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**Kdopak by se Deadpoola bál? Překlad humorných  
extralingvistických kulturních referencí v českém  
dabingu**

**Who's Afraid of Deadpool? Translation of Humorous  
Extralinguistic Cultural References in Czech Dubbing**

**(bakalářská práce)**

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*V Olomouci dne 16. 5. 2018*

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*Děkuji vedoucí práce Mgr. Veronice Šnyrychové za pomoc a cenné rady, které mi v průběhu zpracování mé bakalářské práce poskytla.*

## **List Abbreviations**

|     |                                 |
|-----|---------------------------------|
| AV  | Audiovisual                     |
| AVT | Audiovisual Translation         |
| ECR | Extralingual Cultural Reference |
| SC  | Source Culture                  |
| SL  | Source Language                 |
| ST  | Source Text                     |
| TC  | Target Culture                  |
| TL  | Target Language                 |
| TT  | Target Text                     |
| TS  | Translation Studies             |

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# 1 Introduction

The topic of this thesis is “Who's afraid of Deadpool? Translation of humorous Extralinguistic Cultural References in Czech dubbing”. As the topic already suggests, the present paper is a qualitative analysis of translation of Extralinguistic Cultural References with a humorous function in dubbing translation of an American fiction film, *Deadpool*, from English to Czech language.

I have chosen the present topic of my thesis because the Audiovisual Translation (AVT) is gaining more and more attention with the imperishable globalization and advancement in technology, which is an inseparable part of AVT. As Jorge Díaz Cintas (2008, 1) says, “audiovisual translation (AVT) has existed for many years, even though it was overlooked, but it has gained well-deserved attention since the 1990s with the spread and distribution of audiovisual materials in our society.” The AVT in particular is a phenomenon without which the globalization would not have been possible because the products of screen translation, which are films and other products for cinema, TV, video and DVD (Chiaro 2009, 141), are in most cases English-spoken and there is a need for them to be translated into the language of the TT audience. The reason being that people have the need to understand and dubbing can address more people than subtitles thanks to its ‘invisibility of translation’ (Chaume 2008, 128). There have been many scholars since the AVT has gained attention, who have written on the topic of AVT and in particular about dubbing translation, for example Frederic Chaume (2008), Jorge Díaz Cintas (2009), Jorge Díaz Cintas and Pilar Orero (2010), Delia Chiaro (2009) and Yves Gambier (2013), to name a few to whom I will be referring to in my thesis.

Another phenomenon discussed in this thesis are Extralinguistic Cultural References (ECRs). A term introduced by Jan Pedersen (2011) which he defines as “reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process” (2011, 43). It is a term which has been similarly presented and studied by other authors like Nedergaard-Larsen

(1993) or Newmark (1988) with a different categorisations of such culture-bound and context-specific items but Pedersen's (2011) model is central to my thesis. In his model, where he analyses the ECRs in subtitles, he proposes different translation strategies of ECRs and presents the influencing parameters which will be applied in my analysis.

As the category of ECRs is very extensive, I decided to focus on ECRs with a humorous function. Humour is a very broad term as it is both a social and cultural phenomenon. It has been studied from different perspectives by many scholars. However, as this is only a bachelor's thesis and I am limited by means of its length and depth, I will only focus on the translation of humour from the perspective of dynamic equivalence introduced by Nida (1964).

In the analysis, I will choose the most representative and translation-wise most interesting examples of humorous ECRs and their translated counterparts. I will classify them according to the translation strategies presented by Jan Pedersen (2011) with a regard to the influencing parameters presented also in his model and then I will comment on the use of the strategies as well as the humorous function of the studied ECRs based on the dynamic equivalence.



## 2 Aims and Methods

The aim of this thesis is to apply Jan Pedersen's (2011) model of translation strategies and the influencing parameters on the analysed translation of humorous ECRs in dubbing translation from English into Czech of the chosen film, *Deadpool*, and also to determine whether the model presented by Jan Pedersen (2011) can be applied to other types of translation than just subtitling, dubbing in this case, as the author asserts (Pedersen 2011, 41). Another aim is to assess if the humorous function of the studied ECRs was preserved, weakened or omitted based on the dynamic equivalence.

In the theoretical part of this thesis, I will present the studied film, *Deadpool*, and the reason why I decided to analyse this film in particular. Then I will focus on defining AVT with focus on dubbing and the constraints of synchronisation. I will follow with defining what Extralinguistic Cultural References (ECRs) are according to Jan Pedersen (2011) and I will present the translation strategies of ECRs and influencing parameters, which are central to his model. Finally, I will close the theoretical part with a touch on the aspect of humour translation with emphasis on dynamic equivalence.

The following analysis will classify the chosen humorous ECRs according to the translation strategies proposed by Pedersen (2011) that were used in the translation of the ECRs from English into Czech dubbing. Each example will be commented on in terms of the used strategy, the influencing parameters and constraints presented by dubbing, the underlying reason behind the translator's decision for the TT ECR and finally whether I think that the humorous aspect of translation is functional in terms of dynamic equivalence. I will propose a different approach when the TT translation doesn't seem functional. In the end, a conclusion will be drawn from the analysis and commented on.

### 3 Deadpool

*Deadpool*, the chosen film for the analysis of humorous ECRs in dubbing translation from English to Czech, is an American superhero film based on a character from the Marvel Comics Universe. The film was directed by Tim Miller and the screenplay was written by Rhett Reese and Paul Wernick. Simon Kinberg, Ryan Reynolds and Lauren Shuler Donner produced it. The film was distributed by 20<sup>th</sup> Century Fox and released on the 12<sup>th</sup> of February in 2016 in the USA. The Czech dubbing translation completed by Petr Miklica was released in the Czech Republic one day earlier on the 11<sup>th</sup> of February in 2016. *Deadpool* was a very successful film both in terms of finances and the critics. It won two Critics' Choice Awards and two Golden Globe nominations.

The studio-released description that was originally available on the film's former official website, [www.deadpolsmovie.com](http://www.deadpolsmovie.com), which no longer exists, can be found on website of Cinemablend, mentioned in an article about *Deadpool*'s plot by Eric Eisenberg, and it reads as follows,

*[B]ased upon Marvel Comics' most unconventional anti-hero, Deadpool tells the origin story of former Special Forces operative turned mercenary Wade Wilson, who after being subjected to a rogue experiment that leaves him with accelerated healing powers, adopts the alter ego Deadpool. Armed with his new abilities and a dark, twisted sense of humor, Deadpool hunts down the man who nearly destroyed his life.*

(Cinemablend n.d.)

The main character, Deadpool, is based on a fictional character of the same name appearing in comic books published by Marvel Comics, and written by Fabian Nicieza and Rob Liefeld. Wade Wilson, which is the character's real name, is fittingly described "as the 'Merc with a Mouth' because of his tendency to joke constantly, including his proclivity for breaking the fourth wall, a literary device used by the writers for humorous effect and running gags" (Wikipedia

n.d.). He is a mutant with extended longevity thanks to his accelerated regenerative healing factor which he gained after undergoing an experimental mutation by Ajax and Angel Dust. Deadpool is played by Ryan Reynolds who was also one of the producers of this film.

The main villain in this film is Francis Freeman also known as Ajax, who is played by Ed Skrein. He is a mutant, like Deadpool, as he feels no pain and his strength is enhanced. Another important character is Wade Wilson's fiancée Vanessa, played by Morena Baccarin, who is a sex worker. She is later kidnapped by Ajax but successfully rescued by her lover. And finally Deadpool's best friend Weasel, an owner of the bar Sister Margaret's. The character is portrayed by T. J. Miller.

Other important characters include X-men mutants Colossus and Negasonic Teenage Warhead, portrayed by Stefan Kapičić and Briana Hildebrand; Gina Carano as Ajax's co-worker, Angel Dust; Rob Hayter as Bob, an agent who recruits Deadpool; a taxi driver, who befriends Deadpool, called Dopinder, played by Karan Soni; and Deadpool's roommate Blind Al, played by Leslie Uggams.

The film *Deadpool* is very different to the rest of the superhero films as the film itself mocks the average superhero films, satirizes the superheroes who are always portrayed as perfect and the motion picture includes a great variety of allusions to pop culture as well as American culture in general. Therefore, it is very convenient for the analysis of humour and especially for analysing the Extratextual Culture References. The fact, that Deadpool not only is not your average superhero, who cares about the weaker, but also enjoys unbelievably dark sense of humour, makes this film stand out. The creators of the film also spared no expense on R rate content and vulgarisms which will not be a subject of my thesis but there are so many of them that on study on this subject would not be enough.

All this taken into consideration leads us to a realization that translation of this movie into dubbing or subtitles was not an easy job in any language. The translators had to deal with both cultural, linguistic and parametric constraints of

AVT. Therefore, I decided to analyse and compare the original English version with the Czech dubbing translation to detect and evaluate the most commonly used methods in translating the humorous Extralinguistic Cultural References.

## **4 Audiovisual translation (AVT)**

Audiovisual translation (AVT) is one of the fields of translation studies (TS). It is the youngest field of translation studies and it has been growing in a dashing speed over the course of last few decades. As Luis Pérez-González (2014, 12) says, the growth is “attested by the burgeoning body of domain-specific research literature, the development of undergraduate modules inducting students to relevant practices in the field, and the proliferation of specialized postgraduate courses, doctoral research summer schools and conferences – both academic and industry-oriented – all over the world.” The field of audiovisual translation has come to the fore thanks to the vast expansion of production of audiovisual texts such as films, advertisements, videos, videogames or software applications. The exponential growth wouldn’t have been possible without the communicational technology becoming an integral part of our life and without the mutually shaping relationship between audiovisual translation and technological innovation (Pérez-González 2014, 12–13).

AVT is a translation of an audiovisual text. “Audiovisual text is a communication act involving sounds and images” (Zabalbeascoa 2008, 21). Audiovisual texts present a massive category that comprises of films, TV, video clips, video games, computer games or even advertisements. Audiovisual texts have four important components and those are two types of signs – verbal and nonverbal – and two different channels of communication – audio and visual. Together they form four different components: audio-verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing) and visual-nonverbal (all other visual signs). They have to be combined to the same degree of importance and are essentially complementary for a fully satisfactory communication event (Zabalbeascoa 2008, 24–25).

Zabalbeascoa also stresses the importance of the different phases of producing an AVT as

*There are three main stages of production: (a) pre-shooting (scriptwriting, casting, rehearsing, etc.) and/or planning; (b) shooting (including directing, camera operating, make-up, and acting); (c) post-shooting (editing and cutting). We can see that this dynamics changes quite considerably for revoicing and subtitling, as perceived traditionally, in the sense that the picture and effects were untouchable, but not for remakes.*

(Zabalbeascoa 2008, 25)

AVT is also known as ‘Film and TV translation’ (Delabastita 1989), ‘Film translation’ (Snell-Hornby 1988), ‘Screen translation’ (Mason 1989) or ‘Multimedia translation’ (Gambier & Gottlieb 2001) because the translation of audiovisual text types is a transfer of multimodal and multimedial texts into another language and/or culture. Multimedia electronic systems must be used during the process of translation and/or during the process of transmitting of the translation.

AVT can be divided into two categories – intralingual AVT and interlingual AVT. The most common example of intralingual AVT is a transfer from the spoken mode of the verbal exchange to the written mode of the subtitles. The target audience of the intralingual AVT are either language learners or the hearing impaired. On the other hand, interlingual AVT is a transfer between two languages (Gambier 2013, 49–50).

As Jorge Díaz Cintas (2009, 4) mentions, dubbing, subtitling and voice-over are the three most common translation modes of AVT. The underlying reasons for this is habit, cultural disposition and financial considerations.

Dubbing is a type of an interlingual translation. In Díaz Cintas’ words “dubbing involves replacing the original soundtrack containing the actors’ dialogue with a target language recording that reproduces the original message, ensuring that the target language sounds and the actors’ lip movements are synchronised, in such a way that target viewers are led to believe that the actors

on screen are actually speaking their language” (2009, 4–5). I will focus on dubbing more in the following chapter.

Subtitling is not only a type of an interlingual translation, but also intersemiotic translation, which means that the spoken semiotic system of the source language (SL) has to be translated into the written semiotic system of the target language (TL). The final product needs to be synchronized with the ST and the action on the screen. It also has to reflect stylistics and any peculiarities of the ST, for example dialects or sociolects. Díaz Cintas’ definition is as follows,

*Subtitling involves presenting a written text, usually along the bottom of the screen, which gives an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (inserts, letters, graffiti, banners and the like) or of the soundtrack (songs, voices off).*

(Díaz Cintas 2009, 5)

The last most common translation mode of AVT is voice-over – ‘half dubbing’ (Gambier 2013, 51) – which is generally considered to be the easiest and the cheapest form of translating AV text types. The volume of the original soundtrack is reduced to a minimal auditory level, in order to ensure that the translation, which is orally overlapped on to the original soundtrack, can be heard by the target audience (Díaz Cintas 2009, 5). The voice-overs can be done either by professionals or amateurs and we can label them by the number of voices used. Documentaries usually include only one voice or two voices to distinct female and male voices, but multiple voices can be also used. Díaz Cintas also points out that “it is common practice to allow viewers to hear a few seconds of the original foreign speech before reducing the volume and superimposing the translation. The recording of the translation finishes a couple of seconds before the end of the original speech, allowing the audience to listen to the voice of the person on the screen at a normal volume once again” (2009, 5).

## 4.1 Dubbing

Dubbing, as a type of audiovisual and interlingual translation, is a well-known example of the invisibility of translation as such, contrary to subtitles, which are displayed at the same time as the characters are speaking on the screen and therefore the viewer is consciously aware of the translational process, or voice-over, where emphasis is not placed on matching the translation with the soundless mouths of original actors (Chaume 2008, 128). On that account Chaume (ibid.) describes the process of dubbing as “an artistic and technical exercise which consciously erases the original dialogue track and substitutes it for another track in which target language (TL) dialogue exchanges are recorded. [...] The result is that viewers watch and hear foreign actors speaking in their own domestic language, a paradox which has been naturally accepted in all dubbing countries.”

The process of audiovisual dubbing is very complex but “the standard practice in the industry has it that a rough translation is carried out by a translator who knows the SL” and then passes it on to others who are involved in the process of making the dubbing (Díaz Cintaz and Orero 2010, 443). Some of the most important people involved in the making of dubbing are not only translators but also dialogue writers, proof-readers, synchronizers, production assistants from the production departments, sound technicians, a dubbing director and of course the actors who dub the characters. Xènia Martínez points out that

*The audiovisual dubbing process comprises several closely linked phases, which must follow an established order and rhythm, something akin to a production line. If one of these phases is delayed or runs into problems the entire line may be affected. Also, so many different people are involved that problems do tend to occur. Although the main steps of the dubbing process are basically the same everywhere, it may change depending on the country, even depending on the studio.*

(Martínez 2004, 3)



Due to the many people and factors involved in the compound process of translation, the original text at first delivered by the translator usually inevitably undergoes many modifications because after the translator submits the completed translation, the text is then usually revised by the proof-readers and lastly changed by synchronizers. Furthermore, one of the biggest issues imposed on the final product is the fact that neither the proof-reader nor the synchronizer necessarily masters both the SL and the TL which may result in immense differences between the ST and the TT. Hereinafter it can be observed that form is always a priority in the case of ST and TT which cannot be always said about the content (Martínez 2004, 5).

Dubbing is not always the preferred type of AVT in every country. Some of the countries that prefer subtitling both in cinemas and on TV are the Scandinavian countries (Norway, Sweden, and Finland), Belgium, the Netherlands or the UK. However, in countries like France, Spain, Germany, Italy and Austria the predominant language transfer practice is dubbing. The reasons lying behind their choice are usually of historical, economical and socio-cultural tenor. An interesting ascertainment concerning this topic is presented by Jorge Díaz Cintas and Pilar Orero,

*The potential ideological power of films together with this pretended easiness with which dubbed dialogue can be manipulated has converted it into a favoured tool for totalitarian regimes. In the Germany, Italy and Spain of the first half of the 20th century, for instance, governments established guidelines about the foreign films that could be imported and exhibited, controlling and censoring their translation, and making dubbing compulsory.*

(Díaz Cintas and Orero 2010, 444)

It is important to note that here we usually talk about interlingual dubbing but that does not always have to be the case. Gambier (2013, 51) mentions some examples of intralingual dubbing, such as the Harry Potter films that had to be dubbed for the American audience or films shot in Italian dialects which were

later dubbed and subtitled into standard Italian. Also when the intralingual dubbing is made after filming of the scenes, we should rather call the process ‘post synchronisation’. “The ‘replacing’ of dialogue, otherwise identical to the ‘replaced’ dialogue recorded in a noisy environment, ensures a better sound quality: there is neither language transfer nor change of code” (Gambier 2013, 51).

#### **4.1.1 Synchronisation**

Synchronisation is sometimes considered to be the most important phenomena connected with AVT. However, in dubbing translation its importance is the most prevailing as it is seen as the differentiating feature of this type of translation. Frederic Chaume’s (2008, 31) definition is that “synchronisation [...] consists of matching the TL translation with the articulatory and body movements of the screen actors, as well as matching the utterances and pauses in the translation with those of the ST.”

Other terms can be also used instead of synchronisation, such as ‘adaptation’, ‘adjustment’ or even ‘lip-sync’. Nevertheless, in my thesis I follow the categorization of both Fodor (1969) and Chaume (2004, 2008) who regard ‘lip-sync’ as a subcategory of synchronisation. The synchronisation is usually carried out by the synchronizer, the dialogue writer or the translator but Chaume (2004, 50) stresses that the translator must be the one to take care of the synchronisation since the act comprises textual operations that require knowledge of SL and TL and knowledge of translation strategies and techniques that no other figure involved in the process of AVT has. As Chaume (2004, 35) also verbalizes, the synchronisation forces the translator to put his or her creative skills to use and helps him or her to move away from literal conceptions; therefore, he or she can focus on the function of the text and on the viewer, which are two of the most crucial components of AVT.

Last but not least, it is important for a successful dubbing to not only meet the criteria of synchronisation, but also what Metz (1974, 4) calls ‘the impression of reality’. Chaume (2008, 129) describes it as “a powerful phenomenon basically consisting of the conjunction of images in motion, credible photography and icons, and credible dialogue and sounds.” As a result of this phenomenon the spectators feel as if they are watching a film made in their native language and culture and all that taken into account leads to a truly invisible translational process which is desired.

Now we will focus on the three main categories of synchronisation which is phonetic synchrony (also known as lip-synchrony or lip-sync), kinetic synchrony and isochrony.

#### **4.1.1.1 Phonetic synchrony (lip-synchrony)**

The ‘phonetic synchrony’ (Fodor 1996, 10) also sometimes called ‘lip-synchrony’ (Whitman 1992, 20) or shortly ‘lip-sync’ (Luyken et al. 1991) is related to mouth articulation. Phonetic synchrony means respecting the articulatory movements of the characters seen on the screen and therefore adapting the translation according to the movements. A strong fidelity to this type of synchronisation is required especially in close-ups and extreme close-ups or detailed lip shots (Chaume 2004, 44).

Fodor (1976) proposed in his work, *Linguistic and psychological problems of film synchronisation*, a detailed description of phonetic rules which he believes should be respected when translating, but they are too complex for today’s real practice in the field. Hence the present practice usually pays attention to the open vowels and bilabial and labio-dental consonants which are pronounced on the screen in close-ups.

#### **4.1.1.2 Kinetic synchrony (body-movement synchrony)**

‘Kinetic synchrony’ was first described by Fodor (1969, 72) but he used the term ‘character synchrony’. Whitman-Linsen (1992, 33) later employed the term ‘kinetic synchrony’ which has been used since by both academics and professionals in the field to the present date. Kinetic synchrony is the synchronisation of the translation with the actors’ body movements. The aim of this type of synchrony is for the body movements of the actors to be in accordance with what the spectator sees on the screen and also hears from the audio. The kinetic synchrony can sometimes pose constraints on the translation because it is either important to make the meaning of the kinetic signs explicit or the meaning is already made explicit by the accompanying redundant words which subsequently have to be in accordance with what the kinetic signs are expressing (Chaume 2008, 132).

#### **4.1.1.3 Isochrony (synchrony between utterances and pauses)**

Isochrony (Whitman 1992, 28) is the synchronization of the duration of the translation with the original utterance of the on-screen character, in other words “the translated dialogue must fit exactly in the time between the instant the screen actor opens his/her mouth — to utter the source text dialogues — and the instant in which he/she closes his/her mouth” (Chaume 2004, 44).

Most of the criticism coming both from the audience and professionals within the field is based on the bad isochrony because the imprecise synchronisation between utterances and pauses it very easy to notice. During the process of translation the techniques of amplification and reduction are the most prevailing to solve the issue of the utterance either being too long or too short and not complying with isochrony.

## 5 Extralinguistic Cultural Reference (ECR)

Extralinguistic Cultural Reference (ECR) is a term that was introduced by Jan Pedersen. His definition reads as follows:

*Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience.*

(Pedersen 2011, 43)

Jan Pedersen also adds that his definition uses the word ‘cultural’ “[i]n a very wide sense” and he means any expression “regardless of word class, syntactic function or class;” the extralinguistic entities can be also “fictional ones” (ibid.). The main idea of ECRs is that they refer to people, characters, places, institutions, customs, food and drinks that you may not know even though you know the language (ibid., 44).

It needs to be emphasized that extralinguistic does not stand for ‘non-verbal’. Extralinguistic is only the referent that the ECR is pointing to but it is expressed in words, thus it is linguistic and also intralinguistic. Another important feature of ECRs is that they are ‘culture-bound’, a term used by scholars like Birgit Nedergaard-Larsen (1993) and Henrik Gottlieb (2009). Therefore, the fact that a person is linguistically competent in a foreign language does not automatically mean that he or she is culturally literate in a culture which uses the given language. And the opposite scenario – a person can be culturally literate while having only limited skills in the language – is also possible (Pedersen 2011, 45–48).

It is also important to note that references themselves are ‘context-dependent’ (Lyons 1995, 294). Pedersen (2011, 49) emphasizes that “[it] is

particularly true in AVT, where every translation solution sought to render an ECR in a TT depends on the context of the utterance, and polysemiotic texts have more context than monosemiotic ones.”

ECRs can be divided into different domains. Some kind of categorization has been used and emphasized by other scholars than just Jan Pedersen, for example Newmark (1988) introduced a list of domains of ECRs according to which he stated how each ECR should be treated when translating it. Newmark (1988, 70–83) divided domains into three categories – ‘proper names’, ‘institutional terms’ and ‘cultural terms’. Besides Newmark, another structured taxonomy of domains was introduced by Nedergaard-Larsen (1993, 211) who divides them into four main domains – geography, history, society and culture. The domains are important for the translation of individual ECRs because they can help the translator decide which strategy the translator should resort to, based on the usual practice, or which strategy is the most convenient.

Jan Pedersen (2011, 59) uses in his model twelve domains of ECRs that he based on the analysed material. However, his division is not meant to be a taxonomy. It is rather a list of the different domains presented in his study and he is well aware of the fact that some of the domains overlap. The domains presented by him are ‘weights and measures’; ‘proper names’ which are subdivided into ‘personal names’, ‘geographical names’, ‘institutional names’ and ‘brand names’; ‘professional titles’; ‘food and beverages’; ‘literature’; ‘government’; ‘entertainment’; ‘education’; ‘sports’; ‘currency’; ‘technical material’ and ‘other’ (Pedersen 2011, 59–60).

## **5.1 Translation strategies**

Translation strategies are an important tool which is used in translating ECRs so that the ST ECR can be accessible to the TT audience (Pedersen 2011, 69). Pedersen (2011) also replaces verb ‘translate’ with a verb ‘render’ in his model because not all strategies involve the process of translation.

Many researchers before Pedersen have presented different taxonomies of translational strategies – general translation taxonomies (Vinay and Darbelnet 1958/2000) or taxonomies for translating different forms of cultural items (Newmark 1988, Hervey and Higgins 1992) to name a few. The basic division across many researchers (Venuti 1995, Nida 1964, Toury 1995), regardless of the individual strategies or the used terms, is the continuous flow between source-oriented or target-oriented strategies. I will now focus on the six strategies – ‘Retention’, ‘Specification’, ‘Direct Translation’, ‘Generalization’, ‘Substitution’ and ‘Omission’ – and category of ‘Official Equivalents’ presented by Pedersen (2011).

### **5.1.1 Translation strategies of ECRs by Jan Pedersen (2011)**

Pedersen (ibid.) divides the six translation strategies into source-oriented – Retention, Specification and Direct Translation – and target-oriented – Generalization, Substitution and Omission – with Official Equivalent left aside this division but also included in the model.

#### **5.1.1.1 Retention**

It is “the most source-oriented strategy, as it allows an element from the SC to enter the TT. Sometimes the retained ECR is marked off from the rest of the TT by quotes and occasionally by italics” (Pedersen 2011, 77). When the ECR is marked in such way, it is called ‘Marked Retention’. Another division of Retention from a different point of view is based on whether we are “adjusting the spelling or dropping an article” or not. The former is called ‘Complete Retention’ and the latter is called ‘TL-Adjusted Retention’ (ibid.).

The strategy is “by far the most common strategy of rendering ECRs” but is “not the most felicitous way of solving a translation problem that involves a Monocultural ECR [...], as it offers no guidance whatsoever to the TT audience”

(Pedersen 2011, 78). The notion of a Monocultural ECR is explained further in Chapter 5.1.2.1.

### **5.1.1.2 Specification**

Pedersen says that “Specification means retaining the ECR in its untranslated form, but adding information that is not present in the ST, making the TT ECR more specific than the ST ECR” (2011, 79). Pedersen (ibid.) divides this category into two subcategories, and those are ‘Completion’ and ‘Addition’.

Completion is used in a case “where the added material is latent in the ST ECR, as part of the expression side (i.e. in the linguistic sign, typically a name) of the ECR” (ibid.). Typical examples are spelled out acronyms or abbreviations, adding someone’s first name or completing an official name. The core is to disambiguate ECRs for the TC audience, which might not be as familiar with the ECR as the SC audience (ibid.).

On the other hand Addition, though very similar to Completion and sometimes hard to disambiguate, “involves adding information that is latent in the ECR, not as part of the name, but as part of the sense or connotation of the ECR. By using this strategy, the translator intervenes to guide the TC audience” (ibid., 80).

### **5.1.1.3 Direct Translation**

Direct Translation is usually not used for translating proper names but rather for names constructed of common nouns. Such common nouns then have a compositional sense which can be translated. Some examples include names of companies, official institutions or technical gadgetry (Pedersen 2011, 83).

Pedersen (ibid.) divides Direct Translation into two subcategories – ‘Calque’ and ‘Shifted Direct Translation’. He also notes that “it is hard to tell the



two subcategories apart, as the end-result is often identical” but “[u]nlike the strategies of Specification and Generalization, the semantic load of the ST ECR is unchanged: nothing is added, nor subtracted. There is no effort made to transfer connotations or guide the TT audience in any way” (Pedersen 2011, 83).

Calque is the “the result of stringent literal translation that may appear exotic to the TT audience” (Pedersen 2011, 84). During the production of Calque, “[t]he only shifts [...] are obligatory ones, required by the differences between SL and TL” (ibid.). In contrast, Shifted Direct Translation is “less source-oriented for translators to perform some optional shifts on the ST ECR that makes the ECR more unobtrusive” (ibid.).

#### **5.1.1.4 Generalization**

Generalization means “replacing an ECR referring to something specific by something more general.” There are two ways of generalizing – using ‘Superordinate Term’ or ‘Paraphrase’ (Pedersen 2011, 85).

When the sense relations are exploited in the form of hyponymy or meronymy, then the ST ECR is replaced with a Superordinate Term. However, it is a case of Paraphrase when the ST ECR is replaced by a generally longer phrase with a more or less synonymic meaning (ibid.). It is important to note that the product of Generalization is “a TT item that is less specific than the ST ECR” (Pedersen 2011, 88).

#### **5.1.1.5 Substitution**

The strategy of Substitution is based on “removing the ST ECR and replacing it with something else, either a different ECR from the SC or the TC,” which is the case of ‘Cultural Substitution’, or “something completely different that fits the situation”, which is then called ‘Situational Substitution’ (Pedersen 2011, 89).

Cultural Substitution still includes a link between the ST ECR and its TT rendering, as opposed to Situational Substitution, and the translator can either domesticate the text using a TC ECR or the other option is to use a better-known, for example Transcultural, ECR from the SC or a third culture, under the condition that the chosen ECR would be known both in the SC and TC (Pedersen 2011, 90). The notion of a Transcultural ECR is explained further in Chapter 5.1.2.1.

The other subcategory, Situational Substitution, is based on removing every sense of the ST ECR and replacing it by something that fits the situation, notwithstanding the sense of the SC ECR. Therefore, it can be stated that there is no connection between the ST ECR and the TT item. It can also often happen that the TT item is not an ECR (Pedersen 2011 95–96).

#### **5.1.1.6 Omission**

Omission is a strategy that involves deleting the ECR. It can be seen as “the most target-oriented strategy available, as it stops a problematic foreign item from entering the TT in any form at all” (Pedersen 2011, 96).

#### **5.1.1.7 Official Equivalent**

Pedersen includes this strategy in his model but he lists it apart from the others because in his words “[it] is different in kind from the other strategies, in that the process is administrative rather than linguistic” (Pedersen 2011, 97). As “for there to be an Official Equivalent, some sort of official decision by people in authority over an ECR is needed” (ibid.). A prototypical example of an Official Equivalent is the conversion of measurements. Official Equivalents are thus decided by higher authorities and they are formed on the basis of the already mentioned strategies, most commonly used is Retention, but also Direct Translation and Cultural Substitution (Pedersen 2011, 99).

### **5.1.2 Influencing parameters**

The influencing parameters are factors that “influence the decision-making [...] when it comes to rendering ECRs” (Pedersen 2011, 105). In other words, they are “causes for the textual-linguistic choices that have been made to solve translation problems” (ibid.).

Pedersen (ibid.) came up with seven parameters which are “intertwined and interact to a very high degree and may combine” during translator’s work. The seven parameters are ‘Transculturality’, ‘Extratextuality’, ‘Centrality’, ‘Polysemiotics’, ‘Media-specific constraints’, ‘Co-text’ and ‘Subtitling Situation’. I will briefly touch on each of these parameters.

#### **5.1.2.1 Transculturality**

Transculturality simply means how well-known a certain ECR is in a certain culture or as Pedersen (2011, 106) says: “[t]he degree of an ECR reflects how familiar it is to the ST and TT audiences” or “how easily an ECR can be accessed by the ST and TT audiences, respectively, through their encyclopaedic or intertextual knowledge.”

There are three levels of Transculturality and these can be divided into ‘Transcultural ECRs’, ‘Monocultural ECRs’ and ‘Infracultural ECRs’ (Pedersen 2011, 107). These levels vary in each case of an ECR depending on the knowledge of the audiences as one ECR can be Transcultural in one text and Monocultural in the other (Pedersen 2011, 109).

A Transcultural ECR ought to be “retrievable from common encyclopaedic knowledge of the ST and the TT audiences, as it could be assumed to be known in both the SC and the TC” (Pedersen 2011, 107). Such referent of a Transcultural ECR can be taken either from the SC, TC or even a third culture. Also when the cultural distance between the cultures is smaller, there are more Transcultural ECRs in the text (ibid.).

The referent of a Monocultural ECR “can be assumed to be less identifiable to the majority of the relevant TT audience than it is to the relevant ST audience, owing to differences in encyclopaedic knowledge” (Pedersen 2011, 107). Also the opposite applies, that when the cultural distances between the cultures are bigger, there would be more Monocultural ECRs found in the text (ibid.).

And as a last subcategory, an Infracultural ECR “is typically bound to the Source Culture, but it could *not* be assumed to be within the encyclopaedic knowledge of the ST nor the TT audience, as it is too specialized or too local to be known even by the majority of the relevant ST audience” (Pedersen 2011, 108). This type of ECR is not a prototypical ECR as there are not usually many of them in the texts and if so, they can be solved via context or the co-text (ibid.).

#### **5.1.2.2 Extratextuality**

Extratextuality is a parameter related to the independence and dependence of existence of ECRs. Thus there are two subcategories – Text Internal ECRs, which do not exist outside the text and are only created for the discussed text or series of texts, and Text External ECRs, which exist in a culture and thus are independent of the given text (Pedersen 2011, 110).

The two subcategories do not make a clear cut because “[a]n originally Text Internal ECR may become an Extratextual ECR through the process of intertextuality, if it becomes well known outside of its source;” therefore, “Text External ECRs may very well be fictional” (ibid.).

#### **5.1.2.3 Centrality**

Centrality is „one of the most important influencing parameters, and it works on a gradual scale” (Pedersen 2011, 111). The two levels that need to be looked at least are ‘the macro-level’ and ‘the micro-level’ as “[i]f an ECR is central on the macro-level, it may typically be the subject matter, or at least a very important

theme of the film or TV programme at hand” (Pedersen 2011, 111–112). When an ECR is central on the macro-level, the two most used strategies then are Retention and Official Equivalent. In contrast, “[i]f an ECR is just mentioned in passing a few times in the film, then the ECR would be peripheral on the macro-level” (Pedersen 2011, 112). In such cases of ECRs different strategies are resorted to, even the strategy of omission.

#### **5.1.2.4 Polysemiotics**

This parameter is very central to Pedersen’s model (2011) as it is connected to the interplay between the polysemiotic channels (2011, 113). Even though Pedersen’s model is used for analysing subtitles, which are intersemiotic, and my analysis is based around dubbing, which is isosemiotic, the interplay of the channels is still important even though the translation in dubbing is between the same channels unlike in subtitling, where a spoken ST is translated into written TT.

When the interplay of Polysemiotics is high, it means that “there is a high level of interaction between the polysemiotic channels, e.g. when there is intense dialogue and onscreen action, as well as displays and sound effects combining to create a message” (ibid.). The opposite is also true, when the interplay of Polysemiotics is low, there is little interaction, “e.g. when there is only a talking head reading the news, where the message comes almost solely through the verbal audio channel” (ibid.).

#### **5.1.2.5 Media-specific constraints**

Pedersen talks about media-specific constraints that are connected with subtitling. One of which is “the semiotic switch from the spoken to the written word” (Pedersen 2011, 115), which is not considered in my analysis as dubbing is isosemiotic and both the ST and TT are spoken. But the second important media-

specific constraint are the constraint of time and space which applies to dubbing as well (ibid.). The main constraint of synchrony with its subcategories have been described in Chapter 4.1.1.

#### **5.1.2.6 Co-text**

By co-text, Pedersen simply means the rest of the dialogue at hand. It is important for the translators as they can rely on it when “an ECR is disambiguated or explained at some point earlier or later in the co-text” and thus the task of disambiguating or explaining it doesn’t have to be performed every time the ECR is mentioned (Pedersen 2011, 114).

#### **5.1.2.7 Translation Situation**

Pedersen originally talks about Subtitling Situation but as it is relevant to any kind of translation situation, I modified the name of the strategy and replaced the word ‘Subtitling’ with a superordinate term, ‘Translation’. The last parameter is in Pedersen’s words “not *in* the text, but rather *about* the text” (2011, 115). In ideal case, the Situation would be described the so-called ‘translation brief’, a term introduced by Christine Nord (1997). All together it is the information about the ST (what is the text’s purpose, the genre of the ST and what style and register is used); TT audience (the age of audience, the general or special); broadcasting (when and who is the broadcaster) and lastly the pragmatic considerations (deadlines, the finances and the competence of a translator) (Pedersen 2011, 115–118).

## 6 Humour

Humour is an integral part of our lives and of any language. It is both a social and cultural phenomenon. As at least a pair of two must be involved in the situation for a humour to be conveyed, the sender and the recipient, we say that humour is a social phenomenon. And the fact that not everyone finds the same thing humorous to the same degree or humorous at all proves the statement that humour is culture-bound or so-called culture specific.

Cambridge Online Dictionary provides a definition of humour which reads as follows: “[humour is] the ability to find things funny, the way in which people see that some things are funny, or the quality of being funny” (Cambridge Online Dictionary, n.d.). Followingly, Raskin (1985) in his work, *Semantic Mechanisms of Humor*, says that “different people will not necessarily find the same things equally funny [...]. However, the ability to appreciate and enjoy humour is universal and shared by all people, even if the kinds of humor they favour differ widely” (1985, 2). The differences are usually what makes the translation of humour difficult to translate and rather tricky. According to Delia Chiaro “[t]he concept of what people find funny appears to be surrounded by linguistic, geographical, diachronic, sociocultural and personal boundaries” (1992, 25).

Many scholars have studied the phenomenon of humour and translating humour, for example Victor Raskin (1985), Delia Chiaro (1992), Patrick Zabalbeascoa (1996), Jeroen Vandaele (1999), Díaz Cintas and Remael (2007) and many more, all of who came up with different taxonomies and categories for classifying humour or the strategies to translate it.

Humour and its translation is very complex and insidious as it is a task that consists of “numerous compromises which translators must sometimes make” (Chiaro 1992, 88). Chiaro then warns about inevitable losses which always accompany humour translation (ibid., 98). She also claims that “the best solutions found to overcome difficulties in translation [of humour] tend to be pragmatic

rather than linguistic ones” (Chiaro 1992, 98). Thus the translator’s ultimate goal should be for the TT to reach functional equivalence with the ST.

The type of functional equivalence that will be central for my thesis in terms of humour translation is Eugene Nida’s ‘dynamic equivalence’. Dynamic equivalence, as defined by Nida and Taber (1969), is to reproduce "in the receptor language the closest natural equivalence of the source-language message" (Nida and Taber 1969, 12). Nida (1964, 167) also emphasizes the fact that "a natural rendering must fit (1) the receptor language and culture as a whole, (2) the context of the particular message, and (3) the receptor-language audience." However, “it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message” (Nida 2000, 129).

Therefore, I will comment on the studied humorous ECRs in my analysis in terms of the dynamic equivalence as the translation of humour is not based on literal translation but rather on preserving the same effect on the TT audience as it had on the ST audience. Also the terms dynamic equivalence and functional equivalence are used in this paper interchangeably as they both aim for the preservation of the humorous function.



## 7 Analysis

The analysis is based primarily on Pedersen's work, *Subtitling Norms for Television* (2011), in which he proposes six fundamental strategies – 'Retention', 'Specification', 'Direct Translation', 'Generalization', 'Substitution' and 'Omission' – with their respective subcategories and the category of Official Equivalents as well. He used his model on analysing translation of ECRs in subtitles and as the author claims the model's potential use for translation of ECRs in other types of translations, I decided to use his division in my analysis of dubbing translation to see if it is actually possible. The reason being that dubbing is a type of AV translation as well as subtitles and even though they are not identical, the division of strategies should apply also to dubbing.

I analysed the entire film in the SL and chose the most representative and translation-wise most interesting examples of humorous ECRs and their translated counterparts and classified them according to the strategies described above. I will comment on the chosen strategy and the humorous function in terms of dynamic equivalence. Not every category of Pedersen's translational strategies was represented in the film and while some of them were non-existent and therefore, there are no examples included, others were more foregrounded thus I included multiple illustrative examples.

## 7.1 Source-oriented transfer strategies

### 7.1.1 Retention

#### 7.1.1.1 Complete

| Example 1                              |  |
|--|--|
| ST:<br>DEAPOOL: Zip it, <b>Sinead!</b> | DUB:<br>DEADPOOL: Sklapni <b>Sinead!</b> |

Example 1 displays the strategy of Complete Retention because the translation is retaining the foreign linguistic expression in the TT without any linguistic change according to the TL system (Pedersen 2011, 77). There is no need for a change because Sinead is a proper name and proper names are usually left unchanged in most cases, unless some official made up equivalent exists. Therefore, the translator didn't opt for Cultural or Situational Substitution because it wasn't necessary, as Sinead is a quite well-known singer in the Czech culture and through the strategy of Retention, the humorous function is preserved. What is more, the parameter of polysemiotics comes to play as the humorous nickname is supported by the visual channel. We can see Negasonic Teenage Warhead on the screen, a young girl with a buzz cut, looking very much like the singer.

### 7.1.1.2 TL-adjusted

| Example 2                                       |  |
|---|--|
| ST:   | DUB:   |
| WADE: I'd love <b>a blowjob</b> .               | WADE: Dal bych si <b>blowjob</b> .           |
| WEASEL: Oh God, me too.                         | WEASEL: Pane bože já taky.                   |
| WADE: The drink, moose knuckle.<br>But first... | WADE: Koktejl. Nadrženče...Ale<br>nejdřív... |

The denomination 'blowjob' retained in the Czech dubbing seen in Example 2 is TL-adjusted as the indefinite article is dropped because no such thing exists in the Czech language. This ECR is certainly Monocultural ECR or it could be even categorized as Infracultural as not every native speaker of English will be aware of the double meaning of a blowjob because as an alcoholic drink, it is not the most famous one.

This source-oriented strategy doesn't give the TL-viewer any guidance or explanation of this ECR; nevertheless, it isn't necessary. The guidance is provided to the viewer through the co-text – one of the Pedersen's influencing parameters – in form of the following dialogue and also by means of polysemiotics which is in this case the setting of the scene, happening in the bar, at Sister Margaret's.

The 'blowjob' is a name of an alcoholic drink in this particular case. Had the translator used Direct Translation, which could result in the Czech derogatory word 'kuřba' or 'přeblafnutí', the viewer would have been rather confused, lost in the translation and the dynamic equivalence would not be preserved. The humorous double meaning – the drink as well as stimulating one's penis with a mouth for a sexual pleasure – would disappear and the TL-viewer might not

understand what is being talked about or not find it funny. ‘Blowjob’ is an official name of a drink as well as Bloody Mary or Sex on the Beach is, which are always called by their English denomination even within the Czech culture. Thus Retention of the drink’s name is the best option for retaining the humorous function.

| <b>Example 3</b>  |  |
|---|--|
| <p>ST:</p> <p>DEADPOOL: Wha- Oh! Oh, hello. I know, right? Whose balls did I have to fondle to get my very own movie? I can’t tell you, but it does rhyme with <b>Pullverine</b>. And let me tell you; (<i>In an Australian accent</i>) he’s got a nice pair of smooth criminals down under. Anyway, I got places to be, a face to fix, and - oh! Bad guys to kill.</p> | <p>DUB:</p> <p>DEADPOOL: No, ahoj. Já vím, jo... Komu jsem asi musel vlízt do zadku, abych měl vlastní film? To nesmím říct, ale rýmuje se to se slovem <b>Polverine</b>. A něco Vám řeknu, (<i>s australským přízvukem</i>) tenhle chlapík má doopravdy fešácké pozadí. Každopádně teď musím uvést jistý věci do pořádku a - ou - zabít padouchy.</p> |

In Example 3, we can see a representation of another TL-adjusted Retention of a Transcultural ECR related to the pop culture of the Marvel Universe and its characters. This Text External ECR is related to the character of Wolverine from X-men. The allusion should be very clear to decipher to all the fans or even anyone who has ever heard about the character of Wolverine. Wolverine is very well-known transculturally thanks to the multiple films about this character or X-men and we can presuppose that the TT-viewers already possess some knowledge of the pop culture as the fandom of Marvel Universe is vast.

The allusion in the SL is accomplished by virtue of the rhyme with his name and also the Australian accent since the actor of Wolverine, Hugh Jackman, is an Australian. The usage of the Australian accent is a perfect example of the insider knowledge that one has to possess to understand a community-bound joke. However, the accent itself is not central to the ECR because its loss does not automatically mean that the whole allusion and joke also disappears. The loss of the accent in the dubbing translation is understandable as any kind of an attempt to replace the Australian accent with an accent often appearing in the Czech culture – Moravian, Silesian or Russian to name a few – would only result in a misinformation and disillusion of the TT-viewer. Thereupon, the accent is dropped but the word that rhymes with Wolverine is adjusted according to the spelling and pronunciation of the character's name in the Czech language. The humorous function is slightly more compelling in the SL with the usage of the Australian accent but the Czech version works despite the fact and the dynamic equivalence, aiming for wordplay on Wolverine, is preserved.

What is also interesting about Example 3 is the almost non-existent constraint of isochrony and phonetic synchrony which accompanies the whole film on the grounds that the main character, Deadpool, wears a costume with an overhead mask and thus his mouth is covered. In consequence, the translator did not have to make sure that there is no contradiction between the English speaking actor and Czech dubbing and we can also barely see when the actor is moving his mouth at all unless there is a close-up.

| <b>Example 4</b>  |  |
|---|--|
| <p>ST:</p> <p>WADE: Look, <b>Agent Smith</b>. I tried the superhero business and it left a mark. But if I ever hit, 'Fuck it', I'll hit you up. Oh, uh, shit. We're within 500 yards of a school, so you may wanna... You know. Yeah.</p> | <p>DUB:</p> <p>WADE: Hele <b>agente Smithsi</b>. Už jsem si jednou na superhrdinu hrál, ale kdybych propadl zoufalství, najdu vás. Ou, aaa... necelý půl kilák odsud je škola, takže kdybyste chtěl... vždyť víte. Jo.</p> |

Example 4 is another TL-adjusted Retention of a Transcultural ECR. The ECR under discussion here is Agent Smith, a character from the Matrix series. Deadpool uses this character to address the man who finds him at the bar to recruit him and tell him about the organisation which could help Deadpool recover from cancer. The man is a rather creepy man and looks just like Agent Smith except for the sunglasses. The Matrix series is very famous and since the nickname is also supported by the visual channel when we see the recruiter, the usage of Retention strategy is functional.

## 7.1.2 Specification

### 7.1.2.1 Addition

| Example 5   |  |
|---|--|
| ST  | DUB:   |
| WEASEL: Yeah, you've got to do something to remedy this, cause as of now you only have one course of action.              | WEASEL: Jo ale pak by s tím měl něco udělat, protože v týchle verzi ti zbývá jenom jedno.                              |
| WADE: Damn straight. Find Francis -   | WADE: Já vím. Najít Francise   |
| WEASEL: Starr in horror films.  | WEASEL: Točit horory.  |
| WADE: What?   | WADE: Cože?  |
| WEASEL: Star in your own horror films. Cause you look like <b>Freddy Krueger face fucked a topographical map of Utah.</b> | WEASEL: Točit si vlastní horory. Protože vypadáš jako <b>Freddy Krueger co padl ksichtem na plastickou mapu Utahu.</b> |

One might argue that Example 5 is solely a type of Direct Translation with a combination of Complete Retention in the case of ‘Freddy Krueger’, a character of the *A Nightmare on Elm Street* film series, but a small semantic meaning is added when ‘topographical map of Utah’ isn’t translated as ‘topografickou mapu Utahu’ but as ‘plastickou mapu Utahu’, based on which I decided to categorize this Example 5 as the strategy of Addition, which is a subcategory of Specification, a source-oriented strategy. Addition means adding some information – which is not part of the name but is part of the sense of the ECR – to the respective ECR (Pedersen 2011, 80).

In Example 5 the translator decided to highlight the fact that Utah lays by more than a half of its size on the Colorado Plateau. The rest of the country comprises of the Rocky Mountains and the Great Basin. In consequence, the relief of Utah is very diverse and rather structured and elevated. Had the ST had named a country such as the Netherlands or Denmark, which are one of the least elevated countries in the world, the utterance would not have made sense or been funny. Therefore, the translator added the semantic meaning of the map being made from plastic material and thus elevated and structured according to the relief even though a topographical map doesn't always have to be made from plastic, which means that any confrontation with such a map would result in drastic wounds and injuries, similar to those that Deadpool had suffered to his face after all the procedures that he had undergone.

Even so this whole utterance retains its wisecrack only if you know who Freddy Krueger is and thus what he does look like. He is known for his burned and disfigured face just like Deadpool; therefore, the point that Weasel is making is that Deadpool looks even worse, as if Freddy Krueger, whose looks are already very disgraceful, had a collision with the structured and diversely elevated map of Utah, which would result in an even worse looking face. It is very complex but my opinion is that the translator's strategy is functional as the character of Freddy Kruger is not unknown to some of the TT audience thus can be regarded as Transcultural ECR and any kind of Cultural Substitution might then result in something misleading and the sense of the ECR might be shifted.



### 7.1.2.2 Completion

| Example 6   |  |
|---|--|
| ST:<br><br>WADE: Listen, we both know that cancer is a shitshow. Like, Yakoff Smirnoff opening for <b>Spin Doctors</b> at the Iowa State Fair, shitshow. And under no circumstances will I take you to that show. I want you to remember me. Not the ghost of Christmas me. | DUB:<br><br>WADE: Hele, oba víme, že rakovina je děsivý představení. Jako když Yakoff Smirnoff zahajoval <b>koncert Spin Doctors</b> na veletrhu v Iowě. Fakt děs. A na takhle děsivý představení tebe fakt brát nebudu. Pamatuj si mě takhle. Ne jako duch vánoc. |

The utterance above in Example 6 includes Completion, the subcategory of Specification. The result of this strategy is the added word ‘koncert’ in the Czech dubbing translation to underline to the TT-viewer that Spin Doctors is a music band. The joke here is on Yakoff Smirnoff, a Soviet-born, American stand-up comedian who was very popular in 1980’s – most of his jokes were on the topics of American consumerism and communism – but whose popularity went down ways after the fall of USSR in the beginning of 1990’s. However, you have to know who he is and what he did to understand that such stand-up comedy is not desirable before a music concert of such a music band which was very popular at that time. Some kind of Cultural or Situational Substitution would render the humorous function more clearly had the translator chosen a different pair of Transcultural ECRs referring to some comedian and a music band.

### 7.1.3 Direct Translation

The category of Direct Translation and its subcategories of Calque and Shift were not represented by any cases of ECRs with a humorous effect, thus no examples are discussed in the analysis.

## 7.2 Target-oriented transfer strategies

### 7.2.1 Generalization

#### 7.2.1.1 Superordinate

| Example 7  |   |
|--|---|
| ST:<br><br>DEADPOOL: Listen, the day I decide to become a crime-fighting shit-swizzler, who rooms with a bunch of other little whiners, at the Neverland mansion of some creepy, old, <b>bald, Heaven's Gate-looking mother fucker</b> , on that day... I'll send your shiny happy ass a friend request. But until then, I'm gonna do what I came here to do. Either that, or slap the bitch out of you. | DUB:<br><br>DEADPOOL: Viš co, ten den, až se rozhodnu stát se vymaštěncem, co bojuje proti zločinu, a bydlí s partou dalších zoufalců v nějakým domě hrůzy, kterej patří divnému, starýmu <b>plešatcovi</b> , tak ten den pošlu tam, kde září jeho pleška, žádost o přijetí. Ale do tý doby budu dělat to, proč jsem tady. Buď tohle, nebo ti upravím fasádu. |

Example 7 where the nominal phrase “bald, Heaven’s gate-looking mother fucker” was translated as ‘plešatcovi’ is an example of Generalization. Here a huge chunk from the SL ECR was reduced into a single word which denotes a

bold man. This is another example of a joke that will be most probably recognized only by the fans of Marvel Universe. The humorous reference here is made to the character of Professor Charles Xavier from X-men who is in fact old and bold and also owns a big mansion, School for Gifted Youngsters. His character is also another example of an ECR which became Text External with the rise in popularity of the Marvel Universe because before that the character of Professor was only known to the readers of comic books.

The translator could not have retained the original allusion, ‘Heaven's gate’, because such Retention would not make any sense to the TT-viewer as it is a case of a Monocultural ECR. Such Retention would be non-functional. ‘Heaven's gate’ is a reference to Marshall Applewhite who was a leader of an American UFO religious cult, nicknamed Heaven’s Gate. Before his death, he looked very similar to Professor, old and bold. Therefore, Generalisation that conveys the resemblance based on looks preserves the sense of the ECR for the TT-viewers and makes them laugh if they get the reference to Professor and so is perceived as functional.

### 7.2.1.2 Paraphrase

| Example 8   |  |
|---|--|
| <p>ST:</p> <p>WADE: I swear to God, I'm gonna find you in the next life, and I'm gonna <b>boombox Careless Whisper</b> outside your window. Wham!</p> | <p>DUB:</p> <p>WADE: Přísahám, že si tě v příštím životě najdu, a budu ti pod oknem <b>vyhrávat na CD přehrávač</b>. Wham!</p> |

Example 8 displays Paraphrase, a type of Generalisation, when the ST ECR is removed but its sense is kept in Paraphrase. Careless Whisper is a song by the English musical duo Wham!. Notwithstanding the fact that the song used to be an international hit and thus its melody and tune are widely known to the Czech audience, the translator decided to omit it. The problem is that not everyone always remembers the names of foreign songs so the TT-viewer might again get caught up remembering which song exactly is being referred to instead of paying attention to the plot of the film. Boombox is a type of a portable cassette, CD and radio player which is once more just a detail and is generalised as a CD player in the Czech dubbing. The Czech verb 'vyhrává' means to play loudly which is one of the connotations of a boombox because they are usually used outside in streets to play music out loud.

Although it might be argued that the TT-viewer might get confused when the name of the band is then retained, the translator did not have any other chance because of the parameter of synchronisation. Right in the instance when Wade says the name of the band, the camera is only on him and as the name of the band is so short and specific, Retention was the only option left. The dynamic equivalence is a bit weakened by the omitted name of the song and using a Paraphrase, but thanks to the co-text, which already mentions the name of the band before the utterance in Example 8, the humorous function is still kept.

| <b>Example 9</b>   |   |
|--|---|
| <p>ST:</p> <p>WADE: Let's not forget naked tandem base jumping with <b>the WNBA Sacramento Monarchs.</b></p> | <p>DUB:</p> <p>WADE: Nesmím zapomenout na tandemový skoky padákem s nahýma <b>basket'ačkama z univerzitního mančaftu.</b></p> |

Another example of Paraphrase is Example 9 where 'the WNBA Sacramento Monarchs' is replaced by 'basket'ačkama z univerzitního mančaftu'. WNBA stands for the Women's National Basketball Association which is the women's professional basketball league in the United States, a fact that would be unknown to the vast majority of the TT-viewers. Sacramento Monarchs were a successful basketball team that played in the WNBA. Both of these facts are Monocultural ECRs.

The translator generalised the name of the team and the league as female basketball players 'basket'ačkama' but also added a made up information most probably because of the constraints of isochrony and phonetic synchrony. The dubbing states that the basketball players were from a university team which in fact is not true because the Sacramento Monarchs were a professional basketball team. However, as the team is not referred to in any other co-text before or after in the film, the translator did not do any damage to the semantic content in this particular case. The sense is preserved and the TT ECR is functional.

## 7.2.2 Substitution

### 7.2.2.1 Cultural

| Example 10   |   |
|--|---|
| ST:<br><br>WADE: Ha! Made you look. Hey, is Ajax your actual name? Because it sounds suspiciously made up. What is it really? Kevin? Ruth? Scott? Mitch? Dexter? Is it <b>Basil Fawlty</b> ? | DUB:<br><br>WADE: Hahaha, Přece ses podíval. Fakt se jmenuješ Ajax? Zní to podezřele, jako vymyšlený. Jak je to doopravdy? Kevin? Ruth? Scott? Mitch? Dexter? Nejsi <b>Pepa Mengele</b> ? |

Cultural Substitution is based on removing the ST ECR and replacing it with a different ECR from the SC, TC or a third culture (Pedersen 2011, 90). In Example 10 the ST ECR ‘Basil Fawlty’ is replaced with a Transcultural term, ‘Pepa Mengele’, as the ST ECR is referring to a character popular rather in English-speaking countries and thus it is a Monocultural ECR to most of the Czech audience. It is questionable what the authors were hinting to when they wanted to compare the character of Francis/Ajax to the character from a British sitcom *Fawlty Towers*. The said character is snobbish, pessimistic, rude and exploitive of his servants in many ways which is not exactly what Francis/Ajax is like. He is more cruel and evil. The translator probably did not feel confident that the TT-viewer would be familiar with the character from *Fawlty Towers* in depth and decided to substitute the ST ECR with a different Transcultural ECR which shares some other similarities with Francis. ‘Pepa Mengele’ is a rather familiar appellation of Josef Mengele. The translator decided to use such a familiar expression probably to express that Deadpool is making fun of Francis/Ajax. Josef Mengele was a German doctor in Auschwitz concentration camp who performed deadly experiments on the prisoners. Thus based on this shared “job” –

experimenting on people – of both Francis and Josef Mengele the joke is rather morbid but, even though it is based on different shared traits, it is functional.

| <b>Example 11</b>  |   |
|--|---|
| <p>ST:</p> <p>DEADPOOL: Ah, da, da, da, da, da, da, da. Oh, you'll tell me. But first, you might want to look away for this.</p> <p><i>Deadpool pushes the camera away.</i></p> <p>DEADPOOL: <b>Now this little piggy went to...</b></p> | <p>DUB:</p> <p>DEADPOOL: Stop, stop, stop, stop, stop. Řekneš mi to. Ale vy se radši dívejte jinam.</p> <p><i>Deadpool odklání hledáček kamery.</i></p> <p>DEADPOOL: <b>Vařila myšička kašičku...</b></p> |

In Example 11, the Monocultural ST ECR nursery rhyme was replaced with a TC nursery rhyme with a similar semantic sense. Both the English and the Czech nursery rhyme are accompanied by a movement with the individual fingers of one hand and that's why the Czech counterpart is an adequate translation. In the film *Deadpool* is after the recruiter to get to know from him where Francis/Ajax is hiding. Example 11 above is from the following scene where he finally gets the recruiter. When he gets him, Deadpool moves the camera away and we hear a scream in the background as Deadpool starts reciting the rhyme. This is where the audio channel is important because Deadpool reciting the rhyme while the recruiter screams in the background helps to illustrate that there is some movement involved but of a more violent nature, which is supported by the context of the following scene where Deadpool stabs a knife into the recruiter's photo meaning that he's killed him. The sense of the nursery rhyme is supported by the

interplay of the visual and audio channel, which makes the TT ECR perfectly fitting in the situation and functional.

| <b>Example 12</b>  |   |
|--|---|
| ST:<br><br>DEADPOOL: Careful with that,<br><b>Ronnie Milsap</b> . We're downrange. | DUB:<br><br>DEADPOOL: Hele, hele, opatrně s<br>tím <b>Stevie Wonderová</b> . Míříte na nás. |

Example 12 also uses Cultural Substitution as the translator is confronted with a Monocultural ECR referring to the American music culture. The notion of Ronnie Milsap, a persona completely unknown to the Czech audience, is replaced by Stevie Wonder with the typical Czech ending of female surnames ‘ová’. Ronnie Milsap is a blind country singer and pianist. Stevie Wonder is also a blind musician but as an ECR, he is internationally famous – a Transcultural ECR – and consequently such Substitution works much better in the TT. The ending ‘ová’ is added as Deadpool is currently talking to his roommate Al, who is an old blind lady, so the visual channel is in coordination with what is being referred to. A different strategy could have been misleading for the TT-viewer and the chosen TT ECR is in accordance with dynamic equivalence.



### Example 13

ST:

WADE: I was traveling to exotic places. Baghdad, Mogadishu, Jacksonville. Meeting new and exciting people.

WEASEL: And killing them, yeah. I've seen your Instagram. So what was special forces doing in Jacksonville?

WADE: That's classified. **They have wonderful T.G.I. Friday's.**

DUB:

WADE: Lítal jsem na exotický místa. Bagdád. Mogadiša. Jacksonville a poznával jsem nové lidi a pak...

WEASEL: ... je zabíjel. Jo, viděl jsem tvůj Instagram. Co vlastně dělaly speciální jednotky v Jacksonville?

WADE: Tak to je tajný. **V pátek tam maj super slevy v KFC.**

What is displayed in the Example 13, is another case of Cultural Substitution. The strategy of Substitution is made possible as no co-text refers back to it and it is just an information talked about so there are no visual constraints. T.G.I. Friday's is an American chain of restaurants. It is focused on so-called casual dining, which stands for moderately priced food served in a casual atmosphere. Even though this chain is spread all over the world and there are even two franchises in Prague, the translator felt the need for Substitution instead of the possibility of Retention. He chose one of the two most famous chains in the Czech Republic, KFC, the other being McDonald's.

The question why he didn't choose McDonald's over KFC is at stake but no concrete answer can be stated. Both KFC and McDonald's are fast food chains without any table service as opposed to T.G.I. Friday's. It seems that the included information about some sale on Friday must have been added because of the time constraints and the isochrony as a mere Substitution of the name of the restaurant

would have been too short. Thus he made up an information about some special offers on Friday – probably based on the chain’s name from the ST. I would personally suggest using a different chain as KFC and T.G.I. Friday’s are so different in order to keep, for example Hard Rock Café which is a lot more similar to T.G.I. Friday’s and could have been a more functional ECR. However, thanks to the fact, that T.G.I. Friday’s is only referred to during the film once in this context and then in the end of the film, and the difference in the type of dining is not central to the sense of the ST ECR, the humorous function is in my opinion slightly weakened but works nonetheless.

| <b>Example 14</b>   |   |
|---|---|
| <p>ST:</p> <p>WADE: Giving <b>Meredith Baxter Birney</b> a dutch oven.</p> <p>CUNNINGHAM: No, receiving a dutch oven from Meredith Baxter Birney.</p> | <p>DUB:</p> <p>WADE: A nakonec bych chtěl naprdět pod peřinu <b>Adele</b>.</p> <p>CUNNINGHAM: Ne, chci, aby pod peřinu Adele naprděla mě.</p> |

In Example 14 the ST ECR ‘Meredith Baxter Birney’, an American actress and producer, is substituted for ‘Adele’, a British singer. An example of a Monocultural ECR being replaced by a Transcultural ECR. Giving a dutch oven means a practice of trapping a person under bed covers after farting which is in TT verbally described and that takes up a lot of time and space. Therefore, it seems that the translator’s choice of the TT counterpart was influenced by the constraint of synchronisation. As the explicitation of ‘giving a dutch oven’ has taken up a lot of space, he had to opt for a much shorter name of a famous person.

That's why Adele was probably used even though there are no similarities between the two personas whatsoever. The humorous function of the TT ECR is definitely weaker as Adele is not usually perceived as sexy like the actress of the ST ECR. The translator could have probably chosen somebody else, for example Pamela Anderson, who is widely recognized in the Czech culture as a sex symbol. Therefore, the humorous function is still met but is it definitely weaker in the TT.

| <b>Example 15</b>  |  |
|--|--|
| <p>ST:</p> <p>AL: Looks aren't everything.</p> <p>DEADPOOL: Looks are everything!<br/>You ever heard David Beckham speak? It's like he mouth-sexed a can of helium! You think <b>Ryan Reynolds</b> got this far on his superior acting method?</p> | <p>DUB:</p> <p>AL: Vzhled není všechno.</p> <p>DEADPOOL: Vzhled je všechno!<br/>Slyšela jste mluvit Davida Beckhama?<br/>Jako kdyby vyšlukoval plechovku helia. Myslíte, že se <b>Nick Cage</b> dostal tak daleko díky herectví?</p> |

The last example of Cultural Substitution is the one where 'Ryan Reynolds', who plays the main role in the film – Deadpool – and also is the one to say this replica out loud, is replaced by another actor 'Nick Cage'. Example 15 is Cultural Substitution as the translator decided to substitute an actor from the ST with an actor that he thought would be more known to the TT-viewer. However, this Substitution was not necessary in my opinion. Both of the actors are Transcultural ECRs. It is true, that the humorous function is retained as Nicolas Cage has been mocked for many years for playing always the same characters and thus not being able to act very well, but to substitute an actor, who actually plays the main role in the film that the TT-viewer is watching, is in my opinion unnecessary. It can be

argued that the TT-viewer might not be aware of who plays the main role. However, my argument is that this is one of the best ECRs in the whole film and it is a usual practice that not everyone will understand the reference of some joke. And as the fandom of Marvel Universe is so spread, the fans – for whom this joke is primarily meant for – will be deprived of it. Therefore, even though the Substitution works and the TT ECR is functional, the irony and joke on the main actor himself is lost and I think that Retention should have been used instead to preserve the same level of humorousness.

### 7.2.2.2 Situational

| <b>Example 16</b>   |   |
|---|---|
| <p>ST:</p> <p>DEADPOOL: Or else the whole world tastes like <b>Mama June</b> after hot yoga.</p> <p>DOPINDER: Sir, what does Miss Mama June taste like?</p> | <p>DUB:</p> <p>DEADPOOL: Jinak bude celej svět vonět jako <b>teta Hilda</b> po hodině jógy.</p> <p>DOPINDER: A pane, jak teta Hilda voní?</p> |

Situational Substitutions removes the ST ECR and replace it with something that fits the situation regardless of the original sense of the ST ECR (Pedersen 2011, 95). A perfect example of that is in Example 16. The ST ECR ‘Mama June’ refers to a TV show star, June Shannon, an example of a Monocultural ECR. She starred with her family in an American reality show about her daughter, Alana "Honey Boo Boo" Thompson, who participated in child beauty pageant contests. The show had four seasons and was called ‘Here Comes Honey Boo Boo’. Mama June was at that time very obese and not the ‘queen of beauty’ one might say, so

the reference that the authors are making here is that an obese woman after a class of yoga would be very sweaty and smell terribly.

The translator's decision to use 'teta Hilda' is interesting. There is no fixed ECR in the Czech culture that would have a particular connotation connected with the nominal phrase 'teta Hilda' and as neither co-text, nor time and visual constraints limit the translator, he had a so-called free hand. I think that the translator's idea was that Hilda – as it is originally a German name – would then refer to a German auntie. In the Czech culture, German women are stereotypically believed to be not very pretty and usually bigger in size, which would be the shared traits of the translator's idea of 'teta Hilda' with the ST ECR, 'Mama June', which means that the humorous function is retained.

| <b>Example 17</b>  |  |
|--|--|
| <p>ST:</p> <p>WADE: Oh, come on. You're going to leave me all alone here with <b>less angry Rosie O'Donnell?</b></p> | <p>DUB:</p> <p>WADE: Ale no tak. Necháš mě tu samotného s touhle <b>anabolickou Xenou?</b></p> |

The last chosen example of Situational Substitution is Example 17. Rosie O'Donnell is yet another famous figure very unbeknown to the Czech audience. It is a Monocultural ECR referring to the American culture, like in Example 14 and Example 16. This American actress and comedian is a fighter for lesbian rights and an activist and she is very vocal with her beliefs and disbeliefs. The character of Wilson Wade is in this segment comparing Angel Dust, the co-worker of Francis/Ajax, to this actress. From what I have gathered, the authors of the ST ECR were mainly referring to the strong personality and a bit of rudeness both on

Rosie O'Donnell's and Angel Dust's part. The translator's decision of substituting the ST ECR with the reference to Xena is based on the visual channel as the character of Angel Dust looks very much like her and is also exceptionally strong. As the TT ECR keeps the intended sense and even adds the notion of strength, the humorous function of the ST ECR is preserved and the TT ECR is even funnier than the ST ECR.

### 7.2.3 Omission

| Example 18   |  |
|--|--|
| ST:  | DUB:   |
| VANESSA: Say the magic words, fat Gandalf.   | VANESSA: Kouzelný slůvko tlustej Gandalfe.                                     |
| WADE: Hey, woah, <b>hakuna his tatas!</b> He's sorry. Get out of here, go. <b>Go cast a spell.</b> | WADE: <b>Pust' ho no tak. Hej! Ho, ho, ho.</b> Pust' mu nářadíčko. Omluvil se. |

Two examples of Omission can be observed in Example 18. 'Hakuna his tatas' is a reference to *The Lion King*, an animated movie, where the philosophy hakuna matata is talked about. Hakuna matata means no worries. Even though *The Lion King* is known internationally, 'hakuna matata' is not widely recognised in the Czech culture. It is a reference to an ECR that is widely recognised by English-speaking countries. The ST ECR 'hakuna his tatas' is uttered by Wade when Vanessa is holding a man's balls after the man slapped her on her butt. In this case 'hakuna his tatas' means to let his balls go. Because of the complexity of the joke, based on a cultural reference and a linguistic pun, the ST ECR could not have been retained in the TT. Such Retention would not be functional. The only

kind of cultural reference we can see here is a reference to Santa Clause and his Christmas greeting ‘ho, ho, ho’. Altogether it can be said that the humorous function is omitted which is natural to the strategy of Omission. The other example of Omission is the disappearance of ‘go cast a spell’, referring back to the previously mentioned ‘fat Gandalf’, which is an example of a Transcultural ECR, thus the reference to Gandalf is retained in the TT.

### 7.3 Official Equivalent

| <b>Example 19</b>  |  |
|--|--|
| ST:  | DUB:   |
| COLOSSUS: You will recover, Wade. You always do.                         | COLOSSUS: Uzdravíš se Wade, tak jako vždycky.          |
| DEADPOOL: (To the camera) You ever see <b>127 Hours</b> ? Spoiler alert. | DEADPOOL: Už jste viděli <b>127 hodin</b> ? Upoutávka. |

Example 19 is an Official Equivalent which was set up when the film ‘127 Hours’ was made into the Czech dubbing and as it is a commonly known film to the Czech audience, the translator did not have to substitute it in any way. Also Substitution or Omission would not have been advisable because Deadpool is making an allusion to what is about to follow, him cutting of his own hand to free himself from handcuffs, like the character in the mentioned film. Therefore, the visual channel, the constraint of kinetic synchrony and also the knowledge of the TT-viewer might be in contradiction if a different strategy was used and the humorous function could have been weakened by it. Thus the usage of Official Equivalent is in accordance with the dynamic equivalence.

## 8 Conclusion

The aim of this thesis was to apply Jan Pedersen's (2011) model of translation strategies and the influencing parameters on the analysed translation of humorous ECRs in dubbing translation from English into Czech of the chosen film, *Deadpool*, and also to determine whether the model presented by Jan Pedersen (2011) can be applied to other types of translation than just subtitling, dubbing in this case, as the author asserts. The last goal was to assess if the humorous function of the studied ECRs was preserved, weakened or omitted based on the dynamic equivalence.

The analysis has proved that Jan Pedersen's (2011) model, which proposes the six translation strategies – Retention, Specification, Direct Translation, Generalization, Substitution and Omission – and the option of Official Equivalent left aside this division, is applicable not only for subtitles, but also for dubbing as expected.

An important observation was made during the analysis of individual ECRs in translation. Most Transcultural ECRs were translated with the strategy of Retention and most Monocultural ECRs were substituted. As for the dynamic equivalence, the translation of the humorous ECRs was found to be functional in most cases with some exceptions where humorous function was found to be weaker, especially in Example 14 (TT ECR - Adele) and Example 15 (TT ECR - Nick Cage).

Altogether a conclusion can be drawn that the translation of the humorous ECRs in the Czech dubbing was well done and in accordance with the dynamic equivalence. The chosen examples preserved its humorous function through using the different translation strategies presented by Jan Pedersen (2011) with the most influencing parameters (Pedersen 2011) of Transculturality, Polysemiotics and Co-text.



## 9 Summary

Práce se zabývá překladem humorných extralingvistických kulturních referencí v českém dabingu. Cílem bakalářské práce je aplikovat model Jana Pedersena (2011), skládající se z překladatelských strategií a ovlivňujících parametrů, na analýzu humorných extralingvistických kulturních referencí v dabingovém překladu z anglického jazyka do jazyka českého u zkoumaného filmu, *Deadpool*. Dalším cílem je potvrdit autorovu hypotézu, že jeho model může být aplikován i na jiné druhy překladu než jsou titulky – v tomto případě je zkoumáno užití modelu na dabingový překlad. Posledním cílem je zhodnotit na základě dynamické ekvivalence, zda byla funkce humoru u zkoumaných příkladů extralingvistických kulturních referencí zachována, oslabena či vynechána.

Úvodní část práce představuje téma práce a fenomény zkoumané v této práci, tj. audiovizuální překlad s hlavním zaměřením na dabing, extralingvistické kulturní reference a humor a jeho funkčnost na základě dynamické ekvivalence. V následující kapitole jsou vytyčeny cíle práce a metodologie celé práce. V třetí kapitole je představen film *Deadpool*, z něhož jsou vybrány příklady pro analýzu humorných extralingvistických kulturních referencí.

Čtvrtá část se zabývá teorií audiovizuálního překladu. Audiovizuální překlad je vydefinován a jsou představeny tři nejzákladnější druhy, tedy dabing, titulky a tzv. voice-over, neboli pokrývací dabing. Dabing je následně představen podrobněji, stejně jako proces samotného dabování. Podrobně je zde projednán fenomén synchronizace, který je u dabingu nejstěžejnější ze všech druhů audiovizuálního překladu. Jmenovitě se jedná o tři typy synchronizace – fonetický synchron, kinetický synchron a izochronie.

V páté kapitole je představen fenomén extralingvistických kulturních referencí podle Jana Pedersena (2011), což jsou odkazy na extralingvistické subjekty a procesy pomocí jakýchkoliv kulturně-lingvistických výrazů (2011, s. 43, vlastní překlad). V kapitole jsou následně rozebrány a popsány jednotlivé překladatelské strategie podle Pedersena, a to Retence (Retention), Specifikace

(Specification), Přímý překlad (Direct Translation), Generalizace (Generalization), Substitute (Substitution), Vynechávka (Omission) a Oficiální překlad (Official Equivalent); stejně tak ovlivňující parametry překladu extralingvistických humorných referencí. Ovlivňujícími parametry jsou Transkulturalita (Transculturality), Mimotextovost (Extratextuality), Důležitost pozice v rámci textu (Centrality), Polysémioika (Polysemiotics), Omezení v závislosti na médiu (Media-specific constraints), Kotext (Co-text) a Překladatelská situace (Translation Situation). Dále následuje krátké pojednání o humoru a jeho překladu s přihledem k dynamické ekvivalenci a celkové humorné funkci.

V samotné analýze jsou příklady humorných extralingvistických referencí rozděleny do kategorií dle překladatelských strategií podle Pedersena (2011) a jejich překlad zhodnocen a okomentován s přihledem k užití překladatelské strategie, ovlivňujícím faktorům a míře dynamické ekvivalence, co se humoru týče.

Z analýzy vyplynulo, že model Jana Pedersena (2011) je skutečně uplatnitelný na překlad dabingu, tak jak autor sám uvádí. Ze zhodnocení a okomentování jednotlivých příkladů humorných extralingvistických kulturních referencí bylo zjištěno, že Transkulturní reference jsou většinou překládány pomocí strategie Retence a Monokulturní reference jsou většinou substituovány. Humorná funkce jednotlivých extralingvistických kulturních referencí byla většinou zachována, až na pár příkladů, kde byla funkce oslabena. Nejzřejměji je to vidět na příkladu číslo 14 a 15. I přesto byl celkový překlad humorných extralingvistických kulturních referencí zhodnocen jako vydařený a v souladu s dynamickou ekvivalencí.

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## **Anotace**

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## **Anotace – AJ:**

The present bachelor thesis deals with the translation of humorous Extralinguistic Cultural References (ECRs) in Czech dubbing of the film *Deadpool*. The theoretical part of the thesis describes audiovisual translation with focus on dubbing and its constraint of synchronisation; defines what Extralinguistic Cultural References are and presents the translation strategies and influencing parameters based on Jan Pedersen's (2011) model; and also briefly touches on the aspect of humour translation with emphasis on functional equivalence. The chosen examples of humorous ECRs from *Deadpool* are classified according to the translation strategies discussed in the theoretical part and are commented on with regard to the influencing parameters and the humorous function of the ECR. The suitability of Jan Pedersen's (2011) translation strategies applied to dubbing translation is assessed and found to be useful beyond subtitling and the overall analysis has shown that the translation of the humorous ECRs in the Czech dubbing was functional and well done.

**Key Words:** dubbing, audiovisual translation, Extralinguistic Cultural References, translation strategies, influencing parameters, Jan Pedersen, humour, dynamic equivalence, culture, *Deadpool*



## **Anotace – ČJ:**

Bakalářská práce se zabývá překladem humorných extralingvistických kulturních referencí v českém dabingu filmu *Deadpool*. Teoretická část této práce popisuje audiovizuální překlad se zaměřením na dabing a omezující parametr synchronizace; definuje, co to jsou extralingvistické kulturní reference a představuje překladatelské strategie a ovlivňují parametry tak, jak je uvádí Jan Pedersen (2011) ve svém modelu; a také se krátce dotýká aspektu překladu humoru s důrazem na funkční ekvivalenci. Vybrané příklady humorných extralingvistických kulturních referencí ve filmu *Deadpool* jsou klasifikovány dle překladových strategií popsanych v teoretické části a jsou okomentovány s ohledem na ovlivňující parametry a humornou funkci humorných extralingvistických kulturních referencí. Vhodnost užití překladatelských strategií Jana Pedersena (2011) na analýzu dabingového překladu byla potvrzena a celkový překlad humorných extralingvistických kulturních referencí byl shledán jako funkční a vydařený.

**Klíčová slova:** dabing, audiovizuální překlad, extralingvistické kulturní reference, překladatelské strategie, ovlivňující parametry, Jan Pedersen, humor, kultura, dynamická ekvivalence, *Deadpool*