than in German). This is translated into English **in foot 410** '*And I'm Dite, Dite? That means child*'. Unfortunately the most probable reason for the manner in which this translation is done is the effort to adapt the spoken discourse in a way that is not confusing for the target audience in relation, to the loss of implied meaning. To completely explain the intent behind the choice of the name of the protagonist in the original, the translator should have incorporated an explanatory introduction of the main character's name and its propositional meaning in the Czech language at the beginning of his/her translation. An obvious case of implicature is the name for the bordello that the author opted to use ('*U Rajských*') which is quite adequately translated to English as '*Paradise*'. Another example where the implied meaning is upheld within the translation is in **foot 440 of the original** '*nesli její punčochu jako nějaký bílý skalp, bílou trofej*' which is adapted into English **in foot 374 of the translation** '*hey carried off her sock like a white scalp, a white trophy*'. The implicated feeling that the author is conveying is that of hatred for the Nazi occupants and their Arian ideals. Finally, the phrase **in foot 737 of the original** '*přišel vítězný únor*', which is a reference to the takeover of the Czechoslovakian government in 1948 by the communists, the implied meaning is based in the ironic use of the word '*vítězný*' which is preserved **in the translated version in foot 606**, '*triumphant February putsch*'.

4.6 Analysis of Socio-cultural adapation

Finally, the socio-cultural element of the process of translation will be analyzed and evaluated. Sustaining the socio-cultural equivalency is essential to producing a translation that will inform the target audience of the social and cultural reality in which the film's protagonists lived and the story is set. The target ethno-social group for which this translation was prepared is the English-speaking North American audience. The translator must modify the socio-cultural nature background of the original to suit, wherever it's possible, the socio-cultural background of the English- speaking North American audience. The original literary text that served as the basis of the film script is saturated with historical and cultural references to events that shaped the history of Czechoslovakia from its beginning in 1918 to the betrayal by the western powers in Munich at the beginning of World War II, to the communist putsch in 1948 and the subsequent totalitarian oppression of the population. The first example of historically and socio-culturally sensitive content appears in **the foots 32 through to 38 of the original**:

> *„Když mě pustili z kriminálu, tak mi řekli, abych si vybral brigádu podle uvážení, ale jen s tou podmínkou, že to musí být v pohraničí. Poslali mě dělat cestáře daleko do hor, kde byly ještě prázdné*

chalupy po odsunutých Němcích. Dokonce mi dali klíče od jedné z nich.“

The translator is obviously aware that most North Americans do not have a sound knowledge of the 20th century historic events in Central Europe. Therefore he/she tries his/her best to reiterate the content of the passage as coherently as possible in **foots 32 through 37 of the translation**, although he/she knows that it does not address everything that is touched upon and/or implied in the original text:

“After they released me, they said I could find whatever work I pleased on the condition that it be near the border. They sent me to be a roadman faraway in the mountains where resettled Germans abandoned their cottages. They even gave me the key to one of

them.”

An integral part of the Czech culture is beer and pubs in which it is consumed. According to Wikipedia, the Czechs consume more beer per capita than any other nation in the world. Historically, beer has always been an important part of Czech social and cultural life. This socio-cultural connection is reflected in the passage between the **foots 50 and 57**:

“Přicházela sem vyvolená společnost, pan notář a přednosta stanice a zvěrolékař a vedoucí hudební školy a továrník Jína. Celé odpoledne vydrželi upíjet pivo a bavit se třeba o tom, že za městem je lávka a tam u tý lávky před třiceti lety byl topol. Jeden říkal, že tam nebyla ta lávka, ale pouze ten topol, a druhý, že to nebyla lávka ale jen prkno se zábradlím… A křičeli a nadávali si, ale všechno jen naoko. To křičeli jen proto, aby jim líp chutnalo pivo.“

This is a typical everyday situation for many Czechs and a good example of the Czech pub culture. However, in this case, the translator did not have to simplify the translated text because such pub scenes are similar in many countries and the target audience is able to relate to what is being described. Refer to **foots 48 through 55**.

> *"A select society came: the notary and the stationmaster, the veterinarian, the music school master, the industrialists… They could sip beer all afternoon discussing for example, a poplar that stood outside town by a bridge 30 years ago. One could say that there had been no bridge, only a poplar. Another said the bridge was just a plank and a handrail. They shouted and cursed but it was all just pretend. They only shouted so as to enjoy the beer all the more!"*

The events that occurred in 1938 when the Germans annexed the Sudetenland are portrayed in this passage **foot 429 and foot 446** :

> "Brzo po Hitlerově projevu byly zabrány Sudety jako říšské území. Po pražských ulicích chodili vítězně němečtí studenti, a Češi jim jako pomstu za ty zabrané Sudety strhávali z nohou bílé punčochy. A já jsem viděl, jak všichni Češi jsou k Němcům nespravedliví, a v tu chvíli jsem se začal stydět i za to, že jsem byl přispívajícím členem Sokola. Čeští hulváti stahovali surově té slečně bílou podkolenku, já jsem česky křičel: "To jste Češi, fuj, co to děláte, vy česká soldatesko," křičel jsem tak dlouho, až nás pustili a nesli její punčochu jako nějaký bílý skalp, bílou trofej. Bolschewisten! Das werdet ihr bezahlen! Ta dívka sípala: To si, vy bolševická sebranko, odnesete. Takhle zhanobit německou učitelku z Chebu. Prag ist eine schöne Reichsstadt! Reichsstadt! Und das Recht zu gehen ist jedem Deutschen gewährt. (přeloží do češtiny) Praha je krásné říšské město! A právo po něm chodit je nezadatelné právo každého Němce.

One can observe how the pragmatic characteristics of language are affected as a direct result of the historical context in which the discourse is situated and the role that a particular individual takes on within the context. Pragmatically it is interesting to see how one's view of certain historic events can be modified and affected by his/her nationality, choice of partner, ideological/religious beliefs, etc. The point of view of a German and the point of view of a Czech before and after the war, when, first, the Sudetenland became German and the Czechs were forced to leave and then, second, after the war when the Germans were forced to leave Czechoslovakia. There are always at least two perspectives in which an event can be viewed and this affects the language that the individual chooses to voice his/her opinion.

The translation of this passage can be examined according to how it reflects the opposite point of view is which actually unusual: the perspective of a German being oppressed by the people hurt by the Nazi annexation of the border regions in a country in which they all grew up and lived all their lives. Many Germans lived in Czechoslovakia alongside Czechs in peace until the Nazi ideology set them against each other. An uninformed person might even be surprised by Czech aggressiveness, but to the ones in the know it's not surprising. What is surprising is the reaction of Mr. Dítě who is a Czech. But then, Mr. Dítě is politically naive and the German girl awoke sexual feelings in him. The socio-culturally sensitive vulgarism 'Boleshvik scum' is an indication of how some Germans viewed Slavic nationalities at the time because two largest Slavic nations, the Russians and the Ukrainians, were living under the communist regime and one of the Nazi Germany's goals was to stop the rise and spread of communism. Also, the Sokol Gym, a national athletic movement was a very important segment of the Czech society from the 1860s until the late 1940s as many citizens were members of this organization. This is a specific socio-cultural notion which cannot be substituted or in any way adapted for the target audience. Most of the historic socio-cultural concepts of the passage are translated quite adequately, but, as was mentioned before, the target audience should at least have some idea about the historical events that occurred and the context in which the film is set. Refer to foot 366 through foot 378 of the translation,

> Soon after Hitler's speech, the Sudetenland was occupied. Victorious German students walked down Prague's streets. In revenge, Czechs stole the white socks right off their feet. And I saw how all the Czechs were unfair to the Germans, and I was ashamed I'd been a member of the Sokol gym club. Czech hooligans roughly tore the knee socks off a young woman. In Czech I shouted, "Czechs, yuck! What are you doing you rabble??" I shouted until they let us go. They carried off her socks like a white scalp, a white trophy. The girl wheezed out: Take it you Bolshevik scum. To disgrace a German teacher from Cheb like this! Prague is a beautiful Reich city. And it is every German's inalienable right to walk the streets.

From the presented examples of translations that must deal with the socio-cultural background, context, and equivalency, it is evident that the translator has to be very aware of the scope of knowledge and experience of his/her target audience. The Americans are one of the peoples who are great at exporting their own culture, but who are also quite uninformed about other cultures. Bohumil Hrabal is an author who is hard to translate because of his constant socio-cultural references in his texts. The translator of the subtitles had to be a good judge of what needed to be omitted and what needed to be simplified for the target audience. Without this sensitive approach, the film would not speak to its target audience and would not get nominated for the Academy Awards.

5. Conclusion:

The adaptation of the Czech original script used for the film “I Served The King of England” based on the novel from Czech 20th century novelist Bohumil Hrabal in the English translation of the subtitles is hard to evaluate because of the socio-cultural connections present throughout the original. These socio-cultural themes can be found in most of Bohumil Hrabal’s writing. The analysis of the entire translations was conducted on different levels of linguistic and cultural concepts that are the subject of study of translation. The theories of modern translation studies were introduced from a historical development of different views of scholars and theorists interested in the study of this science. The concept of contemporary translation study based on modern linguistic theory was introduced and accepted as the theoretical basis for the realization of the analysis of the translation. Certain levels of the theory applied to the analysis were defined and investigated. After the theory was determined in depth it was applied to the comparison of the original script and the translated subtitles. Examples were chosen to portray the aspects of the theory and choices made by the translator were evaluated according to this criterion. The levels that were investigated in the theory used for this thesis were the basic forms and functions of language, translation at a lexical level, beyond the boundaries of lexical meaning on individual words, grammatical and textual structures, style and register, and socio-cultural impact of the translation on the North American target audience. After the critical aspects of the linguistic and pragmatic features of translation were analyzed, an overall evaluation of the translation was possible.

In terms of maintaining the equivalency of the original in the translation, the translator succeeded in most cases pertaining to the linguistic aspects of the original. However, as was mentioned earlier the pragmatic and socio-cultural content is extremely difficult interpret perfectly for a North American audience to understand. The translator was very skilled in the trade which is evident from the manner in which he was able to retain equivalency of literary style and portray certain visual aspects of the original in his/her translation. Also, he was successful at dealing with lexical items, and items beyond meaning. Finally, he in preserving coherence throughout his/her translation and was capable in dealing with the difficult nature of most of the implactures present in the original. The only downfall of his/her work was the untranslatable nature of the literary work the translation was based on.

The original novel written by Bohumil Hrabal “I Served The King of England” and later the film adaptation done by Jiří Menzel officially released in Czech Republic in January, 2007 was first presented at film festivals in North America, for example, Chicago, Vancouver, etc. There is no recorded information of an official translation in the form of subtitles until the release of the film on DVD intended for the general public in February 2009. However, the film had to be translated before this date because it had already been nominated for an Oscar in the foreign language film category. Unfortunately, the only reference of who actually translated the subtitles for the film in the consulted sources was a brief statement that was found on the internet on a discussion portal that the subtitles for the North America were created by the distributor of the film, Sony Productions. Because the official version of the subtitles was not available at any of the logical sources, the original subtitles, and also the original Czech script, were obtained from an anonymous source on the internet.

6. Resumé

Tato práce se zabývá analýzou překladu titulků filmu „Obsluhoval jsem anglického krále“ do angličtiny. Zakládá tuto analýzu na současných teoriích překladu.

Úvod provádí shrnutí historického vývoje traslatologie a teorií, na nichž nezaložena. Během šedesátých let minulého století se teoretický přístup k problematice překladu velice změnil. Myšlenka provázanosti translatologie a lingvistiky byla hlavním popudem k této změně. Také k ní přispěla potřeba výchovy mladých překladatelů a s ní spojená nutnost formální výuky., jež by byla založena na ucelené vědecké teorii. Od té doby je zřejmé, že propojení translatologie s lingvistikou je vzájemně prospěšné a nutné.

Tato práce je postavena na několika teoriích o moderních metodách překladu a analýza je prováděna v souladu s nimi.

Jako základní zdroj informací byla vybrána kniha Mony Baker *In other Words, A Coursebook in Translation*. Práce však čerpala i z mnoha jiných zdrojů uvedených v bibliografii.

Rozbor začíná u základních forem a funkcí jazyka; na lexikální úrovni (význam slov) se zabývá problémy zachování ekvivalentních významů jednotlivých slov a strategiemi, které překladatelům pomáhají taková slova a výrazy nalézat.

Po rozboru základních forem a funkcí jazyka následuje rozbor překladu kolokací, úsloví, idiomů, a ustálených výrazů a též úskalí, jež musí překladatel překonávat při nalézání jejich ekvivalentů v cílovém jazyce.

Důležitost zachování struktury překládaného textu na gramatické a textové úrovni a přenesení lexikální soudržnosti do překládaného textu jsou diskutovány v následující části práce. Rozbor se pak soustředí na více komplexní a komplikovanou problematiku překladu – zachování ekvivalence na stylistické úrovni a věrnost literárnímu stylu originálu. Tato problematika zahrnuje používání slangových výrazů, vyjádření stupně formálnosti užitého jazyka, nalézání ekvivalentů implikovaných významů a citlivosti k socio-kulturnímu kontextu.

Analýza textu titulků pak uplatňuje všechny tyto poznatky na příkladech v textu. Jevy reprezentující překladatelské problémy diskutované v teoretické části práce jsou v textu identifikovány, rozebrány a vyhodnoceny. Zvláštní důraz byl pak kladen na socio-kulturní aspekt překladu, protože jeho význam pro úspěch díla u cílového obecenstva je u tohoto filmu základní.

Analýza přeloženého textu končí krátkým zhodnocením překladatelovy práce a jejího podílu na úspěchu filmu u cílového obecenstva.

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