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QUALITY OF CZECH AMATEUR SUBTITLES AND VOICE-OVER

Bakalářská práce

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Quality of Czech Amateur Subtitles and Voice-over

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V Olomouci dne 17. 8. 2020 **Rostislav Makarský………………………**

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Abstract

This bachelor thesis is focusing on two audiovisual translations, namely amateur subtitles, and professional voice-over. The purpose of the thesis is to describe the translational approaches and methods, which are most relevant in subtitling and voice-over. Then compose an analysis for making a quality assessment of two amateur subtitles and professional voice-over, which was made by Czech TV station Prima COOL, in an episode of a British TV show Top Gear. Another aim of the thesis is to decide which of the amateur subtitles have a higher quality, compare them with the professional voice-over and make an assessment whether the amateur subtitles can be used as an adequate replacement for voice-over.

Key words: audiovisual translation, subtitles, fansubbing, voice-over, quality assessment, translation analysis

Anotace

Tato práce se soustředí na dva audiovizuální překlady, konkrétně na amatérské titulky a profesionální voice-over. Účelem této práce je popsání překladatelských postupů a metod, které jsou nejvíce relevantní při překladu titulků a voice-overu. Poté vypracovat analýzu, aby se mohlo udělat hodnocení kvality dvou amatérských titulků a profesionálního voice-overu, který byl vytvořen českou stanicí Prima COOL, z jedné epizody Britského pořadu Top Gear. Dalším cílem této práce je rozhodnout, které z amatérských titulků mají lepší kvalitu a ty poté porovnat s profesionálním voice-overem. A na závěr zhodnotit, zda jsou tyto amatérské titulky dobrou náhradou za voice-over.

Klíčová slova: audiovizuální překlad, titulky, amatérské titulkování, voice-over, hodnocení kvality, překladatelská analýza

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1 Introduction

The aim of this thesis is to make a quality assessment of two Czech amateur subtitles or fansubs. Consequently, comparing these fansubs with professional voice-over dubbing, which can be seen in Czech TV station Prima COOL, in a British TV show Top Gear. The quality assessment should answer the question, which of the two fansubs have better quality from various points of views such as technical standards of subtitling, grammaticality, equivalence, understandability, and consistency of the translations. After answering this question another one rises: Are the fansubs with higher quality a good replacement for Czech voice-over dubbing? The general notion is that the dubbing should be better for the viewer, because it is less demanding for the target audience to watch the show with dubbing focusing just on the show and not on the subtitles as well. This problem can disturb the target audience to the point that they would not enjoy the show or miss some essential scenes from the show. Also, to paraphrase Pošta (2011, 78), in Czech Republic dubbing has a longer tradition than subtitling, therefore during production the dubbing is more cared for than subtitles. However, if the dubbing is not made properly e.g. if the dubbing translational team used inappropriate translating approaches and methods, the final product can lose the original meaning of the source text, etc.

The first theoretical part of this thesis is divided into three chapters: Translation Theory and Approaches, Theory of Subtitling, and Fansubbing and Voice-over. The Translational Theory and Approaches chapter is focusing on the general theories of translation and on the fundamental translational types and approaches which are well described by Knittlová et. al. (2010). The aim of Theory of Subtitling chapter is to provide the definition of subtitles, describe the most crucial standards of subtitles, which were listed in the works of Jan Ivarsson and Carroll (1998), Fotios Karamitroglou (1998) and the most present guideline made by Netflix. Also, this chapter explains the basic translational universals mentioned in Pošta (2011): "Different authors (Shuttleworth and Cowie, Laviosa-Braithwaite) offer different categorization of the basic universals, but the most important are these three: simplification, normalization and explicitness." (2011, 62; my translation). And in the last part of this chapter is the description of subtitling translational methods listed in Cintas Díaz and Ramael (2014). The last theoretical chapter deals with the phenomenon of fansubbing and the reasons why the it was created,

all of which was mentioned in the work by Massidda (2015). The definition of voice-over and its terminology is explained in the last part of this chapter.

The second practical part offers two sets of Czech amateur subtitles with the English original and consequently with the Czech voice-over used in TV station Prima COOL. The methods of the analysis are inspired by Massidda (2015). As a result of this inspiration the analysis is divided into four parts. First part analyzes the technical standards of subtitling. Next part focuses on the grammatical and syntactical errors made by fansubbing teams. The third part deals with mistranslations, which wew found in all audiovisual translations (two amateur subtitles and voice over). And the last part describes the translation of measurements and their consistency throughout the whole target texts.

After the analysis follows the quality assessment of the three audiovisual translations. The quality assessment summarizes the findings of the analyses. And as a result, it decides which of the amateur subtitles have higher quality, whether they are source-oriented, or viewer oriented and if one of the subtitles are a good replacement of the Czech voice-over.

In the conclusion of this thesis are summaries of all the findings, the problems which occurred during writing this thesis and my recommendation for a future research on similar topic.

2 Translation Theory and Approaches

Preceding the analysis of subtitles and their consequential quality assessment, it is essential to understand the theory of translation. This chapter are discussed the crucial elements of translation theory and different translational approaches created by world experts in this field.

2.1 Translational theory in general

Throughout the history, the field of translation has undergone major changes in the approaches of how to translate, but complex theoretical background has not been introduced until 1960s. The base for modern translational theory was established by Cicero (106 BCE-45 BCE) and St. Jerome (347 AC – 420 AC) as they criticized literal "word-for-word" translation while trying to introduce free "sense-for-sense" translation. Since 1960s, many theoretical works about translation have been published but the crucial issue as Knittlová et. al. suggest was: "Za kardinální překladatelský problém se považovala otázka **ekvivalentnosti.** Zdůrazňovala se možnost převedení veškeré informace textu výchozího jazyka (dále VJ) do textu cílového jazyka (CJ) i při různosti gramatických systémů obou jazyků" (2010, 7; "For cardinal translational issue was considered the question of **equivalency.** The emphasis was on the possibility of translating the whole information of the source language (SL) into the target language (TL), even if the grammatical system of languages was different." My translation). That was and still is the main problem of linguistic approach to the theory of translating.

The pioneer of this approach was Catford (1965) who, in his *A Linguistic Theory of Translation,* presented an idea that elements from SL and TL do not have to have the same meaning in linguistical sense, but they can be functioning in the same situation. By this statement he basically explains the term that is used today, **functional equivalency** (Knittlová et. al. 2010, 7).

2.1.1 Types of translation

The translation needs to fulfil many criteria to be sufficient and to have a good quality. The translation is meant for the audience and in the best case it should not be recognized as a translation, but as an original piece of art in the TL. B. Grygová presents three crucial criteria to follow in order to achieve this:

a) The language discourse in TL should appeal completely natural.

b) The final product should have the same meaning in TL (or it should be as similar as the TL can be) as it has in SL and it should have the same effect on the recipient of translated text, just like it had on the recipient of ST.

c) The language discourse in TL should preserve thy dynamics of the original discourse in SL – the translation should induce the same reaction as it did in SL.

(Knittlová et. al. 2010, 14-15; my translation)

Hence, the main concern of the above-mentioned criteria is to preserve the target language form and syntax, so that it is not deformed by the source language.

Jakobson (1971, in Knittlová et. al. 2010, 15) mentions three types of translation:

1) Intralingual translation – Can also be described as rewording, paraphrase, or in another words the usage of synonymy on lexical and syntactic level.

2) Inter-semiotic translation – The transfer of verbal sign system by means of non-verbal sign system and vice versa.

3) Interlingual translation or translational proper – The transfer of one source language into another target language, so that no change of content and style would occur.

In the case of this thesis, the most relevant type is the third: Interlingual translation. All three types of translation are being used in translating technical texts, but since the aim of the thesis is to analyze the translation of subtitles and voice-over in one episode of a TV show, the interlingual translation is described in more detail.

The interlingual translation is divided into four translational approaches. On one hand, some of the approaches can be undesirable extreme of translation, but on the other hand they can have its practical use (Knittlová et. al., 2010, 16):

1) Interlinear translation – Can be considered as an extreme case of literal translation. This translation disregards the grammatical and syntactic systems of the target language. This translation is used for metalanguage purposes since its preserve the specific linguistical information.

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2) Literal translation – Transferring lexical units disregarding context, but unlike the interlinear translation it respects the grammatical and syntactical system of the target language. Nevertheless, the final text might sound foreign, due to the choice of unfamiliar lexical units.

3) Free translation – This approach is not very faithful to the source text, it can disregard register, style or in some respects the connotational elements of meaning. Making this translation terminologically poor while losing its esthetic qualities.

4) Communicative translation – Or idiomatic translation relates to the pragmatic aspect of translation. This translation is used for translating wishes, idioms, proverbs, etc.

(Knittlová et. al., 2010, 16)

Usually, in the translational process of a complex text or audiovisual material is used the mixture of the last three approaches in order to avoid unnecessary lengthening of the target text and to prevent mistranslations. Besides, this mixture of approaches helps the translator to preserve the original meaning of the source text.

The more specific translational methods are described and explained in the following chapter Theory of Subtitling.

3   Theory of Subtitling

Since the main aim of this thesis is to analyze and make a quality assessment of two amateur subtitles compared to translation made by a professional dubbing team, who made a voice-over of one episode of a British TV show Top gear. The chapter focuses on the theory of making and translating subtitles, more precisely it explains the standards of making subtitles, translational universals that can be applied on subtitling and the difficulties of translating subtitles, such as time and space constrains, the hardship of translating humor, puns and idioms, etc.

Subtitling is part of Audiovisual translation as well as dubbing or lip-sync and voice-over. Unlike other disciplines of Translational Studies, the Audiovisual translation was ignored by many academics and teachers until the 1990s, when our society in Europe and across the whole world started to distribute more of audiovisual materials to our homes. The change in viewing audiovisual translation as something that should be studied, started in 1995 with founding of European Association for Studies in Screen

Translation (ESIST). In 1998, Jan Ivarsson and Mary Carroll, with the endorsement of ESIST, published "Code of Good Subtitling Practice" a set of instructions for producing subtitles. Even though, the technology has changed and some of the standards were adjusted, the Code is an inspiration for subtitlers, academics, audiovisual translating groups and companies in the world.

3.1.1 Definition of subtitling

Before explaining the standards of subtitling, translational universals, and the difficulties of translating subtitles there should be given a definition of subtitling. According to Díaz Cintas and Ramael subtitling can be defined as:

> A translational practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

Díaz Cintas and Ramael (2014, 8)

By this definition, the subtitles should be a written translation on the screen of spoken and visual medium. For that reason, subtitlers must concentrate on two different media and at the same time translating them into the written form. For which were developed special subtitling software, Subtitle Edit for example, which is composed of three parts on one screen. There is a text editor for subtitles that contains a table for writing, timing, translating already existing subtitles and it also shows technical parameters of one line of subtitles (characters per line, characters per seconds, duration, etc.). The second part consists of visual part on which is the selected movie, show, etc. And in the last part is a timewave of all the sounds that are in the medium, which is crucial for correct timing.

3.2 Technical norms and standards of professional subtitles

As mentioned in the beginning of Chapter three, since the year 1998 subtitlers had access to the "Code of Good Subtitling Practice" by Ivarsson and Carroll, which was accepted and adopted by ESIST. Except for this publication, in 1998 ESIST published another paper on this theme by Fotios Karamitroglou, namely "A Proposed Set of Subtitling Standards in Europe," that deals with spatial and time aspects, punctuation and edition of text. This part of the Chapter three focuses on these papers and their norms.

Besides these two well-known publications that can be viewed as obsolete by present progress of technology, the third set of standards is made by currently biggest streaming service "Netflix," which during the past few years hired many translational experts of many nationalities in order to translate their whole collection of visual materials into languages where Netflix can be accessed.

3.2.1 Code of Good Subtitling Practice

The "Code of Good Subtitling Practice" by Ivarsson and Carroll (1998) consists of 26 "codes," which should be followed during creating subtitles. Due to the nature of this thesis only the most relevant "codes" are mentioned in this part:

1. Subtitlers must always work with a copy of the production and, if possible, a dialogue list and glossary of atypical words and special references.
2. Simple syntactic units should be used.
3. When it is necessary to condense dialogue, the text must be coherent.
4. The language register must be appropriate and correspond to locution.
5. The language should be grammatically correct since subtitles serve as a model for literacy.
6. The duration of all subtitles within a production must adhere to a regular viewer reading rhythm.
7. Spotting must reflect the rhythm of the film.
8. No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.
9. The number of lines in any subtitle must be limited to two.
10. (There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.)
11. Each production should be edited by a reviser/editor.

(Ivarsson and Carroll, 1998)

3.2.2 Proposed Set of Subtitling Standards in Europe

The paper of Fotios Karamatriglou "The Proposed Set of Subtitling Standards in Europe" (1998) consists of five sections: General Aim, Spatial parameter/layout, Temporal parameter/duration, Punctuation and letter case and Target text editing. This thesis focuses on just a few relevant points from all these sections, because not all of the

"sets" can be applied to the Czech language, especially the Punctuation and letter case and the Target text editing sections, which are dealt in "Pravidla českého pravopisu." The following sets are paraphrases from this paper.

1. Number of lines: Maximum number of lines should be two, in order to minimalize the interference with the visual part.

2. Number of characters per line: Each line should consist of around 35 characters in order to minimize the need for original text reduction and omission. In attempting to fit over 40 characters per line the legibility of the subtitles would be reduced because the font would have to be reduced as well.

3. Duration of a full two-line subtitle (maximum duration): Maximum of 6 seconds.

4. Duration of a single-word subtitle (minimum duration): 1,5 seconds.

5. Omitting linguistic items of the original: The subtitler should always find a balance between retaining of the original text and allowing of enough time for audience to process the rest of non-linguistic audiovisual elements of the film.

   Padding expressions (e.g. "you know," "well," "as I say" etc.) can be omitted, because they do not have a semantic meaning.

   Responsive expressions (e.g. "yes," "no," "OK," "please," "thanks," etc.) can be omitted because most of the European audience can understand these expressions.

6. Retaining linguistic items of the original: Proper nouns and borrowed words should retain in their original language or they should be translated word-for-word.

7. Acronyms, apostrophes, numerals and symbols: They can save a lot of space. However, they should be used with caution and only if they are recognizable by the target audience.

8. Taboo words: Should not be censored

9. Culture-specific linguistic elements: There are five possible transfer of culture-specific linguistic elements: Cultural transfer, transposition, transposition with explanation, neutralization (plain explanation), omission.

(Karamatriglou, 1998; shortened and paraphrased by me)

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3.2.3 Text style Guide by Netflix

As the final and most recent guide for making subtitles is from streaming service Netflix. All the guides from Netflix are accessible from their website (https://partnerhelp.netflixstudios.com/hc/en-us/categories/202282037-SPECIFICATIONS-GUIDES). For this thesis three guides were used: *Timed Text Style Guide: General Requirements, Timed Text Style Guide: Subtitle Timing Guidelines*, and *Czech Timed Text Style Guide.* Again, only the most relevant parts of these Guides are described and paraphrased in this part.

1. Duration
   - Minimal duration: 5/6 (five-sixths) of a second per subtitle event (e. g. 20 frames for 24 fps).
   - Maximal duration: 7 seconds per subtitle event.
2. Line treatment
   - 2 lines maximum.
3. Currency
   - Currency should not be converted in the subtitle files. Any mention of money amounts in dialogue should remain in the original currency.
4. Brand Names Treatment
   - Use the same English-language brand name if it is widely known and used in that territory.
   - Use the name by which the brand is known in that territory.
   - Use a generic term for the product.
   - Do not swap one brand for another company's trademarked item.
5. Timing Rules
   - Subtitles should be in sync with both the image and the audio.
   - Subtitles should sit neatly within shots creating effortless viewing experience which is easy on the eye.
   - Avoid spoilers: always avoid revealing punchlines or major plot-points early when there is a visible reaction on screen.
6. Character Limitation
   - 42 characters per line.
7. Reading speed

- Adult programs: 17 characters per second.
- Children's programs: 13 characters per second.

8. Special Instruction
   - Dialogue must never be censored. Expletives should be rendered as faithfully as possible.
   - Plot-pertinent dialogue always takes precedence over background dialogue.
   - Always match the tone of the original content, while remaining relevant to the target audience (e.g. replicate tone, register, class, formality, etc. in the target language in an equivalent way)
   - Deliberate misspellings and mispronunciations should not be reproduced in the translation unless plot-pertinent.
   - Place names should be localized, unless otherwise instructed.

(Netflix, 2020)

3.2.4 The comparison of professional standards

From the examples of different standards, which were published in different time can be seen that even the latest guidelines from Netflix is inspired by those two publications from 1998. Some technical standards have been modified, but mostly they follow the same rules. For the upcoming analysis and quality assessment I will use a mixture of these standards, e.g. maximum of two lines, 40 characters per line, min. duration 1 second, maximum duration 6 seconds, and 17 characters per second.

3.3 Translational universals

To paraphrase Pošta (2011, 62), translational universals are one of the areas of translatological research, they are processes that are always happening automatically during translation disregarding the source language and target language, the translator, and other factors. Many studies have been published about these translational universals, but there have not been any final conclusions about which one is absolutely correct, and which is not. Due to this, every translator should decide for themselves which of the universals they should follow. The universals for this thesis were chosen based on Pošta's (2011) most important universals: Simplification, Normalization and explicitacion, as they are the most relevant for subtitling.

3.3.1 Simplification

The process of simplification consists in transferring of complex language structures into much simple structures, e.g. on the lexical level the translator can use simple vocabulary, colloquial words, and they can use hypernyms instead of more specific words. On the syntactic level, the shorter and less complex sentences are used. As a result of time and space constrains of subtitles simplification is a crucial translational process. However, the over usage of simplification can cause losing of meaning of the original source text.

For countering the effects of simplifications Pošta (2011, 64) mentions a process called compensation. Basically, this process allows the translator to add something more into the target text, when in another time he had to remove it. Of course, by remaining as faithful to the source text as possible.

3.3.2 Normalization

The normalization is a process of removing or adapting the unusual (incorrect) grammatical or syntactic structures with a text that is more logical and is far more closer to the norms of the target language. E.g. a dialogue of one person that is long and is filled with pauses, can be normalized, so that the incontinuous sentence in the source language is transferred into one continuous simple sentence in the target language. As Pošta (2011, 64) mentions, not all these abnormalities should be normalized, since some of them can have humorous function such as purposeful mispronunciation of certain words.

3.3.3 Explicitation

The process of explicitacion occurs, when the subtitler must use a more specific terms or describe a term, expression, idioms, etc. in more words than which are used in the source text (generalization). It can be due to the differences of languages, cultural-specific linguistic elements, etc. Therefore, this process can be problematical for subtitling because it leads to the lengthening of the target text and consequently increases the number of characters, which is limited. According to Pošta (2011, 65), the problem of explicitation in translating English into Czech is well documented and the tendency of Czech translation is that the translated text is usually longer by a small percentage.

3.4 Difficulties of translating subtitles

Some of the difficulties of translating subtitles have already been mentioned in previous chapters, e.g. time and space constraints, faithfulness to the source text,

simplification, etc. The aim of this chapter is to describe and explain another specific difficulties of subtitling, which are crucial for the analysis of subtitles in this thesis.

3.4.1 Translation of culture-bound terms

The difficulty of translating culture-bound terms lies in the cultural, historical, and geographical diversity of every country. Every countries have their own cultural-bound terms which can be shown in their movies, TV shows, etc. and the translators have transfer them correctly to the audience, so that these terms would be comprehensible for the target audience.

Numerous strategies of translating culture-bound terms have been proposed by many scholars. This thesis is focusing on the proposed strategies by Díaz Cintas and Ramael (2014, 202). They have picked nine strategies in total, namely: Loan, Calque or Literal translation, Explicitation, Substitution, Transposition, Lexical Recreation, Compensation, Omission and Addition. Two of these strategies have already been mentioned and explain in previous chapters (explicitation and compensation).

1) Loan – The target text "loans" the original source text word or phrase because there is no possible translation and both languages uses the same word or phrase. (Los Angeles, New York, Cuba Libre, etc.)

2) Calque – It is a literal translation of the source text into target text. The example Table 5.3-8 in analysis chapter shows the problem of this strategy, when it is used incorrectly. The fansubbing team 1 translated "the people carrier" as "lidský nosič," which in Czech language is incomprehensible.

3) Explicitation – viz. chapter 3.3.3 Explicitation

4) Substitution – Is a variant of explicitation and this strategy is typical for subtitling. The substitution strategy replaces the usually long original source text term with shorter less specific term. Díaz Cintas and Ramael (2014, 204) offer the example of Hungarian goulash, which is used in most European languages, but it can also be translated as "stew" if the spatial and temporal limitation are strict.

5) Transposition – A replacement of one cultural concept by another cultural concept. E.g. the transposition of currency from British Pounds into Czech Crowns or replacing of a local British celebrity by Czech celebrity that has similar background.

6) Lexical Recreation – The invention of a neologisms in target language. E.g. if a source text speaker creates a new word, then it should be transferred into the target text. Viz. Table 5.3-14.

7) Compensation – viz. chapter 3.3.1 Simplification

8) Omission – The omitting of redundant information.

9) Addition – The process of adding more information in order to make the cultural reference, for example, more understandable for the target audience.

(Díaz Cintas and Ramael; 2014, 204)

3.4.2 Humor

Translating and subtitling humor is one of the most difficult parts for translators. It requires insightfulness, creativity, and most of all the understanding what is humoristic in the source text. Beside these requirements, the subtitler must establish his priorities during translating humor, e.g. whether the humoristic part is important for the story of the audiovisual material or not, then it can be translated, omitted or reduced in another way. Díaz Cintas and Ramael (2014, 214) mentions three crucial steps of translating humor in this way: " Interpreting the source text humour is the first step; evaluating how the target viewer will see and interpret a particular instance is the next; rephrasing the humour is the final outcome." In other words, translator has to identify the humor, then he has to decide, whether there are any cultural-bound terms, etc. and finally he has to replicate the humorous part of the source into the target text, so the target text has the same or similar impact on the target audience as it had on the original audience.

4 Fansubbing and voice-over

The audiovisual translation has gone through major changes as the technologies have developed in recent decades. The internet and computers are almost in every household in Europe. The legal audiovisual materials are mostly distributed via internet and the streaming services on it (Netflix, HBO, Disney plus, etc.). And the illegal or not authorized copies of tv shows, movies, etc. are available on many websites. As the reason of this many fansubbing teams came into existence because the subtitling software is available freeware.

According to Díaz Cintas and Ramael (2014, 26):

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The origins of fansubbing go back to the 1980s, when it emerged as an attempt to popularize the Japanese cartoons known as manga and anime. American and European fans wanted to watch their favourite programmes but were faced with two main problems: on the one hand, the linguistic barrier and on the other, the scant distribution of these series in their respective countries. The alternative option was to subtitle these programmes themselves.

(Díaz Cintas and Ramael; 2014, 26)

Since then a new type of subtitling was founded, with the philosophy of making and sharing the subtitles over the internet for free and for fans.

4.1 The phenomenon of fansubbing (what are the reasons for fansubbing?)

Thanks to the missing restrictions of authorial laws in Czech Republic, practically everyone downloads foreign TV shows and movies. Before Netflix was introduced into the Czech Republic, there was no other choice for fans – who wanted to see the new episodes of their favorite shows as they were released in the US, but to download these shows via websites. Therefore, the phenomenon of fansubbing became quickly widespread. Special websites, which started creating fansubs for their fans were founded. The most known fansubbing website in the Czech Republic is Edna.cz and Titulky.com. The third fansubbing website was TVguru.cz, which stopped their fansubbing division two years ago and now it only concentrates on translating articles about TV shows.

In other words, the fansubs in the Czech Republic are being created, due to the Czech TV stations do not have the rights to screen the newest American TV shows and when they do, the TV shows are usually dubbed and not subtitled at all. The Czech audience do not have a choice if they want to watch the TV show with original sound, only when they have prepaid satellite service and there is a choice of choosing a language, but there was a problem, because even though the show could have been switched into original sound Czech subtitles were not usually available.

Another reason is faithfulness of professionally translated subtitles, dubbing and voice-over of some TV shows and movies compared to the original. Massidda (2015, 54) mentions believes of fansubber in Italy:

… since they [the mainstream subtitles] seen to convey only the gist of original dialogues, leaving out their stylistic flavour and play on words. They [the Italian fansubbers] also believe that subtitles are not meant to facilitate the viewer's experience of foreign product, but that they should be in tune with the specific audience requirements concerning faithfulness and accuracy. They believe that the translation of TV shows should be treated more carefully, given the "serialized format" which tends to develop a very distinctive inside talk throughout the seasons.

(Massidda, 2015, 54)

These believes are by my account applicable for Czech fansubbing communities as well. There have not been made studies or statistics on that subject in the Czech Republic, it is my person belief, because I was part of the tvguru.cz fansubbing team for about two years, before it had been closed.

4.2 The guidelines of Czech fansubbing teams in tvguru.cz

Every fansubbing team or fansubbing websites have their own rules and guidelines of making subtitles. Because of my involvement with TVguru's fansubbing teams, the following guidelines have been established as unwritten rules that should be followed by TVguru's fansubbing teams.

1) TVguru only translates and makes timing editorial changes of already created intralingual English subtitles of TV shows.

2) For translating and editing Subtitle Workshop or Subtitle Edit can be used.

3) Interjections such as: Ah, Oh, Hmm, Pff, etc. should be omitted.

4) The translated sentences do not have to be a literal translation, the most important is their comprehensibility.

5) Slang, colloquial speech, idioms, etc. should be consulted with English dictionaries, that have the definitions of these expressions, so that the meaning in Czech translation is the same.

6) Maximum of 2 lines per one line of subtitle.

7) Maximum of 43 characters per line.

8) Maximum of 20 characters per second.

9) Every subtitle should be revised and proofread before uploading.

10) Be aware of Czech grammatical rules, especially interpunctions, cases of possessive pronoun "mě/mně."

11) Expressions such as "aby jsme, aby jste" do not exist in the Czech language, always use "abychom, abyste."

In comparison to the professional standards this guideline is similar in some places, but it is also more specific for Czech subtitling environment.

4.3 Voice-over

Voice-over has unresolved terminology in the audiovisual translational studies. As Pilar Orero (Cintas, Anderman (eds.), 2009, 131) states: "Many definitions of the term have described voice-over in a misleading of inaccurate form. Thus, it has been referred to as a category of revoicing, lip synchronization dubbing, narration, and free commentary (Luyken et. al.; 1991 - 71; Baker and Braňo; 1998 - 75; O'Connel; 2003 - 66); as a type of dubbing, either 'non-synchronized dubbing' (Dries, 1995: 9), or its opposite 'doublage synchrone' (Kaufmann; 1995 - 438)."

Aside from the unresolved terminology, the voice over is audiovisual translational technique, where the original sound of the audiovisual material is turned down and another voice or voices are over it in the target language. Therefore, the original sound is still present in the voice-over version, but it recedes into the background. The voice-over can be divided into three types: Voice-over spoken by one person (used in documentaries where there is most commonly only one narrator, or also illegal copies), dual voice-over (alteration of a female and male voice), and multi voice-over (many voices) (Shchavruk, 2012; in Salovaara, 2018, 16). The latter type is used in Czech *Top Gear* voice-over version.

The voice-over can also be described in different ways: e.g. Luyken et. al. (1991, 80) describes it as "the easiest and most faithful of the audiovisual translation modes." On the other hand, Talpová (2013, 4) classifies voice-over as "a commercial type of dubbing with signs of unprofessionalism." The problem of this contradictional statements may be caused by Czech dubbing tradition and also by the problematic feature of voice-over, which is that one voice can speak for all the female actors and another one for all the male actors in the show or movie, making it confusing for the audience.

5 The Comparative Analysis of Subtitles (with professional voice-over in mistranslation and measurement parts)

The following chapter focuses on the analysis of two Czech amateur subtitles of the TV show *Top Gear.* As the main topic of this thesis is the quality of these fansubtitles, the analysis main focus is on the technical part of subtitles (characters per line, characters per second, duration of subtitles,…) as well as the translational part (inconsistencies in

translation, correct grammar and syntax, mistranslations, translation of humor and idioms,..). In the translational part of the analysis the amateur subtitles will be compared to a transcription of professional Czech voice-over, which was made by me, in order to research a question if the fansubbing is a good replacement for a professional voice over of *Top Gear*.

5.1   Technical norms and standards

The first topic of the analysis are the technical norms of subtitling such as line length, number of lines per one subtitle, characters per second and the duration of one line of subtitles displayed on the screen. The professional and fansubbing standards have already been discussed and listed in Chapters 3 and 4.

5.1.1 *Line length, number of lines and characters per second*

First technical standard under analysis is line length, which by professional standards should be 40, and by fansubbing standards it should be around 43 characters for one line of subtitles. As for the number of lines, both professional and amateur standards are limited to 2 lines, while the characters per second should be maximally 17 for professional subtitles and 20 for fansubbing. Table 5.1-1 exhibits editing mistakes in both fansubbed versions of subtitles and it also shows that the condensation methods of the translational teams were not used, where they should have been used. The first fansubbing team kept the rule of two lines, but their lines were too long and subsequently the characters per second was 26,34 which is very high and may cause a problem to the audience, who would not have the time to read it all. The second team, on the other hand, made a three-liner, that would interfere with the visual part of the show and their characters per second were also above the standards.

Original – Top Gear season 16, episode 1	
Because whenever you go, there's someone like you, big teeth, "Look at my arms, look at my pecs"	
Fansubbing 1	**Fansubbing 2**
00:43:21,409 --> 00:43:25,320 Protože kamkoliv jdeš, je tam někdo jako ty. Velký zuby, "Podívej se na moje ruce, na moje prsní svaly." **(2 lines** **1. line - 56 chars.** **2. line - 47 chars.** **Chars/sec - 26,34)**	00:43:21,649 --> 00:43:25,998 Protože, kdykoliv někam jdeš, je tam někdo jako ty, velké zuby, "Podívejte se na moje ruce a na moje prsní svaly" **(3 lines** **1. line - 42 chars.** **2. line - 42 chars.** **3. line - 27 chars.** **Chars/sec – 25,52)**

Table 5.1-1 - Lines per subtitle, Characters per line, Characters per second

5.1.2 Duration of one line

The duration of one line should be in the range of 1 to 6 seconds. The following two examples in Table 5.1-2 and Table 5.1-3 show that the fansubbing teams were not always following the rule. In Table 5.1-2 both fansubbing teams exceeded the 6 second limit, even though their characters per second were in normal and the shortening of that line would not cause a problem for the audience to read through the whole line.

Original – Top Gear season 16, episode 1	
One is a wretched, awful, miserable, spluttering, puttering, slow, noisy, ugly piece of hateful misery and the worst attempt at a people's car the world has ever suffered	
Fansubbing 1	**Fansubbing 2**
00:51:44,902 --> 00:51:52,175 Ten, kterej je ubohej, hroznej, zaprášenej, pomalej, hlučnej, ošklivej, **(Duration: 7,273 sec.** **Chars/sec - 9,62)**	00:51:45,024 --> 00:51:52,627 Je to mizerný, příšerný, brebtající, frkající, pomalý, hlučný, hnusný kus **(Duration: 7,603 sec.** **Chars/sec - 9,47)**
00:51:52,427 --> 00:51:56,277 kus utrpení a nejhorší pokus o lidové auto, kterým svět kdy trpěl.	00:51:52,662 --> 00:51:56,763 příšerného utrpení a nejhorší pokus člověka o auto, jaký svět utrpěl.

Table 5.1-2 – Maximal duration, Characters per second

The Table 5.1-3 shows that the limit 1 second was broken by both teams. The fansubbing team 2 only by 0,067 sec, which could be considered as a slight difference, but the fansubbing team 1 by almost half a second, which would be a blink for the audience and they would probably did not even noticed the line. This mistake could have been easily corrected because the time constrains allowed it: between this line and the next was almost 4 seconds.

Original – Top Gear season 16, episode 1	
We're off. It's just... Yeah	
Fansubbing 1	**Fansubbing 2**
00:53:56,557 --> 00:53:57,095 A jedem. **(Duration: 0,538 sec.)**	00:53:56,557 --> 00:53:57,490 Jedem. **(Duration: 0,933 sec.)**
00:54:01,263 --> 00:54:02,981 To je prostě... Yeah	00:54:01,263 --> 00:54:02,981 Je jen... Jo.

Table 5.1-3 - Minimal duration

The examples are just a fraction of many mistakes done by the fansubbers and the complete numbers of technical mistakes are stated in the chapter 6 - that is deals with quality assessment.

5.2 Grammar and Syntax

Subtitles as a written medium of language underlines the grammatical and syntactic rules of that language. Since they are a written medium, which is seen on the screen as a text, unlike dubbing or voice-over, the grammatical rules, and misspelling errors especially, are always seen on the screen. Therefore, every subtitle should be without any errors or grammatical mistakes. Unfortunately, the problem with amateur subtitles is that the translator teams are usually working as fast as possible and the proof-reader, if there is any at all, has very little time to correct these mistakes or is not qualified enough to notice all the grammatical and syntax mistakes.

Regrettably, fansubtitles under analysis are no exception and they are filled with many mistakes, which could have been avoided. The first fansubbing team made 44 grammatical mistakes, out of which 27 words were misspelled, 7 missing spaces, 7 mistakes in punctuation marks, 4 grammatical case errors and one proper noun was

written with a small letter instead of a capital letter. Also, this fansubber team has made a very curious mistake of using a pronominal adverb in one line. The sentence "Který pochází ze stejného místa, **kde** Cilla Black, Jimmy Tarbuck a Paul McCartney říkají doma." (back translation: "Who comes from the same place **where** Cilla Black, Jimmy Tarbuck and Paul McCartney call Home.") is incomprehensible, even though, the pronominal adverb "kde" refers to a place, in this context is not used properly. Instead of "kde" they should have used the pronoun "kterému."

The other fansubbing team made 24 grammatical mistakes: 14 spelling mistakes, 6 missing spaces, 1 punctuation mistake, 2 cases of misspelling of a conjunction "anebo," and 1 repetition of the same adverb "hodně."

5.3   Mistranslations

One of the most crucial part of fansubbing and translation itself is the correct translation of the source text into target text. As it was mentioned before, fansubbing in the Czech Republic and in other countries was born, because the professional dubbing or subtitles were not faithful to the ST. But there is a difference between not being faithful to the ST and still translate the TT, so it has the same meaning, and translate ST into TT the most faithfully possible mistaking the meaning of SL word meaning. The importance here is the "correct" translation.

Good example of this is shown in Table 5.3-1, where Jeremy, one of the hosts, is complaining and making fun of broadband connection in The United Kingdom by saying: " And isn't the iPlayer… brilliant… when it freezes?" and making pauses and stops moving mid-sentence. Fansubbing 1 version of subtitles made a mistranslation of the word "freeze", because they translated it too literally and did not think about the figurative meaning of being stuck or in this case that the connection did not work properly, which created a sentence that did not make sense in this context: "And isn't the iPlayer… brilliant… when it freezes outside?" Even more, the translated sentence lost its humor, while the voice-over version and the other fansubbing version correctly translated it, maintaining the humor and sense.

Original – Top Gear season 16, episode 1
And isn't the iPlayer... brilliant... **when it freezes**?

Fansubbing 1	Back Translation
A není ten iPlayer... skvělý...**když mrzne**?	And isn't the iPlayer… brilliant… **when it freezes outside?**
Fansubbing 2	**Back Translation**
A není iPlayer... sk...vělý... ...**když se seká**?	And isn't the iPlayer… br.. illiant… **when it freezes?**
Voice-over	**Back Translation**
Řeknu vám, iPlayer je… ilantní… **Se občas kousne**...	Let me say the iPlayer is… illiant… **when it sometime freezes?**

Table 5.3-1 – Mistranslation of line 9 (fansubbing 1), 13 (fansubbing 2)

Another interesting case of mistranslation on the part of fansubbers is shown in Table 5.3-2. The problem here was that the fansubbers were translating either from English subtitles, which had a mistake in the transcription of the original sound, or they did not fully understand the original dialogue, which was: "Somewhere to put your sunglasses?" as the camera crew and moderator James were talking about the essential car equipment that was missing, such as glove box and other compartments for thing, like sunglasses. Both the fansubbing version mistranslated it. The first fansubbing team correctly translated it from English subtitles, but the subtitles had a bad transcription in this line: "Somebody to pay you for sunglasses?" The second fansubbing team, probably tried to understand the dialogue from the original sound and they translated it as: "Jsou k tomu sluneční brýle?" Meaning in back translation: "Are the sunglasses included?" which at least made sense and it can be considered as a joke in this context. However, the voice-over version had the right transcription and the correct translation made them no problem.

Original – Top Gear season 16, episode 1	
Somewhere to put your sunglasses? No.	
Fansubbing 1	**Back Translation**
- Někdo za tebe zaplatí sluneční brýle? - Ne.	**Somebody to pay you for sunglasses?** No.
Fansubbing 2	**Back Translation**
Jsou k tomu sluneční brýle? -Ne.	**Are the sunglasses included?** No.
Voice-over	**Back Translation**
Něco na sluneční brýle? Ne.	**Something to put the sunglasses in?** No.

Table 5.3-2 - Mistranslation of line 74 (fansubbing 1), 78 (fansubbing 2)

On the other hand, another example in Table 5.3-3 shows, how professional translation does not have to be the correct one:

Original – Top Gear season 16, episode 1	
They were only really fit for track-day bores **who wanted to drone on in the pub about** how they'd driven something that was undrivable.	
Fansubbing 1	**Back Translation**
Hodily se jenom pro týpky na otevřené dny na okruhách, **kteří chtěli mlít v hospodě** **o tom,** jak řídili něco, co je neřiditelné.	They were only good for guys for track-days **who wanted to drone on in the pub about** how they'd driven something that was undrivable.
Fansubbing 2	**Back Translation**
Byly opravdu jen pro závodní nadšence. **Ti, co by ho chtěli jen na cestu do hospody,** by se museli potýkat s něčím, co by bylo naprosto neřiditelné.	They were really fit for motor racing enthusiasts. **Those, who would just want it for a ride to the pub** would have to battle with something that would be completely undrivable.
Voice-over	**Back Translation**
Hodily se jedině na řádění na okruhu. Ten, **kdo by s ním chtěl jezdit jenom do hospody,** by dostal něco zcela neřiditelného.	They were only fit for rampaging on the track. The one, **who would just wanted to drive it to the pub,** would have gotten something completely undrivable.

Table 5.3-3 - Mistranslation of line 83 (fansubbing 1), 87 (fansubbing 2)

The main concern in this line of subtitles is to understand the phrase word "to drone on." Which means to monotonously and in dull matter talk about something. Only the first fansubbing group translated into Czech correctly using the equivalent word "mlít." The other fansubbing group and professional voice-over translators completely changed the meaning of the sentence by translating the part of the sentence "who wanted to drone on it about" as "co by ho chtěli jen na cestu do hospody" or "kdo by s ním chtěl jezdit jenom do hospody" both mistranslating the phrase word "drone on" as to ride somewhere or to drive there.

Example Table 5.3-4 shows the misunderstanding of the phrase "big spanner," because here the phrase is not meant to be expressing its literal meaning, a tool for tightening or unscrewing a nut, but it has a figurative meaning. In this case it means to call someone who is very annoying. This misunderstanding was made by the fansubbing team 1, who was confused by it and translated it literally, which caused that the sentence lost its humorous part and, in the end, it might have confused the audience. The fansubbing team 2, on the other hand, correctly noticed the figurative meaning of the phrase and translated "big spanner" as "big nagger." The voice-over team used completely different technique of translating this phrase. They did not try to find the correct equivalent for the phrase and used free translation, preserving the humor of making fun of the other host, saying that "Not every car has it." This translation may have lost the original humor, but it added its own humor.

Original – Top Gear season 16, episode 1	
And the other remarkable thing it has is a **big spanner.**	
Fansubbing 1	**Back Translation**
A další pozoruhodná věc, má to **velký klíč na kola.**	And the other remarkable thing it has a **big spanner**. (literal translation)
Fansubbing 2	**Back Translation**
A další pozoruhodná věc je, že má **velkého otravu.**	And the other remarkable thing is that it has a **big nagger.**
Voice-over	**Back Translation**
A je tu ještě něco pozoruhodného. **To každé auto nemá.**	And there is another remarkable thing. **Not every car has it.**

Table 5.3-4 - Mistranslation of line 214 (fansubbing 1), 216 (fansubbing 2)

The next example (Table 5.3-5) shows the translating inexperience of the fansubbing teams compared to the professionals from the voice-over team. Because they mistranslated relatively simple sentence "I should stress" as "I should be getting stressed" in back translation. Not knowing that the "stress" does not only represents a state of mind, but it also means that something should be emphasized. The two fansubbing versions are understandable for the viewer, but these translations causes different connotation, making the viewer believe that Jeremy is afraid, and they should have made some modifications to the car. While the original meaning was to promote the car, emphasizing the durability of the car.

Original – Top Gear season 16, episode 1	
Now, **I should stress**, that we've not modified the structure or the suspension or the roof of the car in any way.	
Fansubbing 1	**Back Translation**
Teď bych se měl stresovat, že jsme nijak neupravili kostru nebo pérování nebo střechu v jakýmkoli směru.	**Now I should be getting stressed,** that we've not modified the body or the suspension or the roof in any way.
Fansubbing 2	**Back Translation**
No, **teď bych se měl asi znepokojovat**, že jsme neupravili konstrukci nebo odpružení nebo střechu auta.	Well, **probably I should be getting stressed**, that we've not modified the structure or the suspension or the roof of the car.
Voice-over	**Back Translation**
Především chci zdůraznit, že jsme nijak neupravili rám, ani podvozek, ani střechu auta. Vůbec nic.	**Most importantly, I should stress**, that we've not modified framing or wheel frame or roof of the car. Nothing at all.

Table 5.3-5 - Mistranslation of line 533 (fansubbing 1), 505 (fansubbing 2)

5.3.1 Terminology

This section of mistranslation chapter concentrates on the translation of terms associated with cars, their equipment or driving. Most of the terms, such as sportscar, spoiler, van, bonnet, etc. are translated correctly by all the translational teams, but there were some terms, which caused problems for one of the fansubbing team.

The first term that was mistranslated by fansubbing team 1 is understeer (nedotáčivost in Czech). The term describes the behavior of a car during steering and it means that the car is turning less than the driver has intended by steering the wheel. There

is an opposite term oversteer (přetáčivost in Czech), which means that the car is steering more than the driver wanted. The fansubbing team 1 confused these two terms and translated understeer as oversteer. The example is shown in Table 5.3-6.

Original – Top Gear season 16, episode 1	
Will it **understeer**? No, it will not, and... Oh, the tail's coming out.	
Fansubbing 1	**Back Translation**
Přetočí se? Ne, **nepřetočí**... a... Oh, zadek vystřeluje.	Will it **oversteer**? No, it will not **oversteer**… and… Oh, the tail's coming out.
Fansubbing 2	**Back Translation**
Ukáže se **nedotáčivost**? Ne, neukázala a... ujíždí mu zadek.	Will the **understee**r show? No, it didn't and… The tail's coming out.
Voice-over	**Back Translation**
Je to **nedotáčivé**? Ne, vůbec ne, ale ujel mu zadek.	Is it **understeering**? No. Not at all, but it's tail coming out.

Table 5.3-6 - Mistranslation of line 171 (fansubbing 1), 176 (fansubbing 2)

Another problematic term for translating teams was a hyphenated compound tall-riding van. The compound could be translated into Czech as "vysoká dodávka" or "tall van" in English, which is its literal translation and it is used by the fansubbing team 2. The other teams were a bit more creative and tried to put a humor into their translation. The fansubbing team 1 translated it as "dodávka pro koně," which means "a horse van" in back translation and the voice-over team used "vysoká škatule" or "a tall box" for their translation. Those two more creative translations are better for the show, because it can entertain the audience as it should.

Original – Top Gear season 16, episode 1
But that's not bad for a **tall-riding van**.

Fansubbing 1	**Back Translation**
Ale to neni špatný na **dodávku pro koně**.	But that's not bad for **a horse van**.
Fansubbing 2	**Back Translation**
Ale to není vůbec špatné na **vysokou dodávku.**	But that's not bad for a **tall van**.
Voice-over	**Back Translation**
Ale na **vysokou škatuli**, to není zas tak zlé.	But for **a tall box**, it's not that bad.

Table 5.3-7 - Mistranslation of line 391 (fansubbing 1), 365 (fansubbing 2)

Example Table 5.3-8 shows one more compound "the people carrier," an easily translated term, because it has direct equivalents into the Czech language. It could either be translated as "minivan" or "MPV" as did the fansubbing team 2 and the voice-over team. Nonetheless, the fansubbing team 1 was not familiar with this term and they separated the compound into individual words, which caused that "the people carrier" became a literal translation of these words: "lidský nosič." The literal translation is correct, but the meaning of the compound is completely lost in that translation.

Original – Top Gear season 16, episode 1
You say your dad invented **the people carrier**?

Fansubbing 1	**Back Translation**
že... jsi řekl, že tvůj táta vynalezl **lidské nosiče.**	You said that your dad invented the **human carriers.**
Fansubbing 2	**Back Translation**
že tvůj táta vynalezl **minivany**?	That your dad invented **minivans**?
Voice-over	**Back Translation**
tys někde řekl, že vynalezl **MPV**?	You said somewhere that he invented **MPV**?

Table 5.3-8 - Mistranslation of line 645 (fansubbing 1), 611 (fansubbing 2)

The last problematic term that occurred was the translation of "supercar." All the translation teams were consistent with their translation, with one exception of fansubbing

team 2, who in the fourth and last mentioning of supercar, used the synonym "supersport."
The term is correctly translated, but as they translated "supercar" as "superauto" in all the
other instances, they should remain consistent with their terminology.

Original – Top Gear season 16, episode 1
But is it faster than an Italian **supercar**?
Fansubbing 1
Ale je rychlejší, než italský **superauto**?
Fansubbing 2
Ale je rychlejší než italský **supersport**?
Voice-over
Dobrá. Ale je rychlejší než italské **superauto**?

Table 5.3-9 - Mistranslation of line 393 (fansubbing 1), 367 (fansubbing 2)

5.3.2 Idioms and humor

Translating humor, puns and idioms into another language is one of the most
difficult part of any subtitler or translator. The theory and the reasons why the correct
translation of humorous and idiomatic structures is important are already discussed in
Chapter 2.2.1. This part of the analysis is going to estimate whether the translation teams
in question made the correct decisions during the translation process and the humorous
parts of the show did not lose its original entertaining value.

The first idiom under analysis is "as crisp as a bag of crisps." To put the idiom in
context, one of the hosts of the show is driving a car and he says about it that "It"s as crisp
as a bag of crisps." Meaning that, the car is amazingly fast, and its driving properties are
extremely good. Every translation team used a different technique to deal with this idiom.
The fansubbing team 1 translated the idiom literally by which they created completely
new idiomatic sentence in Czech language. Their translation is quite understandable, even
though, the sentence sounds little weird to the Czech audience. The second fansubbing
team, unlike the first one, used an equivalent Czech idiom "ostré jako břitva" (as sharp as
a razor blade), which every native speaker of Czech language can understand, while
preserving the original style and intention of the host. And finally, the voice-over team

translated the idiom into regular sentence using the adjective "ostrý" (sharp), which can have the same meaning as the idiom.

Original – Top Gear season 16, episode 1	
It's as crisp as a bag of crisps.	
Fansubbing 1	**Back Translation**
Je to ostrý jako pytlík chipsů.	It's as crisp (hot) as a bag of crisps.
Fansubbing 2	**Back Translation**
Je to ostré jako břitva.	It's as sharp as a razor blade.
Voice-over	**Back Translation**
Je ostré, velice ostré.	It's sharp, very sharp.

Table 5.3-10 - Mistranslation of line 90 (fansubbing 1), 94 (fansubbing 2)

With the next example (Table 5.3-11), the translational teams used the same techniques as before. The fansubbing team 1 translated the idiom "a hair's breadth" literally, which can cause confusion in the audience. Because the connotation of something being "na vlásku" in Czech means that something is on the edge and can end very suddenly. The original idiom meaning is a very small distance or amount. In this specific case the special host is talking about that the show happened very recently and everything changed in a very small amount of time. The second fansubbing team replaced the original idiom with another Czech one "jízda na tenkém ledě." The Czech idiom has a same meaning as another English idiom "be skating on thin ice" and it has very different meaning than "a hair's breadth." The meaning of that idiom is doing something risky or dangerous. In consequence those two translations did not grasp the original meaning of the idiom and the audience got the message. The professional voice-over team, on the other hand, did not try to replace the original idiom with Czech one. They generalized the idiom and translated it freely as "od té doby je to pěkná honička" which in back translation would be like this: "and since then, everything is happening very fast."

Original – Top Gear season 16, episode 1
And things have spiraled from there, **but it's literally in a hair's breadth**.

Fansubbing 1	Back Translation
A od té doby se věci točí, **ale je to doslova na vlásku.**	And since then, things are spinning, but it's literally **in hair's breadth.**
Fansubbing 2	**Back Translation**
A od té doby v tom lítám, **ale je to jízda na tenkém ledě.**	And since then I'm in it, but it is like **skating on a thin ice.**
Voice-over	**Back Translation**
Rozjelo se to a **od té doby je to pěkná honička.**	It started off and since then, **everything is happening really fast.**

Table 5.3-11 - Mistranslation of line 587 (fansubbing 1), 557 (fansubbing 2)

For correct translation of the next idiom is essential to know the context of what happened before it was said. Hammond, one of the hosts, was competing in a Porsche against a Volkswagen Beetle in one mile drag race in which the Beetle was picked up by a helicopter into one mile in the air and then they let it fall down while Hammond started the Porsche on the ground. Hammond lost that drag race, but the Beetle was obviously destroyed by the fall. Afterwards in the studio, Hammond said: "I wanted to make it best of three," which meant that he wanted to have another two tries against the Beetle and who would won 2 times would be the winner. But that did not happen since the Beetle was destroyed. Any other translation of that idiom would be incorrect. Unfortunately, that is the case of the three analyzed translations. Both fansubbing teams translated the idioms identically: "Chtěl jsem být nejlepší z nás tří." In back translation it means, Hammond wanted to be the best of the three of the Top Gear's hosts. The translation is understandable, but because of that mistranslation, the sentence meaning lost its humor and the Hammond's desire to destroy more Beetles. The voice-over team made even bigger mistranslation by translating it as "Chtěl jsem, aby byl z těch 3 nejlepší" (back translation: "I wanted it to be the best of the three."). Therefore, the pronoun "it" refers to the Porsche, that Hammond was driving, and the idiom is referring to other two cars, but there was only one other car, the Beetle, making this sentence incomprehensible.

Original – Top Gear season 16, episode 1	
I wanted to make it best of three. Never mind that.	
Fansubbing 1	**Back Translation**
Chtěl jsem být nejlepší z nás tří. To vůbec nevadí.	**I wanted to be the best of the three of us.** Never mind that.
Fansubbing 2	**Back Translation**
Chtěl jsem být z nás tří nejlepší. -To vůbec nevadí.	**I wanted to be the best of the three of us.** Never mind that.
Voice-over	**Back Translation**
Chtěl jsem, aby byl z těch 3 nejlepší. To už je jedno.	**I wanted it to be the best of the three.** It doesn't matter now.

Table 5.3-12 - Mistranslation of line 848 (fansubbing 1), 811 (fansubbing 2)

The last idiom of this analysis is an expression that expresses a small detail which makes something better: "nice touch." The translation of this idiomatic expression into Czech proved to be difficult since Czech language does not have this kind of expression. It can only be translated explicitly, saying something like "Je to hezký detail" ("It's a nice detail" in back translation) or anything similar with the same meaning. All the translations from the teams are acceptable, although the translation from fansubbing team 1 is rather unusual and it seems that they tried of a literal translation, which this time was not a good idea.

Original – Top Gear season 16, episode 1	
Not exactly sure what use the crash helmet's going to be if... You know, if... **But it's a nice touch.**	
Fansubbing 1	**Back Translation**
Nejsem si jistej, na co mi bude helma, jestli... No, jestli... **Ale je příjemná na dotek.**	I'm not sure, what use the helmet going to be if… Well, if… **But it feels nice.**
Fansubbing 2	**Back Translation**
Nejsem si moc jistý, k čemu bude přilba, když... Víte, když... **No, ale má hezkou barvu.**	Not exactly sure what for the helmet is going to be if… You know, if… **But, well, it has a nice color.**
Voice-over	**Back Translation**
Nejsem si tak docela jist, jestli mi ta helma nějak pomůže, kdyby... **Ale docela mi sluší.**	Not exactly sure if the helmet is going to help, when… **But it suits me.**

Table 5.3-13 - Mistranslation of line 825 (fansubbing 1), 787 (fansubbing 2)

The difficulty of translating the following example resides in the analytical nature of English and its use of derivational morphemes, while the Czech language is more fusional than analytical. Due to this difference between these languages the expression "His Stigness" is difficult to translate into Czech. The meaning of "His Stigness" can be easily understood. It is a combination of "Stig" (the nickname of the professional driver, employed by Top Gear production) and the expression "His Highness," which denotes addressing someone as part of the royalty. The fansubbing team 1 used the same technique of adding the Czech derivational suffix, which has the same meaning as "-ness" in English, after the stem Stig. This wordplay can be used in Czech language, but here it seems as inelegant solution for translating. The expression "jeho Stignesovstvo" feels more like English word than Czech. The second fansubbing and voice-over team used different strategy. They explicitly used the expressions to address the royalty creating compounds: "jeho výsost Stig" (his higness Stig) and "jeho Velkolepost, Stig" (his Majesty Stig). Although the voice-over team translation added 3 more characters into that line. It is still more elegant solution than the one from fansubbing team 1. In the end the best solution was made by fansubbing team 2, because it is more elegant and has 2 characters less.

Original – Top Gear season 16, episode 1
while the Ferrari will be driven by **His Stigness.**
Fansubbing 1
zatímco Ferrari bude řídit **jeho Stignesovstvo.**
Fansubbing 2
zatímco Ferrari bude řídit **jeho výsost Stig.**
Voice-over
A ve Ferrari pojede **jeho Velkolepost, Stig.**

Table 5.3-14 - Terminology of line 397 (fansubbing 1), 371 (fansubbing 2)

The problematic expression of the last example in mistranslational chapter of the analysis is translation of proper noun "Jammie Dodgers." Jammie Dodgers are very popular biscuits in the United Kingdom, these biscuits can be filled with jam, chocolate etc. Hence, the fansubbing team 1 made a mistake by confusing the name of the biscuits

with what they thought was a name of a person. Because of that confusion the sentence: "I think if a Yeti can stand up to this, it can certainly stand up to your children's Jammie Dodgers." Was translated into: "Myslím, že jestli Yeti ustojí tohle, určitě ustojí I děti Jammie Dodgerse." The sentence is translated correctly, except the Jammie Dodgers part, where they created this sentence in back translation: "I'm sure it will stand up to Jammie Dodgers' children." The other translational teams understood the Jammie Dodgers reference and translated it correctly. The fansubbing team 2 used that the car than can withstand even kinds with chocolate and the voice-over team translated it into: "not even a group of hyperactive kids could hurt it."

Original – Top Gear season 16, episode 1
I think if a Yeti can stand up to this, it can certainly stand up to your **children's Jammie Dodgers**
Fansubbing 1
Myslím, že jestli Yeti ustojí tohle, určitě ustojí i **děti Jammie Dodgerse**.
Fansubbing 2
Takže jestli Yeti přežije toto, tak určitě odolá i **dětem s čokoládou**.
Voice-over
Jestli Yeti odolá i téhle zkoušce, pak mu neublíží ani **tlupa rozjívených dětí**.

Table 5.3-15 - Mistranslation of term in line 433 (fansubbing 1), 406 (fansubbing 2)

5.4 Measurements, conversion, and inconsistency

The essential part of translating is comprehensibility and understanding of target text for the target audience. Therefore, the conversion of measurements from one system into another is crucial. As Díaz-Cintas and Ramael (2014, 138) states: "However, when translating from English into other languages the normal practice is to convert imperial measurements into metric for the benefit of the target audience… The typical conversion are feet and inches into meters and centimeters for length, pounds and stones to grams and kilograms for weight, and Fahrenheit to Celsius for temperature." For these reasons, this part of the analysis is dealing with the conversion of measurements and its consistency throughout the subtitles and voice-over in one episode of *Top Gear*.

5.4.1 Conversion of speed

The first conversion of measurement under analysis is the speed of cars. All three translational teams converted the imperial miles per hour to kilometers per hour correctly with slight differences as it can be seen in Table 5.4.-1. The fansubbing team 1, converted 205 mph into 329 kph, which is slightly wrong, because the precise conversion of 205 mph is 329,91552 kph, the number should be rounded-up, due to the 9 after the decimal point. The voice-over team translated it as "330 za hodinu," which is completely adequate translation, even though there are no kilometers per hour, the target audience can understand the connotation.

Original – Top Gear season 16, episode 1
Jaguar say this would do **0-60** in 3,4 seconds and **205 mph.**
Fansubbing 1
Jaguár tvrdí, že by mělo zvládnout **100** za 3,4 sekundy a **329 km/h**.
Fansubbing 2
Jaguar tvrdí, že udělá z **0 na 100** za 3,4 vteřiny a **330 km/h**.
Voice-over
V jaguáru říkají, že umí z **0 na 100** za 3,4 vteřiny a že jede až **330 za hodinu**.

Table 5.4-1 - Conversion of speed

The second example in Table 5.4-2 is dealing with the wind speed, which is measured in knots in England, but in Czech Republic it is usually measured in kilometers per hour, because knot or "uzel" in Czech is only used by experts or ship enthusiasts. Which means that the general audience would not understand this wind speed unit, therefore it should be converted into kph and only fansubbing team 1 failed to do that.

Original – Top Gear season 16, episode 1
Wind speed, **six knots.**
Fansubbing 1
Rychlost větru, **šest uzlů...**
Fansubbing 2
Rychlost větru **12 km/h.**
Voice-over
Vítr **11 kilometrů.**

Table 5.4-2 - Conversion of wind speed

5.4.2 Conversion of length

Both funsubbing and voice-over teams had translated the imperial length unit "feet" into meters in all occasions correctly except for one instance in Table 5.4-3. Where funsubbing team 2 incorrectly converted 100 feet into 100 meters, making the length more than three times longer than original.

Original – Top Gear season 16, episode 1
he'll be **100 feet** tall by Easter.
Fansubbing 1
způsobem, bude na Velikonoce měřit **30 metrů.**
Fansubbing 2
tempem, bude měřit do Velikonoc **100 metrů...**
Voice-over
do Velikonoc bude mít **30 metrů.**

Table 5.4-3 - Conversion of feet

However, the main problem occurred in translating miles. Since it is imperial unit, miles should be converted into kilometers, but only the funsubbing team 1 converted it this way. The other teams did not convert it and used the imperial unit, which again, might be confusing for viewers in Czech Republic who does not know that the mile is approximately 1,6 kilometers long. (Table 5.4-4)

Original – Top Gear season 16, episode 1
exactly a **mile** above the finish line here.
Fansubbing 1
přesných **1,6 kilometru** nad cílovou čárou.
Fansubbing 2
přesně **míli** nad cílovou pásku.
Voice-over
přesně **1 míli** nad cílem. Tady.

Table 5.4-4 - Conversion of mile

Nevertheless, the funsubbing team 1 was not consistent in their translation and in one case, that is shown in Table 5.4-5, they followed the example of other teams under analysis and they used miles instead of kilometers.

Original – Top Gear season 16, episode 1
Soon the Beetle was hovering **one mile** above the finish line
Fansubbing 1
Brzy se Brouk vznášel **míli** nad cílovou čárou.
Fansubbing 2
Brouk se již vznášel **míli** nad cílem.
Voice-over
Brouk za chvíli visel **míli** nad cílovou čarou.

Table 5.4-5 - Conversion of mile 2

5.4.3 Conversion of horsepower

There was basically no problem with the translation of horsepower or brake horsepower into Czech, because horsepowers or "koně" in Czech is widely used and there is no need in converting the units. The only one problem was, when funsubbing team 2 translated brake horsepower as "koně na brzdě." (Table 5.4-6)

Original – Top Gear season 16, episode 1
523 brake horsepower against **50**.
Fansubbing 1
523 koní proti **50.**
Fansubbing 2
523 koní na brzdě, oproti **50.**
Voice-over
523 koní proti **50,**

Table 5.4-6 - Conversion of brake horsepower

After researching this term on Czech corpora, none of the Czech corpora had any mention of this term. The correct term would be "výkon na brzdě," which was found in Araneum Bohemicum Maximum corpus 11 times. It is not frequently used term that is used only on websites, which are for car experts.

Figure 5.4-1 - Screenshot of corpora search

5.4.4 Conversion of currency

Although the conversion of currency was not listed in Díaz-Cintas and Ramael (2014) it is important to translate the foreign currency into the audience target language, since the audience will not have the knowledge of the current or previous exchange rate of the currency. And again, only fansubbing team 1 was concerned about it. The fansubbing team 2 and the voice-over team adopted the United Kingdom currency, which is shown in the example below (Table 5.4-7). Beside the numbers in this example, there is a problem of translating the colloquial term for thousand: "grand." The fansubbing

team 2 used the regular term "tisíc," which is completely correct translation. It just loses the style in which it was said. On the other hand, the voice-over team preserved the style of the original and "grand" translated as "papíry." The last fansubbing team converted the currency, but just like the other fansubbing team, they did not preserve the style, even though the Czech language has a perfect equivalent for million: "meloun."

Original – Top Gear season 16, episode 1
were quite surprised by what you get for your **150 grand.**
Fansubbing 1
byl docela překvapen tím, co dostanete za **4,2 mil. korun**.
Fansubbing 2
byl docela překvapen tím, co dostanete za svých **150 tisíc.**
Voice-over
za co se dá zaplatit **150 papírů.**

Table 5.4-7 - Conversion of currency

6 Quality assessment

As a result of the preceding analysis this chapter focuses on the quality assessment of both fansubbing teams and voice-over team. The assessment is divided into three minor chapters. The first one is concerning on the technical standards, grammatical and syntax mistakes, which was made by the fansubbing teams. The second one is focusing on the mistranslation of all the translational teams. And finally, the last minor chapter deals with the comparison of quality. The comparison is divided into two parts. The first comparison is only dealing with the fansubs and the second compares the fansubs and voice-over.

6.1 Technical standards and grammar

Even though, the technical standards of subtitles have already been discussed in previous chapters, the professional and fansubbing technical standards are listed in Table 6.1-1:

Restrictions	Professional standards	Fansubbing standards
Number of lines for one line of subtitles	2	2
Characters per second	17	20
Characters per line	40	43
Minimal duration of one line	1	-
Maximal duration of one line	6	-

Table 6.1-1 - List of professional and fansubbing standards

From these standards have been made a clustered bar chart: Figure 6.1-1, where is shown the number of all lines and the number of lines, which did not follow the professional or fansubbing standards for subtitling. The data presented in this chart are provided by the statistical component and other functions of freeware subtitling software, Subtitle Edit. As a follow up on the chart, Table 6.1-2 transferred the collected data and expresses them as percentiles. In addition, the Table 6.1-2 shows the sum of disregarding professional or fansubbing standards, presented there as "mistakes."

From the chart and the table is obvious that both fansubbing teams were mostly following the fansubbing standards. Fansubbing team 1 broke the standards 183 times and the second fansubbing team 114 times. The one of the main problem for both fansubbing teams was following the standard of maximum of 20 characters per seconds, which has the highest number of "mistakes" in fansubbing 1 and the second highest in fansubbing 2. The other standards were broken with almost the same percentages of "mistakes," except for the standard of maximum of 2 lines for one subtitle line, where fansubbing team 2 had bigger problem than fansubbing team 1.
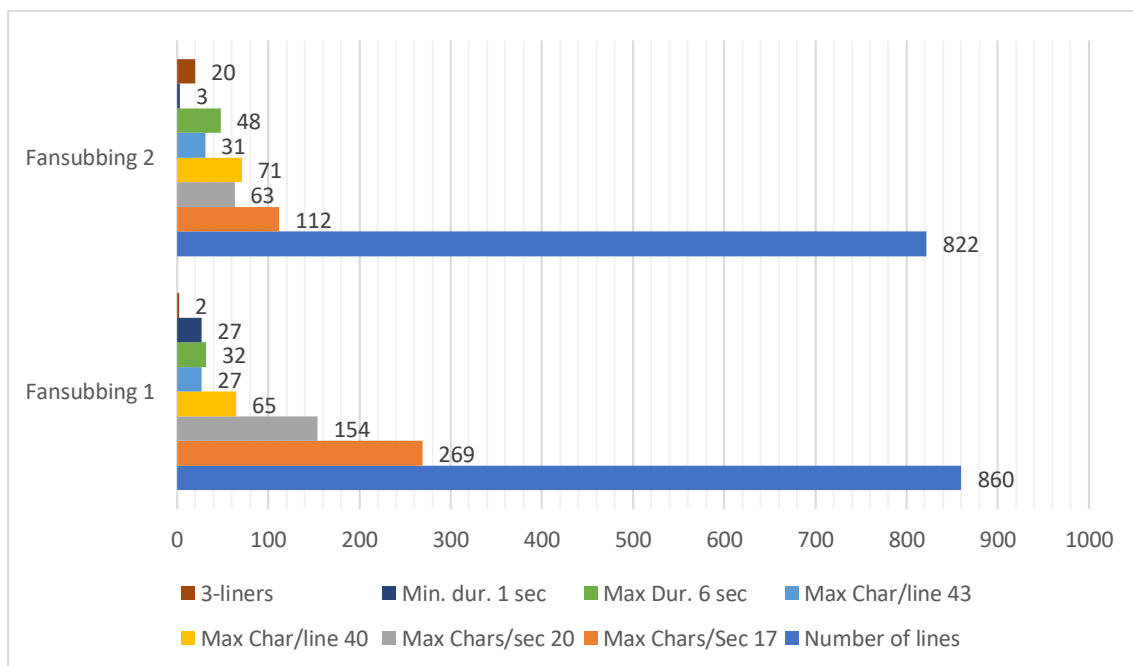
Chart 6.1-1 - Comparison of errors in technical standards of fansubs

Restrictions	Fansubbing 1 (in %)	Fansubbing 2 (in %)
Max. char/sec 17	31,3	13,6
Max. char/sec 20	17,9	7,7
Max. char/line 40	7,6	8,6
Max. char/line 43	3,1	3,8
Max. dur. 6 sec.	3,7	5,8
Min. dur. 1 sec.	3,1	0,4
3-liners	0,2	2,4
Professional standard mistakes	395 mistakes – 45,9 %	254 mistakes – 30,9 %
Fansubbing standard mistakes	183 mistakes – 21,3 %	114 mistakes – 13,9 %

Table 6.1-2 - Comparison of errors in technical standards of fansubs

Grammatical and syntactic mistakes are already listed in Chapter 5.2 Grammar and Syntax. The number of mistakes made by fansubbing team 1 is 44 (27 misspelling, 7 missing spaces, 7 punctuation marks mistakes, 4 grammatical case errors, 1 mistake in capital letter with proper noun and 1 syntactic error), and by fansubbing team 2 is 24 (14 misspellings, 6 missing spaces, 2 misspelled conjunction of "anebo," 1 punctuation mark mistake and 1 repetition of same adverb "hodně"). By observing this data, the fansubbing team 2 had a better proofreader because the fansubbing team 1 made almost twice as many grammatical mistakes. The complete list of grammatical mistakes can be seen in Table 12.1-1 in the appendix section.

6.2 Mistranslations and Conversions

All the versions of audiovisual translation are assessed separately, in this part of quality assessment. The main focus is on the quality of translation, conversion of measurements and their consistency. The examples were already shown and described in the previous analysis chapter. Therefore, this part of the assessment will be a summary of translational methods and approaches used by the fansubbing and voice over teams.

6.2.1 Fansubs 1

The translation made by the fansubbing team 1 can be described as literal translation of the source text, which lead to mistranslating many lexical units (terms, compounds, idioms, etc.) On many occasions, this team used translational method "calque," or literal translation, with expressions that have special Czech equivalents, making the target text sound foreign and in some parts the translations were incomprehensible for the target audience. On the other hand, this team tried to compensate this foreignization by the usage of transposition method on the measurement and currency units. Although, they were not 100% consistent with the transposition of units, they were the only one who transferred British currency into Czech. Therefore, can be said that from one point of view these fansubs are source-oriented, but from another the point of view of translating measurements and currency, these subtitles are viewer-oriented.

6.2.2 Fansubs 2

Unlike the first fansubbing team, the second fansubbing team tried to avoid the extreme version of literal translation. They used calque, where there was no other choice. Their translation is the mixture of literal, free and communicative translational approaches. They used the correct methods of translating terminology, idioms and even humor. Although, there are some exceptions, that are shown in the examples of the analysis chapter, most of the complex lexical units were translated correctly with the same or very similar meaning. Making the subtitles more understandable and comprehensible for the target audience. The only minor problem of their translation can be the inconsistency of translating the measurements and currency because they have transpositioned units such as: miles per hour, feet, knots, pounds a gallon into Czech equivalent, but miles and Pounds were transferred without changing the units and currency. This inconsistency harms the otherwise solid translation. But in the end, these fansubs are more viewer-oriented than source-oriented.

6.2.3 Voice-over

The voice-over translation can be described as a free translation of the source text. Most of the complex lexical units (idioms, compounds, etc.) are translated through the process of explicitation, substitution and omission. Except for a few mistranslations, that are shown in the analysis chapter, the voice-over is coherent and understandable by the target audience. The voice-over has the same problem with consistency of translating measurements and currency as fansubs 2. They transpositioned all the units expect for the mile and Pound. Despite the fact, that this free translational approach causes minor loss of humor and the original meaning of the source text, the translation is adequate and viewer-oriented without any doubt.

6.3   Comparisons

The main focus of the comparisons is to decide which of the fansubs have better quality in terms of technical standards of subtitling and which of them is more comprehensible for the target audience. Another point of this chapter is to determine whether the analyzed Czech fansubs are a good replacement for Czech voice-over.

6.3.1 Fansubs

By comparing the collected data from analysis and previous quality assessment chapters, it is evident that in terms of technical standards of subtitling the fansubbing team 2 has a better quality. Almost every number of the broken restriction in Table 6.1-2 and figure 6.1-1 is either comparable or lower than the number of the other fansubbing team with the exception of maximum of 2 lines for one line of subtitle and maximal duration of one line, which are higher, but only by approximately 2 %.

In terms of grammaticality, the fansubs 2 have better quality also. Since they made "only" 24 errors and the fansubbing team 1 made 44 grammatical errors and one complex syntactic error.

Finally, in terms of translation the conclusion is not absolute because one translational team made mistranslation, where the other one did not. Nevertheless, the fansubbing team 2 used more appropriate translational approaches and methods thorough the whole subtitles, making the final product more comprehensible for the target audience.

As the result of that the fansubs 2 have better quality in these three analyzed areas, it can be decided that the fansubtitles made by fansubbing team 2 are better for the target audience to watch.

6.3.2 *Fansubs vs. Voice-over*

For the reason that the subtitling and voice-over are two separate kinds of audiovisual translations, the comparison can be made only on the level of translation. Since the previous chapter discovered that the fansubs 2 have higher quality, the comparison is conducted between fansubs 2 and voice-over translation.

Both versions of translation used similar translational approaches, although as the fansubbing team 2 applied the mixture of three translational approaches, their translation is more faithful to the source text than the voice-over translation. Which made the fansubbing text more humorous and precise. However, the voice-over team did not make so many mistranslations as the fansubbing team, but again the voice-over lost some of the original meaning and humor. Also, due to the similarities in some parts of both translations, it is possible that voice-over translation influenced the fansubbing team 2 or vice versa. E.g. in translation of measurements they used the same technique of transposition.

The verdict if the fansubs are a good replacement of voice-over cannot be definite. This verdict could be definite only after more complex analysis, e.g. more translations of Top Gear episodes would have to be analyzed and assessed. All that can be decided after analyzing and assessing the translations of one episode is that the target audience have a choice between two adequate translation and it only depends on the preferences of the target audience which version of translation they prefer.

7 Conclusion

Translating audiovisual materials is complex and difficult process as is their quality assessment. Since the focus of this thesis was in amateur subtitles and professional voice-over of one episode of *Top Gear*. The methodology of the analysis and consequent quality assessment had to be modified accordingly. Not all of the analyzed methods could have been used for the comparison of fansubtitles and voice-over. E.g. the technical standards and grammaticality of subtitles could not be compared with the voice-over, because the voice-over is by some definitions non-synchronized dubbing. Therefore, the technical standards of subtitles and dubbing do not apply on voice-over. Also, voice-over is an aural medium, while the subtitles are written medium and as such the grammatical mistakes, misspelling, etc. are visible. As a result of these differences, the analysis of

voice-over and the comparison of fansbtitles and voice-over is only on the level of translation.

The main aim of the thesis was to answer these research questions: Which of the two amateur subtitles (fansubs) have better quality from various points of views such as technical standards of subtitling, grammaticality, equivalence, understandability, and consistency of the translations? Are the audiovisual translations source-oriented or viewer oriented? Are the fansubs with higher quality a good replacement for Czech voice-over dubbing? After completing the analysis, which was composed of technical standards, grammatical and syntactic errors, mistranslations and translation of measurements and their consistency throughout the whole target text, the following quality assessment established that the fansubs made by fansubbing team 2 have a higher quality in majority of the aspects under the analysis. The quality assessment also identified that the fansubs 1 are in many aspects source-oriented, while the fansubs 2 and voice-over are viewer-oriented.

The answer for the last research question cannot be definite, because from one analyzed episode can only be decided that in this instance both fansubs 2 and voice-over are adequate translations of the original source-text and it only depends on the preferences of the target-audience which audiovisual translation will they choose. To answer this research question, a more complex analysis would have to be made. E.g. The analysis and the quality assessment would have to be compiled of more audiovisual material (for example, from entire season of *Top Gear*) from fansubbing team 2 and voice-over translators.

8 Resumé

Cílem této práce je vyhodnocení kvality překladu dvou českých amatérských titulků neboli fansubs, ty se poté porovnají s profesionálním voice-over dabingem, který udělala česká televizní stanice Prima COOL. Jedná se o první díl šestnácté řady Britského televizního seriálu Top Gear. Toto vyhodnocení kvality překladu by mělo odpovědět na otázku, které ze dvou fansubs jsou kvalitnějšími z několika různých pohledů, mezi nějž patří technické standardy titulkování, správný pravopis, ekvivalence, srozumitelnost textu a konzistence celého překladu. Po získání odpovědi, přichází na řadu druhá otázka: Jsou tyto kvalitnější titulky dobrou náhradou za český voice-over? Obvyklá hypotéza je, že pro diváka by dabing měl být lepší, jelikož od diváka nevyžaduje takové soustředění jako při sledování seriálu s titulkami a může se plně soustředit jen na vizuální a zvukovou stránku seriálu. Nemusí se tedy ještě soustředit na psané medium v podobě titulků.

První teoretická část této práce je rozdělena na tři kapitoly. První kapitola se soustředí na obecnou teorii překladu a na základní druhy a typy překladu, které jsou dobře popsány a vysvětleny v D. Knittlové. Druhá kapitola v teoretické části vysvětluje, co jsou to titulky. Dále popisuje nejdůležitější standardy titulkování, které jsou založeny na pracích z roku 1998 od J. Ivarssona a Carrolla, F. Karamitrogloua a také na nejnovějších standardech, které byly vypracovány překladateli z Netflixu. Poté tato kapitola navazuje překladatelskými univerzáliemi, které zmiňuje Pošta. A mezi tyto univerzálie zařadil zjednodušování, normalizaci a explicitnost. V poslední části kapitoly jsou popsány překladatelské metody pro titulkáře. Třetí a poslední kapitola teoretické části se věnuje amatérskému titulkování a důvodům proč se amatérské titulky staly fenoménem, což ve své práci popisuje S. Massidda. Problematikou voice-overu se věnuje poslední část kapitoly.

Druhá praktická část se zabývá analýzou dvou českých amatérských titulků s anglickým originálem a v některých částech i s českým voice-overem. Metody analýzy jsou inspirovány Massidou. Díky této inspiraci je analýza rozdělena na čtyři části. První se zabývá technickými standardy titulkování. Další se soustředí na gramatické a syntaktické chyby, které udělali amatérští titulkáři. Třetí popisuje špatně přeložené úseky všech překladatelských týmů. A nakonec poslední část popisuje, jak překladatelské týmy převáděli anglické míry a měnu, a také zda jejich převody byly konzistentní v celých hotových titulkách nebo voice-overu.

Po analyzování audiovizuálních překladů mohlo konečně dojít k hodnocení těchto překladů a zodpovězení výzkumných otázek. Toto hodnocení nejdříve shrnuje výsledky analýzy a z těchto výsledků poté porovnává, které amatérské titulky jsou kvalitnější. V tomto porovnání amatérských titulků vyšlo najevo, že titulky od druhého amatérského týmu titulkářů byly prakticky ve všech směrech kvalitnější, jelikož se více řídili technickými standardy titulkářů, měli méně gramatických chyb a jejich překlad byl srozumitelnější, i když byl v několika částech nepřesný. Dále během této kontroly kvality bylo zjištěno, že překlad druhých amatérských titulků a překlad voice-overu by orientován, aby mu cílový diváci rozuměli lépe. Zatímco překlad prvních amatérských titulků byl zaměřen, aby byl co nejvíce podobný výchozímu textu, což zapříčinilo, že v některých částech zněl tento překlad cize a byl špatně srozumitelný. V poslední části hodnocení kvality se porovnávaly pouze druhé amatérské titulky s voice-overem, jelikož jak již bylo řečeno měly vyšší kvalitu. Ovšem kvůli rozdílům mezi amatérskými titulkami a voice-overem, toto porovnání bylo provedeno pouze v překladatelské rovině. Toto porovnání zjistilo, že oba překlady mají podobnou kvalitu překladu a v některých částech si jsou dokonce velmi podobné. Avšak z důvodu, že byly analyzovány překlady pouze jednoho dílu Top Gearu, odpověď na otázku, zda jsou amatérské titulky vhodnou náhradou za voice-over, nemůže být konečná. Jediné, co může být rozhodnuto je to, že v tomto konkrétním případě se divák může rozhodnout mezi dvěma povedenými překlady a rozhodnutí, který audiovizuální překlad si vybere, záleží na jeho preferencích.

V závěru této práce jsou shrnuty všechny výsledky analýzy a hodnocení překladu. Jsou zde zmíněny i problémy, které nastaly během psaní této práce, a nakonec je zde navrhnuto řešení, jak dospět k finální odpovědi na to, zda jsou amatérské titulky vhodnou náhradou za voice-over. Odpověď spočívá v provedení komplexnější analýzy, která bude například zkoumat všechny audiovizuální překlady druhého amatérského týmu a voice-overu celé jedné série Top Gearu.

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10 List of Abbreviations

AC – After Christ

BCE – Before Common Era

CJ – Cílový Jazyk / Target Language

ESIST – European Association for Studies in Screen Translation

MPH – Miles Per Hour

MPV – Multi-Purpose Vehicle

SL – Source Language

ST – Source Text

TL – Target Language

TT – Target Text

TV – Television

US – United States

VJ – Výchozí Jazyk / Source Language

11 List of Tables, Charts and Figures

12 List of Appendices

Appendix no. 1: Table of grammatical errors by fansubtitling team 1

Appendix no. 2: Table of grammatical errors by fansubtitling team 2

Appendix no. 1:

Table 0-1 - Table of grammatical errors by fansubtitling team 1

Line	Fansubtitles 1	Correction	Explanation
61	**Můsím** se přiznat na účet Atomu.	**Musím** se přiznat na účet Atomu.	Misspelled
84	o tom, jak řídili něco, co je **neříditelné.**	o tom, jak řídili něco, co je **neřiditelné.**	Misspelled
95	Protože když **Jemery** testoval původní Atom před pár lety,	Protože když **Jeremy** testoval původní Atom před pár lety,	Misspelled
112	Máme **zrhuba** stejný poměr váha/výkon.	Máme **zhruba** stejný poměr váha/výkon.	Misspelled
115	ale myslím že ho znova chytnu, blízko **chicaga.**	ale myslím že ho znova chytnu, blízko **Chicaga**.	Small letter with a proper name
116	Dostane **pořadnej** výprask v Hammerheadu. Jdeme na to.	Dostane **pořádnej** výprask v Hammerheadu. Jdeme na to.	Misspelled
134	může **dosvětšit** fakt, že když jsem **řídíl** Atoma,	může **dosvědčit** fakt, že když jsem **řídil** Atoma,	Misspelled
149	A jestli má **pamět** slouží, je trochu nedotáčivé.	A jestli má **paměť** slouží, je trochu nedotáčivé.	Misspelled
151	a **natočíč** kola víc... je to spíš doufání než očekávání.	a **natočíš** kola víc... je to spíš doufání než očekávání.	Misspelled
172	Stig hraje jako na **saxofón**. Chicago.	Stig hraje jako na **saxofon**. Chicago.	Misspelled
195	Mysleli jsme, že **by jste** se chtěli v rychlosti podívat na tohle.	Mysleli jsme, že **byste** se chtěli v rychlosti podívat na tohle.	Incorrect verb case of být
203	Ale věc se má tak, že v moderním světě, a to si myslím nelze **popřit,**	Ale věc se má tak, že v moderním světě, a to si myslím nelze **popřít,**	Misspelled
208	Ale nemusíte ho připojovat do sítě, **aby jste** ho dobili.	Ale nemusíte ho připojovat do sítě, **abyste** ho dobili.	Incorrect conjuction case of aby
261	Je tak **tajný a tak nový**, že ještě ani nemáme jeho fotku.	Je tak **tajný, a tak nový**, že ještě ani nemáme jeho fotku.	Missing comma

300	A jestli můžu **nachvilku** zvážnět. Problém, který máme je,	A jestli můžu **na chvilku** zvážnět. Problém, který máme je,	Missing space
313	elektrická auta nejsou připravená. **Jestě** nefungují v opravdovém světě.	elektrická auta nejsou připravená. **Ještě** nefungují v opravdovém světě.	Misspelled
338	A co tohle, jako lepší **nápad jak udržet** cenu za benzín dole?	A co tohle, jako lepší **nápad, jak udržet** cenu za benzín dole?	Missing comma
348	Vytápíš si podběhy, což je absolutní **ztáta** času.	Vytápíš si podběhy, což je absolutní **ztráta** času.	Misspelled
368	dost **strarý na to aby jsi se** kvalifikoval jako člen SAGA, což ty si.	dost **starý na to, aby ses** kvalifikoval jako člen SAGA, což ty si.	Misspelled, missing comma, incorrect reflexive case of se
384	Můžete mít masivní afro a stejně si ho **nezníčíte.**	Můžete mít masivní afro a stejně si ho **nezničíte.**	Misspelled
416	Ale co odolnost? Jak dobře je interiér **sešrobouván?**	Ale co odolnost? Jak dobře je interiér **sešroubován?**	Misspelled
437	Nebo **Leicestershireor,** kdekoliv jsme, je to v **nebezbečí.**	Nebo **Leicestershire,** kdekoliv jsme, je to v **nebezpečí.**	Misspelled
467	Whoa! Omlouvám se... **Pardón.**	Whoa! Omlouvám se... **Pardon.**	Misspelled
471	Troška hopsání... **Pardón.**	Troška hopsání... **Pardon.**	Misspelled
477	Podívejte se na to. **Myslím že** je to dobrý. Myslím, že je to skvělý!	Podívejte se na to. **Myslím, že** je to dobrý. Myslím, že je to skvělý!	Missing comma
495	To zní **jakobychom** natáčeli epizodu z 24 hodin.	To zní **jako bychom** natáčeli epizodu z 24 hodin.	Missing space
558	Lehce zpomalit. Ne **přiliš** ostře. Nechci...	Lehce zpomalit. Ne **příliš** ostře. Nechci...	Misspelled
616	**A já proč** jeho děda neměl čaj!	**A já, proč** jeho děda neměl čaj!	Missing comma
629	Ale teď si myslím, protože vím, holky vždy **říkají:**	Ale teď si myslím, protože vím, holky vždy **říkají:**	Misspelled
630	"To, co hledáme ze všeho nejvíc, je **človek** se... Smyslem pro humor."	"To, co hledáme ze všeho nejvíc, je **člověk** se... Smyslem pro humor."	Misspelled
638	Takže, vidíš...? Co tě nutí si **myslet,:"Já** musím být vtipnej?"	Takže, vidíš...? Co tě nutí si **myslet: "Já** musím být vtipnej?"	Missing space
786	Tak se **poďjme** podívat.	Tak se **pojďme** podívat.	Misspelled
724	**Upřímě,** protože je to o tolik **rychlejší, než** u	**Upřímně,** protože je to o tolik **rychlejší než** u	Misspelled, comma where it should not be

	kohokoli, co u nás zajel kolo.	kohokoli, co u nás zajel kolo.	
742	že příliš často a příliš nadšeně mluvím o **Porche** 911.	že příliš často a příliš nadšeně mluvím o **Porsche** 911.	Misspelled
772	Ale za to dostanete všechny volitelný **vecičky,**	Ale za to dostanete všechny volitelný **věcičky,**	Misspelled
812	a vůbec né tím doktorem **aerodinamických** a automobilových věd na Loughborough University,	a vůbec né tím doktorem **aerodynamických** a automobilových věd na Loughborough University,	Misspelled
814	Porsche dokáže vytáhnout **100km/h** za 3,7 sekund...	Porsche dokáže vytáhnout **100 km/h** za 3,7 sekund...	Missing space
815	**jedniným** problémem bude vítr.	**jediným** problémem bude vítr.	Misspelled
816	Tak, to je **vše co** bych dodal, bude to těsný.	Tak, to je **vše, co** bych dodal, bude to těsný.	Missing comma
858	A **z** touhle bombou je čas skončit.	A **s** touhle bombou je čas skončit.	Wrong case
859	Moc vám děkujeme za sledování. Nashle **přístí** týden, dobrou noc!	Moc vám děkujeme za sledování. Nashle **příští** týden, dobrou noc!	Misspelled

Appendix no. 2

Table 0-1 - Table of grammatical errors by fansubtitling team 2

Line	**Fansubtitles 2**	**Correction**	**Explanation**
40	a váží jen **550kg.**	a váží jen **550 kg.**	Missing space
88	by se museli potýkat s **nečím,** co by bylo naprosto **neříditelné.**	by se museli potýkat s **něčím,** co by bylo naprosto **neřiditelné.**	Misspelled
108	Ne. Já pojedu proti šampionovi British EVO Superbike, **S.Borganovi.**	Ne. Já pojedu proti šampionovi British EVO Superbike, **S.Broganovi.**	Misspelled
195	Což samozřejmě **znamená,že** porazil Bugatti Veyron Super Sport s časem 1:16.8.	Což samozřejmě **znamená, že** porazil Bugatti Veyron Super Sport s časem 1:16.8.	Missing space
207	Ale jde o tohle. V moderním světě to nejde popřít. Podle **mě,tohle** auto je nádhera.	Ale jde o tohle. V moderním světě to nejde popřít. Podle **mě, tohle** auto je nádhera.	Missing space
209	Je tu elektrický motor, **pohanějící** každé kolo.	Je tu elektrický motor, **pohánějící** každé kolo.	Misspelled

235	Já vím. Je to jedno z nejbáječnějších aut, **ktere** bylo kdy vyrobeno.	Já vím. Je to jedno z nejbáječnějších aut, **které** bylo kdy vyrobeno.	Misspelled
243	Ano, to je ale auto! To je **opradu** úžasné.	Ano, to je ale auto! To je **opravdu** úžasné.	Misspelled
267	**Pravděpodně** proto, že chlápek co to udělal, spolknul vlastní jazyk.	**Pravděpodobně** proto, že chlápek co to udělal, spolknul vlastní jazyk.	Misspelled
285	Ukazuje se, že je to úžasný **název.A** pokud splní své cíle, bude to i fantastické auto.	Ukazuje se, že je to úžasný **název.** A pokud splní své cíle, bude to i fantastické auto.	Missing space
328	Takže, kdyby lidé uvažovali **takto:"Dobře**, sundám nohu z plynu. Nechám zařazenou rychlost,"	Takže, kdyby lidé uvažovali **takto: "Dobře**, sundám nohu z plynu. Nechám zařazenou rychlost,"	Missing space
365	**a nebo** úplně vyndat a vytvořit tak dodávku.	**anebo** úplně vyndat a vytvořit tak dodávku.	Not existing conjuction
410	nebo **Leicestershireor**... nebo kde to jsme. Jsme ve velkém nebezpečí.	nebo **Leicestershire**... nebo kde to jsme. Jsme ve velkém nebezpečí.	Misspelled
421	**A nebo** nesjede dolů, když se budete rozjíždět do kopce...	**Anebo** nesjede dolů, když se budete rozjíždět do kopce...	Not existing conjuction
503	aby se **helikoptára** za 150.000 liber zřítila a přistála mi na kapotě.	aby se **helikoptéra** za 150.000 liber zřítila a přistála mi na kapotě.	Misspelled
568	Když mě zavolali, **něchtěl** jsem tam jít, protože jsem	Když mě zavolali, **nechtěl** jsem tam jít, protože jsem	Misspelled
590	A já si pomyslel: "Není možné, aby byl ten **chápek** vtipný, protože má příliš bílé zuby."	A já si pomyslel: "Není možné, aby byl ten **chlápek** vtipný, protože má příliš bílé zuby."	Misspelled
637	Takže, **mimojiné** jsi dnes přišel, abychom viděli, jak rychlý budeš na naší trati.	Takže, **mimo jiné** jsi dnes přišel, abychom viděli, jak rychlý budeš na naší trati.	Missing space
674	Kdo je to nahoře? Tom Cruise... -Tom Cruise je **nejrychlější.**	Kdo je to nahoře? Tom Cruise... -Tom Cruise je **nejrychlejší.**	Misspelled
691	No počkej, **ja** myslím že jsi! - No, od teď asi ano.	No počkej, **já** myslím že jsi! - No, od teď asi ano.	Misspelled
692	Ale opravdu, jak se chlápek z Liverpoolu naučil jezdit tak **rychle a navíc** v cizím autě?	Ale opravdu, jak se chlápek z Liverpoolu naučil jezdit tak **rychle, a navíc** v cizím autě?	Missing comma

713	Ale nemáte pravdu, protože 911 je **hodně hodně** daleko od toho, co byla dříve.	Ale nemáte pravdu, protože 911 je **hodně** daleko od toho, co byla dříve.	Two same adverbs
778	Nicméně, **věřtě** mi, bude to opravdu těsné.	Nicméně, **věřte** mi, bude to opravdu těsné.	Misspelled
795	Ale Porsche zatím nebylo poraženo, protože při 200 **kmh**	Ale Porsche zatím nebylo poraženo, protože při 200 **km/h**	Misspelled