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and Kathleen Hayes

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

Bakalářská práce je zaměřena na zkoumání překladu filmu Vratné lahve – titulků – do anglického jazyka.

Autorka ve své práci charakterizuje umělecký styl a překladatelské postupy uplatňované při převodu z českého do anglického jazyka, přičemž se zaměří na otázku kulturní převoditelnosti textu a charakteristiku příslušné cílové skupiny. V této části práce také popisuje umělecký styl Jana a Zdeňka Svěrákových ve filmu Vratné lahve.

Ve druhé části práce je provedena translátologická analýza textu (spolupráce s Elaine O'Sullivan) a srovnání české verze filmu s anglickým překladem (titulků) vytvořených Blankou Bartošovou a Kathleen Hayes.

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.

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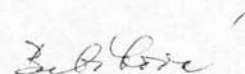
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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

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ABSTRAKT

Tato bakalářská práce se zabývá srovnávací analýzou české a anglické verze hořkosladké komedie Vratné lahve se zaměřením na to, do jaké míry může být překlad titulků bližší buď českým, nebo zahraničním divákům. Rozbor se soustředuje především na kategorii vlastních jmen, která po zohlednění vnějších jazykových, kulturních a dalších pragmatických okolností, mohou v přeloženém textu naznačovat důležité informace o jeho původu. Teoretická část práce definuje umělecký styl autorů Svěrákových a základní překladatelské postupy uplatňované při titulkování a převádění vlastních jmen a výrazů spjatých s danou kulturou. Praktická část prezentuje analýzu překladu a provádí kvalitativní a kvantitativní rozbor technik přibližujících titulky kultuře původního, nebo cílového jazyka.

Klíčová slova: překladatelství - porovnání překladu a originálu - Vratné lahve - Zdeňk a Jan Svěrákové - vlastní jména

ABSTRACT

This bachelor paper deals with the comparative study of the Czech and the English versions of the bittersweet comedy Empties with the main emphasis placed on a degree to which the translated subtitles can be closer to either the Czech or the English viewers. The analysis is focused mainly on proper names, which can, after the external linguistic, cultural and other pragmatic factors are taken into account, signal in the rendered text important pieces of information about its origin. The theoretical part of the paper defines the Svěráks' film style as well as the basic methods and principles of translation concentrated mainly on subtitling and transferring culture-bound expressions and proper names. The practical part carries out the qualitative and quantitative analysis of the techniques making the subtitles familiar to either the source or the target language culture.

Key words: translation - comparison of original and translation - Empties - Zdeňk and Jan Svěráks - proper names

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1. INTRODUCTION

“IN ORDER TO HAVE A GREETING, FIRST THERE’S GOT TO BE A “GOODBYE”.”

(Zdeněk Svěrák, Empties)

Empties by Zdeněk and Jan Svěráks belong to the most successful films of the contemporary Czech cinematography. Since its premiere in 2007, the film has been awarded with many prestigious prizes and participated in both national and international competitions and festivals¹.

As both Svěráks point out (www.sverak.cz), Empties represent the last part of their trilogy beginning with *The Elementary School* (*Obecná škola*) investigating childhood, then moving to adulthood with the Academy-Award-winning *Kolya* (*Kolja*), and ending with *Empties*, which depict “the autumn of life, the last stage before decline and death” (Z. Svěrák, DVD *Vratné lahve*). Moreover, Zdeněk Svěrák admits (bonus material, DVD *Vratné lahve*) that the scripts of all three motion pictures are based on his own life and experience. The decisions made by his main characters are in fact made by him and also their dialogues correspond with the words which would be in reality said by Svěrák. Thus the whole life of one of the most famous Czech actor and screenwriter is pictured in three very popular films directed by his son.

Even though *Empties* were made in the Czech Republic, the story of an old man, who does not want to experience a typical fate of a pensioner, is universal. On the other hand, the style of its narration, characteristic of light and charming humour combined with sentiment and bittersweetness, is typically Czech. As a result of the film’s universality in contrast to its uniqueness, the problem of cultural transposition has to be solved.

According to Knittlová (2000, p. 22), cultural transposition relates to different degrees of deviation from literal translation, to which translators turn in order to transfer the contents of the source text (henceforth ST) into the context of the target culture. Concerning the translation of literary works, the problem of rendering culture-

¹ There are the awards won by *Empties* listed in Appendix 1.

or language-bound expressions is very complicated, nevertheless, film translation poses, due to the restrictions applied to subtitling and dubbing, even more difficulties.

In consequence of the complex nature of both film translation and cultural transposition, it is impossible for any study dealing with these phenomena to be truly comprehensive. Therefore, this paper, with respect to its aim and limited space, explores only a small part of these immense fields, a degree to which the source culture can be reflected in the target text (henceforth TT). As this is still quite a wide area to be covered, the selected group of expressions, proper names, is discussed here while omitting the rest, such as greetings, idioms, compliments, reprehensions, etc., to provide a deep insight into the analysed items.

The first half of this paper opens with introducing the main features and complexity of the typical Czech bittersweet comedy genre. It starts with defining the term film genre itself, continues investigating main features of film comedy and closes with the analysis of the Svěráks' film style and characterization of the audience their films are targeted on. Subsequent chapter is devoted to translation with the main emphasis placed on subtitling and dubbing. At first, the general overview of both techniques is given, thereafter, the main restrictions related to subtitling are discussed. Chapter 4 focuses on the translation strategies used for rendering culture-bound expressions (henceforth CBEs) in subtitles and the last part of the theoretical section deals with proper names in translation.

The findings embedded in all these chapters break the ground for the second half of the paper devoted to the comparative study of the Czech script and the English subtitles². All proper names occurring in *Empties*, including the title, are analysed in this part, the main focus is on the strategies making the subtitles either more or less familiar to the target language culture. Last pages of the paper evaluate the results of the analysis.

² The comparative study has been carried out in cooperation with a native speaker from Ireland, Elaine O'Sullivan.

2. THE SVĚRÁKS' 'BITTERSWEET' COMEDY GENRE

According to King (2002, p. 16), comedy is, like all popular cultural products, “rooted to a large extent in the societies in which it is created and consumed”. Structuralists (in Kučera, 2005) not only agree with his idea, they extend it to all genres. They claim (in Kučera, 2005) that there is one predominating genre in every culture or nation remaining there for a specific period of time and functioning as a reflection of the society; this genre is influenced especially by historical, national and supranational factors.

As the Svěráks' film *Empties* represents a typical example of the Czech tradition of bittersweet comedy (DVD *Vratné lahve*), the question of rendering this genre into other cultures is central. The first half of this chapter attempts to define the terms film genre and film comedy; the second half analyses the Svěráks' film style and characterizes the audience their films are targeted on.

2.1. Film genre

Since genres originally referred only to literary texts, no films had been subjected to genre analysis until the 1970s. By that time a need to classify motion pictures according to some criteria, so that comparisons and judgements could have been made, emerged. As a result of the close relation between cinema and literature as well as the lack of definitions concerning ‘film types’, the film categorization was borrowed from the literary context.

In compliance with Chapman (in Venosová, 2006, p. 2), literary genres are defined by certain patterns which are typical of particular texts. Likewise, film genres are based on similarities in the narrative, formal and stylistic elements from which films are constructed. There are five phenomena, defined by Jean-Marie Schaeffer (in Kučera, 2005), on which basis films are classified into genres: the content of a particular film, especially if it is true (documentary film) or not (fiction); the function of a film (for example, the main function of comedy is to make people laugh); semantics which focuses on the specific features of a film/genre (themes, actors/actresses, setting, etc.); and syntax which characterizes a film/genre in a more

general way (for example, westerns involve a conflict between civilization and wilderness).

Even though there are a lot of lists enumerating the most common genres, subgenres and their features³, Stam claims (2000, p. 14) that genre is a vague term having no fixed boundaries. There are two facts functioning as the evidence for his statement. The first one is the ambiguous nature of genre categorization according to which (Stam, 2000, p. 14)

some genres are based on story content (the war film), some are borrowed from literature (comedy), some from other media (musical), some are based on location (westerns), some on racial identity (Black cinema), etc.

The second evidence, Stam (2000, p. 14) gives, is that there is an infinite number of 'crossbred' or hybrid films, which means that it is possible to identify more than one genre in them.

Dirks (2008a) partly agrees with Stam, however, is convinced that there is only one genre predominating in every motion picture and that every film can be "by isolating various elements" evaluated within this specific genre.

2.2. *Film comedy*

Comedy is considered to be the first work of fiction on the screen acknowledged as a film so it has a very long tradition. In compliance with Dirks' classification (2008b), this genre is defined as "a light-hearted drama, crafted to amuse, entertain and provoke enjoyment". Its main function is to arouse an emotional reaction on the part of the viewer and enable him/her to escape from an ordinary life.

Since an effect on the audience watching comedies is a very relative phenomenon, to define what is the basis of it (what makes people laugh) is not an easy task. The main problem lies in the fact that what is comic for a certain group of viewers can be considered to be silly or even offensive by others. Moreover, some things are comic only in particular situations or for particular reasons.

In spite of these relative features of the comic effect, film theorists do not cease to trying to define its basis. Dirks (2008b), for instance, suggests that "the comic effect is based mainly on exaggeration of the situation, language, action or characters".

³ A list of film genres by Tim Dirks can be found in Appendix 2.

King (2002, p. 5) claims that comedy should be viewed as a manner of presentation rather than genre and that this manner involves “departures of (a) particular kind(s) from what are considered to be the ‘normal’ routines of life of the social group in question”. According to his opinion (2002, pp. 5 – 16), the effect of comedy genre is based on something being presented in a way that is not usual or expected by viewers (for example a person from the 20th century appears in prehistory) or when two frames of reference, absurd and logical, are presented simultaneously in the film.

As it is stated in the introduction of this chapter, the main problem connected with rendering comedy into other languages/cultures is its original cultural ‘embedment’. King (2002, p. 17) comments on this fact and asserts that to understand “particular forms of comedy, or particular tendencies within more general forms”⁴, the context and the specific times and places in which they appear have to be taken into account.

2.3. The Svěrák’s film style

The history of the Czech cinema dates back to the beginnings of the film itself. Even though the pioneers of early Czechoslovakian motion pictures mostly followed the western patterns, the historical circumstances, especially the world wars and the German and the Soviet occupations, have brought about the creation of “a national cinema with a maximum of individuality” (Hames, 2004, p. 6). The Svěráks represent a classic example.

Zdeněk and Jan Svěráks, the father and the son, the actor, humorist, scriptwriter and the director, are ranked among the most popular Czech cultural personalities. They have been working together in the field of film production since 1990s and despite their cooperation has been remarked by many an argument, they have produced three unique films well-known not only among Czech but also among foreign viewers. Their common filmmaking involves *The Elementary School* (*Obecná škola*) filmed in 1991, *Kolya* (*Kolja*) made in 1996, and *Empties* (*Vratné lahve*), 2006.

⁴ The most common forms and subgenres of comedy as well as some of the hybrid comedies can be found in Appendix 3.

The Elementary School, “[a cinematographic] childhood [memory] of Zdeněk Svěrák retold by his son Jan” (www.sverak.cz), is a sweet, nostalgic movie reflecting the atmosphere of the first year after the World War II⁵. Although the story involves kind and funny humour revolving around young Eda and his relationship with his father and his teacher, the historical background of the film brings the audience dark feelings. There is the reason why people feel more sorry than amused when watching The Elementary School defined by Charvát in his review (1999):

The pupils are growing within the time background of the 1945 (end of the war) and 1948 (Communistic overthrown) which makes [...] the movie somehow dark from perspective that the viewer knows how bad future lies in front of them (the boys).

As for the genre, The Elementary School includes the features of a bittersweet comedy and drama. On one hand, the plot involves kind and charming humour with witty dialogues, on the other hand, its background is very serious and the characters and setting realistic. Such attributes are typical of the Svěráks’ common films, they present something real and serious in a funny way and keep a very thin boundary between sentiment and humour.

Kolya is another example of the Svěráks’ bittersweet comedy depicting the life of a middle-aged cellist who agrees to a marriage of convenience to gain money and buy a Trabant, however, after his wife ‘skips town’, the man gains a five-year-old Russian son (www.sverak.cz)⁶.

Even though some viewers find the story about a relationship of a small boy and an old unmarried man produced with the only aim, to win the Academy Award, most people love this humane and sad narration which includes ‘just right amount’ of sentiment and kind humour and at the same time reflects serious historical events (disintegration of the Soviet bloc, Velvet Revolution). These attributes mark the Svěráks’ works off from other kinds of comedies or genres, which has not been appreciated only by the audience, but also by the Academy of Motion Pictures, Arts and Sciences.

⁵ There is a summary of the story of The Elementary School in Appendix 4.

⁶ There is a summary of the story of Kolya in Appendix 5.

The third part of the Svěráks' trilogy is represented by their film *Empties*⁷. This comedy with a sad and bitter undertone depicts the story about a retired teacher who does not want to become 'an isolated pensioner' and therefore takes up a position at a refundable bottles counter in the supermarket. Like in both previous Svěráks' films, the main aim of the story is to remind of a real experience, which is confirmed by Jan Svěrák (www.sverak.cz) when characterizing *Empties* as

the love story [which] dramatises the formidable moments in life [based on his father's experience with ageing], but [of which] humour avoids sentiment in the style of a traditional Czech bittersweet comedy [...] It is personal, truthful and sad and funny at the same time.

On the basis of the above mentioned features of the Svěráks' films, the tradition of the Czech bittersweet comedy, of which these two personalities are the classic example, can be characterized. The term refers mainly to the films which involve nostalgia, sentiment and humanity but also kind and charming humour with witty dialogues. The core of the stories is mostly sad and truthful.

There is no specified group of people the Svěráks' production is targeted on, the audience involves viewers of various age, interests and even nationalities. The movies are watched by those who like jokes and humour as well as by those who are fond of more serious topics. They also attract people who are interested in the Czech history.

Since the stories of the Svěráks' films are based on reality, they are accessible to a general audience and can be considered to be universal. On the other hand, there is no genre in the general categorization which has the same formal features as the Czech bittersweet comedy. Rendering the Svěráks' production into other cultures thus becomes a real challenge for translators.

⁷ There is a summary of the story of *Empties* in Appendix 6.

3. TRANSLATION

In compliance with Nida and Taber (1969, p. 1), the beginnings of translation practice were typical of the entirely linguistic approach based on the correspondence of meanings between the source and the target text units, regardless their function. The extralinguistic factors and context had not been taken into consideration until the 20th century. In that time, the previous emphasis on the form was shifted to a response of the target reader to the rendered message which should be the same as a reaction of the original receptor. This view was supposed to serve the intention to introduce the literary work not only in another language but also in the context of another literature and even culture.

As Knittlová claims (2000, p. 8), Catford's functional approach to translation can be regarded as one of the most common translation solutions used these days. According to his theory (in Knittlová, 2000, p. 8), the source language (henceforth SL) and the target language (henceforth TL) items rarely have the same meaning in the linguistic sense, however, they can function in the same situation. Every transfer of meaning thus involves some form of loss or change, nevertheless, if a particular situation and its context are taken into account, these changes can be considered to be insignificant. In addition, both the SL and the TL cultures play a very important role in translating since, in compliance with Whorf (in Bassnett, 1991, p. 14), no language can exist without being set in a particular culture, and no culture can exist without having the language at its centre.

As a result of the fact that this paper deals with the analysis of proper names in subtitles, the theoretical part concerning translation is focused mainly on this kind of rendering cinematic texts. The first section of this chapter introduces the methods of film translation, subtitling and dubbing; the second part defines main restrictions related to subtitling.

3.1. Film translation: Dubbing vs. Subtitling

When sound films were invented in 1929, people started to be interested in the ways of presenting original dialogues to the audience speaking different languages.

These days, there are two methods of language transfer concerning the audio-visual communication: dubbing and subtitling.

Dubbing can be defined as “any technique of covering the original voice in an audio-visual production by another voice” (Coelh, 2003). When the filmmakers decide that their film will be dubbed, the original dialogues have to be necessarily changed since the viewers should believe that the actors/actresses are really speaking the TL. The technique is typical of more colloquial and ‘natural’ expressions than subtitles.

There are a lot of people who prefer a dubbed film to a subtitled one because of the less effort they have to make to follow the dialogues. On the other hand, dubbing requires many technicians, actors/actresses and the expensive equipment. Some people also claim that a character’s voice is an important part of its authenticity, which is by means of this method, inevitably lost.

One of the definitions of subtitling is that it is “the process of providing synchronised captions for film and television dialogues” (Coelh, 2003). There are two forms of subtitles (captions) based on Jacobson’s division of translation, “intralingual and interlingual” (Spanakaki, 2007). Intralingual subtitles represent “a written rendering of a dialogue in the same language to help viewers with hearing disabilities to follow the [story]” (Spanakaki, 2007) while interlingual captions label “a written translation of a dialogue in a foreign language” (Spanakaki, 2007).

Concerning the language used in subtitles, it has to correspond with the main principles of this technique based on formal (space and time) and textual restrictions. Both kinds of these restraints are discussed in the following subchapter.

Due to the fact that subtitling is far less expensive and much faster than dubbing, it is used mostly in small countries. However, in spite of the dialogues rendered by this method include a high degree of authenticity (the real voice of a character can be heard), some people object to the use of this method. The main reason is that watching a subtitled film requires a lot of cognitive effort in comparison to dubbing - the viewers read the subtitles, listen to the original sound and also watch the images at the same time.

3.2. *Restrictions applied to translating subtitles*

Many people claim that the quality of subtitles is in most cases very low, nevertheless, there are several restrictions applied to this kind of film translation which should be considered before starting any assessment. Prior to discussing these restraints, which can be divided into formal and textual, the general aim of subtitling, introduced in Karamitroglou's theory (1998), should be defined:

The general practice of the production and layout of TV subtitles should be guided by the aim to provide maximum appreciation and comprehension of the target film as a whole by maximising the legibility and readability of the inserted subtitled text.

3.2.1. Formal restrictions of subtitling

Formal restrictions of subtitling represent the most important reason for reducing the content of a message conveyed by subtitles. On the basis of these restraints, the translator has to decide which information should be transferred into the TT and which can be left out. His/her decision depends mainly on the context as well as on the amount of non-verbal information included in the images. At the same time, the position, number and length of lines, the choice of typeface, the colour and size of the font, timing, etc. belong to the main factors conditioning the legibility of captions.

In compliance with Gottlieb (in Spanakaki, 2007), subtitles should be positioned at the bottom of the screen, a maximum of two lines of a text can be presented at a time, each line consisting of around 35 characters. Karamitroglou (1998) supplements this description and claims that the white-colour-Arial is a qualified typeface and that the letters should be presented against "a grey, see-through box".

The time subtitles remain on the screen usually depends on a particular film (on the pace of the action), conventions valid in a particular country, or a kind of target audience. An average exposure time of a one-liner is around 3 seconds, a two-liner is exposed usually from 5 to 6 seconds. The captions appear/disappear with the initiation/end of the utterance because, as Karamitroglou (1998) points out, "[...] subtitles are supposed to transfer the spoken text as faithfully as possible of both content and time of presentation".

3.2.2. Textual restrictions of subtitling

Due to the above mentioned formal restraints, the authors of subtitles have to make very important decisions concerning what parts of the original dialogue will be retained in the TT and what parts will be omitted. At the same time, unambiguous, legible and understandable captions should be produced.

A) The oral vs. written language

The main textual restriction related to both intralingual and interlingual subtitling lies in its core - expressing spoken utterances by means of the written language.

According to the study *Investigating English Style* by Crystal and Davy (1969, pp. 95 – 122), the oral language has the following features: informality, inexplicitness, random subject matter, non-fluency and redundancy which is connected with a great occurrence of gap fillers, unfinished sentences, overlapping and simultaneous speech; its vocabulary is mostly simple in structure and colloquial.

Written language is, on the other hand, characterized by Rughes (in Kristiansen, 2008, p. 32) as having a pre-planned structure and using full phrases and longer sentences; its vocabulary is complex and formal.

With regard to the aforesaid differences as well as the formal restrictions, subtitles are typical of the formal, neutral language with a simple vocabulary and syntax. Their content is usually very compact, which means that it misses most of the details, nonetheless, the grammatical correctness is a must.

B) Omitting linguistic items of the ST

There are several groups of linguistic items which can be omitted when translating subtitles. Their list introduced below is based predominantly on two sources: Karamitroglou's Proposed Set of Subtitling Standards in Europe and Čekalová's *Překlad a úprava cizojazyčných filmů se zaměřením na titulkování*. As an illustration, each group is supplemented by several examples from Emptyies.

According to Karamitroglou (1998), padding expressions functioning only as a way of maintaining the speech flow represent the first group (for example *Víte?*, [...] *nebo co?*).

The second group, responsive expressions (Karamitroglou, 1998), can be left out only when clearly uttered. Provided they are said colloquially, they should be subtitled (*jo, prosím, ne; mjo ~ yup*).

Addressing (Čekalová in Váňa, 2008, p. 13) does not appear in captions when viewers are already familiar with the character (*Bedřichu, dědo, Pepo*) and greetings in any case (*ahoj, zdravičko*).

The last two groups involve repeated expressions and interjections (Čekalová in Váňa, 2008, p. 13). Repeated expressions are not essential in subtitles since they cause redundancy (*Zase? Zase., To snad není pravda. To snad není pravda.*). Interjections do not have to be written on the screen because they are conveyed via the face-play of the actor/actress (*Baf!, Prokristapána!*).

C) Retaining linguistic items of the ST

Concerning retaining linguistic items of the ST in subtitles, there are two basic principles. The first one is quite general and refers more to literary translation than subtitling. It prescribes that to avoid any loss of meaning, the translator should try to render as much information and as many features of the ST into the TT as possible. The second principle applies directly to film translation and specifies the set of linguistic items which should appear in captions.

These items, described by Karamitroglou (1998), have the similar forms both in the source and target languages, which means that one language has borrowed a particular word from the other one or that they have both borrowed the same expression from the third language. Such words are translated word-by-word since

when such linguistic items are recognised by the viewers, the exact literal, translationally equivalent items are expected to appear in subtitles (Karamitroglou, 1998).

Several examples from Empties illustrate the use of this rule:

seizmograf ~ seismograph;

film ~ film;

literatura ~ literature;

jogurt ~ yoghurt.

4. TRANSLATION OF CBEs

As Povejšil claims in his article *Jak se jazyk originálu odráží v jazyce překladu* (in Kufnerová, 2003, p. 78), a degree of the original ‘foreignness’ rendered into the TT depends solely on the translator. Because the linguistic items indicating the strange tone in the TT are usually related to the social aspect of communication, translators, when dealing with them, have to consider not only differences between the languages, but also between the two cultures in question. Such expressions are classed as culture-bound, “specific national expressions, closely connected to one culture [which] carry a degree of local and national colour” (Kočová, 2007, p. 11).

Because of the fact that the theory of subtitling is very ‘young’ and not enough research has been done in this field so far, the translator, when dealing with CBEs in subtitles, has to use techniques from the literary context and apply them on this kind of film translation. The choice of the right strategy depends not only on a particular expression, but also on the context and images occurring together with the subtitled dialogue. There is a list of the most frequent methods introduced below.

Substitution, defined by Pederson (2005, pp. 6 – 9), is identical to Karamitroglou’s cultural transfer (1998) or Newmark’s use of cultural equivalents (in Kočová, 2007, p. 17). All terms refer to removing the ST CBE and replacing it by the TT CBE, which is very common especially when an immediate comprehension of a dialogue is needed. As the most important function of substitution is to match the impact of the ST expression on the source viewer with the impact of the TT expression on the target viewer, the change in meanings of the two items in question can be neglected.

Both Karamitroglou (1998) and Pederson (2005, p. 9) refer to omission, the second technique, using the same term, Newmark (in Kočová, 2007, p. 20) calls it deletion. Its core lies in leaving the SL CBE out in the TT and due to the formal and textual restraints of subtitling, it sometimes presents the only option translators have.

Pederson’s retention (2005, p. 4) corresponds to Karamitroglou’s transposition (1998) and Newmark’s transference (in Kočová, 2007, p. 17) and is based on transferring the SL word into the TL in its original or a slightly modified form. It brings a great deal of local colour into the TT.

Specification is defined by Pederson (2005, p. 4) as a method

leaving [the CBE] in its untranslated form but adding information that is not present in the ST, making the TT [CBE] more specific than the ST [CBE].

This strategy is identical to Karamitroglou's transposition with explanation (1998), however, with respect to the main features of subtitling and the space consumption of this technique, it is not used very often.

The term generalisation relates, according to Pederson (2005, p. 6), to "replacing a CBE referring to something specific by something more general". On the basis of this definition, the method can be compared to Newmark's use of functional equivalents (in Kočová, 2007, p. 19), "culture-free words [which] neutralise or generalise the SL word".

Since employing official equivalents (Pederson, 2005, p. 3) or, in other words, using accepted standard translation (Newmark in Kočová, 2007, p. 18) consists in following the prescribed rules of translating, it does not offer much space for the translator's creativity. This strategy is very close to direct translation (Pederson, 2005, p. 5) or literal translation (Newmark in Kočová, 2007, p. 21), which is grounded in adding and subtracting no material to/from the original expression.

5. RENDERING PROPER NAMES IN TRANSLATION

Basically, nouns can be divided into common, nouns referring to a class of entities, and proper, those which have a unique referent. There are the main attributes of proper nouns (called also proper names or names) based on Särkkä's Translation of Proper Names in Non-fiction Texts (2007) stated below:

1. they do not accept demonstrative pronouns as determiners;
2. they do not accept restrictive adjectives or restrictive relative clauses;
3. opposition between definite and indefinite is neutralised in these linguistic items.

Although the aforementioned features are typical of proper names, there are many situations in which to decide whether a given noun belongs to the first or the second group poses a serious problem. Särkkä's (2007) example *Randolph was a true Churchill* illustrates this assertion because the surname *Churchill* is in this sentence used in the sense 'a member of the Churchill family', which means as a common noun. For this reason, an article can be put in front of the name.

As Vermes mentions in his study Proper names in translation (2003, p. 90), there are various approaches to rendering these expressions. Sciarone (in Vermes, 2003, p. 90), for instance, claims that proper nouns have no meaning and, therefore, do not have to be translated into other languages. This statement is elaborated on by Vendler (in Vermes, 2003, p. 90), who, apart from other things, defines the main reason for these items not having any meaning, which is that they are mere labels attached to persons or objects.

In contrast to these attitudes, there are some theorists who believe that not all proper names are meaningless, for example Straková (in Kufnerová, 2003, p. 172). According to her article *Překládání a vlastní jména* (in Kufnerová, 2003, p. 172), as many names as possible should be translated into the TL; this process is supposed to be undertaken with regard to the graphic structures of languages in question, a degree of frequency and adaption of the name, and conventions. Other factors conditioning the translation process of proper names are, in compliance with Särkkä (2007):

“the purpose of a translation, the expected audience and [...] a distance between the source and the target cultures”.

Summarizing both of these views, Vermes (2003, p. 95) affirms that the names with an empty logical entry are usually retained in the TT while those with at least some logical content are translated. He also presumes (2003, p. 95) that the existence of an established TL correspondent generally eliminates the use of any other technique and requires the substitution of this correspondent for the SL name.

Concerning the classification of proper nouns, Vermes (2003, p. 96) distinguishes twelve groups:

names of persons; geographical names; names of institutions and organisations; titles of paintings, books, periodicals, newspapers, etc.; brand names; names of nationalities; names of events; names of temporal units and festivals; names of abstract ideas; names of animals; names of species; other names.

Särkkä's list (2007) is much simpler, it involves only place names (names of countries and regions, settlement names, names of buildings and streets and subdivisions of towns), personal names and the group called other names.

The categorization of the names analysed in the practical part of this paper has been carried out on the basis of both divisions, however, due to the fact that various kinds of these items appear in the film, some groups have been modified and some have been left out. The classification thus involves the study of a title, geographical names, characterizing names, and personal names.

In spite of the fact that proper names are considered to be culture bound (they label persons and objects from certain cultures), not all of them carry these features to the same degree. The group of expressions which are deeply embedded in one culture called culture specific names is, therefore, included in the division.

6. THE TITLE

The translation of a film title is a very important process since this word/phrase is the first ‘characterization’ of the work the viewer encounters before starting to watch it. Moreover, the title usually carries the main message of the film it labels. According to the basic rules of translating these items summarized by Kufnerová (2003, p. 152), the TL title should be as similar as possible to the SL one concerning their form, meaning and also the impact on the audience.

The denotative meaning of *vratné lahve* is *returnable (empty) bottles* (Fronek, 2007, p. 1382, p. 168) so the name of the film has been transferred into English by the use of direct translation. Even though this method usually renders only an explicit sense of a word/phrase, in this case, the translation contains the original symbolic meaning as well. For this reason, both titles not only represent the bottles Tkaloun works with in the film, they also stand for the last stage of human lives typical of feelings of emptiness and sadness that there is nothing more to come. The film also addresses the question of emptiness in marriage after 40 years when “it is too late to live apart however much the couple ‘irritate’ each other” (bonus material, DVD *Vratné lahve*).

When a comparison between a human life and ‘a life of a returnable bottle’ is drawn, it is possible to find several similarities. Human lives are, as bottles, ‘filled’ at the beginning, which means that people are born. During the time, people grow older and start to feel emptiness both inside them and in their marriages. This happens in parallel with bottles being emptier and emptier. The following stage is, as Tkaloun claims (Z. Svěrák, DVD *Vratné lahve*), called an “autumn of life” and equals the situation when bottles are almost empty. The cycle is ended with “decline and death” (Z. Svěrák, DVD *Vratné lahve*), bottles have been emptied, and begins again with birth of other people, which is comparable to bottles being returned, collected and filled a gain.

Because of the fact that there are so many similarities between the story depicted in the film and the meaning of both the original and the translated titles,

the filmmakers as well as the official translator of the film Blanka Bartošová⁸ could not have made up a better name. *Vratné lahve* and *Empties* have the same form and meaning (they are direct counterparts), they involve the same message too.

⁸ As a result of the fact that Kathleen Hayes performed, during translating *Empties*, only the role of an advisor, Blanka Bartošová is referred to as the official translator of the film in this paper.

7. GEOGRAPHICAL NAMES

Generally, geographical names represent the CBEs translated most often in the form of their official counterparts. On the other hand, there is a very thin boundary between the use of standard accepted translation and retention as it is the case that a less ‘important’ name becomes well-known and its conventional equivalent is created.

A corpus of dialogues involving the geographical names occurring in Empties can be found in Appendix 7.

7.1. Names of countries/continents

All names of countries/continents which occur in Empties are transferred into English by the use of standard accepted translation: *Afrika* is rendered as *Africa* (Fronek, 2007, p. 668), *Amerika* as *America* (Fronek, 2007, p. 671), and *Japonsko* is substituted for its English counterpart *Japan* (Fronek, 2007, p. 810). Although these names do not have any logical meaning and some theorists could rank them among the linguistic items which should have the same form both in the source and the target texts, the existence of their TL correspondents eliminates the use of any other method. The names make the subtitles closer to the TL audience.

7.2. Settlement names

Praha labels the most important and largest city in the Czech Republic so the official English counterpart *Prague* (Fronek, 2007, p. 1093) is used for its translation in all six dialogues in which the name appears in the film. *Benešov*, an example of a ‘less important’ settlement, which does not have a direct counterpart in the TL, remains in the subtitles in its original form, only modified according to the English graphic system, *Benesov*. The first name is more familiar to the TL audience, the second one reflects the Czech culture in the translation.

7.3. Names of buildings, historical sights, streets and subdivisions of towns

According to Särkkä (2007), the translation of names of buildings, historical sights, streets and subdivisions of towns depends on “the sophistication of the audience”. Since Blanka Bartošová presumes that *Thomayerova nemocnice v Krči* is not familiar to the TL audience, its translation *The Thomayer hospital* occurs in

the film. The individual parts of the name are transferred by retention (the adjective in the possessive case *Thomayerova ~Thomayer*), direct translation (the noun *nemocnice ~ hospital* (Fronek, 2007, p. 947)) and omission (the adverb *v Krči ~ no equivalent*).

Even though *Thomayerova nemocnice* is used in the film also in the colloquial form familiar mainly to people living in Prague, *Thomayerka*, it is subtitled as in the previous dialogue. The main reason is that retaining informality could cause problems with comprehension among foreign viewers. Both translations make the captions closer to the TL audience.

Another example of loss of the Czech origin in the subtitles is the pair of names *Zámecké schody* (the shortened form of the official label *Staré zámecké schody* (www.atlasceska.cz)) and *The Prague Castle Steps*. In this case, Blanka Bartošová renders the part *zámecké schody* by direct translation as *castle steps* (Fronek, 2007, p. 1212, p. 1454) (despite the fact that the official translation prescribes the use of the collocation *castle stairs* (www.atlasceska.cz)) and specifies the place where the stairs can be found by adding the attribute *Prague*. The name of this historical sight is thus changed from the official label *Staré zámecké schody ~ Old Castle Stairs* (www.atlasceska.cz) to the appellation *Zámecké schody ~ Prague Castle Steps*.

As for the names of streets are concerned, the context, in which they appear, is very important. The viewers watching Tkaloun working as a messenger certainly know that his work involves delivering letters and parcels around Prague since the former teacher mentions the name of the city several times in the film. The proper names belonging to this category are, therefore, transferred into the subtitles without adding any descriptor: *Beru Polskou a Vršovice. ~ I'll take Polska and Vrsovice.*; *Smíchov ~ Smichov*; *Karlín ~ Karlin*; even when uttered in a colloquial form: *Jungmaňák (Jungmannovo náměstí) ~ Jungmannovo* and *Arbesák (Arbesovo náměstí) ~ Arbesovo* (in both cases, the first part of the Czech official label is retained in the possessive case while the descriptor is omitted).

Since *Národní třída* is the only street preserved in the translation of the following subtitles: *Dvojka bere Národní – Karlín – Seifertku – Vinohradskou. ~ No 2. gets National Avenue.*, the equivalent of the Czech sentence *Dvojko, nech mi tu Seifertku, jsem za rohem.* has to be necessarily different from the original, *No 2., let me*

have it!. The well-known street *Národní třída* shortened to *Národní* is rendered into English in the form of its official counterpart, *National Avenue* (www.guide-prague.eu).

The rest of names of streets and subdivisions of Prague: *Václavské náměstí 55*, ...*Čokoládovny – Pankrác, Vítězná pláň. Praha 1, Platněřská*...are, due to the formal and textual restraints of subtitling as well as their unimportance in the translation, omitted.

7.4. Other geographical names

The rivers *Nil*, *Vltava* and the sea *Jaderské moře* are replaced in the subtitles by their official equivalents *The Nile* (Fronek, 2007, p. 963), *The Vltava* (Fronek, 2007, p. 1376), and *The Adriatic Sea* (Fronek, 2007, p. 809). *Sázava* and the informal label *Želivka* appear in the original forms and are specified so that the foreign audience understand what the names are used for, *The Sazava River*, *The Zelivka Dam*. *Atomová elektrárna Temelín* is rendered as *Temelin, the nuclear power plant*, which is an example of the use of direct translation (*atomová elektrárna ~ the nuclear power plant* (Fronek, 2007, p. 751)) combined with retention (*Temelín ~ Temelin*). *Severní točna* has its English counterpart *North Pole* (Fronek, 2007, p. 1303), it appears in the translation. The Czech mountains *Jizerské hory* referred to in the colloquial form *Jizerky* in Czech are generalized to *school skiing trip* in English.

7.5. Geographical names – conclusion

As it can be seen in the table summarizing results of the analysis of the geographical names⁹, most of the expressions are translated into English by the use of standard accepted translation or omitted. Retention transfers the names which have no equivalents in the TL; specification provides the names with descriptors so that they are comprehensible for the foreign audience; and generalisation, with the same purpose as the previous technique, neutralizes these items. A few geographical names are rendered by the combination of more translation techniques.

To sum up, the use of official equivalents, direct translation, specification as well as generalization makes the subtitles more comprehensible for the TL audience;

⁹ A table with representation of individual translation strategies can be found in Appendix 8.

omission contributes to the loss of the original foreignness as well since it leaves the names out in the subtitles; and retention, as the only strategy employed in this category, transfers a great deal of the Czech culture into English.

8. CULTURE SPECIFIC NAMES

Because of the fact that culture specific nouns are very closely connected with one culture, the translator when dealing with them has to consider two questions: whether the particular name is known by the TL viewers and could be left in its original form in the TT, or whether the use of it would make no sense to the foreign audience and so it should be substituted, omitted or rendered by any other translation method.

A corpus of dialogues involving the culture specific names occurring in Empties can be found in Appendix 9.

8.1. Organisations

According to Wikipedia, the free encyclopedia (2007), *Svazarm* is an acronym used in the Communist Czechoslovakia for “Svaz pro spolupráci s armádou (Union for cooperation with the Army)”, the paramilitary organisation which provided a diverse range of activities (for example dog training, shortwave radio operation training, shooting sports, etc.). Even though some kinds of occupation *Svazarm* offered were very similar to the Scouts movement, not many people from the English speaking countries are aware of the former existence of this association. For this reason, the name *Scouts*, defined in Wikipedia, the free encyclopedia (2009), as

a worldwide youth movement with the stated aim of supporting young people in their physical, mental and spiritual development, so that they may play constructive roles in society,

is used in the translation. The consequence of substitution of the SL CBE for the TL one is that the captions are familiar to the TL audience.

8.2. Food and beverage

In a dialogue: *Tady jsem přines ještě slaný, ti... ~ Brought some biscuits, too.*, the Czech salty bread sticks, unusual in the TL culture, are replaced in the captions by cookies or crackers described by Webster’s Online Dictionary (2009) as “various small flat sweet cakes”. The substitution makes the SL CBE unmarked in the TL.

When Mr Landa wants the waitress to bring him a glass of water *Mattoni*, colloquially *mattonka*, produced in Karlovy Vary, a similar trademark popular in

the TL culture should appear written on the screen. Blanka Bartošová, however, leaves the name out.

8.3. Names of important Czech personalities

As the sexologist *Plzák* is very popular among the Czech people but probably not among foreigners and as Blanka Bartošová was not able to find any English surname which if used would have a comparable function in the subtitles, the name is generalised to *some sex doctor* in the film.

The Czech painter *Villi Nowak* spent a major part of his life in Austria and Germany, his name, familiar to neither the Czech people, nor the English ones, hence appears in the film in a neutral form, *a painter*. On the other hand, a significant Czech poet and prose writer *Jaroslav Vrchlický* is supposed to be well-known abroad and so his name remains the same in the subtitles, only specified to *the poet Vrchlicky*. His real name *Emil Frída* is reduced in English to *Frida* and his friend *Thomayer* appears in the same form both in the Czech and the English versions of *Empties*.

In compliance with Jedlička (1999), the Czech folk song *Na kopečku v Africe* describing the 'exciting' adventures of a Mexican scoundrel *Babinskej* deals, in reality, with the Czech rogue *Václav Babinský* serving time in the Špilberk prison in Brno. In consequence of the fact that *Babinskej* represents a colloquial, morphologically distorted form of the name *Babinský* in Czech, its English counterpart *Babbinsko* is used in the captions also in a deformed form.

Concerning transferring the names of important Czech personalities into English, *some sex doctor* and *a painter* are closer to the TL audience while *Frida*, *Thomayer* and *Babbinsko* reflect the original culture in the subtitles. *The poet Vrchlicky* has both functions.

8.4. Names of books, poems

There are three parts of the book *Svéhlavička* by Eliška Krásnohorská specified by Mrs Lamková in the film: *Svéhlavička nevěstou*, *Svéhlavička ženuškou* and *Svéhlavička babičkou*. Since it is clear that the TL culture is not familiar with these romances, their titles are rendered into English in the form of collocations consisting of direct counterparts *svéhlavý* ~ *wilful* (Fronek, 2007, p. 1267) and

nevěsta ~ bride (Fronek, 2007, p. 959), *ženuška ~ wife* (Fronek, 2007, p. 1518), *babička ~ grandmother* (Fronek, 2007, p. 677): *Wilful Bride, Wilful Wife, Wilful Grandmother*.

The names of *Jan Vařecha* and his poem *Břízky* recited at the wedding by the city council officer Mr Wasserbauer are omitted in the subtitles. The sentence *Básník to říká za nás. ~ One poet described it like this.* is probably considered to be a sufficient introduction to the verse.

A special group of culture bound names which can be assigned to this category are those occurring in the Czech poems recited by Mr Tkaloun, a teacher of the Czech language and literature, quite often in the film.

The passage from *Maryčka Magdonová* by Petr Bezruč *Šel starý Magdon z Ostravy domů, v bartovské harendě večer se stavil...* is translated into English as *On his way home one night, an old man stopped in fright...* Due to the fact that synthetic languages (Czech) have more combinatory preconditions for creating rhyme than analytical languages (English), Blanka Bartošová, in order to preserve the rhyme scheme, changes the content of the poem in the captions.

Těžká hodina by Wolker is recited by Tkaloun together with his wife: *Ženo má, ženo má, neplač. - Antoníne, muži můj jediný, proč se mi vracíš v tyto hodiny?... ~ Oh, wife of mine, wife of mine, do not cry! - Oh, my one and only man, why do your return to me at this unholy hour?...* Even though the contents of the Czech and the English versions can be regarded as equivalent, the proper name *Antonín* is omitted in English.

8.5. Culture specific names - conclusion

According to the analysis of the culture specific names occurring in Empties¹⁰, most of them are not transferred into English, which is probably caused by the fact that no linguistic items from the TL have been found to replace them in the SL dialogues. Employing direct translation helps the viewers to understand what the meaning of a particular name is; substitution is used to equal the impact of the SL and TL expressions on the audience; and generalisation neutralises the name so it is not marked in the captions. Retention, employed in rendering names which might be known by the TL audience, reflects, as the only technique in this category, the Czech origin in the subtitles. Two nouns are transferred by a combination of more translation methods.

¹⁰ A table with representation of individual translation strategies can be found in appendix 10.

9. CHARACTERIZING NAMES

Characterizing names are those which are meaningful and descriptive of characters' nature and which should be, according to Straková (in Kufnerová, 2003, p. 175), certainly translated in the TT.

A corpus of dialogues involving the characterizing names occurring in *Empties* can be found in Appendix 11.

9.1. Josef Tkaloun ~ Ždímák ~ The Wringer

As the meaning of the verb *to wring* is, in compliance with Webster's Online Dictionary (2009), "to twist, squeeze, or compress in order to extract liquid", it is understandable that Blanka Bartošová names a teacher who keeps wringing/squeezing a wet sponge over his pupil's head *The Wringer*. The Czech nickname *Ždímák*, a neologism created from the official equivalent of *to wring* ~ *ždímat* (Fronek, 2007, p. 658), has thus in English the counterpart meaning (Webster's Online Dictionary, 2009): "a clothes dryer consisting of two rollers between which the wet clothes are squeezed" called *ždímačka* in Czech (Fronek, 2007, p. 586).

9.2. Mirek Šourek ~ Mirek Clit

The English expression *clit* labels, as stated in Webster's Online Dictionary (2009), "a female sexual organ homologous to the penis", therefore, its Czech translation is *klitoris*, not *šourek* (Fronek, 2007, p. 103). Since the main aim of the filmmakers, when producing *Empties*, was to give Mirek an unusual and humiliating surname, the difference between these two words can be neglected. The direct equivalent of the Czech name is, nonetheless, *Mirek Scrotum* (Fronek, 2007, p. 1282).

9.3. Paní Kvardová ~ Rádiovka ~ omitted in the subtitles

A flat woollen hat without a peak called *rádiovka* in Czech is considered to be an inseparable part of Mrs Kvardová's head so it functions as her nickname in the film. Even though most Czech-English dictionaries ascribe to this expression the counterpart *beret* (Fronek, 2007, p. 1156), it is, probably due to the cultural embedment, left out in the captions.

9.4. Mirek Šourek ~ Úlisný ~ Shorty

Mirek Šourek claims in the film that his Czech nickname *Úlisný* is connected to his job “u lisu”. *Slovník spisovné češtiny pro školu a veřejnost* (2001, p. 1331), nevertheless, defines the meaning of the expression as somebody who is smarmy and sycophantic. Although both characterizations can label Mirek’s nature/work, the translation *Shorty* denoting *prcek* in Czech (Fronek, 2007, p. 499) is not a counterpart of *Úlisný*.

9.5. Lucie ~ Čárkovaná ~ Tally-girl

As a result of the fact that the Czech equivalent of the word *tally* is *záznam*, *zářez* (Fronek, 2007, p. 566), Blanka Bartošová uses for the girl who has, according to Tkaloun and Šourek, a record of the orgasms written on her belly, the nickname *Tally-girl*. The English counterpart of the Czech label should be, however, in compliance with Fronek (2007, p. 705), a *Dashed-girl*.

9.6. Pan Řezáč ~ Mluvka ~ Mr Chatter

In spite of the fact that *chatter* means “to speak (about unimportant matters) rapidly and incessantly” (Webster’s Online Dictionary, 2009), the direct equivalent of the Czech nickname *Mluvka*, which ironically labels a hardly speaking man in the film, should be *chatterbox* or *chatterer* in English (Fronek, 2007, p. 93).

9.7. Characterizing names – conclusion

Summarizing the results of the analysis¹¹, almost all Czech characterizing names have been translated into the captions so they are comprehensible for the TL audience. Four of the nicknames have slightly different meanings than the original ones but the same impact on the viewers – the Czech expressions have been substituted for them. One name is mistranslated (it has a different meaning and also the effect on the audience) and one is omitted (it is too close to the SL culture).

¹¹ A table with representation of individual translation strategies can be found in appendix 12.

10. PERSONAL NAMES

Generally, SL personal names can be divided into the names of internationally known personalities, which usually have their conventional counterparts in the TL, and those, which are familiar only to the SL culture and are transferred by retention. There are two subgroups, into which the second category can be divided: names of important people from the SL culture and names of ordinary people or characters from books or films.

The first category and the first half of the second category are discussed in chapter 8 so this section focuses on the rest of the expressions, the ordinary names of characters from Empties. There is a corpus of dialogues involving these linguistic items in Appendix 13.

10.1. First names

In compliance with the basic rules of rendering proper nouns summarized in chapter 5, the names which have the official equivalents in the TL should be substituted for them in the translation; the Czech name *Josef* would thus become *Joseph* in English (Kopečný, 1974, p, 82), *Karel* ~ *Charles* (Kopečný, 1974, p, 84), *Bedřich* ~ *Frederic* (Kopečný, 1974, p, 41), etc. Blanka Bartošová, however, decided not to follow this principle when translating the names belonging to this group and transferred most of them in their original forms (only with a slight modification according to the English graphic system).

When compared to the captions, the Czech version of Empties includes a preponderance of the first names. The name of the main character *Pepa*, for instance, occurs 27 times in Czech but in no dialogue in English. The most important person in the film is thus addressed only by his surname in the translation.

Even though Tkaloun is on familiar terms with his colleague Ptáčková, he uses the diminutive form of her name Jaroslava, *Jaruška*, in combination with a polite form of addressing¹² in his erotic dreams: *Paní Jaruško, víte v čem spočívá Vaše kouzlo?*. As Blanka Bartošová tries to retain this 'sensuous' tone in the subtitles, *paní Jaruška* is

¹² Vykání

transferred as *Madam Jaruska* into English. The same diminutive replaces the familiar form *Jaruš* in the captions: *Nazdar, Jaruš! ~ Hi, Jaruska!*.

There are two forms in which the name Helena¹³, used only as *Helenka* in the Czech version of *Empties*, occurs in English. Generally, when Mr Tkaloun talks about or to his daughter, the diminutive is retained in the subtitles: *Helenko, ty bys nemohla chodit na nějaký veselejší přednášky? ~ Helenka, couldn't you find some lighter lectures?.* The captions representing Mrs Tkalounová's utterances, however, modify *Helenka* to *Helena*: *Smiluj se prosím nad naší dcerou Helenkou. ~ Guide Helena and help her..* The same features can be assigned to the talk of Helena's ex-husband Karel: *Říkala Helenka...~ Helena told me...* When being redundant, the name is left out in English: *Ono je to daleko jednodušší, Helenko, víš... ~ But simply.*

Since both modifications *Jaruška ~ Jaruš, Helenka ~ Helena* are realized within the bounds of the same name, their translation is classed as retention.

There are two ways Mr Tkaloun addresses his wife in the film, *Eliško* or *Eli*. In consequence of the fact that the first kind of addressing appears only in a few Czech dialogues, it is omitted in English. *Ela* is, on the other hand, used so often in both languages that it is left in the vocative in the captions: *Eli, tohle je úlet. ~ Eli, this is a madflip, alright.*

Tomík, the diminutive of the name *Tomáš*¹⁴, translated as *Tommy* in *Empties* (Kopečný, 1974, p. 128), represents one of the first names in the film which are rendered into English in the form of their official equivalents. The second example is probably the name *Robert*, nevertheless, due to the fact that this word is spelled in the same way both in Czech and English (Kopečný, 1974, p. 116), it is not certain if it has been transferred by standard accepted translation or by retention.

Because the English language does not distinguish the polite from the informal way of addressing¹⁵, the translator has to think about how to deal with these phenomena when encountered in the SL. Mrs Tkalounová considers the sentence uttered by her husband: *Doprava, Roberte!* as unbecoming in the situation so she reprimands him:

¹³ Helen in English (Kopečný, 1974, p. 71)

¹⁴ Thomas in English (Kopečný, 1974, p. 128)

¹⁵ Tykání

Prosim tě, ty panu inženýrovi tykáš?. As this question could be if translated word by word quite uncomprehensible for the foreign viewers, Blanka Bartošová substitutes it for *Robert? Mr Landa.* in English.

Helenka's exhusband *Karel* is not introduced at the moment he appears in the story, his name is presented indirectly and the viewers have to follow the context to understand: *Any idea where my weights might be? – Karel took them. – [...] Ditch Helenka and take my weights. Tricky fellow.*

Although the name *Dáša*, officially Dagmar, appears several times in the Czech version of *Empties*, the woman is introduced only near the end of the film in English: *Girls, this is Dasa.* In previous dialogues, her name is generalised, for instance to *my new girlfriend* or *my new*.

Libuška, the diminutive of the name *Libuše*, occurs in the subtitles since Tkaloun's misunderstanding functions as a source of amusement for the audience: *Přivedl ji do jinýho stavu, tu sestru svojí. – Svou vlastní sestru? Libušku? – Ale prosim tě, zdravotní sestru, na oddělení. ~ He made his ward sister pregnant. – His own sister? Libuska? – Of course, not. The ward sister.* The accurate translation of the first sentence, which would make the joke easier for comprehension, should be, however, *He made his sister pregnant.*

In spite of the fact that *Bedřich Řezáč* is addressed in most dialogues as *Mr Rezac* or *Mr Chatter* in English, his whole name created by specification from the general label *pane ženichu* appears in the subtitles at his and Mrs Kvardová's wedding: *Táži se Vás, pane ženichu, ... ~ Do you Bedrich Rezac...*

The German name *Trudi* is mentioned twice in *Empties*, once when she is introduced and once when Mr Wasserbauer admits that she does not exist. Her name has the same form both in the Czech and the English languages.

The rest of the first names are represented by those which are used in the Czech version of the film but are omitted in the subtitles: the characters from the serial functioning only as a background of the scene in which Mrs Tkalounová irons the clothes, *Adriena*, *Fabián*, *Diego*; the first name of the headmistress, *Maruška*, which is left out probably because of the lack of time/space in the captions; and also

the name of Mrs Lamková's relative *Venda* who is labelled only as *my/your brother-in-law*.

10.2. Female surnames

Since there is a tendency in the Czech language/culture to create female surnames by the use of "přechylování", which means that they are derived from male names, and because masculine and feminine surnames are identical in the English language, a decision about which conventions should be followed has to be made when translating either from Czech to English or vice versa.

All female surnames which appear in the Czech version of *Empties* and are rendered into English remain in their original inflected forms in the subtitles (with the ending "-ová"). For this reason, the transfer from the source to the target language involves only a slight modification related to the differences between the Czech and the English graphic systems.

Generally, the first time a particular female surname occurs in the film, it is subtitled as the character has to be introduced to the audience: *So we're practically related, Mrs Lamkova., How are you, Mrs Kvardova?*. Its further occurrence depends on the context.

In order to help the viewers not provided with any visual material, Mrs *Lamková's* name is transferred into English when used during or in connection with a phone call, *Yes? Hello, Mrs Lamkova*. On the other hand, it is not necessary to render the name which is uttered during a scene, in which only the speaker and the addressed person appear, *Paní Lamková, my nejsme příbuzný. ~ But we're not related*.

All viewers are aware of the fact that Mrs *Tkalounová* is *Tkaloun's* wife, that is why her surname is not subtitled. The same happens to *paní Kvardová* functioning in the sentence *Jednu věc Vám musím, paní Kvardová, říct...~ But I have to tell you one thing...* only as a way of maintaining the speech flow.

The question *Táži se Vás, pane ženichu, zda dobrovolně vstupujete do manželství se zde přítomnou nevěstou paní Jiřinou Kvardovou*. can be regarded as a 'climax' of the wedding. *Blanka Bartošová*, however, decided to leave the bride's

name left out in English. The audience should probably follow the context and watch the images.

The surname *Ptáčková* appears in most dialogues together with a humorous background. For this reason, it is transferred into English, *I'm Tkaloun. The former... the former colleague of my colleague Mrs Ptackova.*

Even though there is enough time and space when some lines of subtitles are exposed, the less important female surnames are omitted: *...máme další mateřskou dovolenou – Mourková. ~ ...we've another maternity vacancy.* This rule, nonetheless, does not apply to every situation, *Horackova, take it to the bin!*

10.3. Male surnames

Rendering the Czech male surnames into English does not pose a serious problem since the only variance between these two languages consists in the different graphic systems.

If the Czech dialogues including the names *Trávníček* and *Jandák* are compared, and if the fact that Tkaloun uses an informal way of addressing when talking to his pupils is considered, it is clear that the second sentence refers to more than one person: *...proč vy mě nepozdravíte, proč neřeknete normálně dobrý den.* For this reason, *Trávníček*, who is addressed in Czech, is subtitled (*Travnicek, do you know...*) while *Jandák*, used only to maintain the speech flow in the clause (*Taky je mi záhadou, Jandáku,...*), is left out in English. The same happens to *Mirvald* whose name is not important in the context and also to *Dusil* omitted because the main attention in the class is turned to *Vágner*.

The first time *Vágner* appears in *Empties*, his surname is subtitled: *Don't interrupt, Vagner.*, however, as he is the only student from the class talking back to Tkaloun, the name is left out further in the film.

The German surname *Wasserbauer* preserves its original features in the Czech version of *Empties*, which means that there is no ending “-e” added to the vocative of the noun. The only exception is the question: *A pane Wasserbauere, Vy se opravdu chcete naučit jenom ty fráze pro milostnou konverzaci?.* The TL form of the name is identical to the SL one: *Mr Wasserbauer, the familiar form again!.*

As Mr Tkaloun does not like this ‘obtuse student’ of his wife, he calls him intentionally a different surname, *Hundertwasser*: *I just wanted to tell you that with the exception of Hundertwasser, all those years with you have been wonderful.*

Concerning the Czech version of Empties, the highest incidence of the surname *Tkaloun* is recorded during his job in the supermarket, where he is addressed by the customers or his co-workers: *Já do čtyř dělám, pane Tkaloun.* The captions, on the other hand, involve the name especially when used during phone calls: *Tkaloun here.*, in the form of a common introduction: *My name is Tkaloun.*, or when being a part of a staff announcement: *Telephone call for Mr Tkaloun.*

The surname *Landa* is mentioned in most dialogues in relation to the humorous moments, *No, vono Landů je... - Jako psů. ~ Those Landas are... – everywhere.* For this reason, it is subtitled.

Although Tkaloun’s co-worker *Řezáč* has an equivalent *Rezac* in English, his nickname *Mluvka/Chatter* is more frequent in Empties. The name of a comic alcoholic *Hromada* does not appear at all in the TL while *Morávek* is subtitled.

10.4. Personal names - conclusion

Despite the fact that each group of personal names and even each name from Empties have their specific features, occur in the specific context and are also rendered into English in the specific way, there can be found several similarities in their translation¹⁶.

Generally, the first time the names are mentioned in the film, they are subtitled as the characters are introduced to the audience. Most of the personal names are also transferred provided that they appear in the humorous context, when other people refer to them, or when no visual material enables the viewer to comprehend the situation (for instance, phone calls).

On the other hand, there are several reasons why more than a half of the names which are used in the Czech version of Empties have been omitted in the English subtitles: the names are unimportant in the context or are used only to maintain the speech flow; there is not enough space/time for them being subtitled; only two people appear in the dialogue so it is clear who the speaker talks to.

¹⁶ A table with representation of individual translation strategies can be found in appendix 15.

11. SUMMARY OF THE ANALYSES

To summarize the results of all individual analyses, majority of proper names, which occur in the Czech version of *Empties*, are omitted in the English subtitles; less than a half of them are transferred by retention; some are substituted for their official equivalents and some for other linguistic elements¹⁷.

The geographical names do not appear in the subtitles when functioning as a background of the images; the culture specific nouns are left out when there is no TL expression capable of replacing the original one; and the personal names are omitted when being unimportant in the context, in the situations in which they are used only to maintain the speech flow or when the audience is already familiar with the character.

There are a lot of geographical and personal proper names which appear in their original Czech forms in English. Concerning the first group, retention is used when there is no TL equivalent of the expression in question; the personal names, on the other hand, are retained despite having the official counterparts. The names of important Czech personalities, who are supposed to be known by foreign viewers, also remain unchanged in the captions.

Standard accepted translation is the strategy used mainly for translating the geographical proper nouns, the most numerous group of linguistic items having their official equivalents in other languages. There are also a few first names rendered by this method.

Substitution equals the impact of the SL and the TL expressions on the audience so it is employed mainly when transferring the culture specific and characterizing names. Generalisation neutralises a few geographical, culture specific and personal names so they are not marked in the captions.

To conclude, more than a half of the proper names, which occur in *Empties*, have been transferred into English by the use of the translation strategies making the subtitles closer to the TL culture (standard accepted translation, substitution, generalisation, specification). In contrast to this fact, one third of the names have been retained in English. The original culture is, therefore, reflected in the translation, but only to such a degree the foreign viewers understand the captions.

¹⁷ A table with representation of individual translation strategies can be found in Appendix 16.

12. CONCLUSION

This bachelor paper presents the comparative study of the Czech and the English versions of the bittersweet comedy *Empties* by Zdeněk and Jan Svěráks. All proper names, which occur in the film, are analysed and the main question of the paper, to what degree the English subtitles reflect the original culture, is answered.

Firstly, the features and complexity of the Svěráks' bittersweet comedy genre are discussed. Generally, comedies are like all popular 'results' rooted in the societies in which they are produced. The tradition of the Czech bittersweet comedy has been created on the basis of the historical development of the Czech (Czechoslovakian) cinematography, affected mainly by the world wars and the German and the Soviet occupations of the country. In those days, the fear and degradation people felt caused that the original humorous comedy changed into a bitter one. A classic example of such a genre is the Svěráks' film *Empties*, which is characteristic of the combination of kind and nostalgic humour and a bitter and truthful reality.

The chapter concerned with translation theory focuses on the ways of rendering cinematic texts, especially subtitling. Although there are both advantages and disadvantages related to this technique, viewers should not doubt the quality of the translated captions before familiarising themselves with the basic restrictions applied to it. There are two groups of restraints determining the final form of subtitles, formal and textual, both of them are discussed in this section.

Next chapter deals with translation strategies used for rendering CBEs in captions. As a result of the fact that the theory of this kind of film translation is very young, there are no standard instructions for transferring these linguistic items. Translators, therefore, use the techniques borrowed from the literary context, of which selection is restricted by the main features and principles of subtitling.

Chapter 5 is dedicated to translating proper names and it shows that the theorists do not agree on the meaningful or meaningless nature of these expressions. Those, who claim that proper names are mere labels, suggest that they should appear in the same form both in the source and the target languages. The others assert that there are at least some proper nouns which should be translated.

The practical part of the paper starts with comparison of the Czech title *Vratné lahve* to its English counterpart *Empties*. Since the basic rules of rendering film titles prescribe that the SL and the TL names should be as similar as possible concerning their form, meaning and also impact on the audience, translating *Vratné lahve* as *Empties* can be considered to be the best solution.

Subsequent study of all proper names which appear in *Empties* is carried out divided into four groups: geographical names, culture specific names, characterizing names, and personal names. All expressions are analysed in view of their meaning and form, the context and the strategies used for their transferring are discussed as well. The tables functioning as representation of the occurrence of each name in the subtitles supplements the qualitative assessment.

The results of the study have proved that the English subtitles are closer to the TL audience. Most of the Czech names do not appear in the subtitles and others are transferred by the strategies which make the words neutral or more familiar to the foreign viewers. The paper has also found out that the translator can decide about the extent to which the TL text reflects the SL culture. The context and other extralinguistic features, however, have to be taken into account.

All in all, both interlingual and intralingual subtitling represent a very complex process so the quality of captions should not be doubted without being familiar with the main principles and restrictions of this strategy. As watching films has become one of the main leisure activities, these days, translators have to adapt their work to the needs and demands of the target audience. Making subtitles closer, and thus more comprehensible to them, is therefore a must - it reduces the effort viewers have to make when reading the captions and provides them with more time for watching the images. The further research related to combining the basic rules of subtitling and demands of the audience is desirable.

RESUMÉ

Tato bakalářská práce se zabývá srovnávací analýzou české a anglické verze komedie Zdeňka a Jana Svěrákových Vratné lahve (2006) se zaměřením na otázku, do jaké míry se oficiální překladatelka filmu Blanka Bartošová rozhodla ponechat v titulcích rysy původní kultury, či do jaké míry přibližuje překlad zahraničnímu obecenstvu. První část práce definuje žánr a metody překladu uplatňované při tvorbě titulků a při převádění výrazů spjatých s kulturou původního jazyka a vlastních jmen; část druhá, praktická, analyzuje název Vratné lahve a veškerá vlastní jména ve filmu užitá. Zároveň zkoumá vliv překladu jmen na podobu titulků, které více či méně odrážejí českou kulturu ve filmu.

Úvodní kapitola práce vymezuje žánr filmové komedie, jejíž tradice sahá až k počátkům filmu samotného. Přestože je komedie obecně chápána jako útvar, jehož hlavním cílem je pobavit či potěšit diváky, dosud nebyla vytvořena přesná definice charakterizující podstatu komického efektu, který k tomuto cíli vede. Podle některých teoretiků spočívá humorný aspekt žánru v kombinaci absurdních a běžných skutečností a v prezentování obvyklých situací pro většinu diváků neobvyklým způsobem. Jiní se domnívají, že pobavení je u obecenstva vyvoláno především zveličováním „obyčejných“ situací, postav a jejich činů či používáním nevšední mluvy.

Žánr komedie je možno rozdělit na mnoho druhů, typů a forem. Tradice české hořkosladké komedie vznikla na základě historického vývoje české (československé) kinematografie, poznamenané především dvěma světovými válkami a obsazením země nejprve německými a později ruskými vojsky. V době, kdy český film pod vlivem silné cenzury bojoval o přežití, komedie představovala jednu z hlavních možností úniku od reality. Právě tyto pocity neustálých obav a zásah do sebevědomí celé společnosti se podílely na přeměně tradiční veselé komedie v komedii hořkou.

Typickým příkladem tohoto žánru jsou společné filmy Zdeňka a Jana Svěrákových, Obecná škola (1991), Kolja (1996), Vratné lahve (2006), které jsou charakterizovány kombinací milého, nostalgického humoru a hořce pravdivých skutečností. Jednotlivé příběhy a postavy vystupující v uvedených snímcích jsou velmi realistické, a tudíž přístupné jak českému, tak i zahraničnímu divákovi. Svěrákovský

humor je populární mezi těmi, kteří mají rádi filmy plné komických momentů a vtipných dialogů, a le i mezi těmi, kteří uznávají spíše vážnější filmové náměty.

Kapitola věnovaná teorii překladu je zaměřena na překlad filmový, a to konkrétně na tvorbu titulků. Podle nejčastějších definic představují (mezijazykové) titulky psaný překlad dialogu v cizím jazyce, který se objevuje na obrazovce souběžně s danou promluvou. Jelikož při převodu mluvené formy do psané musí být nezbytně provedeny četné zásahy do struktury rozhovorů, jejich stylu, slovní zásoby, apod., tato část bakalářské práce nejprve uvádí stručný přehled formálních a následně textových omezení ovlivňujících výslednou podobu titulků.

Do skupiny formálních faktorů patří: volba fontu, barvy a velikosti písma, počet znaků v jednotlivých řádcích, umístění titulků a časový interval jejich zobrazení. Zatímco pro většinu uvedených rysů existují normy, kterými se překladatelé a tvůrci titulků řídí, interval střídání titulků závisí na druhu filmu a rychlosti sledu jeho děje.

Textová omezení souvisí se samotnou podstatou převodu mluveného slova do písemné formy. Ta se vyznačuje zejména plánovanou strukturou, dlouhým i úplnými větami a formální slovní zásobou. Mluvený jazyk je naopak typický svou neformálností, užitím neukončených vět s mnoha nadbytečnými výrazy a náhodně zvoleným tématem promluvy. Titulky představují kombinaci obou forem, jsou charakteristické neutrálním stylem, jednoduchou slovní zásobou a syntaxí. Jejich nejdůležitějším úkolem je přenést k cílovému obecenstvu co největší množství informací obsažených v původních dialozích, a to za předpokladu zachování čitelnosti a srozumitelnosti. Gramatická správnost je nutností.

Na základě uvedených skutečností formujících výslednou podobu titulků bylo vytvořeno několik seznamů obsahujících výrazy, které je možno v titulcích vyrechat a které je nutno převést. Do první skupiny slov patří: pozdravy, výrazy, které se opakují v dialogu několikrát za sebou, citoslovce, tzv. „vycpávková slova“ užívaná pouze k udržení toku řeči, a reakce v odpovědích. Druhá skupina je tvořena slovy, které jsou si v původním a cílovém jazyce podobné a na jejichž převedení se v překladu obecenstvo zaměřuje.

Další kapitola pojednává o překladu výrazů spjatých s určitou kulturou. Nejdříve je definuje a poté uvádí výčet jednotlivých překladatelských principů používaných k jejich převodu.

Substituce nahrazuje slovo vázané na kulturu původního jazyka slovem spjatým s kulturou jazyka cílového. Dbá na to, aby dopad na diváka zůstal stejný. Vynechání výrazu je vzhledem k formálním a textovým omezením titulků mnohdy nutností. Převod slova v původní nebo lehce pozměněné formě je užíváno zejména u mezinárodně známých výrazů a nebo u slov, pro která neexistuje ekvivalent v cílovém jazyce. Specifikace uvádí původní výraz v originální nebo lehce pozměněné formě a zároveň ho upřesňuje doplňujícími informacemi. Generalizace (zobecnění) je opakem specifikace - původní kulturně vázaná slova nahrazuje slovy neutrálními. Užívání oficiálních ekvivalentů a přímého překladu lze ztotožnit s překládáním podle slovníku.

Podle názoru některých teoretiků výrazy zařaditelné do kategorie vlastních jmen, kterou se zabývá následující část bakalářské práce, nemají žádný význam, a proto by měly být do cílového jazyka převedeny v původní nebo lehce pozměněné formě. Jiní teoretikové zastávají odlišný názor a tvrdí, že alespoň některá jména význam mají a do cílového textu by měla být přeložena. Existuje mnoho faktorů, které překladatelský proces těchto výrazů ovlivňují: grafické systémy původního a cílového jazyka, stupeň frekvence použití a adaptace jména, zvyklosti spojené s kulturami původního a cílového jazyka, cíl překladu a cílové obecnost.

Praktická část bakalářské práce začíná rozбором filmového titulu *Vratné lahve* a jeho anglického protějšku *Empties*. Kapitola nejprve krátce popisuje překladatelské postupy užívané při převodu názvů filmových děl, získané teoretické poznatky následně využívá při srovnání českého a anglického titulu uvedeného snímku. Rozebrány jsou jak denotační, tak i symbolické významy výrazů, také je vysvětleno analogické pojetí cyklu „lidského života“ a „života vratné lahve“, které je v obou názvech obsaženo. Dle výsledků rozboru byly uvedené tituly vytvořeny přesně podle vzorového postupu, a tudíž představují dokonalé protějšky.

Následující část praktické analýzy tvoří geografická jména, jež jsou rozdělena do několika skupin: názvy zemí a kontinentů, názvy obcí a osad a ostatní názvy. Poněvadž se tato skupina jmen vyznačuje největším počtem přímých ekvivalentů v cílovém jazyce, jejich převod nepředstavuje pro překladatele vážný problém. Jména mající anglický protějšek jsou přeložena, výrazy, které ekvivalenty nemají, jsou ponechány v titulcích v původní nebo lehce pozměněné podobě. Několik jmen je pro

pochopení cílového diváka blíže specifikováno. Geografická jména sloužící pouze jako pozadí pro jednotlivé scény se v titulcích neobjevují.

Při překládání jmen pevně spjatých s kulturou původního jazyka, která tvoří obsah kapitoly 8, je důležité, aby překladatel zvážil, zda jsou dané výrazy ve své originální podobě pochopitelné pro cizojazyčného diváka, či zda musí být nahrazeny výrazy podobnými, vycházejícími z kultury cílového jazyka. Tato jména mohou být v překladu vynechána nebo zobecněna, což vede k jejich neutralizaci. Jména, u kterých Blanka Bartošová předpokládá, že jsou známá mezi diváky cílové kultury, se objevují v překladu ve své původní formě.

Jména charakterizační jsou součástí popisu vlastností a typických znaků osob nebo věcí, která označují, a proto je jejich převedení do cílového jazyka velmi důležité. Co se týče Vratných lahví, většina jmen tohoto druhu se v titulcích objevuje ve formě slov, která jsou významově lehce odlišná od původních. Jejich chápání cílovým obecnstvem je však možné ztotožnit s originálem. Jedno jméno se v titulcích objevuje s odlišným významem, než jaký má jeho český protějšek.

Poslední kapitola, zabývající se analýzou vlastních jmen, se zaměřuje na jména osob, především postav vystupujících ve filmu. V české verzi Vratných lahví výrazně převažují křestní jména. Většina z nich je ponechána v titulcích v původní formě, a to i přes to, že mají v anglickém jazyce oficiální ekvivalenty. Příjmení, ať už ženská nebo mužská, jsou v titulcích buď vynechána, nebo se jejich forma neliší od výrazů původních.

Poslední část práce tvoří vyhodnocení výsledků analýz jednotlivých skupin jmen. Vyplyvá z něho, že překlad je bližší obecnstvu cílového jazyka. Mnohá jména jsou v překladu ponechána ve své původní formě (odraz české kultury), avšak jen do té míry, aby byl jejich překlad pochopitelný pro zahraničního diváka.

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APPENDIX 1

Source: www.sverak.cz

The festivals Empties took part in and the awards the film won:

2008: The Czech Lion Award for Best Director (Jan Svěrák) and Best Screenplay (Zdeněk Svěrák), The Czech Republic

2008: Golden Dolphin, Festroia, Portugal

2008: The Signis Award, Hong Kong Film Festival

2007: Best Screenplay and the Audience Award, International Film Festival, Karlovy Vary, The Czech Republic

2007: Audience Award, Cottbus Film Festival of Young East European Cinema

The Audience Awards: Film Fest Hamburg, Germany; Ljubljana International Film Festival, Slovenia; Reykjavik International Film Festival, Island

Shown at London Film Festival (Cinema Europa, 2007), at Seattle International Film Festival (Contemporary World Cinema, 2008), at Toronto International Film Festival (Contemporary World Cinema, 2007), at Trieste Film Festival (Italy), International Film Festival (Miami, USA), Cinequest (San José, USA)

APPENDIX 2

Source: www.filmsite.org

A list of film genres by Tim Dirks:

Main Film Genres	Descriptions of Main Film Genres
Action Films	Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys' - all designed for pure audience escapism. Includes the James Bond 'fantasy' spy/espionage series, martial arts films, and so-called 'blaxploitation' films. A major sub-genre is the <i>disaster film</i> .
Adventure Films	Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the <i>action</i> film genre. They can include traditional swashbucklers, <i>serialized films</i> , and historical spectacles (similar to the <i>epics</i> film genre), searches or expeditions for lost continents, "jungle" and "desert" epics, treasure hunts, disaster films, or searches for the unknown.
Adventure Films	Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including <i>slapstick</i> , <i>screwball</i> , <i>spoofs</i> and <i>parodies</i> , <i>romantic comedies</i> , <i>black comedy</i> (dark satirical comedy), and more.
Crime & Gangster Films	Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often categorized as <i>film noir</i> or <i>detective-mystery</i> films - because of underlying similarities between these cinematic forms. This category includes a description of various 'serial killer' films.
Drama Films	Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action. Dramatic films are probably the largest film genre, with many subsets. See also the <i>melodramas</i> , <i>epics (historical dramas)</i> , or <i>romantic</i> genres. Dramatic <i>biographical films (or "biopics")</i> are a major sub-genre, as are 'adult' films (with mature subject content).
Epics/Historical Films	Epics include costume dramas, historical <i>dramas</i> , <i>war</i> films, medieval romps, or 'period pictures' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate <i>adventure</i> films genre. Epics take an historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes,

	accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. Epics are often a more spectacular, lavish version of a <i>biopic film</i> . Some 'sword and sandal' films (Biblical epics or films occurring during antiquity) qualify as a sub-genre.
Horror Films	Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent Nosferatu classic, to today's CGI monsters and deranged humans. They are often combined with <i>science fiction</i> when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The <i>fantasy</i> and <i>supernatural</i> film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: slasher, teen terror, serial killers, satanic, Dracula, Frankenstein, etc.
Musicals (Dance) Films	Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the <i>musical comedy</i> or the concert film.
Science Fiction Films	Sci-fi films are often quasi-scientific, visionary and imaginative - complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of <i>fantasy</i> films, or they share some similarities with <i>action/adventure</i> films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with <i>horror</i> films, particularly when technology or alien life forms become malevolent, as in the "Atomic Age" of sci-fi films in the 1950s.
War (Anti-war) Films	War films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as <i>action</i> , <i>adventure</i> , <i>drama</i> , <i>romance</i> , <i>comedy</i> (black), <i>suspense</i> , and even <i>epics</i> and <i>westerns</i> , and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training.
Westerns	Westerns are the major defining genre of the American film industry - a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Over time, westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed.

APPENDIX 3

Source: www.en.wikipedia.org
www.filmsite.org

Comedies may be divided into different kinds, types, forms or subgenres based on the sources of humour, the methods of delivery, and the contexts in which they are delivered. There are also many hybrid comedies.

Type	Description
Black comedy or Dark comedy	Black comedy deals with disturbing subjects such as death, drugs, terrorism, rape, and war.
Blue comedy	Comedy based on sexism, racism, and homophobic views, also based on sexual jokes and in which the comedian uses a lot of swear words.
Character comedy	Character comedy humour from a persona invented by a performer. Much character comedy comes from stereotypes.
Improvisational comedy	Improvisational (sometimes shortened to Improv) comics rarely plan out their routines.
Observational comedy	Observational comedy pokes fun at everyday life, often by inflating the importance of trivial things or by observing the silliness of something that society accepts as normal.
Alternative comedy	Differing from traditional punchline jokes which features many other forms of comedy such as Observation, Satire, Surrealism, Slapstick, and Improvisation.
Physical comedy	Some what similar to slapstick, this form of comedy uses physical movement and gestures.
Prop comedy	Comedy that relies on ridiculous props, or everyday objects used in humorous ways.
Surreal comedy	Surreal humour is a form of humour based on bizarre juxtapositions, absurd situations, and nonsense logic.
Deadpan comedy	Not strictly a style of comedy. Telling jokes without a change in face expression or change in emotion.
Tropical comedy / Satire	Topical comedy relies on headlining/important news and current affairs. It dates quickly, but is a popular form of comedy for late night talk shows.
Wit/Word play	Wit and word play are more intellectual forms of comedy based on clever often subtle manipulation of language (though puns can be crude and farcical).
Insult comedy	Insult comedy is a form of comedy which consists mainly of offensive insults directed at the performer's audience and / or other performers.
Mockumentary	A fiction film that parodies the conventions of documentary style.
Cringe comedy	A comedy of embarrassment, in which the humour comes from inappropriate actions or words.
Sketch	A small episode of comedy practiced and recorded.

Comedy hybrids: e.g. musical-comedy, horror-comedy, comedy-thriller

Subgenres of comedy: romantic comedy, crime/caper comedy, sports comedy, teen or coming-of-age comedy, social-class comedy, military comedy, fish-out-of water comedy, and gross-out comedy, etc.

APPENDIX 4

Source: www.sverak.cz

The summary of the story of the Elementary School:

An Academy Award nominee for best foreign film, this charming movie takes place in an all-boy school in the suburbs of Prague following the end of World War II. Eda and his schoolmates have reputation for disruptive behaviour, but are soon subdued by new teacher Igor Hnizdo. Igor is half-dictator, half-hero, although in truth a bit of a charlatan, and he fabricates a heroic past involving countless military campaigns, which alongside his philandering with the female population, makes him a role model for Eda and his school friends.

APPENDIX 5

Source: www.en.wikipedia.org

The summary of the story of Kolya:

The film begins in 1988 while the Soviet bloc is beginning to disintegrate. František Louka, a middle-aged Czech man dedicated to bachelorhood and the pursuit of women, is a concert cellist struggling to eke out a living by playing funerals at the Prague crematorium. He has lost his previous job at the philharmonic orchestra due to having been half-accidentally blacklisted as "politically unreliable" by the authorities. A friend offers him a chance to earn a great deal of money through a sham marriage to a Russian woman to enable her to stay in Czechoslovakia. However, the woman uses her Czechoslovak citizenship to emigrate and join her boyfriend in West Germany.

Due to a concurrence of circumstances she has to leave behind her Russian-speaking five-year-old son, Kolya, for the disgruntled Czech musician to look after. Gradually, a bond forms between Louka and Kolya. The child suffers from suspected Meningitis and has to be placed on a course of carefully monitored Antibiotics. Louka is threatened with imprisonment for his suspect marriage and the child may be placed in a Russian children's home. The Velvet Revolution intervenes though, and Kolya is reunited with his mother. Louka and Kolya say their goodbyes.

APPENDIX 6

Source: www.en.wikipedia.org

The summary of the story of Empties:

Josef Tkaloun is a teacher at a high school in Prague who cannot control his anger when his pupils misbehave in his poetry class. He quits his job and despite his wife urging him to retire, becomes a cycle courier. After the inevitable accident, he still refuses to stay at home and takes a job in the local Žižkov supermarket. He works behind a counter, taking the used glass beer bottles and empty plastic water bottles, giving a receipt to the customers which they can redeem at the cashier. He begins to flirt with the customers and matchmake both for an old friend and for the man he works with. His own flirtations (and amusingly lurid dreams) almost get him into trouble with his wife, so he resolves to reignite the passion in his marriage by celebrating his wedding anniversary with a hot air balloon ride. As can be expected, things do not go completely to plan.

APENDIX 7

The corpus of dialogues involving the geographical names which occur in Empties:

The Czech version of the Empties	The English version of Empties
A víš, čím to je? V Japonsku bylo zemětřesení.	Must be that earthquake in Japan.
Ty Jizerky, to byl můj nejkrásnější lyžařskej zájezd.	That school skiing trip was such fun.
...Thomayer, po kterým máme nemocnici Thomayerovu v Krči	The doctor after whom the Thomayer Hospital was named.
V Americe se ve škole taky neházej.	They don't do that in America.
Ale my nejsme v Americe.	But we're not in America!
...jak chodil bos, nastyd a skončil v Thomayerce.	...how barefoot, he caught a cold and ended up in the Thomayer Hospital!
Pětka bere Jungmaňák na Arbesák, Smíchov, Karlín.	Number five gets Jungmannovo to Smichov and Arbesovo to Karlin.
V pětadesáti budeš jezdit po Praze na kole.	At sixty-five you're going to ride a bicycle around Prague.
Chce to znalost Prahy a rychlý rozhodování.	You need a knowledge of Prague and to be decisive.
Kdysi jsem sníval o Nilu a pak se plavil po Vltavě	I used to dream about the Nile and navigate the Vltava
Znalost Prahy a rychlé rozhodování.	Knowledge of Prague and quick decision-making.
Dvojka bere Národní – Karlín – Seifertku – Vinohradskou.	No. 2 gets National Avenue.
Dvojko, nech mi tu Seifertku, jsem za rohem.	No. 2, let me have it.
Beru Polskou a ty Vršovice.	I'll take Polska and Vrsovice.
Já jsem na Smíchově.	I'm at Smichov.
Právě jsem na Smíchově.	I'm at Smichov.
Hlásím, že jsem na Smíchově.	I report: I am at Smichov.
On mi furt troubí, že je na Smíchově.	He keeps on bellowing that he's at Smichov.
Václavské náměstí 55,... Čokoládovny – Pankrác, Vítězná pláň. Praha 1, Platněřská...	-
Na městském úřadě, Praha 3.	At the Prague 3 council office.
Víš, kde jsou Zámecký schody? Tak tam ona prodává loutky.	She sells puppets at the Prague Castle steps.
... jestli by s Vámi nejela k Jaderskému moři...	.."would she like to go..."
Kdesi v dáli v Africe	Some where away in Africa
Kdesi v dáli v Africe	Some where away in Africa
Proboha, kam to jedete? - K Jaderskému moři.	For God's Sake, where are you going? – To the Adriatic Sea.
Děláš, jako kdybychom jeli na Severní točnu.	Are we going to the North Pole?
Veďte to na Benešov...	Head for Benesov,...
Takže na Benešov.	So Benesov it is.
Eliško, támhle je vodní nádrž Želivka, z toho pije celá Praha.	The Zelivka Dam! It's the drinking water for everyone in Prague.
Eli, podívej támhle v dálce. Víš, co to je? – Ne. – Temelín. Vidíme atomovou elektrárnu Temelín.	Eli, over there: Temelin! The nuclear power plant!
Já nechci vidět nic, a Temelín už vůbec ne.	I don't want to see anything, Temelin least of all.
To musí být Sázava.	That's the Sazava River,
... my si s Tomíkem vystupujeme a jedeme zpátky do Prahy.	Tommy and I are going back to Prague.

APPENDIX 8

The operations used by Blanka Bartošová in dealing with the geographical names in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Generalisation	1
Omission	12
Retention	11
Specification	1
Standard accepted translation	16
Combination of more translation strategies:	7
direct translation + retention	1
direct translation + specification	1
retention + omission	2
retention + omission + direct translation	1
retention + specification	2

APPENDIX 9

The corpus of dialogues involving the culture specific names which occur in Empties:

The Czech version of Empties	The English version of Empties
Jaroslav Vrchlický se původně jmenoval Emila Frída.	The poet Vrchlicky's real name was Frida.
A pseudonym mu poradil jeho spolužák z gymnázia – Thomayer.	The nom de plum was suggested to him by a fellow student – Thomayer.
Všechny Vrchlického spisy by v knihovně zabraly asi půl druhého metru.	End to end Vrchlicky's books would measure 1.5 metres.
...čtyři řádky, které Vrchlický napsal jako starý muž...	...four lines, which he wrote as an old man...
Kdyby byl Vrchlickej tak dobrej, tak o něm Amíci natočej film...	If he was so famous, they'd have made a film about him...
Svéhlavička, znáte to?	The Wilful Girl, you know.
Svéhlavička nevěstou, Svéhlavička ženuškou, Svéhlavička babičkou.	The Wilful Bride, The Wilful Wife, The Wilful Grandmother.
Randili a viděl je malíř, Villi Nowak se jmenoval...	They were out on a date, a painter showed up...
Presso s mlíke, s rumem. A mattonku.	Espresso with milk. No, with rum.
Protože pan doktor Plzák vám vtouk do hlavy: zatloukat, zatloukat, zatloukat.	Because some sex doctor drummed it into your head: deny, deny, deny.
Je tam taky Babinskej	Among the inmates there's Babbinsko
... to byl asi poslední Babinskej, kterýho slyšel	there'll be no more Babbinsko story for him.
Básník to říká za nás. Jan Vařecha: Břízky.	One poet described it like this. -
Pod tím stanem, pamatuješ, jak jsme si ho půjčili od Svazarmu, jak do něj teklo.	The Scouts lent us that leaky army tent.
Šel starý Magdon z Ostravy domů v bartovské harendě večer se stavil...	On his way home one night, an old man stopped in fright...
Ženo má, ženo má, neplač, - Antoníne, muži můj jediný, proč se mi vracíš v tyto hodiny?	Oh, wife of mine, wife of mine, do not cry. - Oh, my one and only man, why do you return to me at this unholy hour?

APPENDIX 10

The operations used by Blanka Bartošová in dealing with the culture specific names in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Direct translation	4
Generalisation	2
Omission	5
Retention	4
Substitution	2
Combination of more translation strategies:	2
omission + retention	1
omission + retention + specification	1

APPENDIX 11

The corpus of dialogues involving the characterizing names which occur in Empties:

The Czech version of Empties	The English version of Empties
Viš, jak ti děti říkají? – Vim, Ždímák.	Do you know what they call you? – I know, The Wringer.
Mluvka Vám všechno řekne.	The Chatter will show you the ropes.
Kdo? – Mluvka, to bude Váš parťák.	Chatter. He'll be there with you.
Úlisný, jste tady vůbec?	Shorty, are you here?
Pane Mluvka, já jsem Tkaloun.	My name is Tkaloun.
A pane Mluvko, moh já bych si to zkusit?	Could I have a go, Mr Chatter?
Tak jak mi to šlo, pane Mluvko?	How did I do, Mr Chatter?
Říkali, Mluvka Vám to vysvětlí, tak jsem si myslel...	They said "Chatter will show you," so I assumed...
Tak co, jak jste si s Mluvkou pokecali?	So, did you have a good chat with old Chatter?
Já mu říkal pane Mluvko.	I called him Mr Chatter.
Je tady! Čárkovaná!	Tally-girl!
Mně tady říkají Úlisný, protože pracuju u lisu.	Here they call me Shorty because I operate the compactor.
Jinak jsem Mírek. Mírek Šourek, bohužel.	But my real name is Mírek. Mírek Clit, unfortunately.
To už je lepší Úlisný.	Shorty sounds better.
No já se picnu! Píše mi Čárkovaná.	Wow! That Tally-girl sent me a text message.
To jako místo Vás a Mluvky tady teď bude ta kraksna, jo?	So instead of you and Chatter, we'll have this heap of metal here?
Neříkej, že sis mě nepřál, Ždímáku.	You didn't want me to come?
Ale Mluvka ti přece musel říct, že...	Didn't Chatter say anything?
Mě nezajímá Mluvka.	I'm not interested.
Mluvko, měn im tvůj volací znak na Osel.	Chatter, you're not an eagle, you're a donkey!
A co Rádiovka, byla tady?	Was she here?

APPENDIX 12

The operations used by Blanka Bartošová in dealing with the characterizing names in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Mistranslation	3
Omission	2
Substitution	16

APPENDIX 13

The corpus of dialogues involving the personal names from Empties:

The Czech version of Empties	The English version of Empties
Trávníčku, víš co si celou dobu říkám?	Travnicek, do you know what I keep asking myself?
Taky je mi záhadou, Jandáku, proč vy mě nepozdravíte, proč neřeknete normálně dobrý den.	And... I can't understand why you don't greet me anymore.
A myslela jsem na tebe. Říkala jsem si, to on Pepa taky nespí.	And I was sure you couldn't sleep either.
Ty se zabiješ, Mírvalde!	You'll kill yourself!
Mám nový prášky na spaní. Pár ti jich odsypu, Pepo.	I've some new pills – not addictive. I'll give you some.
Neruš, Vágnere!	Don't interrupt, Vagner.
Posaď se, Dusile!	Sit down!
Já tě žádám, Vágnere, já žádám tady, abys už nic neříkal.	And you keep your mouth shut.
No tak, Horáčková, upaluj si tím do koše!	Horackova, take it to the bin!
Pane Vágnere, my jsme Vám vděční, že jste nám zafinancoval tu běžeckou dráhu, ale na Vašeho syna budeme ždímat s mradlavou houbu.	That we are grateful for the athletics track, but we couldn't resist squeezing a smelly sponge over his son's head.
Ale je to lepší, Maruško, než dát tomu jeho hajzlovi pár facek.	It's better than canning him.
Roberte, to už jsme řešili a došli jsme k závěru, že to tělesnej trest je.	As far as we're concerned it is.
Roberte, neříkej mi ty vole, to je něco hrozného, jak ty mluvíš.	Robert, don't use that language in here!
Pepo, prosím tě, ty mi vysvětli, co tě k tomu pudí...	I just don't get why you do it.
Já to nevidím jinak než jako písemnou omluvu rodičům, Pepo.	A written apology to the parents is the only option.
No, to by snad šlo, Pepo, co říkáš?	You can handle that, can't you?
Ne, Maruško, omlouvat já se nebudu.	No, I won't apologize.
To už jsi slíbil minule, Pepo.	That's what you promised last time.
Pepo, pak bys měl konečně namažat ty panty...	Afterwards you can finally oil those hinges...
Eli, nevytahuj to pořad ze zdi.	Don't pull out the plug like that.
Víš, jak se chováš, Josefe? Přesně jako tvůj otec.	Just like your father.
S Adrienou se stýkám jen kvůli kakaovým bobům.	Only professionally.
Haló, Tkaloun.	Tkaloun here.
Bojíš se, aby to nebyl Fabián.	Afraid it might be him?
Diego, miluješ mě?	Do you love me?
Takovej posel, Eli, to je živá spojka mezi lidma.	A courier is a human connection between people.
Paní Jaruško, víte v čem spočívá Vaše kouzlo?	You know what's so exciting about you?
No, to mi dala ta...Landa. Mi to dal. Zástupce ředitele.	She... I mean he... the deputy headmaster, Landa, gave them to me.
Pepo!	-
Svou vlastní sestru Libušku?	His own sister? Libuska?
To máme štěstí, Tomíku, to je parní vlak, výletní, rozu miš, ten je zdi jeno m někdy.	Hey we're in luck! That's not often that you see it nowadays.
Ale na ten vlak tě dědeček nevezme, To miku.	But grandpa can't take you on that train.
Helenko, já jsem vítací typ.	Helena, I'm the "greeting type".
Ono je to daleko jednodušší, Helenko, víš. On	But simply. He kept teaching to chat up that

přesluhoval ve škole, protože mohl ve sborovně tokat s užívanou Ptáčkovou ...	Ptackova woman.
Pane Mluvka, já jsem Tkaloun.	My name is Tkaloun.
Jmenuju se Řezáč.	My name's Rezac.
A to jsem se chtěl zeptat, pane Řezáč, od čeho jsou ty tři skvrny?	And Mr Rezac, what do those three spots mean?
Ty si vzal Karel.	Karel took them.
To by se mu líbilo. Helenku odkopnout a činky si nechat.	Ditch Helenka and take my weights. Tricky fellow.
Poklona, pani Kvardová,...	How are you, Mrs Kvardova?
Ani nevím jak se jmenuje. – Řezáč. – Řezáč, no vidíte, takové hezké jméno.	What's his name? – Mr Rezac. – Odd he has such a nice name.
Ale Helenko, kdyby nepojedli ze Stromu poznání, tak tady nejsem ani já, ani ty, ani Tomík...	But if they hadn't eaten from the Tree of Knowledge, I wouldn't be here, nor would you or Tommy.
Helenko, ty bys nemohla chodit na nějaký veselejší přednášky?	Helenka, couldn't you find some lighter lectures?
Vy mě připomínáte mého švagra Vendu.	You remind me of my brother-in-law.
Tak to jsme skoro příbuzný, paní Lamková.	So we're practically related, Mrs Lamkova.
Paní Kvardová, to po něm nemůžeme chtít. Pan Řezáč a kravata?	But I told her, that would be going too far. Mr Rezac wearing a tie?
Pane Wasserbauer, už jste jí zase tyknul.	Mr Wasserbauer, the familiar form again!
A pane Wasserbauere, vy se opravdu chcete naučit jenom ty fráze pro milostnou konverzaci?	Are these romantic phrases all you want to learn?
A co když se Vás ta slečna Trudi zeptá, kde pracujete?	And what if Miss Trudi asks where you work?
Tak zase ve středu, pane Wasserbauere.	So see you next Wednesday, Mr Wasserbauer.
Heleď Pepo, dokud ty tam budeš dělat skladníka, tak já tam nevkročím.	I won't set foot in that store while you're working there.
Jo, Helenko, to jsem se chtěl zeptat...	By the way...
Teda Pepo, ty si žiješ, takový pěkný ženský...	I envy you this job. So many beautiful women.
Všichni ve sborovně tě pozdravují, Pepo.	Everyone sends regards.
Přišel jsem ti říct, že máme ve sborovně další mateřskou - Mourková.	We've another maternity vacancy.
Ne, Roberte, děkuju, já jsem tady spokojenej.	No thanks I'm happy here.
Pane Tkaloun, volala Vaše švagrová. – Švagrová? – Nějaká Lamková.	Your sister-in-law called. – Sister-in-law? – Mrs Lamkova.
Je, to jste hodnej, pane Tkaloun.	This is so kind of you.
To byste se šidil. – Nešidil, paní Lamková.	You'd be losing money. – I wouldn't lose anything.
Paní Lamková, my nejsme příbuzný.	But we're not related.
Tak co tam máte dál, Vendo?	What else have you got there?
Pane Tkaloun, nechte mi ji.	Mr Tkaloun, leave her to me!
Tohle je Lucka.	This is Lucka.
Paní Jaruška mi o Vás vyprávěla.	Madam Jaruska told me about you.
Pepo, neležíš si na srdci?	Lying on your front?
Stalo se ti něco, Pepo?	What's up?
Pořád myslím na tu naši Helenku.	I keep thinking about that daughter of ours.
No teda, Bedřichu, ty jsi úplnej lékárník.	Well, you could be a pharmacist.
Pohlídal byste mi Pepinu, pane Tkaloun?	Will you look after Josie for me?
Říkala Helenka, že jste změnil povolání.	Helena told me that you changed your profession...
Ty, poslechni Karle, když už děláš takový voloviny,...	Since you're behaving like such an idiot,...
Víte, ona Dáša, ta moje nová, není slušná.	My new girlfriend, she's not 'nice'.

... a do tý smršti já jsem se dostal po tom slušným, něžným bezvětří s Helenkou.	And that tornado hit me after the nice, gentle calm with Helena.
Vy jste sama, paní Lamková?	You live alone?
A ty bys mi nemoh, Karle, předepsat nějaký prášky na tu vitalitu?	Couldn't you prescribe some pills that would help?
My si pro Vás zejtra přijedeme sanitkou, paní Lamková.	We'll pick you up in the ambulance tomorrow!
Tos udělal dobrej skutek, Karle.	You did a good deed there.
Táto, víte, ona Dáša, abyste rozuměl...	Dad, I'd love to, but my new...
A Tomík, to jsem ti chtěl říct, Karle. Proč za nim někdy nepříjdeš?	One more thing. Try to see Tommy.
A taky Dáša si to nepřeje, když teď sama čeká to dítě.	And she doesn't want me to, now that she's expecting.
Dobrý den, pane Hromada.	-
Pane Tkaloun, poslouchejte, co mi píše.	Listen.
Milý Mirku, díky za vrácení mobilu...	Thanks for my cell phone...
Co je s Váma, pane Tkaloun?	What's up?
To není možný, pane Tkaloun. To musí znamenat něco jiného.	It must mean something else.
Eli, nezlob.	Eli... please, cut it out.
Já už tě nepřitahuju, Pepo.	You're not attracted to me anymore.
To jsem měl, Karle.	I'm already on that.
Táto, já jsem tyhle problémy míval s Helenkou taky.	I'd the same problems with Helena.
Pan Tkaloun má v kanceláři tele fon.	Staff announcement: Mr Tkaloun – telephone call.
Opakuji, pan Tkaloun má v kanceláři tele fon.	I repeat. Telephone call for Mr Tkaloun.
Haló! Tkaloun.	Tkaloun here, hello?
To je divný, Roberte.	That's strange, Robert.
Podstatný je, že jsem se zabouch, Pepo. Ale strašně.	I'm head-over-heels. Really in love.
Ale jak na ní, Pepo?	But how to land her?
Růže, Roberte, každý den jednu růži a do mu.	Every day one rose.
... a ty Robert vjedeš do pevnosti jako vítěz.	And then you'll charge right in victorious.
Zavoláme Morávkovi.	We'll call Moravek.
A víš co řek policejní inspektor? – Teda pane Tkaloun...	Well, Mr Tkaloun.
Pane Tkaloun, víte koho jste odhalil? Jardu Plže, postrach potravinových řetězců.	Know who you caught in the act? The scourge of the supermarkets.
Pepo, slib mi, že nepůjdeš k policii.	Promise you won't join the police!
Tomíku, babička dědovi nevěří...	Grandma doesn't believe me...
Promiň, promiň, Eli.	I'm sorry, Eli, I'm sorry.
To je náš dědeček, Tomíku.	That's our grandfather.
Jdeš akorát, Bedřichu.	Right on time.
Líbím se ti, Tomíku?	Do I look nice, Tommy?
Já jsem Tkaloun. Bývalý kolega bývalé kolegyně Ptáčkové.	I'm Tkaloun. The former ... the former colleague of my colleague Mrs Ptackova.
Pojďte dál, pane Tkaloun.	Come in, Mr Tkaloun.
Jaruš!	Jaruska!
Ahoj, Pepo.	Hi.
Nazdar, Jaruš.	Hi, Jaruska.
Posadte se, pane Tkaloun.	Sit down, Mr Tkaloun.
Víš, co my uděláme, Tomíku?	You know what we're going to do?
No, a já jsem tam páchla. I s Tomíkem.	Well, I did set foot there. With Tommy.
Ale chlípnej a směšnej, Pepo.	But a lecherous, ridiculous one!

Jako by nestačilo, že máme dost starostí s Helenkou.	It's bad enough that we have to worry about Helena!
Co je s Váma, pane Tkaloun, chodíte jako byste byl málo natažený.	You look like someone forgot to wind you up.
Ale to je čistě výhledově ta škola, pane Tkaloun.	But I'm not planning to go yet.
Já do čtyř dělám, pane Tkaloun.	But I'm working until four.
Smilu jse prosím nad naší dcerou Helenkou	Dear God, guide Helena and help her.
Haló! Dobrý den, paní Lamková!	Yes? Hello, Mrs Lamkova!
Ale řeknu Vám, takou matiku jsem ještě nezažil, Pane Tkaloun.	But I've never experienced math like that before.
Ale náročná, pane Tkaloun, náročná.	But demanding.
Co je s Vámi, pane Wasserbauer?	Are you feeling alright?
Trudi já jsem si vymyslel, abych k Vám mohl chodit a říkat Vám ty věty.	I invented Trudi so that I could say those things to you.
Pane Wasserbauer, přivedl jste mě do rozpaků.	Mr Wasserbauer, you've embarrassed me.
A co s tím uděláme, pane Wasserbauer?	What are we going to do about this?
Jednu věc Vám musím, paní Kvardová, říct: Vy mu nesmíte být nevěrná.	But I have to tell you one thing: you mustn't be unfaithful to him.
Ty Helenko, jak bych ti to řekl?	How should I put it?
Helenko, uspávat Tomíka je pěkná věc, ale když má holt hloupou maminku...	It's nice to put Tommy to sleep, but since he's got a silly mum...
Táži se Vás, pane ženichu, zda dobrovolně vstupujete do manželství se zde přítomnou Jiřinou Kvardovou.	Do you Bedrich Rezac willingly take as your wife...
Pane Tkaloun, jste tam?	Mr Tkaloun, are you in there?
Pepo, ty žárlíš. – Na nějakýho Hudertwassera budu žárlit. – Wasserbauera.	You're jealous. - How can I be jealous of some Hundertwasser? – His name is Wasserbauer.
Není, Karle.	No, Karel, she's not.
Tak děvčata, tohle je Dáša.	Girls, this is Dasa.
Helenka sjednala odvoz.	Helena has arranged a car.
Roberte, tohle je moje maminka a tohle je můj tatínek.	This is Robert. This is my mum and dad.
Vemte to na Benešov, pane, pane ... - Landa.	Head for Benesov, Mr... – Landa.
A co vy děláte, pane Landa?	What do you do, Mr Landa?
Robert je inženýr přes počítače.	He's a computer genius.
Tak to byla první otázka, na co jsem se Roberta zeptala.	That was the first thing I asked Robert.
Ale teď nemůžeš, Tomíku. Teď nemůžeš, musíš to vydržet.	Try to hold on we can't stop now.
Ten váš zástupce ve škole se taky jmenoval Landa, víd', Pepo?	Was't a deputy at your school also Landa?
No, vono Landů je... - Jako psů.	Those Landas are... – everywhere
Landa, ne Vy, pane inženýre, ten náš zástupce povídá jednou...	Landa... not you, but that deputy of ours, he told...
Tati, prosím tě, Robert si na to nemůže vzpomínat, protože to jsi zažil s tím druhým Landou.	Dad, he can't remember that because it happened with that other Landa.
Doprava, Roberte!	Right, Robert!
Prosim tě, ty panu inženýrovi tykáš?	Robert? Mr Landa.
Klidně mi tykejte.	Please call me Robert.
Tati, jak se jmenoval křestním jménem ten váš zástupce? – Robert, Helenko.	What was the first name of that deputy headmaster? – Robert.
Helenko, já to taky teprve zpracovávám.	I only just found out too.
... my si s Tomíkem vystupujeme a jedeme zpátky do Prahy.	Tommy and I are going back to Prague.
No, jestli je tohle to slibovaný překvapení, Pepo,	Some surprise. Well done!

tak to se ti opravdu povedlo.	
Paní Tkalounová, neberte to tak. Pepa to všechno vysvětlí, vid' Pepo?	Don't take it like that. He'll explain it all to us, won't you?
Pojď Tomíku, sundáme mokré trenče...	Come on, Tommy, off with those wet pants.
Já jsem Řezáč mladší.	Rezac Junior.
Eliško, poletíme spolu balónem.	We're going to fly in that balloon.
To není na Vás, pane Landa, ale...	I don't mean you.
Eli, jsou to zavádějící ceny, ta společnost začíná	They're launching the company, so it's a special offer
Eli, chtěl jsem ti udělat radost.	Eli... I wanted to please you.
Paní Tkalounová, balonové létání je daleko bezpečnější než jízda autem.	Madam, a balloon is a lot safer than a car.
Pepo, víš, co seš?	Do you know what you are?
Eli, já se omlouvám.	I'm sorry, Eli.
Pane Tkaloun, my vás vidíme.	Mr Tkaloun... we can see you!
Pane Tkaloun, vy nám klesáte.	You're losing height.
Ale opravdu, Eliško, krásný lesy jsou vidět.	What a beautiful forest down here.
Eli, tohle je úlet.	Eli, this is a madflip alright.
Eli, podívej támhle v dálce..	Eli, over there...
Eli, vstaň, to musíš vidět.	Eli, get up! You have to see this.
Pepo, copak ty nevíš, že se zabijeme?	Don't you realize that we're going to die?
Ale došlo, Eliško.	Of course.
až na toho hnusného Hundertwassera...	with the exception of Hundertwasser...
Pepo, teď bys teda měl.	Now's the time.
Tomíku, nebolí tě něco?	Tommy, are you hurt?
Je to dobrý, Eli. Ještě můžeme nějaký čas pokračovat v životě.	Eli, it's all right now. We're going to live for a little while longer.

APPENDIX 14A

The operations used by Blanka Bartošová in dealing with the first names in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Generalisation	2
Omission	68
Retention	26
Standard accepted translation	14
Substitution	2

APPENDIX 14B

The operations used by Blanka Bartošová in dealing with the female surnames in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Generalisation	1
Omission	9
Retention	6

APPENDIX 14C

The operations used by Blanka Bartošová in dealing with the male surnames in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Omission	24
Retention	33
Substitution	1

APPENDIX 15

The operations used by Blanka Bartošová in dealing with the personal names in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Generalisation	3
Omission	101
Retention	65
Standard accepted translation	14
Substitution	3

APPENDIX 16

The operations used by Blanka Bartošová in dealing with all proper names in Empties. For each name, all occurrences in the subtitles are recorded.

Translation method	Number of occurrences of the names rendered by this method:
Generalisation	6
Omission	120
Retention	80
Specification	1
Standard accepted translation	30
Substitution	21
Combination of more translation techniques	9
Total number of occurrences of proper names in Empties	267