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**Superman – Comics and Film Dubbing Translation**

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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### Z á s a d y p r o v y p r a c o v á n í :

Tato bakalářská práce se zabývá fenoménem Supermana, vnímáním této ikony jak v americkém, tak českém prostředí a je také zaměřena na kontrastivní překladatelskou analýzu vybraných děl, přičemž zohledňuje rozdílné přístupy uplatňované při převodu komiksů a filmů.

První část práce charakterizuje vznik a vývoj postavy Supermana v americkém prostředí a její percepci v českém prostředí, včetně stručného shrnujícího přehledu bibliografie a filmografie děl prezentujících tohoto hrdinu. V této části se autor zaměřuje také na specifika překladu komiksu a dabingu.

Ve druhé části práce jsou analyzována vybraná díla (komiks Superman: pro zítřek z roku 2007 a filmy Superman a Superman 2 z let 1978 a 1980) jak z hlediska translatologického, tak z pohledu uměleckého (umělecká kritika).

Autor bude ve své práci využívat sekundární zdroje z oblasti morfologie, stylistiky, lexikální sémantiky, pragmatiky a teorie překladu, a primární zdroje, tj. originální výše uvedená díla v anglickém jazyce a jejich překlady.

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

V Pardubicích dne 30. 06. 2010

Miloš Salfický

## **Abstrakt**

Tato bakalářská práce se zabývá translatologickou analýzou překladu děl, ve kterých se objevuje komiksová postava Superman. Těmito díly jsou komiks „*Superman: pro zítřek*“ a jeho překlad „*Superman: for Tomorrow*“ z roku 2007 a filmy „*Superman*“ a „*Superman II*“ a jejich česky dabované verze let 1978 a 1980.

Poznatky vycházející z konzultování teoretické části této práce umožňují shrnutí výsledků analýzy jednotlivých děl.

Překlad komiksů Michaelem Broncem je ochuzen o významný prvek, kterým je zvýraznění klíčových slov, jejichž vzájemné vztahy tvoří významnou kostru příběhu, který obsahuje témata spjatá s kulturními aspekty, které Superman pomáhá vyobrazit.

Filmy jsou více zaměřené na širší publikum a neobsahují tolik témat, které si diváci můžou vyložit po svém, jako je to v případě komiksů. Jejich překlad zachycuje celkový smysl dostatečně.

## **Abstrakt**

This thesis is concerned with the analysis of pieces with the comic book superhero Superman as their common element. Those pieces are the comic book ‘*Superman: for Tomorrow*’ and its translation ‘*Superman: pro zítřek*’ from 2007 and the films ‘*Superman*’ and ‘*Superman II*’ from 1978 and 1980 and their dubbed versions in Czech.

The findings coming from the observations made in the theoretical part allows the summary of the outcomes of the analysis.

The translation of the comic book misses the principle feature, which is the highlight of words in bold. Those words are related thematically and represent an essential device of picturing the relations with the cultural aspects, which Superman symbolizes.

The films are aimed at the mainstream audience and they do not include the same amount of the themes included in the comic book. Their translation is realized appropriately.

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## 1. Introduction

Superman is one of the most famous and recognizable characters in comic book history and an American icon. Superman has been an icon for more than 70 years. Prior to Superman, there was no such widely popular phenomenon as a "Superhero" wearing a specific trademarked "Superhero Costume" and a symbol. Superman was the major force that created the superhero genre.

Since creating Superman many imitations and variants have followed: Amazing Man, Wonder Man, Sandman, Doll Man, the Flash, Batman, Spiderman, and others. Made of gallantry, righteousness, physical strength, and patriotism, the superhero stories are shown with values of the goodness of America.

As the legend grew and spread across the America and beyond, Superman appeared in several other media than comic book such as radio programs, films, television series and video games. Many of the works are available in many nations across the globe in many different languages. The results of the "Supermania" can also be seen in various products such as books, toys, T-shirts, watches, posters and others.

Superman matured and developed over the years and stories with different tone and style appeared aimed at various audience categories. One of the less common Superman stories is a comic book arc called '*Superman: for Tomorrow*'. The story features more mature and darker style and shows Superman as a thoughtful character. This arc was also translated into the Czech language.

The first two major motion pictures about Superman are '*Superman*' from 1978 and '*Superman II*' from 1980 directed by Richard Donner and Richard Lester with Christopher Reeve as the lead actor. Those movie received critical and financial success and were also succesful with the Czech audience. The perception of the themes present in the movies differs with American and Czech audiences.

The aim of this paper is to describe the Superman phenomenon in cultural context and it also focuses on the problematic of translation of works where the character appeared. Thus, the criticism follows involving translation and artistic

analysis. The two media selected for the translation analysis are a comic book, Superman's primary medium, and two films dubbed into Czech language:

*'Superman: For Tomorrow'* from 2007 (comic book)

*'Superman and Superman 2'* from 1978 and 1980 (films)

According to the fact the Superman's major medium is a comic book the emphasis of the analysis will be aimed mostly at *'For Tomorrow'* piece.

In the first part of the paper, the creation and development of Superman is characterized with respect to perception in the American environment. This part is about the Superman phenomenon within the cultural background.

It is described who the authors are and when the character was created as well as other circumstances leading to Superman first representations. It is mentioned what was the inspiration that lead the authors to create the Superman character. Those are personal motives, the cultural background and other aspects. Moreover, a link with a then situation in America is pictured. This encompasses the historical, political and cultural background. It is also connected with the public and critic reaction, which is included as well. Subsequently, this chapter depicts the further development of the character with respect to the cultural, historical, political and other aspects such as religion. The purpose of this is to find the link with the character that reflects his background through his personality, abilities and relationships. It is vital to know how the character fits into these aspects in order to apply further criticism of the translations of the selected works. This research is conducted with reference to the American environment.

The chapters of the theoretical part involve the description of the structures of the two media, the comic book and film dubbing. It makes references to the works selected for the analysis. Finally the thesis analyses and reviews the selected works. In order to translate a comic book, it is vital to understand how a comic book is structured, how it is developed, with focus upon story development, page layout, narration and drawing. The translator has to be able to think about this form of art visually. This chapter demonstrates how the words and pictures function together to tell stories in ways unique to the form. The interplay between visual and verbal messages is the key role played by translation in shaping graphic narratives.

As in the case of a comic book translation, the film-dubbing translator also requires to understand the structure of film dubbing. Dubbing is a method that modifies the source text to a large degree in order to make the film understandable within the area of a target audience. The aim is to make the audience feel as if they were listening to the actors actually speaking the target language. A translator has to keep all these factors in mind.

The second part deals with the translation analysis and is the crucial part of the thesis. These chapters are an assessment of the referential and pragmatic accuracy of the translation by the translation standards. For this analysis, the reference to the previous chapters contributes to the procedure of reviewing. Also some other sources are used from the linguistic area.

There are several points of view from which the translated works are analysed. Most importantly, the works are analysed with respect to the methodology Mona Baker describes in her '*Coursebook on Translation*'. This involves looking into the differences in meaning between the original and translated version in terms of the lexical, above word, textual, pragmatic and grammatical level.

To sum up, this work consists of two parts, theoretical and practical. The theoretical part deals with the Superman phenomenon from the cultural point of view. Also, the theory concerning the aspects of translation is included. Finally, the pieces are analysed with consulting the theoretical part.

## 2. Superman as an American Icon

### 2.1 The Creation

This chapter deals with the creation of the character and its background. Firstly, the authors are mentioned with their first concept preceding Superman. Subsequently, the inspirations and other possible circumstances during forming of the character are described.

The Superman character was created by Jerry Siegel and Joe Shuster. Prior to his official incarnation there was a character called Super-Man, conceived to have a villainous nature, inspired by the Friedrich Nietzsche's term *Übermensch*. This character appeared in 1933, in 'Science Fiction #3', a science fiction fanzine. The Superman concept shares certain characteristics with *Übermensch*. Nietzsche writes that human kind is in a need of a being that he called the "Superman" (*Übermensch* in German). That is a being superior to "normal" humans (David Michael Petrou 1978; 10 – 12).

Consequently, the character was re-written to represent a good, heroic force. This new form was envisioned primarily by Siegel in 1933. According to the critic David Hajdu, the character was a mixture of ideas that had basis on the low culture of 1930s, rather than being an original creation aimed at fulfilling the dreams of young people (David Hajdou 2008; 29). From a different point of view, David Michael Petrou states in his introduction to the 'Making of Superman the Movie' that the creation was influenced by the then situation of world's low morale with the concept of Superman functioning as a form of escapism (Petrou 1978, 10-11).

Siegel was a fan of pulp fiction, science fiction as well as popular movies of that time and this fact led Hajdu to consider several possible inspirations that might have helped to shape the specific characteristics of the character. Firstly, it is the super-strong protector of lesser creatures aspect, for which he pinpointed Burroughs's 'Tarzan' and publishers Street and Smith's 'Doc Savage' – the "Man of Bronze" with the first name Clark. The second characteristic was the fact, that Superman had his secret identity, Clark Kent. The name is a result of combining the

names of Clark Gable and Kent Taylor, both actors. The secret identity was also trademark of Zorro in the movies, the Shadow and the Green Hornet on the radio and the Spider in the pulp fiction magazines. The third element was the costumed crime fighter. There were many heroes with secret identities such as the Phantom or Lee Falk's newspaper-strip character. The fourth aspect was the strength itself with roots in classical mythology with possible heroes such as Hercules or Samson. The fifth precedent for the basic story is religious. Superman had a powerful father who sent his son to Earth, where he performs miraculous deeds for the benefit of mankind. Therefore, Superman can be seen as a metaphor for Jesus (David Hajdou 2008; 29).

In conclusion, there were several influences that helped to form Superman with his major characteristics. One of the first influences was the Nietzsche's work '*Also sprach Zarathustra*' where the author established a concept *Übermensch* describing a superior being reigning over "normal" humans. Following inspirations include various sources rooted in entertainment of the early 1930s as well as a religious aspect, viewing Superman as a parallel for Jesus.

## **2.2 Cultural Reflection**

Following chapter illustrates several links of Superman phenomenon to culture, politics, religion, psychology and other aspects. Firstly, the background of the first stories is mentioned. Next paragraph describes how the Superman's abilities evolved with respect to technological advance in the world. The following paragraph shows the connection with religion and the last paragraph deals with the psychological element.

The first stories of Superman are viewed by many critics as being influenced by the Great Depression era. Undoubtedly, there was an apparent link to the President Franklin D. Roosevelt's ideals of power employed for the public good. For instance, in the early story '*Champion of the Oppressed*' Superman is avenging the poor and fighting the deceitful rich people. As Hajdu proclaims in his '*Ten-Cent Plague*', Superman spoke directly to survivors of the Depression (David Hajdou 2008; 30).

The continual development of Superman's special abilities can be seen reflecting the technological advance in the world. His super powers are rather extraordinary magnifications of ordinary human abilities (he can see further, leap higher, he is super strong, etc.). For example, in the real world the means of transportation have become more advanced in terms of overall mobility and so have increased the Superman's speed (Fleisher 1978; 344). The first comic book, '*Action Comics No. 1*', in which Superman appeared claimed only that its hero was able to leap '1/8th of a mile; hurdle a twenty-story building...raise tremendous weights...run faster than an express train...and that nothing less than a burstin shell could penetrate his skin!'. (Siegel, Schuster 1938). As the result of this advancement, the recent Superman can be seen as a godlike creature (Hajdou 2008; 42).

Another link is the religious parallel. Apart from the connection with Jesus mentioned above, the story of Superman closely resembles the story of Moses. Both of them were saved by their parents. Moses was set afloat in a basket and subsequently found by a Pharaoh's daughter. Superman was sent on Earth, landing in a field and found by a couple who raised him. Both escaped from their own doom, while their parents died. Moreover, Moses too had double identity, one being Egyptian prince and the second one the saviour of the jews (Hajdou 2008; 43).

The duality of Superman's personality is connected with psychology. The part with super powers symbolizes the ideal of freedom whereas Clark Kent part shows the stereotypical life of honest but limited person. Without question, this is one of the principal implications that relates audiences to Superman. The ease of Superman's inchoation and his powers are the symbol of fantasies people have in order to escape the social conventions and authorities (Hajdou 2008; 53).

All in all, there is a number of links between Superman and culture in general.

## **2.3 The Background of the Works Selected for the Analysis**

This chapter describes the works selected for the translation analysis. It deals with their stance within culture as well as main themes present in those works.

### **2.3.1 'Superman', 'Superman II' (Films)**

'*Superman*' and '*Superman II*' are the first two major films about this cultural phenomenon.

The first of these was made in 1978 under Warner Bros. production with Richard Donner as a director and Tom Mankiewicz as a screenwriter.

According to the audio commentary included on the DVD release of the film, the director and screenwriter claim the movie represents three major themes. The first part the movie is meant to be the analogy for Jesus as it resembles the biblical story of Jesus and his father. The second part is about Clark Kent's (Superman's secret identity) childhood set in the rural environment of Kent's hometown, Smallville, which is inspired by Norman Rockwell paintings. The third element incorporated in the movie is the realistic feel.

As Jake Rossen describes in his publication '*Superman vs. Hollywood*', the second film is noted for its problematic development and dispute with Warner Bros. production. In particular, the controversy originated in the Donner's dissatisfaction with Warner Bros's vision to relinquish the realism that was rooted in the first film. Subsequently, he left the project and was substituted with another director, Richard Lester. Jake Rossen describes his different approach to the filming: "The kind of emotional investment Donner had made in the project was nowhere to be found in Lester's management style...One of his few demands was to inject more comedy and human elements into the proceedings" (Rossen 2008; 119). In addition, he claims (126) the Christ metaphor the screenwriter Mankiewicz had played with during the first film had been erased.

### **2.3.2 'Superman: for Tomorrow' (Comic Book)**

'*For Tomorrow*' was originally published as part of ongoing series '*Superman (vol. 2)*'. The story took 11 monthly issues starting with #204 in June 2004 and concluding with #215 in May 2005.

The story follows events that had happened prior to the events of '*For Tomorrow*'.

The official synopsis of the distributor describes the major themes of the story as the big "loss" and the crisis of faith. It also evaluates the work as the most personal and darkest of all the "Man of Steel" stories.

The most radical deviation from other Superman stories is the character's brooding nature throughout the whole story of '*For Tomorrow*'. Superman has to face the fact, that even the biggest superhero cannot save everyone and that there are things which are better left untouched as the consequences might be devastating. The essential question rooted in the story is: What all is Superman able to do "for tomorrow"?

In the epilogue the authors Brian Azzarello and Jim Lee state they intended to provide readers something new to the Superman phenomenon. They decided to "break through the symbol" and get to the personality of the character. They laid questions to themselves such as: What motivates the character? What upsets him? Why one desires to be a hero and the other one a villain? Do they have a choice at all? (Jim Lee 2005; 135).

According to Jim Lee, the story is not just about the boundaries of power that can change its bearer but also about the price for the Truth, the Justice and the American Way. It is about the power of feeling guilty, longing for redemption, hope and cure and what "Tomorrow" brings. However, he also explains that large part of the story is left open for readers' interpretation.



### **3. Characteristics of Translation and Issues Concerned with its Process**

This chapter describes the translation theory regarding the aspects of the process and the levels the translator should take into account during transferring the sense implied in the source text.

The fundamental approach applied in translating is maintaining the functional and formal equivalence (Newmark 1988, 5). It means it is not required to use the equal linguistic devices in the target language to the ones used in the source language. Instead, the meaning, the overall sense and style and other aspects of the text should be captured and interpreted in an equivalent way.

Knittlová characterizes three major elements of the semantic component of a text. First, the denotative element refers to the literal meaning that is an integral part of a text. Second, the connotative meaning encompasses the stylistic and expressive aspects. The third element is the pragmatical facet that points out to experiential relations among participants of the communication act. For instance, this is relevant for dealing with intercultural barriers. All those elements are closely connected (Knittlová 2003; 6).

There is a number of scientific areas applied in translational studies. It is a very complicated subject and it heavily depends on a text a translator works with. Knittlová in her book '*K teorii i praxi překladau*' states some of those disciplines (Knittlová 2003, 5).

Above all, she emphasizes the text linguistics including every aspect of this discipline from macro-structure to coherence and cohesion. Another area that proves serviceable is the contrastive linguistics concerning differences between the original and the target language. For the purposes of translating the communication acts, it is substantial to study sociolinguistics as well as pragmalinguistics and psycholinguistics. In case of translating poems or texts with rhythm patterns, a translator applies the knowledge of phonetics. Finally, stylistics is also essential for various translations.

### ***3.1 Analyzing the Text Intended for Translating***

The text intended for translation should be studied from various points of view prior to the initiation of translation.

According to modern theorists in the field of translation, the important aspect of the translation process is analyzing the significant characteristic features of the original text (e.g. genre of a text, function of a text, the type of readers, etc.).

Knittlová distinguishes several phases of the translation process.

First, she discusses what can be identified as the macro-approach which is concerned with understanding the cultural background, historical and/or location in which the context occurs. Also it observes the realia present in text, the relationship of the author with the targeted audience, the type of audience it is aimed at, the style and the function of the text in question.

Secondly, a translator has to make a strategic decision according to the observations he/she derived during the macro-approach stage of his/her analysis. With that, the different aspects present can be narrowed down into specific area of focus.

The next phase is utilizing the observations made above to enable the translator to make certain decisions in the way he/she will choose to approach the translation at hand.

Finally, the translator will finalize his/her observations, concluding his/her analysis in what Knittlová refers to as the micro-approach stage when initially dealing with a translation. This final stage of the initial analysis executed before the actual task of translating a text is performed, assists in the identification of specific problematic areas, grammatical structures and lexical contents which the translator will need to solve when constructing a final product of his/her trade (Knittlová 2003, 21).

### ***3.2 The Aspects of Translation Process***

This chapter summarizes the observations Mona Baker made in relation to the areas within the translation process. Those are the lexical, above lexical, textual, grammatical and pragmatic level.

### **3.2.1 Equivalence at Lexical Level**

One of the problematic aspects occurring during translation process is finding appropriate equivalents at lexical level. Language is a very complex system and it is not purely possible to find distinct fragments of meaning in a lexical unit. Problems arise, when there is no lexical unit in the target language expressing the same meaning implied in the lexical unit that occurs in the source text. This phenomenon is called non-equivalence at lexical level (Mona Baker 1992; 17).

#### ***3.2.1.1 Non-equivalency***

A translator's task is to choose a befitting strategy in order to deal with such troublesome cases. However, there is no guide to provide a set of solutions for a translator that is confronted with specific problems in this matter. The correct decision depends on the nature of non-equivalence. Mona Baker mentions some common occurrences of non-equivalence (20):

- One of those refers to culturally related aspects that are not common or known in the target culture. The concepts considered to be culturally related can originate in religion or social customs. It may also be words associated with everyday life within particular culture (21).
- Another case of non-equivalence is when the culturally related concept is familiar to the members of the target culture but is not lexicalized (21).
- Some words may convey a meaning that is too complex and there is no equivalent in the target language in form of one lexical unit (22).
- Different situation may occur with the source language posing an emphasis on a particular fragment of meaning, which is not considered equally important by another language (22).
- Certain lexical field (general word) that is entitled in the source language does not have the title in the target language. That one includes only the hyponyms (the subordinate words) (22). Alternatively, the problem may be the opposite as the target language may lack the hyponyms and the source language general word (23).

- There may be no equivalent for a specific form of the piece of the source text as a word with a new meaning can be coined in the source language using affixes that the other language does not dispose of (24).
- Last example of non-equivalence Mona Baker states is that loan words may cause a problem especially in case of finding a loan word in the target language that does not have the same renowned value as in the source language. For example, the French expression ‘faux pas’ used for describing an embarrassing situation may lose its special renowned value in case the target language is French (25).

### ***3.2.1.2 Eradicating the Problems of Non-equivalence***

Generally, prior to choosing the appropriate strategy to solve the problems of non-equivalence it is substantial to realize how important it is to eliminate them. As already stated at the beginning of this chapter the essential approach in translating is ‘maintaining the overall functional and formal equivalence’. Sometimes, the piece of text that poses problems with the non-equivalence does not possess the key meaning that is crucial for understanding the text. Thus, we do not have to translate every lexical unit with all the elements of meaning transferred (Mona Baker 1992; 26).

Mona Baker gathered a few strategies that are frequently used by translators to resolve the dilemmas involving the non-equivalence at lexical level. It is not needed to provide the full list of those strategies in this paper. In the practical analysis part the examples of solutions or failures will be included with detailed description.

### **3.2.2 Equivalence above Word Level**

Previous chapter described problems arising within a lexical level. Non-equivalence deals mostly with words and their meaning in isolation. In a text, words appear together with other words and convey a meaning based on their combination. It is possible to distinguish recurring patterns of those combinations in terms of their common use and how likely those patterns may occur. Mona Baker examines this patterning in two substantial areas. The first one is collocation and the second one idioms and set phrases (Mona Baker 1992; 47).

### **3.2.2.1 Collocation**

Collocation can be perceived in more ways in English. One interpretation can be found under the definition of presupposed meaning which explains it as one of the two kinds of restrictions that specify what words can be expected to occur before or after a certain lexical unit. From this point of view, those restrictions do not come from the propositional meaning of a word. (Mona Baker 1992; 47). For instance, in Czech we ‘do’ a mistake but in English we ‘make’ a mistake.

Another approach is to observe the regular inclination of some words to occur together. Although with applying this approach it might be possible to state about a particular combination of words in collocation that the restriction is based on the propositional meaning (e.g. ‘účetní položka’) we have to take into account that it is not always ‘typical’ for some words to appear next to each other (e.g. it is unlikely to use ‘mluvit přednášku’ in the sense of ‘prezentovat přednášku’). We cannot rely on finding a synonym or an antonym for a word that occurs in a certain collocation and substitute it for that word as the resulting combination might not be a ‘typical’ co-occurrence of words or it may even be unacceptable entirely. Similarly, the grammatical forms of collocations are not always flexible as altering the grammatical structure in some cases results in dubious variations which, again, are not commonly used. For example, the phrase ‘člověk, který vidí’ is not likely to have a variation in form of ‘vidící člověk’. On the other hand, certain texts may use ‘atypical’ collocations for a purpose. For example, we might want to depict an impression of a person that attempts to recall the ‘typical’ word that usually occurs in a given collocation but uses a stop-gap word instead (47 – 49). Peter Fawcett also supports this fact by claiming that ‘we need to distinguish between the usefulness of some terms in acquiring foreign language competence and their applicability to the translation process.’ (Fawcett 1997, 22)

The facts described above lead to a suggestion, that it is not advisable to translate collocations without giving thoughts to the level of their likelihood to occur next to each other (55). In addition to that, the translator has to find an equivalent to a collocation at the semantic level. Occasionally, it might be troublesome to find the right balance between those two aspects (56).

### ***3.2.2.2 Idioms and set phrases***

Unlike collocations, idioms and set phrases are scarcely formally flexible. The thing is, the overall sense of idioms does not come from analyzing the meaning of each lexical unit included in the phrase. Instead, the phrase is rather understood as a stable unit that encompasses all the features of certain experience we usually attribute to it (Mona Baker 1992; 64). One of required translator's skills is to be able to recognize idioms or set phrases in a text and to reasonably understand the context of a situation illustrated by them (65).

However, at times native speakers play with idiom's form and break the rule of its inflexibility as to establish different or altered meaning depending on the situation. Thus, when translating it is important to understand the newly established meaning generated by idiom's alteration and to find an appropriate equivalent in the target language, which might be troublesome (64).

Recognizing an idiom becomes difficult with those phrases that have seemingly inferable meaning. If a translator is not aware of the existence of such an idiom at all, he/she will tend to translate it as a usual piece of text missing the unified pragmatical meaning (64). Therefore, it is advisable to consult native speakers when the subject for translating is a text rich with idioms.

### **3.2.3 Equivalence at Grammatical Level**

Another aspect of translating process that should be taken into account is understanding the grammatical differences between the source and the target language.

It is possible to operate with many lexical resources that carry a meaning needed in a certain situation. However, it is the grammatical rules that tell us how to put those resources together and it also determines what type of message it conveys (Knittlová 2003, 92).

Mona Baker states in her 'Coursebook on Translation', that the differences between the structures of languages may cause problems especially when the target language lacks or posses an extra grammatical device. Baker observes those issues in several grammatical categories: number, gender, person, tense and aspect and voice

(83). She explains that every language has different versatility of grammatical devices and that it may influence the way a translator deals with certain concerns. It is not necessary to describe all the observations she made in this paper as she focuses on general ideas applying to all languages. It will be more effective to mention several examples referring to translating into Czech language as summarized by Knittlová in her book 'K teorii i praxi překladu'.

For instance, she illustrates the problem of differences on the determinancy, the grammatical category that is that not present in the Czech language. If we translate the sentence 'open the door' like this: 'otevřete ty dveře', we notice, that the utterance was emphasized by translating the definite article (Knittlová 2003, 92).

Other difficulties may be found in the wrong interpretation of those tenses which are missing in the Czech language. For instance, apart from Czech it is possible to use an English sentence in the past perfect tense, which immediately suggests from its form, that the event\ s described took place prior to another. This allows using of short, condensed structures without a requirement to support this property lexically or using other methods (93). As Dušková explains, the expression of the past perfect quality may either result from the context or it is required to use some lexical device (e.g. *ještě před*) or other means. (Dušková 2006; 226) The problem may rise when the translator is not able to transfer the condensed form and uses overly long or complex structures.

All in all, the problems rising at grammatical level are the subject of complex studies and there is a great number of occasions with individual ways to solve such issues.

### **3.2.4 Equivalence at Textual Level**

According to Knittlová, the aspects of textual equivalence involve the organization of the text, its informational structure, coherence and cohesion. The coherence will be described in the chapter 'Equivalence at Pragmatic Level' (Knittlová 2003, 96).

As the pieces that will be dealt with later on in this paper are classified as artistic, it is not necessary to follow the strict methodology of the textual level as the texts in question are not concerned with maintaining the features that assist with the cohesion and the other elements.

#### ***3.2.4.1 The Informational Structure of the Text***

The unnecessary skill a translator should dispose of is the capability to recognize the new information as well as the stressed one (96). Consequently, it is principal to put each of these in the appropriate place within a sentence and to lay the suitable emphasis.

Knittlová also highlights the differences between the Czech and English language regarding the textual level. For instance, she mentions the feature of the English language to rely on the special structures related with the functional sentence perspective which specifies the location of certain marked themes in the text.

Another instruments of the informational structure pointed out by Knittlová is the interpunction and the graphical highlight (96).

#### ***3.2.4.2 The Cohesion***

The cohesion can be defined as the system of several relations that function as linking devices of parts of a text. Those relations assist to establish the text itself regarding the objective aspects (Mona Baker 1992; 64).

Knittlová refers to Halliday and Hasan who distinguish five major cohesive devices in English: reference, substitution, ellipsis, conjunction and lexical cohesion (Knittlová 2003; 101).

#### ***3.2.5 Equivalence at Pragmatic Level***

During the translation process a translator should also examine the text in the respect of the pragmatics. This area encompasses the overall situational element of the text and the sense the text posses in relation to the experiential relations among the participants of the communication act. As Mary-Snell Hornby indicates in her '*Translation Studies*', there is tendency to view translation as focusing on the 'cultural rather than linguistic transfer' (Snell-Hornby 1988, 43).

Baker focuses on two areas she considers relevant for solving particular issues in transferring the situational meaning into a target language. The areas are coherence and implicature (Mona Baker 1992; 217, 218).

##### ***3.2.5.1 Coherence***

According to Knittlová, coherence also implies the relations in the text like cohesion but this time in the subjective way. That means the concepts are understood



individually with each reader interpreting it differently. The cohesion serves as a mean of mirroring the concepts into the world (Knittlová 2003; 99).

#### **3.2.5.2 *Implicature***

The term implicature concentrates on the understanding of the sense of a text given by the situational background. It is that part of the meaning of the text that is dependent on the extra-linguistic reality (Knittlová 2003; 99, Baker 1992; 223).

### **3.3 *The Criticism of a Translated Text***

The criticism of a translated text should be objective as much as possible. Jiří Levý describes in his '*Umění překladau*' that an objective criticism follows from researching the deviations in form of details. Some deviations are accidental but some of them show translator's personal style as well as influence of his or her contemporary time (Levý 1963, 147).

## **4. Structures of the Two Media and the Problematics of Translation**

### **4.1 Comic Book Structure**

It is crucial for a translator of a comic book to understand several aspects of the structure of this medium. The focus should be aimed at the page layout, the characterization of comic book characters and the devices of the narration. The main reference used for this part is Groensteen's *'The System of Comics'*.

The layout of a comic book determines the flow of the narration. The basic unit of a comic book piece is a panel. A panel consists of a picture, (either drawn or a photograph), word balloons, interjections or captions. Panels are distributed over a page to provide a story. There are several possible variations of layouts of panels. Every variation has its function in a process of narration and creates a single scene (Groensteen 1999; 11).

The characters in a comic book differs from other narratives such as novels. They are usually portrayed with their features significantly highlighted in order to distinguish them from other characters in the story (43).

The narration is conducted with three elementary units. Firstly, it is a caption box that functions as a commentary narrated by a third person. A caption box is usually situated at the top or bottom of the panel (23-25). The second device of the narration is word balloon. It contains character's speech or thoughts. Modifying the word balloon's attributes such as size, shape and the style of the border provide specific mood and emotion of a character (26). The third unit of the narration is a sound effect (usually interjection). As with word balloons, various formatting creates a certain effect along with an action captured in a panel (28).

To sum it up, there are features of comic book structure that should be understood by a translator. Firstly, it is the layout of panels and its function in various forms. The next aspect is understanding the complexity of characters and finally the means of narration used in comic books.

## **4.2 Film Dubbing Structure / Process**

The purpose of film dubbing is to localize a film for foreign language audiences. It is the method in which ‘the foreign dialogue is adjusted to the mouth and movements of the actor in the film’ (Shuttleworth and Cowie 1997; 45).

In the Czech Republic, the majority of films from abroad are dubbed. As Jiřina Hradecká points out (Internet 1), the fundamental function of dubbing is to provide viewers not only the semantical component, but also rhythm and breath scheme. Moreover, a voice actor incorporates his or her own means of expression to deliver emotional message as close as possible to the original voice. According to the dabing.info portal, the resulting dubbed performance is not considered identical to the original. Instead, it is a creative variation (Internet 2).

### **4.2.1 The translation for dubbing**

The process of translation and subsequent editing takes several steps prior to using the text by voice actors. As viewed on dabing.info (Internet 3) after the dialogues are translated, the result is handed over the dubbing editor, who then passes it along to the director who guarantees for the overall quality of the dubbing.

As Jiřina Hradecká indicates (Internet 2) a translator is required to be proficient in the source language as well as the target one. The translation has to correspond semantically and stylistically with the original. Besides that, it should conform the vision and intentions of a director. Generally, the translation should persist its level of formality and colloquiality compared with the original. Moreover, a translator should avoid inadequate vulgarisms. A translator is also required to dispose of dense word-stock in order to avoid jawcrackers. It is also fundamental to be able to align with the style including emotional components of individual characters as well as national, historical and social context.

In some cases, a translator is asked to suggest more versions to the dubbing editor (Internet 3). This is especially relevant when some problematic parts occur such as puns or realia that are not generally understood by target audience. It is not a translator’s task to perform changes to the length of dialogues. All that is accomplished by the dubbing editor who is not required to be proficient in the source

language. Nevertheless, it is essential for an editor to work with a well-translated material.

#### ***4.2.1.1 The work of a dubbing editor***

The dabing.info collective describe (Internet 3) that the work of a dubbing editor focuses on changes to be made with respect to the actions appearing in a picture. Most importantly, the dialogues are demanded to correspond with the movements of mouth of the original actor. However, the meaning is also crucial and should be persisted as close to the original as possible. Hradecká mentions (Internet 4) that one of the most complicated tasks is translation of phrases and puns that are directly connected with the picture. Thus, the picture may limit the editor. There can be no explanatory notes like in a book. To solve such troublesome cases, the editor may provide additional explanation within a dialogue. Alternatively, the realia that is not generally understood by Czech audiences can be replaced with the one that invokes the same or similar reaction to the original audiences.

## 5. The Translation Analysis of the Selected Works

Following chapter focuses on the translation analysis of selected pieces. Previous chapters dealt with cultural features of Superman phenomenon and the theory concerning the problematic of translation. Those facts function as a basis for analyzing particular issues the translators were confronted with. Every example of such points in question will be stated followed by the extract of the original text or scanned image of the single scene from the comic book and its translated equivalent in Czech language. The parts of the text concerning the specific problem will be highlighted in bold. Afterwards, the characterization of those points at issue follows.

First part of this chapter examines the translation of the comic books. The second one describes the translation of the dialogues used for the dubbing of the movies.

### 5.1 '*Superman: For Tomorrow*' Translation Analysis

#### 5.1.1 Equivalency at Lexical Level

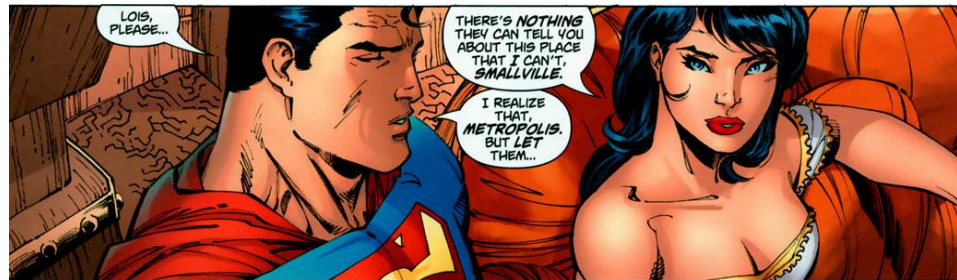
##### 1

One of the principal visual instruments used by comic book authors is depicting the sound accompanying the events occurring in a comic book by using a particular 'sound effect' (see '*The Comic Book Structure*' chapter, p. 18). In the comic book industry, it is a convention to use 'sound effects' that occur regularly (e.g. '*bang*' or '*argh*') even across nations and their languages (Groenstein 1999; 172). Hence, the Czech readers familiar with comic books are capable of understanding the use of those expressions derived from the English language. It is the type of non-equivalence where the expression is known by the target culture but is not lexicalized (Baker 1992; 21). In fact, it is neither required nor desired as those words belong to a stabilized lexical field.

Bronec correctly realized this fact and localized only several 'sound effects' throughout '*For Tomorrow*'. As a matter of fact, the decision Bronec made matches one of the strategies suggested by Mona Baker as a possible way of eliminating the non-equivalency at the lexical level (40).

## 2

Another case of encountering an issue related to an unsuccessful attempt to find a befitting equivalent to a cultural related concept that is not lexicalized in the target language is illustrated in the following example.



The panel depicts a piece of conversation between the Lois Lane character and the Superman character. Within the dialogue, Lois Lane addresses Superman with ‘*Smallville*’ and Superman addresses Lois Lane with ‘*Metropolis*’. These titles refer to the cities located in the fictional universe of Superman stories.

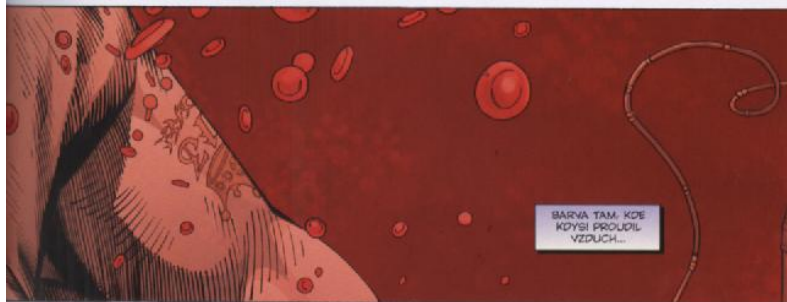
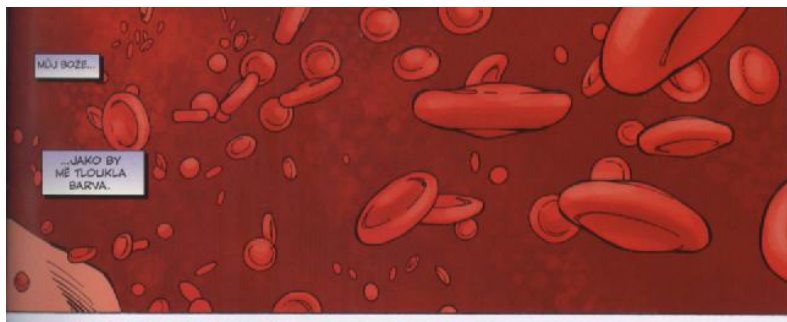
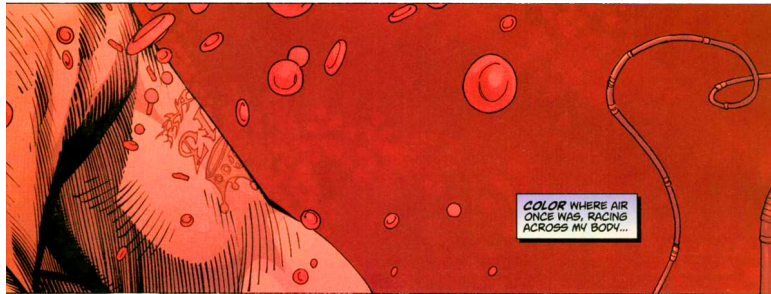
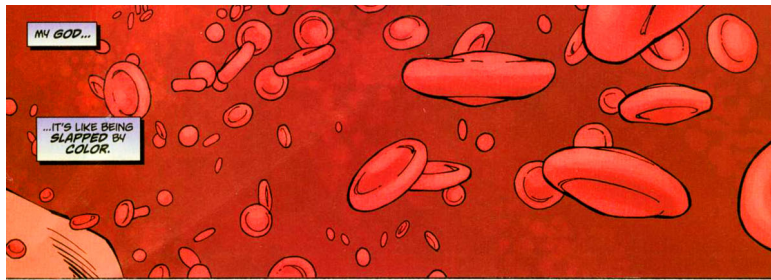
As there are no equivalents found in the Czech language the translator found the resolution in use of general words (Baker 1992; 26). In addition, Bronec referred to the cities according to their characterisation. He also adjusted the structure in the case of Superman addressing Lois as addressing her as ‘*velkoměšťanko*’ would not be a likely expression in terms of the natural feel of the language use.

## 3

Comic books in general rely heavily on the visual devices that assist the reader with noticing the key centres of interest (Groensteen 1999; 16). The authors of ‘*For Tomorrow*’ used some of those tools in their piece.

One of them is the use of highlight of certain keywords in bold. Bronec completely omitted this formal property. Nevertheless, this feature undoubtedly plays a significant role throughout the piece as the words highlighted often re-occur and, in a way, link several characters thematically. *'For Tomorrow'* tells rather a thoughtful story with the majority of characters speculating about their fate and purpose in the world and thinking about their personal motives. Words like *'need'*, *'home'*, *'selfish'*, *'rhythm'*, *'wife'*, *'uncertainty'* and many others share certain qualitative features implying the ideas the characters are concerned with (see the chapter about the background of the comic books, p. 7).

This feature represents an integral component of the original as the keywords constantly correlate with the others while this attribute generate a special coherence holding the story thematically. Hence, this device undoubtedly plays a significant role in the pragmatic facet of the piece as it serves as an instrument for stressing the coherent relations throughout the whole story. Following pictures show how the words in bold may correlate along with the visual elements. The words *'color'* and *'slapped'* correlate with the colour of blood and the enormous size of the blood cells while *'god'* is connected with the occupation of the narrator, who is the priest.





#### 4

In addition to the purposes stated above the highlight of the words can also at places be viewed as a function of illustrating the characters' marked expression with laying special emphasis on those words (Groensteen 1999; 56). However, this aspect relies mostly on the subjective approach of individuals. The following example illustrates this aspect in question.



The panel shows Superman asking the priest character if he could read minds. In the utterance, the personal pronoun 'one' is marked in bold. It might suggest Superman stressed this word in his speech. In the Czech version of the comic book,

the highlight of the word is omitted and the reader is not signaled to envision the stressed voice.

Concerning the transferring of this feature into the Czech versions of the comic books, the process of translation would become significantly difficult. At times this element would have to be omitted as finding equivalents to those keywords would be impossible. Especially, the occurrences of non-equivalency at lexical level would disable the translator from translation of several concepts. In addition, other problems than non-equivalency would arise originating in various areas of translation process.

### **5.1.2 Equivalency above Lexical Level**

#### **5**

As described in the chapter dealing with the comic book structure (18), the characters' features are usually significantly highlighted. The Superman character's expression is rather soulful and wise. So are the priest's expression and the expression of several other characters. On the contrary, there are characters that speak in colloquial language and at times use vulgarisms. One such character frequently uses idioms and word puns. At one occurrence, this character used a variation of an idiom.



The idiom in question is 'Shit hit the fan'. The character changed the structure of the original phrase reforming it into a question. Interpreting the English idiom in Czech is often problematic as the phrases incorporate aspects of meaning based on particular experience associated with it (Baker 1992; 64). In this case, it would not be so problematic if the idiom was stated in its original form. The phrase carries a denotative meaning referring to a bad occurrence of events. With the different variation used, the meaning is shifted. As a matter of fact, the newly acquired semantic component includes the information about the formal alteration itself. The transfer of this feature is highly unlikely as the Czech language does not dispose of formally similar phrase that would allow alterations in the same manner.

Bronec completely avoided translating of this variation of an idiom.

### 5.1.3 Equivalency at Textual Level

#### 6

The following part presents an example of a concern regarding the problematic aspects at textual level.



The situation presented in the extract involves issues related to textual referencing in Czech and English.

The sentence ‘*Je to svět mimo vši představivost...*’ is followed by the character’s supplement: ‘*vyjma tvoji*’. The pronoun ‘*tvoji*’ makes a clear reference to ‘*představivost*’ as apparent from the form of the words. The source piece of the text ‘*...save yours*’ refers to a different entity, ‘*a world*’.

The Bronec’s decision to change the subject of reference may be a result of several possible reasons. However, it is disputable whether this action was a suitable solution to the problems in question. The change involves shift in meaning as the suggestion of the character to save the Superman’s own world is omitted by the dissimilar referencing. Moreover, the translator’s established meaning interferes with the one conveyed by the authors of the comic book.

As Knittlová points out in ‘*K teorii I praxi překladu*’, it is sometimes important to adjust a text to fulfill the purposes of a source text (Knittlová 2003; 96).

Therefore, the possible suggestion to eliminate the problem with the interference might be to modify the Bronec's structure in terms of the functional sentence perspective as well as the substitution of certain words. Afterwards it would be possible to put the correct reference into use. One of the alterations required would be to invert the position of the subject and the predicate. The other change would involve the substitution of the demonstrative pronoun 'to' for 'toto'. These actions would assist in emphasizing the entity that is being referred to. Thus, the structure 'Toto je svět mimo vši představivost' would allow complementing it with '*Zachraň ten svůj*'.

#### 5.1.4 Equivalency at Pragmatic Level

7

The story of 'For Tomorrow' frequently employs ambiguity at several levels. In this example, the ambiguity involved is based on the multiple meaning of the word apprehensive.



Regarding the original, the answer provided by Superman is not fully explicit as the word carries more distinct meanings in the given context. The Lois Lane character shows confusion as she requests the true meaning of the assertion. By

doing so, she stresses the ambiguous element present in the scene. Observing it from the pragmatic point of view, the two meanings are connected with Superman's personal disputes concerning his motives. This is one of the themes present in '*For Tomorrow*' (see the chapter about the background of the comic books, p. 8). As Baker describes, "the context in which utterance occurs determines the range of implicatures that may sensibly be derived from it" (Baker 1992; 238).

The translated answer does not imply the equal polysemy of the word '*apprehensive*'. The thing is the hint for realizing the utterance is ambiguous comes mainly from the two distinctions made by Lois Lane. However, the translated answer should, in return, maintain the equal distinctive meanings so that the Lois Lane's assertion is relevant in terms of the themes involved. Thus, the two utterances in the exchange rely on each other. It also contributes to the coherence of the scene.

The translated version is not incorrect. It only lost its correlation between the two utterances. Nevertheless, to achieve the desired effect, this situation poses difficulty for the translator as his task in this situation would be to find the two equivalents with the attributes described above.

## 8

As dealt with in the cultural reflection chapter (5), Superman shares some characteristics with religious figures, especially Jesus. '*For Tomorrow*' makes frequent references to those resemblances as well as other religious aspects.

At one occasion, the Superman is addressed by using the word '*Savior*'. This is one of the common titles for Jesus. Bronec translated this title as '*ochránce*', which can be considered as a sufficient translation.

However, the following example represents a problem in relation to dealing with the religious analogies.

## 9

In the scene concerned with this issue, a priest have a conversation with his daughter.

The author Brian Azzarello used the metaphor '*to play to nearly a full house*', which in the context denotatively refers to preaching in a church filled almost



entirely with listeners of his sermon. Bronec translated this piece of a dialogue using a strictly propositional phrase with no figurative language device applied. Thus, in the process of translation he erased the stylistic effect the phrase in the source language implied. This is also the case of translation of another word in the same panel: ‘*dictionary*’, which refers to the Bible. Moreover, the following phrase ‘*The one where cleanliness is next to you-know-whatiness?*’ plays on words morphologically as well as semantically. This phrase poses an evoked meaning of the Ten Commandments. Again, Bronec used the propositional phrase and missed the specific stylistic value. The possible reason for having this approach may be that the Czech audience in general is not as familiar with religious matters as the American audience. Therefore, it might pose difficulties for a Czech reader to uncover the sense of the phrases expressed figuratively.

This is related to the fact Mona Baker explains in ‘*Coursebook on Translation*’: “The ability to identify references to participants and entities is essential for drawing inferences and for maintaining the coherence of the text” (230).

### **5.1.5 Equivalency at Grammatical Level**

Following examples illustrate the possible problems Knittlová describes in her ‘*K teorii I praxi překladu*’ (92).

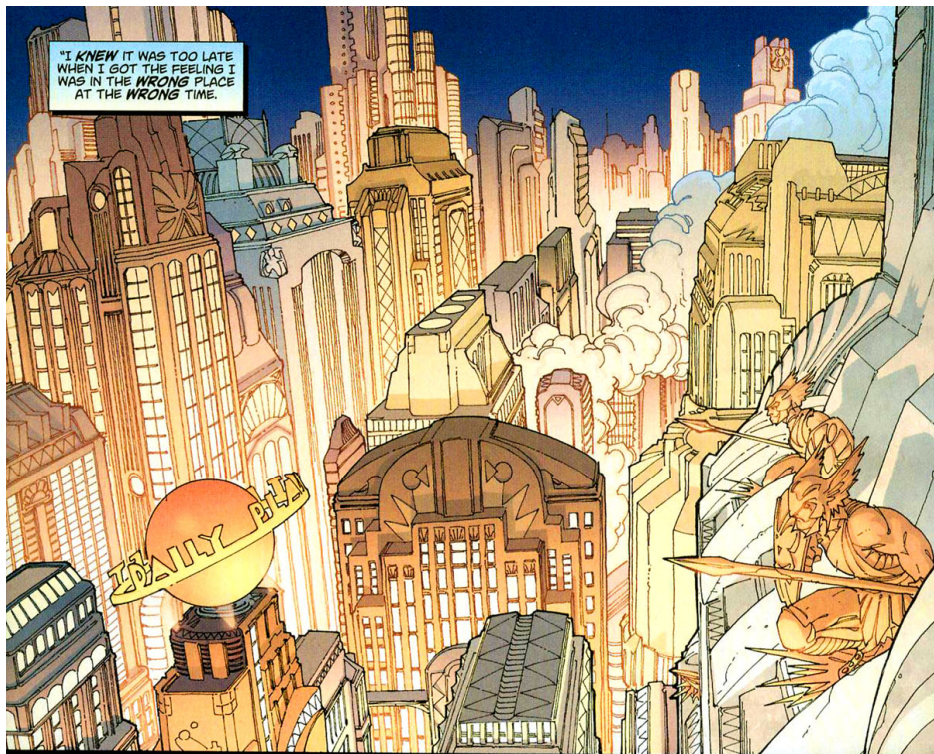
#### **10**

At grammatical level as well as pragmatical level, there is an issue with concepts “tutoyer” and “vouvoyer” (“tykání” and “vykání” in Czech). The problem is, this linguistic element is not present in the English language. In the Czech version of ‘*For Tomorrow*’, the Superman character addresses the Priest in the “vouvoyer” way while the Priest does so in the “tutoyer” way. This does not have to be considered as a misconception. The priest’s task is to listen to believer’s confession. It is a general practice that priests address the believers as if they were closely related. Therefore, Bronec adequately interpreted this in a rightful creative way.

#### **11**

Other problem related to grammatical level occurred with the translation of a commentary of one scene. The comic book frequently plays with ambiguity when referring to characters in caption boxes. To be more specific, at some places there is

a commentary narrated by a character that is not present in the scene. Although there are seeming hints as for who the character is it is later in the story discovered that the character is a different one than expected. In this particular scene, the commentary seems to be uttered by Superman. However, it is uncovered the scene is commented by a female character. In the Czech version, the ambiguity is suppressed as Czech disposes of morphological devices to clearly distinguish the gender of a person in question. The extracts follow.





## 12

Another troublesome situation arises in this short but structurally complex scene. The areas of problematic issues involved in the translation process of this scene include lexical, grammatical as well as pragmatic level.



In the scene, the narrative device used by the author Brian Azzarello is the division of the individual units of the verbal structure *'tied up together'* into single word balloons. As the result, the significance of the individual units is stressed.

The first word *'tied'* is separated from the other two words of the verbal phrase as it is placed in a different panel in the presence of an utterance of another character: *'That makes us even'*. Approaching the meaning of the word *'tied'* in isolation, it may carry a meaning implying that two or more people achieved the equal results in a competitive event. The composition of the scene creates a play on multiple meaning of the word *'tied'* as it occurs in the panel simultaneously with its synonym *'even'* and, at the same time, belongs to the rest of the words which form the phrasal verb *'tied up together'* which possesses a different meaning. The meaning of

'*tied*' as described above would not have this particular implicature if the word was not compared to '*even*', its synonym.

The key aspect is the use of the phrasal verb, which consists of three units that on one hand form the meaning implied in the phrasal verb but on the other hand, by observing those units in isolation, each of them may function on their own and dispose of a specific meaning. With the phrasal verb being divided into the three separate word balloons across two panels, the individuality of those units becomes highlighted and the reader perceives it as either the whole phrase or the single units. This is also supported by the presence of dots after each unit, which helps to establish the impression of pauses between the character's "pronouncing" of the individual words.

From the pragmatic point of view, the interpretation of the scene may vary as the elements present can relate to each other in a number of ways.

As with the Czech interpretation of the scene, the translator was not completely successful in finding a suitable solution for dealing with such complex situation. Although the semantic relationship between '*spojeni*' and '*rovni*' maintains the appropriate level of equivalency the divided form '*spo-*' does not fulfil the synonymous relation to '*rovni*'. As a result, all the possible correlations among the individual lexical units including the ambiguity of form of the verb are not present in the translated text.

The major problem in transferring those elements into the Czech language lies in finding the suitable verb consisting of the three units capable of existing on their own. In addition, those units should dispose of an equivalent meaning in order to maintain the semantic relations that are significant for this scene. In Czech, it is unlikely to find such verbal phrase that would fulfill all those requirements.

## 5.2 'Superman', 'Superman II' Translation Analysis

### 1

Perry White: 'Lois, you're pushing a bunch of rinky-dink tabloid garbage.'

White in Czech: 'Lois, nedělej mi z toho bulvární plátek.'

In this example, the word rinky-dink has no equivalent in Czech. It is a lexical unit that carries specific expressive meaning. The meaning is too complex (see the occurrences of non-equivalence, p. 11) and it would have to be expressed by more lexical units. The time pressure does not allow the use of long structure by the voice actor.

Thus, the translator omitted the expression as the key meaning is rooted in the word 'tabloid'.

### 2

Policeman: 'We'll make Captain by midnight.'

Policeman: 'O půlnoci je máme'

In this scene, two policemen watch a person who can lead them to the head of the criminal underworld, Lex Luthor. One of them claims they will be able to catch him by midnight. He uses the title 'Captain'. In Czech, this word is not included.

The line in English is the typical example of language used in films having to do with police. The concept of solving a big case which results in the promotion of the investigating police officer is pre-dominant feature of many Hollywood "cop" films.

The translation conveys a different propositional meaning as Czech does not dispose of such common phrases for those uses.

### 3

There is a sequence, where Jor-El talks to his son (Superman) posthumously. He mentions the name of Superman's newly acquired home, '*The Fortress of Solitude*'. This title is an official term referring to Superman's residence on Earth (Fleisher 1978, 68). The translator used an expression '*Dům poznání*'.

In other works, that appeared in the Czech environment including '*For Tomorrow*' or the television series '*Smallville*', the title was translated literally as '*Pevnost osamění*'.

As stated in the Great Superman Book, one of the reasons to build Fortress of Solitude was to create a place that would function as a form of escapism from his responsibilities (68). Also, Superman rarely engages himself in enjoyable activities or even sharing a spare time with others. In the Fortress of Solitude, he utilizes the place to employ himself in such activities. The part of the title, '*solitude*', implies the meaning of isolation or loneliness. These facts justify the entitlement of this residence.

In the two analyzed films, the place is used for those purposes too. However, Jor-El also states that in that place, Superman and his father will try to find answers to various questions regarding the human race. Therefore, it is not inaccurate to translate the term as '*Dům poznání*' as for referring to one of the purposes of Superman's home. Still, it is crucial to consider that the official term refers to the other purpose mentioned above.

All in all, the translator transferred correct fragments of meaning following from the context but did not achieve to maintain the official aspect established within the Superman realia.



#### 4

Another problem arises relating to troubles with synchronization of the uttered line with the mouth movements of an actor.

Lois Lane utters: *'It's got everything: sex, violence, the ethnic angle.'*

Perry White replies: *'So does a lady wrestler with a foreign accent.'*

Translated version of the White's line: *'V guláši je taky všecko, holčičko.'*

The Perry White's reaction is pronounced quickly. The translator found an appropriate equivalent in a shorter form. If he translated the line with maintaining the propositional meaning, the voice actor would not be able to catch up with the mouth movements of the original actor. He successfully maintained the equal meaning from the pragmatic point of view.

#### 5

Perry White: *'...go with the wire service copy under the 40 point banner. Picture in 3 columns.'*

Perry White in Czech: *'...použijte materiál z tiskové agentury. A dej tam tu velkou fotku.'*

The scene depicts a journalist's office and a manager who talks over the telephone assigning tasks to his subordinates.

The grammatical structures *'go with'* and *'under'* function as means of ease for dealing with the work matters. The time management is crucial as the professionals in journalism need to work quickly. So to express all that is required in the quickest way possible, Perry White uses these devices. Additionally, it is expected the other person in the communication act understands the terms. A person who would not be familiar with the work of a journalist would not understand what is meant by the line.

The Czech version does not show this feature but fulfills the pragmatical purpose as it is not important to convey the exact propositional meaning represented by the original line.

## 6. Conclusion

Superman is a concept rooted in the American culture that spread across the world. Since the creation this phenomenon has reflected the American culture, politics, psychological aspects, religion and other areas and is therefore considered to be an American icon.

Undoubtedly, the pieces selected for the translation analysis demonstrate this property plentifully. '*For Tomorrow*' contains many themes that can be interpreted in a subjective way as one can relate to it in his/her own way and observe the connections with a number of aspects. In contrast with the comic book, the films are rather aimed at mainstream audiences and the themes present are straightforward. Especially, there is an apparent link to the religious aspect as Superman is viewed in the film as an analogy to Jesus. Another pre-dominant theme is the depiction of the Norman Rockwell-esque rural environment.

The theoretical part of this paper proved essential for dealing with the translation analysis and assisted sufficiently with considering several issues that occurred in the pieces. Given by the nature of the pieces, those issues originate mainly in the pragmatic aspect.

The translation of the comic book posed several difficulties for the translator Michael Bronec. The fundamental impact on the overall coherence had the omission of the words in bold. Those words represent the backbone of the comic book which reflects the themes and the author obviously used them so that the reader notices the correlation among those words. However, it is hardly possible to find a proper way to maintain this feature due to problems arising at lexical and grammatical level. Stylistically, there are some questionable solutions of troublesome translations of idioms and other set expressions. Other problems with the translation are minor issues that do not affect the formal and functional equivalence of the piece.

The films' translations proved correct. The translator conveyed the right meaning in terms of the themes present in the films as well as pragmatic point of view. The few problems are related to the synchronization with the mouth movements of the actors as the translator was forced to use shorter structures. Also,

some slang was not transferred as it is not possible to find equivalents in Czech. Other issues are connected with translating of particular concepts established within Superman realia. However, the overall sense of the film was captured accordingly.

## 7. Resumé

Cílem této bakalářské práce je translatologická analýza vybraných děl zabývajících se fenoménem Supermana. Tato díla zahrnují dvě média, ve kterých se Superman mimo jiné objevuje. Primárním médiem je komiks. Pro analýzu bylo vybráno dílo Briana Azzarella a Jima Leea „*Superman: for tomorrow*“ a jeho překlad „*Superman: pro zítřek*“ z roku 2007. Druhým médiem je film. Analyzován je dabing dvojice filmů „*Superman*“ a „*Superman 2*“ z let 1978 a 1980.

Tato práce je rozdělena do čtyřech částí. První kapitola se zabývá kulturně-historickými fakty o Supermanovi, přičemž je kladen důraz na vnímání tohoto fenoménu jako americké ikony. Je zde popsán kontext, ve kterém vznikl a další aspekty, které odrážejí různé oblasti jako je kultura, politika, náboženství a jiné. Poslední podkapitolou této části je popis děl vybraných pro translatologickou analýzu s důrazem na kulturní kontext. Tato část je důležitá pro uchopení fenoménu Supermana vzhledem k návaznostem zmíněných výše. Bez těchto znalostí by nebylo možné aplikovat kritiku překladu, hlavně z pragmatického hlediska.

Další část pojednává o charakteristice překladatelského procesu a popisuje možná úskalí, se kterými se překladatel může potýkat. Tato teorie je rozebírána z rozličných úrovní, a to lexikální, nad lexikální, gramatické, textové a pragmatické. Mimo to se krátce zmiňuje o kritice překladu.

Následující kapitola popisuje typické rysy komiksu a překladatelského procesu pro účely dabingu. Je podstatné znát základní charakteristické rysy struktury komiksu jako je scéna, panel a podobně. Také je důležité uvědomovat si, jaké vizuální prostředky tato forma využívá. Stejně jako u komiksu je nezbytné pochopit jak dabing vzniká a s jakými problémy se předkladatel musí vypořádat, aby co nejvíce dosáhl efektu, kdy diváci nepostřehnou, že sledují film s nepůvodním dabovaným zněním.

Poslední částí je analýza překladů děl. V této kapitole jsou využívány poznatky popisované v teoretické části, přičemž se na ně v příslušných místech odkazuje. Při analýze je kladen důraz především na komiks, neboť jak už bylo zmíněno, komiks je primární formou pro vyprávění příběhů o Supermanovi. Vybraný

komiks je zároveň více relevantní z hlediska vztahů ke kulturním faktorům a více nechávají prostor pro čtenářovu subjektivní interpretaci. Obsahuje mnoho témat, které si každý může vyložit jiným způsobem. Je pravda, že představuje spíše netradiční přístup ve srovnání s většinou jiných komiksových příběhů o Supermanovi, zato obsahuje více filozofických a tématických úvah. Filmy jsou více zaměřené na obecnost středního proudu a jejich smysl je víceméně jednoznačný. Jsou zpracovány v duchu tradičních komiksů o superhrdinech s hlavním tématem spojeným s vnímáním Supermana jako paralely k Ježíšovi. Dalším tématem je zobrazení amerického venkova v duchu obrazů amerického malíře Normana Rockwella.

Významnou odchylkou překladu od originálu komiksu je vynechání zvýraznění určitých slov. Toto slouží jako důležitý vizuální prostředek, jehož účelem je nabádat čtenáře, aby si všiml spojitostí mezi těmito slovy, které jsou úzce spjaty s tématickým obsahem komiksu. Nicméně je velmi obtížné nalézt způsob jak tento prvek zanechat v lokalizované verzi. Problémem je rozdíl mezi gramatickými a lexikálními prostředky anglického a českého jazyka. Ze stylistického hlediska se vyskytly problémy s řešením překladů idiomatických frází. Tyto fráze mají v angličtině unifikovaný význam, který závisí na charakteristice situace, pro který je daný idiom použit. V některých případech jsou s těmito frázemi v díle použity jiné prostředky jako například rým nebo je změněna struktura, která je běžně neměnná. Tato použití znemožňují překlad se zachováním stylistického vyhranění postavy, která často mluví v idiomatických slovních obratech. Ostatní problémy s překladem nepředstavují významné odchylky od originálu.

Překlad filmů je obecně zvládnut adekvátně. Překladatel zvládl převést smysl zmíněných témat objevujících se ve filmu. Několik případů spjatých s problematickým překladem spočívají v nalezení vhodného ekvivalentu, který splňuje příslušný význam a zároveň je synchronizovaný s pohyby úst filmového herce. Často musela být použita kratší věta z důvodu rychlé mluvy původního herce. Mimo to se objevily problémy s překladem konceptů, které jsou oficiálně zavedeny a používány v rámci fiktivního Supermanova světa.

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