Bakalářská práce

Analysis of subtitles in selected episodes of The Office

Zadání bakalářské práce

Analysis of subtitles in selected episodes of The Office

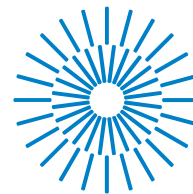|	
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Tato Bakalářská práce se zabývá překladem titulků vybraných epizod amerického televizního seriálu The Office. Práce se skládá ze dvou částí. Teoretická část se věnuje kvalitě překladu a zaměřuje se na různé překladatelské strategie. Praktická část vychází z teorie a zabývá se analýzou toho, jak přesně byly titulky přeloženy z anglického jazyka do českého, jak vhodný ekvivalent byl v překladu uplatněn a jaké techniky byly při překladu použity. Práce analyzuje české titulky, které jsou dostupné na streamovací službě Netflix, a porovná je s originálním zněním.

This thesis deals with the translation of subtitles from selected episodes of the American television series The Office. It is divided into two parts. The theoretical part is dedicated to the quality of translation in the subtitling industry and focuses on various translating strategies. The practical part is based on the theory and revolves around the analysis of how properly the subtitles were translated from English into Czech, what equivalence was applied in the translation, and what techniques were used. The analysis will use the Czech subtitles provided by the Netflix streaming service and compare them to the original audio.

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20. dubna 2024   Michaela Brádlerová

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Anotace

Tato Bakalářská práce se zabývá překladem titulků vybraných epizod amerického televizního seriálu The Office. Práce se skládá ze dvou částí. Teoretická část se věnuje kvalitě překladu a zaměřuje se na různé překladatelské strategie. Praktická část vychází z teorie a zabývá se analýzou toho, jak přesně byly titulky přeloženy z anglického jazyka do českého, jak vhodný ekvivalent byl v překladu uplatněn pro kulturní odkazy a jaké techniky byly při překladu použity. Práce analyzuje české titulky, které jsou dostupné na streamovací službě Netflix, a porovná je s originálním zněním.

Klíčová slova

titulky, překlad, titulkování, překladatelské strategie, ekvivalence, kulturní odkazy, analýza seriálu kancl

Abstract

This thesis deals with the translation of subtitles from selected episodes of the American television series The Office. It is divided into two parts. The theoretical part is dedicated to the quality of translation in the subtitling industry and focuses on various translating strategies. The practical part is based on the theory and revolves around the analysis of how properly the subtitles were translated from English to Czech, what equivalence was applied in the translation of cultural references, and what techniques were used. The Czech subtitles provided by the Netflix streaming service will be analyzed and compared to the original audio.

Keywords

subtitles, translation, subtitling, translation strategies, equivalence, cultural references, the office analysis

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Introduction

This bachelor's thesis focuses on the topic of subtitle translation, specifically in the American television series The Office, whose subtitles are provided by the Netflix streaming platform. This thesis' aim is to conduct an extensive analysis of the Czech subtitles, compare them to the original English audio, and verify the assumption that the equivalence used in the subtitle translation of cultural references was not tailored specifically for the needs of the Czech audience. An additional objective is to ascertain the strategies and frequency with which they were utilized in the cultural reference translation. By exploring these aspects in detail, this thesis aims to offer a thorough comprehension of the complexities involved in subtitle translation. To achieve that, the parallel corpus method is employed.

The theoretical part of this thesis provides pivotal information about translation, such as its classification and the general translating process, which is then contrasted with the specific process of subtitle translation, along with the exploration of limitations inherent in subtitles. Subsequently, the distinct methods and degrees of equivalence are addressed, as well as the specific strategies that are used for the translation of cultural references.

The practical part consists of a brief description of what The Office is about, what methodology is used, and an extensive analysis of the translation of cultural references in the Czech subtitles of The Office. Consequently, the results of the analysis are summarized.

The decision to delve into the topic of subtitle translation was motivated by the fact that the inaccurate translation Netflix provides often hindered the full enjoyment of the television series The Office. One pun was rendered into Czech in a literal manner so inadequately that it prompted interest in the adequacy with which the subtitlers dealt with other instances. Originally, the intention was to examine the topic of puns. However, due to their scarce occurrence, cultural references were opted for instead since there was an abundance of them in each episode, which was fundamental for this thesis.

1 Theoretical part

1.1 Translation

Defining the term translation is in no way a simple task as it is studied from multiple different perspectives, "in accordance with various theoretical interests and aims, and with recourse to various methods: literary, text-theoretical, philological, linguistic (including contrastive and psycholinguistic), comparative and cultural-historical, etc." (Koller 1995, 192), so a simple definition of the word would not capture all its nuances, and most theoreticians of translation do not come to an agreement when defining it. However, for the purpose of this thesis, the sufficient definition of translation is made by Catford (1965, 20), who explains the term as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)."

1.1.1 Foundations for translation

With that being stated, it is crucial to establish the essential aspects that each translator must be knowledgeable about. Levý (2012), who is considered the founder of Czech translation theory, summarizes what the majority of translation-related publications mention into three fundamental concepts. The translator must possess proficiency in the language they are translating from (source language), or as the definition above abbreviates, SL, the language they are translating into (target language), or TL, as well as a thorough understanding of the factual content of the translated text (21).

Moreover, what is necessary to establish before the translator begins working is the type of translation they are to produce. Jakobson (1971) labels three types of translation:

- **intralingual translation (rewording)**, which is a translation that occurs within the same language and serves as an interpretation of what has already been stated by using synonymous or nearly synonymous words, e.g., simplifying, summarizing, or paraphrasing;

- **intersemiotic translation (transmutation)**, where one sign system is translated into another, e.g., converting spoken language into visual signs or gestures;

- **interlingual translation (translation proper)**, which, unlike intralingual

translation, is a process that happens within two languages, where information from one language system (SL) is transferred into a language system of a different language (TL) while preserving the meaning and, if possible, the style and form of the SL content, e.g., the translation of novels, documents, or subtitles (261).

From this distinction, it is more than evident that the point of interest is the last one, interlingual translation, which Knittlová (2010) divides into four subcategories:

- **interlineal translation**, which is described as the type of translation that does not respect the grammatical structure of the TL, even though it is possible. As an example, Knittlová provides this translation: "I did not want to hurt you." = "Já nechtěl ublížit ty.," which demonstrates the possibility of choosing the correct form of the pronoun tobě, yet it was avoided, as this type of translation only preserves the specific linguistic information.

- **literal translation** (16–17), which Newmark (1988, 46), who studied this type of translation before Knittlová, defines as the translation where "the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context." That is to say, the translation disregards the context., but it respects the grammatical structures of the TL. Here, Knittlová (2010) provides an example of "I ordered him to brush his teeth." = "Poručil jsem mu, aby si vykartáčoval zuby."

- **free translation (or unduly free translation)**, which barely respects the source text and does not pay attention to its form, grammatical structures, or style, and does not tend to be reviewed as adequate but can be justified, e.g., during verbal interpreting on the spot. Using this method, the English sentence "Actions speak louder than words." could be translated as "Slovům věř, činům nevěř."

- **communicative translation**, which is a type of translation that is mindful of the contextual meaning of the SL in order to be comprehensible for the target audience in the TL, e.g., translation of idioms, proverbs, and cultural references (17). Instances of this kind of translation are directly sourced from the corpus: "Creed snatched your hash browns." = "Creed ti vzal bramborák." (Example 1, 34), or "Would you want to do it on Groundhog Day?" = "Chceš to dělat na Hromnice?"

(Example 29, 50).

Newmark (1988) concludes that the only type of translation out of the ones mentioned above that accomplishes the objective of accuracy is the communicative type, as it renders the expressive language that is complicated in terms of translating as accurately as possible, e.g., slang, collocations, metaphors, idioms, wordplay, and cultural references (47). For that reason, it is the most appropriate type as far as subtitling is concerned, as the context and preservation of specific language forms are essential for the comprehension of the audience.

1.1.2 General translation process

With the intention of achieving clarity, there are measures to be taken. Levý (2012) summarizes the process of translation into three general phases that can be applied universally to any type of translation:

1. **comprehension of the original piece;**

2. **its interpretation**;

3. **its re-stylization**. (50)

In the first phase, Levý (2012) emphasizes the essential skill of every translator: being a competent reader (51) in light of the fact that if the translator misunderstands the meaning of any given text, the translation cannot be rendered into the TL accurately. The second phase entails comprehending the intended message conveyed by the author of the original text, and the third phase consists in all the methods and styles the translator utilizes, along with the equivalents they choose, to supply the target audience with an adequate translation of the source text that is comprehensible and natural-sounding in the TL. (53) At the end of this process, Newmark (1988, 24) states that the translator should be left with a text that a) "makes sense," b) "reads naturally" and "is written in ordinary language, the common grammar, idioms, and words that meet that kind of situation." When the translation is finished, the translator should be able to account for every translation-related choice they have made (Lonsdale 1996, 49).

The process is viewed as highly complex by most translators and theoreticians of translation, yet Nida (2001) argues that it is not difficult in its nature, as children from bilingual backgrounds do not have any issues with translating the meaning of words until

they begin learning grammatical structures. He views that as the major problem of translating since focusing on the form of words overshadows the most important aspect – the content that carries the essential meaning of a word. The practice of prioritizing the form and adhering to literal translation is often done under the impression that it is the more faithful option; however, Nida sees it as "misleading" (16).

1.1.3 Requirements for translators

Even though many people speak more than one language and therefore possess the ability to explain a SL term by using an equivalent term in the TL, it does not necessarily make them competent translators. Sofer (2006) lists a few requisites for skilled translators, such as having a profound knowledge of both languages, familiarity with both cultures, keeping up with language changes and neologisms, being educated in a variety of fields, being a skilled writer, and being technologically proficient (31–34). Furthermore, Samuelsson-Brown (1995) highlights the importance of having both deep language and cultural knowledge, since being bilingual does not automatically make one skilled (16). However, he adds that this essential requirement has its downsides, as there tends to be a risk of becoming "linguistically schizophrenic," which he explains as the state in which the human brain becomes perplexed due to the proficiency of both languages, which leads to the brain mixing up the SL and TL structures without realizing it, which can then generate errors in the translation process (17).

Apart from trying to avoid making mistakes that are correlated with errors of the brain, there are other factors translators need to be mindful of. According to Levý (2012), the job of a translator does not merely consist in translating but also in interpreting the source text for the TL reader, which means making it comprehensible and sometimes even clearer to ensure that no important information is lost (132). From time to time, the translator may find it necessary to add additional information if the situation requires it, particularly in cases where an adequate equivalent is lacking, ensuring proper comprehension by the target audience (Knittlová 2010, 33). All these strategies need to be implemented in order to shape the subtitles effectively. Baker (2011, 122) points out that "the ultimate aim of a translator, in most cases, is to achieve a measure of equivalence at text level rather than at word or phrase level," which explains the fact that not all words that are present in the original text need to be rendered into the translation, and not all words in

the translation are required to be in the source text, as what matters are not the individual words but the text as a whole. She further mentions that the translated text should not be recognizable as such; rather, it should function as its own text without anyone noticing it (122), hence the necessary changes in organizing the text.

1.2 Subtitle translation

1.2.1 About subtitles

When discussing subtitles, the topic concerns a type of translation that is called audiovisual, often abbreviated to AVT. It refers to the process of translating the meaning of audiovisual material, such as movies or television shows. The importance of AVT has increased over the last few years as the popularity of audiovisual content has risen (Perego and Bruti 2015, 2). It is heavily present in the daily lives of people since they are surrounded by various types of screens wherever they go. Whether it is the screen of mobile telephones, laptops, televisions, and tablets, the screen of a cinema, or any other screen in public spaces, such as the airport, train, or bus stations, its exposure is inevitable (Díaz Cintas and Remael 2021, 1). One of the most popular forms of AVT is the subject of this thesis: subtitles.

If subtitles were to be categorized from the linguistic point of view, which is the relevant choice for the purpose of this thesis, there are two types in total: intralingual and interlingual subtitles. According to Díaz Cintas and Remael (2021), intralingual subtitles, or "same-language subtitles," are those whose written form's language is the same as the language of the oral form, and they may serve for hearers but also for people with hearing loss (12). The other category of interlingual subtitles, which concerns this thesis specifically, is described by Perego and Bruti (2015, 2) as being "written in a language different from the language of the original audiovisual product." Therefore, the purpose of the subtitles to be analyzed is to translate the source language of the audio recording into the target language to enable the viewer to comprehend the original message. In the ideal case, the spectators forget that what they are reading is a translation since the subtitles mediate the content and meaning of the story, which could potentially even lead to them forgetting the original language it was in (Gottlieb 1994, 116).

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1.2.2 Subtitle perception

The fact that the viewer has both the original audio and its translation at their disposal simultaneously has been referred to as the "vulnerability" of subtitles by Díaz Cintas and Remael (2021, 76). They claim that this permits the viewer who understands both languages to compare the form and content of each message and judge it straight away (76), which is what makes subtitling so vulnerable compared to other types of translation where the readers have to seek out the original version themselves in order to evaluate its quality. Gottlieb (1994, 102), who tackled the topic of subtitling much earlier, is of the same opinion: "Subtitling is an overt type of translation, retaining the original version, thus laying itself bare to criticism from everybody with the slightest knowledge of the source language." This phenomenon is then taken into consideration by the creators of subtitles, as they are under constant scrutiny due to the nature of their work. The spectators do not appreciate when they notice any changes between what they see and what they hear, so the subtitlers have to aim for both linguistic and quantitative similarity while respecting the restrictions that subtitling entails (Díaz Cintas and Remael 2021, 76).

Along with its vulnerability, this form of translation is, as Pošta (2012) points out, a rather neglected discipline (7). The significantly limited number of publications discussing this topic serves as evidence, especially in the Czech Republic, where the only two book publications dedicated to subtitling are written by Pošta himself: *Titulkujeme profesionálně* and *Titulkujeme: audiovizuální překlad v otázkách a odpovědích.* The most recent publication, however, dates back five years. Pošta, a professional subtitler, aimed to change this lack of information and share his experience and knowledge to help subtitlers improve the quality of subtitles in the Czech Republic. Additionally, Pošta (2012) listed examples of the subtitling industry being overlooked in the Czech Republic, such as Skřipec and Skřipeček, the anti-awards for the worst translations, lacking a subtitling category. This also applies to commendation awards, which have a category for the other popular form of AVT, dubbing, yet not for subtitling. Moreover, the absence of the option to study subtitling specifically at any university is on his list (8). It is generally regarded as a discipline that is not as highly respected as the other areas of translation.

1.2.3 Subtitling process

Upon comparing the general process of translation with that of creating subtitles, quite a few differences become apparent. Pošta (2012, 105), in *Titulkujeme profesionálně*, summarizes eight steps of subtitle making, here translated:

0. watching the audiovisual media;

1. auditory transcription and translation (should the client not provide any material);

2. the translator's own translation;

3. conversion to the subtitle file format;

4. timing: a) visual, b) auditory;

5. checking the reading speed and related modifications of the subtitles –

changing the timing and wording, dividing, and connecting the subtitles;

6. the final check, simulation, and proofreading;

7. saving the file;

The major noticeable difference here is the fact that a subtitler does not always have the source text at their disposal, which makes their job much more time-consuming and increases the likelihood of errors as they must possess not only exceptional reading skills in the source language but also excellent listening abilities. If they are not excellent, then the translator is faced with the problem of having a higher chance of making more mistakes than a regular translator would. Another difference is that the subtitling process is highly technical in nature.

The technical aspects of the job include making sure that the appropriate lines appear and disappear punctually. The technical terms that describe this activity are spotting, timing, cueing, and time-coding (Pedersen 2011; Pošta 2012). This activity has a significant impact on the final form of subtitles, as the wrong time-coding (the inaccurate synchronization of the subtitles with the audio) could potentially ruin the whole experience

for the TL audience. Nevertheless, as Pedersen (2011) points out, subtitling has been made easier since large corporations, such as Netflix, sometimes provide the subtitlers with an already timed file of intralingual subtitles of the SL in order to speed up the process of the transfer into TL (16). The focus will, therefore, be kept solely on the factors that influence the choices in translation.

1.2.4 Limitations of subtitling

In subtitling, there are other aspects or limitations the translator needs to be wary of. One of those limitations is **the space** they have available. Usually, a translator does not need to be overly concerned with the spatial restrictions within their translation. Nonetheless, that is not the case in subtitling. Translators are significantly constrained by the technical aspects of their profession. The translator is required to abide by particular rules, specifically regarding the spatial rule in this instance. This rule entails maintaining the subtitle within a maximum of two rows. Pošta (2012) explains this rule by highlighting that the subtitle reader would not be ready for multi-line subtitles, considering the fact that subtitles are already placed at the bottom of the screen to avoid overly diverting the audience's attention from the visuals (43). If the subtitle were longer, it would cover too much of the content occurring on screen, and the viewer would be displeased with missing the frames of the moving picture. For that reason, there is a limit of characters that should not be exceeded.

The other limitation pertains to **time**. The timing in subtitling is crucial to ensure the designated written lines appear simultaneously with the spoken lines. This is when the widely recognized six-second rule is applied. According to Díaz Cintas and Remael (2014), six seconds is the suggested optimal maximal duration for the two lines to appear on the screen. The reason for that is that the two lines can consist of around 37–39 characters (due to spatial restrictions), and more than six seconds, as studies reveal, would only lead to spectators re-reading the text (89). Furthermore, this means that the translator is limited by this time constraint, and if they wanted to use a subtitle consisting of two lines twice, but the speaker spoke less than twelve seconds, the text would disappear too quickly to be read. Therefore, the shift from the oral to the written form inherently leads to losses in translation (Díaz Cintas and Remael 2021, 88), as there is not enough time available to include every single spoken word, especially if the utterance is exceedingly swift.

Another aspect that translators need to keep in mind is **the deadlines**. Samuelsson-Brown (1995) states that not having an adequate amount of time is the factor of utmost importance when it comes to the quality of translation (98). Looking back upon the process of subtitling, it is evident that a translator of audiovisual media content has to watch and listen to what they are translating multiple times, which can, on account of deadlines, not be realistic. Díaz Cintas and Remael (2021) emphasize a noteworthy point regarding the translation of television shows on Netflix, a streaming platform that releases the whole season of a television series in a day in multiple languages as near the original release date as feasible. The deadlines have become more demanding than ever, which leads to Netflix hiring more people to work on one translation, which can cause chaos and unnecessary errors, especially related to cohesion and coherence (57). Roettgers (2016) provides a great example of Netflix acting promptly to the speed of fansubbers, fans who create subtitles for free, and translating every episode of their show *Chelsea* into 20 languages less than 34 hours after it had been filmed. This example illustrates the incredible speed at which the translators must operate.

All of these limitations should be taken into account as they impact the decisions made by subtitle translators, which justifies the strategies they apply during the process of translating. Such an instance manifests itself in the way certain speech features are left out of the subtitles. Gottlieb (1994, 104) states that subtitles "carry verbal messages across from one human language to another and ... stick to the semiotic nature of the source message." This means that the subtitle translator focuses on rendering the meaning, which further affirms that subtitlers aim for the communicative type of translation, where they attempt to preserve the meaning and all its nuances to the maximum extent possible. As a result, the words that do not carry the meaning of the message have to be omitted since there are spatial limitations. Gottlieb (1994, 105–106) lists a few instances, such as:

- "**pauses, false starts, self-corrections, and interruptions**

- **unfinished sentences and 'grammatically unacceptable' constructions**

- **slips-of-the-tongue, self-contradictions, ambiguities, and nonsense**."

These examples would not be found in adequately translated subtitles. Not only is there no space for them, but the strange features of oral discourse would also confuse the reader

(Gottlieb 1994, 106).

Pošta (2012, 64) provides an example where the line: "You seem very... I don't know... intimate, I guess," was translated into Czech as: "Máte docela důvěrný vztah," in the subtitles, which could have instead been rendered as: "Působíte velmi... Já nevím... řekl bych dojmem důvěrnosti," but it was reduced in size in order to keep the subtitles as comprehensible as possible.

A similar instance can be found in the corpus: "What's gaydar? Oh, oh, gaydar, yes! No, uh, I think they have it at Sharper Image." = "Co je gaydar? Radar na gaye, jasně! Prodávají ho na Sharper Image." (Example 20, 45), where the TL translation was condensed by omitting the conversational fillers (oh, uh), and the text was simplified by removing the speaker's uncertainty for the sake of brevity while maintaining the essence of the source text.

Another aspect that plays a role in text reduction is whether the information is redundant or not; if it has already been mentioned before, it is oftentimes not repeated again (Ranzato 2016, 62), which is observable in Example 17: "I was happy to send Michael on this trip." = "Poslal jsem ho tam moc rád." (44). Consequently, Gottlieb (1994, 106) concludes that "in judging the quality of subtitles, one must examine the degree to which the subtitled version as a whole manages to convey the semantic gestalt of the original." This is the point at which the issue of equivalence arises.

1.3 Equivalence in translation

1.3.1 About equivalence

Before one examines the concept of equivalence in translation thoroughly, a false conclusion could be drawn due to the fact that the word itself implies the state of sameness. It could then be incorrectly assumed that equivalence in translation is the relationship between two language entities in the SL and TL that are equal. Nevertheless, upon further examination of the concept, it becomes clear that it is not that simple. When reflecting on the definition of translation made by Catford (1965) that is mentioned at the beginning of this thesis, it can be noted that his definition included the adjective "equivalent." Catford (1965, 21) further refers to this term as crucial, which is followed by his reasoning: "The

central problem of translation practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence." What can be taken away from his words is that the equivalence concerned is much more complex than what could initially be thought, and it is also complex enough to be referred to as the main issue of the translating process.

The standard definition of equivalence could be potentially mistaken for what was previously defined as literal translation, as the state of being equal could refer to a word-for-word type of translation. Nevertheless, the concept of equivalence is far from being one-dimensional. Various types of equivalence exist that focus on different aspects of the text.

1.3.2 Classification of equivalence

There have been many theoreticians of translation who have classified equivalence, and one of these is Nida (1964), who introduced the concepts of dynamic and formal equivalence. Formal equivalence consists in keeping as much of the original text as possible, including content and form, e.g., grammar, syntax, and idioms. The translation must be as close to a match as possible, meaning it is an exceptionally literal type of translation; thus, most of the time, the full comprehension of the readers relies on footnotes that explain the cultural significance and context. Dynamic equivalence, on the other hand, aims to evoke the same response from the TL readers as it does from the SL readers of the original text. The TL reader can fully comprehend the message of the text as the cultural aspects of it are adapted to the target culture (159). Since there is no room for footnotes in subtitles and the reader would not have enough time to read them regardless, the subtitler should aim for dynamic equivalence, which is essential for communicative translation.

Later on, Nida and Taber (1969, 5) assert that "to preserve the content of the message, the form must be changed." This is especially the case when the SL and TL differ too much. Changes in structure and grammar are necessary to preserve the source message. That is why dynamic equivalence is the favored approach even by Nida, who focused on Bible translation; therefore, the most important aspect for him was also the content of the text. That would, however, not be applicable in all types of translation, for example, in

technical texts, which are recommended to be translated as literally as possible, considering that precise terminology must be maintained. Nevertheless, as discussed before, in interlingual subtitling, the aim is not to retain the terminology or the grammatical structures of languages; it is about preserving the meaning and ensuring the audience understands the context.

Hervey and Higgins (1992, 22) even summarize equivalence in translation theory in general as a concept where the target text "should produce 'the same' effects on its audience as those produced by the ST on its original readers," which coincides with Nida's (1964) definition of dynamic equivalence. Nevertheless, the word same is put in emphasis for its problematic nature. As stated above, describing any SL entity as identical to another TL entity would oversimplify the matter and be fairly inaccurate. The term "same" in Hervey and Higgins' (1992) definition implies that the translator possesses knowledge of what will happen in the future, as they should have the ability to predict how the target audience will react. Consequently, they do not believe objective equivalence can be achieved since the translator must make assumptions and act accordingly (22– 23).

Another theoretician of translation who tackled the topic of equivalence is Baker (1992, 2011), who distinguishes between six types of equivalence: at word level, above word level, grammatical, textual, pragmatic, and semiotic (12, 5). Despite dividing it into a greater number of categories than Nida (1964), Baker (2011) also insists that the translated text must be intelligible to the reader, and if the reader is unlikely to comprehend the implications of the text or lacks sufficient information to understand the situation, it is the responsibility of a translator to analyze and adjust the text to change that (260).

1.3.3 Degree of equivalence and translation strategies

Even though each author classifies equivalence differently, there is one aspect of equivalence they all acknowledge. Nida (1964), one of the very first theoreticians of translation to mention equivalence, emphasized that the existence of maximal equivalence in translation is almost out of the question, considering how rare it is in texts that do not contain only mundane information. He argues that equivalence cannot be viewed in terms of mathematics but rather in terms of closeness, which can be supported by comparing different translations of one text (87). Since each translator makes choices based on their

experience, knowledge, and beliefs, no translation of one text can be identical to the other. As a result, there are degrees of adequate equivalence, the minimal degree of equivalence being the target readers comprehending how the readers of the source text must have understood the text, and the maximal degree being appreciating the text in more or less the same way as the original audience did (Nida 1964, 87). The maximal degree is, however, a rarity, and the minimal degree is the minimal requirement for a translation to be called equivalent.

Finding a word in the TL that would convey precisely the same meaning as the word in the SL is said to be impossible by most theoreticians of translation. One of them is Jakobson (1959), who does not believe that there can be full equivalence between code units. He provides an example of the Russian word "syr," which does not function as the English word "cheese," as cottage cheese can be considered a cheese yet not a syr (261). However, what he claims can be equivalent is the message of the two distinct codes (262). Likewise, Nida and Taber (1969) insist that the response a word evokes can never be identical since each culture is different. What it should possess, though, is a high level of equivalence; otherwise, the translation would not be deemed successful as it would fail to accomplish its objective (24). Baker (2011) believes that not only words but even collocations cannot be rendered into the target language without losing any part of the intended meaning as they can also be culture-specific, which causes numerous translation errors (67).

Returning to the topic of different ways to distinguish equivalence, the pertinent classification of the concept for the intent of this thesis is carried out by Knittlová (2010), whose focus is not on detailed descriptions of specific features but rather on the degree of equivalence, which makes it sufficient and appropriate for this analysis as the other aspects are irrelevant here. In her work, she mentions two situations that can occur during the process of translation. A SL word can either have a TL equivalent, or there may be no equivalent of that word in the TL. When the TL equivalent exists, it is the case of either **complete** (total) **equivalence** or **partial equivalence**. Furthermore, one word can have multiple equivalents (25).

Complete equivalence could be demonstrated by the translation of the names of months. A translator would not struggle when rendering the words "February" or

"September," since the complete Czech equivalents, "únor" and "září," are available. In other words, if one text is translated by multiple authors, the complete equivalent of the SL word is the type of equivalent that is likely to be found in the majority of translations of the same text.

As an example of **partial equivalence**, Knittlová (2010) offers the equivalent of rolls: housky. She explains that while a partially equivalent word does not directly have the same meaning as its counterpart, it refers to the same type of concept, in this case, a type of bread. As a SL word that has many Czech equivalents, she states the word go, which could mean jít, jet, plout, or letět (25). The choice of the right equivalent in these circumstances depends entirely on the context of the text. Knittlová (2010) adds that in terms of partial equivalence, translators have to deal with pragmatic differences, meaning that they have to make adjustments to the text to ensure that the original message is accessible and that the linguistic habits of the TL speakers are preserved (92).

Knittlová (2010) lists several solutions for how to deal with the differences mentioned, the first solution being **a) the addition of information**. Information is added to a translation when the context of the word is not clear to the TL reader and therefore needs to be specified. She demonstrates this with examples such as Saskatchewan, which would be translated as "řeka Saskatchewan," seeing as Saskatchewan is a term that the translator assumes is not known to the Czech audience. Similarly, at Sundasky, Ohio, she states would be translated as "na dostihové dráze v Sundasky v Ohiu" and Atlantic Monthly as "časopis Atlantic Monthly" (92–93). Adding a simple word could lead to a more effective translation as it clears up the context without having to make drastic changes to the text (e.g., Example 28, 50).

Another method Knittlová (2010) lists is **b) the omission of information**. From time to time, translators have to reduce the extent of the original message as the information in it is unknown or irrelevant to the TL readers. The technique used for this is called substitution by generalization, and it consists in replacing the SL term with a TL term that is not as specific in meaning. Examples she states in this category are Eastern college talk = hovory o škole, hickory-nut = ořech, or Dr. Pepper = limonáda. It is mostly the case of terms that do not have an equivalent term with such detailed description, e.g., Avenue/Route = ulice, dorm/day room: pokoj (92, 93), or Example 35 from the corpus: frat

party = večírek (53), yet it can also be the case of wanting to reduce space usage by utilizing fewer characters, e.g., instead of strakapoud, the hypernym pták could be used (Pošta 2012, 63), or Jell-O shots could be rendered as panáky (Example 12, 41).

The method used most often, according to Knittlová (2010), is **c) the substitution by an analogy of reality and experience from the TL**. This means that a term used in the SL is exchanged for one used by the TL audience. An example of such would be the units of measurement. Inches in subtitles could be translated into Czech as centimeters, as that is the unit used in the Czech Republic. Additionally, if a number precedes it, e.g., 10 inches, the number would also be converted depending on the unit chosen; in this case, it would be translated as 16 centimeters. Correspondingly, about 100 degrees Fahrenheit would be translated as about 38 degrees Celsius, and miles would be rendered as kilometers (93). Nonetheless, Example 31 demonstrates that this may vary depending on the context (51).

The last technique mentioned is **d) explanatory description**. This procedure is used when a translator aims to convey the meaning of a term or concept that is unfamiliar to the TL reader. Examples provided by Knittlová are quart = láhev whisky, Windsor tie = mašle pod bradou, in the Revolutionary War = v bojích o nezávislost (95), and another instance from Example 4: s'mores = sušenkové sendviče (36). Nevertheless, this method is limited in subtitling due to the spatial limits mentioned in the previous chapter.

The latter option when a complete or partial equivalent of a word does not exist is referred to as **non-equivalence** by Baker (2011, 18), who defines it as a circumstance where "the target language has no direct equivalent for a word, which occurs in the source text" and adds that "the type and level of difficulty posed can vary tremendously depending on the nature of non-equivalence." The nature of cultural non-equivalence was previously described by Reyburn (1969, 158), who distinguished between 3 situations: "(a) the nonexistence of a term (and its referent) in the receptor language but having another referent which performs the same function; (b) the existence of the referent in the receptor language but with a different function from what it has in the source language; and (c) the nonexistence of the referent in the receptor language and having no other referent with an analogous function." What can be deduced from these situations is that sometimes cultures are dissimilar enough to the point that the object or situation in one culture does not exist in the other, which poses the most difficulties in translation. This is influenced by how

distant the cultures are from each other. Mounin (1999) provides an example of different concepts of colors in Latin where they distinguish between white (albus) and luminous white (candidus) or where they use the term purpureus for a rainbow color that can also mean snow (79). He argues that even though it cannot be directly converted into other languages, the denotative meaning can always be preserved, as humans, in this example, see the same colors (184), which also coincides with Nida and Taber's (1969) claim that the response to the SL word cannot be identical in the TL, yet, as long as the fundamental meaning is not lost, a certain degree of equivalence can still be reached.

1.3.4 Translation of cultural references

When looking at the three types of equivalence, a conclusion can be drawn that there are words that are more challenging to translate than others. One of the main reasons for that is the existence of multiple cultures and civilizations and the gaps that are between them (Mounin 1999, 71). Words or references that are known or familiar to one culture may not be familiar to another. Normally, the strategy for translating such instances would be to use translation techniques that aim to explain the meaning of such a reference (Kashgary 2011, 56). However, that is not the case for subtitles, and not only because of the previously mentioned limitations. In this case, for the purposes of television, it is ideal for the subtitler to domesticate the unknown terms so that the viewer would not notice it was made in another country (Steemers 2004, 15), since the aim is to maintain the viewer's interest sufficiently to retain their viewership, which would be difficult to manage if the spectator did not grasp the meaning.

Venuti (1995) argues that "foreignization," which is faithfulness to the source text to the maximum extent possible, should be prioritized over "domestication" in translation (86); nevertheless, his argument is based on old historical texts, which people read to learn more about the cultures in question. The primary aim of a comedy television show is to make people laugh; therefore, the stance of Steemers (2004) is considerably more pertinent for this thesis as it focuses on translation done specifically for television. Moreover, Di and Nida (2006) oppose Venuti's approach, contending that fidelity to the original text is compromised if it is not tailored for the intended audience. They assert that in order to remain faithful to the author of the source text, translators must be loyal to the target audience as well, which inevitably requires alterations to the text (207).

Cultural references (CRs) present one of the most challenging translation problems that subtitlers are faced with due to the fact that the objective is to make the source text as relatable to the target audience as possible. Since CRs do not tend to have complete TL equivalents, translating them requires a substantial amount of research that can be quite time-consuming. According to Pedersen (2011), cultural references can refer to various aspects (e.g., people, places, customs, food) and may still be foreign even to the speakers of the language concerned, given that learning a language does not necessarily entail learning every cultural aspect within and outside of the language in question (44). This includes native speakers, as they are not likely to be familiar with every CR, even if it alludes to their own culture, which Ranzato (2016, 62) explains may be on account of "different educational and social backgrounds or generation gaps, as people belonging to a given social class or age group may be completely ignorant of an item that is extremely popular for another class or age group."

Mailhac (1996) points out that there are degrees of difficulty a SL CR poses in translation that depend on its distance from the TL (134). Pym (2010, 127) summarizes that the complication is determined "by the relative ability of a text to escape embeddedness and belonging." The smaller the distance between the SL and TL is, the easier it is to render the SL CR in the TL; see Example 22 (46) and Example 36 (54).

Díaz Cintas and Remael (2021) categorize CRs into two groups: real-world cultural references and intertextual cultural references (203–204) and offer a list of strategies for dealing with CRs that do not have a complete equivalent. Although the list may seem long compared to other theoreticians of translation (e.g., Hervey and Higgins (1992), who offer only five methods, or Baker (2011), who mentions six), they do admit that the list is not at all exhaustive, as it is not possible to list all the strategies translators use. The strategies they (2021) noted down are:

1. **Loan** (also known as borrowing): i.e., a word in the SL that is directly incorporated into the TL. The form of the word can involve minor adjustments (e.g., an app in Czech is sometimes referred to as appka; similarly, wifi can be called wifina); furthermore, this category includes names of places (e.g., Los Angeles remains Los Angeles in the translation).

2. **Literal translation**: i.e., a subdivision of a loan. In this case, the subtitler translates a term word for word without it sounding strange in the TL (e.g., the Mexican celebration, día de los muertos = den mrtvých).

3. **Calque**: i.e., a literal translation that does sound odd after the render into TL (e.g., bucket list = kyblíkový seznam).

4. **Explicitation:** i.e., making implicit information that is clear from the context explicit, which can be done in three ways: a) specification or use of a hyponym (e.g., MTV instead of television channel), the most infrequent of the three as it narrows down the meaning; (b) generalization or use of a hypernym or superordinate (e.g., televizní stanice instead of CBS), which is the most frequent form of explicitation; or (c) addition of extra information, which is, however, exceptionally rare for subtitling due to time and spatial restrictions.

5. **Substitution:** i.e., a type of explicitation where a SL cultural reference is exchanged for a similar one that is known by the TL audience, even though the SL reference has its own name in the TL (e.g., the word guláš could be translated as goulash, but often times it will be stew instead) because of the subtitle limits.

6. **Transposition**: i.e., replacing a SL cultural concept with one that is known to the TL audience (e.g., Walmart = Albert).

7. **Lexical recreation**: i.e., the necessary invention of new terms when the SL speaker creates a new word.

8. **Compensation**: i.e., adding extra elements to a translation to make up for any translation losses, which is typical for the translation of humor; nevertheless, it appears rarely in subtitles due to the constant presence of the SL.

9. **Omission**: i.e., the deletion of elements from the translation that happens due to spatial limits or when the source culture reference is unknown to the target audience and it is not necessary for comprehending the context

Additionally, all of these techniques can be combined, which ultimately creates an even greater number of ways to deal with such references (207–216).

The method a subtitler decides on is determined by what Fawcett (1998, 120) references as "presupposed knowledge," which is what the subtitler assumes the target audience is and is not familiar with, along with their own knowledge, which influences the final form of the subtitles. Díaz Cintas and Remael (2021) observe that the most frequent technique subtitlers utilize to tackle the topic of CRs has changed over the last ten years. Subtitlers are now favoring loans over transpositions due to the dual-channel processing nature of subtitles (214).

2   Practical part

2.1 About The Office

The Office is an American mockumentary television series created by Greg Daniels in 2005, four years before the original, less successful version of the same concept written by Ricky Gervais that originated in Great Britain. The adaptation's success is apparent from the number of its episodes and seasons, as the total of 201 episodes and 9 seasons unquestionably surpasses the 14 original episodes within 2 seasons.

To comprehend the essence of *The Office*, it is necessary to first define the meaning of the word mockumentary. Doherty (2003, 22) defines the word mockumentary as a "fake documentary." The Office is, therefore, shot in a manner to preserve the feeling of an amateur documentary to evoke a comedic effect. The filming process entails a single-camera setup, interviews with the characters, and a significant amount of unprofessional, unsteady camera work to simulate the effect of handheld footage, which features characters occasionally making direct eye contact with the camera lens, which is an unconventional technique in cinematography as it diverges from conventional shooting norms.

The overall rarity of it is what the television show is most known for. It can be found on the IMDb list of the best mockumentary television series ever made, currently holding the first position in the "number of votes" category with over 700 000 votes, which is over 200 000 votes more than the one in the second place received (IMDb 2024), showcasing its acclaim and success. Soper (2009) observes that one of the main reasons for the show's success is how average it is in its entirety: there are no laugh tracks forcing the viewer to laugh when they do not find the jokes even remotely amusing, and the characters are not resembling Hollywood stars; instead, they are average-looking people working their regular, not exciting jobs in an office of Dunder Mifflin, a paper supply company, which makes it less arduous for spectators to relate to them (83).

How *The Office* is perceived in the Czech Republic is mainly the responsibility of the creators of the subtitles and the quality of subtitles that they ensure, as only a few episodes of The Office were dubbed, despite the popularity of dubbing in the Czech Republic, and those episodes were streamed on Prima Cool over 10 years ago. Netflix, however, does not provide

Czech dubbing at all; thus, the Czech viewer cannot avoid its subtitles unless they are fluent in English. That is why it is necessary for the subtitler to adapt and translate the subtitles of the American television series for the Czech spectator as effectively as possible. The importance of appropriate adaptation for its target audience is highlighted by Griffin (2008), who points out that in order to avoid losing the success of any audiovisual content, the producers must keep the cultural differences in mind and act accordingly (155).

As *The Office* is adapted for the American audience, it includes a vast number of highly specific cultural references, which are expected to cause difficulties in the translation process. Moreover, it is a show that heavily relies on its play on words, which could make the transfer of CRs into Czech all the more strenuous.

2.2   Methodology

The method of parallel corpus is the one chosen for this thesis. The aim is to verify the assumption that the TL Netflix subtitles contain a higher number of rendered CRs that are not appropriately tailored for the Czech audience than those that are, therefore the assumption that the communicative form of translation has not been achieved.

This assumption is based on the fact that the television show The Office revels in an abundant number of cultural references that tend to be challenging to translate, particularly within the limitations of subtitles. These challenges are heightened by the fact that the subtitles are provided by a large streaming platform that enforces strict deadlines.

Another factor contributing to this assumption is the translation quality of other aspects of the subtitles, which is what motivated the invention of the thesis' topic.

Moreover, it is the deduction that is based on the observation of Díaz Cintas and Remael (2021) that the favored method of translators nowadays is one that prioritizes preserving foreign references in the TL text.

Additionally, what will be observed is what techniques, and how frequently they were used to render each SL CR into the TL. The list of strategies that will be utilized is the one created by Díaz Cintas and Remael (2021), which can be found in chapter 1.3.4. The questions of whether there were techniques used that are not included on this list and how many times multiple techniques were combined to solve one translation problem will also be

addressed. The CRs will be divided into two parts based on the classifications of the same authors for the sake of clarity.

The parallel corpus is a quantitative method that is frequently used in translation books as it allows direct comparison of the SL and TL. The corpus of this thesis consists of the original English lines and their Czech translations side by side, along with the number of seasons and episodes, the time of each instance, the names of the characters by whom the lines were uttered, and the context of every situation. Below each table, a commentary is provided.

Due to the high number of instances where the cultural reference has a complete equivalent (e.g., names of movies that have an established Czech equivalent), the analysis is focused only on the occurrences where a complete equivalent is either not available or where the complete equivalent is mixed into speech in order to create wordplay, which poses difficulties in translation.

2.3   Analysis of real-world cultural references

2.3.1 Food

Example 1

Context: Pam is asleep on her desk, but the ringing of the telephone wakes her up. While she was sleeping, Jim was making sure no one caught her, but he looked away when her colleague stole her breakfast, so he bought her a different one.		
Episode: S04E05, Time: 15:25		
SL audio		Netflix's translation
Jim	Good morning. Yeah, I'm sorry. I looked away for a second, and Creed snatched your **hash browns**.	Dobré ráno. Promiň, chvilku jsem nehlídal a Creed ti vzal **bramborák**.
Method: transposition		

Hash brown is a popular American breakfast meal made out of potatoes that is not sold in the Czech Republic, despite the fact that McDonald's lists it on their websites, where it is advertised as "Hash brown - bramborová placička" (McDonald's Czech Republic 2024).

Since it is not a well-known term, the translator opted for the method of transposition and chose a potato snack called "bramborák" that is well known to its target audience instead.

Example 2

Context: Holly received a new phone for Christmas. Michael starts asking questions about it, which leads to him offering Holly candy.		
Episode: S07E13, Time: 8:27		
SL audio		Netflix's translation
Michael	**Reese's Pieces**.	**Reese's Pieces**.
Method: loan		

The subtitler used a loan, which implies that they assumed the Czech audience is familiar with the peanut butter cups candy produced in the United States, even though they are not commonly found in Czech stores, which means it would have been more advisable to choose a different type of candy to ensure the comprehension of the audience. The spectator cannot even deduce the meaning from the visuals, as the candy is never displayed on screen.

Example 3

Context: People in the office are sharing all the fake gossip Michael has spread.		
Episode: S06E01, Time: 15:29		
SL audio		Netflix's translation
Oscar	What? You think I'm the voice of the **Taco Bell** dog?	Ty si myslíš, že jsem namluvil toho psa z **fast foodu**?
Method: explicitation: (b) generalization		

The subtitler dealt with this instance by using explicitation, specifically a hypernym, for the American fast food chain Taco Bell. By doing that, the Czech viewer is spared from being completely perplexed; however, the essence of the joke is entirely lost. The rumor that was spread about Oscar, who is the only office employee that is of Mexican descent, is referencing an ad with a chihuahua that speaks Spanish and says, "Yo quiero Taco Bell." The Czech audience is not familiar with any Spanish-speaking dogs in fast food ads, therefore, the

pragmatic meaning is not preserved.

Example 4

Context: Toby is sharing his camping experience with the rest of the office.		
Episode: S04E07, Time: 0:53		
SL audio		Netflix's translation
Toby	Made so many s'mores that I finally had to say, "No more **s'mores**, no more **s'mores**."	Snědl jsem tolik **sušenkových sendvičů**, že jsem málem praskl!
Method: explicitation: (b) generalization		

The SL wordplay is lost in this case as the translator selected the method of explicitation and generalized the term. Since the American candy s'mores are not well known in the Czech Republic, the translator decided to explain their significance. Nevertheless, given that it is uncommon for Czech people to eat this type of candy when going camping, the translation is rather nonsensical and therefore cannot be considered equivalent. While there was an alternative TL equivalent available that could maintain both naturalness and wordplay, had the subtitler, in this very instance, chosen to replace "s'mores" with a word like "práskací prášek" to uphold the play on words, at least one of the aspects would have been retained, despite it sounding unnatural.

Example 5

Context: Michael is at an Indian party, Diwali, eating the Indian dish, samosa, for the first time, which he does not like, so he spits it out.		
Episode: S03E06, Time: 8:20		
SL audio		Netflix's translation
Michael	No. These **s'mores** are disgusting.	Ty **s'mores** se nepovedly.
Carol	They're not **s'mores**. They're **samosas**.	To nejsou **s'mores**, ale **samosy**.
Method: loan		

In contrast, the subtitler decided not to render "s'mores" here and selected the method of using a loan. The reason for that was the context of the scene in which Michael confuses samosas for s'mores, as they exhibit a degree of similarity orthographically. The Indian dish in question bears no resemblance to s'mores, though, and since s'mores are not well known to the target audience, a word such as "smažák" could have suited more for the purposes of communicative translation. The two dishes even look similar as they are both fried, thus the equivalent would work smoothly with the visuals of the scene.

Example 6

Context: Christmas is coming. Michael comes to the office.	
Episode: S03E10, Time: 2:34	
SL audio	Netflix's translation
Michael	I would like a nice slice of **Christmas Pam.** Side of **candied Pams**. And perhaps some **Pam-chops** with mint.	Dal bych si jeden plátek sváteční **Pámočky**. S **Pamkrovím**. A k tomu pár **Pamřízků**.
Methods: 1), 2) and 3) transposition and lexical recreation	

In this instance, the subtitler employs communicative translation. Michael plays with words and adds Pam's name to the names of the traditional dishes that are eaten in the United States during Christmas, which creates fun wordplay. The subtitler preserved Michael's playfulness by using the technique of lexical recreation and transposition, as they chose to add Pam's name to the names of Czech traditional Christmas food instead to ensure the viewer is provided with a chance for a similar viewing experience.

Example 7

Context: Michael and the rest of the employees are at a reception hosted by Jim and Pam after the christening of their daughter. Ryan makes a joke about churchgoers: He picks up a jug with red liquid in it and sets it up to pour it into a glass.	
Episode: S07E07, Time: 12:05	
SL audio	Netflix's translation

Ryan	Welcome to the party. Everybody have their **Kool-Aid**?	Vítejte na party. Chcete nalít **Kool-Aid**?
Michael	No. Okay, you know what? This is inappropriate. What is wrong with you guys?	Ne. Hele, víš co? To se nehodí. Co to s vámi je?
Method: loan		

This instance is rather tricky, as the viewer can see Ryan pouring this red type of liquid into a glass. The reference he is making that Michael calls inappropriate is that of a large American massacre that occurred in Jonestown. This massacre involved people who were talked into suicide by drinking a beverage that had cyanide added to it, which looked similar to the Kool-Aid drink. Since they are in church, Michael finds the mention of the mass suicide insensitive. This is quite difficult to translate and render the same connotation into the TL, as the TL does not have any evident equivalent that would be this culturally rooted; consequently, the translator utilized a loan and remained faithful to the original despite its lack of resonance with the target audience.

Example 8

Context: Michael introduces the rest of the office to the videographers who intend to film a commercial for their branch office.		
Episode: S04E05, Time: 1:41		
	SL audio	Netflix's translation
Michael	Now this gentleman right here is the key to our urban vibe.	Tento gentleman je naše odpověď na metropolitní tep doby.
Stanley	Urban? I grew up in a small town. What about me seems urban to you?	Metropolitní? Vyrostl jsem v malém městě. Co je na tom metropolitního?
Michael	Phyllis is like our **Mrs. Butterworth**. Kind of a less urban **Aunt Jemima**.	Phyllis je jako naše **Babiččina volba**. Méně městská **bílá mouka**.
Methods: 1) transposition, 2) omission		

Since neither Mrs. Butterworth nor Aunt Jemima are products that are widely known in the target culture, the subtitler decided upon the technique of transposition and switched the syrup brand for a flour brand recognized in the target culture. The second syrup brand is, however, omitted, most likely to preserve Michael's joke. The TL equivalent Babiččina volba that the subtitler selected may not be a syrup, but it maintains the significance of the joke since Aunt Jemima features a black woman in its logo, which Michael uses to refer to his only black office employee, Stanley. The second reference is replaced by a statement in which the subtitler ensured that they pointed out that the flour was white. It may not evoke the same reaction, yet the translation made it more comprehensible to the target audience while simultaneously transmitting the original connotation.

Example 9

Context: Michael is sharing how excited he is to fly business class, where he will have the opportunity to choose from a variety of dining options.		
Episode: S05E08, Time: 2:56		
	SL audio	Netflix's translation
Michael	I think I am going to have a **filet** with mushroom sauce.	Myslím, že si dám **plátek masa** s houbovou omáčkou.
Methods: substitution, explicitation: (b) generalization		

The subtitler opted for the method of substitution and explicitation here. Instead of using the complete Czech equivalent "filet," the term was generalized. The rationale behind this remains obscure in this context since the partial equivalent the subtitler selected does not occupy less space on the screen, which is usually the reason for the use of substitution. Nevertheless, the meaning is retained either way; thus, it does not impact the quality of the translation.

Example 10

Context: Kevin is spying on Pam, trying to find out if she is secretly dating Jim.
Episode: S04E01, Time: 20:01

	SL audio	Netflix's translation
Kevin	I thought they'd be good together, like **PB&J**. Pam Beasley and Jim. What a waste.	Podle mě se k sobě hodili. Jako **peanut butter and jam**. Pam Beesly a Jim. Taková škoda.
Method: loan		

This instance is exceptionally rare, as it appears that the peanut butter and jam combination was not translated at all, as even the word "and" was rendered into the TL. This instance fits into the loan category, but it seems illogical. The translator evidently encountered difficulty in finding a suitable combination analogous to peanut butter and jam, beginning with the letters P and J to preserve Kevin's joke. Rather than seeking an alternative solution, the untranslated phrase was retained. The only difference that can be seen is that they elaborated on what the abbreviation PB&J stands for; nonetheless, it was done in the SL instead of the TL, which is counterproductive.

Example 11

Context: Michael's boss, Jan, catches Michael and the employees watching a movie. Michael asks her if she is bringing food.		
Episode: S03E03, Time: 2:17		
SL audio		Netflix's translation
Michael	Hi Jan. Hope you brought the **Milk Duds**!	Čau, Jan. Neseš nějaký **mňamky**?
Method: explicitation: (b) generalization		

In this example, the subtitler prioritized the comprehension of the target audience by employing the explicitation technique. This involved generalizing the name of the American candy to prevent confusion among the TL viewers. Milk Duds do not appear on the screen at any point; therefore, any equivalent of it that would be known by the target audience would work effectively for communicative translation.

Example 12

Context: Andy is sharing his college experience with the cameraman.		
Episode: S05E11, Time: 8:08		
	SL audio	Netflix's translation
Andy	I would chug a fifth of **Socos**, sneak into a frat party, polish off a few people's empties, some brewskies, some **Jell-O shots**.	Nalil jsem se **kořalkou**, vetřel se na večírek, dopil různé zbytky, pivka, **panáky.**
Methods: 1) and 2) explicitation: (b) generalization		

There are two drink-related CRs in this one instance. Firstly, Andy mentions Socos, which is a colloquial way to refer to the popular American brand of whiskey, Southern Comfort. The subtitler utilized the technique of explicitation and generalized the term by calling it a "kořalka," as the abbreviation is not used in the target culture, and the full name of the brand would not fit in the character limit.

The identical technique of generalizing was employed in the other case of the term with no complete TL equivalent, Jell-O-shots, which, as the name implies, are shots of jelly mixed with alcohol. Furthermore, this specific type of shot that is often drunk at American college parties is not preserved, as a hypernym replaces it in the TL, since there was no space for any form of detailed elaboration, and it was not necessary for understanding the context.

2.3.2 Geography

Example 13

Context: Michael attempts to share a joke of his own but makes a mistake.		
Episode: S07E06, Time: 3:35		
	SL audio	Netflix's translation
Michael	Oh! Who likes to water ski on **Lake Erie**? No way. Where does Dracula like to water ski?	Kdo se rád koupe v **Rudém moři**? Ne, teda… Kde se rád koupe Dracula?

Method: substitution

Even though Lake Erie has a complete equivalent in Czech, Erijské jezero, the translator decided to prioritize the preservation of the joke, as that is the whole point of the scene in question. In English, the joke revolves around the pronunciation of the word erie, which sounds identical to the word eerie, whose meaning is frightening or spooky. The character of Dracula is a vampire that is closely associated with the celebration of Halloween; therefore, the joke is that he would enjoy water skiing in a spooky Halloween-like place. This pun would not be feasible with the complete TL equivalent; consequently, the technique of substitution was applied, and Rudé moře was chosen instead, as it evokes the red color of blood, which is quite close to the intended meaning.

Example 14

Context: Michael, who has accused Meredith of being an alcoholic, is currently driving her home.		
Episode: S05E11, Time: 14:50		
SL audio		Netflix's translation
Meredith	We just missed **Poor Richards**.	Přejels **hospodu**.
Method: explicitation: (b) generalization		

The name of the pub, Poor Richards, was translated by explicitation, and the term was generalized. Since the Poor Richards pub appears in the mockumentary often, it is among the fan favorite The Office references. The Poor Richards pub is, in fact, not fictional; it exists in Scranton, and fans of the show love to visit it. The Czech viewer is deprived of this experience as the name of the establishment is omitted, which could be explained by the need to keep the subtitle as brief as possible. Nevertheless, following Knittlová's (2010) method of adding information and making it "Přejels hospodu Poor Richards." instead would still fit into the 37-39 character requirement, and the reference could be preserved.

Example 15

Context: Michael is giving the cameraman a tour around New York.	
Episode: S02E16, Time: 5:30	
SL audio	Netflix's translation
Michael	This is the world-famous **Rockefeller Center**.	To je světoznámý **komplex Rockefeller Center**.
Method: loan, explicitation: (c) addition of extra information	

Given that Michael genuinely visits New York in this scene and points towards the Rockefeller Center, the translator used a loan. Nevertheless, minor adjustments were not made in order to integrate it into the TL more effectively, most likely due to the spatial restrictions of subtitles, since the subtitler added extra information about what Rockefeller Center is instead, which, together with the visuals and context of the scene, is sufficient for the viewers' comprehension.

Example 16

Context: Kelly is being privy to Jan's relationship with Michael and asking Jan, her boss' boss, inappropriate questions.	
Episode: S02E15, Time: 15:20	
SL audio	Netflix's translation
Kelly	And you went to **Chili's**, and he got to second base with you.	Prý jste byli v **Chili's** a dostali se na druhou metu.
Method: loan	

The method used was a loan, even though the TL audience is not familiar with a restaurant called Chili's, and the name of the restaurant was in no way relevant to the context of the scene. Staying faithful to the original version was prioritized over communicative translation, even though the translation problem itself was not particularly complex.

Example 17

Context: Michael's boss is explaining why he sent Michael on a business trip.		
Episode: S05E08, Time: 2:30		
SL audio		Netflix's translation
David	I was happy to send Michael on this trip. He's been feeling pretty down since we had to transfer Holly up to **New Hampshire**.	Poslal jsem ho tam moc rád. Od chvíle, co jsme museli převést Holly do **státu New Hampshire**, mu bylo mizerně.
Methods: loan, explicitation: (c) addition of extra information		

The subtitler utilized a loan and explicitation, assuming the target audience requires it for context, and specified the geographical term by adding extra information that makes the term flow more smoothly in the TL.

Example 18

Context: Ryan is confessing that he lied about having gone to Thailand for vacation.		
Episode: S05E25, Time: 10:23		
SL audio		Netflix's translation
Ryan	I went to **Fort Lauderdale**.	Byl jsem na **Floridě**.
Method: explicitation: (b) generalization		

The American city of Fort Lauderdale was generalized, as the subtitler presumably decided the TL viewer would not know the state of Florida well enough to understand the reference. They could have added more information instead of generalizing it to preserve the name of the city, as can be seen in Knittlová's (2010) list of strategies to deal with partial equivalence that includes geographical terms, but due to the long name of Fort Lauderdale, it would be impossible to fit in the two lines of 37–39 characters. Since the goal of a subtitler is to keep the subtitles as brief as possible to not interrupt the visuals, and the exact city's name is not relevant to the comprehension of the line, the subtitler's method is more than justified.

2.3.3 Brands

Example 19

Context: Andy is trying to ask Pam on a date.		
Episode: S03E09, Time: 10:45		
SL audio		Netflix's translation
Andy	So… I don't know if you like country music, but I was thinking maybe one of these days we could drive out to a field? Crank up some tunes, smoke a few **Macanudos**…	Nevím, jestli máš ráda country, ale co si jeden den vyjet někam do polí? Něco si zazpíváme, vykouříme pár **doutníků**…
Method: explicitation: (b) generalization		

The method chosen for dealing with this CR was explicitation, where the translator generalized the meaning of the specific brand Macanudos by using a broader term, cigars, which sufficiently rendered the meaning into the TL, allowing a wider audience to understand what Andy was suggesting.

Example 20

Context: Michael is attempting to figure out who else is gay in the office, apart from Oscar, so that he will not offend anybody else again. He calls Jim to ask where to purchase a gaydar.		
Episode: S03E01, Time: 7:27		
SL audio		Netflix's translation
Jim	What's gaydar? Oh, oh, gaydar, yes! No, uh, I think they have it at **Sharper Image.**	Co je gaydar? Radar na gaye, jasně! Prodávají ho na **Sharper Image**.
Method: loan		

The subtitler opted for a loan, which in this case is an unknown reference in the Czech Republic, as Sharper Image is an American brand that sells all types of electronics, both in stores and online, that does not have a Czech branch. For enhanced comprehension

of the target audience, exchanging "Sharper Image" for any other TL analogy of a store that sells electronics (e.g., Datart, Electro World, Alza) would have been more appropriate.

Example 21

Context: Michael tells Dwight that all the gaydars are sold out.	
Episode: S03E01, Time: 7:48	
SL audio	Netflix's translation

	SL audio	Netflix's translation
Dwight	Damn. I'll try **Brookstone**.	Kruci. Zkusím **Brookstone**.

Method: loan

Similarly, as in the example above, a loan was utilized instead of choosing a TL equivalent store that sells electronics that is known by the target audience, which for the purposes of communicative translation is counterproductive.

Example 22

Context: Michael is talking about the day of the Dundies awards.	
Episode: S02E01, Time: 0:36	

	SL audio	Netflix's translation
Michael	I mean, who's gonna give Kevin an award? **Dunkin' Donuts**?	Kdo by Kevinovi dal cenu? **Koblihárna**?
Method: explicitation: (b) generalization		

This time, communicative translation was prioritized. For the reason that this doughnut company does not offer their products in the Czech Republic, the translator used the method of explicitation and generalized the term in the TL, which successfully preserved the joke.

Example 23

Context: Jim is impressed with Michael, who hung his plasma television on the wall, and Pam shares an instant to confirm Jim is indeed not skilled in this area.
Episode: S04E09, Time: 5:30

	SL audio	Netflix's translation
Pam	Yeah, he tried to set up my **TiVo** for me, but then I didn't have audio for a week.	Jo, jednou se mi pokoušel nastavit **TiVo** a mně pak týden nešel obraz.
Method: loan		

In this instance, the subtitler decided not to interfere and stayed loyal to the original. They rendered the American CR into the TL by using a loan, despite the fact that the digital video recorder TiVo is not well known in the target culture. The subtitler may not have had a sufficient amount of space to use the method of explicitation and delve into the meaning of the word; however, they could have simply used the word TV instead, which would have even shortened the number of characters, and the line would have been more comprehensible in the TL while also preserving the essential meaning. Nevertheless, the meaning of the sentence is clear from the previous lines, thus it is not expected to cause any trouble. Moreover, the word audio was exchanged for a word with a different meaning, presumably to keep the spectators' minds focused on television.

Example 24

Context: Pam is sharing a story to make Michael feel less sad about losing his dreams of having his own paper company.		
Episode: S05E25, Time: 9:55		
	SL audio	Netflix's translation
Pam	I applied to **Old Navy**, **Target**, and **Walmart**. None of them called me back. Not even for an interview.	Zkoušela jsem **Old Navy**, **Target** a **Walmart**. Nikdo se neozval. Ani na pohovor.
Methods: 1), 2) and 3) loan		

The loan method was used here for each of the three references, which are all popular American retail companies. It is not entirely clear what type of jobs Pam applied for in the TL; therefore, utilizing transpositions (e.g., Kaufland, Billa, Albert) or explicitation to ensure the comprehension of the target audience would have been much

more adequate.

2.3.4 People and other proper nouns

Example 25

Context: It is the last day of working at Dunder Mifflin for the summer interns.		
Episode: S06E01, Time: 2:11		
	SL audio	Netflix's translation
Pam	We haven't had interns for a while, ever since Michael's **Monica Lewinsky** incident. He didn't do anything sexual. He just made far, far too many **Monica Lewinsky** jokes. It was just easier for corporate to shut down the program.	Nějakou dobu jsme stážisty neměli, od toho Michaelova incidentu **à la Monika Lewinská**. Neudělal nic sexuálního. Jen udělal příliš vtipů **à la Monika Lewinská**. Pro firmu bylo jednodušší ten program zrušit.
Method: loan		

The subtitler utilized a loan and retained the SL CR in the TL translation. The reference to Monica Lewinsky is particularly specific since she was involved in a sexual scandal with Bill Clinton, a former president of the United States. She was an intern of Clinton; thus, Michael's constant jokes implied inappropriate behavior occurring between him and his interns at the Dunder Mifflin branch. The subtitler either did not find any equivalent in the TL that would preserve the intellectual level of the joke or assumed the target audience would be familiar with who Monica is.

Example 26

Context: Michael is telling Holly that her meeting about ethics is too tiresome, as she follows the corporate rules and is addressing topics that need to be discussed during these meetings, which is not what the Dunder Mifflin employees expect.		
Episode: S05E03, Time: 4:40		
	SL audio	Netflix's translation
Michael	People expect a lot from these	Lidé očekávají hodně od těchto

meetings. Laughter, sudden twists. Surprise endings. You need to be **Robin Williams** and **M. Night Shyamalan**. You need to be **Robin Shyamalan**.	schůzí… Smích, náhlý zvraty, překvapivá zakončení. Musíš být **Robin Williams** a **M. Night Shyamalan**. Musíš být **Robin Shyamalan**.
Methods: 1), 2), 3) loan	

In this case, the two CRs represent the two words from Michael's preceding line. Robin Williams, an American comedian, stands for laughter, and M. Night Shyamalan, an Indian movie director, represents sudden twists. The subtitler determined to use a loan for both instances and therefore maintained the original CRs unchanged instead of attempting to find closer TL equivalents with a similar connotation, which prevented them from achieving communicative translation.

Example 27

Context: Oscar is answering the cameraman's question about whether he thinks he is cool.		
Episode: S03E01, Time: 9:52		
	SL audio	Netflix's translation
Oscar	Yes, I'm super cool. I am an accountant at a failing paper supply company, Scranton. Much like, um, **Sir Ian McKellen**.	Ano, jsem velmi cool. Pracuji jako účetní v upadající papírenské firmě ve Scrantonu. Skoro jako **sir Ian McKellen.**.
Method: loan		

A loan was utilized, making Oscar's comment unclear to people who are unfamiliar with the identity of Ian McKellen. Nonetheless, since the successful actor in question is British, it is likely that even the source audience struggled with understanding the exact significance of Oscar's line. It can then be assumed that this is why the subtitler decided not to use transposition instead or add any extra information, despite having sufficient space for it.

Example 28

Context: Jim and Pam are having dinner with Jim's relatives, who think Pam's dream of being an artist is not realistic, as it does not pay the bills.		
Episode: S05E06, Time: 15:15		
SL audio		Netflix's translation
Pete	I love baseball more than anything, but you don't see me try to get on the **Mets**...	Nade vše miluju baseball, ale nesním o **Mets týmu**..
Method: explicitation: (c) addition of extra information		

This time, the subtitler clarified the meaning of the popular American baseball team, the Mets, via explicitation and added extra information to ensure communicative translation.

2.3.5 Habits and daily life

Example 29

Context: Oscar and Jim are making plans.		
Episode: S05E11, Time: 6:20		
SL audio		Netflix's translation
Oscar	What about February 2nd?	A co druhého února?
Jim	Ah… Would you want to do it on **Groundhog Day**?	Chceš to dělat na **Hromnice**?
Method: transposition		

The subtitler applied the method of transposition that ensures the communicative form of translation. While the term Groundhog Day is foreign to Czech people, as it is an American tradition, knowing the term is not necessary for understanding the context of the situation. What matters here is that the TL equivalent Hromnice and Groundhog Day both take place on the 2nd of February, therefore the transposition solves the translation problem efficiently.

Example 30

Context: Darryl is the driver of Michael and Holly's road trip.	
Episode: S05E06, Time: 8:20	
SL audio	Netflix's translation
Darryl	Next exit isn't for **five miles**.	Další sjezd bude až po **osmi kilometrech**.
Method: substitution	

In order to achieve communicative translation, the subtitler opted for the substitution technique. The target audience may have a complete equivalent of miles; it is, however, not used in the TL as the primary unit of measurement. A relevant TL analogy was utilized, and the number was converted accordingly.

Example 31

Context: Pam is correcting Michael after he put the wrong information on the charity flyer.	
Episode: S04E01, Time: 27:52	
SL audio	Netflix's translation
Pam	5K means 5 **kilometers**, not 5 thousand **miles**.	5K znamená pět **kilometrů**, ne 5 000 **mil**.
Method: literal translation	

In this instance, the situation is slightly different, as the context determines the way this can be translated. Kilometers are mentioned in the original, as the point of the joke is that Michael failed to comprehend how far they were supposed to be running. For that reason, the literal translation technique was applied instead of a substitution, which, in this case, achieves communicative translation.

Example 32

Context: Jim is asking Michael how heavy his dumbbell is.

Episode: S03E09, Time: 12:03	
SL audio	Netflix's translation

Jim	What is that, like… **five pounds**?	To máš **dvoukilovku**?

Method: substitution

Here, the subtitler opted for the method of substitution. Instead of using literal translation for the word "pounds," which has a complete Czech equivalent, communicative translation was prioritized, as the unit of measurement that is used in the United States was substituted for one that is utilized by the target audience in this context. Additionally, the number was converted correspondingly.

Example 33

Context: Michael was Ryan's secret Santa, so he purchased him an iPod, notwithstanding the imposed 20-dollar limit.	
Episode: S02E10, Time: 8:00	
SL audio	Netflix's translation
Ryan	Wasn't there a **20-dollar** limit on the gift? This is 400 **bucks**.	Neměli jsme utratit maximálně **20 dolarů**? Stál 400 **dolarů**.
Method: literal translation	

Seeing that literal translation was the chosen approach in this case, it took precedence over communicative translation. An analogy of the target culture currency was not used to approximate how much money was spent on the gifts, as the subtitler considered the currency to be recognized enough in the target culture to require its conversion.

Example 34

Context: Michael's boss is giving Michael advice for his business trip.
Episode: S05E08, Time: 3:02

	SL audio	Netflix's translation
David	And in terms of nightlife, when you get there, just ask the **concierge**.	A pokud jde o noční život, až dorazíš, zeptej se **concierge**.
Method: loan		

The term "concierge" was rendered into the TL with a loan, which could have been translated with the TL equivalent "recepční" in order to achieve communicative translation since both have the role of a hotel employee that helps the guests.

Example 35

Context: Andy is sharing his college experience with the cameraman.	
Episode: S05E11, Time: 8:08	
SL audio	Netflix's translation
Andy	I would chug a fifth of socos, sneak into a **frat party**, polish off a few people's empties, some brewskies, some Jell-O shots.	Nalil jsem se kořalkou, vetřel se na **večírek**, dopil různé zbytky, pivka, panáky.
Methods: explicitation: (b) generalization		

The term "frat party" refers to a college party organized by a fraternity, a group of male students in the United States. Since there are no fraternities in the Czech universities, the CR was rendered into the TL by the usage of the hypernym "večírek," which may cause cultural losses, but the pragmatic meaning of the term is preserved, which is sufficient for the comprehension of Andy's line in this context.

2.3.6 Other cultures

Example 36

Context: Michael is at an Indian party, which is hosted by Indian people for Indian people, stealing the microphone to propose to his girlfriend.	
Episode: S03E06, Time: 11:52	
SL audio	Netflix's translation

Michael	I just have an announcement to make. Um… okay. I have learned a lot about Indian culture tonight. But I have learned even more about love. And I know you're all thinking: "Who is this crazy **gringo** and what is he talking about?"	Jen bych rád pronesl pár slov. Dobrá. Dnes večer jsem se dozvěděl o indické kultuře spoustu nového. Ale ještě víc jsem se toho dozvěděl o lásce. Asi si teď říkáte: „Co to ten **blázen** proboha mele?"
Method: omission		

The CR here is a term used in Spanish-speaking countries for foreigners who are often white or, in other words, not Hispanic or Latin. However, Michael is attending an Indian party; hence, his use of this word showcases his cultural ignorance. This cultural nuance is lost in translation, as the TL does not have any complete or partial equivalent nor any referent with an analogous function of the word "gringo." Therefore, the subtitler decided that the TL audience is not as familiar with this term as Americans are, who, due to geographical reasons, are much more likely to be familiar with the term. The United States not only shares a border with Mexico but also possesses a considerable population of native Spanish speakers, which is why Michael uses a significant number of Spanish words throughout the entire show. The subtitler could not render this term with all its cultural nuances, so it was omitted and replaced with a noun that has a similar connotation to ensure the comprehension of the target audience.

Example 37

Context: Michael is asking for ideas to help their local communities. The employees are sharing what they have done in the past.		
Episode: S06E07, Time: 11:27		
SL audio		Netflix's translation
Meredith	Paint a mural of **Chicano** leaders.	Udělala jsem malbu **mexických** leaderů.
Method: explicitation: b) generalization		

In this case, the lack of an existent TL equivalent is solved by the explicitation

technique where the word "Chicano," which means someone born in the United States who is of Mexican descent or origin, is translated by generalizing the term and focusing only on one of its aspects – the Mexican origin. This leads to a loss of meaning that would normally be cleared up by explaining the term in footnotes, which, due to the nature of subtitles, is impossible.

Example 38

Context: Michael, Jim, and Dwight meet up with Danny, their competitor in selling paper.	
Episode: S07E05, Time: 6:23	
SL audio	Netflix's translation
Danny	Three of you guys for one sale?	Tři na jednu zakázku?
Michael	Yeah, well… we call it **overkill**. Why am I telling you my strategy?	Jo, říkáme tomu **blitzkrieg**. Proč vám říkám svoji strategii?
Method: compensation	

In this case, the subtitler opted for the method of compensation since there was originally no CR present. Given that the word overkill does not have a complete equivalent in Czech, the closest equivalent the translator found was the term blitzkrieg, which is a military strategy that is mostly recognized as a World War II. strategy of German soldiers, which preserves the pragmatic meaning of the situation since both instances convey the meaning of a surprise attack with excessive forces.

2.4 Intertextual cultural references

2.4.1 Movies and television

Example 39

Context: Andy is describing his relationship with Karen as the roller coaster type.
Episode: S03E06, Time: 5:33

	SL audio	Netflix's translation
Andy	Roller-coastery friendship. Hot. Cold. On again. Off again. Sexual tension-filled type of deal. It's very **Sam and Diane**.	Myslím naše přátelství. Nahoru dolů, sem a tam. Plus plno sexuálního napětí. Jsme jak **Rachel a Ross**.
Jim	Wow.	Páni.
Andy	From "**Cheers**".	Z **Přátel**.
Methods: 1) and 2) substitution		

Substitution was applied in this instance. The television show *Cheers* was broadcast in the Czech Republic; therefore, the characters of Sam and Diane are not completely unknown to the target audience; nevertheless, the subtitler decided to substitute this couple for Rachel and Ross from the television show *Friends*, whom they deemed more recognized in the Czech Republic. The television show *Friends* can be found in the third place of the most popular television shows on ČSFD, whereas *Cheers* is in the 657th place (ČSFD 2024). Based on these numbers, it can be assumed that in the Czech Republic, more people are likely to understand the substituted reference.

Example 40

Context: The office employees are all attending Gabe's Glee watch party, but the television stops working and people are upset. Michael offers to fix it.		
Episode: S07E08, Time: 18:03		
SL audio		Netflix's translation
Kevin	Please Michael, just make the **Glee** happen!	Prosím tě, Michaele, zachraň **Glee**.
Method: loan		

A loan was applied, which is the method expected since the television series *Glee* is officially translated the same way. The only problem here is that the double meaning of the pun is lost in translation, as glee likewise means joy in English, which is what Kevin is asking for in this instance since they are all devastated that they cannot continue watching

the episode and find out what happens next. The preservation of the CR was prioritized over the pun.

Example 41

Context: Michael and Jan are discussing how Michael will fix the situation he caused: he told people from corporate that he had slept with his boss, which is untrue.	
Episode: S02E16, Time: 17:22	
SL audio	Netflix's translation
Jan	**Surely, you cannot be serious?**	**Bože, no… To nemyslíš vážně.**
Michael	I am serious. And **don't call me Shirley. Airplane**.	Myslím to vážně. A **neříkej mi Boženo. Připoutejte se, prosím**.
Methods: 1) substitution, 2) complete equivalent	

In this example, the subtitler decided to use the complete equivalent of the movie *Airplane*, which is *Připoutejte se, prosím*. The issue is that Michael is referencing the movie because of Jane's line, "Surely you cannot be serious?" This phrase was also used in *Airplane*, and it was followed by Michael's line, "Don't call me Shirley." The translator managed to solve the Shirley/surely problem by using substitution and inventing a TL phrase with a similar connotation. Nonetheless, by not omitting the name of the movie, the translation is confusing as these lines were not in the movie in question. In the Czech-dubbed version of Airplane, the translators dealt with the pun this way:

To nemyslíte vážně, čéče.

Ale myslím, ale nemám žádný křeče.

(Zucker, Jerry, Zucker, David, Abrahams, Jim 1980)

To preserve the CR, the subtitler would have had to procure the dubbed version of the movie and translate it identically, which they likely did not have the opportunity to undertake within the given timeframe. Keeping the second reference, however, was unnecessary in this case.

Example 42

Context: Jim is sharing fake information about Pam in order to make Andy fail at pursuing her.	
Episode: S03E09, Time: 6:56	

	SL audio	Netflix's translation
Jim	She also loves those ads for **Six Flags**, with the old guy.	Taky má ráda reklamy na **zábavní park Six Flags** s tím dědkem.

| Method: loan, explicitation: (c) addition of extra information | | |

The author of the subtitles decided to stay faithful to the original and used a loan to render this CR into Czech, which could have easily been adapted for the Czech viewers as the content of the ad is not important for further context. Moreover, the subtitler applied explicitation and added extra information about what Six Flags is; nonetheless, the target audience would find this reference much more amusing if they could picture the ad. One such ad that is popular in the target culture for being irritating is done by Alza, or an even older XXXLutz one with an irksome melody could have substituted the foreign reference while preserving the comedic element of the original material.

Example 43

Context: Michael has just finished calling with an employee from Utica, who told him that Scranton is the worst branch and therefore will not leave Utica to go work in Scranton. This was Michael's revenge plan, since Karen is trying to steal his employee.	
Episode: S04E06, Time: 6:12	

	SL audio	Netflix's translation
Michael	What is that guy talking about? Scranton is not lame. Scranton is the cool, fun branch. We're like **Animal House**.	O čem ten chlap mluví? Scranton není hroznej. Scranton je zábavná pobočka. Jsme **úplný zvířata**.

| Method: omission | | |

In this scene, Michael is referencing the 1978 American movie *Animal House*,

whose plot revolves around a fraternity and their misconduct. The subtitler opted for the technique of omission and replaced the SL CR with a TL expression of similar connotation that fit the context of the scene. The CR may not have been kept, but the principle of it was preserved; therefore, the TL audience can, to a considerable degree, share a viewing experience similar to that of the intended audience.

Example 44

Context: Pam is taking Michael home after Carol rejected his marriage proposal at the Indian party because he needed a ride home since Carol had left him.		
Episode: S03E06, Time: 19:15		
SL audio		Netflix's translation
Michael	These are not my shoes. This is just like that show "**Taxi Cab Confessions**."	Mám cizí boty. Připadám si jak v **taxíku**.
Method: omission		

The subtitler omitted the CR despite the American television series *Taxi Cab Confessions* having a complete Czech equivalent, *Zpovědi v taxíku*. It is possible that the subtitler aimed for utmost brevity so as not to distract the viewers from the visuals, and since taxi cabs. in general, are known for having drivers that converse with the people using their services, omitting the CR was not harmful to the translation, as it retains the same meaning and therefore evokes a similar reaction.

Example 45

Context: Michael is wearing a MacGruber costume and has a fake bomb in front of him.	
Episode: S07E06, Time: 2:08	
SL audio	Netflix's translation

Michael	A lot of people are really getting into Halloween this year! Six seconds, **MacGruber**! Pam's got a lot of fun stuff planned! Uh, two seconds **MacGruber**! Including a… costume contest, and bobbing for apples, and a **Ouija board**.	Letos berou Halloween všichni vážně. Šest sekund, **MacGrubere**! Pam nachystala spoustu zábavy… Dvě sekundy, **MacGrubere**! … včetně soutěže kostýmů a lovení jablek a **spiritistické tabulky**.
	Methods: 1) loan, 2) explicitation: (b) generalization	

MacGruber, who is a character from a recurring sketch on *Saturday Night Live*, was rendered into the TL with a loan, likely for the reason that the viewers truly see Michael's costume, and it is a running joke throughout the whole episode. In other words, the visuals make it challenging for the subtitler to invent a convincing TL equivalent that would not make the audience question its accuracy. On the other hand, the Ouija board was translated through the use of explicitation. The implicit information of the word "Ouija" was made explicit by describing what the Ouija board is so that the spectators could understand what Michael was referring to.

Example 46

Context: Michael has just heard gossip that the two interns he hired are getting married.	
Episode: S06E01, Time: 2:52	
SL audio	Netflix's translation
Michael	Oh! Hey, I hired them! Matchmaker! This place is like **Spaniard Fly**.	Aha, já jsem je najal. Dal jsem je dohromady. Je to tady jako **seznamka**.
Method: omission	

In this case, Michael mentions a niche British-Spanish movie called *Spanish Fly* from 1975, whose name he references incorrectly, meaning the intended audience is highly unlikely to understand this reference either. However, the subtitler decided to deal with this reference with the technique of omission. Instead of finding an equivalent CR in the TL, the CR is replaced by an appropriate TL concept that fits the context of the scene. The original

reference was about the meeting of two rivals and one adding an aphrodisiac to the other's wine.

Example 47

Context: Jim notices Dwight brought a dead goose to the office, so he begins asking questions.		
Episode: S03E10, Time: 0:26		
SL audio		Netflix's translation
Dwight	What does it look like?	Co myslíš?
Jim	Dead goose.	Mrtvou husu.
Dwight	And **the circle gets the square**!	**Nejsi ty génius**?
Method: omission		

The subtitler decided to omit the CR of "And the circle gets the square!," which is a phrase that originally referred to the scoring of a point in the television quiz game *Celebrity Squares*. Dwight uses it ironically in this context, as it is evident that he brought a dead goose to the office, thus, the tone and meaning are preserved despite the absence of the CR, for which the subtitler could not find any equivalent in the TL.

Example 48

Context: Michael is introducing the episode with a way to fix Mondays.		
Episode: S03E03, Time: 0:15		
SL audio		Netflix's translation
Michael	Movie Monday! The only cure I know for the Monday blues is… **Varsity Blues**!	Filmové pondělí! Jediný lék, co zaručeně zažene vaši pondělní depku, je **Varsity Blues**.
Method: loan		

In this case, the movie *Varsity Blues* has no complete Czech equivalent, and for that

reason, the subtitler had to solve this translation problem using a different method. They rendered this CR into the TL by using a loan, which in this instance is rather unnatural and does not make much sense given that the name of the movie does not rhyme with the Czech translation of "Monday blues." Michael's line is meant to be humorous, yet the translation fails to effectively convey it.

Example 49

Context: Jan does not comprehend how Michael can be so ignorant about matters involving sexual orientation. Michael defends himself.	
Episode: S03E01, Time: 11:12	
SL audio	Netflix's translation
Michael	**I watch the L Word**. I watch, **Queer as F*****, so…	Sleduju **Láska je Láska** a stejně tak **Teplej jak sv*ňa**.
Jan	That's not what it's called.	To neexistuje.
Toby	Okay, Michael, are you aware that you **outed** Oscar today?	Uvědomuješ si, že jsi Oscara **vyoutoval**?
Methods: 1) complete equivalent, 2) literal translation, 3) loan	

There are three CRs in this scene, two of which do not have a complete equivalent in Czech. The title of the television series *Queer as Folk* is officially left untranslated in the TL, but in this case, the translator attempted to preserve the joke. To do that, they used the method of literal translation, which resulted in both the CR and pun being lost, which was expected since the title does not have any Czech name.

The translation of the next line, on the other hand, makes it sound as if Michael completely invented the titles of the series and therefore was lying about his allyship. The television series do exist, though. Michael only stated one's name incorrectly; whether he intended to be amusing or not, he is aware that the shows exist. That line makes the translation inadequate.

The second translation problem of the word outed is solved by using the technique of a loan, which required minor adjustments in order to fit into the TL.

Example 50

Context: Jan makes Jim smell her candle at the dinner party.		
Episode: S04E09, Time: 3:49		
	SL audio	Netflix's translation
Jim	It's fire.	Oheň.
Jan	Uh-huh, bonfire.	Ano, táborák.
Michael	**Bond**.	**Táborák**.
Jan	Men love this one..	X
Michael	**James Bond Fire. I am Bond fire, James Bond Fire. Michael Scarn**.	**Běží liška k táboráku. Běží liška k táboráku, nese pytel bramboráků**.
Methods: X		

The point of this joke revolves not only around the *James Bond* CR but also around wordplay and a reference specific to the fans of *The Office*. The secret agent Michael Scarn is a character of Michael that he invented in his improvisation class. He adopts this persona throughout various seasons of the mockumentary, yet in this case, the subtitler omitted this reference. The technique that was used for dealing with this CR is not on the established list of strategies. It may give the impression of either being a substitution or a transposition, yet it is neither, as it does not meet all the requirements. It cannot be a transposition since the SL CR is known by the target audience, and it cannot be a substitution given that the meaning of the SL and TL CR is in no way similar. The Bond CR is exchanged for the lines from the Czech folk song *Běží liška k táboru*. This was probably done because the subtitler was unable to find a closer TL equivalent that would render the Bond Fire bonfire wordplay into TL. However, the lyrics of the song are incorrect, so it seems that the subtitler intended to at least try to preserve Michael's levity.

2.4.2 Literature

Example 51

Context: Michael is walking around the office, attempting to take pictures of everybody having fun at their office Christmas party.		
Episode: S02E10, Time: 17:20		
SL audio		Netflix's translation
Michael	Oh, hey, **Ebenezer**, boink.	Hele, **Grinch**. Šup.
Method: substitution		

The subtitler must have assumed that most of the TL audience would not comprehend the allusion to Ebenezer, a character from a book by Charles Dickens called *Christmas Carol*. For that reason, they used the substitution technique and substituted Ebenezer for Grinch. The connotation is almost identical, as Ebenezer is someone who despises Christmas at first, just like the well-known movie character Grinch that is broadcast on television in the Czech Republic during Christmas. This was done to ensure communicative translation.

Example 52

Context: Michael is guessing what Darryl's costume is.		
Episode: S07E06, Time: 4:10		
SL audio		Netflix's translation
Michael	**Blackula**!	**Blacula**.
Method: lexical recreation		

In this case, where the combination of black and Dracula creates the word Blackula, the subtitler decided to use lexical recreation and omit the letter k and translate it as Blacula, which at first glance appears nonsensical in Czech. The Czech letter c is a voiceless alveolar affricate, which, compared to the English voiceless velar plosive, is

pronounced differently; therefore, even though the word black is, more or less, known in the Czech Republic, even to non-English speakers, the Czech brain is more likely to read the c differently. Since the subtitle disappears fairly quickly, the joke of Darryl, who is a black man, being Dracula is lost. A combination of Dracula and the Czech word černý would have preserved the meaning more effectively.

2.4.3 Music

Example 53

Context: Michael claims that he is an accomplished songwriter, to which Pam adds the word parody.	
Episode: S04E14, Time: 29:37	
SL audio	Netflix's translation
Michael	I have done things like um, "**Beers in Heaven**."	Například písně jako **Modlitba pro pivo**.
Jim	Classic.	Klasika.
Michael	Or, "**Total Eclipse of the Fart**."	Nebo **Obchodník s prdem**.
Methods: 1) and 2) transposition	

The translator prioritized communicative translation and used transposition to evoke a similar reaction from the TL audience. The first song that is referenced is called *Tears in Heaven* by Eric Clapton, and the equivalent the subtitler found was the song *Modlitba pro Martu* by Marta Kubišová. While the original play on words includes a rhyme, the Czech equivalent does not, but it preserves the religious theme of the name of the song. The second song referenced is *Total Eclipse of the Heart* by Bonnie Tyler, which is rendered into the TL as a reference to *Obchodník s deštěm* by KRYŠTOF. This equivalent preserves both the form and the content of the original rhyme.

Example 54

Context: Michael says that he will not be singing any of his known songs, but rather a song he wrote for Toby since he is leaving the office. He asks the band if they know how to play it.	
Episode: S04E14, Time: 29:44	
SL audio	Netflix's translation
Michael	Do you know, um, "Goodbye Stranger"? Supertramp?	Umíte… „**Goodbye Stranger**" od **Supertramp**?
Method: loan	

In contrast, the subtitler selected a loan for this other song instead of exploring alternative creative solutions like in the example above, which could be attributed to the viewer subsequently hearing Michael sing the song a moment later. If the subtitle introduced a song that would not be played later, the viewer could become skeptical about the adequacy of the entire translation, which makes it difficult to adapt to the TL.

Example 55

Context: Michael is demonstrating to the videographers the material they can utilize, introducing Andy.	
Episode: S04E05, Time: 1:30	
SL audio	Netflix's translation
Michael	I would like you to meet Andrew Bernard. The 'Nard Dog. **Who let the 'Nard Dog out**?	Představuji vám Andrewa Bernarda. Bernardýn. **Skákal Bernardýn přes**…
Andy	**Who, who, whoo-hoo!**	**Kam**? **Kam**? **Kam**?.
Method: transposition	

Despite the fact that the viewer can hear that Michael is not singing the Czech children's song *Skákal pes přes oves*, the method chosen for this translation problem was transposition. The subtitler, familiar with the context of the show, knew that Andy had a nickname Nard Dog back in university since his surname is Bernard, so they translated it as

bernardýn. Instead of attempting to translate the lyrics of the song *Who Let the Dogs Out*, they chose lyrics that are known to the Czech audience and substituted the word pes for bernardýn, much like how Michael substituted dogs for Nard Dog. The pragmatic meaning is preserved.

Example 56

Context: Holly is complaining that she still has not heard from her date, even though he said he would call her.		
Episode: S05E02, Time: 14:20		
SL audio		Netflix's translation
Holly	I even got two tickets to see the **Counting Crows** tonight as a surprise.	A to mám lístky na **Counting Crows** jako překvapení na dnešek.
Method: loan		

In this case, a loan was applied, and the American rock band Counting Crows was preserved as Counting Crows in the translation. The viewer is not provided any context on what that is, and as this is not mentioned again, the spectator never finds out what the tickets Holly bought were for, which is contrary to the purpose of communicative translation.

2.4.4 Games

Example 57

Context: Dwight is explaining why he began to play the game.	
Episode: S04E05, Time: 3:20	
SL audio	Netflix's translation

Dwight	I signed up for **Second Life** about a year ago. Back then my life was so great that I literally wanted a second one. In my **Second Life** I was also a paper salesman and I was also named Dwight. Absolutely everything was the same. Except I could fly.	Se **Second Life** jsem začal před rokem a půl. Tehdy byl můj život tak super, že jsem chtěl ještě jeden. Ve **druhém životě** jsem taky prodával papír a taky jsem se jmenoval Dwight. Naprosto všechno bylo stejné, až na to, že jsem uměl létat.
Method: 1) loan, 2) literal translation		

The subtitler was inconsistent in this instance due to the fact that they used two different techniques to translate the same name within one scene. The game *Second Life* is called this way in Czech, too, so the translator could have preserved the choice of a loan in both cases; even so, they decided to attempt to preserve the wordplay by using the method of literal translation, which in the end makes sense thanks to the preceding line and the visuals of Dwight playing the game, where his character shares identical physical features with him.

2.4.5 The Office references

Example 58

Context: Michael is on a mission to sabotage the other branch in Utica that is trying to convince Stanley to work for them. Jim was tricked into helping him and is currently hiding in the car since the person working in the branch is his ex-girlfriend, Karen. Michael has just hurt himself while trying to steal Utica's printer. Jim notices Karen go back to the building, which he shares with Michael, to which Michael suggests that Jim tell her that he wishes to date her again.		
Episode: S04E06, Time: 15:55		
SL audio		Netflix's translation
Michael	It doesn't have to mean anything. Just, do it for Stanley. Come on Jim, just climb on top of her and think about Stanley. Ah, Jim, if this is it for me, promise me something, host the **Dundies**.	Nemusíš to myslet vážně. Udělej to pro Stanleyho. Vylez na ni a mysli na Stanleyho. Panebože! Jime, pokud je tohle můj konec, slib mi jednu věc. Moderuj **Oscary**.

Methods: transposition, compensation

In this instance, the subtitler used the techniques of transposition and compensation. Dundies are fictional awards that Michael created for his branch, Dunder Mifflin. This award ceremony appears throughout the whole mockumentary, and it is not always rendered the same way, which can be confusing for the viewers. The subtitler selected a concept that is widely recognized by the target audience, as the Oscars are known all over the world. They added this CR where there was no need for one given that the source audience is not familiar with the concept of Dundies either, at least not until watching the series. Substituting the Dundies for Oscars makes it seem like Michael wishes for Jim to complete an impossible task when, in reality, he is only asking Jim to take over his hobby of hosting the office awards. This implication makes the translation inadequate, as it is not equivalent.

Example 59

Context: Jim is looking around Michael and Jan's apartment and sees the Dunder Mifflin trophies.		
Episode: S04E09, Time: 5:48		
SL audio		Netflix's translation
Jim	Well, I saw... oh your **Dundies**. I'm surprised they're not out on the coffee table for everybody to see.	No, viděl jsem… tvoje **Oscary**! Divím se, že nejsou vystavení na stolku.
Method: transposition, compensation		

This time, transposition and compensation were employed, and Dundies were once again translated as Oscars, giving the impression that Michael either won the Oscars, which is highly improbable within the context of the show, or purchased their copies himself. While this may appear to be a characteristic Michael move, the intended reference to the show is ultimately lost.

Example 60

Context: Michael explains what day it is today.		
Episode: S02E01, Time: 0:30		
SL audio		Netflix's translation
Michael	Tonight is the **Dundies**, the annual employee awards night here at Dunder Mifflin.	Dnes se koná udílení **Dundie**, výročních cen pro zaměstnance Dunder Mifflinu.
Method: loan		

Here, in an earlier instance from season 2, it can be noted that the award ceremony was rendered into the TL without any changes by using a loan, which allows the target audience to have a similar viewing experience as the source audience, given that the reference to the show was retained.

2.5   Analysis results

The total number of episodes that were analyzed was 28, and the total count of relevant CRs identified in them was 73, all within 59 different scenes. The subtitler(s) of Netflix, who are not credited, have utilized 81 techniques to deal with them. The method that was employed the most frequently was the loan method, which confirms the observation of Díaz Cintas and Remael (2021) that loans are now employed more often than transposition. It was used 28 times, despite the fact that the CRs were not always regularly used in the TL. All of the methods listed in the CR classification of Díaz Cintas and Remael (2021) were utilized, except for the calque method and the hyponym subdivision of explicitation, which were not found in either of the instances analyzed. There was only 1 instance where none of the techniques listed were applicable, which confirms the list to be useful and highly accurate. The second most frequently used technique was explicitation: b) generalization (13). Transposition (11) and substitution (8) were also common strategies. Additionally, omission (6) was found in several instances. Lexical recreation (4), explicitation: c) addition of information (4), and literal translation (4) occurred moderately, while compensation (3) was less common. The techniques were

combined in nine instances, with the combination of loan and explicitation: (c) addition of extra information being the most repeated choice (3).

The assumption that there would be a higher number of instances that were not tailored for the Czech viewers was disproved, as there were 44 cases in which the equivalents employed were adapted for the target audience. The remaining 29 instances, however, did not meet the conditions of communicative translation, as the terms used were not equivalent in the TL. In accordance with Steemers' (2004) perspective, which prioritizes domestication for television subtitles to ensure viewer comprehension and engagement, 60% of the translated terms were domesticized, while the remaining 40% retained their foreign form, reflecting Venuti's (1995) advocacy for fidelity to the source text, which demonstrates the complex factors involved in professional subtitling.

3   Conclusion

The aim of this thesis was to analyze the subtitles of the American mockumentary *The Office*. The focus was on the equivalents and translation strategies that were utilized for cultural references that appear abundantly throughout the entire series.

In the theoretical part, different types of translation, such as the communicative one, were introduced, along with the translating process and necessary aspects that translators have to consider. The limitations of subtitles were discussed, and the differences between the general translating and subtitling processes were pointed out. Lastly, equivalence and cultural references were the focal points of discussion, as well as the different translation strategies.

In the practical part, a total of 73 cultural references from 28 episodes were analyzed. The thesis statement was disproved as the results of the analysis demonstrated that the majority (60%) of cultural references were rendered into the target language in a way that was tailored for its appropriate audience, which coincides with the requirements for television subtitling and communicative translation.

The technique that was employed the most and dominated over all the others, as anticipated, was the loan method, appearing in 28 instances. This frequency exceeded that of the second most used technique, explicitation: b) generalization, by 15 occurrences. The result is, therefore, surprising since the most frequent method is one that avoids any alterations to the word that are not grammatically required. Nevertheless, combined with the rest of the techniques that were utilized, a significant portion of cultural references were still successfully domesticated in the target language.

However, in numerous cases where the loan technique was employed, evident equivalents that would have resonated with the target audience were available, yet the translator chose not to implement them. Consequently, alternative solutions that could have achieved communicative translation were proposed.

The list of strategies for dealing with cultural references that was used included all the strategies that were used in the Netflix translation, apart from one instance that did not coincide with any of the items on it. Although employed sparingly, the methods were also

combined.

Since the number of *The Office* episodes is significantly high and the techniques the translator(s) used for the same instances throughout the series were inconsistent, a further extension of this corpus could provide deeper insights into the translation strategies employed and their impact on the rendition of cultural references in *The Office*.

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Eisenberg, Lee, Stupnitsky Gene, directors. The Office. Season 6, episode 7, "The Lover." Written by Greg Paul, Lee Eisenberg, Gene Stupnitsky. Aired October 22, 2009. https://www.netflix.com/watch/70151939?trackId=200257859.

Feig, Paul, director. The Office. Season 4, episode 7, "Survivor Man." Written by Greg Daniels, Steve Carell, Ricky Gervais. Aired November 1, 2007. https://www.netflix.com/watch/70108693?trackId=200257859.

Feig, Paul, director. The Office. Season 4, episode 9, "Dinner Party." Written by Greg Daniels, Gene Stupnitsky, Lee Eisenberg. Aired April 10, 2008. https://www.netflix.com/watch/70108695?trackId=200257859.

Feig, Paul, director. The Office. Season 4, episode 14, "Goodbye, Toby." Written by Greg Daniels, Jennifer Celotta, Paul Lieberstein. Aired May 15, 2008. https://www.netflix.com/watch/70108700?trackId=200257859.

Feig, Paul, director. The Office. Season 5, episode 2, "Weight Loss." Written by Greg Daniels, Gene Stupnitsky, Lee Eisenberg. Aired September 25, 2008. https://www.netflix.com/watch/70126250?trackId=200257859.

Feig, Paul, director. The Office. Season 5, episode 11, "Moroccan Christmas." Written by Greg Daniels, Justin Spitzer, Ricky Gervais. Aired December 11, 2008. https://www.netflix.com/watch/70126232?trackId=200257859.

Hardcastle, Alex, director. The Office. Season 7, episode 7, "Costume Contest." Written by Greg Daniels, Peter Ocko, Ricky Gervais. Aired November 4, 2010. https://www.netflix.com/watch/70189012?trackId=200257859.

Holland, Dean, director. The Office. Season 7, episode 6, "Costume Contest." Written by Greg Daniels, Justin Spitzer, Ricky Gervais. Aired October 28, 2010. https://www.netflix.com/watch/70189011?trackId=200257859.

Kwapis, Ken, director. The Office. Season 3, episode 1, "Gay Witch Hunt." Written by Greg Daniels, Stephen Merchant, Ricky Gervais. Aired September 21, 2006. https://www.netflix.com/watch/70080635?trackId=200257859.

Lieberstein, Paul, director. The Office. Season 6, episode 1, "Gossip." Written by Greg Paul, Lieberstein, Ricky Gervais. Aired September 17, 2009. https://www.netflix.com/watch/70151933?trackId=200257859.

McDougall, Charles, director. The Office. Season 2, episode 10, "Christmas Party." Written by Greg Daniels, Michael Schur, Ricky Gervais. Aired December 6, 2005. https://www.netflix.com/watch/70069642?trackId=200257859.

McDougall, Charles, director. The Office. Season 2, episode 15, "Boys and Girls." Written by Greg Daniels, B. J. Novak, Ricky Gervais. Aired February 2, 2006. https://www.netflix.com/watch/70069647?trackId=200257859.

Ramis, Harold, director. The Office. Season 3, episode 10, "A Benihana Christmas." Written by Greg Daniels, Jennifer Celotta , Ricky Gervais. Aired December 14, 2006. https://www.netflix.com/watch/70080627?trackId=200257859.

Reitman, Jason, director. The Office. Season 4, episode 5, "Local Ad." Written by Greg Daniels, B. J. Novak, Ricky Gervais. Aired October 25, 2007. https://www.netflix.com/watch/70108691?trackId=200257859.

Rogers, David, director. The Office. Season 5, episode 6, "Employee Transfer." Written by Greg Daniels, Anthony Q. Farrell, Ricky Gervais. Aired October 30, 2008. https://www.netflix.com/watch/70126227?trackId=200257859.

Rogers, David, director. The Office. Season 7, episode 13, "Ultimatum." Written by Greg Daniels, Carrie Kemper, Ricky Gervais. Aired January 20, 2011. https://www.netflix.com/watch/70189018?trackId=200257859.

Whedon, Joss, director. The Office. Season 4, episode 6, "Branch Wars." Written by Greg Daniels, Mindy Kaling, Ricky Gervais. Aired November 1, 2007. https://www.netflix.com/watch/70108692?trackId=200257859.

Whittingham, Ken, director. The Office. Season 7, episode 8, "Viewing Party." Written by Greg Daniels, Jon Vitti, Ricky Gervais. Aired November 11, 2010. https://www.netflix.com/watch/70189013?trackId=200257859.