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Aktuální vývoj fansubbingu v České republice

Current Development of Fansubbing in the Czech Republic

(bakalářská práce)

2016   **Jan Ranostaj**

FILOZOFICKÁ FAKULTA UNIVERZITY PALACKÉHO

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Místopřísežně prohlašuji, že jsem bakalářskou práci na téma: „Aktuální vývoj fansubbingu v České republice" vypracoval samostatně pod odborným dohledem vedoucího diplomové práce a uvedl jsem všechny použité podklady a literaturu.

V Olomouci dne. …..……….. Podpis…………

Motto: *We do what we must*

because we can.

List of Abbreviations

AVT	Audiovisual translation
VC	Videacesky.cz
YT	Youtube.com
Titulky	Titulky.com
Edna	Edna.cz

Table of Contents

1. INTRODUCTION

As the main focus of my bachelor thesis, I chose **audiovisual translation** (AVT), specifically amateur subtitling (often called **fansubbing**) provided by amateur subtitlers (often called **fansubbers**) and its current development/state in the Czech Republic.

Every day tens of thousands of people use the internet to download and enjoy their favorite TV shows with Czech subtitles. However, very few of them actually know about the complex processes and countless hours of work behind the existence of these subtitles. *Who is responsible for the translation? How does it happen? Why do people do it?* These are just some of the questions I would like to answer in my paper.

Although many authors ventured deep into the area of AVT, amateur subtitling itself did not receive that much attention during the relatively short time of its existence and thus still represents a relatively unexplored area of study. It is clear that in today's internet age the influence of amateur subtitling has become quite substantial, and with the following years it will only grow as more and more online communities are emerging in order to provide fans with the translation of their favorite TV shows, movies, videos, or even video games. "During the last 15 years, audiovisual translation has been the fastest growing strand of translation studies" (Pérez-Gonzáles 2014, 12). Therefore, as an unexplored field of study of growing importance, fansubbing represents very interesting and challenging topic with a huge potential.

Within the vast amount of amateur subtitling communities found online I chose to focus on three of the biggest fansubbing communities in the Czech Republic – **Videacesky.cz** (VC), **Edna.cz** (Edna), and **Titulky.com** (Titulky). These websites are visited daily by tens of thousands of people and represent sources of enormous amount of content in the form of amateur-produced subtitles. As one of the frequent visitors and at the same time a fan of these websites, I would like to examine processes hidden behind functioning of these websites. I will focus not only on the translation process (software used, implemented norms, division of labor, etc.) but also on the fansubbing community itself (motivation of the fansubbers, communication within the community, history and development of the website, etc.).

1.1 LITERATURE REVIEW

As stated previously, as a relatively new area of study, fansubbing is by no means an area of AVT which would be deeply explored or analyzed. In 2005 Ferrer Simó claimed that the area of fansubbing was mostly unnoticed by the academic community, and consequently, there are not that many studies regarding this phenomenon (cited in Díaz-Cintas and Sánchez 2006, 38). Although the source of this claim is old by the time of this thesis, it still applies to some extent. More currently, even Serenella Massidda points out that the field of AVT was still mostly unresearched in 2010 (2015, 2). As a consequence, one of the first presented challenges was to find convenient source materials and papers. Some of the foreign authors that did decide to venture into the issue of fansubbing are for example Serenella Massidda in her book *Audiovisual Translation in the Digital Age* (2015), Mateusz Sajna in his paper *Amateur Subtitling – Selected Problems and Solutions* (2013), Lukasz Bogucki in his article *Amateur Subtitling on the Internet* (2009), Minako O'Hagan in her paper *Evolution of User-generated Translation* (2009), and Jorge Díaz-Cintas and Pablo Muñoz Sánchez in their article *Fansubs: Audiovisual Translation in an Amateur Environment* (2006). Amongst the material of related topics, I found these papers to be some of the most relevant sources for the purpose of this thesis.

As for the Czech Republic itself, publications about fansubbing are relatively rare. An example of a Czech author interested in the issue of fansubbing is Michaela Křížová with her thesis *Amatérští titulkáři a jejich podíl na počítačové kriminalitě* (2014), and Nicol Staňková with her article *Hra o překladatelské trůny* (2015).

The main and the most fitting source for this paper is the book *Audiovisual Translation in the Digital Age – The Italian Fansubbing Phenomenon* (2015) by Serenella Massidda. In her book, she focuses on two of the biggest internet websites dedicated to fansubbing in Italy, and tries to analyze fansubs produced by these websites when compared to the translation of professional subtitlers.

Personally, I would like to go different way and try to describe **functioning** of some of the largest and most popular Czech fansubbing websites instead of arguing whether the fan translation is superior to the professional translation, which has been done several times already with Massidda's book (2015) and Simone Wilcock's thesis *A Comparative Analysis of Fansubbing and Professional DVD Subtitling* (2013) being some of the examples.

1.2 TERMINOLOGY

Because of the relative youth of this field of study, the disunited terminology presents another issue. Many authors use different terms and various definitions which make the terminology sometimes rather confusing. However, in her attempt to recapitulate the terminology, Bold (2011, 4–5) points out that the terms **fansubbing**, **fansubs**, **fansubber,** and **to fansub** are the most frequently used terms in the area of amateur subtitling.

In order to try to define fansubbing, it is first necessary to define the word 'fan' itself. Henry Jenkins (2012, par. 1) defines a 'fan' as follows: "Fans might be broadly defined as individuals who maintain a passionate connection to popular media, assert their identity through their engagement with and mastery over its contents, and experience social affiliation around shared tastes and preferences." Bold (2011, 1) claims that fans are no longer just passive consumers of products and services. Massidda expands the definition set by Jenkins by arguing that the term "fan, as defined by Jenkins, has undergone a profound shift towards the concept of co-creative user," mainly thanks to the expansion of internet technologies (2015, 37). Denison adds that fans are nowadays considered to be a part of the global marketplace (2011, 463).

Díaz-Cintas and Sánchez define fansubs as "fan-produced, translated, subtitled version of Japanese anime[1] programme" (2006, 37). That is understandable, as fansubbing first appeared in connection with Japanese anime; however, for the purpose of this paper, this definition seems somehow obsolete. Bogucki chooses a similar approach and defines fansubs as "subtitles of various Japanese anime productions made unofficially by fans for non-Japanese viewers" (2009, 49). Sajna claims that today fansubbing might also refer to translation of foreign movies and digital games (2013, 3), which is more fitting for the purpose of this paper. He also argues that this means that the term "**fan**subber" is no longer correct as these translators are not really fans of the source material and offers to use the term "**fun**subber" instead – "translators who have fun engaging in the very process of translation" and claims that it is actually a **fun**subber, not a **fan**subber, who strives to achieve more professional standards of translation (ibid.).

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[1] A style of Japanese film and television animation, typically aimed at adults as well as children (Oxforddictionaries, 2016).

Even though the term **fun**subber is not that common amongst other authors, I consider Sajna's modified definition of fansubbing to be the most relevant one for the purpose of my thesis, as it is clear that Japanese anime is no longer the only thing that receives the attention of fansubbers. Nowadays, an enormous amount of time is spent in the production of amateur subtitles for **American** and **foreign TV shows** as well as **movies** and **games**. According to Massidda, translation of American TV shows has emerged as a "response to demands of fans" and as a "means of avoiding the long waits between seasons due to bureaucratic processes [related to copyright law]", and as an "alternative to dubbing" as well (2015, 4). Another reason is that professional subtitling is today often perceived as too 'target-oriented'[2] by many viewers, as with the last couple of years more and more people have gained a better understanding of English language and thus became more capable of spotting potential flaws and imperfections in mainstream subtitles.

One could also argue that although not every fansubber fits the aforementioned definition set by Jenkins (2012), these people are working most of the time for free, their only reward being "acclaim and good reputation amongst fans and viewers" (Wurm, 2014, par. 10), which means their main motivation is a passion often connected to the product they are translating. This will to make an extra step thus arguably makes them fans of the translated product.

1.3 STRUCTURE OF THE THESIS

As for the structure of this paper, in the following chapters I will describe the general issue of **fansubbing** and its development in the world and in the Czech Republic. I will also discuss some of the related issues, such as the legal and ethical issues connected with the process of fansubbing**,** and I will compare **professional** and **amateur** approach to subtitling.

The major part of the paper will be aimed at the Czech internet websites Videacesky.cz, Edna.cz, and Titulky.com. I will briefly outline their **history** and specialization, and then I will describe the **translation processes** followed by the amateur translators 'working' for these websites**. Functioning of the fansubbing**

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[2] Altering relevant aspects of signification, idiom, register, and style (Massidda 2015, 11).

community, implemented norms and **guidelines,** and potential **legal issues** associated with the existence of each individual website will be thoroughly explored as well.

Since every website focuses on a slightly different area – VC focuses on **viral videos**, Edna.cz focuses on **TV shows** and Titulky.com focuses primarily on **movies** – and every website functions on a slightly different basis, I expect to arrive at different results in various areas regarding functioning of the websites, such as recruitment of translators, motivation behind the work of translators, reward system, communication within the community, roles within the community, and so on. There will also be differences in the translation processes of the individual websites as in the software used, the main focus of the fansubbers (emphasis on quality, quantity, speed of production…), source material and templates used during the translation, and much more. The objective of this paper is to analyze these fansubbing websites and their similarities and differences.

Even though fansubbing has its roots in anime, this paper won't be concerned with any anime website. Anime is the core of fansubbing communities mainly in the USA, as there is no need to translate TV shows or movies in English language. Even though there are many fansubbing websites dedicated to anime in the Czech Republic, given the fact that there are more fansubbers dedicated to translation of foreign TV shows and movies, I have chosen to focus primarily on websites dedicated to translation of TV shows and movies.

1.4 METHODOLOGY

For the purpose of this paper, both quantitative and qualitative methods of research presented a viable option. After some consideration, I decided not to use questionnaires as it would require creating three sets of questionnaires in order to gather only marginal amount of data relevant for the purposes of my research. A point of view of a webmaster or a founder of the website seemed much more beneficial.

Out of the qualitative methods, I opted for a **semi-structured interviews** combined with the **observation** from the point of view of the long-time user and a fan of all three websites.

Pérez-Gonzáles discusses the increasing use of interviews in the translation studies as a consequence of borrowing research methods from the social sciences (2014, 158) and he describes the advantages of interviews:

- They are often experienced by participants as highly personal encounters, so they can be conductive to a frank exchange of views, knowledge and experiences;
- Unstructured or semi-structured interviews allow researchers to maintain a certain degree of control over the encounter, while at the same time giving participants room for free individual expression;
- Interviews prioritize attention to participants' personal circumstances and attitudes towards the topics under investigation over standardized techniques of data collection. (2014, 159)

Interviewing some of the most important representatives of the websites through skype or in person therefore seemed as the best way to proceed.

Information regarding the website Videacesky.cz was provided by Vojtěch '**BugHer0**' Tuček, founder of the website and professional translator. Until recently, he was the main figure in the VC community providing many subtitles, doing most of the proofreading and managing the community and the website mostly by himself.

Information regarding the website Edna.cz was provided by Tomáš '**iHyik**' Kremr, one of the core members of Edna, working for the website since the beginning. He occupies the post of editor-in-chief, fansubber and webmaster of the website.

Due to the unwillingness of the founders of the website Titulky.com, information regarding the website was based on the internet blogs of various fansubbers translating for the website, existing interviews with **Martin Kroulík** (owner of the website), online articles about Titulky.com, publicly available information about the website, and last but not least, on my observation of a long-time fan of the website.

2. FANSUBBING

2.1 DEVELOPMENT OF FANSUBBING

Kilborn considers subtitling a medium meant for television and cinema (1993). "The ubiquity of the Internet, however, has given rise to a new kind of AVT" – amateur subtitling (Bogucki 2009, 49). It was not until the 1980s that the term fansubbing first appeared in connection with Japanese anime. According to O'Hagan, despite its dubious legal status, fan translation has become a global phenomenon (2009, 94).

Anime was originally banned or censored in the USA due to inappropriate content, which ultimately lead to Japan abandoning American market. This was mainly because the US originally wrongly thought of anime as being meant for children and younger audience because of the animation; therefore, these shows were perceived as seemingly too violent and too sexual. Massidda claims that "as a consequence, fans of the genre began to gather in 'anime clubs' devoted to the translation and distribution of their favorite animations" (2012, 41; original emphasis). Bogucki discusses the main reasons for emerging of such groups and communities: "to make a contribution in an area of particular interest and to popularize it [the show] in other countries, making it accessible to a broader range of viewers/readers, who belong to different linguistic communities" (2009, 49). Kirkpatrick (2002, 133) claims that Americans finally began to separate anime from their domestic animation in 1988.

According to Leonard, the first documented fansubs belonged to the anime called **Lupin III** and at the time of its production, the cost was about 4,000 dollars and it took about 100 hours to produce the subtitles (2005, 291). The first known case of widely distributed fansubs were the first two episodes of **Ranma ½** in May 1989 (ibid.). Initially, fansubs were distributed primarily on VHS and CDs because high-speed internet connection was not as common as it is today. In the 2000s, most fansubs were distributed through IRC[3] channels, file hosting services and peer-to-peer software called BitTorrent. In the following years, most groups shifted from using IRC to BitTorrent as the primary source of distribution.

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[3] Internet Relay Chat (real time chat allowing users to transfer files as well).

Today an enormous amount of fansubbing communities are being created worldwide with fans working together for a single purpose: to share subtitles of their favorite show with other fans.

In the Czech Republic the development took a slightly different course. While there are many websites dedicated to anime, there is a huge demand for foreign TV shows and movies; therefore, the development in the Czech Republic did not revolve just around anime. Instead, the first fansubbing communities emerged around three popular American TV shows: **Lost**, **Prison Break** and **Heroes**. These shows were deep and interesting enough for fans to actually establish fanwebs, where they were able to hold discussions about the story of the show, its characters, individual episodes, etc. Some fans were eager to create subtitles for the show and thus the first fansubbing communities dedicated to translation of foreign TV shows emerged. Later, after the shows came to their end, a lot of the fansubbers switched to other American or foreign TV shows or movies.

In the Czech Republic nowadays, there are many fansubbing websites that are visited by tens of thousands of people daily. These websites have often rapidly grown in popularity ever since their birth, and now they are being managed by teams of fansubbers, usually working for free. Some of the websites are managed by a handful of passionate fansubbers focusing on only one show (Konoha.cz) and some of them are a home of hundreds of active fansubbers focusing on various movies and TV shows (Titulky.com).

Work processes of communities of these websites are often very well organized. During the last couple of years of their existence, these communities had a lot of time and space to improve their work process, quality standards, way of cooperation, and other areas. Today the speed of production of subtitles produced by these websites is often very fast, with subtitles being released as soon as within 24 hours after the release of an aired episode, and with quality arguably matching or even exceeding the quality of professional subtitles. The existence of these websites obviously cannot go without some problems such as **ethical issues** or **legal issues**.

2.2 ISSUES IN FANSUBBING

Despite fansubbing being a rapidly growing global phenomenon, it is accompanied by many issues and obstacles. O´Hagan claims that "UGT[4] translation provided in a voluntary manner without monetary reward raises issues relating to quality, ethics and the very survival of the translation profession" (2009, 98). Due to the complex nature of the individual areas, this chapter will be dedicated to quality issues, while the ethics and the impact of fansubbing profession will be the topic of the following chapter.

One of the restrictions of amateur subtitling is the lack of source materials in the form of dialogue lists or scripts. While professional subtitler often receives a dialogue list or a script, a fansubber usually has to rely on subtitles in another language produced by another amateur or on their own hearing and understanding. Bogucki claims that the fansubber might listen to the source video as many times as necessary, but a certain part of the video might be hard to understand, unintelligible because of the background noises or otherwise irretrievable (2009, 50). He further states that amateur subtitling is also subject to technical constraints such as speed and length of the subtitles, but the limitations differ from the limitations of a professional subtitler (ibid.). Furthermore, according to Massidda, professional subtitlers are often forced to work on a template[5], which further restricts their freedom and flexibility when translating (2015, 60-61), as opposed to a fansubber. As a result, according to Bogucki (2004), fansubbers have far more freedom during the translation process as opposed to a professional, as they are not subjected to the same technical constraints, and do not have to rely so much on strategies such as condensation or omission.

Bogucki claims that the main problem of amateur subtitling is therefore not squeezing the gist of the original message into 30 characters per line, but rather the quality of the source material and competence and expertise of the translator (2009, 50).

2.3 LEGAL AND ETHICAL ISSUES

Fansubbing is a type of an activity called **crowdsourcing**. The term was first coined in 2006 by Jeff Howe in his article *The Rise of Crowdsourcing*. Since then, the term has been used and modified by many authors. Doan et al. offer a simple definition and

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[4] User-generated Translation.
[5] Time codes done by someone else but the subtitler.

describe crowdsourcing as "the system of a crowd of humans helping to solve a problem defined by the system of owners" (2011, 87).

In her study published in 2014, O'Hagan contrasts fansubbing to crowdsourcing and describes crowdsourcing as a legal activity that is unethical, and fansubbing as an ethical activity that is illegal (cited in Massidda 2015, 18). Despite the legal status of fansubbing, "the intense work undertaken by fansubbers attracts, generates and retains the interest of fans of a specific TV show" (Massidda 2015, 19). Therefore, fansubs are actually beneficial for commercial purposes of the show as benefits of the fansubs in the form of promotion easily outweigh the damages caused by sharing of the subtitles. This leads to some sort of 'gentlemen's agreement' (Díaz-Cintas and Muñoz Sánchez 2006, 44) between TV shows producers and fansubbers, which results into almost no legal steps being taken against the fansubbing communities.

Besides that, fans learned how to use various forms of protection against possible legal steps. One of the most effective defenses is production of subtitles in the form of so-called 'soft subs', which means that the subtitles are produced as separate files, usually in the form of .srt or .sub file which does not interfere with the video file in any way. It is up to the users to get these video files on their own.

Fansubbers also tend to use nicknames instead of stating their name, which provides them with another form of protection, as their products are anonymous.

Despite these factors, fansubs remain to be technically illegal – because the scripts for shows and movies are officially protected by copyright – and Díaz-Cintas and Sánchez discuss several instances when Japanese companies threatened to take legal steps against fansubbing communities (2006, 44–45), as the popularity of anime has already grown so there is big enough market for the producers of the anime shows not to be dependent on fansubs as a form of promotion, which leads to their growing discomfort regarding fansubbing.

Another problem of fansubs is that they may present a potential **threat to the subtitling profession**. Bogucki claims that it seems that there will always be a market for both cinema productions and digitally recorded copies of movies for home use (2009). However, Garcia says that the amount of work available for professional translators is shrinking and the price per word is decreasing, due to the effect of both machine translation and crowdsourcing (2010, 4). Massidda also mentions this issues and as an example she uses the case of Facebook using a crowdsourcing method in order to translate their platform nto more than 70 languages (2015, 17-18). What

Facebook did was they launched an application that lets anybody translate the popular website into various languages. It allows anybody to take part in the process of translation of Facebook within a minute. The quality of the final product is secured through the point system where the translators are evaluated by other users and rewarded with little 'badges' as a form of motivation. This presents a perfect example of fans doing for free what would have otherwise been done by paid professionals.

In the case of TV shows and movies, one of the core issues might be the fact that majority of the users simply prefer speed over quality. As long as the subtitles are time coded correctly, users are willing to accept a low-quality final product as long as it comes out as fast as possible (Tuček 2016; Kremr 2016; Massidda 2015, 41).

Fansubbing definitely does have an impact on the subtitling profession, whether we are talking about norms, quality, or amount of work. How big the impact will be remains to be seen, as the process of the two communities influencing each other is continuous.

2.4 PROFESSIONAL AND AMATEUR APPROACH

Quality comparison between amateur and professional subtitler has been a subject of many papers, as stated before. It is clear that the approach of both groups differs in a lot of areas ranging from various limitations they have to tackle with, through the source materials they are provided with, to an audience they are targeting, which seems to be one of the most relevant factors in play. As a professional subtitler, one is often forced to provide a product that is meant for 'mainstream' audience, which means that changes in expressivity, cultural references, idioms, style, register, and in other areas are often necessary as opposed to the working process of a fansubber, whose goal, as stated before, is to share the final product with other fans – often people that are familiar with the culture of the translated show and are expecting a source culture oriented translation.

As for the strategy comparison, Venuti (1995, 20) discusses two different approaches to translation; **domestication** – "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home", and **foreignization** – "an ethnodeviant pressure on those values to register the linguistic and culture differences in the foreign text, sending the reader abroad". Sajna (2013) follows Venuti's dichotomy and according to him, fansubbers tend to choose the way of

foreignization during the subtitling process as opposed to professional subtitlers, who opt for the way of domestication.

Therefore, we could argue that the main goal of a fansubber is to provide **a source culture oriented translation**, while according to the study published by Cantor and Cantor in 1986, TV programmers mainly care that the final product appeals to the large audience, even at the cost of neglecting the culture of the original (cited in Massidda 2015, 5). Massidda further claims that the professional translation norms are responsible for this, as they are "blamed for altering relevant aspects of signification, idioms, register and style, and also for impoverishing the sense of otherness inherent in the foreign dialogue in the name of fluency, readability, and the questionable notion of transparency" (2015, 11).

Although "commercial, subtitled versions of [TV] shows are generally considered to be of higher quality, both technically and linguistically, than fansubs" (Díaz-Cintas and Sánchez, 2006), Widawski claims that a good translation is one in the spirit of the original (as cited in Sajna 2013, 6) so it is arguably a fansubber who has the potential to produce subtitles of a higher quality, as they generally try to preserve the source culture.

3. FANSUBBING COMMUNITIES IN THE CZECH REPUBLIC

This section is dedicated to the description of three of the biggest internet fansubbing websites in the Czech Republic. In the following pages, I will describe functioning of these websites, the work of the communities making it possible, and the whole process of creation of subtitles that are daily viewed by thousands of people just because websites like these exist. I will explore the whole translation process stemming from the passion for TV shows and language at the very beginning to the production of many subtitle files per day, created by many translators, or teams of translators, working for countless hours, most of the time completely for free. Other relevant areas, such as motivation of the translators, software used, implemented translation methods, etc., will be discussed as well.

Videacesky.cz, Edna.cz, and Titulky.com are the three websites I consider to be suitable candidates for the purposes of this research, as all three websites are very popular in the Czech Republic and they have been consistently successful throughout their history.

Note that every community functions in a slightly different way. Their methods, their target audience, their work process, and many other aspects are different, often in order to produce a different product with a different purpose.

3.1 VIDEACESKY.CZ

The following information is for the most part based on the interview with BugHer0, the founder of Videacesky.cz. (Tuček 2016)*.*

Following chapters provide a detailed description of the popular Czech website Videacesky.cz. In spite of VC not being a typical representative of a fansubbing community (VC does not produce any movie or TV show subtitles), it is a brilliant example of the definition of fansubbing itself, as the website was launched with the intention of sharing entertaining videos from YouTube (YT) with people incapable of understanding the videos without Czech subtitles. VC also did an excellent job of promoting the videos, and on many occasions even established a huge Czech fanbase for several YT channels, thus benefited the producers, which resulted in many acts of gratitude from the original creators. The website has been very popular and hugely successful ever since its launch. It was sold in late 2015 to a new owner.

Besides the primary function of translating YT content and providing a huge database of entertaining videos, VC also operates as a translation agency to some extent, and occasionally accepts paid contracts for translation of movies meant for cinema, short movies from movie festivals, or internet projects such as shows from the internet TV Stream.cz. A lot of emphasis is also put on the videos with educational value, and besides regular translation of videos from various educational channels, such as *Vsauce*[6], VC also experimented with a project called 'dual subtitles'[7] with the intention of improving English skills of the viewers.

Although the source videos are mainly in English language, VC fansubbers also occasionally translate videos from French, Spanish, Italian, German and Russian.

3.1.1 HISTORY

VC was established on January 28, 2010 by a fansubber named BugHer0 and a couple of other fansubbers, who were at that time translating TV shows for the website Titulky.com. Their main motivation behind the launch was their passion for TV shows combined with the general lack of subtitles for shorter videos, such as web series, viral videos, movie trailers, talk shows, stand-ups, and so on. Subtitles for projects of such a

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[6] A generally educational YouTube channel (youtube.wikia.com).
[7] Allowing the users to play the video with both Czech and subsequently English subtitles in order to improve their English knowledge. Below the video is a vocabulary of words used in the video.

nature were not produced by any other website at that time. Therefore, being one of a kind, despite investing no resources into any form of promotion for the first 3 years of the website existence, VC quickly became very popular, taking very little time to establish a regular fanbase. One month after its launch, around 2,000 people visited VC daily. After 3–4 months of its existence VC had around 10–15,000 daily visits, finally peaking at 40–45,000 daily visits, with the record of 100,000 visits during a single day.

3.1.2 COMMUNITY

For most of the time, the team responsible for the website would consist of approximately 30 members (usually half of them being active on a regular basis), the youngest one being 13 and the oldest one being 35 years old. The typical member would be a university student around 22 years of age. The majority of the team would consist of translators, several members would take on the role of proofreaders with BugHer0 being the chief proofreader and community coordinator, doing most of the proofreading by himself for the most part of the existence of the website.

The translators can apply to VC from their own initiative, in which case they are asked to translate a sample video. On several occasions, a recruitment video appeared on the website, asking potential applicants to provide a translation. On the first of these occasions, almost 500 applicants sent their subtitles, showing a great interest of people in the website and fansubbing. The suitable candidate would then have to have a good knowledge of English and Czech language, but he or she would also need to provide a decent supply of entertaining videos or YouTube channels. The ability to use YT as the source of material for translation, and a good taste for videos would be valued highly as well. Usually about 10–15 people would be selected, most of which would drop out in the following months due to lack of time or motivation. The rest would then join the core of the fansubbing community, providing subtitles on a regular basis.

As the popularity of VC grew, the web started to show a profit from advertising. Consequently, about a year and a half after the launch, financial rewards (based on the grades awarded by a proofreader and the size of the subtitle file in kilobytes) were implemented as another form of motivation. However, BugHer0 points out that he felt managing the community was much easier without the reward system as some minor problems and disputes emerged within the community because of the financial rewards. There would also be a reunion of the fansubbers hosted every year in order to bring the

community closer together. The financial rewards are negligible though and by no means big enough to make a living. Being a part of VC community does provide some side benefits, though, as some of the fansubbers received paid contracts or even job offers from dubbing companies or Czech portal *Stream.cz* because of their translation skills, reputation, and contacts established with other members of the fansubbing community.

3.1.3   TRANSLATION PROCESS

The source of the translated videos is basically only YouTube and every fansubber in the community has almost absolute freedom of choice regarding the source material and can translate whatever he or she considers to be interesting, as long as the regular fans of VC find the videos entertaining as well. This results in coverage of a huge variety of material from talk shows, stand-ups, comedy sketches, viral videos, through movie trailers, music videos, to commercials, educational videos and much more, thus creating a potential for an enormous fanbase.

After choosing the video for translation, VC fansubber would time code and translate the video himself, using (usually) VisualSubSync, and upload the .srt file, marked as ready for proofreading, to a peer-to-peer server. BugHer0 or another proofreader would then open the file and go over the time codes, reading speed, length of the subtitles, grammar, and cohesion in order to make sure everything is correct before releasing the subtitles on the website, working as a time coder and proofreader at the same time. One thing that is distinctive for VC is that BugHer0 puts a lot of emphasis on providing the fansubbers with a lot of feedback. The proofreaders would go as far as implementing a grading system (1–5) and writing down a list of things to improve for each subtitle file, which presented VC fansubbers with a great opportunity to further develop their skills.

Ideally, each fansubber would be responsible for a whole series or a YouTube channel in order to maintain the consistency. In the case of bigger projects, such as web series with longer episodes, fansubbers would sometimes alter throughout the series. But unlike in the case of Edna, the general rule would be not to use more than one fansubber for a single episode.

Since VC was basically the only source of Czech subtitles for YT videos, the goal of the website was not to produce subtitles as quickly as possible at the cost of

quality, as it is often the case with many fansubbers translating TV shows or movies. Time gaps between the upload of the original video and subtitles produced by VC is often very long, as there is no other competitor that would translate the video faster. Instead, a lot of emphasis is put on the very process of selection of the translated material. It is necessary to select a video that is entertaining for the VC fanbase, which is more demanding than a regular YT fanbase. If the proofreaders assume that the video will not be successful with the fans, the subtitles are stored and released during an otherwise especially successful day, or if there is a shortage of subtitles to upload. The fansubbers also do pay attention to the feedback provided by the fan community. If some of the viewers spot a factual mistake, the subtitles are corrected.

As for the quantity, the goal of the website is to release four subtitles (videos) a day. The videos are usually posted at 7:00, 12:00, 16:00, and 20:00. This motivates the visitors to visit the website several times a day, which leads to a further increase of daily visits.

3.1.4 IMPLEMENTED NORMS AND GUIDELINES

VC uses a set of subtitling norms and guidelines. However, the fansubbers have a lot of freedom during the subtitling process and a lot of things are left up to the approach of the individual fansubbers.

Some of VC general subtitling norms and guidelines include:

- Maximum of 42 characters per line
- Maximum of 2 lines per subtitle
- Maximum of 18 characters per second
- Different characters indicated by dash symbol followed by space
- Text outside of regular speech (letter or quotation) indicated by English quotation marks

Other relevant issues require more complex solutions. Vulgar language, for example, is censored only in case the expression is beeped out in the original video; otherwise, the expression is translated and the video is posted with a disclaimer and marked as 18 +.

Other issues, such as cultural references, rhymes in songs, translation of names and so on, are up to individual fansubbers. Each fansubber has his/her own style and proofreaders do their best not to intervene. VC offers an interesting solution in terms of transferring cultural references. Since the only way to access the translated videos is through the website, it allows the fansubber to post a video with a comment. This is easily spotted by the viewers, and fansubbers can use the space below the video to explain some of the remarks and references in the video, which allows them to stay more faithful to the source language during translation.

3.1.5 LEGAL ISSUES

Even though fansubbing is still technically illegal in the Czech Republic, and generally considered to be a form of piracy, VC represents a perfect example of fansubbing community promoting the translated products and helping the producers instead of reducing their profit.

During the time of its production, some of the episodes of the web series *Continuum* had about 3,000 views on YT. Meanwhile, the VC fanbase of the show, watching the show on a regular basis, consisted of more than 4,500 people. This resulted in Melanie Merkosky, the protagonist of the show, sending a video message addressed to the whole VC community, expressing gratitude of the producers. *Continuum* is only one of the examples of VC benefiting the producers. Episodes of the web series *Troopers* had 50,000 views from VC alone on a regular basis, adding a substantial amount of fans to the YT fanbase of the show. A web series *Video Game High School* was regularly watched by 30,000 people. Not to mention some of the viral videos that occasionally caused the server to crash because of the high visit rate. Furthermore, VC helped to fundraise a lot of projects, a video game *The Division* and a web series *Journey Quest* being two of the examples.

VC also had several minor disputed with some other webs stealing their subtitles without giving them credit. VC usually ignores the issue or tries to solve it by contacting the owner of the website.

3.2 EDNA.CZ

The following information is for the most part based on the interview with Tomáš Kremr, editor-in-chief and webmaster of Edna.cz

Following chapters are dedicated to the fansubbing website Edna.cz. Edna (named after an evil witch from a children TV show called *Willo the Wisp*) presents a typical display of a modern fansubbing community working together on a larger scale. Edna's main target of interest are TV shows in English. The website is divided into many fanwebs, each one dedicated to a different TV show, with its own fansubber or a team of fansubbers working separately from the rest of Edna. The website was created in order to satisfy fan communities of popular TV shows emerging on the internet with the growing popularity of TV shows *Lost*, *Dexter* and *Prison Break*, and has been steadily growing ever since.

What is distinctive for Edna, as opposed to other fanwebs, is their deeper interest in the shows. Besides providing subtitles, Edna also offers a database of over 1000 TV shows with their own profiles. The active profiles then contain articles about the show, description of individual episodes, characters, information about the actors, images and videos related to the show, and last but not least, a discussion forum.

Similarly to VC, Edna was also sold at the beginning of 2015, to a Czech publishing company Mladá Fronta.

3.2.1 HISTORY

Before there was Edna, there was a website Lost.cz, founded in 2005 by Tomáš Vyskočil, dedicated to the TV show of the same name. Fans of the show enjoyed talking about their favorite show on the internet, taking part in many online discussions and developing theories about the plot of the show. The community formed around Lost, visiting Lost.cz regularly, was huge, and when the producers announced in 2007 that the show is coming to its end, the idea to establish a website dedicated to more than one TV show was born.

Edna was created on July 1, 2008 by Tomáš Vyskočil. The website was initially supposed to be a collection of articles and news about TV shows from various fanwebs, serving mainly as a place for online discussions, but a lot of fans turned out to be

willing to produce subtitles for the show as well. The demand for subtitles was growing, and gradually, Edna has become the biggest fansubbing website dedicated to TV shows in the Czech Republic.

The first fanwebs on Edna emerged in 2009. These fanwebs were dedicated to American TV shows such as *Californication*, *Fringe*, *Dexter*, and *FlashForward*. Nowadays, the website consists of more than 100 fanwebs dedicated to various TV shows. Each fanweb is managed by a team of people taking care of the design of the website, writing articles about the TV show and producing subtitles for individual episodes.

Since the initial goal of Edna was to create a website that would unite various fanwebs dedicated to various TV shows, if there was a fanweb outside of Edna, the webmasters would often offer the web to join Edna, and if the owners rejected, Edna would create its own rival fanweb that would on many occasions emerge victorious.

Since the website Lost.cz had no problem achieving 40,000 daily visits, it provided Edna with a fanbase to begin with without having to invest into advertising campaigns or paid promotions. The website had close to 100,000 visits during the first six months, with 1,000 daily visits. At the end of the second year, the website had about 720,000 visits in 12 months with 5,000 daily visits. Nowadays the website reaches more than 50,000 daily visitors, 500,000 monthly visitors and 2,000,000 monthly visits. These figures oscillate, depending on the time of the year, peaking during the months April to July, when the new episodes of the HBO TV show *Game of Thrones* come out.

Edna contains a database filled with more than 1,000 profiles of various TV shows. More than 20 of them are being actively translated and several dozen are already finished. The fansubbers are working almost exclusively with videos in the English language.

3.2.2 COMMUNITY

The community responsible for the website consists of approximately 150 members, 70 of which actively produce the content. Besides the fansubbers, part of the community are editors, who participate in writing articles, and may or may not take part in the subtitling process as well. Webmasters write articles, work as proofreaders and supervisors as well. Web designers' responsibility is to create designs for individual fanwebs.

As for the fansubbing part of the community, the members are usually university or high school students between 17–22 years of age (although there are also members over 50), with the passion for TV shows and translation. The majority of them did not study translation and their main motivation is to learn and share their passion with fellow fans.

The size of individual fansubbing teams usually ranges from 1 to 10 people and the members occupy roles of fansubbers, proofreaders, and time coders. A time coder is most of the time working as a proofreader as well.

Potential fansubbers usually apply from their own initiative by email. The applicant has to provide a sample translation of 100 lines of a TV show of his or her choice. A webmaster then evaluates the applicant's language and translation abilities. An emphasis is put on the quality of Czech language, successful identification of idioms, correct word order, and amount of grammatical and translation errors. Technical properties of the subtitles, such as reading speed and length, are mostly ignored, as these skills are usually easily acquired later. After getting accepted, the soon-to-be fansubber then gets assigned to one of the fansubbing teams and he or she becomes a part of the fansubbing process.

As is the case with VC, even Edna profits from advertising and dedicates part of the budget to financial rewards. Quality and loyalty are the two main aspects of the reward system, as only the members that are part of Edna for several months at least are offered financial reward for their work. The amount of money is based on the quality of their work and the amount of visits of the assigned fanweb(s). However, Tomáš Kremr emphasizes that the money is rather symbolic and that one cannot make a living by subtitling for Edna, as the website is based on the "by fans for fans" principle.

Edna also hosts annual reunions (screening of some shows often being part of the program). These reunions are open not only to the fansubbing community, but to the fan community as well.

Similarly to VC, fansubbing for Edna also helped some of the fansubbers with their career. Some of them received job offers from various Czech TV stations such as Prima Cool or Nova, and some of them are working for dubbing companies.

3.2.3   TRANSLATION PROCESS

As was the case with VC, the translated material depends entirely on the fansubbers' choice. The fansubbers are usually able to identify shows that will be successful with fans.

The translation process usually begins the day after the episode was broadcasted in the US. It is up to the fansubbers to obtain the video file, and most of the time English subtitles as well. After that, one or more fansubbers start with the subtitling process. Some more demanding shows require work of several people. In that case, the number of lines is divided by the number of fansubbers, and each fansubber gets assigned a part of the episode. Fansubbers usually use SubtitleEdit, possibly Subtitle Workshop, as a subtitling software. After the subtitles are done, the file is sent to a proofreader, who usually takes on the role of the time coder as well. The proofreader makes sure the subtitles are consistent and corrects any mistakes and timing errors. In the case of novice fansubbers, the proofreader might do all the time coding by himself. Communication and file sharing are secured through Facebook. After the proofreading is done, the file is released on Edna. In the optimal case, the whole process is finished less than 24 hours after the episode is aired.

There are also fansubbers working on their own, subtitling and taking on the role of proofreaders and time coders as well. Due to the size of Edna and the general struggle to find capable proofreaders willing to work for free, it is almost impossible to produce top quality content across the entire website. The fansubbers pay attention to feedback from the users of the website and they do potentially correct the mistakes spotted by the viewers after the release. Some of the teams have as many as 10 members working on a single show. This usually concerns the teams working on today's popular shows produced by Netflix, such as *House of Cards* or *Daredevil*. Netflix tends to release the entire season of the show at once, which means many people are needed in order to produce the subtitles as quickly as possible.

Edna also does put a lot of emphasis on providing their fansubbers with feedback. The proofreaders do their best to improve the skills of the fansubbers working in their teams. This is because it is in the interest of the website to make people stay with Edna and improve their abilities so they can later work on bigger and more demanding projects.

Edna usually produces up to 10 subtitle files daily, and their most important values when releasing the subtitles are speed and quality. The fansubbers do have a free hand regarding the amount and speed of their production. Some of them also work for different websites as well and upload their subtitles for example to Titulky.com or to other fansubbing websites.

3.2.4 IMPLEMENTED NORMS AND GUIDELINES

Edna also uses a set of norms and guidelines for fansubbers to follow.

Some of Edna general subtitling norms and guidelines include:

- Maximum of 40 characters per line
- Maximum of 2 lines per subtitle
- Maximum of 22 characters per second (optimally 15-17)
- Minimum display time of 1.5s
- Maximum display time of 6s
- Upper line should be shorter
- Different characters indicated by a dash

Even though there is an effort for unification, it is almost impossible given the size of the community. Therefore, fansubbers' styles vary and it is up to them to deal with cultural references, names, vulgar expressions and so on, as long as it is in accordance with previous episodes of the show. Also in the case of flashbacks or recapitulations the translation is supposed to be taken from previous episodes in order to preserve consistency throughout the series.

3.2.5 LEGAL ISSUES

Even though fansubbing is illegal in the Czech Republic, and despite Edna being the largest Czech fansubbing website dedicated to TV shows, there have been no problems at all regarding the copyright law throughout the existence of the website. Mainly because the website does not provide any video files and offers only soft subtitles. It is left up to the users to obtain the video file by themselves.

Edna illustrates a very good example of the fansubbing community being beneficial for the producers. By producing subtitles and writing articles, Edna does promote various TV stations such as HBO, AMC, or Netflix – a provider of streaming movies and TV shows. As a consequence, Edna does cooperate with some of the producers, for example with stations AMC and Czech TV station Prima Cool. The website has also a good relationship with HBO, as the promotion of their brand and products increases the amount of people subscribing to HBO. As a result, HBO invites members of Edna to various press conferences and provides them with various materials before the airing of the show, which gives Edna an edge over other fansubbing communities.

One recently occurring phenomenon, making the activity of fansubbing even more ethically and legally questionable, is placing the advertisements directly into the subtitles. This has been recently implemented by some of the fansubbers working for Edna. Tomáš Kremr states that this is practiced by individual fansubbers and benefits their own interests, and that it is by no means recommended by Edna, but it is not forbidden either, as it is perceived as a grey area.

Even though Edna does not have any legal issues with the producers, occasionally some minor disputes emerge between Edna and some other fanwebs. Other websites sometimes post Edna's subtitles without permission, which webmasters of Edna generally overlook, even though it might cost the web some views in the long-run. However, in some cases smaller websites steal Edna's subtitles or parts of the subtitles, erase the name of the author, and present the subtitles as their own. This is something members of Edna try to fight against, even though no legal steps were ever taken by Edna due to the legally dubious nature of the whole issue.

3.3 TITULKY.COM

Due to the unwillingness of the administrators of the website, the following information is mostly based on publicly accessible information about the website on the internet, existing interviews with the owner of the website, Martin Kroulík, various online articles and blogs, and on my personal observation from the point of view of a fan and user of the website.

Following chapters are dedicated to the biggest and the most popular fansubbing website in the Czech Republic – Titulky.com. Due to its universal nature, the website is very much different from the previous two. Firstly, even though the website contains many subtitles for TV shows, the main center of attention are movie subtitles. Secondly, the size of the community is enormous and filled with fansubbers who are working individually. The reason is that Titulky functions as a database of fansubs that anybody can use to upload their subtitles to. Because of that, many fansubbers use Titulky as their starting point before joining some sort of specialized fansubbing community.

3.3.1 HISTORY

The website was established in September 2004. It was created mainly for Czech and Slovak fans of foreign movies, and the goal of the website was to provide a platform that would serve as a storage for alternative translations (to a professional translation or to a dubbing) of movies, and for subtitles of movies that were never distributed in the Czech Republic or in Slovakia in the first place. During the beginning of Titulky, there was no other central website that would allow the users to upload and download subtitles. According to Martin Kroulík, the demand for the subtitles was enormous and during the first three years it was necessary to continuously improve web hosting, server hosting and data housing as the number of users of the website doubled each year until 2010 (cited in Křížová 2014, 36). Today, with approximately 150,000 subtitles, Titulky is the largest fansubbing website in the Czech Republic, with the highest number of active users, fansubbers, visitors, and uploaded fansubs.

The website is visited by more than 50,000 unique visitors per day. Monthly, the website has more than 2,000,000 visits from 450,000 unique visitors from both Czech Republic and Slovakia.

As is the case with VC and Edna, even Titulky profits from advertising placed on the website. Furthermore, since the year 2008, the website operates under the server Netusers.cz, which means that registered members of the website are also the target of behavioral advertisement in the form of unsolicited emails.

3.3.2 COMMUNITY

The fansubbing community of Titulky is very much different from the communities of VC or Edna, as it consists of hundreds of active fansubbers dedicated to translation of both movies and shows. The cooperation and communication within the community is often very poor. This is partly because of the size of the community and partly because the fansubbers dedicated to translation of movies usually tend to take care of everything by themselves, taking on the role of both, subtitler (the source being a sound track or English subtitles) and a time coder, as opposed to the fansubbers dedicated to TV shows, who usually work in organized groups and divide the work amongst several people (Hudská 2014).

The fansubbing community of Titulky consists of hundreds of active fansubbers translating movies or shows, some of them translate on their own, some of them form smaller groups, and some of them translate subtitles for various fansubbing communities across the internet, and choose to upload their subtitles to Titulky as well (e.g. some fansubbers of Edna).

The communication within the community is secured through a very basic forum placed on the website, users can also visit a 'requests' section, where they can ask fansubbers for specific subtitles. Both the forum and the requests section could be more user-friendly, as they are somehow disorganized, which makes the navigation rather difficult given the number of posts.

As opposed to Edna or VC, there are no requirements to become a fansubber of Titulky. Anybody can open a translator account and start uploading subtitles. However, the subtitles have to be reviewed and accepted by the administrators of the website, whose job (besides managing the forum and some other areas of the website) is to approve the subtitles before they become available for download. The fansubbers who consistently upload high-quality subtitles are then granted an automatic approval status, so they have the benefit of not having to wait for administrators to go over their work.

Similarly to Edna and VC, Titulky also has their own reward system. The rewards are based on points collected when having subtitles downloaded by other members of the website, but also by other activities within the website, such as participating in the discussions. Needless to say, the rewards are very symbolic, the usual reward being a T-shirt or a sweatshirt for several dozen of uploaded subtitles.

Some fansubbers participate in the translation process because it is their hobby and that some other fansubbers do that because they want to keep improving their language skills (Hudská 2014). Others are motivated by the reputation gained within the community, marked by the amount of stars next to the nickname of the uploader (Ajvngou 2009).

Titulky also occasionally hosts a reunion where the most successful fansubbers are invited along with the administrators of the website.

As was the cases of VC and Edna, even some of the fansubbers from Titulky were contacted by dubbing companies because of their reputation, skills acquired by translating subtitles, and for their factual knowledge of the source material (ČTK 2013).

3.3.3 TRANSLATION PROCESS

Many fansubbers of Titulky prefer to focus on the speed rather than quality; as a consequence, Titulky is usually the first place to offer subtitles for aired episodes of a TV show or a movie. However, the quality of such subtitles is often questionable.

In an attempt to avoid a case of several fansubbers working simultaneously on the same TV show or a movie, the website offers a section where it is possible to mark the translation of specific subtitles as in progress. The members of the community also usually respect other members who translate a TV show regularly and avoid translating the same show.

Occasionally, some new members of the fansubbing community tend to choose for their first project a show they know is being translated by someone else. They tend to release their subtitlers sooner, and in a bad quality. Even though this might force the regular fansubbers to work on their subtitles faster, fansubbers usually find this demotivating (Ajvngou 2009).

According to the website, the most frequently used software amongst fansubbers is Subtitle Workshop. Once the subtitles are uploaded to the website, they are usually put aside until an administrator accepts the subtitles. The process is usually very fast,

considering the amount of uploaded subtitles, ranging from several hours to a couple of days at most. The administrators usually go over the very basics, making sure the subtitles are not a copy of subtitles already posted on the website, a machine translation, or full of mistakes, occasionally also correcting major grammatical mistakes, typos, eliminating redundancies, etc. According to the administrator *Vidra*, about 40% of the uploaded subtitles are rejected.

The users can get at least some amount of feedback from the user community in the comment section under each of the uploaded subtitle files. Bad translations tend to get more feedback.

3.3.4 LEGAL ISSUES

According to the owner of the website, Martin Kroulík, even though fansubs are illegal in the Czech Republic, Titulky falls into a grey area and even lawyers are not exactly sure about the legality of the website. (cited in Křížová 2014, 27). The maximum size of the files that can be uploaded to the website is limited, which prevents users from trying to upload illegal copies of movies or TV shows.

The uploaded subtitles are first subjected to the control of administrators of the website, who make sure that the subtitles are not just a copy of subtitles uploaded by another member. However, it is not in the power of administrators to make sure the file is not stolen from another source. As a consequence, František Fuka (2013) discusses in his blog some cases of official subtitles being uploaded to Titulky with the author being changed.

As the largest fansubbing website in the Czech Republic, in 2013 Titulky became a target of interest of companies *Falcon* and *Hollywood Classic Entertainment*, and received a request from the companies to remove some of the subtitles for the movies distributed by these companies, namely *Django Unchained* and *Total Recall*. The website deleted the subtitles without hesitation. This case was unprecedented in the Czech Republic. Needless to say, effectivity of such a move from the side of the distributors is questionable at least, as the subtitles quickly appeared in plenty of other places besides Titulky. According to the article written by Václavík, Martin Kroulík commented that this was the only case someone ever complained about the subtitles uploaded on the website, and points out that Titulky also promotes primaDVD.cz, a legal e-shop selling movies (2013).

4. CONCLUSION

The research focuses on a relatively unexplored area of audiovisual translation – fansubbing, and the fansubbing communities in the Czech Republic. Functioning of these communities has not been a subject of interest of many authors, especially in the Czech Republic.

For the purposes of the research, I have chosen three of the Czech largest fansubbing websites – Videacesky.cz, Edna.cz, and Titulky.com. Information about Videacesky.cz was provided by 'BugHer0', founder of the website. Information about Edna.cz was provided by 'iHyik', one of the core members working for the website since the beginning. Unfortunately, due to the unwillingness from the side of Titulky.com, presented information was based on my long year observation as a user of the website, internet blogs of fansubbers translating for Titulky.com, various online articles, existing interviews with Martin Kroulík (owner of the website), and publicly available information about the website.

Primary areas of focus for each website were the **development** of the website throughout its history, **fansubbing community**, **process of translation**, **implemented norms and guidelines**, and **legal issue**s associated with the existence of the website. Even though each website focuses on different products and works on a different basis, the results of the research showed a lot of similarities.

History of the websites showed not only a huge demand for fansubs, as shown by the fast growth in popularity in the case of all three websites, but also surprising number of people willing to apply as fansubbers and work for free.

When looking into the individual communities, the fansubbers of all three websites displayed effective division of work. The difference between the work processes of a movie fansubber and TV shows fansubber was shown as well, as fansubbers translating movies usually tend to work by themselves as opposed to organized work of the translators of TV shows.

Exploring the translation processes, we can see all the websites use a different software for subtitling, the most common one being Subtitle Workshop. We can also see that even though there is a great emphasis on speed when translating TV shows, the quality is the goal of the fansubbers of all three websites. Every community also has its own way of providing fansubbers with the feedback. Each community tries to produce 'soft' subtitles as a form of protection against potential legal issues.

As for the norms and guidelines, Edna.cz and Videacesky.cz have their own subtitling norms and guidelines as opposed to Titulky.com, which leaves this issue up to the individual fansubbers. Interestingly enough, none of the websites seems to assert the strategy of foreignization. Instead, the administrators and proofreaders across all three websites respect the styles and tendencies of the individual fansubbers.

Perhaps the most surprising conclusions were drawn in the area of legal issues. Even though fansubbing is considered illegal in the Czech Republic, all three websites have shown good relationships with the producers and distributors of movies, TV shows, and videos, with Videacesky.cz receiving grateful messages from YouTube producers, Edna.cz cooperating with HBO and Czech TV stations, and Titulky.com promoting a legal e-shop selling movies. The most capable fansubbers of all three communities are also often contacted by dubbing companies thanks to their abilities. Perhaps even more surprising is the fact that rather than having to solve legal issues with the producers or distributors, fansubbing communities often have problems with other fansubbers stealing their work and claiming it as their own.

The presented findings and methods represent processes adopted by some of the biggest and most successful Czech websites producing amateur subtitles, and may serve as a foundation for further research in the area of fansubbing as well as an inspiration for smaller, less popular fansubbing communities, potential future fansubbing communities, and also for professional translation agencies or individual subtitlers as a means to improve their working process.

APPENDIX 1

Summary of the chapter 3

	VIDEACESKY.CZ	EDNA.CZ	TITULKY.COM
YEAR OF ESTABLISHMENT	2010	2008	2004
STRUCTURE	–database of entertaining videos	–collection of fanwebs dedicated to foreign TV shows	–database of subtitles of foreign movies and TV shows
SIZE OF THE COMMUNITY	–around 30 members –around 15 active members	–around 150 members –70 active members	–thousands of registered fansubbers –hundreds of active fansubbers
INCOME	–advertisement	–advertisement	–advertisement
EMPHASIS	–source quality –target quality	–target quality –speed of production	–speed of production –target quality
SOFTWARE USED	–VisualSubSync	–SubtitleEdit –Subtitle Workshop	–Subtitle Workshop
PROVIDED FEEDBACK	–grading system (before the new owner) and comments under every video	–feedback provided within a fanweb community	–feedback provided by the users in the comment section
REWARD SYSTEM	–small financial rewards	–small financial rewards (based on loyalty and quality of production)	–symbolic gifts for the awarded points
IMPLEMENTED NORMS	–maximum of 18 characters per second –maximum of 42 characters per line	–maximum of 22 characters per second –maximum of 40 characters per line –minimum length 1.6 sec –maximum length 6sec	—
COMMUNICATION	–Facebook	–Facebook	–forum
VISIT RATE	–40,000 daily visitors	–50,000 daily visitors	–50,000+ daily visits

APPENDIX 2

Část příručky pro titulkáře (Edna.cz)

Příručka pro titulkáře

Výběr základních informací pro začínající i zkušené titulkáře, který by měl fungovat jako takový obecný úzus pro titulky na Edně. Původní dokument vypracovala Lucifrid, něco vlastního jsme pak doplnili my. Pokud byste měli nějaké vlastní rady, pište do komentářů.

Technické tipy

1. titulky vždy s kódováním **WIN1250**, titulky do promo videí/trailerů na Ednu v **UTF-8** (nastavuje se třeba při ukládání v Poznámkovém bloku, blíže viz veřejný článek FAQ.)
2. titulky mají vždy **maximálně 2 řádky**
3. do titulků **nepatří vysvětlivky** (v závorkách či bez nich) – věta musí být pro českého diváka k pochopení, nebo si to vygooglí
4. na řádku může být **maximálně 40 znaků**
5. rychlost čtenosti je **maximálně 22 znaků za sekundu** (nejlépe čitelný průměr je ale 15–17)
6. minimální délka titulku **1,5 sekundy**; maximální **6 sekund**
7. **spojovat titulky** pokud mají být u sebe, zvláště dialogy
8. je nutné dělat **pomlčky**, když mluví dva lidé v jednom titulku (dialog), vždy na začátku obou řádků. Nebo prostě mezi těmi mluvčími, pokud jeden řádek přesahuje do druhého. A zároveň pak udělat větší mezeru za titulkem, či ho zarovnat na konec.
9. titulky dělit na (dva) řádky podle citu, **nejlépe do pyramidy** (delší řádek dole)
10. titulky by mezi sebou měly mít aspoň dvě kostičky mezeru; není to ale pravidlo, viz:
    1. když na sebe titulky těsně navazují a herci hrozně melou, tak nemusí být žádná, nebo jen mini
    2. když je naopak ultra dlouhá pauza, tak ukončete titulek chvíli poté, co herec domluví, ale zas ať to není moc useknuté

TIPY PRO PŘEKLADATELE

Technické tipy

1. Nepřekládejte **bez obrazu**.
2. Díl si **nejdřív zkoukněte celý** (s anglickými titulky) a překládejte až pak. Lépe pochopíte významy některých věcí a samotný překlad vám půjde rychleji.

3. Překládejte ze standardní verze titulků, ne z verze pro sluchově postižené (HI = Hearing Impaired) – časovače by pak trefil šlak a přidělali byste mu práci *:-) (Verze HI obsahuje i titulky typu [closes the door], [chuckles] apod.)*

4. Nejet slepě podle anglických titulků, ale kontrolovat, zda dávají smysl i se zvukem; ne vždy vše sedí – špatně odposlechnuto.

5. Sekvence **„V minulých dílech"** – nepřekládá se znovu, ale kopíruje se z již vydaných titulků; jsou povoleny sem tam zásahy, je-li nutno – tipy pro rychlou práci. Nehledejte titulky v minulých dílech podle obrazu, ale pomocí CTRL+F v anglických. Např. v Total Commanderu si je dáte do jednoho adresáře a pak Příkazy/Hledat/Hledat text (zaškrtnout) – napsat to nejméně běžné anglické slovo (slova) z toho kterého titulku a Hledat – vyjede seznam souborů, ve kterých je vámi hledané slovo nalezeno a nezbývá, než je po jednom otevřít a s CTRL+F najít požadované slovo/titulek. Pak máte číslo epizody a v přeložených titulcích už jednoduše naleznete překlad. Je to mnohem rychlejší, než po paměti/zkusmo hledat titulky přímo pouštěním epizod.

6. Stejně tak se znovu nepřekládají **flashbacky** *(které jsou v 95 % případů kurzívou)*, které už se objevily (jde-li o flashbacky z minulosti, které vidíme poprvé, tak překládáme).

7. Když uděláte na konci titulku **tři tečky**, tak další titulek v 99 % začíná **velkým písmenem**; Pozor: třemi tečkami ale rozhodně neukončujte každý druhý řádek (jak to v anglických bývá velice často).**Tři tečky značí výpustku, nedokončenou výpověď.** V žádném případě se neužívají pro označení krátké pomlky mezi slovy ve větě nebo přechodu mezi jednotlivými titulky – naopak, velice výjimečně, když je pomlka opravdu dlouhá, tak to zas tak nevadí. Ale pravidlo číslo jedna: hodně jimi šetřit.

8. Když někdo **mluví mimo obraz** *(např. telefon)*, stejně tak v televizi = **kurzíva** (ale nervat ji zbytečně všude, tzn. ne, když se dva baví a ten druhý není vidět, ale jsou ve stejné místnosti; kurzíva se dělá takhle: < i > titulek < /i > – *v závorkách mezery nebudou, ale kvůli zobrazení v článku jsou nutné.*

9. Překládat veškeré (výjimkou např. Hotel Roosevelt, Los Angeles, California; tzn. něco, co je naprosto zřejmé) anglické **popisky v obraze** – např. názvy míst + velkými písmeny bez kurzívy

10. **Spojovat titulky, pokud mají být u sebe**, časování se pak předělá (tzn. netřeba to časování upravovat; nejste-li dohodnuti jinak); ale zbytečně nedělat titulky dlouhé – **max 40 znaků na řádek**(pro představu, tohle si pak ohlídají časovači), **max dva řádky v titulku** – pokud jste s korektorem/časovačem dohodnuti jinak, tak OK, ale korektorovi to ušetří práci, když alespoň něco (co má být spojeno) spojíte *(pozor na to, že titulek by neměl mít víc jak 6 sekund a méně než 1–1,5 sekundy).*

11. **Nízké číslovky vypisovat slovem**: první tři příchozí, má pět dětí/zúčastnilo se 1 295 lidí, dorazilo sto lidí/dorazilo asi 25 000 lidí. Anebo používat namísto „Přišlo 500 tisíc lidí" raději „Přišlo půl milionu lidí" apod.

12. **Mazat kurzívu s důrazem na slova** – v angličtině se důraz kurzívou sice může značit, ale čeština tohle nedělá a pomáhá si pořadím slov ve větě: slovo, které angličtina zkosí, čeština většinou vystrčí na konec věty.

13. **Nepřekládat a mazat** „Aaaaa" či **naprosto zřejmá citoslovce** a výkřiky bolesti, apod.; s ohledem na češtinu v 95 % případů **nenechávat** v titulcích „oukej", „so"

nebo „wow", případně „well" – když to stojí samo o sobě, tak ještě ano, ale ve větě vynechávat anebo s tím hodně šetřit – ale samozřejmě překládat jako „Dobrá, páni, dobře…". Samozřejmě, že „(al)right" se občas taky používá jako výplň. Necpat to proto všude.

14. Je nutné dělat pomlčky, když mluví dva lidé v jednom titulku, vždy na začátku obou řádků. Nebo prostě mezi těmi mluvčími, pokud jeden řádek přesahuje do druhého. A zároveň pak udělat větší mezeru za titulkem či ho zarovnat na konec.

15. Opakuje-li někdo ve větě slovo, tak ho napište jen jednou. Např. No, no. = Ne. 3 x No – dvakrát. Pětkrát No = třikrát, ad.

16. **Nenechávejte předložky a spojky na konci titulku, patří na jeho začátek.**

17. **Ženská příjmení se v 98 % případů přechylují** (tzn. přidávat ová), ač se to někomu nemusí líbit; výjimky jsou např. Courtney Love, Angelina Jolie, Gina Lollobrigida, ad. Navíc se pánská příjmení při skloňování mění. Např. Peter Burke – šel jsem s Burkem, k Burkeovi (ne Burkovi).

18. Většinou se používá **hovorová čeština** (pozor, ne nářečí – myšleno běžně, naopak v případě nějakého nářečí v seriálu k němu lze sáhnout), ale záleží samozřejmě na typu seriálu; tykání/vykání dle citu.

19. Titulky na dva řádky dělte dle citu, upřednostňovaný je **typ pyramidy** (delší řádek dole), ale záleží na vkusu každého soudruha – tohle vyladí korektor, ale můžete mu zjednodušit práci.

APPENDIX 3

Zásady pro titulkáře (Videacesky.cz)

Už delší dobu jsem chtěl sepsat **seznam nejčastějších chyb**, které jako překladatelé děláte, a kterých byste se mohli snadno vyvarovat a mně jako korektorovi by to ušetřilo čas. Nejde mi o překlad jako takový, spíše o technické záležitosti.

Mějte na paměti, že je ve vlastním zájmu se těmito radami řídit, protože vám korektor za titulky může udělit horší známku, pokud bude mít moc práce i s těmito věcmi okolo, ať je překlad jako takový sebelepší.

Dlouhé titulky

Mnozí z vás si nedávají pozor na rozdělování dlouhých titulků. Pokud má titulek více než nějakých **35 znaků**, měl by být zalomen do dvou řádků. Pokud je tak dlouhý, že i po rozdělení mají řádky víc než nějakých 40 znaků, měli byste titulek rozdělit do dvou úplně samostatných titulků. V extrémních případech to tempo videa nedovolí, ale v drtivé většině případů to není problém. Do tří řádků byste pak titulky rozdělovat neměli nikdy.

Spojky a předložky na konci řádku !!!NOVÉ!!!

Při tvorbě titulků se snažte dodržovat zalamování řádků jako v knize. Pokud máte např. titulek:
Vím, že si myslíte, že
jsem se rozhodl správně.
čte se a vypadá mnohem líp takto:
Vím, že si myslíte,

že jsem se rozhodl správně.

To samé platí pro další spojky a předložky.

Rozlišení řeči více postav !!!NOVÉ!!!

Pokud mluví v rámci jednoho titulku více postav, oddělují se jejich repliky pomlčkami. V kině vidíte většinou text namáčklý hned na pomlčku, ale v amatérské tvorbě se většinou titulky dělají tak, že napíšete pomlčku, mezeru a pak teprve text, který postava říká. I u nás na webu to tak děláme v podstatě všichni a myslím, že to líp vypadá. Pokud mluví jen dvě postavy, je ideální dát každou postavu na jeden řádek:
- Jsi v pořádku?
- Nekouřila jsem sedm let.

Pokud mluví více postav nebo třeba dvě postavy prohodí více replik v jednom titulku a vy musíte mít dvě a více pomlček na jednom řádku, je dobré mezi věty jednotlivých postav vložit **DVĚ mezery**:

- Kolego. - Stop.

- Co je? - Velmi dobře.

V titulcích to víc znatelně oddělí daný text. Tím, že používáme mezeru i mezi textem a pomlčkou, která k textu patří, jedna mezera na oddělení textu dvou postav nestačí, protože pak text ve videu dost splývá.

Sjednocení hovorovosti !!!NOVÉ!!!

Pokud uznáte za vhodné, že do titulků patří hovorový mluva a začnete u nějaké postavy používat výrazy jako "hezkej chlap, pravý vlasy, mladý lidi, bejt kluk, kterej se nenudí, jseš mladej" atd., měli byste u dané postavy **zachovat tento styl po celé video**, a ne napsat u stejného aktéra:

Existujou hnusný tlustý děvky.

Neexistujou hnusní tlustí kanci.

Stejně tak by člověk, který mluví sprostě a nespisovně, neměl začít v polovině videa zničehonic říkat věty jako: "Udělali jsme to, abychom tam mohli být včas."

Pokud má mluvit hovorově, klidně dejte do titulků "abysme, bejt". Používá se to běžně i v televizi a v kině u běžných postav nař. při rodinné večeři, kde lidi nemluví formálně.

Nedokončené věty se třemi tečkami !!!NOVÉ!!!

Pokud udělá postava evidentní několika vteřinovou pauzu v mluvení a poté pokračuje ve větě dál, připište za nedořeknutou část tři tečky (**JINÝ POČET NIKDY!**) a další titulek začněte malým písmenem bez tří teček:

15

00:00:42,938 --> 00:00:44,124

Myslím, že jsem si prostě...

16

00:00:44,944 --> 00:00:48,789

s nástupem na střední uvědomila,

že chci dělat něco víc.

Pokud ale začíná v dalším titulku postava novou (nenavazující) větu, měli byste ji začít opět bez tří teček, ale tentokrát s velkým písmenem:

71

00:03:47,434 --> 00:03:50,245

Bylo to prostě...

Ani to nedokážu popsat.

To samé platí i v případě, že postava větu nedokončí a poté ji začne říkat znovu od začátku:

74

00:03:54,492 --> 00:03:57,060

Je to...

Je to vážně makačka.

Asi posledním zvláštním případem je to, když nějaká postava začne větu, nedokončí ji, poté řekne někdo něco jiného a poté dokončí první postava svou větu. V tom případě je nejlepší řešit to takto:

41
00:02:03,024 --> 00:02:07,031
- Když jsem byl ještě malý kluk...
- A už je to tady zas!

42
00:02:07,596 --> 00:02:10,933
...bydlel jsem s maminkou a tatínkem.

Formátování písma !!!NOVÉ!!!

Pokud se ve videu objeví nějaký krátký nápis, který ve videu nikdo anglicky nepřečte, ale přesto stojí za přeložení (např. výstražná cedule, jméno lokace, kde se scéna odehrává, název filmu na začátku videa), píšeme titulek vždy **celý velkými písmeny**:

VSTUP ZAKÁZÁN

LOS ANGELES

5 HODIN PŘED KATASTROFOU

ÚSMĚVEM KE ŠTĚSTÍ

V několika různých situacích lze také **použít kurzívu**. Hodí se hlavně pro rozlišení hlasu vypravěče v trailerech a dalších videích. Zkrátka pokud mluví v průběhu videa postava,

která komentuje dění a není vidět na obrazovce, použijte kurzívu ohraničenou pomocí tagů <i> a </i>.

60

00:03:01,426 --> 00:03:05,218

<i>Hrdina trpící ve světě plném bezpráví.</i>

45

Kurzíva se dá případně použít i na rozlišení jiného než anglického jazyka. Např. když postava promluví najednou francouzsky a vy v titulcích necháte francouzský originál.

Dále se dá použít na delší nápisy (citáty, věnování na konci videa), které vypadají napsány velkými písmeny dost zvláštně.

SUMMARY

Tématem práce je audiovizuální překlad, konkrétně doposud relativně neprozkoumaná oblast amatérského překladu titulků a její současný stav v České republice. Cílem práce je analýza fungování tří populárních českých internetových portálů věnujících se fansubbingu (Videacesky.cz, Edna.cz a Titulky.com), a komunit zodpovědných za chod těchto portálů. Důvodem výběru těchto portálů, kromě jejich popularity, je zároveň i jejich dlouhodobá úspěšnost a kvalita produkovaného materiálu.

Práce je rozdělena do čtyř kapitol. První kapitola je kapitolou úvodní. Zmiňuje relevantní literaturu k danému tématu a autory, kteří se podobnou problematikou v minulosti zaobírali. Mezi jinými slouží jako nejrelevantnější zdroje pro účely této práce díla autorů jako jsou Serenella Massidda (2005), Mateusz Sajna (2013), Lukasz Bogucki (2004) a Minako O'Hagan (2009). Dále je zde rozebrána problematika nekonzistentní terminologie v oblasti amatérského překladu titulků. Termíny jako fansubbing, fansubs a fansubber jsou zde stanoveny jako nejužívanější a stěžejní pro účely práce. Dále kapitola popisuje strukturu práce. Poslední část první kapitoly se zabývá metodologií pro sběr dat a určuje polostrukturované rozhovory s klíčovými osobami překladatelských komunit jakožto nejoptimálnější postup.

Druhá kapitola se zaměřuje na problematiku fansubbingu obecně. Popisuje stručný vývoj fansubbingu během dosavadní historie jak ve světě, tak v České republice, od doby, kdy se titulky distribuovaly na VHS až do současnosti, kdy známe amatérské titulky hlavně v digitální podobě. Taktéž zmiňuje problémy, se kterými se fansubbeři musí potýkat, jako je nekvalitní zdrojový materiál a nedostatečná kompetence. Právní a etické problémy, jako negativní vliv fansubbingu na překladatelskou profesi a internetové pirátství, spjaté s touto činností, jsou zde rozepsány taktéž. Poslední část kapitoly nabízí stručné srovnání přístupu profesionálního překladatele titulků, který je povětšinou nucen poskytovat produkt oslovující co nejširší publikum, a fansubbera, který během překladu nepodléhá omezením profesionála a nemusí svůj překlad přizpůsobovat širokému publiku. Taktéž zmiňuje, že navzdory neprofesionalitě to jsou právě fansubbeři, kteří mají větší potenciál, co se kvality cílových titulků týče, jelikož nepodléhají omezením profesionálního překladatele titulků.

Třetí kapitola se pak detailně soustředí na tři zástupce fansubbingových webů v České republice – Videacesky.cz, Edna.cz a Titulky.com. Kapitola poskytuje stručný

popis těchto internetových stránek a jejich historie. Detailní analýze je pak také podroben průběh překladatelského procesu, fungování komunity a právní problémy spjaté s provozem webů. Jako zdroj informací slouží rozhovory s klíčovými členy fansubbingových komunit, internetové blogy a publikované články fansubberů a zainteresovaných osob, veřejně dostupné informace ohledně rozebíraných internetových stránek a výsledky pozorování z pohledu dlouholetého uživatele. (Přehled výsledků analýzy je pak prezentován v souhrnné tabulce v příloze 1).

Závěr ve formě poslední kapitoly pak prezentuje podobnosti, rozdíly a překvapivá zjištění u těchto tří komunit. Zmiňuje zájem veřejnosti o fansubbing, snahu fansubberů o organizovanost, jejich důraz na kvalitu cílového produktu a překvapivě dobré a vzájemně prospěšné vztahy mezi fansubbery a producenty, navzdory pochybné právní povaze celé problematiky.

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ANOTACE

Anotace v EN

The main focus of this thesis is amateur subtitling and its current state in the Czech Republic. The paper describes the general issues of amateur subtitling and subsequently uses methods of observation and semi-structured interviews in order to analyze three fansubbing communities running three of the biggest Czech internet fansubbing websites – Videacesky.cz, Edna.cz, and Titulky.com. The core of the thesis is the analysis of the translation process, community, implemented translation norms, and legal issues of each website.

Anotace v ČJ

Tématem bakalářské práce je oblast amatérského překladu titulků a její současný stav v České republice. Práce popisuje obecnou problematiku amatérského titulkovaní a následně využívá metod pozorování a polostrukturovaných rozhovorů k analýze tří fansubbingovýh komunit zodpovědných za provoz tří z největších českých internetových fansubbingových stránek – Videacesky.cz, Edna.cz a Titulky.com. Hlavní část práce je věnována analýze překladatelského procesu, komunity, zavedených překladatelských norem a právních problémů u každé z těchto internetových stránek.

Key words

Amateur subtitling, Fansubbing, Fan, Audiovisual Translation, Anime, Subtitling, Crowdsourcing

Klíčová slova

Amatérský překlad titulků, Fansubbing, Fanoušek, Audiovizuální překlad, Anime, Titulkování, Crowdsourcing