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Jazyk vybraných anglických seriálů a jeho český dabing

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Výsledkem bude zhodnocení, zda dabing umožňuje českému divákovi porozumět záměru původního sdělení ve vybrané scéně.

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Anotace

Hlavním cílem práce je zkoumání dabingového procesu. V teoretické části je pak důraz kladen na počáteční fáze dabingového procesu jako je dabingový překlad a úprava dialogů pro dabing. Práce také obsahuje kapitolu věnující se historii dabingu ve světě a v České republice. Práce naráží i na téma současné situace českého dabingu. V praktické části se práce snaží o analýzu dabingu vybraných scén z populárního amerického a britského seriálu. Bylo zjištěno, že překlad pro dabing je velmi náročná disciplína a lze jej přirovnat k překladu textů písní. Dále bylo zjištěno, že úprava dialogů je zásadní krok v procesu tvorby dialogu pro dabing a má obrovský dopad na kvalitu výsledného dialogu. Ovšem musí se brát v potaz i fakt, že i když je práce úpravce odvedena skvěle, některé části dialogů nelze upravit perfektně, a to kvůli restrikcím, které dabing přirozeně má.

Klíčová slova: dabing, překlad, dabingový překlad, úprava dialogů, synchronizace

Abstract

The thesis investigates stages of the process of dubbing. In the theoretical part, the emphasis is placed on the initial stages of dubbing, such as translation for dubbing and editing dialogues for dubbing. There is also a chapter dedicated to the history of dubbing in general and in the Czech Republic. The thesis also tackles the topic of the current state of the Czech dubbing. In the practical part the thesis attempts to analyse specific scenes from a popular American and popular English sitcom from a point of view of dubbing. It was discovered that translating a text for dubbing is a rather demanding task and can be compared to translating the lyrics of songs. Further, it was discovered that editing dialogues for dubbing is a crucial step which has an enormous impact on the resulting quality of the dubbing. However, it was also discovered that even if the editor's work is spotless, some parts of dialogues are difficult to edit perfectly due to many restrictions which dubbing has.

Key words: dubbing, translation, translation for dubbing, editing dialogues, synchronization

Table of contents

1 Introduction

Dubbing is a very unique phenomenon in the Czech Republic – most of the foreign movies and series are dubbed, which is not usual in the rest of Europe. However, in 2014 a dispute over finances began between Czech dubbing actors and dubbing studios. The studios did not want to pay a sufficient amount of money to the quality actors due to budget cuts. The quality actors stopped dubbing and were replaced by less qualified actors. This situation questioned the importance of quality dubbing in the Czech Republic itself and drew attention to the process of dubbing. The question, then, remains who is responsible for the quality of dubbing and whether the Czech dubbing is of high quality.

This thesis, therefore, investigates various stages of the process of dubbing. In the theoretical part, the emphasis is placed on the initial stages of dubbing, such as translation for dubbing and editing dialogues for dubbing. In other words, the main objective of this thesis is to describe the process of translation for dubbing. Subsequently, the thesis focuses on the process of synchronization. This work also reflects how the opinions on dubbing vary over a longer time period – the 1970's and the 21st century.

This thesis attempts to analyse specific scenes from a popular American and popular English sitcom from a point of view of dubbing. To achieve that, it is crucial to understand the process of dubbing. The translation for dubbing comes out of the process of translation itself. Therefore, Chapter 2 deals with the theory of translation and is partially focused on translation for dubbing. The following chapter examines the history of dubbing in the world and in the Czech Republic. This is, then, followed by a chapter about the current state of Czech dubbing. The question remains whether we need dubbing or not. Then, the thesis focuses on the role of the translator in

relation with the editor of dialogues. Finally, the principles which influence the overall impression of a spectator are mentioned, such as lip movement or length of speech. These principals are then reflected in eight scenes of the series, four from each sitcom.

Since dubbing is not considered an individual dramatic discipline, there is a lack of sources on dubbing. For this reason, the methodology consists not only of literary sources, but sources such as a documentary or magazine are also used to enrich the corpus. Moreover, most literature on dubbing is in Czech, which required translation of the sources into English. The analytical part, then, includes analyses of eight scenes from American and English series. To collect a sample of relevant scenes, it was necessary to observe more than 250 episodes of the series in total. The subsequent chapters will deal with these issues in more detail.

2 Translation

This thesis deals with translation for dubbing and dubbing. Dubbing translation is the first of many steps to create an appropriate dubbing dialogue for a movie or series and it has its specifics and phases which will be discussed in the chapter dedicated directly to this topic. First, it is important to understand the fundamental principles of translating in general.

The term source language (hereafter SL) and target language (hereafter TL) will be mentioned. They relate to the process of translation where the original text is called the source text (hereafter ST) (and its language is the source language) and the text into which the source text is translated is called the target text (hereafter TT) as mentioned by Munday (2011, 5).

Translation is a long-term multiphase process full of understanding and creativity. While translating, the translator must immerse in the text in the source

language, absorb it and subsequently retell it to the recipient (Levý 1983, 15–20). This means that the story must be retold in an understandable way while preserving the essence of the text generated by the author. "The words of a language often reflect not so much the reality of the world, but the interests of the people who speak it" (Baker 2001, 16). This confirms that the process of translation is not only a mechanical transformation of words from one language to another.

Firstly, the translator should understand the text. Levý (1983) states that the process of the translator's work has 3 fundamental steps: understanding the original, interpretation of the original and rewording the original. Understanding occurs on 3 levels which are perceived from the point of view of philology, aesthetics, context and facts. While rewording the translator must compare two language systems and deal with the fact that the thought is transferred into a language in which it was not created (51–81). This means that the text should be understood not only in terms of grammar and linguistics but also in terms of the author's intention and style of writing. The translator should reveal the author's thoughts about the text and the purpose of the text. It is a multiple phase process and the translator usually makes more versions of a translation.

Secondly, the process of translating does not end with the translation of the text. Levý (1983) states: "Translation functions in society only when it is read by someone"[1]. Levý (1983) also writes that: "...the translated text should not be the only result and intention of the translator's work."[2] He also points out that "... the translator has to keep in mind the reader for who he or she translates"[3]. To give an illustration, the author gives the following example: "While translating a book

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[1] Překlad funguje ve společnosti teprve tehdy, když se čte.
[2] ...., a text by také neměl být nejzazším cílem překladatelovy práce.
[3] "...překladatel musí počítat se čtenářem, pro kterého překládá."

intended for children's edition, it is important to keep in mind that the language should be simpler than when it would be a translation of a demanding text for adults, in which the preserving of the original would be crucial"[4](50). All this suggests that it depends on the reader and his or her interpretation of the translation. It is a subjective process, and the translator should keep this in mind.

Another important aspect to keep in mind while translating is looking at the differences between a source language and a target language; "...the concepts ... of one language may differ radically from those of another. ... Each language articulates or organizes the world differently. Languages do not simply name existing categories; they articulate their own" (Baker 2011, 9). This means that in some cases those two languages do not match, even in the basic linguistic characteristics.

To sum up, the text, therefore, should be acceptable for the members of a different culture (Kufnerová et al. 1994, 13). Hence, the translator must take into consideration many more things such as cultural and historical context and the differences between the culture of the source and target language.

2.1 Types of translation

Firstly, the division of translation by Roman Jakobson, a Russian-American structuralist, should be mentioned. He introduces 3 main and fundamental types of interpreting a verbal sign:

- "Intralingual – an interpretation of verbal signs by means of other signs of the same language,

- interlingual – an interpretation of verbal signs by means of some other language,

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[4] Při překladu určeném pro dětské vydání bude třeba dbát více srozumitelnosti jazyka než při překladu pro čtenářsky náročnou edici, v níž půjde spíše o zachování všech fines předlohy.

- inter-semiotic – an interpretation of verbal signs by means of signs of non-verbal sign systems" (Jakobson 1959, 233).

An example of intralingual translation would be paraphrasing and using synonyms within one language. On the other hand, the interlingual translation would be represented by translation between two languages where a complete equivalence between two terms might not be found. Jakobson (1959) provides an example of the word 'cheese' which cannot be completely identified with its Russian heteronym (233–238). Intersemiotic translation occurs while using a sign language. In association with dubbing, it is interesting that the translation for dubbing is interlingual while editing of the translated dialogue for dubbing would be intralingual. Jakobson's entire division provides a wide point of view on translation and gives an interesting insight by indicating that translation does not occur only between two languages.

Another point of view on types of translation comes from a Czech linguist and translator, Levý (1983), who divides 3 types of translation from the point of view of the problems which occur while translating. "The work of interpreters and translators of technical and literary text have in common primarily the problems which emerge from the differences between the target and the source language."[5] This suggests that Levý differentiates between three basic types of translation – translation of literature, translation of a technical text and interpreting.

The last approach to be mentioned is from the point of view of the time period and from the point of view of technical development. One of the most recent types of translation is audiovisual translation, which evolved along with the development of

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[5] Práce tlumočníků, odborných a literárních překladatelů má společné především ty problémy, které vyplývají z rozdílnosti dvou jazyků, výchozího a cílového.

technology, particularly in the film industry. Hatim and Munday (2005) give the following definition: "Translation of any audiovisual medium, such as film, DVD, etc; this typically involves dubbing or sub-titling"(334). The development of the film industry and the progress in spreading the audio-visual materials across countries led to forming this new type of translation. It led to rethinking the older translation-based categories (Baker 2011, 184). This suggests that audiovisual translation has its specifics and is rather difficult. While in text translation the imagination can be involved, this is not the same case in audiovisual translation. Mostly the sound is being translated and the image is given and cannot be changed. A difficult part of audiovisual translation is to synchronize the sound and the image. It must be a perfect match.

The even more difficult category is dubbing translation, which will be discussed in a chapter dedicated directly to it.

A similar opinion is expressed by Levý (1983) who explains that "the difficulty of translation increases from a technical text to dubbing"[6] (23). The difficulty is represented in the following table (Table 1: Difficulty of Translation) where "i" marks elements which should stay invariable in the translation and "v" marks variable elements. It is shown there that dubbing is the most difficult discipline because it contains the highest number of invariable elements, that is, elements which cannot be changed while translating. Also emerging from this scheme is that translation for dubbing can be compared to the translation of musical lyrics. The only difference is that in dubbing the match of articulation has to be preserved. It is called synchronization. Although, between both sources, there is a difference of almost 30 years, the authors' opinions about dubbing are very similar.

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[6] "Obtížnost překladu stoupá při přechodu od odborného textu k dabingu,..."

	technical text	journalistic prose	prose of art	free verse	verse	lyrics of music	dubbing
denotative meaning	i	i	i	i	i	i–v	i–v
connotative meaning	v	i–v	i	i	i	i	i
stylistic categorization of words	i–v	i	i	i	i	i	i
sentence structure	v	i–v	i	i	i	i	i
sound quality repetition (rhythm, rhyme)	v	v	v	i–v	i	i	i–v
length and height of vocals	v	v	v	i–v	i–v	i	i
manner of articulation	v	v	v	i–v	i–v	i–v	i

2.2 Specific elements and their translation

2.2.1 Phraseology

Phraseology serves to describe a certain feeling, a subjective evaluation via a multiple word phrase which is idiomatic and figurative and most common to all the speakers of the language. For example, when it is said that "they are like two peas", it means that the two persons look alike and it has nothing to do with the legume. The Czech equivalent for this phrase might be "jako vejce vejci" (Kufnerová et al. 1994, 85–89). This example shows that translating phrases is not literal translating; it is rather substituting a phrase from SL by an equivalent phrase from TL.

2.2.2 The comic and the translation

"Words are not comic standing alone, it is about their use", points out Kufnerová et al (1994) providing examples such as alliteration, using ambiguous words or rhyme (117–123). This suggests that the comic can have more forms and

that the language comic is a play with words. It is demonstrated in the following example by Kufnerová et al (1994) where *Little's Liniment Limbers up the Legs* is translated into Czech as *Littleovo linimentum lahodí labilním lýtkům* (119).

3 Dubbing

Dubbing is a specific discipline of translation. According to Munday (2008), it belongs to the category of audiovisual translation – the newest category of translation connected with the development of technology and media (185). Hatim and Munday (2014) give the following definition: "A technique used in the translation of foreign films. It involves substitution of the ST actors' voices in translation with a new TT voice, often attempting to synchronize the original lip movements with the TT sounds" (388). This suggests that the key factor is the synchronization of the movements on the screen with the translated sound. This is the main characteristic of quality dubbing. It can be said that dubbing is interpreting dialogues from a sound movie from one language to another.

In addition, Munday (2008) writes that the audiovisual translation in its early years was usually compared with other types of translation such as translation of theatrical performances. Although the author also emphasizes the main difference between those two types of translation – drama might differ on every occasion whereas a film is recorded and cannot be changed (202–207).

Munday (2008) presents categories of audiovisual translation including dubbing:

1) Interlingual subtitling – It is the most typical type of subtitles. The movie is projected in an original language accompanied with subtitles in a different language at the bottom of the screen.

2) Bilingual subtitling – It is a category where the movie is accompanied by two sets of subtitles in two different languages at the same time.

3) Intralingual subtitling – This is a type of subtitling which is used for example when there is a possibility of incorrect hearing.

4) Dubbing – It is an interpreting dialogues from a sound movie from one language to another while maintaining the synchronization of the lip movement with the translated words.

5) Voice-over – It is a type of dubbing where the voice does not follow the character's mouth movements, it is usually used in documentary films.

6) Surtitling – It is a type of subtitling which is used in opera where the subtitles are projected on a screen above the stage in the opera. (184–185)

This division confirms that audiovisual translation relates to the development of technique because it depends on new types of technologies used in the film industry. These technologies were not accessible in the past, as will be seen in the following chapter dedicated to the history of dubbing. The division also suggests that the use of subtitling is not the only one. It also shows the difference between dubbing and a voice-over. The division also shows how dubbing differs from another disciplines of audiovisual translation such as dubbing focuses on the sound and the crucial element is a synchronization.

3.1 History of dubbing

For the first thirty years of film making the movies were silent. Along with sound movies, also came dubbing. The first sound movie occurred in 1929 (Talpová 2013, 7–8). However, creating sound movies brought several problems.

First of all, the actors from silent movies were not used to using their voices, and what is more, their voices were not phonogenic enough "if they [the actors] were

able to speak at all" (Kautský 1970, 4).[7] Until the era of sound movies, the important skills of an actor were gesticulation, face expressions and movement (Talpová 2013, 7–8), which suggests that the actors either had to learn the art of speech or they lost their job.

The second problem was that before sound movies, the silent movies were accessible for people from all over the world and were, therefore, universal. With the addition of sound, movies targeted only a certain group of people – people who spoke the original language of the movie (Kautský 1970, 3–4).

All this led to the necessity of transmitting the movie to the people from all over the world again. There were two stages of attempts which resulted in the creation of dubbing.

The first attempt was the idea that one movie would have more language mutations. For instance, Laurel and Hardy filmed their movie Ghost at Midnight (1930) in German, English, French, Spanish and Italian and the Czech actor Vlasta Burian also performed his roles twice – in Czech and in German (Aktuálně.cz, 2008). This might suggest that performing one role twice might have been economically inefficient.

The second attempt was subtitles, which meant adding a simultaneous text translation to the movie, but placed where it would not disturb the picture. Subtitles were projected into the movie but usually were not clearly visible and for the spectator, it was rather confusing. What is more, the quality of the translation was not good either (Kautský 1970, 7–19).

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[7] ..., pokud vůbec uměli mluvit.

Overall, as can be seen above, dubbing was created for practical reasons – people wanted to watch movies but without the disturbing element of the subtitles and the film makers did not want to spend money for many versions of one movie.

However, there was one more reason which helped to strengthen the position of dubbing in the film industry, it was nationalism. For example, "Mussolini hated everything non- Italian; the only language which was permitted in movies was Italian. The movie was an important tool of the fascist propaganda. Even the original names of actors were not tolerated, therefore, John Barrymore became Gianni or Charlie Chaplin became Carlo" (Aktualne.cz, 2008).[8] It can be seen that dubbing was supported by the nationalist Government itself.

3.2 Dubbing in the Czech Republic

3.2.1 History of dubbing in the Czech Republic

The first movie dubbed into the Czech language was an American film Trailing the Killer in 1933 (Talpová 2013, 11). Since then, dubbing has become very popular; there are three main reasons for this.

The first reason was rather practical because people in the Czechoslovak Republic did not speak foreign languages, especially English. "The American movie production dominated in the industry"[9] Kautský (1970, 27). Therefore, it was easier for the spectator to perceive the movie when it was dubbed.

The second reason was political. Dubbing was an excellent tool of the communist propaganda because a lot of information could be lost in the translation. What is more, due to dubbing people did not need to learn foreign languages, which

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[8] Mussolini nesnášel cokoliv cizího, pouze italština mohla zaznívat z pláten. Film byl příliš důležitým nástrojem propagandy fašistického režimu. Ani původní jména herců nebyla tolerována – a tak byl z Johna Barrymora "Gianni" a z Charlie Chaplina "Carlo".

[9] Americká produkce na světovém trhu převládala.

was also convenient for the communist party (Talpová 2013, 11–13). This reason was stated by Talpová in 2013. Kautský, on the other hand, in 1970 could not afford such polemic because of the communist regime when all books were subject to a censorship.

Last but not least, the reason was that dubbing was performed only by professional actors and was directed by top-class directors. The process culminated in 1949 when the golden era of Czech dubbing started and lasted until the late 1960s (Talpová 2013, 11–13). This might suggest that the spectators got used to dubbing because the whole arrangement was professional and was not disturbing to the movie.

However, dubbing had some opponents at the beginning as Kautský (1970) states: "The spectators visited the first dubbed movies only for fun although the movies were made without the intention to amuse people"[10] (26).

In 1980 came another era of Czech dubbing. "In the first half of the 1980's the first video recorders were accessible. Because of the censorship, people usually brought western movies from their relatives abroad. The enthusiastic ones with certain language skills then translated and dubbed movies at home for other people"[11] (Hořčica 2016, 9). It is evident that this era was led by amateurs but it is again proof of how popular dubbing was. Political reasons are also present here – due to the censorship, Czech spectators could not watch, for example, American movies.

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[10] Na první české dabingy se skutečně chodilo jako na vzácnou zábavu, i když vytvořenou bez záměru pobavit.
[11] V první polovině 80. let se začaly objevovat i první videopřehrávače. Kvůli cenzuře si lidé západní filmy vozili od příbuzných ze zahraničí. Jazykově zdatní nadšenci pak filmy doma na koleni překládali a rovnou namlouvali.

3.2.2 Current state of Czech dubbing

As previously mentioned, the dubbing actors are usually professional actors from theatres and movies. Although dubbing is considered an individual artistic discipline, it does not have its own association and all dubbing actors are members of the Czech Association of Actors (Hořčica 2016, 8).

In 2014 a process of rebellion of dubbing actors against the dubbing studios began and it continues until present.

Due to the budget cuts in the dubbing studios after the economic crisis in 2008 many actors started to feel underrated for their job – the cuts required the same amount of work for less money. The situation culminated in 2014 when almost 200 actors asked a personal agency to represent them in the negotiations with the studios since the actors do not have any official association to be represented by. The demands were that the actors wanted to be paid according to the number of lines in a script, not by the time spent in the studio (Hořčica 2016, 10).

However, the studios did not want to negotiate. Many actors were put on a "black list" and now they obtain less job offers from the studios. In 2013 even before the official rebellion Talpová states that: "In no other country are there such demands from the authors and the spectators to dubbing from the point of view of both inner and outer synchronization. This situation partially persists. It is necessary for the authors of dubbing to try to undo the present adverse state and work on the improvement of the conditions for the making of quality dubbing"[12] (13). The situation continues and the future development is unsure.

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[12] V žádné jiné zemi nekladou tvůrci (ani diváci) na dabing tak vysoké nároky – a to po stránce jak vnějšího, tak vnitřního synchronu. Tato situace zatím stále ještě z části trvá. A je potřeba, aby se

3.2.3 Do we need dubbing?

Dubbing has many opponents and defenders. Many people have protested against dubbing since its very beginning. "... to change the whole expression of the work was an innovation which influenced the whole character of the movie and which was provocative because of its apparent nonsense"[13] (Kautský 1970, 26). This is to say that the spectators found it rather odd to hear their mother tongue in a foreign movie. Nowadays the Czech Republic is one of the dubbing powers of the world for many reasons which were previously mentioned in the chapter dedicated to the history of dubbing. Nevertheless, dubbing in the Czech Republic also has its opponents who often argue about the necessity of dubbing.

The first argument against dubbing is that in some other European countries (mostly northern) they prefer not to dub, even the children's programmes are either in English or subtitled and people there speak fluent English (Aktualne.cz, 2008). This might suggest that broadcasting movies with the original sound could increase the level of English in our country in general. The second argument is economical – making subtitles is up to 10 times cheaper than dubbing (Aktualne.cz, 2008). Therefore, it might save money which could be then used in other parts of the film industry. Thirdly, the least common argument concerns respect for the original piece of art – because of dubbing, the actor's expressions are restricted only to facial expressions and gestures (Kautský 1970, 29). The voice is a very important part of the actor's expression; therefore, dubbing deprives the spectator of it.

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[13] ...vyměnit výrazivo celého díla za úplně jinou řeč byla novinka, postihující celý jeho ráz a provokující svou zdánlivou nesmyslností.

All the arguments seem to be strong and relevant; however, as always, there is an opposite side to the issue. An actress Hana Talpová talks about few reasons in a documentary the Art of dubbing (2009). First of all, subtitles are hard to read, more concretely, it is hard to concentrate on the picture and on the text simultaneously, therefore, some important parts of the movie can be missed while reading subtitles. Second of all, the elderly should be taken into consideration as well – for them, it must be even more difficult. Kautský (1970) points out that dialogues of subtitles are not the exact transcriptions of the script of the movie. Dubbing dialogues are always shortened and adjusted to match the picture; the spectator is, therefore, deprived of the complete dialogues, which does not occur in dubbing (31). The last argument is presented by Sylva Talpová, a dubbing actress, (2013, 41) who states in her book that "...the idea of learning English as the common (but only general) means of communication is important, although our attention should be, firstly, dedicated to the proper learning of our mother tongue because this is where the words get their personal content."[14] This means that we should first concentrate on an adequate learning of mother tongue before we start arguing about the importance of the learning of the English language.

It appears that the solution to the problem of dubbing and its necessity is clear – let people choose what they want. This means providing the programme in television in two mutations – the original language with subtitles and the dubbed alternative. It is called dual broadcasting. (Aktuálně.cz, 2017). The article further mentions that some channels already have this alternative but only for some selected

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[14] Jako celospolečenskou potřebu bych však u nás velmi apelativně preferovala prioritně kvalitní výuku mateřského jazyka... V mateřském jazyce získávají slova osobní náplň.

shows. However, the politicians and the Czech Television are now discussing the alternative of dual broadcasting for up to 60 % of Czech households in 2018.

3.2.4. Awards for dubbing in the Czech Republic

As it was mentioned in introduction, dubbing is a very significant discipline in the Czech Republic. It has its own award ceremony which is held annually in the city of Přelouč, where one of the best dubbing actors in the Czech Republic, František Filipovský, was born. The award is also named after him and it is considered very prestigious both among professionals and amateurs.

The main organizer is the city of Přelouč in cooperation with the Czech Movie Union FITES and the Association of Actors. In 1994, the city wanted to pay tribute to František Filipovský and he was awarded a prize for dubbing in memoriam. Since the event had so much positive reaction, the following year the first official ceremony was organized (Přelouč-město dabingu, 2008).

There are more categories, for example, the award for the best actor and actress in a leading role. There is even a category for children, which gives awards to young dubbing actors under the age of 12. The lifetime mastery of dubbing or the award for the outstanding adaptation of an audiovisual piece of art are other categories. The Union of Translators also awards a prize for the quality of translation for dubbing.

3.2.5 Types of dubbing

The technologies in dubbing depend on general technologies which are used in the entire film industry. Nowadays, the most important factor is the ability of quick but quality dubbing. In the past, one movie was dubbed for almost one week. Currently, it has to be done within two, sometimes even one day (Talpová 2013, 55).

There are two basic types of dubbing – looped and continual. Looped dubbing is an outdated technique; today the studios prefer continual dubbing.

1) Looped dubbing

A movie is divided into loops. Every loop is approximately 20 seconds long and the loops are repeated. The actors dub the text of one loop repeatedly. Hana Talpová, an actress, said in an interview for a documentary: "In the past when we came there, in fact a director or a producer told us what movie or character it was and then the so called loop was repeated several times until one actually learned the text. When one learned the text, then the sound was switched off; we tried it once without the sound and then the actual recording was made"[15] (Umění dabingu, 2009). In this type of dubbing, all actors gather in the studio and they work together. The advantage is the actual presence of actors so that they can react appropriately to each other's expressions. On the other hand, the costs are a drawback. The reason is that it takes more time to dub one particular scene as there are more people and more possibilities to make a mistake.

2) Continual dubbing

Continual dubbing is based on the recording of the whole piece (movie or series) from the beginning to the end. The actor watches a part of the movie (approximately two minutes) and he or she dubs the character. Only one actor is usually present in the studio at a time, which is an advantage because it saves money (Talpová 2013, 32). However, not all actors are satisfied with this type of dubbing, as Milbachová says[16]: "I am a bit sorry that I do not meet my colleagues in the studio

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[15] Dřív to bylo, že jsme tam přišli, v podstatě režisér nebo produkční nám řekl, co to je za film nebo za figuru a každá ta takzvaná smyčka se několikrát opakovala, takže si to člověk opakoval až se to naučil. Když se to naučil, tak se vypnul zvuk, jednou se to jelo bez toho zvuku a pak už se to točilo.
[16] Trošku mě mrzí, že už se ve studiu nepotkávám s dalšími kolegy, že se dabuje jednotlivě, protože mě osobně se pracovalo líp, když jsem toho kolegu vedle slyšela.

and that we dub individually because, for me personally, it was much better to hear my colleague speaking right next to me" (Umění dabingu, 2009). On the contrary, Antonín Molčík, an actor, considers the system of continual dubbing to be an advantage. He is not influenced by other colleagues while recording and he can concentrate more on his role (Umění dabingu, 2009).

It can be seen that the looped dubbing is oriented more on the actor's performance. When all actors are together they can actually act and react properly to each other's lines. It is apparent that the second type, the continual dubbing, is focused on the financial effectivity since there is only one actor in the studio, which makes the process faster.

4 Making dialogues for dubbing

4.1 Translation for dubbing

The first stage of making a dubbing dialogue includes two people – a translator and an editor. There should be cooperation between those two professions. Primarily, the dialogue is translated from the original movie script; then the translated dialogue must be synchronized with the lips of the actor on the screen, which is the editor's task who works with the text translated by the translator.

The translation for dubbing has its specifics. First, it is influenced by technical issues. One of them is the number of syllables and the number of sentences which must be preserved. Talpová (2013, 14) states that the number of sentences must correspond with the number of sentences in the translated text. Preferably, even the number of syllables should be the same. However, it is not always possible. For example, the Czech feminine ending adds more syllables to a word. As can be seen

from the following example, captain Janeway becomes "kapitánka Janewayová", which doubles the number of syllables.

Secondly, the translator's task is to provide the editor with as good quality a translation as possible including all explanations and possibilities of the translation (Kautský 1972, 42). This means that he or she should transfer the dialogue from one language to another while maintaining the rules of translation and the principles of dubbing, for instance, the length of sentences. These phenomena will be discussed in more detail in Chapter 5 – Synchronization.

Thirdly, the translator has to keep in mind preserving the authenticity of the story and the factual content, for example, the character's typical attributes of behaviour (Talpová 2013, 14).

Finally, the translation is also limited by the picture. The spectator is influenced by three factors – the audio, visual and lip movement and there is little space for imagination. In literature, the reader perceives the translated piece of work only through the text. The final perception might be subjective (Levý, 1983, 50), as discussed in Chapter 2 dedicated to translation. This is where the translation for dubbing differs from translation of literature.

4.2 Editing dialogues

Subsequently, a translated dialogue should be edited. The editor receives the translated text from the translator. The dialogue usually contains all explanatory notes and comments which are necessary for the editor to understand the whole context of the dialogue. Thereafter, the editor starts to adjust the text so that the words match the lip movement of the actor on the screen. The editor's main task is, therefore, a process called synchronization, which is a crucial step in the translation for dubbing (Talpová 2013, 19–21). As Talpová further mentions: "The editor also

has to capture correctly the character of the given time period, the surroundings, the qualities of characters, and has to keep the pace of speech of the original"[17] (Talpová 2013, 19). In other words, the editor must give the director and the actor as much information about the dialogue as possible.

The editor's task is exacting, yet very creative. The creativity is reflected in the process of editing and changing words in sentences while following the technical specifics of dubbing, which will be discussed further. Kautský (46) states that the name of the profession gives the impression that the task is only to adjust the translated text. Therefore, it might seem that the editor's task is not creative at all and is not difficult. The following lines will attempt to prove the contrary.

Talpová (2013, 16–20) describes the process of editing which is currently used. As the first step, the editor projects the movie on the screen so that the lip movement is more visible. Secondly, the editor has got to know the movie well (even from the factual point of view), which requires watching it at least twice. He or she also must read the translated dialogue multiple times. Thirdly, the editor projects the movie in the original while reading aloud the translated lines simultaneously with the picture. The movie is usually divided into smaller parts – loops. One sentence is usually rewritten many times before it fits the lip movement satisfactorily. Talpová (2013, 19–21) states that in the final stage: "...it is important the editor has enough time not only for the hard work, but also for stepping back from the whole piece of work for a day or two and then for going through the whole movie again saying the dialogues aloud."[18] This means that the editor needs good time management skills.

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[17] Úpravce musí dodržovat tempo řeči originálu a ctít charakter doby, prostředí i postav.
[18] Důležité také je, aby měl úpravce dostatek času nejen na svou náročnou práci, ale i na to, aby mohl nechat den dva hotové dílo ležet a pak si celý film ještě jednou s obrazem přeříkal.

The question remains as to how the editor knows what sound will match with the lips. Kautský (1970, 52) gives a definition of the editor's job: "The editor develops new expressions and builds new sentences which should replace the original dialogue."[19] It means that the editor creates a whole new dialogue. The process mainly includes trying many word combinations, saying them aloud and evaluating whether the created sentences match both the lips and the factual content. To achieve this, the editor learns the lines of every kind of character – kids, men and women by heart. With a certain amount of exaggeration, it can be said that the editor is also an actor (Kautský 1970, 54).

Talpová (2013, 17) mentions that the editor's work includes many other tasks. One of them is to mark the exact time of the line in the movie so everybody in the studio has the same information while dubbing. Another noteworthy task is to mark in the dialogue all acoustic manifestations such as a pause in the speech, cough, yawn, etc., and mark where the dialogue takes place – interior, exterior, church or beach. A subsequent task is the phonetic transcription of names and titles which should appear in the whole dialogue. For instance, Los Angeles can be pronounced in many ways and it is important to keep it coherent (Talpová 2013, 19). In other words, the editor's task does not end with the editing itself; he or she must provide as much information as possible to the director and to the actors who work with the dialogue after that.

To conclude, Talpová (2013, 16) and Kautský (1970, 57) both agree that the editor should be creative; however, he or she still must follow the given rules of dubbing. When the editor does the job thoroughly, he or she saves the director and the actors time. The mutual relationship and harmony are very important.

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[19] Úpravce vymýšlí nové výrazy a staví nové věty, které mají nahradit originální dialog.

5 Synchronization

Synchronization is the process by which an editor creates an understandable dialogue for a movie. It means that the sentences of the Czech dialogue have to correspond exactly with the lip movement of the actors on the screen. "The editor has to strictly follow technical specifications of dubbing while creating a Czech dialogue: it is necessary that the Czech version is created in accordance with the movement of the lips of the actor in the original movie"[20] (Talpová 2013,19). The principles are described both by Talpová and Kautský. Here, they are clustered into categories for clear arrangement. The principles that make the process of synchronization easier and which the editor follows are the following:

- Length of speech

- Synchronization of the first word in a sentence

- Synchronizing vocals

- Labials

- Using a word which is morphologically similar to the original

5.1 Length of speech

The length of speech is given by the number of words in the sentence and by the number of syllables in the words. Talpová (2013) states that the length of speech is an element which should already be included in the translated dialogue. This means that the translator should not use long descriptions because Czech sentences usually contain more words than their English counterpart (14). As the length of speech is the most visible item for the spectator, it is crucial to preserve it.

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[20] Úpravce však musí při tvorbě české verze striktně dodržet technické podmínky dabingu: je nutné, aby česká verze byla vytvořena podle pohybu úst mluvy v originálu.

Nevertheless, Kautský (1970) points out that the number of syllables alone is not always decisive. He points out that what is crucial is the length of the sentences since some languages tend to link words in the sentence together, for example, French (58). This applies for English as well.

5.2 Synchronization of the first word in a sentence

When the first word in a sentence is synchronized with the movement of the lips of the actor, the spectator does not perceive a possible non-synchronization in the middle of the sentence. This is confirmed by Kautský (1970): "When the sentence is composed in a manner so that its main element is the synchronized word – at the beginning, the spectator notices the synchronization exactly at this point and misses the irregularity of the rest of the syllables"[21] (58).

5.3 Synchronizing vocals

When the actor on the screen opens his or her mouth widely, there should be a vocal sound in the dubbing version of the dialogue because vocals are pronounced with an open mouth. Talpová (2013,16) explains that "…it is crucial to preserve the syntax while preserving the vocals and consonants from the original speech, especially distinctively articulated vocals."[22] Kautský was of the same opinion in 1970 when he stated that: "During the process of synchronization the editor has to pay attention to open vocals. They should be similar"(61).[23]

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[21] Postavíme-li větu tak, aby slovo bylo její dominantou na začátku, divák si synchronizace všimne právě na tomto místě a ujde mu nepřesnost ostatních slabik.

[22] Je nutno dodržet syntax, ovšem při zachování vokálů a konsonantů podle originální mluvy, což platí zejména pro výrazně artikulované vokály.

[23] Při synchronizaci musí úpravce dbát na shodu otevřených vokálů.

5.4 Labials

From the point of view of articulation, the most distinct sounds are labial consonants. In accordance with the International Phonetic Alphabet, labials include m, p, b. While pronouncing labials, the lips are in contact with each other (Roach 2009, 26). Kautský (1970) points out that the labial consonants are easily interchangeable in the process of synchronization, which is a big advantage. And labiodentals such as f and v can be also used.

 (58). For example, the word "beautiful" might be substituted by the Czech expression "moc pěkná", where the expression starts with a labial and the number of syllables is preserved as well.

5.5 Using a word which is morphologically similar to the original

Another principle that facilitates the editor's work is using such words that are written and pronounced the same in both languages. To be more specific, there is a morphological similarity between them. This means using such a word in the dubbed dialogue which is similar to the one in the original. It is an advantage that in some languages there are words which sound alike and have the same meaning, for example, the word for mother is "matka" in Czech and "madre" in Spanish.

Kautský (1970, 60) points out that "the concordance must correspond with the sense of the original dialogue."[24] It is again confirmed by Talpová (2013, 15) who gives an example of words in Czech that are often translated or edited incorrectly because they are false friends. It means that their morphological counterpart in Czech has a different meaning from the English original. For instance, English word "host" in Czech means "guest" and it is often imprecisely translated as "guest".

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[24] Shoda musí totiž zároveň odpovídat smyslu.

While using the similarity of such words, the sense of the sentence has to be preserved as well.

5.6 Other aspects that influence the final dialogue

According to Kautský (1973) the editor should also pay attention to the following phenomena as they may influence the final dialogue as well.

- Opening a mouth without a sound and pauses in the dialogue

- Short expressions

- Idioms, slang and jokes

5.6.1 Opening a mouth without a sound and pauses in the dialogue

When the lips remain open and the actor continues the lip movement to close his or her mouth but without a sound, then a labial sound must be placed at the end of the word (Talpová 2013, 16). It means that in dubbing the picture is important, not the sound. For example, it occurs very often that actors move their lips but no sound comes from their mouth. Then, another syllable or even word must be added to the dialogue for dubbing, for it looks like the actor said something. More specifically, this phenomenon might occur when a word ends with a vocal. Kautský (1970) confirms that "…we have to substitute this unheard and unpronounced, yet visible, labial with a Czech labial" (61).

5.6.2 Short expressions

Another problematic phenomenon is the synchronization of one-syllable expressions. Talpová (2013) points out that the editor's ability to cope with these short expressions measures the quality of his or her work (17). Kautský (1970) gives an example in which he substitutes such a short expression with an interjection. For

instance, some editors might replace "No!" by "Ó" (68). Such substitution might not make sense in some situations. Since in Czech "ó" is used when one is surprised.

5.6.3 Idioms, slang and jokes

Another element hard to translate and edit are idioms and slang expressions. As Kautský points out, it is crucial that the expressions are timeless (1970, 75). It means that they do not contain only current slang expressions. Moreover, Kautský (1970, 75) writes that they must correspond with the environment. He gives an example with the expression "hundred dollars" which was translated as "kilo", but did not fit into the tone of the movie. It was in a movie "Mr. Smith goes to Washington." Today, it would probably be translated as "sto babek" which can be heard in almost every American movie.

The translator usually translates the idiom, provides an explanation and possibilities of translation. Further work is done by the editor and it requires a lot of creativity. Talpová (2013, 20) gives an example of an idiom "to be the top banana", which is an expression for an important person. It might be translated as "velká ryba", "hlavní kápo" or "velký zvíře".

Regarding jokes, when one appears in a sitcom and a recorded laughter by the audience comes after it, the situation is difficult. The editor may spend a significant amount of time thinking about how to make the translated sentence funny and relevant to the context of the laughter (Talpová 2013, 20). The question remains whether the spectator actually perceives the recorded laughter. It may be just an irrelevant element for them.

Although synchronization is crucial, there is a situation when perfect synchronization is not required. Talpová (2013) even says that "The requirement of

absolute sound synchrony is against the fundamental principles of dubbing."[25] (17).

In other words, when the sound copies the lip movement exactly, it does not mean the dubbing is valuable. It can happen that the sound which copies the lip movement does not fit in the context of the dubbed language. Talpová (2013, 16) gives an example with a sentence "Haló bejby, je vše OK?" which might have been unusual for a Czech spectator in the past. The original is "Hello baby, is everything OK?". Nowadays, the words such as "OK" and "baby" are understandable for the spectator. Talpová confirms in 2013 what Kautský mentions in his book from 1970. He gives an example of a situation when the editor prefers the perfect synchronization before the intelligibility of the dialogue: "... the editor arouses in the spectator's subconscious a feeling of annoyance and derives the same negative effect as if the sentence was asynchronous."[26]

In the following chapter the above mentioned will be shown on concrete examples.

6 The analysis of selected dubbed scenes

The main objective of this thesis is to investigate how the process of dubbing is reflected in the resulting dialogue. That is why this chapter is focuses on to the analyses of scenes from two popular sitcoms. The sitcoms were chosen because they reflect an everyday language of people and they are popular. The first sitcom is British produced in 1980' and is called "Yes, minister". The second sitcom is American produced in 1990' and is called "Friends". The former sitcom has 45

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[25] Požadavek na absolutní zvukový synchron je proti základnímu principu dabingu.
[26] Úpravce v divákově podvědomí vzbudí rozladěnost a dosáhne stejně špatného účinku, jako kdyby byla věta asynchronní.

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episodes, I watched 30 of them for the further analyses. The latter one has over 200 episodes; I watched 180 episodes for the analyses.

The theoretical knowledge from Chapter 5 will be used in the analysis of the above mentioned sitcoms. One of the most demanding parts of dubbing from the point of view of the editor is editing jokes. The difficulty arises in the moment when the laughter of the audience in the original version should correspond with jokes in the Czech version. The analysis does not deal only with jokes, but it also tackles other aspects of editing such as the length of speech, synchronization of vocals and labials.

6.1 Friends, a popular American sitcom

6.1.1 How you doin'?

One of the most common phrases in the series is "How you doin'?" asked by one of the main characters. It is very famous among the fans because it is his characteristic phrase. Therefore, the fact that it was translated and edited correctly is important. The corresponding Czech translation is "Jak to 'de?". The equivalent matches the original in many ways, such as the number of syllables, the articulation while pronouncing "how" is also very similar and the words "doin'" and "de" are similar as well. The use of the common language should also be highlighted. It is the same for both phrases – "doin'" without the -*g* at the end marks a rather casual layer of the English language. The same applies for the elision of *j*- at the beginning, which is used in non-standard Czech.

6.1.2 Phoebe Buffay

The main character's name is Phoebe Buffay. In Czech, the feminine ending has to be added and Buffay becomes "Buffayová", which changes the number of

syllables. Suddenly, one semi-vocal and one vocal meet and for the Czech spectator it might sound rather peculiar. That is probably the reason why in the Czech version of the name, the [j] sound was replaced by the *"t"* and the name was pronounced "Bufetová", which does not correspond with the original name. It is necessary to mention that this version was used only in a few series and in the rest of the sitcom the pronunciation was correct. It is hard to say whether this happened because of the editor's suggestion or rather a choice made by the dubbing actor so that the pronunciation was easier.

6.1.3 We owe you a present

The original phrase is "We owe you a present", which was translated or edited as "Máš u nás prezent." It is an example of the morphological sameness, where the word in the original matches the word in the TL so they look and sound alike and are not false friends (see Chapter 5). It is necessary to mention that the use of the word "prezent" has a negative connotation in the Czech language. It means "dáreček, smolař, previt" (Pala, Všianský 1994, 248). However, it seems that it does not have a disturbing impact on the context nor on the spectator.

6.1.4 Michael Flatley, Lord of the Dance

The last example shows how three elements of translation and dubbing can be interconnected. These are cultural background, character movement and lip synchronization. The phrase: "Michael Flatley, Lord of the Dance!" was translated and edited as "Michael Jackson na Měsíci!" which the character shouts as an answer in a quiz. After this phrase, a dialogue ensues in which one character waves his hands like a puppet and parodies Michael Flatley's movements. Michael Flatley is an American dancer and creator of the show Lord of the Dance. As for the cultural

background, Michael Flatley was translated as Michael Jackson because he is more famous in the Czech Republic. What is more, their movements are similar. This fact could be used in the process of translating as well and it corresponds with the movement of the character on the screen. Finally, there is absolute lip synchronization since the first names of both dancers are identical. Therefore, the whole scene preserves its comic atmosphere.

6.2 Yes, minister, a popular British sitcom

6.2.1 What will I get?

The following example represents the translator's and editor's dealing with short expressions (see Chapter 5). The main character is asking his wife: "And what will I get?" because he is thinking about which ministry he will run in the Government and he is obviously stressed. His wife responds in joke to lighten the atmosphere: "Rhythm?". It might seem that the word was used because "get rhythm" is a famous song by Johnny Cash. Another possibility is that the script writer used it only because it was necessary to use a word which makes sense with the verb *get*. The Czech translation is:

– "Co asi dostanu?"

– "Rýmu?".

The verb "get" had to be preserved because of the context, the only possibility was to change the answer to match the verb. It can be said that the translation was successful because from the point of view of the spectator the scene makes sense, and it also preserves its comic effect. Furthemore, "rhythm" and "rýmu" are easily synchronized.

6.2.2 BBC PM office

A scene can also get its comic appeal from the interchangeability of two terms which have different meanings. In the following scene, the term used is an abbreviation PM. In English PM (post meridiem) refers either to the twelve hours from noon to midnight or to the abbreviation for prime minister. The character is expecting an important call from the prime minister (PM); his wife picks up the phone and says aloud: "PM?". In reality, the call is from a radio programme called BBC PM broadcasted in the evening, that is why it is called PM. The husband, however, thinks it is the prime minister (PM) on the phone and immediately takes over the phone. He does not ask who is calling and the ensuing conversation full of misunderstandings is comic. In Czech, prime minister means "premiér". "Premiéra" is premiere in English. The Czech name for the radio programme was changed to "BBC premiéra". It is a first case of a female noun "premiéra" which means premiere but the pronunciation is the same as the fourth case of the male noun "premiér" (prime minister). Three elements were maintained as mentioned above – the comic, the lip synchronization and the context of the scene.

6.2.3. Just a minute

This example shows that not everything is possible to translate. As in the previous case, the joke arises from the double meaning of one word. In this case, it is the word *minute* which refers to a unit of time. It might also suggest a record from a meeting. The record of the meeting is in plural – minutes. However, the scriptwriters are likely to play on words and do not always observe the rules of grammar. That is why there is used an exchange of words minute (a time unit) and minutes (a record from a meeting). One character wants the other to write a record of a conversation, or a minute. The person needs to take his pen and says: "Just a minute.", the first one

responds: "Yes, that is what I said.". The confusion of the two meanings is comic in the original. In Czech, however, it was not possible to translate this particular joke with regard to the context. The translation is: "Moment, hned to zapíšu." and the answer is: "To budete laskav." The advantage is that the resulting dialogue in Czech makes sense. On the other hand, the scene looses its comic atmosphere.

6.2.4 Nail to the mast

The last example deals with the translation of an idiom "nail colours to the mast." The Czech version is considered "jít s kůží na trh" meaning to make one's intention obvious for another. The dialogue was the following:

– " ... a speech that makes him nail his trousers to the mast."

– " Oh, you mean, make him nail his colours to the mast."

– "No, nail his trousers to the mast. Then he can't climb down."

It can be seen that in the original idiom the word "colours" was changed to "trousers". "Nail his trousers to the mast" is not an idiom. There is only the phonetic similarity of *trousers* and *colours*, which results comically.To preserved the comic effect of the dialogue, the Czech version was replaced by "vylézt s kůží na trh" which is not an idiom either. Although, the synchronization is not perfect, the original intention was accurately preserved.

7 Summary

The aim of the thesis was to examine the process of dubbing and to analyse the language of selected dubbed scenes.

The research first investigated the process of translating which provided the thesis with fundamentals for further research about translation for dubbing. As for the translation for dubbing, it was discovered that translating a text for dubbing is a rather demanding task and can be compared to translating the lyrics of songs. Moreover, it was found out that the relation between the translator and editor should be interrelated. The editor's work is based on quality translation. Therefore, the translator should provide the editor with as much information as possible including, for example, historical explanations.

The next step in the process of dubbing is editing dialogues. The findings of chapters dedicated to this topic showed that editing dialogues for dubbing is a crucial step which has an enormous impact on the resulting quality of the dubbing. However, it was also discovered that even if the editor's work is spotless, some parts of dialogues are difficult to edit perfectly due to many restrictions which dubbing has. Those are, for example, the facts that in dubbing the picture is given and cannot be changed and so are the moves of the actors. Therefore, the words should also be in harmony with the gestures on the screen. Editors' main work is synchronization, which is a process when the translated dialogue is adjusted to the lip movements of the actor on the screen. Further, there were described principles which the editor uses such as the length of speech, synchronization of the first word in a sentence, synchronization of vocals and labials.

The above mentioned phenomena were also considered in the practical part of the thesis which focused on the analyses of eight dubbed scenes from one American

and one British sitcom. Some scenes are an example of a quality work of the editor and translator. For example, the translation of "How you doin'?" in Czech is "Jak to 'de?" which follows the principles of synchronization in terms of the synchronization of the first word of the sentence and the length of speech. On the contrary, some scenes seem to be peculiar and they might not appear as comic as their original counterpart. This was shown, for example, in the translation of "minutes", where the scene was based on the dual meaning of the word minutes – a time period or a record of a meeting. The Czech language does not provide similar and suitable dual meaning of one word which would fit in the context and in the scene. The resulted dialogue made sense in Czech, but it was not humorous. It was translated like an ordinary conversation between two colleagues.

However, as it was mentioned above, it was rather challenging to translate and edit due to the restrictions of the translation for dubbing. This issue is discussed in more detail in the body of the paper.

The subtopic of the thesis was to examine whether the opinions on dubbing from 1970's differ from those from the 21st century. It was discovered that the opinions remain the same throughout the 40 years and they differ only in minor parts. The question remains whether it is a positive or a negative phenomenon. Should the Czech dubbing draw constantly from its long-time know-how or should it develop and modernize? This might be a subject for further research since the topic of the process of dubbing and the translation for dubbing is very broad.

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