

**Filozofická fakulta Univerzity Palackého**

**Analýza úskalí překladu a převádění humoru  
britského seriálu *Červený trpaslík***

**(bakalářská práce)**

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britského seriálu *Červený trpaslík*  
(bakalářská práce)**

**Analysis of Difficulties in Translation and  
Humor Conversion of the British Series *Red  
Dwarf*  
(Bachelor's Thesis)**

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V Olomouci dne 17. 5. 2018

**Michaela Orságová**

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## LIST OF ABBREVIATIONS

- AVT** ... audiovisual translation  
**OED** ... the *Oxford English Dictionary*  
**SL** ... source language  
**SxxEyy**... series xx episode yy  
**TL** ... target language  
**TS** ... translation studies  
**VEH** ... verbally expressed humor

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# 1 INTRODUCTION

Humor is an integral part of our everyday lives. In the current hurried time, it is important to strengthen its role in society to distract ourselves from day-to-day stress to enable us to relax for a while.

Vandaele states “humor is easy to define. Humor is what causes amusement, mirth, a spontaneous smile and laughter” (2010, 147). However, in terms of its translation into a foreign culture, it can be quite a challenging task. Zabalbeascoa asserts that “[a] knowledge of how humor works is an important asset for any translator” (2005, 206). A translation of humor always faces several obstacles and puts translator’s dexterity at test. Vandaele further states that “the translator has failed when no one laughs at translated humor” (2010, 149).

Audiovisual translation (AVT) is a relative newcomer in the translation studies (TS) these days. Its main focus is on “interlingual translation of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device” (Chiaro 2009, 141). The development of audiovisual translation is mainly related to the increasing market’s demand of the constantly producing film industry. This thesis focuses on translation for dubbing, one of the most popular types of AVT, which is traditionally preferred in the Czech environment.

There are not very many articles or publications dealing with AVT of humor currently. Translators are left with traditional translational strategies and formal restrictions of AVT. The aim of this thesis is to identify ways and sources of humor and to analyze used translational strategies in AVT in comedic series.

The theoretical part focuses on defining humor, proposes useful hints for its translation and describes AVT in general, and what limitations the translator has to take into account when translating humor.

The practical part includes the analysis itself, which stems material from the eighth episode of the eighth series (S08E08) of the British humorous sci-fi series *The Red Dwarf*. Humorous situations are built on

witty dialogues among the main characters and the mutual clashes of their different natures. The scripts of English original and its Czech counterpart are used for comparison. Humorous scenes are sorted according to the nature of humorous effect based on Zabalbeascoa's (1994; 1996) classification of joke-types which is further explained in 3.2.1. Then the analysis determines translation strategies used with examples.

## 2 AUDIOVISUAL TRANSLATION

Audiovisual translation (AVT) is the hypernym term of several terms, e.g. “multimedia translation”, “screen translation”, “film translation” and the like, which is aptly chosen because AVT refers to “transfer from one language to another of the verbal components contained in audiovisual works or products” (Chiaro 2012, 1). Those products, as Chiaro continues, “are made to be both heard (*audio*) and seen (*visual*) simultaneously but they are primarily meant to be seen” (1).

AVT differs from other types of translations due to its **polysemiotic** nature, AVT is very complex and works not only with one component but, in Chiaro’s words, with a number of codes which together result in one effect. Those codes vary from actor’s gestures to the scenery he is in (2009, 142), they all matter for the final product. We can classify them either as visual or acoustic and they both can be further divided to bear the non-verbal or verbal information as can be clearly seen in Figure 1.

	<b>VISUAL</b>	<b>ACOUSTIC</b>
<b>NON-VERBAL</b>	scenery, costumes, gesture, facial expressions, body movements, ...	music, background noise, sound effects, laughter, body sounds, ...
<b>VERBAL</b>	street signs, shop signs, newspapers, letters, ...	dialogues, song lyrics, ...

**Figure 1:** The polysemiotic nature of audiovisual products (Chiaro 2009, 143)

“The multimodal or semiotic nature of AVT once led scholars to question if AVT was indeed a form of translation” (Remael 2010, 15). Due to constraints of each AVT modes, which will be discussed later in this chapter, AVT has not been considered relevant within the field of Translation Studies (TS). It is the 21st century, multimedia are on the rise and the demand for AVT also increases, so this, however, might need to be revisited. On the other hand, Remael points out even if there is a “lack of an

encompassing theory of AVT, yet one cannot help wondering if such a theory would even be useful” (16).

There are three main AVT modes which will be defined shortly. This thesis works mainly with translation for dubbing, so there is a little more emphasis put on this type of AVT mode.

## 2.1 Voice-over

Díaz Cintas and Orero say that voice-over is a technique in which we hear translation being read with a disembodied voice over the faint original sound (2010, 441). Voice-over compared to dubbing is cheaper and can be executed faster “since there is no need to adapt the translation to fit the movements of the lips” (442). The only constraint is a certain time within which the translation must be uttered. Chiaro states that voice-over is not only limited to the genre of documentaries or broadcasts but it is also used, for example, in Italy, in advertisements and shopping channels with a slightly more vivid intonation (2009, 152).

## 2.2 Subtitles

One of the popular AVT modes is subtitling which renders the verbal content of a source language (SL) into the condensed written one in a target language (TL). There are technical requirements of **time and space** that good subtitles need to meet. But the essential one is to allow audience enjoy the visual content without noticing reading the subtitles.

We can distinguish between “open” and “closed” subtitles. The former “cannot be turned off and controlled by the viewer (i.e. at cinemas)” (Chiaro 2009, 150) as they are printed permanently onto the screen, while the latter can be “selected by the viewer from a DVD or teletext menu” (148). Chiaro states a third option that subtitles are projected on the screen in real time but this technique is used only at film festivals (148).

### 2.2.1 Subtitling process

Pošta (2012) and Chiaro (2009) describe the process and requirements for subtitles similarly. The subtitling process begins with a **dialogue list** or a script which needs to be segmented into individual

subtitles, it is called **spotting** or cueing. This stage can be done either by a technician called a spotter or by a translator. Then the translator draws up the actual **translation**. And lastly, this process should end with checking the final subtitles in respect of language and technical aspects whether they are properly spotted, they fit into the segments, meet the standard of a maximum of two lines of 30 to 40 characters (including spaces), and keep the reading speed constant throughout the film. The ideal reading speed is twelve characters per second, sixteen or seventeen is also acceptable. “The exposure time for each subtitle should be long enough to permit comfortable reading” (Chiaro 2009, 149), not too quick, not too long. Gottlieb gives us an example “that a full two-liner should stay on the screen for at least five seconds” (2001, 20). All these stages can be carried out by a single person, as Pošta says, the more a translator or rather “**subtitler**” offers, the better chances he or she has to get the job (2012, 12).

### *2.2.2 Fansubbing*

A relatively new trend in AVT environment is fansubbing. This approach originally started as a fan-production of subtitles for a Japanese animé and manga programs. Nowadays, fansubbing is basically subtitling any type of program from a SL to a TL done entirely **by fans for fans**. Today’s TV culture offers a huge variety of shows or sitcoms which have many fans. In this digital age, most content can be found and downloaded from the Internet (which is rather dubious, legally speaking). There are many free subtitling softwares available as well which make it easier for anyone to start. Therefore fansubbing is booming. Many viewers are eager for the latest episodes or the entire season of the particular show to see before the official translated version, either dubbed or subtitled, is released. Chiaro describes that

the production of a fansub involves teamwork, in which different members are responsible for different steps in the procedure, from initially downloading the original video from the web to processes such as timing, editing, and distribution. (Chiaro 2009, 151)

Unfortunately, these fansubbers are mostly **enthusiasts** without any education in this area which leads to flouting the formal subtitling

conventions. They introduce features such as different colors for individual speakers, more characters per line or multiple lines per subtitle, or unnecessary punctuation. Instead of condensing information, they gloss unfamiliar, usually culture-specific content. Since fansubs cater for a different audience, this might be a good translation strategy for those who want to get to know the source culture or learn a language.

## 2.3 Dubbing

Dubbing “is generally known as revoicing, whereby the original soundtrack may be totally replaced by a new one in the TL, which means that the target viewer can no longer hear the original exchanges” (Díaz Cintas and Orero 2010, 441) and its “goal ... is to make the target dialogues look as if they are being uttered by the original actors so that viewers’ enjoyment of foreign products will be enhanced” (Chiaro 2009, 144).

According to Chiaro, dubbing, unlike subtitling, has some disadvantages. Primarily, the **costs** and **time-consuming** process pose problems in the market’s demand. Dubbing also denies the real voices of the actors, which some condemn for ruining the original. On the other hand, there is less information reduction or condensation in dialogues and the audience is not distracted by their concentration on reading (2009, 147). Zabalbeascoa also remarks that

we can listen to words at a faster rate than we can read them, subtitling of semantically rather dense films always results in a translation summary, or gist translation, whereas a dubbed version does not need to cut down on the number of words so drastically. (Zabalbeascoa 1994, 93)

### 2.3.1 *Dubbing process*

Martínez (2004), Chiaro (2009), and Walló (2012) depict the dubbing process alike. This process is complex, time-consuming and costly because it involves many professionals. Dubbing director, translator, dubbing translator or proof-reader, synchronizer, dubbing actors, sound engineers, they all create a team but each of them works at a different stage of the process and their work is rather individual. It all begins with a copy of the film called the “**master**” being sent to the dubbing studio. It is usually

accompanied by the **script** and a list of instructions of what should be dubbed or subtitled. Then the studio sends the materials to the **translator**. The ideal situation for the translator is to receive both the master and the final script. It happens very often that the script is incomplete or is not sent at all which poses difficulties on a translation. Then the translator provides a **literal** translation which is handed over to the dubbing translator or **adaptor** who has to be skilled in the TL rather than in the SL to create convincing natural dialogues. The next step is to synchronize the text with the actor's movements on the screen. Chaume describes three generally accepted conventions of **post-synchronization**:

1. **Lip-sync** or **lip synchrony**: the lip movements in close-up shots must be respected. TL must coincide with lip movement of the actor on the screen, especially in bilabial consonants (b, p, m), labio-dental consonants (v, f) and open vowels (a, e, o).
2. **Kinetic synchrony**: TL dialogues must coincide with the head, arm or body movements of the character on the screen (as in consent, or negation).
3. **Isochrony**: the character's TL utterance must fit exactly in between the moment the actor opens his/her mouth, utters SL lines and then closes his/her mouth (2004, 41).

Any adjustments made should not stray too far from their original meaning. Once done, the production stage begins. The dubbing director chooses actors based on at least their age, physical disposition and gender, and their ability to portray the role aptly. Meanwhile, the production assistant divides the script up into **takes**, which are segments of five to ten lines or when the scene changes and labels it with the **timing**. Everything is numbered and listed to be able to easily create a schedule for dubbing sessions. Then the **recordings** are carried out. Finally, the recordings are mixed with the international track and musical score to create the final mix. Figure 2 shows the dubbing studio during a production of the *Red Dwarf*'s Czech version.

Martínez adds that it must be borne in mind that the initial translation would inevitably undergo many **changes** throughout the process.

As mentioned above, the adaptor or synchronizer does not have to master the SL which may result in differences from the original text. During the stage of marking the takes, most formal errors can be detected if the person does not understand the SL. If he or she does, errors of content may be spotted (2004, 5-6) as well. Examples (1) and (2) show possibly unspotted errors in a notoriously known Czech dubbing of the film *The Rock*.<sup>1</sup>

- (1) (a) *This is a pardon and release contract from the Attorney General's office.*  
 (b) *Tady je omluva Generála Attorneyho a smlouva o propuštění.*  
 (c) *This is General Attorney's pardon and a release contract.*  
 (my translation)  
 (d) *Tady je omluva ministra spravedlnosti a smlouva o propuštění.*  
 (my corrected translation)

In example (1), the set phrase Attorney General in (a) is incorrectly transferred into Czech dubbing (b) as General named Attorney. The correct translation of the term is Secretary of State (“ministr spravedlnosti”) in the US environment as I proposed in (d).

- (2) (a) *Oh, I was trained by the best. British Intelligence.*  
 (b) *Mám totiž vycvičenou britskou inteligenci.*  
 (c) *I have a trained British intelligence.* (my translation)  
 (d) *Jsem vycvičený britskou tajnou službou.* (my corrected translation)

The example in (2) shows misinterpreted term of the British secret service agency. In this case, Intelligence is a false friend to the Czech “intelligence”.



**Figure 2:** Dubbing process of the *Red Dwarf*'s latest series<sup>2</sup>

<sup>1</sup> Bay, Michael, dir. *Skála*. 1996. Praha: Hollywood Classic Entertainment, 1997. DVD.  
 Bay, Michael, dir. *The Rock*. 1996. Hollywood: Hollywood Pictures. Transcript.

[http://www.script-o-rama.com/movie\\_scripts/r/rock-script-transcript-michael-bay.html](http://www.script-o-rama.com/movie_scripts/r/rock-script-transcript-michael-bay.html)  
<sup>2</sup> Pan Filuta. “P1060089.” Digital image. Červený trpaslík/Red Dwarf. December 21, 2017. <http://cervenytrpaslik.4fan.cz/wp-content/uploads/2017/12/P1060089.jpg>



### 2.3.2 *Dubbing in the Czech Republic*

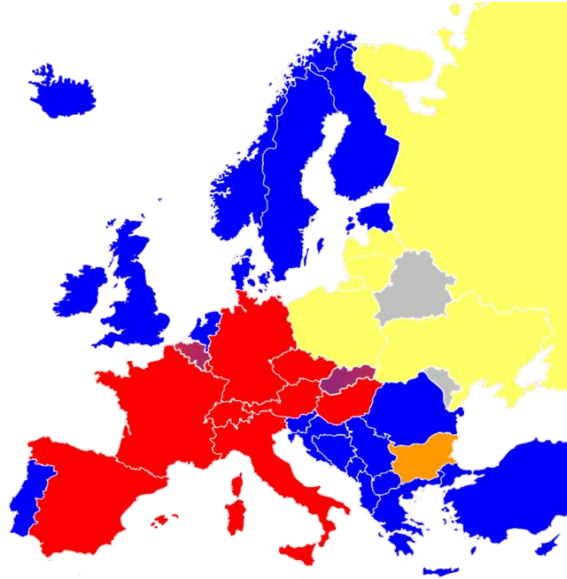
Walló (2012, 114) briefly comments on the history of the Czech dubbing. In the 1950s and 1960s, **Czech dubbing**, created in Barrandov Film Studio, reached a certain professional and artistic level. In later years, when Czechs were culturally isolated, the dubbing maintained its **quality**. The drastic change came up after the events of the year 1989. The society longed for catching up the lost time and wanted to dub many programs as fast as possible for minimal costs. New private studios were created nearly overnight. The whole cheap-and-fast dubbing process led the quality to drop. The dubbing in the 1990s was considered shoddy and ruining the original piece. The audience's responses called for a wider use of subtitles. Nowadays, the dubbing tradition has survived and is a permanent part of the market but its prestige is long gone.

In the Czech Republic, there is a tendency for well-known foreign actors to be dubbed by one settled **dubbing artist**. The audience got used to this trend and now demands what is accustomed to. To name a few, legendary Louis de Funès is dubbed by František Filipovský or Jennifer Aniston is almost exclusively dubbed by Miriam Chytilová or nearly every role of Clint Eastwood was dubbed by Ladislav Županič. Similarly, the dubbing cast of the *Red Dwarf* protagonists has not changed over the years.

## 2.4 Subtitles vs. dubbing vs. voice-over

There are preferred different AVT modes in Europe. Pošta notes that there is a difference between films for **cinemas** which tend to use subtitles more and more often and films for the **TV**. Europe is divided into “**subtitling countries**” and “**dubbing countries**” (2012, 26). Chiaro also supports the division; the UK, Benelux, Scandinavian countries, Greece and Portugal use subtitles, and central and southern Europe with so-called “**FIGS**” countries, which are France, Italy, Germany and Spain, hence the acronym, mainly dub foreign films (2009, 143). Pošta also compares the Czech Republic, Slovakia, and Hungary to Poland, Bulgaria, and the Baltic States. These two groups both tend to subtitle films for cinemas but they differ in the TV production. While the first group traditionally belongs to

dubbing countries, the latter uses **voice-over** in the TV (2012, 27). Figure 3 illustratively shows the above-mentioned countries.



**Figure 3:** Subtitles vs. dubbing vs. voice-over across Europe<sup>3</sup>

Lastly, Pošta highlights the importance of a film **genre** to the choice of AVT mode. Virtually all countries, even the subtitling ones, dub children’s programs, both for cinemas and TVs. Considering documentaries, many countries use voice-over or combination of voice-over and subtitles; the rest subtitles even documentaries (2012, 27).

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<sup>3</sup> Häsk. “Dubbing films in Europe.” Digital image. Wikipedia. August 21, 2009. [https://en.wikipedia.org/w/index.php?title=File:Dubbing\\_films\\_in\\_Europe.png](https://en.wikipedia.org/w/index.php?title=File:Dubbing_films_in_Europe.png)

### 3 HUMOR

Humor is an integral part of our everyday lives, it is applied to lighten the atmosphere, for catching an attention or making a contact or simply for a distraction. Even though this powerful tool is used on the daily basis, there is no clear answer to the question what humor really is and what it brings about. “Humor is what causes amusement, mirth, a spontaneous smile and laughter” (Vandaele 2010, 147) but not necessarily every time. It is not just laughter, it is more complex than that.

Humor can be classified according to social **theories**. Vandaele describes the “superiority theory” which, by definition of superiority, hostility or aggression, usually mocks someone making him a victim or target of the joke “and produces a heightened self-esteem in those who appreciate the humor (148). This principle is used in slapsticks, ironies, satires or parodies. The other theory, the theory of “incongruity” puts social aspects aside and “argues that humor is based on the difference between what we expect and what we get” (Berger 2013, 210). This concept requires all the participants in the communication act to possess the same idea of what they expect in given situation to be able to laugh together when the exact opposite happens. This incongruity can be seen in, e.g., puns, situational comic, the absurd, misunderstandings or in a literal understanding of metaphors.

#### 3.1 British humor

It is widely known that British humor is quite **unique** and peculiar and it is hard to pin down. As of May 8, 2018, Great British Mag listed ten typical characteristics of the British humor to help us understand their taste. These are:

1. *sarcasm and irony*: saying one thing and actually meaning the opposite is the Brits’ second nature; the key to understanding British humor is not to take oneself too seriously or even to highlight one’s own flaws (**self-deprecation**)
2. *understatement*: deliberately **playing down** that something is less significant than it actually is; the characteristic feature is a **deadpan delivery** of a joke which means making a joke without any

facial expression confusing others whether one is joking or being sincere

3. *satire*: **biting criticism** of people in the public eye or institutions with power including the Royal Family and politicians

4. *the absurd*: focusing on the silly, ridiculous or surreal in everyday life; done mostly by stand-up comedians

5. *banter*: teasing between friends; tongue-in-cheek comments with no mean intentions

6. *innuendo*: almost no subject is taboo; jokes involving sexual innuendoes

7. *British Class system*: everyone loves poking fun at everyone else across the social classes spectrum

8. *macabre*: enjoying the cringe worthy moments

9. *embarrassing and social ineptitude*: saying and doing things at the wrong time looking as socially awkward, e.g., as seen in Mr. Bean

10. *laughing at everyday life*: nothing much is happening in mundane life; no knee-slapping moments, only to lighten unfortunate moments

### 3.1.1 *Humor in the Red Dwarf*

Humor in the *Red Dwarf* series is based on interactions of the protagonists. Conversational humor consists of different wits, humorous and ironic one-liners or puns which are full of catchy punchlines, and one joke is immediately followed by another in quick succession as in slapsticks. Since this series is of British production, it is bursting with characteristic British humor features such as sarcastic utterances, or deadpan-delivered ironic quips.

## 3.2 Translating humor

Humor has always been considered **challenging** in terms of translation. There is a whole lot of variables which need to be taken into account during early stages of the translational process. Raphaelson-West (1989) suggest to first analyze the passage to find out why it is funny. Once done, the translator is able to decide next step accordingly to his findings (130). If the joke is based on cultural reference, should the translator keep the humorous effect? If so, there has to be a content change to some extent or at least an explanation in the footnotes. Jokes depending on the language-specific features are even more difficult to translate.

Sometimes they may seem almost untranslatable and it is up to translator's understanding, skills and judgment whether or not the humorous message will be passed on. "The relative or absolute untranslatability is generally related to cultural and linguistic aspects" (Vandaele 2010, 149). Vandaele further explains his statement, as for the cultural aspects, the translator must be familiar with an implicit knowledge of cultural humor schemes which define whom and what can be laughed at or what is taboo or inappropriate since there may be different agreements between the source and the target culture. Linguistic aspects, denotations or connotations, are closely linked to the cultural ones. They pose problems in translation, especially in translating wordplays or puns, when the humor relies on a concept specific to a certain culture or when the concept connotes differently in either source or target language (149-150).

### *3.2.1 Classification of jokes*

Zabalbeascoa (1994; 1996) presents a list of six joke-types which are suitable for translation. This classification also proposes possible translation techniques for their adequate conversion.

A. *The international jokes*: as the name suggests, this type is ready to be translated right away because its effect does not depend on any wordplay or any familiarity with the source culture. It is simply humorous without a need of shared knowledge between SL and TL receivers.

B. *The national-culture-and-institutions jokes*: grasping this type of joke strongly requires author's shared cultural knowledge with the receiver's as well. Therefore the national, cultural or institutional references need to be adapted to keep the humorous effect for a target audience, e.g., in parody, satire, imitation or caricature.

C. *The national-sense-of-humor jokes*: certain joke-types and joke-themes are more popular in some countries than in others and constitute a tradition or intertextuality for understanding. The preferences depend on culture, religion or historical and political connections with neighboring nations.

D. *The language-dependent jokes*: jokes depend on features or different levels of natural language for their effect (polysemy,

homophony, zeugma). Such jokes might be otherwise international and therefore translatable more or less literally when both languages are closely related. When they are not, the translation requires major substitutions or shifts depending on the set priorities. More on this will be discussed in 3.2.3.1.

E. *The visual jokes*: can be either derived solely from the screen or the joke may seem entirely visual but it is a combination of verbal and non-verbal interplay. The translator is restricted to find some form of compensation in words that will cover the same images, which cannot be altered.

F. *The complex jokes*: a combination of any two or more above mentioned joke-types.

### 3.2.2 *Translation of irony*

Mateo comments on the irony that it is a rhetorical device of saying one thing and meaning the opposite. Irony cannot be simply recognized by linguistic or stylistic features, it depends on the context and the relationship between words and action with the whole situation. Humor based on irony is widely translatable but there is always a need for background knowledge to really appreciate it. When translating irony, one should concentrate on the effect of the joke on the receiver (1995, 172-4).

### 3.2.3 *Translating humor for AV production*

To begin with, what would ideal AVT of humor look like? The definition is simple, such translation would induce humorous effect without changing the original humor principle and the content of the message would not be modified. In most cases, it is almost impossible to achieve this ideal. Only international jokes without any cultural reference or language-specific can possibly achieve it.

Since we are talking about AVT, there are technical restrictions which always cause at least some reduction or omission of the message. In chapter 2, we discussed those restrictions in detail. When translating humor, there is one more restriction to be on the list. It is **audience's laughter** which is sometimes added to the original soundtrack especially in sitcoms. Some TV shows are even recorded before a live audience. This poses a problem for a translator who cannot omit or compensate the joke when

receivers expect to laugh. “It is obvious that the translator has failed when no one laughs at translated humor” (Vandaele 2010, 149). On the other hand, there is one advantage especially when subtitling. Thanks to the laughter, the translator can leave the subtitle longer on the screen and viewers have time to read it and understand it before actors begin to speak again.

### 3.2.3.1 Strategies for AVT of humor

So, how do we decide when keeping a joke at the very moment is the must or when it is acceptable to compensate humorous scenes? Zabalbeascoa (1994; 1996) proposes a concept of **priorities** according to which we can determine translation strategy for a text at hand. Examples of texts with a defined role of humor by its priority:

1. *Top*: TV comedy, joke-stories, one-liners
2. *Middle*: happy-ending love or adventure stories, TV quiz shows
3. *Marginal*: as a pedagogical device, in Shakespeare’s tragedies
4. *To be avoided*: in certain moments of drama, tragedy, horror or in other inappropriate situations

When translating TV comedy, humor and **comic effect** are the top priorities therefore when judging its dubbing, the main criterion is how funny the result was rather than if the translation stayed faithful to the original. It would be even desirable if the translation is funnier but not the other way round.

There are not very many articles or publications dealing with AVT of humor currently. Translators are left with traditional translational strategies and formal restrictions of AVT except for Chiaro who tackled the topic of a translation and reception of **verbally expressed humor** (VEH). She proposes to adopt three following translational strategies:

1. To substitute VEH in the SL with an example of VEH in the TL.
2. To replace the SL VEH with an idiomatic expression in the TL.
3. To replace the SL VEH with an example of compensatory VEH elsewhere in the TL (2006, 200).

The first strategy is, according to Chiaro, very unlikely doable because there are not many different languages with the same words, sounds, forms or concepts which can be substituted in humorous scenes. This solution is

therefore very difficult and it examines translator's dexterity. "However, if just a partial aspect of the original VEH can be captured this can lead to a satisfying solution for audiences" (200). The second strategy allows for the complete change of the words and their meaning whilst the principle of the joke stays the same. The third, compensatory strategy is used when a joke cannot be translated into the TL to evoke a humorous response, to fit into the context and to match up with body or lip movements on the screen all at once. If the translator decides to leave it untranslated, he should compensate the humorous effects elsewhere. The total count of humorous situations in the TL should not significantly differ from the ones in the SL. As mentioned above, making the translated version even funnier is sought after.

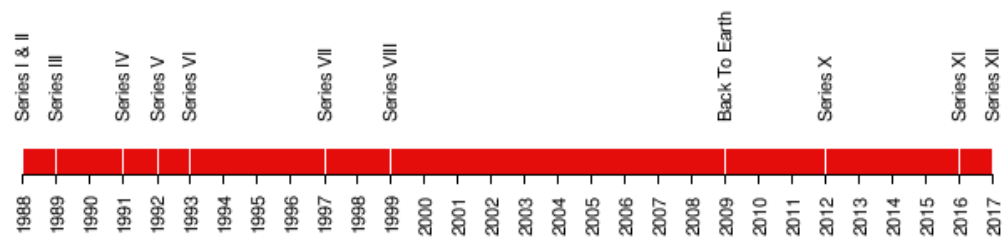


## 4 RED DWARF

For my thesis' analysis, I chose the *Red Dwarf* from a variety of sitcoms because of its wit, humorous and ironic one-liners and because it is a popular TV show in Britain as well as in the Czech Republic.

The Red Dwarf stands for not only the series itself; it is a name of a giant mining spaceship painted in red as well which is its main setting. The story is set in a distant future. The eponymous ship is a property of Jupiter Mining Corporation and is commanded by Captain Frank Hollister. Its purpose is to get to another planet to be mining some material. **Dave Lister**, the main character, violated the ban on bringing a live animal on board, which could have been hazardous by potential diseases it might have or by nibbling cables, and this could have endangered the crew's lives. He sneaked through a pregnant **cat** called Frankenstein and refused to hand her over to the captain, who then imposed a punishment on him. He would forfeit his wages and have to stay in a **stasis** field for the rest of the trip, i.e. eighteen months. Essentially, stasis is a suspended animation, in other words, a state of being frozen in time and it is useful for interstellar voyages because it prevents people from aging or even dying. In the meanwhile Lister is sealed off, there had been a **radiation** leak aboard and everybody died. **Rimmer**, who was Lister's bunkmate, was assigned to repair the ship's drive plate on his own. He did a poor job which caused the leakage. Then the ship's computer **Holly** set a course out of a solar system for safety reasons and planned to release Lister when the level of radiation was safe. It took three million years. Lister got out of stasis to find out what had happened and that he was the last human in the universe. Holly, therefore, revived Rimmer as a **hologram** to keep Lister sane and have company. Unfortunately, he is capable of sustaining just one hologram since it uses up a lot of energy. There is also another life form aboard. It is a humanoid creature which evolved from Lister's cat named simply the **Cat**. Lister's plan is to go back to Earth, even though it would take another three million years and without knowing whether the humans still exist or not.

The British sci-fi sitcom *Red Dwarf* was originally created by **Doug Naylor** and **Rob Grant**. This television comedy franchise comprises of twelve series. The time span of the show can be clearly seen in Figure 4 below. The original eight series aired on BBC2 between 1988 and 1993 and from 1997 to 1999 on renamed BBC Two. Ten years later, the revived mini-series “Back To Earth” appeared on the Dave channel, which is its exclusive network since then. The series ten, eleven and twelve aired in 2012, 2016 and 2017. The show is now fully revived and its popularity is on the rise again, for that reason and according to an unconfirmed rumor, there will be at least one more series in 2019.



**Figure 4:** *Red Dwarf*'s series' timeline<sup>4</sup>

The total count of episodes is seventy-three. All series stick to six episodes per series except for the seventh and eighth series with eight episodes and for the mini-series nine with only three episodes.

In 1988 writers came up with a term “**smeg**” to use it instead of conventional swear words to make the show suitable for a younger audience. After many years of popularizing the term, it found its way to being included in the *Oxford English Dictionary* (OED). The show’s most preferred insult is “smeghead” which OED defines as “a fool or contemptible person.”<sup>5</sup>

Some episodes allude to distinguished sci-fi works such as *2001: A Space Odyssey*, *Star Trek* or *Blade Runner* which are even namely expressed in many cases. Even though the plot takes place in different setting or era, the creators also reflected some current events.

<sup>4</sup> Red Dwarf's series timeline. Digital image. Wikipedia. Accessed December 1, 2017. <https://upload.wikimedia.org/wikipedia/en/timeline/d86dcaa78256c8dcb789cb6fc66a84a9.png>

<sup>5</sup> Oxford English Dictionary Online, s.v. “smeg,” accessed November 29, 2016, <http://www.oed.com/view/Entry/291568?rskey=Ca8vMk&result=1>.

## 4.1 Main Characters

There are four main characters in the series, Rimmer, Lister, Cat, and Kryten, who appear in almost every episode. According to the storyline, there are other characters who have cameo appearances, such as Holly, Kochanski, Captain Hollister and other Red Dwarf ship members.

### *4.1.1 David Lister*

Dave Lister, played by **Craig Charles** (dubbed into Czech by **Martin Sobotka**), is twenty-five-year-old Liverpudlian, who is a third technician on the ship Red Dwarf. He is a slob and a self-proclaimed bum without any ambition. He wears a leather jacket most of the time and grows five dreadlocks. He shares a bunk with his superior Rimmer, whom he hates the most. He has a crush on Kochanski, loves Indian food and his guitar, which he cannot play and is the only one not noticing. Thanks to smuggling a cat aboard, he survived a radiation disaster in stasis and became the last living human in the remote future.

### *4.1.2 Arnold J. Rimmer*

Arnold Judas Rimmer is portrayed by **Chris Barrie** (dubbed into Czech by **Kamil Halbich**). He is a second technician and Lister's complete opposite. He is ambitious, meticulous, arrogant, eager to follow orders and to become an officer. To become one, he needs to pass astronavigational and engineering exams, which he keeps failing. He has already done them thirteen times. Although he possesses some unfavorable characteristics such as cowardice, he showed on rare occasions he is capable of love and noble acts. But he is still a "smeghead" and therefore a target of insults and pranks. When he insufficiently repaired the drive plate of the ship, a radiation leak led to the wipeout of the entire crew. Later, he blamed it on Lister by saying it was a two-man job and he was not there to give him a hand. He originally died with the rest of the crew but was resurrected as a hologram carrying a letter "H" on his forehead. In later series, he came alive again a few times and died to be a hologram again.

### *4.1.3 The Cat*

Cat is a descendant of Lister's cat Frankenstein. Over the past three million years, cats, who worshipped Lister as their god, evolved into a humanoid race *Felix sapiens*, later fought in a religious war and after a truce left the ship to seek the promised land. Only the sick and the old were left behind, then Cat was born to a lame and a stupid. Eventually, they all died off except him. He is very vain and egocentric and considers himself irresistible to women. He possesses typical cats' behavior such as marking his territory, playing with shiny things or even sensing dangerous situations. He is very lazy, enjoys naps and matching his outfits and highly dislikes Rimmer. In later episodes, he becomes a skilled pilot. The role of Cat was played by **Danny John-Jules** and dubbed by **Miroslav Vladyka**.

### *4.1.4 Kryten*

Kryten is a Service Mechanoid Series 4000, full name Kryten 2X4B-523P, from a company called DivaDroid International. In the second series (Kryten was a one-off appearance portrayed by David Ross), he was rescued from the crashed spaceship Nova 5. Since he is programmed to serve and follow obedience protocols, he continued to serve the ship's crew despite they all had been dead for thousands of years. After the rescue, he wanted to retire on a planet with an atmosphere where he could grow a little garden. His journey did not end up well as he crashed on an asteroid and had to be rescued again. From series three, Kryten (from now on played by **Robert Llewellyn** and dubbed by **Zdeněk Dušek**) is a permanent member of the Red Dwarf crew. Lister encouraged him to stop following orders and taught him to act independently. Thanks to this, Kryten acquired a variety of human emotions and imperfections. He is a bit neurotic and gets feelings of abnormal guilt. His favorite pastime is ironing and laundering. As other machines and mechanoids, he believes in an afterlife in a silicon heaven.

### *4.1.5 Holly*

Holly, played by **Norman Lovett** and **Hattie Hayridge** (dubbed by **Miroslav Táborský** and **Veronika Žilková** respectively), is a ship's main

computer. He has an IQ of 6000 although he suffers from computer senility because he was all by himself and had not had any checkups or repairs over the years. He once changed his appearance to resemble his love Hilly from a parallel universe.

#### *4.1.6 Kristine Kochanski*

Kristine was a navigation officer at the Red Dwarf. She shortly dated David Lister before the accident and broke up with him through a letter. She later reappears in the show from a parallel universe in which she survived the leak in the stasis and Lister was a hologram to keep her sane. Kristine was originally played by Clare Grogan and later replaced with **Chloë Annett** and dubbed into Czech by **Monika Žáková**.

## 4.2 Red Dwarf in the Czech Republic

This science fiction sitcom aired from 1988 in the UK. Since this series was very popular in the country of its origin, it was only a matter of time when it would be broadcasted in the Czech Republic. Well, it took eleven years for its Czech premiere, to be exact. All eight series with fifty-two episodes in total aired on Czech Television between 1999 and 2000. Ever since then, there are many fans. They annually organize and participate in an event called Trapaslicon. With new upcoming episodes, the *Red Dwarf*'s fan base is still growing. As of May 16, 2018, Česko-Slovenská filmová databáze rates *Red Dwarf* among top ten favorite TV series according to people's preferences.<sup>6</sup>

Czech version of the show would not be possible without its translators who proved their creativity and skillfulness. **Eva Kalábová**, **Helena Rejžková**, and **Pavel Kuchař** participated in the translation of the first eight series. Ten years later, the series nine was translated by **Pavel Medek**. Two latest series will air sometime in 2018 and the translation is entrusted to Helena Rejžková again.

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<sup>6</sup> Česko-Slovenská filmová databáze. 2018. "Žebříčky." Accessed May 16, 2018. <https://www.csfd.cz/zebricky/nejoblibenejsi-serialy/>

### 4.3 Corpus and methods

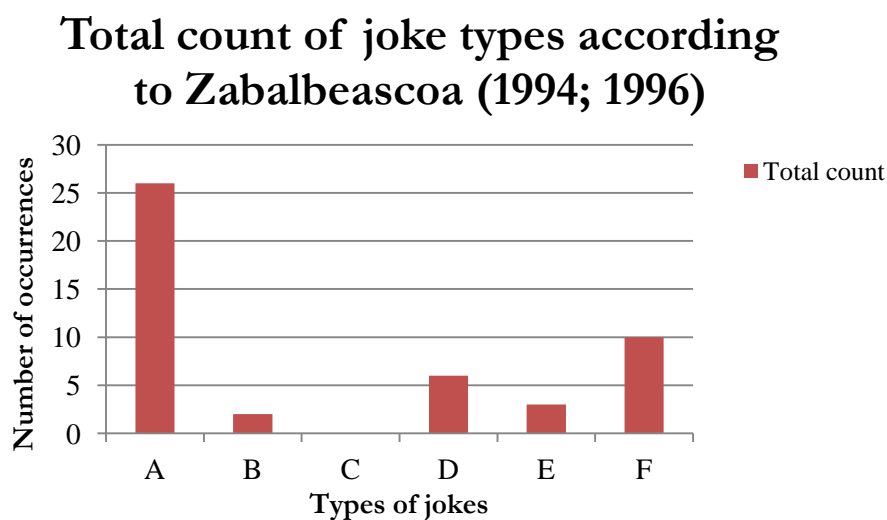
For the purpose of this thesis, I chose one episode of the British sci-fi sitcom *Red Dwarf* as a referential sample for the whole series. It was the last, eighth, episode of the original eight series called “Only the Good...” This thirty-minute episode was written by Doug Naylor and directed by Ed Bye. It was broadcasted on BBC2 on April 5, 1999. Czech translation of this episode was conducted by Pavel Kuchař.

Briefly, the story takes place on a spaceship which was reconstructed by nanobots with its original crew members. Our main characters serve their sentences in the ship's jail called The Tank for not being able to explain what had happened to everyone and why they are in the deep space three million years later. The six is now on probation for good behavior and after a couple of blunders, they decide to run away. On their way out they discover the ship was invaded with a metal-eating microbe and decide to warn the others. Since there are not enough escape crafts to abandon the ship, the prisoners are to be doomed to die on the ship. The Dwarfers decide to find an antidote to the virus in the mirror universe to “cure” the ship and survive. When Rimmer returns to his universe with what he thinks is the antidote, the ship is falling apart and everyone is gone. Everything seems to be lost when the Grim Reaper appears to accompany Rimmer to the world beyond.

I put the transcribed scripts side by side and divided the episode into forty-seven humorous scenes in which I analyzed used types of jokes according to a proposed classification by Zabalbeascoa on one hand and on the other I focused on used translation strategies and then analyzed individual examples.

## 5 ANALYSIS

Through the analysis of forty-seven individual humorous scenes of the examined episode, it was found out that the most used type was an international joke (A) as clearly seen in Figure 5, in 26 cases. As will be discussed later in 5.3, 12 cases of A were considered as national-sense-of-humor type (C), but were not counted on their own for their ambiguous nature. The national-culture-and-institutions jokes (B) were found in 2 cases. The language-dependent jokes (D) were in 6 cases and only visual jokes (E) were in 3 cases. The complex jokes (F) could be divided into three groups. First group is a combination of A and E (7 cases), second is made of A and D (2 cases) and the third group is combined D and E in 1 case. Later on, each type will be described and accompanied with examples of specific translation strategies in each of them.



**Figure 5:** Number of individual joke-type appearances

### 5.1 Type A: Universal jokes

The international jokes (A) are from the translation point of view the least challenging. The humorous effect can be achieved by a direct translation without any significant obstacle. This type was used throughout the episode most of the time, namely in 26 cases.

Figure 6 is an example of A, there is no need to adapt the translation, the humorous effect is in timing of the deliveries which will not show in the translation itself.

HOLLY	HOLLY [on viewscreen]
<i>Rád bych vám sdělil žhavou a naprosto důvěrnou informaci. Asi tak za deset minut bude prohlídka cel. Nikomu ani muk.</i>	<i>Thought you might like to hear some hot off the press, official insider information. There's gonna be a cell inspection in about ten minutes. Keep it under your hat.</i>
Výrazně mrkne a LISTER přikývne. Vstupuje STRÁŽNÝ.	[HOLLY winks conspiratorially, and LISTER nods] [Enter GUARD]
STRÁŽNÝ	GUARD
<i>Prohlídka cel za deset minut.</i>	<i>Cell inspection in ten minutes.</i>
A zase odchází.	[Exit GUARD] [LISTER glances back to HOLLY]

**Figure 6:** Scene 19

## 5.2 Type B: Cultural-reference jokes

As above-mentioned, in 3.2.1, it was said that jokes containing cultural reference may need to be adapted to keep the humorous effect. In case the cultural, national or institutional reference is a part of shared knowledge of the receiving audience as well as of the SL audience it can be simply translated and the humorous effect will be preserved. These were the cases of two appearances of the type B jokes in the *Red Dwarf*.

Figure 7 contains a cultural-specific reference. Even though the “Yellow Pages” is a cultural reference to a book containing phone numbers, at that time (it was 1999 and fixed phones were then widely spread), we used to have the same phone directory with the similar name, which means we have an equivalent term in the TL and there was no need to change the reference in order to keep the humorous response.

KOCOUR	CAT
<i>Takže stačí plutoniem poháněný skleník a jsme v suchu!</i>	<i>So all we need is a plutonium-powered greenhouse and we're home free!</i>
KRYTON	KRYTEN
<i>Potřebujem protilátku, co by</i>	<i>We need an antidote. Something that can</i>



<i>neutralizovala korozivní negativitu mikrobu.</i>	<i>neutralise the corrosive negativity of the microbe.</i>
LISTER	LISTER
<i>Něco s korozivní pozitivitou?</i>	<i>Something with a corrosive *positivity*?</i>
KOCOUR	CAT
<i>No a kde to seženem?</i>	<i>So where do we get that?</i>
HOLLY (Na LISTEROVÝCH náramkových hodinkách)	HOLLY [on LISTER's wristwatch]
<i>Ve Zlatých stránkách nic není.</i>	<i>There's nothing in Yellow Pages.</i>

**Figure 7:** Scene 36

Another example in Figure 8 is very similar to the previous one. This reference did not need any special translation as this incident was well-known all over the world. For that matter, I cannot think of any similar case in our history that we could use instead.

KRYTON	KRYTEN
<i>A to se stává všem ženám? Všechny začnou být divné a mrzuté? Přitom ve filmech ani v televizi to nevidíte. A to prý muži ovládají média! To je největší bouda od aféry <b>Watergate!</b></i>	<i>And this happens to all women? They become cranky and weird, and yet you never see this in films or on TV... and men are supposed to be in control of the media..! This is the biggest cover-up since <b>Watergate!</b></i>

**Figure 8:** Scene 15

### 5.3 Type C: National jokes

The national-sense-of-humor joke-type is very specific one per se. It is the most controversial one of them all and it is difficult to identify. Since the British national sense of humor uses sarcasm and irony, which I think, can be also found in the Czech national sense of humor, I did not distinguish it as much. I marked scenes I thought that could be considered as type C (namely no. 4, 6, 7, 8, 12, 14, 18, 20, 26, 35, 37, 39), thanks to mostly deadpan deliveries, but I counted them as an international jokes A because they did not seem they would be otherwise incomprehensible.

Figure 9 is an example of a deadpan-delivered serious message, without use of any special translational technique.

<b>Hala Tanku</b> Před nastoupenými vězni hovoří kapitán HOLLISTER.	[Prisoners, CAPTAIN HOLLISTER present] [HOLLISTER stands on the first level balcony that circles the chamber and looks down at the inmates]
HOLLISTER	HOLLISTER
<i>Červený trpaslík je zevnitř užírán korozním mikroorganizmem. Jak patrně víte, nemáme dost lodí, abychom vás zachránili všechny, takže většina z vás tady zůstane a zemře. Jo, a v poště máte všichni omluvný dopis.</i>	<i>Red Dwarf is being devoured from within by a corrosive micro-organism. As you probably know, we don't have enough craft for everyone to be rescued, so most of you will be staying behind to die. Oh, there's an apology about that in the internal mail.</i>

Figure 9: Scene 35

#### 5.4 Type D: Language-based jokes

The language-dependent jokes are the most challenging to translate as they put translator's abilities to the test. This type was used on six occasions (scenes no. 13, 21, 32, 34, 42, 45) of the analyzed text. I provide three examples in Figure 10, Figure 11, and Figure 12. According to Zabalbeascoa's (1994; 1996) concept of priorities we cannot omit or compensate a joke in TV series. Keeping the humorous effect is our priority, not to mention the other restriction, the audience's laughter added to the soundtrack so the viewers expect to be entertained and to laugh.

<b>Kovová terasa nad halou Tanku</b> Věžňové se vracejí z šichty do cel. Jsou to KOCOUR, LISTER a KRYTON.	[CAT, KRYTEN, LISTER present] [The trio are walking through corridors on Floor 13]
KOCOUR (Drží se za záda)	CAT
<i>Náš slizoun si to umí zařídit. Dělat pro kapitána. Ale co já? Ztracený desky! Žáda mám úplně zničený! Páteř je prohnutá. Kdybys se mnou někde mrsknul, tak ti přiletím zpátky! <b>Desky, desky, desky!</b> Já nejsem zvyklý dělat! A takovouhle práci!</i>	<i>It's okay for Mister cushy-working-for-the-Captain-now, but what about me? All that damned rock! My back's killing me, bud! Look at my spine, it's so curved, if you threw it away it'd come back! <b>Rock, rock, rock, rock, rock, rock!</b> I ain't used to work! But what job do they give me?</i>
KRYTON	KRYTEN
<i>Vy pracujete s <b>deskami</b>, pane?</i>	<i>Er, something to do with <b>rocks</b>, sir?</i>
KOCOUR	CAT
<i>Přesně tak. Víš, co já musím dělat? Nahrát jim všechny <b>desky</b> do palubního rozhlasu. Každých pětadvaceti minut musím ty nesmysly měnit! Je ze mě troska! Ta podmínka mě zabije!</i>	<i>Exactly. You know what they've got me doing? I've got to put all the <b>rock albums</b> on the P.A. system. I've got to change those suckers once every forty-five minutes! I'm a physical wreck! Probation's killing me, buds..!</i>

Figure 10: Scene 13

Figure 10 is a great example of a language-dependent joke. It works with homonymous words therefore a substitution based on the same principle is used in translation. The denotative meaning of the word “rock” is changed in order to keep its connotations.

Figure 11 works on similarly as the previous example. There is no need to substitute translated words. There is only one condition, the humorous effect will be achieved by using the same principle, by using homophonous word.

	[RIMMER, LISTER present]
RIMMER	RIMMER
<i>Jestli se můžu zeptat, kdepak jsi splášil ten informační klenot tak dlouho předtím, než to věděl každý?</i>	<i>If you don't mind me asking, where did you get that priceless nugget of information *way* before it got into the public domain?</i>
	[HOLLY present]
HOLLY	HOLLY
<i>Naboural jsem se do lodního počítače a tam jsem to našel. Taky se mi podařilo nakouknout do seznamu zásob. <b>Objevil jsem něco, z čeho by se vám naježily všechny vlasy...</b></i>	<i>I've hacked into the ship's computer system; got into the prison log. I've also managed to get a goosey at the supplies inventory. <b>Discovered stuff in there that'll make your hair stand on end...</b></i>
	[RIMMER, LISTER present]
LISTER	LISTER
<i>A sice?</i>	<i>What stuff?</i>
	[HOLLY present]
HOLLY	HOLLY
<i>Je to <b>brilantina</b>. Máznete to na hlavu a máte naježené vlasy. Jsou tam už jen dvě, takže jestli máte zájem, dejte mi vědět. Jen jak najdu něco, co by se vám mohlo hodit, ozvu se vám.</i>	<i>'<b>Brylcreme</b>', it's called. Y' put it on your head, and it makes your hair stand on end. Apparently, we've only got two jars left, so if you need some, let me know. As soon as I've got anything else that'll be useful I'll be back.</i>

Figure 11: Scene 21

Figure 12 shows another language-related joke. As mentioned above (in chapter 4), the word “smeg” is a made-up word for curses and many forms can be derived from it. It acts as a regular morphological unit. Therefore there is no direct equivalent of such words and it must be substituted with words of the same properties, such as mild curses with many possible derivatives.

AUTOMAT	DISPENSER
<i>Ještě pořád to může šťastně skončit.</i>	<i>No, there still could be a happy ending.</i>
RIMMER	RIMMER
<i>Jak?</i>	<i>How?</i>
AUTOMAT	DISPENSER
<i>Pamatuješ si, jak jsi mi štípnul tu čokoládu? Ještě pořád mi za ni můžeš zaplatit, než natáhneš bačkory.</i>	<i>You know that chocolate bar you still owe me for? You could always pay me back before you snuff it.</i>
RIMMER	RIMMER
<i>A co je na tom tak šťastnýho?</i>	<i>How's that a happy ending?</i>
AUTOMAT	DISPENSER
<i>No, pro mě je to šťastný konec. Aspoň mi budou hrát účty.</i>	<i>Well, its a happy ending for me. At least my totals will tally.</i>
RIMMER	RIMMER
<i>Hele, běž už s těma blbárnama do Blbous, ty přibblej blbečkózní blbštajne!</i>	<i>Why don't you smegging-well smeg off, you annoying little smeggy smegging smegger!</i>

Figure 12: Scene 45

## 5.5 Type E: Visual jokes

This joke-type was used three times in the episode (in scenes no. 16, 17, 41). Humorous scenes based only on the visual type of joke did not need any specific translation strategy.

Only in one scene (Figure 13), there was a limitation of the visual content which caused a little problem. It was a written text in English visibly seen. In translation, there was used a dubbing technique. The text was spoken by the actress standing with her back towards the audience, so we could not see her lips and the additional utterance was made possible.

<p><b>Cela Krytona a Kochanské</b>  Otevírají se dveře a vstupuje KOCHANSKÁ. Vejde a vyvalí oči. Uprostřed cely slavnostně postává KRYTON a nad hlavou má transparent s nápisem: „PŘEJI VÁM BÁJEČNÉ MĚSÍČKY“.</p>	<p>[KRYTEN present]  [Enter KOCHANSKI]  [KOCHANSKI spots KRYTEN, then glances up at something above him. She does a double-take and her eyes widen. KRYTEN stands under a large banner that proclaims: "HAVE A FANTASTIC PERIOD"]</p>
<p>KRYTON  (Rozpaží)</p>	<p>KRYTEN</p>

<i>Tadaá! Ještě že mám pana Listera! Málem jsem ze sebe udělal hlupáka.</i>	<i>Ta-daaaa! Thank goodness for Mister Lister! I nearly made such a fool of myself.</i>
(Vytáhne tampón převázaný zelenou stužkou)	[KRYTEN holds up a single tampon, dangling on its string and adorned with green ribbons]
KRYTON	KRYTEN
<i>Dáreček pro Vás.</i>	<i>A little present ma'am.</i>
	[KOCHANSKI narrows her eyes and nods as if playing along]
	KRYTEN
<i>Hezky zabalený. Doufám, že je to Vaše velikost...</i>	<i>All gift-wrapped. I hope I chose the right size...</i>
KOCHANSKÁ	KOCHANSKI
<i>To ti poradil Dave, vid'?</i>	<i>Dave told you to do this, didn't he?</i>
KRYTON	KRYTEN
<i>Ah, není báječný?</i>	<i>Ohhh, isn't he wonderful?</i>
KOCHANSKÁ	KOCHANSKI
<i>To jo. Občas je tak milej, že je až k sežrání.</i>	<i>Oh yeah. Sometimes he's so cute I could just eat him.</i>
KRYTON	KRYTEN
<i>Všechno mi vysvětlil, abych neudělal nějaký trapas.</i>	<i>He explained everything to me so I wouldn't embarrass myself.</i>



**Figure 13:** Scene 16

In Figure 14, there was no special translation strategy needed. The joke was conducted visually as the main protagonist was too shy to pronounce a word of a delicate topic and it was easier for him to point at it on the banner above his head. In terms of dubbing terminology, the dubbing had to synchronize a pause with the hand movement. It is called the kinetic synchrony.

KOCHANSKÁ (Mračí se)	KOCHANSKI
<i>Krytone, no, jak bych ti to řekla...</i>	<i>Kryten, how can I put this..?</i>
KRYTON	KRYTEN
<i>Něco snad není v pořádku?</i>	<i>Is there something wrong, ma'am?</i>
(Pauza)	[KRYTEN pauses for a moment, considering, then quickly lowers his arm]
KRYTON	KRYTEN
<i>Napálil mě, vid'te? Tohle vůbec není to, co by měl člověk dělat, když má žena...</i>	<i>He set me up, didn't he. This is absolutely not what you're supposed to do when a woman is having a...</i>
(Ukáže na poslední slovo na transparentu)	[KRYTEN points upwards towards the last word of the banner]
KRYTON	KRYTEN
<i>Tohle se taky nehodí?</i>	<i>Is the banner wrong, too?</i>
Ukáže na celý transparent a KOCHANSKÁ kývne.	[KOCHANSKI nods, quietly]

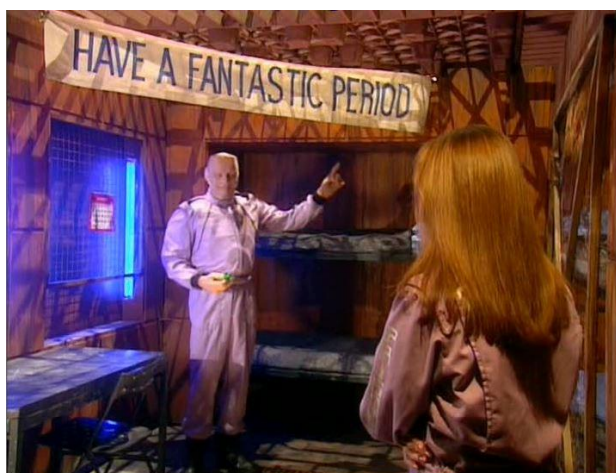


Figure 14: Scene 17

Last example of solely visual joke type (Figure 15) which cannot be otherwise “translated”. The translation must only support what we see on the screen.

(Bere do pravé ruky pero, aby podepsal lejstra, ale zjišťuje, že je levák)	[RIMMER takes a pen and tries to sign a directive, but his arm refuses to control the pen properly]
RIMMER	RIMMER
<i>No jasně, je to zrcadlový vesmír,</i>	<i>Of course, it's a mirror universe, everything's</i>

<i>všechno je obráceně...</i>	<i>opposite...</i>
Bere pero do druhé ruky a vtom ho něco napadne. Odloží ležstra a nadzdvihne deku. V úžasu zirá do vlastního rozkroku.	[RIMMER puts the pen in his left hand and signs the directive. Suddenly, a thought occurs to him and he grins excitedly. Lifting the blanket, he glances downwards, stares intently for a few moments and swallows]
RIMMER	RIMMER
<i>Pane jo! Na tohle si musím chvíli zvykat...</i>	<i>My God... this is gonna take some getting used to...</i>



**Figure 15:** Scene 41

## 5.6 Type F: Complex jokes

The complex jokes (F) consisting of two or more types of jokes was used ten times. In seven cases, a combination of international (A) and visual (E) jokes were used (scenes 2, 3, 5, 27, 29, 30, 46), on one occasion, there was a combination of visual and a language-dependent joke (D; scene 1) and two combinations of A and D (scenes 23 and 24).

A and E combinations were not difficult to translate for its easily translatable nature. Except for a scene no. 27, in Figure 16. The substitution was needed for an expression “kebab” which was, at the time of the series’ release, more common meal eaten when drinking alcoholic beverages in the source culture. The expression had to be domesticated for the target culture as “utopenec” since a kebab was not known as much at that time. If the translation was conducted today and even though a kebab is now commonly known street food, I do think that “utopenec” would still be more adequate

translation for Czech audience which connotes better this sour meal with drinking alcohol.

ACKERMAN	ACKERMAN
<i>Postavte se k postelím.</i>	<i>Stand by your bunks...</i>
ACKERMAN ustoupí. LISTER s RIMMEREM se přidržují stolu a jeden druhého a jedním mohutným odrazem doskočí ke kavalcům, kterých se ihned zachytí. ACKERMAN si mezi tím čichne k obsahu demižonu stojícího na stole. Otočí se k oběma obyvatelům cely.	[ACKERMAN moves aside and, with great care, RIMMER and LISTER make a dive for the bunks, each managing to grab the top bed and hold themselves upright. ACKERMAN takes a sniff of the demijohn standing on the table, grimaces, and walks across the room to stand between RIMMER and LISTER in front of the bunks]
ACKERMAN	ACKERMAN
<i>Vy jste opilí.</i>	<i>You're drunk.</i>
LISTER	LISTER
<i>Opilí?</i>	<i>Drunk, shir?</i>
Začne důrazně vrtět hlavou. Ve stavu, v jakém je, mu dělá problémy vrtění zastavit.	[LISTER shakes his head emphatically then finds it difficult to stop]
LISTER	LISTER
<i>Ne, pane.</i>	<i>No, sir.</i>
RIMMER (Chraplavým hlasem)	RIMMER
<i>Vůbec ne, pane, ne. Ne, ne.</i>	<i>Absolutelly not, sir, no. No, no. No.</i>
	[ACKERMAN ponders for a moment]
ACKERMAN (Chvilí přemýšlí)	ACKERMAN
<i>A kdo by si teď dal <b>utopence</b>?</i>	<i>Who fancies a <b>kebab</b>?</i>
LISTER s RIMMEREM se o překot hlásí.	
LISTER	LISTER
<i>Já! Já bych si dal!</i>	<i>Oh yeah!</i>
RIMMER	RIMMER
<i>Já! Utopenci jsou výborný nápad, pane!</i>	<i>Me, sir, me!</i>
LISTER	LISTER
<i>Sakra... napálil nás.</i>	<i>Oh smeg... he's shticked us.</i>





Figure 16: Scene 27

Another example of a combination of A and E in Figure 17. The name of this entire episode is based on this scene.

SMRT (Hlubokým hlasem)	DEATH
<i>Arnolde Jidášu Rimmer. Tvůj život je u konce. Pojď se mnou.</i>	<i>Arnold Judas Rimmer. Your life is over. Come with me.</i>
Podá mu ruku a pomůže mu vstát.	[Extending a hand, DEATH helps RIMMER to his feet as his deep, booming voice drones on]
SMRT	DEATH
<i>Půjdeme k řece Styx, kde vložíš minci do...</i>	<i>We will travel to the River Styx, where you will place a coin in the -</i>
RIMMER	RIMMER
<i>Dneska ne, kamaráde!</i>	<i>Not today, matey!</i>
RIMMER najednou kopne SMRT do slabin. Ta se s tlumeným výkřikem předkloní v bolesti a upustí kosu. RIMMER zatím prchá.	[Abruptly, RIMMER knees DEATH solidly in the groin. The ethereal one drops his scythe and falls to his knees like the proverbial sack of potatoes]
RIMMER	RIMMER
<i>Jenom sympat'áci umírají mladí.</i>	<i>Remember: "only the good die young".</i>
Utíká pryč.	[A spring in his step, RIMMER turns on his heel and dashes away] [Exit RIMMER]
SMRT	DEATH
<i>To se mi ještě nikdy nestalo...</i>	<i>That's never happened before...</i>
Zhroutí se na podlahu koridoru.	[DEATH collapses onto the deck]



**Figure 17:** Scene 46

The problem in the translation of this scene, in Figure 18 (D+E), was due to its visual appearance on the screen, it was a written text describing the plot of the episode. The ship's computer was affected by a virus and the text was unable to use a spell checker. The Czech version dubbed the scene but could not comprise all mistakes, so the translation maintained the humorous effect only partially.

<p>„Jediný záchranný modul kosmické lodi Hermes. Členů posádky - jeden. Lod' zničena chameleónským mikrobem. Opravuji: chumeleónským mikrobem. Opravuji: něčím divným z vesmíru, co mění tvar. Veškerá nepodstatná elektronická zařízení mimo provoz, včetně kontroly pravopisu. Konec správy.“</p>	<p><i>"Lone escape pod from SS Hermes - Survivors one. Ship destroyed by Chameleonic Microbe."</i></p>
	<p>[A pause, then the words 'by Chameleonic Microbe.' are deleted, and replaced with:]</p>
	<p><i>"by Chamelionic Mycrobe."</i></p>
	<p>[A second pause, then 'by Chamelionic Mycrobe.' is deleted, and replaced with the much simpler:]</p>
	<p><i>"by shape changing weird space thing. Non essential electrics all down, including spell checker. Massage ends."</i></p>



**Figure 18:** Scene 1

The third combination of two different joke types is of A and D. Those scenes are internationally undestandable but possess a language-dependent quip which makes it a little bit complicated to translate.

In case of Figure 19, there is put special emphasis on an indefinite article in front of a word “duel“. Unfortunately, Czech language does not mark definiteness in this way and also this case was limited by restrictions of an AVT. Luckily, Czech counterpart to a duel could be either “duel” or “souboj” and so the translator could keep the cultural reference of “the old Spielberg’s movie” intact and differentiate it from “a duel”.

RIMMER	RIMMER
<i>Tohle není jizva, ale škrábnutí. *Tohle* je jizva.</i>	<i>That's not a scar, that's a nick. *That* is a scar.</i>
Ukáže na jizvu pod čelistí.	[RIMMER points at the small white mark under his jawline]
LISTER	LISTER
<i>Kde jsi k tomu přišel?</i>	<i>Where did you get that?</i>

RIMMER	RIMMER
<i>Ve rvačce, to už je dávno. Duel.</i>	<i>From a fight, years ago. Duel.</i>
LISTER	LISTER
<i>Duel? Ty? (Směje se) Tohle ti nežeru.</i>	<i>A duel? You? Get out of town!</i>
RIMMER	RIMMER
<i>Ale ne souboj. „Duel“. Ten starej film od Spielberga. Kamarád po mně hodil kazetu. Hloupě jsme se pohádali, kdo má na kole hezčí klipsny. Ale pomstil jsem se. Vymočil jsem se jim do napařovačky a chodil ve žlutých tričkách.</i>	<i>Not *a* duel; "Duel", the old Steven Spielberg movie. A friend of mine attacked me with a video case. Some stupid argument about who had the coolest bicycle clips. I got him back, though. I peed in his mum's steam iron; he had yellow t-shirts for a week.</i>

Figure 19: Scene 23

In Figure 20, it is used a free translation. The purpose of the utterance is to depict that Baxter is really a tough guy when he has got the nerves to bet something so precious with low chance of winning. In Czech, the humorous effect is even enhanced by using a poker slang and an ambiguity of a word “koule” (a bodily organ and a card in poker).

LISTER (Nadzvedne šachovnici)	LISTER
<i>Další vzkaz. (Čte) „Drahý pane Listere, děkuji za Vaši radu ohledně slečny Kochanské. Za odměnu jsem ukradl Baxterovi načerno pálenou kořalku a ukryl ji u Vás ve sprše. Už teď se dost bavím, protože vím, že Vaši celu budou kontrolovat. A umím si představit tu hrůzu, která Vás jímá.“</i>	<i>Another note... "Dear Mister Lister, thanks for your wonderful advice regarding Miss Kochanski. In return, I thought I'd steal Baxter's stash of illegal hooch and hide it in... your shower"! "I am laughing as I write this knowing your cell is about to be searched and imagining the panic now gripping your soul"!!</i>
LISTER vyděšeně vstává a ve sprše opravdu objevuje několik demijohnů.	[LISTER tears open the shower cubicle and sees several demijohns]
RIMMER	RIMMER
<i>Proboha!</i>	<i>Oh my god!</i>
LISTER	LISTER
<i>Ježíši!</i>	<i>Oh god!</i>
RIMMER	RIMMER
<i>Co budem sakra dělat? Za pět minut je tady kontrola! Jsem v podmínce!</i>	<i>What the hell are we gonna do? We've got an inspection in five minutes! We're on probation!</i>
LISTER	LISTER

<i>Do záchodu! Do dřezu!</i>	<i>Down the loo; down the sink.</i>
LISTER přiskočí ke dřezu a lije do něho obsah jednoho z demižonů.	[LISTER drags one of the demijohns over to their sink and upends the contents into it]
RIMMER	RIMMER
<i>Baxter nás zabije, jestli zjistí, co děláme!</i>	<i>Baxter's gonna kill us if he finds out we're doing this!</i>
LISTER	LISTER
<i>Kapitán nás zabije, když to neuděláme!</i>	<i>The Captain's gonna kill us if we don't!</i>
RIMMER	RIMMER
<i>Z Baxtera mám ale větší strach! Grizzly před ním prchá a řve hrůzou. Před týdnem hrál poker, a když mu došly peníze, vsadil levou kouli na dvojici spodků. Na dvojici spodků! Takový je drsňák.</i>	<i>But Baxter! You've seen what he's like: grizzly bears run screaming from *him*. Last week he was playing poker, ran out of money - <b>he bet his right nut on a pair of jacks!</b> A pair of jacks! That's how hard he is.</i>

**Figure 20:** Scene 24

## 6 CONCLUSION

By analyzing forty-seven humorous scenes from one episode of the series *Red Dwarf* it was found out that the most frequent type of joke according to Zabalbeascoa's classification was the international joke in twenty-six occasions separately and moreover in nine cases in combination with another type, especially a visual-joke type. Since there were no significant shifts of meaning or losses of humorous effects, the strategy of direct translation could have been applied. It was determined that national-sense-of-humor jokes were not significantly different from international jokes and all twelve cases were counted as international jokes.

On the other hand, specific translation strategies were used on rare occasions, namely in all six language-dependent jokes. It appeared that the most suitable translational approach was a usage of a substitution.

It was also found that the *Red Dwarf* series works with all types of humor. Thanks to using mainly international and visual types of joke and their combination as a complex type of joke, it is very appealing to many people making it a popular TV series in the UK as well as in the Czech Republic over all these years.

Based on the analysis I found out that Zabalbeascoa's classification is a very helpful tool for translators, since there are no other set recommendations for translating humor for an audiovisual production. The classification enables translators to choose a convenient strategy for functional equivalence of jokes or quips.

## SUMMARY

Tato práce se zabývá překladem humoru v audiovizuálních textech. Snaží se identifikovat zdroje humoru ve výchozím jazyce předlohy, způsoby jakými je lze převést do cílového jazyka a jaké postupy k překladu uplatňuje, aby i v cílovém jazyce vyvolaly podobný, ne-li stejný humorný efekt.

V úvodní kapitole se práce věnuje disciplíně audiovizuálního překladu, co vše obnáší a jaké jsou její charakteristické prostředky a omezení. Z větší části se věnuje dabingu, na který je v práci kladen větší důraz.

V další části se práce zabývá definicí humoru a způsoby jakými je možné humor překládat tak, aby si zachoval svůj zamýšlený význam, či spíše humorný efekt, i v cílovém jazyce. Tato kapitola také představuje klasifikaci vtipů dle Zabalbeascoy (1994; 1996), na základě které je možné jednotlivé vtipy rozčlenit a dále s nim pracovat podle navržených postupů překladu. Klasifikace je v práci dále uplatněna při analýze.

Práce krátce představuje britský seriál *Červený trpaslík*, na kterém je pro svůj komický ráz uplatněná analýza humorných scén. Jednotlivé scény jsou rozděleny do výše zmíněné klasifikace. Dále se zkoumají překladatelské strategie, které byly použity pro překlad tak, aby zachovaly vtip i v cílovém jazyce.

Bylo zjištěno, že seriál využívá především jednoduše srozumitelného mezinárodního vtipu nejčastěji v kombinaci s vizuálními prvky humoru, tudíž není příliš náročný na překlad. A ukázalo se, že Zabalbeascova klasifikace je přínosnou pomůckou pro překladatele humoru v audiovizuálních textech.

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## **ABSTRACT**

The aim of this thesis is to identify ways and sources of humor and to analyze used translational strategies on one episode of the British sci-fi series *The Red Dwarf*.

The episode was divided into forty-seven humorous scenes that were later on analyzed according to Zabalbaescoa's classification of jokes and at the same time by applied translational strategies.

It was found that the most common type of joke according to Zabalbaescoa was the international joke which occurred in twenty-six cases alone and additionally in nine cases combined with another type of joke. On the other hand, specific translation strategies were applied less than a direct translation that is, in all six cases of language-dependent jokes.

The analysis proved that the Zabalbaescoa's classification is a useful translator's tool in the translational process of jokes.

### **Key words**

AVT, dubbing, jokes, TV series

## **ANOTACE**

Cílem této práce bylo identifikovat způsoby a zdroje humoru a analyzovat použité překladatelské postupy na epizodě britského sci-fi seriálu *Červený trpaslík*.

Epizoda byla rozdělena na čtyřicet sedm humorných situací, které byly jednotlivě analyzovány z hlediska Zabalbeascovy klasifikace vtipů a současně podrobeny analýze použitých překladatelských strategií.

Bylo zjištěno, že nejčastěji se vyskytujícím typem vtipu dle Zabalbeascovy klasifikace byl vtip mezinárodní, který se vyskytl ve dvaceti šesti případech samostatně a navíc v devíti scénkách v kombinaci s jiným vtipem. Na druhou stranu, specifických překladatelských strategií bylo využíváno méně, a to zejména u všech šesti případů jazykově-závislých vtipů.

Uvedená analýza ukázala, že Zabalbeascova klasifikace je vhodnou překladatelovou pomůckou při volbě postupu překladu humoru.

### **Klíčová slova**

audiovizuální překlad, dabing, vtipy, TV seriál

## APPENDIX I: TRANSCRIBED SCRIPTS

SCENE NO.	CZECH SCRIPT	ENGLISH SCRIPT	JOKE TYPE
	Červený trpaslík Série 8 Epizoda 8 „Jenom sympatáci...“	RED DWARF SERIES 8 EPISODE 8 ONLY THE GOOD	
	<p><b>Vesmír</b></p> <p>V prostoru visí opuštěná kosmická loď. Opouští ji záchranný modul.</p> <p>Objevuje se text:</p>	<p>[A derelict ship, floating in space. A pod tumbles away from the ship and slices by the camera]</p> <p>[A plain starfield. Narrative text draws across the screen:]</p>	
1.	<p>„Jediný záchranný modul kosmické lodi Hermes. Členů posádky - jeden.</p> <p><i>Lod' zničena chameleónským mikrobem.</i></p> <p><i>Opravují: chameleónským mikrobem.</i></p> <p><i>Opravují: něčím divným z vesmíru, co mění tvar.</i></p> <p><i>Veškerá nepodstatná elektronická zařízení mimo provoz, včetně kontroly pravopisu.</i></p> <p><i>Konec správy.“</i></p>	<p><i>"Lone escape pod from SS Hermes - Survivors one.</i></p> <p><i>Ship destroyed by Chameleonic Microbe."</i></p> <p>[A pause, then the words 'by Chameleonic Microbe.' are deleted, and replaced with:]</p> <p><i>"by Chamelionic Mycrobe."</i></p> <p>[A second pause, then 'by Chamelionic Mycrobe.' is deleted, and replaced with the much simpler:]</p> <p><i>"by shape changing weird space thing.</i></p> <p><i>Non essential electrics all down, including spell checker.</i></p> <p><i>Massage ends."</i></p>	D+E = F
	Záchranný modul se řítí k Červenému trpaslíkovi.	[The triangular escape pod tumbles through space, its fuel spent. It approaches Red Dwarf and falls into the ship's gravity well]	

	<p><b>Přistávací rampa Červeného trpaslíka</b> Na nákladní rampě přistál záchranný modul. Objevuje se text:</p>	[A cargo bay within Red Dwarf. The pod has been brought in and now sits upright in the bay. Narrative text appears:]	
	„O šest hodin později.“	"6 hours later"	
	Modul je pomalu ale jistě rozežírán zevnitř korozním mikroben.	[One side of the pod begins to shimmer, as some kind of black, flickery substance begins to spread out from the entry hatch and move around the large, circular airlock cavity. As the black substance passes, the metalwork of the pod vanishes, leaving behind a jagged tear through the airlock]	
2.	<p><b>Kapitánova kajuta</b> U stěny běží televize s jakýmsi béčkovým hororem z padesátých let. Bezbrannou ječící a kopající ženu drží v náručí chlápek v nedůvěryhodném kostýmu pochybného mořského monstra. Kapitán HOLLISTER leží chorý v posteli, přikryt barevnou kostkovanou dekou, a sleduje to. Ozve se klepání na dveře. HOLLISTER vypne televizor a rád by svolil dotyčnému vstoupit, ale bolí ho v krku, a tak se mu z úst dere jen slabý chrapot.</p>	<p>[We see a close up on a TV screen, display on which is an old black and white sci-fi horror movie. A woman is being carried by a creature dressed in a dark suit and helmet; she kicks her legs and screams melodramatically] [CAPTAIN HOLLISTER present] [HOLLISTER is lying in bed, looking ill. There is a knock on the door, and the CAPTAIN struggles to croak around an obviously sore throat]</p>	A+E = F
	HOLLISTER	HOLLISTER	
	...vstupte...	...Come in...	
	Ozve se hlasitější zabouchání.	[More knocks issue and HOLLISTER reacts with exasperation]	
	HOLLISTER (Podrážděně a chrplavě)	HOLLISTER	
	...vstupte...	...Come in...	

	Návštěvník neslyší a tak do třetice buší.	[HOLLISTER strains hard, but the caller obviously still does not hear and knocks again]	
	HOLLISTER	HOLLISTER	
	<i>...vstupte!</i>	<i>...Come in!...</i>	
	Dveře se otevřou. Vstupuje RIMMER s tácem.	[There is a pause, then the door swishes open] [Enter RIMMER]	
	RIMMER	RIMMER	
	<i>Můžu vstoupit, pane? Já jsem ťukal, asi jste mě neslyšel. Horká citronáda.</i>	<i>Can I come in, sir? I did knock, sir, perhaps you didn't hear me? Your hot lemon, sir.</i>	
	HOLLISTER (Napije se)	[HOLLISTER takes the drink, then pats at his face] HOLLISTER	
	<i>Ta chřipka mi dává. Ty tváře mám pořád takové opuchlé, povadlé a skleslé.</i>	<i>God-damn yellow fever. I've still got that jowly, flabby, puffiness around my cheeks.</i>	
	RIMMER	RIMMER	
	<i>A nebyly takové už před tou nemocí? Ano, určitě byly, protože...</i>	<i>Wasn't that there before your illness, sir? Yes, I'm sure it was, because -</i>	
	HOLLISTER se na něho výhružně dívá, a tak RIMMER raději zabrzdí.	[HOLLISTER glances at RIMMER sharply]	
3.	RIMMER (Upravuje mu deku.)	RIMMER	A+E = F
	<i>Trochu Vás zabalím.</i>	<i>Let me tuck you in, sir.</i>	

	HOLLISTER	HOLLISTER	
	<i>Jak se Vám vede v podmínce? Už jste něco vyved`?</i>	<i>How's life on probation? Fouled it up yet?</i>	
	RIMMER	RIMMER	
	<i>Moc se mi to líbí. Tady mám pár věcí k podpisu.</i>	<i>Enjoying it, sir. Some directives for you to sign, sir.</i>	
	Podává mu pár lejster a propisku. HOLLISTER to zběžně prolistuje.	[RIMMER hands over a clipboard, and the CAPTAIN leafs through it]	
	HOLLISTER	HOLLISTER	
	<i>Co tady probůh dělá propouštěcí rozkaz zprošťující Vás veškerých obvinění?</i>	<i>What's this 'Space Core Free Pardon', exonerating you of all crimes, doing in here?</i>	
	RIMMER (Otevře doširoka ústa v předstíraném překvapení)	[RIMMER sucks air through his mouth, an expression of incredulity on his face] RIMMER	
	<i>Ty ze správního by vážně měli dávat pozor. To je hrůza! Ts! Dneska už nemůžete spoléhat na nikoho!</i>	<i>Those people in Admin really need to pay more mind, sir, honestly! Tsk! You can't rely on anyone these days, can you!</i>	
4.	HOLLISTER civí chladně na RIMMERA, jenž to nevydrží a prosebně si klekne k jeho lůžku.	[HOLLISTER stares coldly at RIMMER, who breaks under the pressure and sinks to his knees by the CAPTAIN's bed]	A/C
	RIMMER	RIMMER	
	<i>Já se hrozně omlouvám. Jenže když budu mít záznam, nikdy nedostanu frčky ani vlastní loď. A po tom toužím nejvíc na světě. Být jako Vy... pouze štíhlejší a v lepší kondici, a určitě bez Vašich ucpaných cév, ale když tohle pominu, jste člověk, který je mi vzorem.</i>	<i>I'm so sorry, sir, it's just if I've got a record, I'll never become an officer and command my own ship; and that's what I long for more than anything, sir, to be like you... Maybe thinner, and in better condition, and obviously without your clogged arteries, but that aside, sir, you're the person I admire the most.</i>	



	HOLLISTER	HOLLISTER	
	<i>Jo, tak přesně o tomhle jsem snil...</i>	<i>Another ambition achieved...</i>	
5.	RIMMER	RIMMER	A+E = F
	<i>Myslíte, že bych se moh` stát jednou důstojníkem?</i>	<i>You think I could become an officer, one day, sir?</i>	
	HOLLISTER	HOLLISTER	
	<i>Heleďte, nerad Vám tohle říkám, Rimmere, ale je mi to fakt líto, Vy prostě nejste z důstojnického těsta.</i>	<i>Look, it gives me no pleasure telling you this, Rimmer, but I'm sorry, you're just not officer material.</i>	
	RIMMER	RIMMER	
	<i>Nejsem z důstojnického těsta??</i>	<i>'Not officer material', sir??</i>	
	HOLLISTER	HOLLISTER	
	<i>Jestli Vám mohu poradit, nasměřujte svou energii jinam a najděte si něco, v čem máte naději, že to někam dotáhnete.</i>	<i>If you wanna take my advice you'll redirect your energies and find something that you have a genuine chance of succeeding at.</i>	
	RIMMER	RIMMER	
	<i>Například, pane?</i>	<i>Like what, sir?</i>	
	HOLLISTER předstírá ztrátu řeči.	[HOLLISTER feigns loss of speech]	
	RIMMER	RIMMER	
	<i>Tak podle Vás ze mě nikdy nebude kapitán? Nikdy?</i>	<i>So you're saying I'm never going to become a Captain, sir? Never?</i>	

	HOLLISTER kývá a chraptivě kuňká. Ozve se zaklepání a vstupuje černě oděná žena.	[HOLLISTER croaks words] [There is another knock at the door, and a woman dressed in a flowing black dress sweeps in. Ignoring RIMMER, she stares down at the CAPTAIN]	
	ŽENA	WOMAN	
	<i>Říkali, že můžu na chvílku dovnitř...</i>	<i>They said it was okay to drop by...</i>	
	HOLLISTER	HOLLISTER	
	<i>Talio! Hehehe, ahoj!</i>	<i>Talia?? We-ll, hi!</i>	
	RIMMER (Vyskočí z pokleku)	[RIMMER jumps to his feet and smarms at the woman] RIMMER	
	<i>Dobrý den.</i>	<i>Hi!</i>	
	TALIA se na RIMMERA zdvořile usměje, ale hned obrátí upřený pohled na kapitána.	[The woman smiles in return, but immediately returns her gaze to the CAPTAIN]	
	HOLLISTER (Podává mu lejstra)	HOLLISTER	
	<i>Rimmer je právě na odchodu...</i>	<i>Ah, Rimmer was just leaving...</i>	
	TALIA	TALIA	
	<i>Jsem jako ve snu, že se s tebou setkávám po takových letech!</i>	<i>I can't believe we've run into one another again after all this time!</i>	
	HOLLISTER	HOLLISTER	

	<i>Ty nanoboti museli oživit také tebe, děvče! Vypadáš... fantasticky.</i>	<i>Well, the nanobots must have resurrected you, too! You look... wonderful.</i>	
	TALIA (Chytne ho za ruku)	TALIA	
	<i>Z tebe je teď kapitán. Jsi tak úspěšný muž. Máš vlastní loď... teda! Jsem z toho úplně vedle.</i>	<i>You made Captain; you've done so well. Your own ship... wow! I've got goosebumps.</i>	
	HOLLISTER klopí oči pod záplavou komplimentů.		
6.	RIMMER (K HOLLISTEROVI)	RIMMER	A/C
	<i>Tu fotografii Vaší ženušky mám nechat, jak je, nebo ji mám otočit ke zdi?</i>	<i>The photograph of your *wife*, sir? Is it okay where it is or should I turn it so it's facing the wall?</i>	
7.	HOLLISTER	HOLLISTER	A/C
	Odchod, Rimmer.	<i>Dismissed, Rimmer.</i>	
	RIMMER	RIMMER	
	<i>Samozřejmě. Děkuji, pane.</i> (K TALIE) <i>Můžu Vám něco přinést? Čaj? Kávu?</i>	<i>Yes, sir. Thank you, sir.</i> <i>Nothing I can get *you*, ma'am? Tea? Coffee?</i>	
	(Odchází)	[RIMMER turns and heads out, still muttering]	
	RIMMER	RIMMER	
	<i>Krabičku s gumou?</i>	<i>Packet of three..?</i>	

	HOLLISTER se za RIMMEREM naštvane podivá, pak se ale usměje na TALII a ta si přisedne k němu na postel.	[Exit RIMMER] [TALIA's eyes widen as she hears RIMMER's parting words, and the CAPTAIN glares after him, then smiles and apologises to his guest]	
8.	<b>Koridor vedle kapitánovy kajuty</b> RIMMER odchází naštvane z HOLLISTEROVY kajuty.	[RIMMER present] [RIMMER strides away from the CAPTAIN's room]	A/C
	RIMMER	RIMMER	
	<i>Já! Já že na to nemám! Co ten o tom ví, ten vyžranej trouba?</i>	<i>Me? Not make it? What does he know? The big, stupid, yellow idiot.</i>	
	Zastaví se u automatu a začne lovit v kapse kalhot.	[RIMMER pauses by a food dispenser, and begins fishing in his pocket]	
	RIMMER	RIMMER	
	<i>Nevídí mé dobré stránky, mou záludnost, prohnanost lišáka, to, jak ve chvílích, kdy jde do tuhého, dokážu najít nejlepší skryš.</i>	<i>He doesn't see my good side, my guile, my weasel cunning. When the going gets tough, my ability to find good hiding places.</i>	
9.	Vytáhne z kapsy minci, již má přivázanou na provázku a vhodí ji opatrně do otvoru v automatu.	[RIMMER takes out a token from his pocket and carefully extends a length of thread that is attached to it. He inserts the token into the dispenser's credit slot]	A
	RIMMER	RIMMER	
	<i>On si myslí, že jsem imbecil. To určitě...</i>	<i>He thinks I'm an imbecile, he really does...</i>	
	Cosí namačká a z automatu vypadne čokoládová tyčinka.	[RIMMER taps in a few numbers on a control panel, and a chocolate bar drops into the vending compartment. RIMMER takes it]	
	RIMMER	RIMMER	
	<i>Haha. To víš, že jo, ty bandasko!</i>	<i>Ha ha. Me, an imbecile!</i>	

	Jedním mrštným zatáhnutím za provázek vytáhne svou minci zpět. Automat začne okamžitě zuřivě blikat.	[In one smooth motion, RIMMER carefully tugs on the string and pulls his coin back out of the dispenser. Immediately lights begin to flash all over the machine]	
	AUTOMAT	DISPENSER	
	<i>Poplach, poplach! Čokoládová tyčinka. Čokoládová tyčinka byla odebrána bez placení.</i>	<i>Alert, alert! A choccy-nut bar - a choccy-nut bar - has been removed without payment.</i>	
	RIMMER zapne AUTOMATU reproduktor.	[RIMMER slaps his hand across the dispenser's speaker-unit]	
	AUTOMAT	DISPENSER	
	<i>Čokoládová tyčinka byla odebrána bez placení. Poplach, poplach!</i>	<i>A choccy-nut bar has been removed without payment. Alert, alert!</i>	
	RIMMER	RIMMER	
	<i>Zavři zobák!</i>	<i>Shut up!</i>	
	AUTOMAT	DISPENSER	
	<i>Nezavřu. Poplach, poplach!</i>	<i>No, shan't. Alert, alert!</i>	
	RIMMER	RIMMER	
	<i>Jestli nesklapneš, naleju ti bujón do repráku a utopím tě!</i>	<i>If you don't shut up, I'll pour beef soup into your speaker and you'll drown.</i>	
	AUTOMAT	DISPENSER	
	<i>Tak sundež tu ruku z reproduktoru.</i>	<i>Take your hand off m' speaker then.</i>	
	RIMMER	RIMMER	

	<i>Slib, že budeš zticha.</i>	<i>Promise to shut up?</i>	
	AUTOMAT	DISPENSER	
	<i>Slibuju.</i>	<i>Promise.</i>	
	RIMMER ji sundá.	[RIMMER uncovers the speaker]	
	AUTOMAT	DISPENSER	
	<i>Hahaha hahaha! Zkratovaly mi obvody! Poplach, poplach! Čokoládová loupež ve 341. obvodě.</i>	<i>Ha ha ha haa! I had m' circuits crossed! Alert, alert! Chocolate abduction on floor three-four-one. Alert -</i>	
	RIMMER sundává veškeré nálepky, jimiž je AUTOMAT polepen, a zmuchlané mu je cpe do reproduktoru.	[Angrily, RIMMER crumples up the CAPTAIN's directives and stuffs the papers into the dispenser's speaker grille. He begins peeling off the sticky-backed instruction labels that decorate the dispenser over its various slots and vents and, in an attempt to silence the machine, re-sticks them so that they cover the speaker grille]	
10.	AUTOMAT	DISPENSER	A
	<i>Tohle ti neprojde. I když tě nevidím, tak znám tvé oblíbené sladkosti a taky... a taky vím... a taky vím... ea... no dobře, víc toho nevím, ale tvé oblíbené sladkosti znám a jednou, až zase uslyším tvůj hlas, tak ti udělám ostudu a rozhlásím, že jsi prachsprostý čokoládový chmaták!</i>	<i>Ooh, I say, you w'll - you will not get away with this, I may not be able to see you but I know your taste in confectionary! And I also - I also know - I also know, ha haa, erm, no, in fact that *is* all I know, just your taste in confectionary, but no matter, because one day I'll hear your voice again and I'll expose you for the chocolate thieving dog you are!</i>	
11.	RIMMER vzdá své pokusy stroj udusit.	[RIMMER gives up on trying to suffocate the machine, and rubs his hands on his trousers nervously]	A
	RIMMER	RIMMER	

	<i>Třesu se strachy! Automat mi bude vyhrožovat!</i>	<i>I'm really scared! I'm being threatened by a dispensing machine!</i>	
	Koridorem přichází HOLLISTER s táčem, který u něho RIMMER nechal. RIMMER otočený k AUTOMATU ho nevidí.	[Enter HOLLISTER] [HOLLISTER approaches RIMMER from behind, carrying the tray RIMMER brought with him to the recovery room. Still railing at the dispenser, RIMMER does not see him approach]	
	RIMMER	RIMMER	
	<i>Co mi provedeš? Necháš mi koňskou hlavu z marcipánu v posteli?</i> (Svíjí se u stěny a kouše si demonstrativně nehty strachy) <i>Ach mami, mami, pomoc, pomoc! Já mám strach!</i>	<i>What are you gonna do, leave a horse's head made out of marzipan in my bed?</i> <i>"Oh, mummy, help, help, help! I'm really scared!"</i>	
	HOLLISTER	HOLLISTER	
	<i>Rimmere!</i>	<i>Rimmer..?</i>	
	RIMMER se zděšen prudce otočí. Zády se nalepí na stěnu.	[RIMMER whirls around and flattens himself against the wall]	
	HOLLISTER	HOLLISTER	
	<i>Zapomněl jste si ták...</i>	<i>You forgot your tray...</i>	
	Podá mu ho tak, že ho lehce udeří do břicha.		
	RIMMER	RIMMER	
	<i>Děkuju Vám.</i>	<i>Thank you, sir.</i>	
	HOLLISTER se má k odchodu.	[HOLLISTER turns to walk away]	

	AUTOMAT	DISPENSER	
	<i>Ukradl čokoládu! Ukradl...</i>	<i>He stole some chocolate! He stole s -</i>	
	RIMMER rychle přiloží dlaň na reproduktor AUTOMATU. HOLLISTER se otočí, podívá se na RIMMERA, zvedne ukazovák, jako by chtěl něco říct, pak ale mávne rukou a odejde.	[RIMMER claps his hand across the speaker once more as HOLLISTER turns back to regard him. The CAPTAIN opens his mouth and points at RIMMER, then thinks better of it and heads back to his room] [Exit HOLLISTER]	
12.	AUTOMAT	DISPENSER	A/C
	<i>Čas mé pomsty přijde... Jednou se naše cesty zase setkají a já (Předvádí zvuky střilejících koltů) tě zničím...</i>	<i>You are my nemesis... one day, our paths will cross again, and I - I will *destroy* you...</i>	
	RIMMER	RIMMER	
	<i>Až se tak stane, já budu kapitán téhle lodi.</i>	<i>And on that day, I will be the Captain of this ship.</i>	
	Odchází.	[Exit RIMMER]	
13.	<b>Kovová terasa nad halou Tanku</b> Vězňové se vrací z šichty do cel. Jsou to KOCOUR, LISTER a KRYTON.	[CAT, KRYTEN, LISTER present] [The trio are walking through corridors on Floor 13]	D
	KOCOUR (Drží se za záda)	CAT	
	<i>Náš slizoun si to umí zařídit. Dělat pro kapitána. Ale co já? Zatracený desky! Záda mám úplně zničený! Páteř je prohnutá. Kdybys se mnou někam mrsknul, tak ti přiletím zpátky! Desky, desky, desky! Já nejsem</i>	<i>It's okay for Mister cushy-working-for-the-Captain-now, but what about me? All that damned rock! My back's killing me, bud! Look at my spine, it's so curved, if you threw it away it'd come back! Rock, rock, rock, rock, rock, rock! I ain't used to work! But</i>	



	<i>zvyklej dělat! A takovouhle práci!</i>	<i>what job do they give me?</i>	
	KRYTON	KRYTEN	
	<i>Vy pracujete s deskami, pane?</i>	<i>Er, something to do with rocks, sir?</i>	
	KOCOUR	CAT	
	<i>Přesně tak. Víš, co já musím dělat? Nahrát jim všechny desky do palubního rozhlasu. Každých pětadvacát minut musím ty nesmysly měnit! Je ze mě troska! Ta podmínka mě zabije!</i>	<i>Exactly. You know what they've got me doing? I've got to put all the rock albums on the P.A. system. I've got to change those suckers once every forty-five minutes! I'm a physical wreck! Probation's killing me, buds..!</i>	
14.	KOCOUR odchází. LISTER si všimne, že KRYTON něco nese.	[Exit CAT] [Thankful for the silence, LISTER notices the piece of card that KRYTEN carries]	A/C
	LISTER	LISTER	
	<i>Co to je?</i>	<i>What's that?</i>	
	KRYTON	KRYTEN	
	<i>To je dárek, kterým chci potěšit slečnu Chris.</i>	<i>Oh, it's just a present to help cheer up Miss Kochanski.</i>	
	(Ukáže mu ho)	[KRYTEN holds it up for LISTER to see]	
	LISTER	LISTER	
	<i>Kalendář?</i>	<i>What, a calendar?</i>	
	KRYTON	KRYTEN	

	<p><i>Před pár dní se dívala do kalendáře a říkala, že je špatný kus měsíce, tak jsem jí sehnal nový.</i></p> <p>(LISTER) (Krytone...)</p> <p><i>Já jí to řeknu. Ti, co je vyrábějí, udělali chybu. Prostě kus měsíce úplně zkazili. A byli hloupi, lajdáctí, ale být kvůli tomu nevrlý a smutný, to přece nemá cenu.</i></p>	<p><i>Mmm. A couple of days ago she was looking at the old calendar and she said it was the wrong time of the month, so I got her a new one.</i></p> <p><i>I'm going to tell her, the calendar people made a mistake, but let's just leave this whole 'wrong month' thing behind us; they were stupid, it was careless, but being grumpy and tearful about it is getting it way out of proportion.</i></p>	
	LISTER	LISTER	
	<i>Pár slovíček do tvýho audiostopu...</i>	<i>A little word in your audio receiver.</i>	
	Pošeptá mu vysvětlení do ucha.	[KRYTEN leans closer, and LISTER whispers into his ear for a few moments. They separate]	
15.	KRYTON	KRYTEN	B
	<i>A to se stává všem ženám? Všechny začnou být divné a mrzuté? Přitom ve filmech ani v televizi to nevidíte. A to prý muži ovládají média! To je největší bouda od aféry Watergate!</i>	<i>And this happens to all women? They become cranky and weird, and yet you never see this in films or on TV... and men are supposed to be in control of the media..! This is the biggest cover-up since Watergate!</i>	
	LISTER	LISTER	
	Klídek, o nic nejde. Řeknu ti, co dělat a jak se chovat. Úplně všechno. Důvěřuj mi.	Relax, it's not a big deal. I'll tell you what to do and how to behave; everything. Just trust me.	

16.	<p align="center"><b>Cela Krytona a Kochanské</b></p> <p>Otevírají se dveře a vstupuje KOCHANSKÁ. Vejde a vyvalí oči. Uprostřed cely slavnostně postává KRYTON a nad hlavou má transparent s nápisem: „PŘEJI VÁM BÁJEČNÉ MĚSÍČKY“.</p>	<p align="center">[KRYTEN present] [Enter KOCHANSKI]</p> <p>[KOCHANSKI spots KRYTEN, then glances up at something above him. She does a double-take and her eyes widen. KRYTEN stands under a large banner that proclaims: "HAVE A FANTASTIC PERIOD"]</p>	E
	<p align="center">KRYTON (Rozpaží)</p>	KRYTEN	
	<p><i>Tadáá! Ještě že mám pana Listera! Málem jsem ze sebe udělal hlupáka.</i></p>	<p><i>Ta-daaaa! Thank goodness for Mister Lister! I nearly made such a fool of myself.</i></p>	
	<p align="center">(Vytáhne tampón převázaný zelenou stužkou)</p>	<p align="center">[KRYTEN holds up a single tampon, dangling on its string and adorned with green ribbons]</p>	
	<p align="center">KRYTON</p>	KRYTEN	
	<p align="center"><i>Dáreček pro Vás.</i></p>	<i>A little present ma'am.</i>	
		[KOCHANSKI narrows her eyes and nods as if playing along]	
		KRYTEN	
	<p align="center"><i>Hezky zabalený. Doufám, že je to Vaše velikost...</i></p>	<i>All gift-wrapped. I hope I chose the right size...</i>	
	<p align="center">KOCHANSKÁ</p>	KOCHANSKI	
	<p align="center"><i>To ti poradil Dave, vid'?</i></p>	<i>Dave told you to do this, didn't he?</i>	
	<p align="center">KRYTON</p>	KRYTEN	
<p align="center"><i>Ah, není báječný?</i></p>	<i>Ohhh, isn't he wonderful?</i>		

	KOCHANSKÁ	KOCHANSKI	
	<i>To jo. Občas je tak milej, že je až k sežrání.</i>	<i>Oh yeah. Sometimes he's so cute I could just eat him.</i>	
	KRYTON	KRYTEN	
	<i>Všechno mi vysvětlil, abych neudělal nějaký trapas.</i>	<i>He explained everything to me so I wouldn't embarrass myself.</i>	
	(Podává jí tampón)	[KRYTEN grins and gestures with the tampon]	
	KRYTON	KRYTEN	
	<i>Tak, prosím, rozbalte to! Rád bych, abyste si ho vzala. A udělala s ním piruetku.</i>	<i>Come on then, open it! I want you to try it on. Maybe you could do a little twirl in it?</i>	
		[KOCHANSKI scowls and glares at KRYTEN]	
	KOCHANSKÁ (Mračí se)	KOCHANSKI	
	<i>Krytone, no, jak bych ti to řekla...</i>	<i>Kryten, how can I put this..?</i>	
17.	KRYTON	KRYTEN	E
	<i>Něco snad není v pořádku?</i>	<i>Is there something wrong, ma'am?</i>	
	(Pauza)	[KRYTEN pauses for a moment, considering, then quickly lowers his arm]	
	KRYTON	KRYTEN	
	<i>Napálil mě, vid'te? Tohle vůbec není to, co by měl člověk dělat, když má žena...</i>	<i>He set me up, didn't he. This is absolutely not what you're supposed to do when a woman is having a...</i>	

	(Ukáže na poslední slovo na transparentu)	[KRYTEN points upwards towards the last word of the banner]	
	KRYTON	KRYTEN	
	<i>Tohle se taky nehodí?</i>	<i>Is the banner wrong, too?</i>	
	Ukáže na celý transparent a KOCHANSKÁ kývne.	[KOCHANSKI nods, quietly]	
		KOCHANSKI	
		<i>Oh yeah.</i>	
	KRYTON (Vysokým hláskem)	KRYTEN	
	<i>Tak... tak on mi lhal! Doběhl mě ten podrazník podrazácká. Ale tahle hra je pro dva!</i>	<i>He was lying! I've been duped by a master craftsman. Well, two can play at this game!</i>	
	KOCHANSKÁ	KOCHANSKI	
	<i>Ano. Jak to myslíš?</i>	<i>Oh yeah? What do you have in mind?</i>	
	KRYTON	KRYTEN	
18.	<i>No, jste si jistá, že na to máte čas? Víím, že tyto dny jsou pro Vás specifické. Nechcete raději hrát tenis v těsných bílých džínách? O to bych Vás nerad připravil. Ani o ta kvanta modré tekutiny, co budete rozlévat.</i>	<i>Well, are you sure you have time for this, ma'am? I realise the next few days are very special for you. Don't you want to be playing tennis a lot in tight, white jeans? Wouldn't want to stop you from doing that. And not forgetting all that blue stuff you've got to pour over things.</i>	A/C
	KOCHANSKÁ	KOCHANSKI	

	<i>Radši mi řekni, jakou pomstu jsi vymyslel.</i>	<i>Just tell me your plan for getting Dave back!</i>	
	KRYTON	KRYTEN	
	<i>Dobře. Představuju si to tak... Dám mu... brrruaaa. A pak mu... urrrrr... ukaž... glo glo glo... a bueeei.</i>	<i>Right, here's my idea...</i>	
		[KRYTEN lowers his voice and goes through the details quickly, gesturing exaggeratedly to illustrate the key points]	
	<b>Cela Listera a Rimmera</b> RIMMER a LISTER sedí u stolu a hrají dámu. Ozve se pípavý zvuk.	[RIMMER, LISTER present] [LISTER and RIMMER are sat at their table, playing draughts. A quiet whistle is heard, and LISTER looks at his watch]	
	LISTER (Podívá se na hodinky)	LISTER	
	<i>To je Holl. Asi něco chce.</i>	<i>That's Holl, he must want something.</i>	
	Stiskne knoflík na hodinkách a HOLLY se objeví na monitoru na stěně.	[LISTER prods the watch and transfers HOLLY to the wall monitor]	
19.	HOLLY	HOLLY [on viewscreen]	A
	<i>Rád bych vám sdělil žhavou a naprosto důvěrnou informaci. Asi tak za deset minut bude prohlídka cel. Nikomu ani muk.</i>	<i>Thought you might like to hear some hot off the press, official insider information. There's gonna be a cell inspection in about ten minutes. Keep it under your hat.</i>	
	Výrazně mrkne a LISTER přikývne. Vstupuje STRÁŽNÝ.	[HOLLY winks conspiratorially, and LISTER nods] [Enter GUARD]	
	STRÁŽNÝ	GUARD	

	<i>Prohlídka cel za deset minut.</i>	<i>Cell inspection in ten minutes.</i>	
	A zase odchází.	[Exit GUARD] [LISTER glances back to HOLLY]	
20.		[HOLLY present] [HOLLY nods and smiles, pleased with himself]	A/C
	HOLLY	HOLLY	
	<i>Vidíte?</i>	<i>Told you.</i>	
		[RIMMER, LISTER present]	
	LISTER	LISTER	
	<i>Díky, Hole, moc jsi nám pomohl.</i>	<i>Thanks, Holl, it was most helpful.</i>	
		[HOLLY present]	
	HOLLY	HOLLY	
	<i>Když jde o to získat náskok, jsem ten pravej.</i>	<i>When it comes to being ahead of the game, I'm your man.</i>	
21.		[RIMMER, LISTER present]	D
	RIMMER	RIMMER	
	<i>Jestli se můžu zeptat, kdepak jsi splasil ten informační klenot tak dlouho předtím, než to věděl každý?</i>	<i>If you don't mind me asking, where did you get that priceless nugget of information *way* before it got into the public domain?</i>	
		[HOLLY present]	

	HOLLY	HOLLY	
	<i>Naboural jsem se do lodního počítače a tam jsem to našel. Taky se mi podařilo nakouknout do seznamu zásob. Objevil jsem něco, z čeho by se vám naježily všechny vlasy...</i>	<i>I've hacked into the ship's computer system; got into the prison log. I've also managed to get a goosey at the supplies inventory. Discovered stuff in there that'll make your hair stand on end...</i>	
		[RIMMER, LISTER present]	
	LISTER	LISTER	
	<i>A sice?</i>	<i>What stuff?</i>	
		[HOLLY present]	
	HOLLY	HOLLY	
	<i>Je to brilantina. Máznete to na hlavu a máte naježené vlasy. Jsou tam už jen dvě, takže jestli máte zájem, dejte mi vědět. Jen jak najdu něco, co by se vám mohlo hodit, ozvu se vám.</i>	<i>'Brylcreme', it's called. Y' put it on your head, and it makes your hair stand on end. Apparently, we've only got two jars left, so if you need some, let me know. As soon as I've got anything else that'll be useful I'll be back.</i>	
		[RIMMER, LISTER present]	
	RIMMER	RIMMER	
	<i>Tak nashle za pětadvacet let.</i>	<i>See you in about twenty-five years, then.</i>	
22.	HOLLY se sarkasticky zasměje a zmizí.	[HOLLY nods and pulls a sarcastic face, and his image dissolves] [Exit HOLLY] [LISTER scratches at his forehead intently]	A
	LISTER	LISTER	



	(Drbe se na čele)		
	<i>Ta jizva dneska nějak svědí. To budou asi nervy.</i>	<i>This little scar's itchy today. Must be all the dust.</i>	
	RIMMER	RIMMER	
	<i>Ty máš jizvu? Kde jsi k ní přišel?</i>	<i>You've got a scar? When did you get that?</i>	
	LISTER	LISTER	
	<i>Znáš ty propagační tužky, co rozdávaj u doktora? Je na nich: „Nejvíce nehod se stává doma. Bud'te opatrní.“ Tak na jednu takovou jsem se nabod`.</i>	<i>Those complimentary pens that the hospital guys were giving out - y'know, er, "most accidents happen in the home, so be careful" ones? I accidentally stabbed m'self in the head with one.</i>	
	RIMMER	RIMMER	
	<i>Kde jsi byl?</i>	<i>Where were you?</i>	
	LISTER	LISTER	
	<i>Kde by? Doma. Takže mi to tak blbý nepřišlo.</i>	<i>I wasn't at home, so I didn't feel stupid or anything.</i>	
	RIMMER	RIMMER	
	<i>Tohle není jizva, ale škrábnutí. *Tohle* je jizva.</i>	<i>That's not a scar, that's a nick. *That* is a scar.</i>	
23.	Ukáže na jizvu pod čelistí.	[RIMMER points at the small white mark under his jawline]	A+D = F
	LISTER	LISTER	
	<i>Kde jsi k tomu přišel?</i>	<i>Where did you get that?</i>	

	RIMMER	RIMMER	
	<i>Ve rvačce, to už je dávno. Duel.</i>	<i>From a fight, years ago. Duel.</i>	
	LISTER	LISTER	
	<i>Duel? Ty?</i> (Směje se) <i>Tohle ti nežeru.</i>	<i>A duel? You? Get out of town!</i>	
	RIMMER	RIMMER	
	<i>Ale ne souboj. „Duel“. Ten starej film od Spielberga. Kamarád po mně hodil kazetu. Hloupě jsme se pohádali, kdo má na kole hezčí klipsny. Ale pomstil jsem se. Vymočil jsem se jim do napařovačky a chodil ve žlutých tričkách.</i>	<i>Not *a* duel; "Duel", the old Steven Spielberg movie. A friend of mine attacked me with a video case. Some stupid argument about who had the coolest bicycle clips. I got him back, though. I peed in his mum's steam iron; he had yellow t-shirts for a week.</i>	
	Budík na zdi zapípá.	[A buzzing noise issues from a small device on the wall of their cell]	
	RIMMER (Vstává)	RIMMER	
	<i>Proč to zvoní?</i>	<i>Why's that going off?</i>	
	Na budíku je nalepený nějaký vzkaz.	[RIMMER crosses to the device and tears off the piece of paper that the machine has just printed]	
	RIMMER	RIMMER	
	<i>To je od Krytona. „Podívejte se pod šachovnici.“</i>	<i>It's from Kryten: "Look under the draughtsboard".</i>	

LISTER (Nadzvedne šachovnici)	LISTER
<i>Další vzkaz. (Čte) „Drahý pane Listere, děkuji za Vaši radu ohledně slečny Kochanské. Za odměnu jsem ukradl Baxterovi načerno pálenou kořalku a ukryl ji u Vás ve sprše. Už teď se dost bavím, protože vím, že Vaši celu budou kontrolovat. A umím si představit tu hrůzu, která Vás jímá.“</i>	<i>Another note... "Dear Mister Lister, thanks for your wonderful advice regarding Miss Kochanski. In return, I thought I'd steal Baxter's stash of illegal hooch and hide it in... your shower"! "I am laughing as I write this knowing your cell is about to be searched and imagining the panic now gripping your soul"!!</i>
LISTER vyděšeně vstává a ve sprše opravdu objevuje několik demižonů.	[LISTER tears open the shower cubicle and sees several demijohns]
RIMMER	RIMMER
<i>Proboha!</i>	<i>Oh my god!</i>
LISTER	LISTER
<i>Ježíši!</i>	<i>Oh god!</i>
RIMMER	RIMMER
<i>Co budem sakra dělat? Za pět minut je tady kontrola! Jsem v podmínce!</i>	<i>What the hell are we gonna do? We've got an inspection in five minutes! We're on probation!</i>
LISTER	LISTER
<i>Do záchodu! Do dřezu!</i>	<i>Down the loo; down the sink.</i>
LISTER přiskočí ke dřezu a lije do něho obsah jednoho z demižonů.	[LISTER drags one of the demijohns over to their sink and upends the contents into it]

24.	RIMMER	RIMMER	A+D = F
	<i>Baxter nás zabije, jestli zjistí, co děláme!</i>	<i>Baxter's gonna kill us if he finds out we're doing this!</i>	
	LISTER	LISTER	
	<i>Kapitán nás zabije, když to neuděláme!</i>	<i>The Captain's gonna kill us if we don't!</i>	
	RIMMER	RIMMER	
	<i>Z Baxtera mám ale větší strach! Grizzly před ním prchá a řve hrůzou. Před týdnem hrál poker, a když mu došly peníze, vsadil levou kouli na dvojici spodků. Na dvojici spodků! Takový je drsňák.</i>	<i>But Baxter! You've seen what he's like: grizzly bears run screaming from *him*. Last week he was playing poker, ran out of money - he bet his right nut on a pair of jacks! A pair of jacks! That's how hard he is.</i>	
25.	Nad LISTEROVOU hlavou se rozsvítí výstražné světlo s nápisem: „NÁDRŽ PLNÁ“.	[A warning light flashes above LISTER's head]	A
	LISTER	LISTER	
	<i>Sakra, kam teď s tím?</i>	<i>Smeg, the tank's full!</i>	
	RIMMER	RIMMER	
	<i>Co budem dělat? Ještě zbývají dvě lahve!</i>	<i>What're we gonna do? We've still got two bottles left!</i>	
	LISTER	LISTER	
	<i>Holt to musíme vypít.</i>	<i>We're gonna have to drink it.</i>	
	RIMMER	RIMMER	
<i>Vypít? Tohle je Baxterova pálenka, ta má tak tři sta procent! Z jedné</i>	<i>Drink it? This Baxter's hooch, it's about three hundred percent proof! A bottle of this</i>		

	<i>takovéhle láhve by se opilo celé řecké loďstvo.</i>	<i>would get the entire Greek navy drunk.</i>	
	LISTER	LISTER	
	<i>Aspoň ti vyrostou chlupy na hrudi.</i>	<i>It'll put hairs on your chest.</i>	
	RIMMER	RIMMER	
	<i>Nejen na hrudi, ale i na rtech! Vyrostou ti chlupy i na chlupech! To je smrtelné...</i>	<i>It'll put hairs on your lips! It'll put hairs on your... hairs! It's lethal.</i>	
26.	LISTER	LISTER	A
	<i>Chceš, aby tě chytili s načerno pálenou kořalkou? Dej se do toho.</i>	<i>Look, do you wanna get caught in possession of illegal hooch? Get drinkin'.</i>	
	RIMMER	RIMMER	
	<i>Já to chci něčím zředit.</i>	<i>Have we got any mixers?</i>	
	LISTER	LISTER	
	<i>Kruci, Rimmere, ty seš podělanej jako městskej chodník! Koukej to do sebe hodit!</i>	<i>You are wetter than a driving instructors handshake, aren't you. Get it down your gob!</i>	
	LISTER usrkne ze své láhve. Pomalu ji položí zpět na stůl. Zkroučí obličej, začne kašlat a mátožně se snaží usadit do své židle.	[LISTER takes a tentative sip from one of the bottles. He lowers the bottle slowly, faces slack. He coughs painfully and shuffles hesitantly towards his chair]	
	RIMMER	RIMMER	
	<i>Jaké to je?</i>	<i>What's it like?</i>	
	LISTER	LISTER	

(Chraplavě)	
<i>Jde to...</i>	<i>It's okay...</i>
I RIMMER tedy upije. Odloží demižon a chvíli čeká. Jeho ústa se začnou křečovitě klepat a následně třas zasáhne celý jeho obličej a poté i tělo. I on se pomalu šourá ke své židli. LISTER z té své mezi tím spadne. Objeví se nápis:	[RIMMER takes a wary sip himself. After a moment, his mouth begins to tremble, followed by the rest of his head. By the time he joins LISTER at the table, most of his body is convulsing gently. LISTER topples off the side of his chair and sits down heavily on the floor] [A plain black screen. Text appears:]
<i>„O pět minut později...“</i>	<i>"5 minutes sshlater..."</i>
RIMMER a LISTER stále sedí u stolu, mžourají a balancují tak, aby udrželi vztyčené hlavy. Otevírají se dveře a vstupuje do široka se usmívající ACKERMAN.	[RIMMER, LISTER present] [LISTER has managed to regain his seat, but apart from that, nothing has changed. Both RIMMER and LISTER sit quietly, wobbling gently and looking decidedly ill] [Enter ACKERMAN]
ACKERMAN	ACKERMAN
<i>Kontrola!</i>	<i>In-spec-tion!</i>
Opilý pár ho vůbec neregistruje.	[ACKERMAN's smile disappears as the pair ignore him, and he glares down at them]
ACKERMAN	ACKERMAN
<i>Vztyk, pánové.</i>	<i>On your feet...</i>
RIMMER se o vztyk alespoň pokusí, ale výsledkem je jen malinké povyskočení. Oba se chytí mřížoví stolu a urputně se snaží postavit.	[RIMMER and LISTER do as ordered; or, at least, try. Several long moments later, both have succeeded in pushing themselves to their feet]

27.	ACKERMAN	ACKERMAN	A+E = F
	<i>Postavte se k postelím.</i>	<i>Stand by your bunks...</i>	
	ACKERMAN ustoupí. LISTER s RIMMEREM se přidrží stolu a jeden druhého a jedním mohutným odrazem doskočí ke kavalcům, kterých se ihned zachytí. ACKERMAN si mezi tím čichne k obsahu demižonu stojícího na stole. Otočí se k oběma obyvatelům cely.	[ACKERMAN moves aside and, with great care, RIMMER and LISTER make a dive for the bunks, each managing to grab the top bed and hold themselves upright. ACKERMAN takes a sniff of the demijohn standing on the table, grimaces, and walks across the room to stand between RIMMER and LISTER in front of the bunks]	
	ACKERMAN	ACKERMAN	
	<i>Vy jste opilí.</i>	<i>You're drunk.</i>	
	LISTER	LISTER	
	<i>Opilí?</i>	<i>Drunk, shir?</i>	
	Začne důrazně vrtět hlavou. Ve stavu, v jakém je, mu dělá problémy vrtění zastavit.	[LISTER shakes his head emphatically then finds it difficult to stop]	
	LISTER	LISTER	
	<i>Ne, pane.</i>	<i>No, sir.</i>	
	RIMMER (Chraplavým hlasem)	RIMMER	
	<i>Vůbec ne, pane, ne. Ne, ne.</i>	<i>Absolutelly not, sir, no. No, no. No.</i>	
	[ACKERMAN ponders for a moment]		

	ACKERMAN (Chvíli přemýšlí)	ACKERMAN	
	<i>A kdo by si teď dal utopence?</i>	<i>Who fancies a kebab?</i>	
	LISTER s RIMMEREM se o překot hlásí.		
	LISTER	LISTER	
	<i>Já! Já bych si dal!</i>	<i>Oh yeah!</i>	
	RIMMER	RIMMER	
	<i>Já! Utopenci jsou výborný nápad, pane!</i>	<i>Me, sir, me!</i>	
	LISTER	LISTER	
	<i>Sakra... napálil nás.</i>	<i>Oh smeg... he's shticked us.</i>	
28.	RIMMER najednou omdlí a svalí se na podlahu. LISTER se několik vteřin tupě hihňá.	[RIMMER passes out and falls stiffly to the floor. LISTER points and giggles then thinks hard for a few seconds]	A/C
	LISTER	LISTER	
	<i>Vzal si... Vzal si v jídelně bombón s likérem. Říkal jsem mu, ať si nepřidává.</i>	<i>Musht've been tshe jshelly shtrifle for lunch, shir. Told him not to go back for seconds, sir.</i>	
	LISTER položí hlavu na ACKERMANOVO rameno a okamžitě usne.	[LISTER rests his head against ACKERMAN's shoulder and instantly falls asleep, snoring softly. ACKERMAN looks out of the cell]	
	ACKERMAN	ACKERMAN	



	(Volá do chodby)		
	<i>Zavolej na marodku, ať připravěj pumpování žaludku.</i>	<i>Call the medi-bay; we need two stomach pumps.</i>	
	(Zatváří se spiklenecky)	[ACKERMAN stares at LISTER with disgust]	
	ACKERMAN	ACKERMAN	
	<i>Superšlauchem.</i>	<i>Super-suck...</i>	
29.	<b>Vězeňská jídelna</b> U stolu sedí KOCHANSKÁ, KRYTON, KOCOUR a nějací další trestanci. Uličkou výhruzně přichází BAXTER a jeho dva parťáci.	[KOCHANSKI, KRYTEN, CAT, other prisoners present] [Enter BAXTER, two cronies]	A+E = F
	KOCHANSKÁ	KOCHANSKI	
	<i>To je Baxter...</i>	<i>It's Baxter...</i>	
		[BAXTER menaces across the mess hall and leans over the Dwarf's table]	
	BAXTER (Pomalů k nim dojde a opře se o jejich stůl)	BAXTER	
	<i>Vaši kamarádi mně štípli pálenku. Až vylezou z marodky a kolem nebudou bachaři, tak čeká voba tohle...</i>	<i>Your two mates stole my hooch; and when they get out of hospital, and there's no guards about, this is what's gonna happen to them...</i>	
	Sebere ze stolu dvě koblíhy a rozdrtí je v pěstech.	[BAXTER picks up two bread buns from the table in front of CAT and crushes them in his fists. He giggles insanely]	
	KOCOUR	CAT	

	<i>Rozmáčkneš jim koblihy? To jednoho našťve. Ale na druhou stranu si docela oddechnou.</i>	<i>You're gonna squeeze their rolls? That's irritating, but hey, in many ways they'll be quite relieved!</i>	
	BAXTER odchází.	[Exit BAXTER]	
	KRYTON	KRYTEN	
	<i>Co jsem to provedl?</i>	<i>What've I done!?</i>	
		[LISTER, RIMMER present] [The pair are laid in hospital beds and hooked up to I.V.'s]	
		RIMMER	
		<i>Uaaahhhh...</i>	
	<b>Vězeňská marodka</b> LISTER a RIMMER leží na postelích. Právě jim byly vypumpovány žaludky. Ve dveřích se objeví KRYTON, jenž veze KOCHANSKOU na vozíku. Aby se dostali na ošetřovnu, přidělal si KRYTON na hlavu podivné modré neštovice a KOCHANSKÁ si nasadila na hlavu kastrol.	[Enter KOCHANSKI, KRYTEN] [KOCHANSKI is sat in a wheelchair, which KRYTEN is pushing. In an attempt to look like legitimate patients, both are dressed in white gowns, KOCHANSKI has a large saucepan apparently stuck over her head, and KRYTEN's head has been dotted with blue blobs of Blu-tak]	
	KOCHANSKÁ	KOCHANSKI	
	<i>Baxter jde po vás. Musíte utéct. My všichni.</i>	<i>Baxter's out to mash you - you've got to escape. We all have.</i>	
	KRYTON	KRYTEN	
	<i>Tady se tolik nehlídá. Dostanem se na startovací rampu, ukradnem loď a pofičíme pryč!</i>	<i>Security's lax, here. If we can make it to the landing bay, and steal a ship, well, Bob's your Skutter!</i>	

30.	RIMMER	RIMMER	A+E = F
	<i>Kde je Kocour?</i>	<i>Where's the Cat?</i>	
	KRYTON	KRYTEN	
	<i>Každou chvíli by se měl objevit tady.</i>	<i>He should be getting himself hospitalised any second.</i>	
	<p><b>Vězeňská jídelna</b></p> <p>Tři objemní trestanci sedí na lavici u stolu a jedí ze svých táců. Vtom přichází KOCOUR se svým tácem a cpe se mezi ně. Nevejde se, a tak je odstrkuje. Věžňové dělají hrozné obličejky, ale neříkají nic. KOCOUR se usadí a osloví jednoho z trestanců.</p>	<p>[Three bulky prisoners are sat on a bench beside a table, eating meals from trays] [Enter CAT] [CAT steps over the bench and proceeds to lever himself a space between two of the men, his elbows, knees, and feet all causing the other men obvious annoyance as he pushes them aside. All three prisoners stare menacingly at CAT but say nothing. CAT gestures down the table and speaks to the man previously in the middle of the three prisoners]</p>	
	KOCOUR	CAT	
	<i>Hod' sem sůl, jo?</i>	<i>Pass the salt, would you?</i>	
	<p>Jak se jeho soused, vězeň, jehož tu přezdívají VELKÝ MASO, otočí pro sůl, KOCOUR mu sáhne do tácu a sní mu pár hranolků. VELKÝ MASO se na něho výhružně podívá.</p>	<p>[As the man looks away to get the salt, CAT grabs a handful of fries from the burly prisoner's tray and stuffs them into his mouth. As he turns back, the man glances at his lighter tray, then at CAT, who points past him to the prisoner sat at the end of the table]</p>	
31.	KOCOUR	CAT	A
<i>Ten chlápek vedle ti krade hranolky.</i>	<i>That guy there took some of your fries.</i>		

	VELKÝ MASO se otočí na obviněného a KOCOUR mu jich mezi tím pár dalších uloupí.	[Despite the ludicrous suggestion, the big man looks at the other prisoner anyway, who stares back impassively and goes back to his meal while CAT helps himself to the other man's tray twice more. The burly prisoner stares at CAT again]	
	VELKÝ MASO (Výhruzně)	BIG MEAT	
	<i>Co to sakra vyvádíš,</i>	<i>What in the hell are you doin'</i>	
		[BIG MEAT casts a disdainful eye at CAT's haircut]	
		BIG MEAT	
	<i>ty suchare?</i>	<i>Shirley?</i>	
		[CAT glances at the man's large stomach]	
	KOCOUR (Ještě výhruzněji)	CAT	
	<i>Kradu ti hranolky, ty bandasko!</i>	<i>I'm stealing your fries, fatboy.</i>	
	VELKÝ MASO na něho nevěřičně civí. KOCOUR mu odstrčí lokty, vezme si ještě pár jeho hranolků, napije se z jeho kelímku, ukousne kus jeho buřtu, vytrhne mu vidličku a nabere pár dalších dobrot z jeho tácu.	[While BIG MEAT looks on incredulously, CAT elbows past him, grabs two more mouthfuls of fries, steals his drink to wash them down, then picks up his sausage and bites off a chunk. CAT then grabs the spoon from BIG MEAT's hand and takes two spoonfuls of the man's trifle before tossing the spoon down onto the tray]	
	KOCOUR	CAT	
	<i>Hmm, docela dobrý. Slušný.</i>	<i>Mmm. This is good. Tasty.</i>	

		[BIG MEAT stares coldly at CAT and speaks slowly and menacingly]
	VELKÝ MASO (Civí na KOCOURA a mluví pomalu a důrazně, aby působil o to hrozivěji)	BIG MEAT
	<i>V celým pekle není větší vazby, než jsem já, ty kostroune! Jaks přišel na to, že mě budeš prudit a že přežiješ?</i>	<i>There ain't no one more bad-ass *evil* in the whole of hell! What makes you think you can diss me and live?</i>
	KOCOUR	CAT
	<i>Protože teď se to tady mění, ty thust'ochu! Odedneška, ty páprdo, mi děláš čubu!</i>	<i>Cos things are changin' 'round here. From now on, marshmallow ass, you're my bitch!</i>
	Nastaví mu tvář, aby mu VELKÝ MASO konečně jednu vlepil a on mohl být odvezen na marodku.	[Suddenly CAT closes his eyes and thrusts his jaw out at BIG MEAT, who simply stares at him in amazement]
	VELKÝ MASO	BIG MEAT
	<i>Cože?</i>	<i>Your what?</i>
	KOCOUR	CAT
	<i>Č - U - B - U. Čubu! Tak vypadáš a to taky seš, rozumíš?</i>	<i>B - I - itch, 'bitch!' That's what you look like; that's what you are! Understand?</i>
	Opět mu nastaví obličej a zavře oči v bolestivém očekávání. Reakce je však jiná.	[Again CAT squeezes his eyes shut and thrusts out his jaw, muscles tensed] [BIG MEAT is motionless for a moment, then suddenly he seems to sag]
	VELKÝ MASO (Poddajně)	BIG MEAT
	<i>Dobře.</i>	<i>Okay!</i>

	KOCOUR	CAT	
	<i>Cože?</i>	<i>What?</i>	
32.	VELKÝ MASO	BIG MEAT	D
	<i>Když se mnou někdo mluví tak zvostra, musí bejt vostrej hoch! Jestli chceš, abych ti dělal čubu, tak já proti tomu nic nemám.</i>	<i>Anyone who tough-talks me gotta be a no-loadin' pug! You want me to be your bitch, that's *fine* by me! Sir!</i>	
	KOCOUR	CAT	
	<i>A nechceš mi jich pár vrazit? Trochu mě vyzkoušet?</i>	<i>You sure you don't want to just hit me a couple of times, test me out?</i>	
	VELKÝ MASO	BIG MEAT	
	<i>Ne, kdepak. Jsem tvoje čuba! Oted'ka jsem tvoje kocabinka, samička, křapule, bruska a tvůj božíček! Udělám všechno, abys byl šťastnej!</i>	<i>No, sir! I'm your bitch! From now on I'm your jiggly-wiggly, roll-over, sweet-patoeey, honey-bun missy! I just wan' make you happy!</i>	
KOCOUR	CAT		
<i>Tak mi jednu vraž!</i>	<i>Then hit me!</i>		
(Zoufale mu nastaví čelist)	[CAT offers his jaw desperately]		
VELKÝ MASO	BIG MEAT		
<i>To mám zřídít tu krásnou tvářičku? Ani náhodou!</i>	<i>And hurt my baby's kisser? Nothin' doin'!</i>		
Usmívá se a láskyplně KOCOURA obejmje. Ten odvrátí obličej, co to jde, a panicky se rozhlíží.	[BIG MEAT puts his huge arms around CAT and smiles broadly. CAT turns away as much as he can, panic on his face]		
KOCOUR	CAT		

	<i>Bože!</i>	<i>Damn!</i>	
	<b>Vězeňská marodka</b> Leží tu všichni čtyři trpaslíkovci. SESTRA právě odchází. Podél stěny se plíží jiná SESTRA. Má čepček, ňadra, ale přesto je na ní něco divného. Je to KOCOUR. Přistoupí rychle k LISTEROVI, chytne ho za ruku a začne mu měřit tep. LISTER se podívá na její hebké ruce a usmívá se. Úsměv mu ale ztvrdne hned, jak si všimne „jejího“ obličej.	[LISTER present, RIMMER, NURSE present] [Exit NURSE] [Enter CAT] [CAT presses himself up against the corner he just entered around, checking behind him to check if the NURSE noticed anything peculiar. It's easy to see what he's worried about - he is dressed in a nurse's yellow-checked utility dress and white cap. Satisfied the NURSE has left, CAT totters to LISTER's bedside on a pair of high heels and pretends to check his pulse. His eyes closed, LISTER smiles and raises his head, then grimaces in surprise]	
33.	KOCOUR	CAT	A
	<i>Nemůžem tu zůstat! Do pěti hodin musíme vypadnout!</i>	<i>We can't hang around, we've gotta be out of here by five o'clock!</i>	
	LISTER	LISTER	
	<i>Ale proč zrovna do pěti hodin?</i>	<i>What's so special about five o'clock?</i>	
	KOCOUR	CAT	
	<i>V pět jsou koupele nemocnejch a to bude nejspíš na mně!</i>	<i>Five o'clock's bed-bath time! And apparently, I'm doin' them!</i>	
	<b>Koridor Červeného trpaslíka</b> KRYTON uvolňuje mřížové šachty a všichni trpaslíkovci nepozorovaně prchají z marodky. <b>Přistávací rampa</b>	[Enter KRYTEN, LISTER, RIMMER, KOCHANSKI, CAT] [KRYTEN unfastens the cover of an access tube set into the wall of the corridor and the Dwarfers file out] [The Dwarfers approach a dark and empty section of corridors leading towards the	

Trpaslíkovci dorazili k nákladní rampě. Všimnou si ale, že je tu stojí rozežraný a zkorodovaný modul a nákaza se šíří i na stěny samotné lodi.	landing bay. A short way along a corridor, a film of some gelatinous, lumpy substance coats the various metal surfaces, and the whole section steams and drips steadily as the metal corrodes away [Enter KRYTEN, LISTER]
KRYTON	KRYTEN
<i>Ten mikrob, který zničil Herma, je na Trpaslíkovi!</i>	<i>The microbe, which destroyed the Hermes - it's on Red Dwarf!</i>
	[Enter RIMMER, KOCHANSKI, CAT]
LISTER	LISTER
<i>Jak to?</i>	<i>How?</i>
RIMMER	RIMMER
<i>Chameleónský mikrob. To musí být ten záchranný modul, kterým přiletěla Talia, nebo jak se jmenuje.</i>	<i>The microbe's chameleonic, so it must have been the escape pod; the one Talia whatsername arrived on.</i>
LISTER	LISTER
<i>Vrátíme se a řekneme jim to.</i>	<i>We've gotta go back and tell them.</i>
RIMMER	RIMMER
<i>A co náš útěk?</i>	<i>But what about our escape?</i>
LISTER	LISTER
<i>Než na to přijdou, tak to chvíli potrvá. Jestli se vrátíme teď, tak ještě můžou</i>	<i>It could be days before they discover this! If we go back now, they've got a chance to</i>



	<i>najít protilátku.</i>	<i>work on an antidote.</i>	
	RIMMER	RIMMER	
	<i>Hraješ si na odvážného chlapáka, jenom aby ses před ní vytáh`.</i>	<i>You're just acting all brave and manly to impress her, aren't you?</i>	
	(Kyne ke KOCHANSKÉ)		
34.	KOCHANSKÁ	KOCHANSKI	D
	<i>Ne, Dave má pravdu. Dokáže vidět za roh.</i>	<i>No, Dave's right. He's looking at the big picture.</i>	
	RIMMER	RIMMER	
	<i>Jo, a za tím rohem jsi ty bez šatů a kupka sena.</i>	<i>Yeah, 'the big picture' involves you, no clothes and a haystack.</i>	
35.	<b>Hala Tanku</b> Před nastoupenými vězni hovoří kapitán HOLLISTER.	[Prisoners, CAPTAIN HOLLISTER present] [HOLLISTER stands on the first level balcony that circles the chamber and looks down at the inmates]	A/C
	HOLLISTER	HOLLISTER	
	<i>Červený trpaslík je zevnitř užírán korozním mikroorganismem. Jak patrně víte, nemáme dost lodí, abychom vás zachránili všechny, takže většina z vás tady zůstane a zemře. Jo, a v poště máte všichni omluvný dopis.</i>	<i>Red Dwarf is being devoured from within by a corrosive micro-organism. As you probably know, we don't have enough craft for everyone to be rescued, so most of you will be staying behind to die. Oh, there's an apology about that in the internal mail.</i>	
	<b>Vesmír</b> Desítky Kosmiků opouštějí rozkládajícího se Trpaslíka. <b>Korodující přistávací rampa</b> Jsou tu všichni naši trpaslíkovci. KRYTON opatrně sbírá do zkumavky	[Red Dwarf cruises through space, as several squadrons of Blue Midget and Starbug transport craft stream away] [KRYTEN, LISTER, RIMMER, KOCHANSKI, CAT present] [KRYTEN holds a test tube, and gingerly collects a quantity of the dark brown, jelly-	

	vzorky mikrobu.	like microbe]	
	KRYTON	KRYTEN	
	<i>Jak jsem předpokládal. Je naprogramován tak, aby nečinił sklo.</i>	<i>Just as I thought. Created in a lab and programmed not to destroy glass.</i>	
	KOCOUR	CAT	
	<i>Takže stačí plutoniem poháněný skleníek a jsme v suchu!</i>	<i>So all we need is a plutonium-powered greenhouse and we're home free!</i>	
	KRYTON	KRYTEN	
	<i>Potřebujem protilátku, co by neutralizovala korozivní negativitu mikrobu.</i>	<i>We need an antidote. Something that can neutralise the corrosive negativity of the microbe.</i>	
	LISTER	LISTER	
	<i>Něco s korozivní pozitivitou?</i>	<i>Something with a corrosive *positivity*?</i>	
36.	KOCOUR	CAT	B
	<i>No a kde to seženem?</i>	<i>So where do we get that?</i>	
	HOLLY (Na LISTEROVÝCH náramkových hodinkách)	HOLLY [on LISTER's wristwatch]	
	<i>Ve Zlatých stránkách nic není.</i>	<i>There's nothing in Yellow Pages.</i>	
	KOCHANSKÁ	KOCHANSKI	
	<i>V zrcadlovém vesmíru! V něm je všechno přesně obráceně než tady. Negativní se stává pozitivním a virus se stává protilátkou.</i>	<i>A mirror universe! A universe where things are diametrically opposite to this one. There, negative becomes positive, and a virus becomes an antidote</i>	

<p style="text-align: center;"><b>Kapitánova kajuta</b></p> <p>Je už dávno opuštěná. KRYTON namířil zdroj záření do skleněného hranolu tak, aby vzniklý paprsek procházel zrcadlem na stěně. Podivný duhový paprsek projde celou soustavou a povrch zrcadla se začne zvláště vlnit jako vodní hladina.</p>	<p style="text-align: center;">[KRYTEN, CAT, LISTER, KOCHANSKI, RIMMER present]</p> <p>[KRYTEN fusses over a small device he has placed on a platform in the centre of the room. KRYTEN powers up his machine, and a shimmering beam of light streams from the unit and into the prism positioned in front of it. The light emerges on the other side of the prism, circled by diminishing concentric rings, continuing forward until it strikes a tall mirror hung on the wall. The mirror 'ripples' as the beam perturbs its surface]</p>
<p style="text-align: center;">KRYTON</p>	<p style="text-align: center;">KRYTEN</p>
<p style="text-align: center;"><i>Jestli v tom hranolu bude jediná nepřesnost, tak ten zrcadlový vesmír bude jen nedokonalou verzí našeho. To se ale dozvíme, až tam budeme.</i></p>	<p style="text-align: center;"><i>If there's even the slightest imperfection in the prism, the mirror universe may be an imperfect version of our own. That's something we won't know until we get there</i></p>
<p>LISTER pokyne RIMMEROVI, jenž drží zkumavku se vzorky mikrobu v ruce, že může projít. RIMMER tedy projde zrcadlem do zrcadlového vesmíru.</p> <p style="text-align: center;"><b>Zrcadlový vesmír - Kapitánova kajuta</b></p> <p>Vynoří se tu RIMMER se zkumavkou. Obsah jeho zkumavky se změnil.</p> <p style="text-align: center;"><b>Kapitánova kajuta</b></p> <p>Stroj vydávající záření začne podivně bzučet. Porouchalo se to. KOCHANSKÁ se právě chystala projít zrcadlem, ale narazila do tvrdého skla.</p> <p style="text-align: center;"><b>Zrcadlový vesmír - Kapitánova kajuta</b></p> <p>RIMMER si všimne, že se zrcadlo za ním uzavřelo.</p>	<p>[LISTER gestures to RIMMER to lead on. Holding the tube of microbes in his right hand, RIMMER steps through the mirror...]</p> <p style="text-align: center;">[RIMMER present]</p> <p>[...and emerges in a mirror image of the room he just left. RIMMER holds up the test tube, surprised to see that he now holds it in his left hand and that its contents have turned white]</p> <p style="text-align: center;">[KRYTEN, CAT, LISTER, KOCHANSKI present]</p> <p>[An angry pop and a flash of sparks come from KRYTEN's machine, and the beam of light abruptly cuts off. KOCHANSKI, in the act of following RIMMER, finds herself colliding with a suddenly solid mirror]</p> <p style="text-align: center;">[RIMMER present]</p> <p>[RIMMER notices the mirror solidify behind him and spins around, panicked. He checks the now-solid surface closely, but there's nothing he can do]</p>

37.	<p><b>Kapitánova kajuta</b></p> <p>Přístroj prská a bouchá a jde z něho dým. Cesta do zrcadlového vesmíru je uzavřena.</p>	<p>[KRYTEN, CAT, LISTER, KOCHANSKI present]</p> <p>[The machine fizzles and pops, showering sparks and sending a cloud of smoke spiralling upwards]</p>	A/C
	KRYTON	KRYTEN	
	<i>Porouchalo se to! Přišli jsme o pana Rimmera!</i>	<i>It's overloaded! We've lost Mister Rimmer!</i>	
	KOCOUR	CAT	
	<i>Sláva, začíná se nám dařit!</i>	<i>At last, things are looking up!</i>	
	LISTER	LISTER	
	<i>Jak dlouho potrvá, než to spraviš.</i>	<i>How long's it going to take to fix that thing?</i>	
	KRYTON	KRYTEN	
	<i>Odhaduji to tak na dvacet minut.</i>	<i>Well, best guess, about twenty minutes.</i>	
	<p><b>Zrcadlový vesmír - Kapitánova kajuta</b></p> <p>RIMMER se rozhlíží po místnosti. Na televizní obrazovce stojí žena a drží v náručí muže, jenž je oblečený v levném kostýmu mořské příšery a křičí hrůzou. Ozve se zaklepání na dveře. RIMMER si uvědomí, co se děje.</p> <p>Rychle si zuje boty a lehá si do postele.</p> <p><b>Zrcadlový vesmír - Za dveřmi kapitánovy kajuty</b></p> <p>Čísi ruka klepe na dveře.</p>	<p>[RIMMER looks around the room. We see a close up on a TV screen, which is showing an old black and white sci-fi horror movie. A woman is carrying a creature dressed in a dark suit and helmet that kicks its legs and howls melodramatically. There is a knock on the door. RIMMER realises what is going on, and dives to the bed, taking off his boots. The caller knocks again, while RIMMER finds a blanket tucked behind a pillow on the bed]</p> <p>[CREWMEMBER present]</p> <p>[Close up: a CREWMEMBER knocks again on the door]</p>	
38.	<b>Zrcadlový vesmír - Kapitánova kajuta</b>	[RIMMER has managed to slip under the blanket. The door slides open and RIMMER	A

	RIMMER se přikryje dekou a schovává pod ni i zkumavku. Vstupuje ZRCADLOVÝ HOLLISTER. Líbezně se usmívá a drží ták s citronádou a nějakými lejstry.	hastily grabs the microbe tube and stuffs it under the blanket] [Enter MIRROR HOLLISTER] [M.HOLLISTER is carrying a tray with a drink and clipboard on it, and smiles sycophantically]	
	ZRCADLOVÝ HOLLISTER	M.HOLLISTER	
	<i>Můžu vstoupit, pane? Já jsem ťukal. Asi jste mě neslyšel. Horká citronádka.</i>	<i>Can I come in, sir? I did knock, sir, perhaps you didn't hear? Here's your hot lemon, sir</i>	
39.	RIMMER se napije a zběžně pohlédne na frčky ZRCADLOVÉHO HOLLISTERA.	[RIMMER takes a sip, before handing the glass back and glancing at the insignias on M.HOLLISTER's shirt]	A/C
	RIMMER	RIMMER	
	<i>Děkuji ti... vojíne nulo.</i>	<i>Thank you, erm... Private... nobody.</i>	
40.	ZRCADLOVÝ HOLLISTER	M.HOLLISTER	A
	<i>Dovolíte? Pár věcí k podpisu.</i>	<i>Oh, er, a few directives to sign, sir.</i>	
	RIMMER	RIMMER	
	<i>No jasně, hochu.</i>	<i>Of course, laddie.</i>	
	(Bere lejstra, otočí na druhou stranu a zamračí se)	[RIMMER takes the clipboard and turns to the second page, then scowls]	
	RIMMER	RIMMER	
	<i>Propouštěcí rozkaz zprošťující tě všech obvinění?</i>	<i>A free pardon, exonerating you from all crimes?</i>	

	(Utrhne ho, zmuchlá a zahodí)	[RIMMER tears out the false directive and throws it away. M.HOLLISTER exhales loudly]	
	ZRCADLOVÝ HOLLISTER: (Našpulí rty v předstíraném údivu)	M.HOLLISTER	
	<i>Nevím, jak se to tam dostalo. Já... ea... já...</i>	<i>Oohhh, I don't know how that got in there, sir, I, er... I...</i>	
	RIMMER	RIMMER	
	<i>Ty se chceš stát důstojníkem, vid', hochu?</i>	<i>Want to be an officer, don't you, laddie?</i>	
	ZRCADLOVÝ HOLLISTER	M.HOLLISTER	
	<i>A jak, pane! Šlo by to? Jednou, šlo by to?</i>	<i>Oh, sir, could I? One day, could I be?</i>	
	RIMMER	RIMMER	
	<i>Ne. Myslím, že ne.</i>	<i>No, I don't think you could.</i>	
41.	(Bere do pravé ruky pero, aby podepsal lejstra, ale zjišťuje, že je levák)	[RIMMER takes a pen and tries to sign a directive, but his arm refuses to control the pen properly]	E
	RIMMER	RIMMER	
	<i>No jasně, je to zrcadlový vesmír, všechno je obráceně...</i>	<i>Of course, it's a mirror universe, everything's opposite...</i>	
	Bere pero do druhé ruky a vtom ho něco napadne. Odloží lejstra a nadzdvihne deku. V úžasu zírá do vlastního rozkroku.	[RIMMER puts the pen in his left hand and signs the directive. Suddenly, a thought occurs to him and he grins excitedly. Lifting the blanket, he glances downwards, stares intently for a few moments and swallows]	
	RIMMER	RIMMER	

	<i>Pane jo! Na tohle si musím chvíli zvykat...</i>	<i>My God... this is gonna take some getting used to...</i>	
	Ozve se zaklepání a vstupuje ZRCADLOVÁ TALIA.	[Enter MIRROR TALIA]	
	ZRCADLOVÁ TALIA	M.TALIA	
	<i>Říkali, že můžu na chvíli dovnitř.</i> (K RIMMEROVI) <i>Vypadáš báječně...</i>	<i>They said it was okay to drop by... You look wonderful...</i>	
	RIMMER	RIMMER	
	<i>Však ty taky.</i> (K ZRCADLOVÉMU HOLLISTEROVI) <i>To je všechno, kašpare.</i>	<i>So do you...</i> [To M.HOLLISTER] <i>That'll be all, shambles.</i>	
	ZRCADLOVÝ HOLLISTER	M.HOLLISTER	
	<i>Rozkaz, pane.</i>	<i>Yes, sir.</i>	
	ZRCADLOVÁ TALIA	M.TALIA	
	<i>Z tebe je teď kapitán.</i>	<i>You made Captain -</i>	
	(Odchází)	[Exit MIRROR HOLLISTER]	
	ZRCADLOVÁ TALIA	M.TALIA	
	<i>Jsi tak úspěšný muž. Máš vlastní loď... teda! Jsem z toho úplně vedle.</i>	<i>You've done so well. Your own ship... wow! I've got goosebumps.</i>	
	RIMMER	RIMMER	

	<i>To já taky!</i>	<i>So have I!</i>	
42.	ZRCADLOVÁ TALIA	M.TALIA	D
	<i>Dej mi pusú.</i>	<i>Let me kiss you.</i>	
	Hned, jak se k němu ZRCADLOVÁ TALIA nakloní, chytne jí za hlavu a začne ji dusit vášnivým polibkem. ZRCADLOVÁ TALIA se však začne vzpínat. RIMMER si to uvědomí a pustí ji.	[As M.TALIA leans forward, RIMMER grabs her eagerly and presses her lips to his in a passionate kiss. Immediately, though, the woman tries to squirm away, making muffled protests. RIMMER realises the problem and releases her]	
	ZRCADLOVÁ TALIA	M.TALIA	
	<i>Co to děláš!?</i>	<i>What are you doing!?</i>	
	RIMMER	RIMMER	
	<i>Lepím ti hubana s pozdravem od mého rejdiváka!</i>	<i>I'm giving you a big, wet snog, with oodles of Tommy-tongue!</i>	
	ZRCADLOVÁ TALIA	M.TALIA	
	<i>Jsem tvoje sestra!</i>	<i>But I'm your sister!</i>	
	RIMMERŮV obličej ztuhne. Napřímí se na posteli.	[Shock paints RIMMER's face, and he sits bolt upright in the bed]	
	RIMMER	RIMMER	
	<i>Ano. Ale měl jsem hroznou radost, že tě vidím. Já jsem tě...</i>	<i>Yes, of course, but I was really pleased to see you. I, erm...</i>	
	ZRCADLOVÁ TALIA	M.TALIA	
	<i>Dal jsi mi francouzáka!</i>	<i>You French-kissed me!</i>	



	RIMMER	RIMMER	
	<i>Ne, to bylo blíž Antverpám. To byl belgičák. Jsem... já jsem... ea... jsem vážně nemocný... Jste kapitánova sestra?</i>	<i>No, it was nearer Antwerp. I Belgium-kissed you. I - I - I... urrrgghh... I've been really ill... You're the Captain's sister?</i>	
	Začne předstírat nevolnost a fňogovaně omdlí. Za pár vteřin se opět probere a hraje ztrátu paměti.	[RIMMER begins to hyperventilate, then passes out. Seconds later, he lets out an abrupt groan and sits up again]	
	RIMMER	RIMMER	
	<i>Ježišmarja, to byl hrozný sen! Jé, čau ségra! To jsem já, Arnie, tvůj brácha. Tak si tady pěkně kecni a pořádně bráchu obejmí!</i>	<i>Oh, my god, what a terrible dream! Oh, hi, sis! It's me, Arnie, your bro! Get your big ol' lumpy bum down here and give'us a big hug!</i>	
	RIMMER čapne nos ZRCADLOVÉ TALIE mezi prsty a třese s její hlavou. Ona se vyděšeně vyprostí.	[RIMMER reaches out, catching M.TALIA's nose between his fingers playfully and shaking her head, but she pulls her nose free and backs away, appalled]	
	ZRCADLOVÁ TALIA	M.TALIA	
	<i>Pane kapitáne! Já jsem sestra Talia Garretová, Vaše osobní spirituální poradkyně!</i>	<i>Captain Rimmer! I am Sister Talia Garrett; your personal spiritual advisor!</i>	
	Začne pištět a uteče.	[M.TALIA lets out a strained whimper and flees] [Exit M.TALIA]	
	RIMMER (Volá za ní)	RIMMER	
	<i>Ségra! Sestro! Nebo kdo jste... Do prkýnka!</i>	<i>Sis! Sister... whoever you are! Oh, smeg!</i>	

<p style="text-align: center;"><b>Zrcadlový vesmír - Oddělení vědy</b></p> <p>Přichází RIMMER se zkumavkou. U dveří do laboratoře sedí recepční, ZRCADLOVÁ KOCHANSKÁ. V téhle realitě má blond vlasy. Má na sobě růžovou blůzku, čte si v magazínu a lakuje si nehty.</p>	<p style="text-align: center;">[MIRROR KOCHANSKI present]</p> <p>[M.KOCHANSKI sits at a desk engrossed in a magazine. In this mirror universe, she has tumbling blonde curls, and is wearing a pink satin blouse]</p> <p style="text-align: center;">[Enter RIMMER]</p>
<p style="text-align: center;">RIMMER</p>	<p style="text-align: center;">RIMMER</p>
<p style="text-align: center;"><i>Dovolíte?</i></p>	<p style="text-align: center;"><i>Excuse me?</i></p>
<p style="text-align: center;">ZRCADLOVÁ KOCHANSKÁ</p>	<p style="text-align: center;">M.KOCHANSKI</p>
<p style="text-align: center;"><i>Ano?</i></p>	<p style="text-align: center;"><i>Yes?</i></p>
<p style="text-align: center;">(Aniž by vzhledla od časopisu)</p>	<p style="text-align: center;">[M.KOCHANSKI speaks in a nasal voice, and doesn't look up from her magazine]</p>
<p style="text-align: center;">RIMMER</p>	<p style="text-align: center;">RIMMER</p>
<p style="text-align: center;"><i>Nemohla byste mi říct, co je tohle?</i></p>	<p style="text-align: center;"><i>I wonder, could you tell me what this is?</i></p>
<p style="text-align: center;">Ukazuje jí zkumavku.</p>	<p style="text-align: center;">[M.KOCHANSKI frowns at the tube RIMMER holds up]</p>
<p style="text-align: center;">ZRCADLOVÁ KOCHANSKÁ</p>	<p style="text-align: center;">M.KOCHANSKI</p>
<p style="text-align: center;"><i>Na to se zeptejte pana profesora. Ten je tady přes všechny ty vědátorský ptákoviny.</i></p>	<p style="text-align: center;"><i>You'll have to ask the professor, then. He does all that stupid, sciencey brain-box type stuff.</i></p>
<p>Otevřou se dveře laboratoře a vykoukne ZRCADLOVÝ KOCOUR. Má šedé sako, kulaté brýle, motýlka a krátké šedé afro.</p>	<p style="text-align: center;">[A door, marked 'HAZARD AREA' mirrored backwards, swings open]</p> <p style="text-align: center;">[Enter MIRROR CAT]</p> <p>[The MIRROR CAT is wearing a tweed suit, bow tie, and glasses, and wears his hair in a short afro cut]</p>

	ZRCADLOVÝ KOCOUR	M.CAT	
	<i>Někdo mě volal?</i>	<i>Somebody call?</i>	
	RIMMER	RIMMER	
	<i>Profesore!?</i>	<i>Professor!?</i>	
	ZRCADLOVÝ KOCOUR	M.CAT	
	<i>Ano? Přejete si?</i>	<i>Yes, Captain?</i>	
	RIMMER	RIMMER	
	<i>Možná mi pomůžete. Co je tohle?</i>	<i>Perhaps you could help me. What's this?</i>	
	Podá mu zkumavku. ZRCADLOVÝ KOCOUR si přičichne a	[RIMMER hands him the test tube, which M.CAT sniffs]	
		M.CAT	
		<i>Hmm.</i>	
	vloží ji pod mikroskop.	[M.CAT glances at the tube under a microscope then holds it up once more and frowns at the contents]	
43.	ZRCADLOVÝ KOCOUR	M.CAT	A
	<i>To je alkálie.</i>	<i>Hmmm, its an alkali.</i>	
	RIMMER	RIMMER	
	<i>To ano. A jak se to jmenuje?</i>	<i>Oh yes? What's it called?</i>	

	ZRCADLOVÝ KOCOUR	M.CAT	
	<i>Césiumfrankolitiový mixialobidiumrixidehydrid. Vypadáte překvapeně.</i>	<i>Soliciumfrankolithiomicixyalebidiumrixidydoxydedydroxide. You look surprised</i>	
	RIMMER	RIMMER	
	<i>Těžko uvěřit, že tohle slyším od Vás. Mohl byste mi to napsat?</i>	<i>I never thought I'd ever hear you say that. Can you write it down for me?</i>	
	ZRCADLOVÝ KOCOUR	M.CAT	
	<i>Jistě.</i> (K ZRCADLOVÉ KOCHANSKÉ) <i>Nedala byste mi hrozně dlouhý kus papíru?</i>	<i>Certainly.</i> [To M.KOCHANSKI] <i>Can I have an extremely *long* piece of paper, my dear?</i>	
	<b>Kapitánova kajuta</b> Přístroj ke vstupu do zrcadlového vesmíru je podle všeho spravený, protože RIMMER se i se vzorcem protilátky vrací zrcadlem zpět do své reality. Hned, jak projde, přestane však poruchový stroj opět fungovat a zrcadlo zase ztvrdne.	[The mirror universe machine has apparently been fixed. It sends its beam through the mirror once more, and is working well enough to allow RIMMER's leg to pass through the glass, quickly followed by the rest of him] [Enter RIMMER] [RIMMER is holding the piece of paper with the formula but appears to have left his test tube behind. As he enters the room fully, the beam of light from KRYTEN's machine fades away and disappears]	
	RIMMER	RIMMER	
	<i>Protilátka! Získal jsem ji!</i>	<i>The antidote; I did it!</i>	
	Uvědomí si, že kajuta je prázdná. Navíc všude blikají rudá výstražná světla. Mikrob už se pořádně rozšířil. Jde do koridoru.	[RIMMER quickly realises that the room is empty. More worryingly, red warning lights pulse over the metal walls of the corridor outside.]	

44.	<p style="text-align: center;"><b>Koridor vedle kapitánovy kajuty</b></p> <p>RIMMER vběhne do koridoru. Ten je celý v rozkladu. Je slyšet zvuk drtícího kovu, část chodby je v plamenech, ze zdí sněží kousky polystyrénu. RIMMER se v panice rozhlíží.</p>	<p style="text-align: center;">[Enter RIMMER]</p> <p>[RIMMER rushes out into the corridor, as blasts of steam gush from ruptured pipes and flakes of burnt polycarbonates flutter in the air. The ship trembles alarmingly, and the sound of twisting metal can be heard all around. RIMMER pauses by the troublesome food DISPENSER and looks around in panic]</p>	A
	RIMMER	RIMMER	
	<i>Kde... kde jsou všichni?</i>	<i>Wha - Where is everyone?</i>	
	AUTOMAT	DISPENSER	
	<p><i>Opravili ten přístroj a přešli do zrcadlového vesmíru. Teď jsi důstojník s nejvyšší hodností na lodi, takže předpokládám, že jsi kapitán. Blahopřeji, pane kapitáne.</i></p>	<p><i>They've repaired the machine and crossed into the mirror universe. You're the highest ranked crewmember left on the ship, so I *suppose* that makes you Captain - congratulations, Cap.</i></p>	
	RIMMER	RIMMER	
	<i>Odpal!</i>	<i>Smeg off!</i>	
<p style="text-align: center;"><b>Kapitánova kajuta</b></p> <p>RIMMER se vrací do kajuty. Zrcadlo už je však definitivně neprostupné. Samotný přístroj už se stal obětí řádění mikrobu. Je rozežrán.</p> <p style="text-align: center;"><b>Koridor vedle kapitánovy kajuty</b></p> <p>RIMMER běží hořícím koridorem.</p>	<p style="text-align: center;">[Enter RIMMER]</p> <p>[RIMMER dashes back into the recovery room but realises that the device is off and the doorway to the mirror universe is closed. He glances at the machine, and the problem is immediately obvious: the microbe has spread and the machine is a half-melted, corroding mess. RIMMER stares at the formula on his piece of paper, and dashes out]</p> <p style="text-align: center;">[Exit RIMMER]</p> <p style="text-align: center;">[RIMMER present]</p>		

		[Dodging blasts of burning steam, RIMMER runs back out into the corridor, just as something in the recovery room breaks out in flames, but is pulled up short by the DISPENSER]	
	AUTOMAT	DISPENSER	
	<i>Kam jdeš?</i>	<i>Where are you going?</i>	
		[RIMMER shakes the paper at the machine]	
	RIMMER (Mává oním kusem papíru)	RIMMER	
	<i>Připravit tu látku!</i>	<i>To make up a formula!</i>	
	AUTOMAT	DISPENSER	
	<i>Myslím, že zjistíš, že z toho vzorce, co máš na papíře, se teď stal vzorec toho viru, protože jsi opustil zrcadlový vesmír, takže se to obrátilo ve svůj protiklad.</i>	<i>I think you'll find that the formula on that paper has now turned into the formula for the virus because you've left the mirror universe, so it's turned back into its opposite - ha ha ha haa haaaa!</i>	
	Začne se hystericky smát. RIMMER se podívá na papír.	[RIMMER stares at the garbled letters on the paper, as smoke, rolling in from the fire behind him, begins to obscure his vision]	
	RIMMER	RIMMER	
	<i>Sakra, máš pravdu! To je katastrofa!</i>	<i>Smeg, you're right! This is a disaster!</i>	

45.	AUTOMAT	DISPENSER	D
	<i>Ještě pořád to může šťastně skončit.</i>	<i>No, there still could be a happy ending.</i>	
	RIMMER	RIMMER	
	<i>Jak?</i>	<i>How?</i>	
	AUTOMAT	DISPENSER	
	<i>Pamatuješ si, jak jsi mi štípnul tu čokoládu? Ještě pořád mi za ni můžeš zaplatit, než natáhneš bačkory.</i>	<i>You know that chocolate bar you still owe me for? You could always pay me back before you snuff it.</i>	
	RIMMER	RIMMER	
	<i>A co je na tom tak šťastného?</i>	<i>How's that a happy ending?</i>	
	AUTOMAT	DISPENSER	
	<i>No, pro mě je to šťastný konec. Aspoň mi budou hrát účty.</i>	<i>Well, its a happy ending for me. At least my totals will tally.</i>	
	RIMMER	RIMMER	
	<i>Hele, běž už s těma blbárnama do Blbous, ty přiblílej blbečkózni blbštajne!</i>	<i>Why don't you smegging-well smeg off, you annoying little smeggy smegging smegger!</i>	
Prchá koridorem a rozhlíží se.	[The remains of the universe device explode messily, turning the fire behind RIMMER into an inferno. He runs for cover down the corridor] [Exit RIMMER]		
AUTOMAT	DISPENSER		
<i>I pes má svůj den. A dneska je ten den...</i>	<i>Every dog has its day, and today's the day...</i>		

<p>Vystřelí plechovku limonády směrem k RIMMEROVI. Letící plechovka trefí na druhém konci chodby RIMMERA do týla a ten se svalí k zemi.</p>	<p>[The DISPENSER takes careful aim, and launches a high-velocity fizzy drink can through the air after RIMMER]  [RIMMER present]  [The can smacks RIMMER neatly on the back of the head, and he drops to the deck like a stone]</p>
<p>AUTOMAT</p>	<p>DISPENSER</p>
<p><i>...a já jsem ten pes!</i></p>	<p><i>...that I'm the dog!</i></p>
<p>RIMMER klečí na podlaze. Jeho obličej se potí a kroutí ve spalujícím žáru hořícího koridoru. Unaven pomalu upouští vzorec mikrobu, který začal hořet, na podlahu.</p>	<p>[RIMMER present]  [Stunned and in pain, RIMMER is on his hands and knees on the deck, the heat of the expanding fire singeing his back. Slowly he holds up the strip of paper with the microbe formula; it has caught fire as RIMMER fell to the deck, and perhaps a third of it has burned away already]</p>
<p>RIMMER</p>	<p>RIMMER</p>
<p><i>Kruci!</i></p>	<p><i>Smeg...</i></p>
<p>Lehá si na zem. Vzduch začíná být nedýchatelný a RIMMER se snaží udržet při vědomí. Každý nádech ho pálí v jeho plicích. Plamen na kusu papíru se vzorcem najednou zašlápne noha v sandálu. RIMMER pozdvihne zrak a spatří vysokou postavu v dlouhém plášti a s kosou. Je to SMRT.</p>	<p>[Struggling to retain consciousness, RIMMER lets the paper fall and sinks tiredly to the deck; nothing left to run to, and soon nothing even to run from. Exhausted, the air in the corridor growing hot and thin, RIMMER watches the flames lick at and burn away his last chance of salvation, when a foot, wearing a brown, open-toed sandal, crushes out the flames]  [Enter DEATH]  [RIMMER follows his eyes as they track slowly up the tall figure, whose body is</p>



		completely obscured by flowing robes that seem to be teased by a whistling wind and somehow distanced from the heat and flames around them. The figure carries a long pole, to which is attached a long, curved blade]	
46.	SMRT (Hlubokým hlasem)	DEATH	A+E = F
	<i>Arnolde Jidáši Rimmere. Tvůj život je u konce. Pojd' se mnou.</i>	<i>Arnold Judas Rimmer. Your life is over. Come with me.</i>	
	Podá mu ruku a pomůže mu vstát.	[Extending a hand, DEATH helps RIMMER to his feet as his deep, booming voice drones on]	
	SMRT	DEATH	
	<i>Půjdeme k řece Styx, kde vložíš minci do...</i>	<i>We will travel to the River Styx, where you will place a coin in the -</i>	
	RIMMER	RIMMER	
	<i>Dneska ne, kamaráde!</i>	<i>Not today, matey!</i>	
	RIMMER najednou kopne SMRT do slabin. Ta se s tlumeným výkřikem předkloní v bolesti a upustí kosu. RIMMER zatím prchá.	[Abruptly, RIMMER knees DEATH solidly in the groin. The ethereal one drops his scythe and falls to his knees like the proverbial sack of potatoes]	
	RIMMER	RIMMER	
	<i>Jenom sympatáci umírají mladí.</i>	<i>Remember: "only the good die young".</i>	
Utíká pryč.	[A spring in his step, RIMMER turns on his heel and dashes away]		

		[Exit RIMMER]	
	SMRT	DEATH	
	<i>To se mi ještě nikdy nestalo...</i>	<i>That's never happened before...</i>	
	Zhroutí se na podlahu koridoru.	[DEATH collapses onto the deck]	
47.	<b>Temná obrazovka</b> Objeví se nápis:	[A black screen; a steady wind can be heard, blowing gently. Fade up the words:]	A
	„KONEC“	"THE END"	
	Po několika vteřinách je smazán a nahrazen nápisem:	[After a few moments, the letters are deleted, making way for a replacement message:]	
	„TO URČITĚ“	"THE SMEG IT IS"	

## **APPENDIX II: CD**

There is a CD attached to this thesis containing following:

- electronic version of the thesis in PDF file
- Red Dwarf\_jokes.xlsx file containing two scripts and source data for analysis
- images used in the thesis
- two AVI files (Czech and English version of the Red Dwarf's S08E08)