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DIFFERENCES BETWEEN ENGLISH AND CZECH SYNTAX IN AMATEUR SUBTITLE TRANSLATION

Bakalářská práce

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

V Olomouci 14. 4. 2014   ……………………………………

                                                          Gabriela Zaoralová

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ABSTRACT

Amateur subtitles translation is a way to improve one's language skills. However, the problem seems to be the quality that some of the translations lack. Many translators are not familiar with individual linguistic categories where different rules are applied in every language, English and Czech included. Syntax, one of those linguistic categories, displays many differences between English and Czech language that can significantly affect the translated sentence.

INTRODUCTION

I have been watching English and American TV shows and movies for years. I consider it to be one of the most effective tools to improve one's language skills. But to be able to understand the dialogs perfectly, it is helpful to watch the movies with subtitles. They can be found on official DVDs produced by professional translators. However, people are not usually willing to wait for the official release and they download the video files on the Internet instead. After these unofficial releases are uploaded, people all over the world start working on subtitles, so even those who do not speak the original language (which is mostly English) can enjoy the movie or the TV show.

When it comes to the quality of Czech amateur subtitles, it has significantly improved as I have noticed over the years. When I started to get more interested in TV less than a decade ago, most subtitles were full of errors and mistakes and had no formal structure whatsoever. It was around that time when translators started to change their approach and decided to focus on quality as well.

However, not all the errors and mistakes can be eliminated, especially in amateur translations. Since many translators do not study the language and translation, many of these errors and mistakes are connected to linguistics. Translators often lack the knowledge of individual linguistic categories. It is mostly intonation that causes translation problems in terms of phonetics, word classes in morphology, and mainly collocations and idioms in lexicology. And then there is syntax.

Syntax is the category I decided to focus on in my bachelor project. In my opinion, syntax appears to be a very important element because there are many crucial differences between the English and Czech syntax that have a vital impact on the structure of the translated sentence. I chose to include areas that I consider the most significant. I will cover the topics of the simple sentence, the negative sentence, the word order, and the English counterparts of Czech verbal and verbo-nominal subjectless sentence. Preceding all that, a brief introduction to translation and amateur subtitles will be presented in the first chapter. I tried to collect as many ideas from grammarians as possible, however, Prof. PhDr. Libuše

Dušková, DrSc. seems to be one of the very few authors who specialize in differences between English and Czech syntax. Other grammarians focus either on English or Czech, which can be seen throughout this project.

Individual chapters and their issues will be supported by examples that I based on actual real-life amateur subtitle translations. Each of them will be assigned an index number which represents the source that I used to supply the example. The list of them can be found at the end of the project in the Appendices. I chose subtitles of both movies and TV shows and also different types of genres to provide a wider range of various styles. All the Czech subtitles were downloaded from Titulky.com, English movie subtitles were downloaded from OpenSubtitles.org and English TV show subtitles from Addic7ed.com. There were some examples that I failed to find among available subtitles, so I had to use examples mentioned in Dušková's Mluvnice současné angličtiny na pozadí češtiny (2006).

I have been translating subtitles since I was sixteen years old and looking back I can see, as a more experienced amateur translator, that there were some major errors that I had made, and many of them were closely connected to my lack of knowledge of the syntactic differences between English and Czech. So the aim of my final project is to map those differences to show the future amateur translators what they should be paying attention to, and thus possibly help to improve the amateur subtitles scene even more.

1 TRANSLATION AND AMATEUR SUBTITLES

1.1 Translation

The Macmillan Dictionary (2009) defines translation as "the activity of changing spoken or written words into a different language". As Kufnerová et al. (1994) wisely point out, it is an activity that affects people's lives every day, even though they may not realize it. It can be in their foreign language classes, while listening to music, while reading an Internet article, while watching a movie, while helping a stranger, or while reading just the name of a restaurant they were passing by.

To create a high-quality translation the translator needs to be familiar with both the foreign language and the mother language in detail. One could say that the knowledge of their own language is not that important since they have been speaking it their whole life. But speaking it does not necessary mean knowing it and understanding it. The key element is to familiarize oneself with the individual linguistic categories such as syntax, morphology, lexicology, and phonetics and phonology. The English syntax and its major elements are discussed in contrast to the Czech syntax in this project.

A very important aspect of translation, including subtitle translation, appears to be the cultural transposition – shifting information from one culture to another (Knittlová, 2000). Sometimes the translation needs to be adjusted, so the reader would understand the information that has been addressed. Knittlová (2000) lists the following categories that discuss the cultural issues in translation:

(1) exoticism

This category includes mostly foreign (and sometimes even exotic) names, especially locations. It is typical to borrow the expression and use it in the translation as it is in the original language or to adjust the spelling to create a form that is easier to pronounce (ibid.).

For example, the American city *Philadelphia* could be preserved with the same spelling in Czech translation or it could be translated as *Filadelfie* to make the pronunciation easier for a Czech reader.

(2) cultural transplantation

Cultural transplantation is rather the opposite of the previous category. It does not use the same expression used in the original, it replaces it with an equivalent that has been created in the translator's mother language to indicate the same or similar thing (ibid.).

This can occur especially in topics discussing fairytale characters, politicians, celebrities, etc. The translator may choose to replace the original character with a character of the same traits but better culturally known to the targeted audience. In addition to that, most of the fairytale characters already have their translated equivalents that have been adopted in other languages.

For example the name *Little Red Riding Hood* would not appear in the Czech translations as its Czech equivalent is known to be *Červená Karkulka*.

It is also used to preserve puns and jokes.

(3) cultural borrowing

Cultural borrowing includes words that have been obtained from a foreign language and are now used as a part of the mother language's vocabulary as well.

An example represented in this category can be *tabu* (Knittlová, 2000), with the English spelling *taboo*.

(4) calque

Calque are words that have found their literal translations from one language in another (ibid.).

For example *the White House* is translated into Czech literally as *Bílý dům*.

(5) communicative translation

Communicative translation is not as strict, it considers the differences between individual languages, and therefore the translator does not follow the same pattern (ibid.). Idioms are included in this category.

In translation it is vital for the translator to prepare himself before he starts working. To support this theory, the subtitle translation will be used as a concrete example. Firstly, the translator needs to familiarize himself with the concept he will be translating. He watches the whole movie or the episode of a TV show in order to understand what it is about. However, he cannot start translating a random episode in the middle of the season because he would not have the knowledge of previous events that had happened on the show. He needs to have all the information about the plot and individual subplots to correctly connect the facts, so he could translate the story without any inconsistencies.

Secondly, if he understands the story, he needs to focus on the language. If there are parts which the translator does not understand, he needs to consult dictionaries or Internet websites that specialize in (English) grammar. It is mostly phrases or idioms that may cause a setback in translation.

After the translator understands the concept in the matter of both linguistics and the story, they can finally begin their translation. It is a very long and demanding process that should not be rushed. It takes time and concentration. When the translation is done, the translator should edit their work and watch the movie again, this time with their subtitle translation. If they spot any mistakes or any inconsistencies, they should correct them. They should then send their work to their corrector who will make the final corrections and possible editing. After that the subtitles can be published or uploaded for the public usage.

1.2 Amateur subtitles

Luyken et al. (1991, p.31) define subtitles in general as:
"...condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity."

The usage of subtitles is primarily connected to television and film industries (Bogucki, 2009). These subtitles are created by professionals who do translation for a living. However, there is a very large community of non-professionals (amateurs) who translate subtitles in their free time for free and then upload their work on the Internet. Their effort is appreciated by millions of people worldwide, especially those who are not familiar with the language of the original sound (which is mostly English in the Czech Republic) of a certain film or television series.

More and more people, especially younger population, choose subtitles over dubbing and that is one of the reasons why these translators are so popular. Viewers seem to realise that with dubbing, many jokes and puns simply get lost and they miss on them. Also in dubbing

the translation can be often misleading and misinterpreting. That is because sometimes the structure of the translated sentence/dialog is longer than the original one. Therefore the person in charge of the translated dialogs has no other choice than to slightly change the meaning or omit some irrelevant information so the dub actor does not talk longer than the actual actor. Another fact is that those who are familiar with actors' actual voices cannot get used to their dub actors' voices. These are just some of the reasons why people may prefer to watch a subtitled movie with an original sound instead of a dubbed one. What is more, they also can improve their language skills in the process.

But people who are dependent on amateur subtitles often overlook the fact that the translation can be incorrect and that the format may not follow the rules established for professional subtitles. They only see the advantages that are certainly undeniable. Firstly, they get to see all the anticipated movies and TV shows long before their premiere in the Czech Republic. That can save them weeks, months and sometimes even years of waiting. But the subtitles are available on the Internet within a few days after the world premiere. Anyone can download them and enjoy the film from their home basically for free. And this brings up yet another appealing feature: money. With amateur subtitles, people are no longer restricted to watching films in cinemas or buying DVDs which saves them a significant amount of money.

On the other hand, amateur subtitles can display many imperfections, especially in translation. Those who are working on these amateur subtitles have, in most of the cases, never actually studied the language, so it is only logical that they cannot possibly understand the language well enough to provide a high-quality translation. As Bogucki (2009, p.55) points out, "they are very often unable to identify less commonly used words and have troubles finding the correct equivalent, they fail to provide complete utterances, they can misinterpret ellipsis and misunderstand individual lexemes, or they do not see the whole context".

When making subtitles, people have two options how to proceed. They can either find the subtitles in the original language of that film (or any other language) and simply translate them into their mother tongue, or, if no existing subtitles are available, they need to create their own which makes them dependent on the audio only, and they also have to create their own timing which is more time consuming than the translation itself. However, in

both cases they need an access to a programme specialized for subtitle translation. There are several different ones available on the Internet; one of them is for example Subtitle Workshop. In this programme, the translator sees the original transcript that they translate into their mother tongue and at the same time, they can play the video and listen to the audio if needed. This can also help with the correction of timing when the subtitles are delayed or early.

2 SYNTAX

Syntax is a part of grammatical structure of a language. Van Valin (2001, p.1) uses the following characterization:

"The term 'syntax' is from the Ancient Greek *sýntaxis*, a verb noun which literally means 'arrangement' or 'setting out together'. Traditionally, it refers to the branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence."

This arrangement of individual words is not universal; each language has a different syntactic structure that is specific for it. And it is important for translators who may have not studied languages to realise this fact and work with it because their lack of education will reflect in their translations and make them incompetent. However, if they are aware of the arrangements and follow them carefully, even non-professionals can achieve success in terms of quality of their work.

English and Czech languages are no exceptions. Even though they share some similar features regarding syntax, there are differences which need to be considered before engaging in translation from English to Czech but also vice versa. These differences will be discussed in the following chapters.

3 SIMPLE SENTENCE

No matter how strange it may seem, there is no universal definition of a sentence. Linguists from all over the world provided numerous possibilities of the sentence definition, some better than the others. However, they have not managed to agree on just one. One of the more detailed is, for example, by a Czech linguist Vilém Mathesius. It was published in Czech in 1923 and also in English in 1936 (Vachek, 1994, p.6):

"The sentence is an elementary speech utterance, through which the speaker/writer reacts to some reality, concrete or abstract, and which in its character appears to realize grammatical possibilities of the respective language and to be subjectively, that is, from the point of view of the speaker/writer, complete."

Another term worth mentioning is the *clause*. The clause can only be found in the English language terminology, Czech lacks this distinction (Vachek, 1994). It is a type of sentence that is not able to stand on its own, it always exists within a larger unit.

According to function of the simple sentence, there are four types: declarative, interrogative, imperative, and exclamatory.

3.1 Declarative sentence

Declarative sentences are statements which express the speaker's/writer's thoughts or ideas. In English a very distinctive feature of the declarative sentence is the position of a subject (S) which precedes a predicate (V). In Czech, on the other hand, the subject can be moved more freely and it is not uncommon to be placed after the predicate (Dušková, 2006).

Example[1]:   *The president is proud of his personal failings.*

Prezident je pyšný na své osobní neúspěchy. (SV)

Or it could be translated as:

Na své osobní neúspěchy je prezident pyšný. (VS)

Neither of the Czech translations is incorrect, due to the possibility of moving the subject before the predicate. Unlike in English which is not completely impossible, only very rare (Dušková, 2006).

3.2 Interrogative sentence

Interrogative sentences create questions where the speaker/writer asks for some information. In English the interrogative sentence differs from all the other types of sentence in the word order and also in intonation (ibid.). The process of creating a question is not as simple as in Czech. While creating an English question, the usage of an auxiliary verb (be, do, have) is necessary, and the subject-auxiliary inversion rule applies in most cases (Kim, Sells, 2008). This statement does not relate to questions where the speaker/writer asks about the subject.

In Czech, however, the conjugation in the interrogative question is the same as in the declarative question (Dušková, 2006) and the word order is not fixed either. In Czech questions, the usage of particles (*jestlipak, copak, etc.*) may appear.

Both Biber et al. (1999) and Dušková (2006) divide interrogative sentences into three categories: yes/no questions, alternative questions, and wh- questions.

3.2.1 Yes/no questions

In yes/no questions, the speaker/writer asks for confirmation or denial of the information expressed in that given question (Hauser, 2003). As mentioned before, the subject-auxiliary inversion rule is applied in English. In Czech, the inversion is not as frequent because the subject is often omitted. The intonation is rising in both languages.

Example[2]:   *Are you sure?*

     Jsi si jistá?

Of course, that question can also be translated as *Ty jsi si jistá?* but in this case it would suggest speaker's/writer's surprise or doubt, possibly intensification, rather than actual need for information.

Naturally, the answer to such question is either yes or no, or an equivalent similar to these. That can be an auxiliary verb in English and a full-meaning verb in Czech.

Example[3]:   *Yes, I am. / No, I am not.*

Ano, jsem. / Ne, nejsem.

But it is important to realize that these are not strictly the only answers. Sometimes there are alternatives like *maybe, never, always, possibly*, etc. (Dušková, 2006).

There is a difference in English questions and answers when they involve determiners such as *some* or *any*. The Czech language does not make difference between the two.

Example[4]:   *- Have you heard any of these names?   - Yeah, some.*

- Zaslechl jste někdy tato jména?   - Nějaká ano.

In English *any* is used for creating questions, whereas *some* is used for creating answers. Czech uses the word *nějaké* in both cases. Sometimes the word *some* can be used for creating questions, too. In this case, the speaker/writer is being polite and/or expects a positive answer.

In Czech the translator can make use of particles, which is not possible in English (Dušková, 2006). That can only occur in indirect English questions. It is very convenient in subtitle translation because the same thought is expressed in fewer words.

Example[5]:   *He wants to know if you're coming.*

Chce vědět, jestli jdeš taky.

(Zdalipak jdeš taky?)

Example[6]:   *I was wondering if you could help me find something.*

Tak jsem přemýšlel, nepomohl bys mi něco najít?

(Jestlipak bys mi nepomohl něco najít?)

Instead of following the if/whether structure from English, it is understandable to use the particle. Not many translators use it though, as it is not very frequent expression in Czech.

When it comes to yes/no questions, they are always positive in English when there is no context (ibid.). This context can for example be speaker's/writer's previous knowledge that has been suddenly altered. Then it is acceptable to use a negative question. This premise is explained in the following example where there is a context in which the speaker/writer is allowed to ask a negative question.

Example[7]:   *-She's Meredith's sister.   - Isn't she an only child?*

        - Je sestra Meredith.   - Není ona jedináček?

On the other hand, in Czech it is possible to translate such question as a negative one if it is appropriate even without the context (Hauser, 2003).

Example[8]:   *Have you got some wine?*

                Nemáš nějaké víno?

To translate this sentence as *Máš nějaké víno?* is not incorrect, it just shows that there are two options how to express this thought in Czech. And an English question *Haven't you got some wine?* is not incorrect either. In this case, it just requires some context. For example[9]:

    - I need a drink.   - Haven't you got some wine?

An example of an English question where a negative answer is expected can appear in the form of a rather rhetorical question (Dušková, 2006).

Example[10]:   *Do you wanna die?*

                Copak chceš zemřít?

Difference between English and Czech can also be found in echo questions. The premise is the same, however, the translation is not.

Example[11]:   *- It's a joke.   - Is it?*

                - To má být vtip.   - Jako fakt?

As mentioned earlier in the matter of answering yes/no questions, it was established that the English auxiliary verb can be replaced by a full-meaning verb in Czech. But this is not the case with echo questions. It is a form specific to English language which in Czech can be expressed by adverbs like *opravdu, skutečně, vážně*, etc (Dušková, 2006).

So it is not acceptable to translate this question as following:

    - To má být vtip.   - Má?

A similar thing can be applied to question tags where in Czech an alternative to the auxiliary verb has been suggested.

Example[12]:   *You would tell me, wouldn't you?*

                Řekl bys mi o tom, že (jo)?

Example[13]:   *You can't do much about that, can you?*

                Nemůžeš s tím moc dělat, že (ne)?

The question tag in Czech is created with expressions like *že, že ano, že ne*.

3.2.2 Alternative questions

The structure of alternative questions is very similar to yes/no questions (Dušková, 2006). The main difference lies in the expected answer. The speaker/writer offers two or several options (alternatives) from which the other party chooses. To achieve that, the intonation needs to be rising at first but finish falling (ibid.). This is how the other person knows that they have only a limited number of options how to answer the given question. This can be applied to both languages.

The difference, however, comes in the written form. As Hauser (2003) suggests, when a Czech writer needs to emphasise that he/she requires the choice of just one of the alternatives, he/she uses a comma before the conjunction *or (nebo)*. This is important in subtitle translation; the translator needs to understand the speaker's context clearly, so he/she knows whether to use the comma or not. In English the speaker's intentions are suggested by the intonation.

Example (1)[14]:   *Shall we eat out or order in?*

                           Najíme se venku, nebo i něco objednáme domů?

Example (2)[15]:   *Which color do you like the most, marmalade, wild orchid or*

                           begonia?

                           Která barva se ti líbí nejvíc, marmeláda, divoká orchidej, nebo

                           begónie?

If the writer did not use the comma, they would suggest that choosing more than one alternative is acceptable for answering their question. In this particular case the translator did not use the comma.

3.2.3 Wh- questions

In the wh- questions, the speaker/writer does not ask for confirmation or denial of some information, nor does he/she offer alternatives to choose from. In this type of interrogative sentence, he/she asks for additional information of any kind. The sentence starts with an interrogative word and then follows the structure (Kim, Sells, 2008) which is explained in chapter *2.2 Interrogative sentence*. The reason for calling these questions "wh- questions"

is that most of the interrogative words start with the letters wh- (what, who, where, when, which, whose, etc.). In Czech they are called *doplňovací otázky* (Hauser, 2003).

Example[16]:   *What kind of soup is that?*

                      Co je to za polévku?

One can also ask for more than just one piece of information. That means that they need to use more than one wh- word. In this case, only one of these words can be put into initial position and the last one needs to be at the end (Biber et al., 1999). This does not apply to Czech language. In Czech the final position is occupied with the verb (Dušková, 2006).

Example[17]:   *Who was into whom?*

                      Kdo se do koho zamiloval?

Even when it comes to objects with prepositions, in English the wh- word is still positioned first. The preposition follows the verb. In Czech the preposition needs to precede the object (ibid.). This is demonstrated with the following example.

Example[18]:   *What are you talking about?*

                      O čem to mluvíš?

3.3 Imperative sentence

Imperative sentences are commands which express requests, directions or orders of the speaker/writer. In general they do not have a subject (it is only implied) and the verb is in its base form (Greenbaum, Quirk, 1990). The verb is the most commonly used in the second person, singular or plural number (which is distinguished with an inflectional suffix in Czech).

Example[19]:   *Do not say that to Red!*

                      Hlavně to neříkejte Red!

There are no major differences between English and Czech while discussing imperative sentences. However, as Dušková (2006) points out, sometimes an English imperative sentence is translated as an infinitive in Czech.

Example[20]:   *Shake before use.*

                      Před použitím protřepat.

To specify or intensify the command, it is possible to use the subject in English even though it is not grammatically necessary (Biber et al., 1999). In this case, the pronoun does not reflect in the Czech translation.

Example[21]: *You bet!*

  Vsaď se!

In this context, the speaker/writer challenges the other person to bet. To translate this as *Ty se vsaď!* (the pronoun is expressed) would alter the meaning and change the context. However, if there were two people arguing about who should bet and they would be trying to make the other one bet, it would be correct to use this translation. What is more, using the former *(Vsaď se!)* would not be fitting in this context.

Note: Another reason for expressing the subject is to give commands to a specific person. The speaker/writer can either use their name(s) or a demonstrative pronoun *you (ty, vy, Vy)*. Using both is in some cases possible as well.

Example[22]: *Kepner, go find Bailey, Avery, you call Webber.*

  Kepnerová, (Vy) jděte najít Baileyovou, Avery, (Vy) zavolejte Webbera.

Example[23]: *You go home and you stay here.*

  Ty jdi domů a ty tady zůstaň.

Note: To soften the command and to make it more polite one uses phrases such as *please, will you, could you, would you* etc (ibid.).

Example[24]: *Will you, please, leave?*

  Odejdeš, prosím?

The translator needs to be aware though that *will you* can also be an expression of irritation and therefore he/she needs to adjust his/her translation to this fact.

Example[25]: *Will you just shut up, please?*

  Zavřeš už konečně hubu?

This means that translating such question as *Zavřeš, prosím, pusu?* (which is a rather polite way of expressing oneself) would be incorrect because the translator would change the emotion in the speaker's/writer's delivery. It would also make no sense in the context, and that would be disturbing for the viewer.

3.4 Exclamatory sentence

Exclamatory sentences form a category typical only for English language. In Czech the exclamatory sentences are - apart from intonation – syntactically identical with any other type of the sentence (Dušková, 2006). In English the structure of the exclamatory sentence is a combination of declarative and interrogative sentences. It starts with a question-like element (*what, how*) but, unlike in questions, does not invert the subject and the operator (Greenbaum, Quirk, 1990). This type of sentence cannot be found in formal language due to its emotive character (Dušková, 2006).

Example[26]:   *What a backhanded compliment!*

                      To je ale dvojsmyslný kompliment!

The exception is an exclamatory sentence which follows the structure of English yes/no question. The difference lies in intonation - it is falling in exclamations (ibid.). This is something the translator should have knowledge of.

Example[27]:   *Isn't that sweet!*

                      To je úžasné!

Note: Sometimes the exclamatory sentence can be expressed by a single phrase only (ibid.).

Example[28]:   *Funny!*

                      Vtipný!

Example[29]:   *What a perfect thing!*

                      Fakt paráda!

A special category specific to the Czech language is wish clauses (věty přací). They have no typical structure in English and they can be formed by using several options, as Dušková (2006) explains:

    (1) By using *may*

       Example[30]:   *May the odds be ever in your favour!*

                                      Nechť je štěstí na vaší straně!

    (2) By using *if only*

       Example[31]:   *If only I would know his name.*

                                      Kéž bych znala jeho jméno.

(3) By using *wish*

      Example[32]:   *I wish now, I'd leave with you.*

                                      Přeju si, abych s tebou býval odjel.

Option (2) is the closest to the structure of Czech wish clauses. However, it is option (3) that is the most common way of creating a wish clause in English.

Concerning the translation, the translator can use many expressions that are not used in English to make their translations livelier and still preserve the context. Some of them have been already mentioned in previous examples, others can include phrases like *škoda, že..., ať, kdyby,* etc.

4 NEGATIVE SENTENCE

So far only the matter of a positive sentence has been discussed in further detail. This chapter, on the other hand, explores differences between English and Czech negative sentences. Negative sentences are far more frequent in the spoken language than in the written language where the author usually states basic facts. In the negative sentence the speaker/writer negates the content of his speech or disagrees with the other party. The function of the English and Czech negative sentence is the same, however, the form and the structure are different (Dušková, 2006).

In the Czech language the negative *ne* is used to create a negative sentence. This one word can either stand on its own and thus be classified as a single sentence, or it can be a part of what Dušková (2006) refers to as *the grammatical negative*, often connected to the verb.

Example (1)[33]:   *- Have you seen her?*   *- No, I haven't.*

                   - Vidělas ji?   *- Ne.*

Example (2)[34]:   *You didn't even know I loved it.*

                   Ani nevíš, jak moc jsem si to užíval.

English, unlike Czech, classifies two types of negation: *no-negation* and *not-negation* (Biber at al., 1999). *No* can be used as (a part of) the answer to a yes/no question or as a determiner (in Czech *žádný*). *Not* serves as a part of the verb or another sentence element (Dušková, 2006).

Example (1)[35]:   *- Have you ever been to Argentina? - No, I have not.*

                   - Byls někdy v Argentině?   *- Nebyl.*

Example (2)[36]:   *There are no divorces in my family.*

                   V mojí rodině žádné rozvody nejsou.

Example (3)[37]:   *Police have not released any details.*

                   Policie zatím nic blíže nekomentovala.

Example (4)[38]:   *- Can I talk to you?*   *- Not now.*

                   - Můžu s tebou mluvit?   *- Teď ne.*

These are not the only ways which can be used to form the negative sentence though. Dušková (2006) also mentions quantifiers such as *nobody, no one (nikdo), nothing (nic),*

never (nikdy), and *nowhere (nikde).* The English language adds two more quantifiers – *neither (ani jeden ze dvou)* and *none (žádný).*

Example[39]:   *There's no one there to miss you.*

                Nikomu bys nechyběl.

As previously mentioned, the structures of the English and Czech sentences are rather different. The usage of what Dušková (2006) classifies as *the negative concord* is essential in the Czech language. That means that the negative is not expressed only by negating the verb but also other sentence elements (see Example (1)). In English, on the other hand, the negative element in the sentence cannot be expressed more than once (with some exceptions; see chapter 4.3). If the verb is negated, other sentence elements are expressed in their non-assertive forms, not in their negative forms (see Example (2)); also if another sentence element (besides the verb) is expressed in its negative form, the verb must be used in its positive form (see Example (3)) as Dušková (2006) explains.

Example (1)[40]:   *You never come here anymore.*

                Už sem nechodíš.

Example (2)[41]:   *Captain's not saying anything about it.*

                Kapitán o ničem dalším nemluvil.

Example (3)[42]:   *I know nothing about that.*

                Nic o tom nevím.

These differences do not usually cause any incorrect amateur subtitle translations from English to Czech, however, it might be a problem for Czech native speakers if they were to translate such sentences into English.

4.1 Not-negation

In the verb phrase the negator *not* is inserted after the operator. *Do* is obligatorily inserted as operator if there is no other auxiliary (Biber et al., 1999). Kim and Sells (2008) point out that *not* cannot be attached to lexical verbs (except for *be* and *have*), it can only be paired with auxiliary and modal verbs.

Example (1)[43]:   *This isn't happening.*

                Neuskuteční se to.

Example (2)[44]:   *She doesn't need God.*

Ona nepotřebuje Boha.

The previous examples also show that the negator *not* is usually contracted in everyday speech. That means that *not* in the negative sentence can form two sentences. This contraction is not appropriate to use in formal and academic texts.

Example (1)[45]:　　*He didn't care.*

　　　　　　　　Bylo mu to jedno.

Example (2)[46]:　　*We are not married yet.*

　　　　　　　　My jsme se ještě nevzali.

4.2 No-negation

To create the negative sentence formed by no-negation, one simply uses the negator *no*.

Example[47]:　*We'd have no opposition.*

　　　　　　Neměli bychom opozici.

Other negative quantifiers (nobody, nowhere, nothing, etc.) are used as well.

Example (1)[48]:　　*Neil was nowhere to be found.*

　　　　　　　　Nemohli jsme Neila nikde najít.

Example (2)[49]:　　*Now I have nothing.*

　　　　　　　　Teď nemám nic.

These elements are equivalents of not-negation and non-assertive forms of the quantifiers (Greenbaum, Quirk, 1990). For example *nobody = not anybody, nowhere = not anywhere, nothing = not anything*, etc.

Sometimes the negative sentences with not-negation can be converted into sentences with no-negation without altering the meaning and vice versa (Biber et al., 1999). However, it is not a rule, therefore the translator needs to be very careful and pay attention to the structure of the sentence because sometimes the specific usage of either of these types is intended.

Example (1)[50]:　　*They aren't parents.*

　　　　　　　　Nejsou rodiči.

Example (2)[51]:　　*They are no parents.*

　　　　　　　　Nejsou žádní rodiče.

These two sentences express two different meanings and the translator needs to realise that. Example (1) suggests that the people whom the speaker/writer mentions have no children at all. In the second example, the people who are mentioned there do have a child (or children), however, they don't act like parents and therefore they are *no parents*.

4.3 Double negative in English

It has been mentioned before that the English language cannot express more than one negative in the sentence. There are, however, some exceptions where the double negative is acceptable. Dušková (2006) lists these:

(1) not-negation is combined with a negatively prefixed or suffixed word (these two negatives form a positive sentence/clause in both English and Czech)

Example (1)[52]: *Like it's not uncommon around here to be a doctor's child?*

(= It is common.)

Jako kdyby nebylo neobvyklé mít za rodiče doktory?

(= Je to obvyklé.)

Example (2)[53]: *You are not useless. (= You are useful.)*

Nejsi k ničemu. (= Jsi k něčemu.)

no-negation combined with a conjunction *but*

Example[54]: *There will be nothing but the scraps.*

Budou tam už jen zbytky.

(2) two negatives in two different predications

Example[55]: *He doesn't like doing nothing. (= He likes doing something.)*

Nerad nic nedělá. (= Rád něco dělá.)

(3) two negatives in one predication (very rare)

Example[56]: *Not a boy in the class didn't tremble before him.*

Všichni chlapci ve třídě se před ním třásli.

In Czech it is not possible to translate this sentence using the negatives because it would change the meaning completely (*Žádný chlapec ve třídě se před ním netřásl.*).

Greenbaum and Quirk (1990) introduce another case when the double negative can be acceptable if used by a native speaker. It can be applied in some dialects to intensify the speaker's thought.

Example[57]:   *I didn't kill nobody.*

　　　　　　　Nikoho jsem nezabil.

This would not surprise an amateur Czech translator because it copies the structure of the Czech negative sentence. They would not notice that there is something different about the sentence. However, if they had some knowledge of the English syntax, it might strike them and they would recognize the double negative.

Some other words which appear to be positive have similar function as the negators *no* and *not* (and other quantifiers), however, they are not positive (Biber et al., 1999). These include adjuncts such as *hardly, barely (sotva, stěží), seldom, rarely (zřídka), little, few (málo),* and *only (jen)* (Dušková, 2006). If such expression appears in the sentence, non-assertive forms (*any, anything, anyone*, etc.), which are typical for the negative sentence, need to be used. If these adjuncts occupy the first position in the sentence, subject-operator inversion follows (ibid.).

Example[58]:   *Barely can you feel a thing.*

　　　　　　　Sotva něco cítíte.

Even the question tag needs to be expressed in its positive form, which stresses the negative element of the sentence (ibid.).

Example[59]:   *She barely smiled, did she?*

　　　　　　　Sotva se usmála, že?

Note: Adjuncts *rarely, seldom* and *only* can be followed by a negated verb (ibid.).

　　　Example[60]:   *Only you didn't do it like that.*

　　　　　　　　　Ale to jsi ty neudělal.

4.4 Intensified negative

Sometimes the speaker/writer uses negative intensification during their speech. It is usually connected with their emotion, so it should not be found in formal or academic writing. Greenbaum, Quirk (1990) and Dušková (2006) list expressions which help to accomplish

the intensification: *at all (vůbec), whatever (vůbec nic, vůbec žádný), not one, not a single (ani jeden), a bit (ani trochu), never (rozhodně, vůbec),* etc.

Example (1)[61]:   *I didn't mean it at all.*

  Vůbec jsem to tak nemyslel.

Example (2)[62]:   *Not a single person spoke up.*

  Neozval se ani jeden člověk.

The Czech translator should also be careful with translating negative sentences and their clauses which include verbs such as *think (myslet), believe (domnívat se), suppose (předpokládat), expect (očekávat), seem (zdát se),* etc. If the negative can be expressed in either of both the main clause and the subordinate clause, English usually chooses to express it in the main clause, whereas Czech tends to express the negative in the subordinate clause (Dušková 2006).

Example[63]:   *I don't think we'll get away with it.*

  Nemyslím, že to půjde.

This is a typical example of a very common mistake among translators. It is not completely incorrect because the viewer still understands the sentence perfectly. However, syntactically, it would be more appropriate to translate this sentence as *Myslím, že to nepůjde.*

4.5 Scope of negation

The negative in the sentence tends to be expressed as soon as possible, so the speaker/writer would know that the sentence is being negated (Greenbaum, Quirk, 1990). Therefore the negator is usually placed near the beginning of the sentence (or clause). The scope of negation is part of the sentence that is influenced by negation and it starts with the negator. It can be restricted to a single word, phrase or even the rest of the sentence or clause (Biber et al., 1999). If the negator were to be moved within the sentence, it would also change the meaning.

Example (1)[64]:   *They definitely don't want the blacks to make money.*

  Rozhodně nechtějí, aby si černoši vydělávali.

Example (2)[65]:   *They don't definitely want the blacks to make money.*

  Možná že nechtějí, aby si černoši vydělávali.

From the first example, it is clear that she did not speak to him for sure because *definitely* is not included in the scope of negation. In the second example, however, *definitely* is included in the scope of negation which means that it is not certain that she spoke to him. The translator should pay attention to the scope of negation because it does have a tremendous impact on the meaning.

4.6 Focus of negation

Another important element the translator should pay attention to is the focus of negation. In English it cannot be found in the written text, it is expressed by the intonation the speaker uses. Specifically, the focus of negation is signalled by the placement of nuclear stress which can alter the scope of negation and hence change the meaning (Biber et al., 1999).

Example (1)[66]:   *I <u>didn't go</u> to that party with Emily yesterday.*

Já jsem na tu party s Emily včera nešla.

(we stayed at home or did something else)

Example (2)[67]:   *I didn't go to <u>that party</u> with Emily yesterday.*

Já jsem včera s Emily nešla na tu párty.

(we went somewhere else)

Example (3)[68]:   *I didn't go to that party <u>with Emily</u> yesterday.*

Nešla jsem včera na tu párty s Emily.

(I went with someone else)

Example (4)[69]:   *I didn't go to that party with Emily <u>yesterday</u>.*

Nešla jsem s Emily na tu párty včera.

(we went there on a different day)

It is clearly visible from these examples that the focus of negation can be crucial in the subtitle translation, and therefore the translator should pay close attention to the nuclear stress when he/she listens to the speaker.

The structure of the English sentence remains the same, however, the nuclear stress is placed differently in each example. That does reflect in the Czech translation - the stressed word (or phrase) is positioned at the end of the sentence. It is a proof that the Czech word order is more flexible.

Note: It is not impossible for the subject to carry the nuclear stress as well.

Example[70]:   *I didn't go to that party with Emily yesterday.*

Na tu párty jsem včera s Emily nešla já.

(someone else went with her)

5 WORD ORDER

Word order is a very important topic for someone who is planning to engage in translation. One needs so realise that each language has its own rules that should be followed. Some are stricter than others, some are not as restrictive. Nevertheless, it is vital for the translator to know the specifics of word orders of both languages they work with. They cannot just simply translate individual sentences word by word and copy the sentence structure from language A to language B (Baker, 1992). They need to think about their work and about the position of individual sentence elements in given languages.

English and Czech languages are no exceptions. There are several differences that influence the way of translation. In the matter of amateur subtitle translation, there is no way of determining whether it is easier to translate the dialogs from Czech to English or from English to Czech. There are too many factors that would need to be considered, including the translator's nationality. Since this project discusses translations from English to Czech by Czech speakers, it is probably easier for them to create grammatically correct Czech sentences, rather than English ones. However, the lack of knowledge of the differences between English and Czech word orders can sometimes interfere with that assumption.

One of the main differences is the fact that English language follows the word order rules more strictly and therefore, the word order is rather fixed. Vachek (1994) mentions the grammatical principle, according to which the position of every sentence element is given by its grammatical function. That function can be for example subject, verb, object, etc. Both Dušková (2006) and Vachek (1994) present that the grammatical principle is crucial for the English language. Fixed word order ensures that the English sentence makes sense and expresses exactly what the speaker/writer intends to express. For that reason, each sentence element has its own place in the sentence.

5.1 Word order in the declarative sentence

In an English non-inverted declarative sentence, the noun preceding the verb is always the subject while the noun following the verb is the object (Dušková, 2006). These two are not

interchangeable and if the translator is familiar with this rule, which guarantees that there are no misunderstandings while passing on information, he/she will not make a mistake.

The Czech language, on the other hand, is not as strict in following the grammatical principle. Therefore, the sentence elements can be moved more freely within the sentence. It is not completely random, however, and even the Czech word order follows certain rules (Hauser, 2003). Some word classes (like interrogative pronouns, prepositions or conjunctions for example) do have their fixed positions and cannot be placed outside these positions (Dušková, 2006).

In a Czech declarative sentence, unlike in English, it is possible for the subject and the object to switch positions without altering the meaning of the sentence. That is enabled by inflectional suffixes that Czech uses to form sentences (Vachek, 1994). These inflectional suffixes determine the grammatical function of sentence elements and that is why the grammatical principle of word order is not as important in Czech as it is in English.

Example (1)[71]:   *Cyrus hates Sally.*

Cyrus nesnáší Sally.

This is a situation where the translator copied the English sentence structure, which is reflected in the translated sentence. In both cases, *Cyrus* is the subject and *Sally* is the object. It is defined by the grammatical principle in the English sentence and inflectional suffixes in the Czech sentence.

Example (2)[72]:   *Cyrus hates Sally.*

Cyruse nesnáší Sally.

In this case, the English sentence remains the same. The Czech sentence appears to be the same as well but it is not. Even though the position of words *Jane* and *David* has not changed, the positions of the subject and the object have indeed switched.

In the previous example (1) *Cyrus* was expressed in the nominative case and *Sally* was expressed in the accusative case in the Czech sentence. In this second example (2), the cases were switched which affected the inflectional suffixes that needed to be changed as well. That means that the translation is incorrect because it does not express the same information that is expressed in the English sentence.

In conclusion, the translator should pay attention to individual sentence elements to be able to determine whether they are dealing with the subject or the object. Then they need to use proper inflectional suffixes, so the Czech translation means the exact same thing as the English original.

Example (3)[73]:   *Sally hates Cyrus.*
                        Sally nesnáší Cyruse.

Example (4)[74]:   *Sally hates Cyrus.*
                        Sally nesnáší Cyrus.

Examples (3) and (4) copy examples (1) and (2), so there is no need to comment on them any further. However, it is important to realise one thing. In English, it is possible to express the meaning of either of those sentences in only one way without changing the meaning. In Czech, on the other hand, one sentence can be formed in two different ways without changing the meaning due to inflectional suffixes and freer word order. The English sentence in examples (1) and (2) can be translated into Czech as it is shown in examples (1) and (4). English sentence in examples (3) and (4) is correctly translated into Czech in examples (2) and (3).

5.2 Word order in the interrogative sentence

The English interrogative sentence needs to follow its own word order. This way, it will not be mistaken for any other type of the sentence (declarative, imperative or exclamatory). As Dušková (2006) states, placing the verb (or part of it) before the subject is a typical feature of interrogative sentences – with the exception where a wh- word functions as the subject in a question (Biber et al., 1999).

Whereas in Czech, the subject is usually not expressed and in case it is, the inversion is optional (Dušková, 2006). This means that the word order is mostly the same as it is in the declarative sentence. Different intonation is used to tell them apart in spoken language.

Example[75]:   *Are you getting cold feet?*
                Začínáš mít strach?

The inversion in English is clearly visible, in Czech however, no inversion occurs. *Začínáš mít strach?* can be transformed into a declarative or an imperative sentence without having to change the word order.

5.3 Sentence elements word order

As previously hinted, the typical structure of an English simple declarative sentence is SVOA. The verb is preceded by the subject and followed by the object, which is followed by the adverbial.

Example[76]: *I should just put the past behind me.*

Měla bych hodit minulost za hlavu.

In Czech the subject is not expressed, which is not unusual.

There are two types of the object – direct and indirect. Their positions are not fixed, direct object can precede indirect object and vice versa. However, the one connected to a preposition needs to be placed second (Dušková, 2006).

Example[77]: *This is the time to show them everything.*

Je načase ukázat jim všechno.

Example[78]: *This is the time to show everything to them.*

Je načase všechno jim ukázat.

The usage of a preposition was not needed in the Czech translation.

The adverbial also expresses several types. Even these cannot be positioned randomly and so they follow the word order. The most common are adverbials of manner, place and time and this is also the order of their placement (Greenbaum, Quirk, 1990).

Example[79]: *Next train to NYC will be departing on platform 8B in 10 minutes.*

Další vlak do NYC odjíždí z nástupiště 8B za 10 minut.

The adverbial of place *(on platform 8B)* is followed by the adverbial of time *(in 10 minutes)*.

Example[80]: *Put your hands slowly behind your head.*

Pomalu dejte ruce za hlavu.

The adverbial of manner *(slowly)* is followed by adverbial of place *(behind your head)*.

5.4 Inversion in the English sentence

It has been already mentioned that inversion is not an uncommon phenomenon in interrogative sentences, since it is used to form most questions. However, inversion can also be found in other sentence types as a highlighting structure, and hence alter the word order. Normally, the subject is followed by the verb there but with inversion the verb (or part of it) is positioned before the subject.

Even though inversion does not appear in an everyday spoken speech very often and is more frequent in a written speech, the translator should still be aware of it. Inversion can only be used in present and past tense sentences with simple aspect, never progressive (Dušková, 2006).

Biber et al. (1999) divides inversion into two categories: subject-verb inversion (also called full inversion) and subject-operator inversion (partial inversion).

5.4.1 Subject-verb inversion

In this type of inversion, the entire verb phrase precedes the subject. The most common form of full inversion is in sentences starting with adjuncts *here* and *there* (Dušková, 2006).

Example[81]:   *Olivia told him to stay put, so put he stays.*

Olivia mu řekla, ať zůstane, tak zůstane.

It can be easily deduced from this example that the inversion in the English sentence does not reflect in the Czech sentence, since the Czech word order is more flexible.

Full inversion can be often found especially in literary texts but is considered to be rather formal. It is a way for a writer to highlight the first sentence element (ibid.).

5.4.2 Subject-operator inversion

In subject-operator inversion, the order of subject and operator is reversed, as it was stated earlier while discussing the interrogative sentence. Greenbaum and Quirk (1990) present four different circumstances when partial inversion occurs:

(1) in elliptical clauses with initial *so* (or negatives *neither*, n*or*)

Example[82]:   - *My heart stopped.*   - *So did mine.*

                - *Zastavilo se mi srdce.*   - *Mně taky.*

(2) a fronted phrase of a negative (or semi-negative) form or meaning

Example[83]:   *Hardly ever do you talk to me.*

                Sotva se mnou promluvíš.

(3) in comparative clauses where the subject is not a personal pronoun

Example[84]:   *Derek is in the OR and so is Addison.*

                Derek zrovna operuje a Addison taky.

(4) in subordinate clauses of condition and concession

Example[85]:   *Had known there was a dinner party at risk, I would never have tried*
                to save River's life.

                Kdybych býval věděl, že ohrozím večírek, nikdy bych se nepokusil
                zachránit River život.

6 ENGLISH COUNTERPARTS OF CZECH VERBAL AND VERBO-NOMINAL SUBJECTLESS SENTENCES

It has been previously mentioned that the English sentence consists of the subject and the verb. If the subject is missing, it is mostly a sign of ellipsis (the subject is omitted). This is mostly exceptional (Dušková, 1999).

Example[86]: *Glad to hear that.*

 To ráda slyším.

The subject *I* and the verb *am* are omitted but they are not absent completely. This phenomenon, however, is not at all unusual in Czech. According to Dušková (1999) the pronominal subject in the Czech sentence tends to be unexpressed because the actual verb carries the vital information about the subject. The inflectional suffix indicates what or who the subject is. To demonstrate this on the previous example, the verb *ráda slyším* suggests that the subject is in the first person, singular number, and feminine gender. All of that can be deduced from a single verb without the need to express the subject. Nevertheless, it is still a case of a two-element sentence.

The subjectless, or one-element, sentence, on the other hand, occurs only in Czech, not in English. The missing subject can be referred to in Czech as *ono* (*it*). The subjectless Czech sentence corresponds to the regular two-element sentence in English.

Both Dušková (1999) and Hauser (2003) divide the Czech subjectless sentence according to the type of predication into two categories: the verbal subjectless sentence and the verbo-nominal subjectless sentence.

6.1 The verbal subjectless sentence

Verbs that are included in this category are connected with weather and other atmospheric conditions, physical states, and psychic states (Dušková, 1999).

 (1) weather and other atmospheric conditions

  This type of the Czech verbal subjectless sentence can be expressed by three different forms in English (Dušková, 2009). Therefore it is important for the

translator to be able to identify these forms, in order for them to successfully find a Czech expression that will correspond with the original transcript.

(a) *it* as the subject

The function of *it* is purely grammatical there, as the subject needs to be expressed.

Example[87]:   *It's raining.*

               Prší.

This is not something that should cause any serious translation problems.

(b) *there* as the subject

Example[88]:   *There is a draught.*

               Táhne.

Sometimes the translator may translate *there* literally as *Tam táhne.*, which could be incorrect (depending on the context).

(c) the subject is a noun that is connected to or affected by the action

Example[89]:   *The wind is blowing.*

               Fouká.

In this case it is also possible to translate the English sentence as a two-element sentence in Czech, too. This means that a translation *Fouká vítr.* would not be incorrect, even though the subject is not necessary (Dušková, 2009).

(2) physical states

In physical states the agent that causes the action which the verb is describing is actually expressed in the English sentence (Dušková, 2009), unlike in (1) where the grammatical *it* or *there* needed to be used instead.

Example[90]:   *I have a runny nose.*

               Teče mi z nosu.

However, sometimes the construction can be different. If the affected locality is known, the experience can appear only as a possessive form of a locative subject (Dušková, 1999).

Example[91]:   *My nose is running.*

               Teče mi z nosu.

The Czech translation remains the same in both examples.

(3) psychic states

Psychic states are very similar to physical states.

Example[92]:   *I can only dream about it.*

O tom se mi může jen snít.

Also as Dušková points out in her publications from 1999 and 2006, the Czech verbal one-element sentence can sometimes include the prepositional object in different case forms, such as genitive (1), dative (2), accusative (3), and locative (4).

Example (1)[93]:   *The number of infected patients is still rising.*

Nakažených pacientů stále více přibývá.

It would also be possible to translate this sentence as a two-element sentence *Počet nakažených pacientů stále narůstá*. (Dušková, 2009).

Example (2)[94]:   *There's nothing wrong of getting a little bit of help.*

Není nic špatného na malé pomoci.

Example (3)[95]:   *This isn't the case.*

O tohle nejde.

Example (4)[96]:   *It doesn't matter anymore.*

Už na tom stejně nezáleží.

Then there are Czech verbal one-element sentences with the reflexive form of the verb. Dušková (1999) list the following possible occasions when the passive voice occurs: the implication of the general human agent (1), *there* construction (2), English passive (3), it construction (4), English subject changed into Czech object (5), and verbal noun (6).

Example (1)[97]:   *People say I talk about my hair too much.*

Říká se, že o svých vlasech mluvím až moc.

This could also be translated as *Lidé tvrdí, že o svých vlasech mluvím až moc.*

Example (2)[98]:   *Is there any way that we can go to the head of the class?*

Nešlo by si pospíšit?

Example (3)[99]:   *Some important decisions needed to be made.*

Muselo se udělat pár důležitých rozhodnutí.

Example (4)[100]:   *It's not so important who starts the game, but who finishes it.*

Není tak důležité, kdo zahájí utkání, ale kdo ho vyhraje.

Example (5)[101]:   *I find it difficult to trust you again.*

Je pro mě těžké ti znovu věřit.

Example (6)[102]:   *Living is easier now.*

Teď se žije lépe.

All of these types that have been listed above tend to be no trouble to most translators. If they followed the same structure of the English sentence and followed the word order, the Czech sentence would mostly not make any sense and therefore it is natural for a Czech translator to correctly use the subjectless sentence.

6.2 The verbo-nominal subjectless sentence

The Czech verbo-nominal subjectless (one-element) sentence is formed with a linking verb (Dušková, 1999). Unlike the verbal subjectless sentence, the verbo-nominal subjectless sentence is divided into six categories: physical states, psychic states, states of the wider (natural) environment, states of the nearer (local) environment, reference to time and space, and modal types of subjectless verbo-nominal subjectless sentence (ibid.).

(1) physical states

The copula used there is usually *be* or *feel*, then *become*, *get*, *grow*, etc. (Dušková, 2009).

Example[103]:   *I feel better.*

Je mi líp.

(2) psychic states

Yet again, the syntactic structure is similar to the one in physical states.

Example[104]:   *I feel great.*

Je mi skvěle.

(3) states of the wider (natural) environment

They are formed by using the empty *it*.

Example[105]:   *It's getting dark.*

Začíná se stmívat.

(4) states of the nearer (local) environment

They are closely related to (3).

Example[106]:   *It was quite uncomfortable there.*

Bylo tam docela nepříjemně.

(5) reference to time and space

"Sentences of this kind are usually construed with it as the subject, the predication consisting of be + a temporal or special expression," (Dušková, 1999, p.188).

Example[107]:   *It's too late.*

Už je pozdě.

(6) modal types of subjectless verbo-nominal subjectless sentence

Construction with a modal adjective and anticipatory *it*.

Example[108]:   *I only kill people when it is absolutely necessary.*

    Zabíjím, jen když není zbytí.

There construction.

Example[109]:   *There is no way that he can survive their onslaught.*

    Není možné, aby jejich útok přežil.

Very often it is possible to translate these sentences as two-element sentences and the translators do not hesitate to do so, since it is more natural for the Czech speaker in these cases.

CONCLUSION

Subtitling is becoming a very popular activity among amateur translators who wish to improve their language skills. However, the quality of subtitles may sometimes be a problem, since the translators often lack the knowledge of individual linguistic categories of the original language. They sometimes tend to apply the knowledge of their mother tongue without realising that there are several differences.

Syntax is one of the widest linguistic topics of both English and Czech language. Each of these languages has its own specifics and rules which are often very different from each another. This project discussed selected categories of English and Czech syntax and focused on the main differences these two languages display. These differences were supported by multiple examples that were inspired by actual real-life translation of amateur translators.

The first syntactic area discussed in this project dealt with the simple sentence. The differences between English and Czech simple sentence and its types are often connected to individual sentence elements and their position. One of the most significant differences is that the Czech subject is usually not expressed which is very unusual in English where the subject needs to be expressed, apart from some exceptional situations. The second chapter devoted to syntax was focused on the negative sentence. The main difference that can be news to an amateur translator is that the English language only negates once. Exceptions that do not follow this rule were further analysed in one of the subchapters about the double negative. The word order was another area this project discussed, as it is a major element of syntax in general. The English word order is mostly fixed whereas the Czech word order is rather free which makes it easier for an amateur translator. The last chapter dealt with verbal and verbo-nominal sentences which are typical for Czech language only.

In conclusion, this analysis of the most important areas of English and Czech syntax and their main differences will hopefully help to improve the quality of the Czech amateur subtitle translations. It will help to make everyone interested in subtitle translation a better

translator, including the author of this project herself, and improve their language skills in the process.

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APPENDICES

Appendix: List of subtitles and their translators

[1] Scandal S03E13, translated by: channina

[2] Scandal S03E13, translated by: channina

[3] Scandal S03E13, translated by: channina

[4] Rizzoli & Isles S02E12, translated by: Miki226

[5] The Hunger Games, translated by: Ferry

[6] The Big Bang Theory S07E02, translated by: Bladesip, Clear

[7] Grey's Anatomy S04E01, translated by: Jumpstar

[8] Scandal S02E04, translated by: channina

[9] converted from [8]

[10] House S06E07, translated by: Ewžen

[11] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[12] Arrow S01E08, translated by: channina, xtomas252 & weunka2101

[13] Orphan Black S01E01, translated by: seekinangel

[14] Pretty Little Liars S04E16, translated by: channina

[15] Rizzoli & Isles S02E02, translated by: Miki226

[16] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[17] Castle S05E21, translated by: Gabik

[18] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[19] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[20] Mluvnice současné angličtiny na pozadí češtiny (Dušková, 2006, p.329)

[21] Rizzoli & Isles S02E12, translated by: Miki226

[22] Grey's Anatomy S06E15, translated by: Jumpstar

[23] Scandal S03E13, translated by: channina

[24] American Hustle, translated by: fčelí medvídek

[25] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[26] Scandal S03E13, translated by: channina

[27] American Hustle, translated by: fčelí medvídek

[28] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[29] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[30] The Hunger Games, translated by: Ferry

[31] Rizzoli & Isles S02E12, translated by: Miki226

[32] American Hustle, translated by: fčelí medvídek

[33] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[34] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[35] Dexter S07E08, translated by: iHyi, Teebo

[36] American Hustle, translated by: fčelí medvídek

[37] Orphan Black S01E01, translated by: seekinangel

[38] Grey's Anatomy S08E17, translated by: Jumpstar

[39] Scandal S03E13, translated by: channina

[40] Scandal S03E13, translated by: channina

[41] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[42] American Hustle, translated by: fčelí medvídek

[43] American Hustle, translated by: fčelí medvídek

[44] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[45] American Hustle, translated by: fčelí medvídek

[46] Orange Is the New Black S01E13, translatied by: GaRaN_, Jolinar, zuzana.mrak

[47] Scandal S03E13, translated by: channina

[48] Once Upon a Time S03E12, translated by: phoebess & Mischa

[49] The Hunger Games, translated by: Ferry

[50] Private Practice S04E08, translated by: channina

[51] converted from[50]

[52] Grey's Anatomy S01E02, translated by: AdiegoA

[53] Pushing Daisies S01E02, translated by: Christof

[54] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[55] Mluvnice současné angličtiny na pozadí češtiny (Dušková, 2006, p.346)

[56] Mluvnice současné angličtiny na pozadí češtiny (Dušková, 2006, p.346)

[57] Criminal Minds S02E07, translated by: syrestesia

[58] The Hunger Games, translated by: Ferry

[59] Orphan Black S01E01, translated by: seekinangel

[60] American Hustle, translated by: fčelí medvídek

[61] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[62] Scandal S03E13, translated by: channina

[63] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[64] American Hustle, translated by: fčelí medvídek

[65] converted from [64]

[66] Pretty Little Liars S01E18, translated by: channina

[67] converted from [66]

[68] converted from [66]

[69] converted from [66]

[70] converted from [66]

[71] Scandal S03E13, translated by: channina

[72] converted from [71]

[73] converted from [71]

[74] converted from [71]

[75] Scandal S03E13, translated by: channina

[76] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[77] The Hunger Games, translated by: Ferry

[78] converted from [77]

[79] Orphan Black S01E01, translated by: seekinangel

[80] Supernatural S01E07, translated by: xixitt

[81] Scandal S03E17, translated by: channina

[82] The Hunger Games, translated by: Ferry

[83] American Hustle, translated by: fčelí medvídek

[84] Grey's Anatomy s03E21, translation by: Jumpstar

[85] Firefly S01E05, translated by: slavko.sk

[86] Orange Is the New Black S01E13, translated by: GaRaN_, Jolinar, zuzana.mrak

[87] Mluvnice současné angličtiny na pozadí češtiny (Dušková, 2006, p.169)

[88] Mluvnice současné angličtiny na pozadí češtiny (Dušková, 2006, p.169)

[89] Mluvnice současné angličtiny na pozadí češtiny (Dušková, 2006, p.169)

[90] Grey's Anatomy s03E21, translation by: Jumpstar

[91] converted from [90]

[92] American Hustle, translated by: fčelí medvídek

[93] Grey's Anatomy S10E18, translated by: iqtiqe, Lucifrid, RezaK

[94] The Hunger Games, translated by: Ferry

[95] Orange Is the New Black S01E03, translated by: Clear, GaRaN_, Jolinar, lesator

[96] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[97] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[98] Arrow S01E08, translated by: channina, xtomas252 & weunka2101

[99] Orange Is the New Black S01E03, translated by: Clear, GaRaN_, Jolinar, lesator

[100] Criminal Minds S02E07, translated by: syrestesia

[101] Grey's Anatomy S04E16, translated by: Jumpstar

[102] Grey's Anatomy S07E12, translated by: Jumpstar

[103] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[104] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[105] Silver Linings Playbook, translated by: Vít "bakeLit" Jakeš

[106] Grey's Anatomy s03E21, translation by: Jumpstar

[107] New Girl S01E01, translated by: T.E.O.N.A.S

[108] Arrow S01E08, translated by: channina, xtomas252 & weunka2101

[109] Arrow S01E08, translated by: channina, xtomas252 & weunka2101

RÉSUMÉ

Zájem o amatérský překlad titulků stále narůstá, avšak problematika kvality těchto překladů stále přetrvává. Překladatelé se do překladů pouští i navzdory tomu, že nemají žádné hlubší znalosti o samotném jazyce, zejména pak z pohledu lingvistického. Z tohoto důvodu se dopouští chyb, které se poté na jejich překladu negativně odrazí. Syntax neboli větná stavba je jednou z oblastí, které by měl zájemce o překlad nejprve blíže poznat. Tato bakalářská práce se soustředí na základní témata týkající se rozdílů mezi českou a anglickou syntaxí, která jsou obohacena o konkrétní příklady titulků, které byly přeloženy překladateli – amatéry. Po osvojení těchto informací by měl být překladatel vybaven potenciálem ke kvalitnějšímu překladu, kterým by došlo ke zlepšení v oblasti českého amatérského titulkování.

ANOTACE

Jméno a příjmení:	Gabriela Zaoralová
Katedra:	Katedra anglického jazyka
Vedoucí práce:	Mgr. Jana Kořínková, Ph.D.
Rok obhajoby:	2014

Název práce:	Rozdíly větné stavby angličtiny a češtiny se zaměřením na chyby v překladu amatérských titulků s tímto spojených
Název v angličtině:	Differences between English and Czech syntax in amateur subtitle translation
Anotace práce:	Bakalářská práce se zaměřuje na hlavní rozdíly mezi českou a anglickou syntaxí a srovnává tyto dva jazyky po syntaktické stránce. Stručně popisuje problematiku překladu a amatérského titulkování. Jednotlivé příklady jsou znázorněny na konkrétních překladech titulků.
Klíčová slova:	anglická syntax, česká syntax, rozdíly v syntaxi, překlad, amatérské titulkování, titulky
Anotace v angličtině:	This bachelor project is focused on the main differences between English and Czech syntax and it compares these two languages from the syntactic point of view. It shortly introduces the issues of translation and amateur subtitling. Individual examples are represented by actual subtitle translations.
Klíčová slova v angličtině:	English syntax, Czech syntax, differences in syntax, translation, amateur subtitling, subtitles
Přílohy vázané v práci:	Příloha – seznam titulků a jejich překladatelů
Rozsah práce:	52 s.
Jazyk práce:	anglický