

**Filozofická fakulta Univerzity Palackého**

**Extralinguistic Cultural References  
and Their Rendering in Czech Dubbing  
and Subtitles of *The Simpsons***

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**Extralingvistické kulturní reference a jejich převod  
v českém dabingu a titulcích seriálu *Simpsonovi***

**Extralinguistic Cultural References and Their Rendering  
in Czech Dubbing and Subtitles of *The Simpsons*  
(Diplomová práce)**

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Prohlašuji, že jsem tuto diplomovou práci vypracoval samostatně a uvedl úplný seznam citované a použité literatury.

V Olomouci dne

.....

Vlastnoruční podpis

Děkuji vedoucí mé diplomové práce Mgr. Jitce Zehnalové, Dr. za vstřícnost a cenné rady, které mi během konzultací poskytla.

# Table of Contents

<b>Abbreviations .....</b>	<b>7</b>
<b>Tables and Figures .....</b>	<b>8</b>
<b>1 Introduction .....</b>	<b>9</b>
<b>2 Audiovisual Text and Translation .....</b>	<b>12</b>
2.1 Audiovisual Text .....	12
2.1.1 <i>Prototypical Audiovisual Screen Texts</i> .....	13
2.2 Audiovisual Translation .....	14
2.2.1 <i>Dubbing</i> .....	16
2.2.2 <i>Subtitling</i> .....	18
<b>3 Extralinguistic Cultural References .....</b>	<b>21</b>
3.1 Definition .....	21
3.2 Identification .....	22
3.3 Categorisation .....	23
3.4 Methods for Rendering ECRs in Translation .....	24
3.4.1 <i>Retention</i> .....	27
3.4.2 <i>Specification</i> .....	27
3.4.3 <i>Direct Translation</i> .....	28
3.4.4 <i>Generalisation</i> .....	28
3.4.5 <i>Substitution</i> .....	29
3.4.6 <i>Omission</i> .....	29
3.4.7 <i>Official Equivalent</i> .....	30
3.5 Influencing Parameters .....	30
3.5.1 <i>Transculturality</i> .....	30
3.5.2 <i>Extratextuality</i> .....	31
3.5.3 <i>Centrality</i> .....	31
3.5.4 <i>Polysemiotics</i> .....	32
3.5.5 <i>Media-specific Constraints</i> .....	32
3.5.6 <i>Co-text</i> .....	32
3.5.7 <i>Paratextual Considerations</i> .....	33
<b>4 The Simpsons .....</b>	<b>34</b>
4.1 About the Show .....	34

4.2	General Reception .....	35
4.3	Reception in the Czech Republic .....	36
4.4	Czech Dubbing .....	37
4.5	Czech Subtitles .....	38
4.6	My Commentary .....	39
<b>5</b>	<b>Case Study .....</b>	<b>41</b>
5.1	Methodology .....	41
5.1.1	<i>Sampling Criteria</i> .....	45
5.1.2	<i>Sampling Process</i> .....	46
5.1.3	<i>Data Analysis Process</i> .....	47
5.1.4	<i>Further Observations</i> .....	47
5.2	The Analysis .....	49
5.2.1	<i>Quantitative Analysis</i> .....	49
5.2.2	<i>Qualitative Analysis</i> .....	54
<b>6</b>	<b>Conclusion .....</b>	<b>84</b>
	<b>Appendix: The Complete List of the Analysed ECRs .....</b>	<b>86</b>
	<b>Summary .....</b>	<b>87</b>
	<b>Audiovisual Material Used .....</b>	<b>91</b>
	<b>Bibliography .....</b>	<b>101</b>
	<b>Abstract .....</b>	<b>106</b>
	<b>Anotace .....</b>	<b>107</b>

## Abbreviations

AVT	Audiovisual Translation
ČSFD	The Czechoslovak Film Database
ECR	Extralinguistic Cultural Reference
IMDb	The Internet Movie Database
SC	Source Culture
ST	Source Text
TC	Target Culture
TL	Target Language
TT	Target Text
US	The United States

## Tables and Figures

### Tables

<b>Table 1.</b> <i>Pedersen's methods for rendering ECRs in translation with examples.</i>	25
<b>Table 2.</b> <i>Top ten best rated television shows on ČSFD (sorted in descending order) .....</i>	37
<b>Table 3.</b> <i>Top five most popular television shows on ČSFD (sorted in descending order) .....</i>	37
<b>Table 4.</b> <i>Number of times the first hundred ČSFD reviews (sorted by user points) of selected television shows mention Czech dubbing .....</i>	38
<b>Table 5.</b> <i>List of the analysed episodes (sorted by rating in descending order)....</i>	42
<b>Table 6.</b> <i>Distribution of ECRs across individual episodes.....</i>	50
<b>Table 7.</b> <i>Rendering of ECRs including subcategories.....</i>	51
<b>Table 8.</b> <i>Breakdown of ECRs rendered through combination of methods .....</i>	52
<b>Table 9.</b> <i>Rendering of ECRs excluding subcategories .....</i>	53
<b>Table 10.</b> <i>General orientation of the employed methods .....</i>	53

### Figures

<b>Figure 1.</b> <i>The polysemiotic nature of audiovisual texts (Chiaro 2009).....</i>	13
<b>Figure 2.</b> <i>The double axis of the audiovisual text (Zabalbeascoa 2008).....</i>	14
<b>Figure 3.</b> <i>Taxonomy of methods for rendering ECRs (Pedersen 2011) .....</i>	24



# 1 Introduction

Audiovisual Translation (AVT) is currently one of the most widely recognised types of translation, providing a significant amount of content in a wide variety of genres. This thesis investigates Extralinguistic Cultural References (ECRs) in *The Simpsons*, which is in many ways a worldwide phenomenon of audiovisual production and translation. Much of its effect on the audience is based on the sophisticated use of these references. For this reason, I have chosen this particular topic and my aim is to analyse ECRs in terms of the translation methods used.

ECRs (Pedersen 2011) are linguistic expressions referring to a matter outside language. To understand them, one has to possess not only knowledge of a language, but also a certain degree of knowledge of the culture in which they originated. The cultural criterion makes their rendering in the target language (TL) often difficult for translators. These expressions are also known as culture-specific references (Chiaro 2009), cultural terms (Newmark 1998), or culturemes (Katan 2009). The issue of culture-bound elements in translation has been researched by a plethora of scholars within Translation Studies. Pedersen (2011) mentions, for example, studies by Hermans (1988), Nedergaard-Larsen (1993), and Leppihalme (1994, 1997). Furthermore, rendering of these expressions in AVT has been a subject matter of innumerable theses.

Rybníčková (2013) analysed culture-specific items in the Czech dubbing of the American drama series *NCSI*. Kaletová (2018) chose as the material of her study six comedy films from the 2010s and compared amateur and professional subtitles. Smrčková (2018) adopted Pedersen's terminology and studied rendering of humorous ECRs in the Czech dubbing of a superhero film *Deadpool*. Volf (2019) analysed the translation of realia in the 21st and 29th seasons of *The Simpsons*.

While my thesis also uses *The Simpsons* as the material of my analysis, I do not study only realia, i.e. things and processes existing in the real world. The term ECR from Pedersen (2011) includes fictional concepts, too (2011, 44). Furthermore, his publication *Subtitling Norms for Television* (2011) provides a comprehensive description of ECRs and a taxonomy of methods for their

rendering in translation (i.e. solutions for translation problems arising at a particular point in a text). And similar to Kaletová (2018), I also compare two different translations of the same audiovisual product. But unlike her, I chose to compare two different modes of AVT. The first one is the dubbing translation of the earlier episodes of *The Simpsons*, which were premiering in the Czech Republic throughout the 1990s. The other one is professional subtitles of the same episodes made for the internet streaming platform Disney Plus. These subtitles became available with the launch of the platform in the Czech Republic in 2022 and they were likely produced in recent years.

The study aims to answer these three research questions:

First, what methods for rendering ECRs in translation were utilised most in the Czech dubbing and the professional subtitles of *The Simpsons*? To answer this question, I will determine the translation method of each extracted ECR. I will utilise the model presented by Pedersen (2011).

Second, is the global strategy (i.e. overall orientation) for rendering ECRs in individual translations more source-oriented, target-oriented, or neither? This can be considered an extension of the first question, as each Pedersen's method is further categorised as source-oriented, target-oriented, or neither. Source-orientation and target-orientation can be equated to Venuti's (1995/2008) concept of "foreignisation" and "domestication" or to Schleiermacher's idea of "[leaving] the writer in peace as much as possible and [moving] the reader toward him, or . . . [leaving] the reader in peace as much as possible and [moving] the writer toward him" (Schleiermacher 1813/2012, 49).

The last research question is: What parameters influenced the choice of the methods used for rendering ECRs the most? This will be answered by discussing selected examples from the corpus in detail.

The first two answers are quantitative in nature, while the last one is qualitative.

Before answering these questions, I provide three theoretical chapters, each relevant to the case study at hand. In the first chapter, I introduce the concept of audiovisual texts and how they differ from prototypical texts. Next, I discuss AVT

in general. The last two sections of the chapter are an overview of the two modes analysed, namely dubbing and subtitles.

The second chapter discusses ECRs according to Pedersen's (2011) definitions. At the beginning, I describe the concept in more detail. The two subsequent sections focus on the identification of ECRs in text and their categorisation. The last two sections introduce methods for rendering them in translation and parameters that influence the choice of these methods.

The main topic of the last theoretical chapter is the television show in question, *The Simpsons*. The purpose of this chapter is to provide valid reasons for choosing this particular show as the main material for this thesis. I start by providing basic information about the show. In the proceeding sections, I discuss the reception of *The Simpsons* in general as well as in the Czech Republic. This is followed by sections on the Czech dubbing and the subtitles that I decided to analyse. The chapter finishes with my personal comments regarding the show.

The second half of this thesis deals with the analyses, which attempt to answer the questions outlined in the previous paragraphs. The first part presents several tables with the total distribution of the sampled ECR, with regards to the methods used for rendering them in translation. The second part is a discussion of selected examples of each method. The results are then summarised in the Conclusion section.

## **2 Audiovisual Text and Translation**

In the first theoretical chapter, I describe the main concepts related to AVT. As the main sources, I used papers by the well-established AVT scholars within the field, namely Chaume, Chiaro, Díaz Cintas, Gambier, Remael, and Zabalbeascoa. The first section covers specifics of audiovisual texts and how they differ from other texts. Then I move to the overview of AVT itself, briefly describing its history and what the process entails. The chapter concludes with a discussion of the two modes of AVT that this thesis focuses on, i.e. dubbing and subtitles.

### **2.1 Audiovisual Text**

A very straightforward definition of audiovisual texts is provided by Zabalbeascoa, who considers them “a communication act involving sounds and images” (2008, 21). This simple definition implies that audiovisual texts may rely in different degrees on both visual and verbal elements. In other words, the seven standards of textuality, i.e. cohesion, coherence, intentionality, informativity, acceptability, intertextuality, and situationality “can be presented by nonverbal means as well as by words” (Zabalbeascoa 2008, 22).

More often than not, however, audiovisual texts include four sign systems: audio-verbal, audio-nonverbal, visual-verbal, visual-nonverbal (Zabalbeascoa 2008, 23). Chiaro (2009, 143) goes into more detail and provides specific elements that each system may contain (Figure 1).

**Figure 1.** *The polysemiotic nature of audiovisual texts (Chiaro 2009)*

	VISUAL	ACOUSTIC
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing; coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG- LYRICS; POEMS, etc.

There are various relationships that may arise between the sign systems, such as redundancy (e.g. a word is said as well as shown on a screen), separability (e.g. film soundtrack functions as a standalone audio recording), etc. (see Zabalbeascoa 2008, 29–30). It should be noted that the importance of each sign system does not always have to be equal within a single audiovisual product (Remael 2010, 13).

### **2.1.1 Prototypical Audiovisual Screen Texts**

According to Zabalbeascoa (2008, 23), prototypical audiovisual screen texts should meet three criteria. In the following paragraphs, I present each criterion and explain why I believe *The Simpsons* satisfy all of them.

First, they should combine “verbal, nonverbal, audio, and visual elements to the same degree of importance” (Zabalbeascoa 23, 2008). However, not everyone agrees on this. Díaz Cintas, marginalizing the role of the translator, is of the opinion that the visual non-verbal sign system is generally of more importance than the remaining three (2008, 3). Either way, *The Simpsons* contains both clever writing (see Section 4.2), unique visual style (e.g. characters being yellow), and humour, which is both non-verbal (e.g. couch gags in the opening sequence) and verbal (e.g. witty signs, or chalkboard gags in the opening sequence).

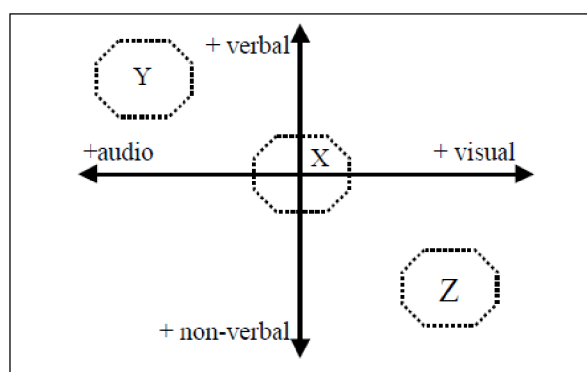
Second, the sign systems are intertwined. As a comedy, *The Simpsons* is filled with humorous situations, which combine both dialogue and visual gags. Moreover, the show contains many original songs, complementing the action on

the screen. An analysis of the songs in *The Simpsons* is even a topic of a bachelor thesis by Valášek (2020).

And lastly, the production of an audiovisual product should go through three stages: (a) pre-shooting, (b) shooting, and (c) post-shooting. Since many professionals are involved in the production of the show (see Audiovisual Material Used), this criterion is undoubtedly satisfied as well, although shooting should be substituted by an animation process in this case.

Zabalbeascoa (2008, 28) illustrates the varying importance of verbal and non-verbal systems in an audiovisual text on a double axis in Figure 2.

**Figure 2.** *The double axis of the audiovisual text (Zabalbeascoa 2008)*



In the “Y” category, he puts television shows originally written for radios, where the visuals do not play as prominent a role as the dialogue. Under “Z” category fall silent films and shows with almost no verbal elements. The typical examples of “X” are “programmes written specifically for television and home video” (Zabalbeascoa 2008, 28–29). While it might be impossible to pinpoint where exactly *The Simpsons* appear on the axis, it can be safely assumed it belongs within the scope of X, since *The Simpsons* started as a television show (see Section 4.1) and, as mentioned earlier in this section, all the sign systems play a crucial role and work interdependently.

## 2.2 Audiovisual Translation

Chiaro defines AVT as “[an] interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not

necessarily, through some kind of electronic device” (2009, 141). This definition takes into account two important facts. First, the translators of audiovisual texts should keep in mind they are working with both visuals and sounds. Second, AVT does not necessarily mean that the translation involves screen translation. According to Remael, this is the reason why names such as Film Translation, Cinema Translation, or Screen Translation are not as prevalent today. Another all-encompassing term is (Multi)media Translation (Remael 2010, 13). One might argue that, for the purpose of this thesis, the term Screen Translation would suffice; however, for the sake of consistency, I will continue to use AVT.

AVT scholars generally agree that this type of translation first appeared in the form of intertitles for silent films, but became more widespread in the 1920s, when talking films were invented and language barriers had to be crossed to make export of films abroad possible. They also believe that the discipline was initially quite neglected within translation studies, but since the 1990s, it has been gaining increasingly more attention (Chiaro 2009, 141; Díaz Cintas 2008, 1–2; Remael 2010, 12). According to Remael, the popularisation of the discipline is tied to the increased number of audiovisual products in recent years, and the main reasons for this are the developments in globalisation and digitisation (2010, 12). The current state of affairs is nicely summed up by Díaz Cintas who, as previously mentioned, emphasises the importance of the visual non-verbal channel:

The value of images is of crucial importance in our daily lives and we are literally surrounded by screens of all shapes and sizes. Television sets, cinemas, computers, portable DVD players, and mobile phones are a common and recurrent feature of our social environment, heavily based on the omnipresence of the image. (Díaz Cintas 2010, 1)

Similarly, it seems undisputed that the most common modes of AVT currently are dubbing and subtitling (Chiaro 2009, 141; Remael 2010, 12), the modes this thesis works with. However, it is worth at least mentioning other modes that fall within the scope of AVT. Gambier (2003) puts them into two categories:

**Dominant:** interlingual subtitling, dubbing, consecutive interpreting, simultaneous interpreting, voice-over, free commentary, simultaneous (or sight) translation, and multilingual production.

**Challenging:** translating scenario/script, intralingual subtitling, live (or real time) subtitling, surtitling, and audio description (2003, 172).

However, as the thesis at hand analyses dubbing and interlingual subtitling, only these modes will be discussed in more detail. The following sections focus on their general descriptions and the issues faced by translators when working with the two modes.

### **2.2.1 Dubbing**

Dubbing can be defined as:

Replacing the original soundtrack containing the actors' dialogue with a TL recording that reproduces the original message, ensuring that the TL 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. (Díaz Cintas and Orero 2010, 442)

Not only does dubbing require several forms of synchronisation (see below), but it is also “far more complex, time-consuming and, consequently, more costly than subtitling” (Chiaro 2009, 147). It involves many professionals, most notably actors and dubbing directors (Díaz Cintas and Orero 2010, 442), who can make further changes to the dialogue after being translated (Chiaro 2009, 145). In Volf (2019), Vojtěch Kostih, the current translator of *The Simpsons*, comments that some of his translation solutions were, without his knowledge, altered by the dialogue editor (2019, 75–77).

When it comes to the reputation of dubbing, Chiaro (2009, 143) makes a distinction between “dubbing nations” and “subtitling nations”. Although she does not mention the Czech Republic explicitly, she considers central European countries to be dubbing nations. I believe that despite the boom of streaming



platforms in recent years, offering primarily interlingual subtitles, this still holds true. Walló (2012) states that from the 1950s until the fall of the communist regime, Czech dubbing enjoyed high professional and artistic standards. But she claims that when it comes to the 1990s, the decade when *The Simpsons* started to be translated and dubbed, the need to dub American television shows as quick and cheap as possible resulted in a steep decline in the quality of dubbing (2012, 114). In spite of this, I would argue that Czech dubbing of *The Simpsons* is held in high regard (see Section 4.4). Among Czech viewers, there even emerged a compelling myth that the creator of the yellow family, Matt Groening, considers the Czech dubbing of *The Simpsons* one of the best in the world.<sup>1</sup>

Chiaro claims that the reputation of dubbing is undoubtedly worse than that of subtitling, especially in countries where subtitling predominates. One of the reasons is that the viewers are prevented from hearing the original audio track (2009, 147) making it impossible for them to compare the translation with the original (Díaz Cintas and Orero 2010, 444). On the other hand, this gives the people involved in the production of dubbing more freedom to modify the audiovisual material than subtitling does (Díaz Cintas and Orero 2010, 444). One of the advantages on the part of the viewers is that they can focus on the action on the screen, since they do not have to read the dialogue. But those used to subtitles do not consider themselves to be distracted by them (Chiaro 2009, 147).

Many translation solutions in dubbing translation might be the result of the need of synchronisation. Chaume defines synchronisation as “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 source text (ST)” (2008, 131). This impacts both the translation process and the product, and forces the translator to be creative (Chaume 2008, 131–132).

Chaume (2008) differentiates between three types of synchrony: (1) **kinesic synchrony**, (2) **isochrony**, and (3) **lip-sync**.

Kinesic synchrony is concerned with body language. For instance, if there is a scene in which a character on the screen visibly shakes their head and explicitly says “no”, it would not be appropriate to use modulation as a translation method,

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<sup>1</sup> <https://manipulatori.cz/fama-matt-groening-oznacic-cesky-dabing-jako-jeden-z-nejlepsich-na-svete/>

because it would not respect this type of synchrony, resulting in discrepancy. By using this simple example, Chaume highlights its importance (2008, 132–133).

Isochrony deals with mouth movement, more specifically the duration of utterances. While the translators of subtitles often attempt to respect it as well, it is not as important. In dubbing, the viewers tend to notice deficits in isochrony quite easily, since it can shatter the illusion that the actors are actually speaking the TL (Chaume 2008, 134).

The last type of synchrony, lip-sync (or phonetic synchrony), deals with mouth articulation as well, but in this case, we do not speak of the length of the utterances, but of “[imitation of] certain phonemes in close ups” (Chaume 2008, 135). Like isochrony, this type of synchronisation needs to be respected to retain the illusion of reality. The translator should pay special attention to bilabial and labio-dental consonants, and open vowels. It is not necessary to keep the same consonants, but it is advised to at least substitute them with ones that have the same place of articulation. The situation with vowels is similar. An open vowel should be substituted with an open one, a close one should be substituted with a close one, and so on. (Chaume 2008, 136).

### **2.2.2 Subtitling**

Díaz Cintas (2010) defines subtitling as:

Rendering in writing the translation into a TL of the original dialogue exchanges uttered by the different speakers, as well as of all other verbal information that is transmitted visually (letters, banners, inserts) or aurally. (2010, 345)

He distinguishes between several types of subtitling according to:

**Delivery:** open (can be turned off) and closed (cannot be turned off).

**Method:** laser (burnt onto the celluloid) and electronic (projected onto the film).

**How they appear on screen:** pop-up (appear and disappear on the screen as a block), scroll (horizontally), roll up.

**Linguistic point of view:** intralingual (in the language of the original, most notably for the deaf and the hard of hearing), interlingual (original spoken/written language is translated), bilingual (in places where two or more languages are spoken) (Díaz Cintas 2010, 146–147).

According to this, the present thesis analyses open, electronic, pop-up, interlingual subtitles. Furthermore, they are subtitles made by professional translators, not funsubs made by fans for free (Sajna 2013).

Díaz Cintas believes that subtitling is the most commonly used mode in AVT, because it can be done fast and at a low cost. Furthermore, subtitles can be considered an addition to the audiovisual product. The reason being that subtitles, unlike dubbing, do not replace the original audio-verbal sign system (2010, 345). Similar to dubbing, subtitling can involve more than one professional, but this is not necessarily the case (Chiaro 2009, 148–149).

Díaz Cintas claims that the synchronisation in subtitling is not as complex as it is in dubbing, but the individual subtitles still need to be synchronised with the image and dialogue. This process is called spotting, cueing, timing, or originating, and may or may not be done by the translator (Díaz Cintas 2010, 344).

The following paragraphs are dedicated to the technical parameters of subtitles. Chiaro claims that “the subtitled text has to be shorter than the audio” (2009, 148) and refers to Antonini (2005, 213), who states that the dialogue is usually reduced by between 40 and 75% to give viewers enough time to read it. Díaz Cintas also points out that when subtitlers decide what to reduce, they should abide to the principle of relevance and make sure to not leave out any essential information (2010, 346).

Díaz Cintas states that subtitles usually contain a maximum of two lines displayed horizontally at the bottom of the screen. The number of characters per line is usually around 35 to 43 and the individual subtitles are displayed for a maximum of six seconds and a minimum of one. But these restrictions are getting progressively more lenient, since today the viewers are better readers of on-screen text than they were before (2010, 345).

The subtitles that my case study is dealing with were translated for the online streaming service Disney Plus, and since I have personal experience with translating for the platform, I was able to get hold of the official technical parameters for translators who translate for The Walt Disney Company. However, I am permitted to disclose only the following technical parameters:

**Maximum number of lines: 2**

**Maximum number of characters per line: 42**

**Duration of subtitles:** 1 line is 1–3 seconds, 2 lines are 3–7 seconds (7 seconds is maximum).

**Maximum number of characters per second: 20**

Even though these are the official technical parameters, I have no proof that the translators of *The Simpsons* had to follow them exactly. However, speaking from my own experience, I am required to follow these exact parameters, whenever I do subtitles for Disney Plus.

### **3 Extralinguistic Cultural References**

The main source for the content of this chapter is a book by Jan Pedersen, *Subtitling Norms For Television* (2011), a publication focused primarily on this phenomenon. In the title, he provides detailed theoretical background which he then applies to his research of Swedish and Danish subtitles. While the publication is concerned with interlingual subtitling only, I believe the model presented in the following sections can be easily applied to dubbing as well, as it was already done by, for instance, Rybníčková (2013) and Smrčková (2018). As mentioned in the Introduction section, the concept of culture-bound expressions is known under various terms. The term ECR was coined by Pedersen himself. Since I will be drawing primarily on his definitions, I will continue using his term.

The next three subcategories discuss definition, identification, and categorisation of ECRs. The remaining sections introduce the methods used for their rendering in a target text (TT) and parameters that influence the choice of these methods.

#### **3.1 Definition**

The provided definition of an ECR is admittedly quite complex:

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)

But it can be simply rephrased as “references to places, people, institutions, customs, food, etc. that you may not know even if you know the language in question” (Pedersen 2011, 44). As mentioned in the Introduction section, ECRs can refer to fictional entities as well. We should also keep in mind that we are

dealing with AVT. In this mode, ECRs can be visual, verbal, or both (Chiaro 2009, 156).

The notion of reference in the term ECR is not understood in its narrow linguistic sense as “a property of a noun phrase in a context” (Pedersen 2011, 49), but in a wider sense, as an “an allusion or directing of attention to some thing or person” (Pedersen 2011, 49). ECRs are thus not limited to noun phrases only (Pedersen 2011, 50).

Besides ECRs, there are also Intralinguistic Cultural References, which include “idioms, proverbs, slang and dialects” (Pedersen 2005, 2). These, however, are not part of my analysis, so I do not discuss them further.

### **3.2 Identification**

Before identifying ECRs, one should become familiar with the terms “extralinguistic” and “cultural”, the words contained in the name of the term ECR, but also the two criteria, whose combination forms a single criterion for sampling ECRs from a text.

According to Pedersen (2011), Extralinguistic criterion relates to linguistic expressions that refer to entities and processes in the world (including fictional entities and mental concepts). This criterion alone can be satisfied by the majority of linguistic expressions. To access the meaning of these expressions, people utilise their encyclopaedic knowledge, i.e. their knowledge of the world (Pedersen 2011, 46). But for an expression to be considered an ECR, we must add the cultural criterion as well. This means that we cannot understand an ECR if we do not possess at least some degree of encyclopaedic knowledge of the given source culture (SC).

However, there is no exact method for detecting ECRs. Some, such as proper names, are identifiable simply through intuition. But proper names are only one of the many categories of ECRs. Ultimately, when identifying ECRs for the present study, I used the following question as a guideline: “Is the linguistic expression in itself transparent enough to enable someone to access its referent without cultural knowledge?” (Pedersen 2011, 48). There are many cases where it

might not be entirely clear whether an expression is an ECR or not, making the selection always subjective to a degree.

### **3.3 Categorisation**

Similarly, there is not a definitive method, when it comes to categorisation of ECRs. For example, Newmark (1988) differentiates between the categories of ecology, material culture, social culture, organisations, customs, activities, methods, concepts, gestures, and habits. But the present study adopts Pedersen's (2011) more specific categories, or domains as he calls them:

- (1) Weights and measures
- (2) Proper names
  - (a) Personal names
  - (b) Geographical names
  - (c) Institutional names
  - (d) Brand names
- (3) Professional titles
- (4) Food and beverages
- (5) Literature
- (6) Government
- (7) Entertainment
- (8) Education
- (9) Sports
- (10) Currency
- (11) Technical material
- (12) Other

The list is not exhaustive (hence the category "Other") and the categories may overlap. As seen in Section 5.1.1, I decided to modify this list to better fit my case study. The main reason for doing so is to limit the scope of the analysis, because, as Katan illustrates through his iceberg, "No word is entirely denotative. Hence,

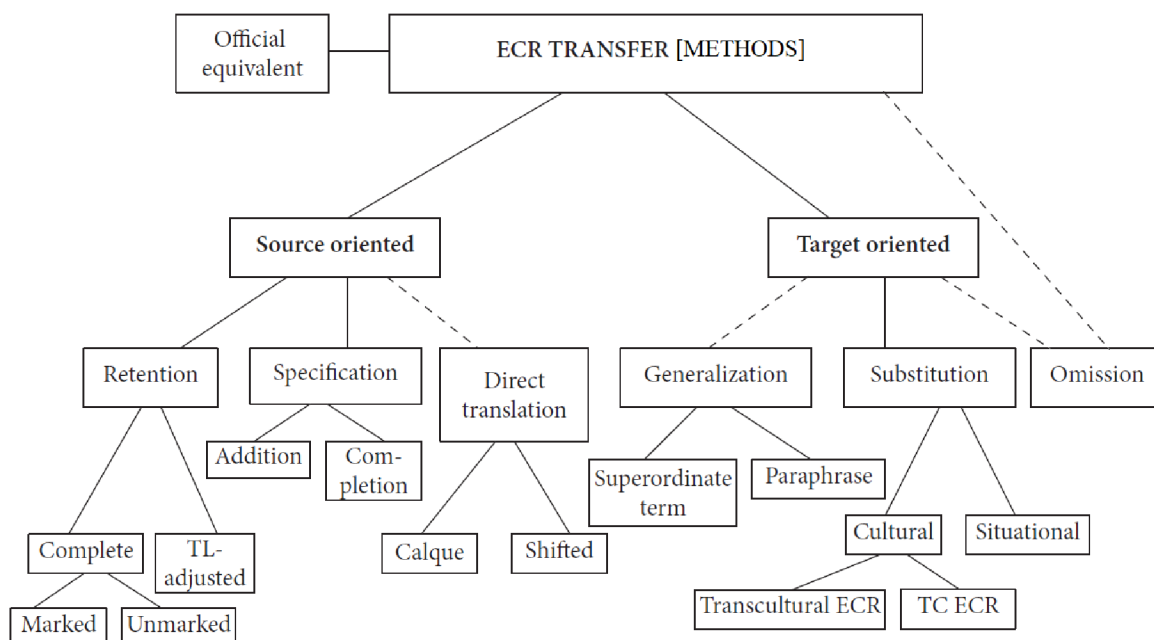
even seemingly technical words can have ‘cultural baggage’ attached to them according to readership” (2009, 85).

### 3.4 Methods for Rendering ECRs in Translation

Before getting to the individual methods for rendering ECRs in translation, terminology should be discussed briefly. First, Pedersen (2011) refers to the translation solutions on the local level as “strategies”. However, I adopted Munday’s (2016) terms. He understands strategy as “the overall orientation of a translated text” (2016, 24). Whenever I speak of translation solutions at a particular point in a text, I use the term “method”. Second, the following methods do not necessarily involve translation (Pedersen 2011, 74). For this reason, the term “rendition” is preferred instead.

Pedersen’s taxonomy of methods (Figure 3) is based on semantic operations and is made primarily for interlingual subtitling (2011, 74). However, he himself admits that it can be adapted to fit other modes, too (Pedersen 2005, 3).

**Figure 3.** *Taxonomy of methods for rendering ECRs (Pedersen 2011)*





In total, there are seven methods: Retention, Specification, Direct Translation, Generalisation, Substitution, Omission, and Official Equivalent. The majority of these have their own subcategories. The methods can be further analysed from product and process perspectives.

From the process perspective, Pedersen divides the individual methods into two overarching categories: “minimal change methods” (Retention, Direct Translation, Official Equivalent) and “interventional methods” (Generalisation, Specification, Substitution), with Omission on the side-line (2011, 101).

The product perspective categorises the methods either as source-oriented (Retention, Specification, Shifted Direct Translation), or target-oriented (Generalisation, Substitution) with Official Equivalent being neither and Omission being either the most target-oriented method or neither (see Figure 2). As mentioned in the Introduction section, the terms source-oriented and target-oriented can be understood as Venuti’s (1995) concepts of “domestication” and “foreignisation”.

Furthermore, multiple methods can be employed to solve a single translation problem, resulting in a combination of methods (Pedersen 2011, 74). Table 1 contains all the methods and their subcategories (excluding Marked and Unmarked Retention) applied to specific examples from the analysed material. Further context to these examples is provided in the practical part of the thesis, in Section 5.2.2.

**Table 1.** *Pedersen’s methods for rendering ECRs in translation with examples*

English Dialogue		Czech Dialogue	
Where’s my <b>burrito</b> ?		Kde mám <b>burrito</b> ?	
<b>Method</b>	Retention	<b>Subcategory</b>	Complete
English Dialogue		Czech Dialogue	
See, here’s a picture of me with <b>Robin</b> .		Vidíte, tady jsem na fotce s <b>Robinem</b> .	
<b>Method</b>	Retention	<b>Subcategory</b>	TL-adjusted
English Dialogue		Czech Dialogue	
So if anyone asks, we’re sophisticated millionaires from <b>the Ozarks</b> .		Kdyby se někdo ptal, jsme sofistikovaní milionáři z <b>náhorní plošiny Ozark</b> .	
<b>Method</b>	Specification	<b>Subcategory</b>	Addition

English Dialogue		Czech Dialogue	
Homer, look! Look. A TV Guide owned by <b>Jackie O.</b>		Homere, podívej! Televizní program, který vlastnila <b>Jackie Kennedyová.</b>	
Method	Specification	Subcategory	Completion
English Dialogue		Czech Dialogue	
All right, team, it's <b>the fourth quarter.</b>		No tak, týme. <b>Čtvrtý kvartál.</b>	
Method	Direct Translation	Subcategory	Calque
English Dialogue		Czech Dialogue	
You may purchase this charming <b>Hamburglar</b> Adventure.		Co komiks <i>Dobrodružství lupičburgra.</i>	
Method	Direct Translation	Subcategory	Shifted
English Dialogue		Czech Dialogue	
<b>Mountain Dew</b> or crab juice.		<b>Sodovka</b> nebo krabí džus.	
Method	Generalisation	Subcategory	Superordinate T.
English Dialogue		Czech Dialogue	
And now I spend my days drinking cheap Scotch and watching <b>Comedy Central.</b>		A tak teď trávím dny popíjením laciné Whisky a sledováním <b>televizních pořadů.</b>	
Method	Generalisation	Subcategory	Paraphrase
English Dialogue		Czech Dialogue	
The alien has a sweet heavenly voice... like <b>Urkel.</b>		Ten mimozemšťan měl tak sladký hlásek... jako <b>Alf.</b>	
Method	Substitution	Subcategory	Transcultural ECR
English Dialogue		Czech Dialogue	
Just like the time I could've met <b>Mr. T</b> at the mall.		Jako tenkrát, když jsem moh vidět živýho <b>Stalloneho.</b>	
Method	Substitution	Subcategory	TC ECR
English Dialogue		Czech Dialogue	
And the celebrity on the maiden voyage was <b>Gallagher.</b>		A navíc za strojvedoucího vybral <b>obecního krypla.</b>	
Method	Substitution	Subcategory	Situational
English Dialogue		Czech Dialogue	
Homer, your bravery and quick thinking have turned a potential Chernobyl into a mere <b>Three Mile Island.</b>		Homere, vaše odvaha a odhodlání nás zachránily před novým Černobylem.	
Method	Omission	Subcategory	N/A

English Dialogue		Czech Dialogue	
I own the electric company, waterworks, plus the hotel on <b>Baltic Avenue</b> .		Patří mi elektrárna i vodárna a k tomu ještě hotel na <b>Revoluční ulici</b> .	
<b>Method</b>	Official E.	<b>Subcategory</b>	N/A

### 3.4.1 Retention

The first method is considered the most source-oriented. The expression in the TT is retained in its original form, making the referent the same in the TT as it is in the ST. It is the most often used method for rendering ECRs, but not the most optimal method for rendering Monocultural ECRs (see Section 3.5.1), since it does not help the audience to understand the ECR (Pedersen 2011, 77–78).

There are two subcategories of Retention: Complete and TL-adjusted. When the form of the expression is not changed in any way, it is the former, but when the form is slightly altered to agree with the TL conventions (e.g. dropping an article), it is the latter (Pedersen 2011, 77–78).

Complete Retention can be further categorised as Marked or Unmarked, which is related to subtitles only. If the Retention is Marked, the ECR in the TT is written either in italics or with quotation marks.

### 3.4.2 Specification

With this method, the ECR is left untranslated, similar to Retention, but some information not present in the ST is added. As a result, the ECR within the translated text is more specific. The added information can be in TL, i.e. this method may involve translation. Usually, the method is employed to help the target audience understand the reference, but it might also be seen as condescending, underestimating the viewers' knowledge. Sometimes, the added information can be purely semantic without adding linguistic material to the surface structure (Pedersen 2011, 79–82).

Specification is further subdivided into Completion and Addition. Completion involves “[adding] material . . . latent in the ST ECR, as part of the expression side (i.e. in the linguistic sign, typically a name) of the ECR”

(Pedersen 2011, 79). Addition consists of “adding information that is latent in the ECR, not as part of the name, but as part of the sense or connotations of the ECR” (Pedersen 2011, 80).

### ***3.4.3 Direct Translation***

The method is only rarely used with proper names, but it is often used with company names, institutions, and technology. With Direct Translation, there is no change in semantic load and the translator does not help the audience with accessing the ECR (Pedersen 2011, 83).

The subcategories of Direct Translation are Calque and Shifted. The difference between the two is simply the case of whether the translator applied only obligatory shifts (Calque) or whether they utilised some form of non-obligatory shifts to make the result sound less exotic or odd (Shifted). These two subcategories appear on a border between source-oriented and target-oriented methods, with Calque being source-oriented and Shifted target-oriented. However, it can sometimes be difficult to differentiate between the two (Pedersen 2011, 83–85).

### ***3.4.4 Generalisation***

When an ECR is replaced by a less specific term, Pedersen calls it Generalisation. The subcategories are a Superordinate Term and a Paraphrase. Generalisation is used either to help the audience when an unfamiliar ECR appears, or as a way of reducing the length of a text (2011, 85–89).

A Superordinate Term involves use of hyponymy or meronymy, and usually involves translation. More often than not, the result is not an ECR (Pedersen 2011, 85–86).

A Paraphrase replaces an ECR with a synonymic and less specific phrase, which retains the sense or relevant connotations of the ECR. Interestingly, a Paraphrase can be shorter than the ECR in question (e.g. replacing the name of a Holiday with a date) (Pedersen 2011, 88–89).

### **3.4.5 Substitution**

This method replaces a ST ECR by either an ECR more familiar to the target audience, or by anything suitable for a particular situation. The former type of Substitution is called Cultural, while the latter is called Situational. Cultural Substitution is further divided into two more categories: a Transcultural ECR and a target culture (TC) ECR, depending on whether we decide to replace the ECR in question by an ECR from the SC or the TC (Pedersen 2011, 89–91).

Pedersen claims that replacing a ST ECR with another Transcultural ECR helps the viewer with understanding, but it can also be perceived as “lying” to the target audience, since the original referent is replaced by an entirely different one. It is also more time consuming than Retention and Generalisation, because finding fitting replacement usually requires research. But when it comes to subtitling, it saves more space than Specification or a Paraphrase (2011, 92).

A TC ECR removes all foreign components. The major issue that arises with this particular subcategory is that it makes the TT text appear less credible, as the TC ECR is unknown to the SC and thus it is obvious that the characters in a television show, or a film would never use a TC ECR. It should therefore be avoided in products primarily informative in nature. However, it is somehow acceptable in products where a primary goal is humour, because it can make a joke more comprehensible to the target audience (Pedersen 2011, 92–93). On the other hand, Kostihá comments that Czech viewers do not consider this type of Substitution as humorous as they did years ago (2019, 74).

Situational Substitution completely removes any sense of the SC ECR and replaces it with anything appropriate for a particular situation. It is only rarely an ECR, and the result has no connection to the ST ECR (Pedersen 2011, 95–96). According to Pedersen’s research, Situational Substitution is the least employed method (2011, 168).

### **3.4.6 Omission**

This method consists of removing an ECR altogether, without replacing it with anything. It can be considered either the most target-oriented method (as it completely removes any foreign elements), or a separate category. In some cases,

it is the only feasible method (e.g. when the rate of speech is too fast), but it can also be a result of laziness (Pedersen 2011, 96).

### ***3.4.7 Official Equivalent***

The last method is quite different from the previous ones, as “the process is administrative rather than linguistic” (Pedersen 2011, 97). When a translator employs Official Equivalent, he uses a word or a phrase on which some people in authority agreed upon, such as a Parliament or a Company. Official Equivalents can also arise through entrenchment (Pedersen 97–98).

This category explains why some renderings of ST ECRs not using Official Equivalent may sound odd to the target audience, most notably titles of films, television shows or books. An Official Equivalent can be formed through any of the previously mentioned methods, or their combinations. One of the major advantages of this method is that a translator can avoid translation problems, since the solution already exists (Pedersen 2011, 97–100).

## **3.5 Influencing Parameters**

When rendering ECRs in an audiovisual text, the methods presented above are not applied freely. In reality, translators’ decisions are influenced by various parameters. Pedersen (2011) introduces seven such parameters, namely Transculturality, Extratextuality, Centrality, Polysemiotics, Media-specific Constraints, Co-text, and the Subtitling Situation. However, since the thesis deals with both dubbing and subtitling, I will call the last parameter “Paratextual Considerations” instead (Pedersen 2005, 14). Like the methods, these parameters often combine and interact with each other (Pedersen 2011, 105). Individual parameters are summarised below.

### ***3.5.1 Transculturality***

Transculturality as an influencing parameter describes the degree to which an ECR is familiar to the TC. It is considered the most influencing parameter and is especially relevant for the study at hand which compares two translations

produced more than twenty years apart. An ECR is either Transcultural, Monocultural, or Infracultural. The three levels of transculturality often overlap (Pedersen 2011, 106–109).

Transcultural ECRs are at least to some degree accessible to the target audience. It is not necessary for an ECR in question to be accessible to both cultures equally, but it must be accessible enough to be understood by both cultures. On the other hand, Monocultural ECRs are accessible only to the SC or a minority of the TC members. When an ECR is so specialised that it is not accessible even to the majority of the SC members, it belongs to the category of Infracultural ECRs. However, they become accessible through the context or the Co-text. This in turn makes them less problematic than Monocultural ECRs (Pedersen 2011, 107–109).

### ***3.5.2 Extratextuality***

This influencing parameter relates to whether an ECR originated outside the text or if it was created specifically within the particular text. The former one is called Text External, the latter one is Text Internal (Pedersen 2011, 110).

Text Internal ECRs are considered fairly unproblematic for the translators, because the choice of the method is not influenced by the world outside the text. When a Text Internal ECR appears outside of its source, it becomes Text External (Pedersen 2011, 110–111).

### ***3.5.3 Centrality***

Centrality is also regarded as one of the most important parameters. It operates on two levels: macro and micro. Each level functions on a central/peripheral scale (Pedersen 2011, 111).

On macro-level, central ECRs appear multiple times and play a major role throughout the text. Peripheral ECRs may also appear more than once, but are not considered crucial for the main story. In the case of central ECRs, Retention and an Official Equivalent are the preferred methods of transfer (Pedersen 2011, 111–112).

However, ECRs peripheral on macro-level can still be central on micro-level. Micro-level ECRs operate on a more local level. An example of a central micro-level ECR is a trigger of a joke. Typical methods for rendering those are the interventional ones. A peripheral ECR on micro-level may be an ECR found in a long list of other ECRs. These are usually omitted (Pedersen 2011, 112).

#### ***3.5.4 Polysemiotics***

This parameter relates back to the four sign systems of audiovisual texts (see Section 2.1). Because dubbing replaces one of the channels, i.e. the audio-verbal, Pedersen (2011) discusses the parameter only in relation to subtitles. However, the following paragraph shows that the parameter can be relevant for dubbing as well.

One aspect of Polysemiotics is “intersemiotic redundancy”, i.e. when information from multiple channels overlaps. For example, when characters mention an ECR that is at the same time visible on the screen, translators can take advantage of this opportunity and substitute the ECR with a pronoun. It should be added that intersemiotic redundancy is only one aspect of this parameter. Ultimately, Polysemiotics refers to the degree of interactivity between the channels in general (Pedersen 2011, 113–114).

#### ***3.5.5 Media-specific Constraints***

The constraints related to dubbing and subtitling have already been discussed in Sections 2.2.1 and 2.2.2. In some instances, this parameter can be the most influential. For example, when the dialogue is too fast, omitting the ECR might be the only possibility (Pedersen 2011, 115).

#### ***3.5.6 Co-text***

Like Polysemiotics, the parameter of Co-text deals with overlapping information as well, but in this case, it is limited to the dialogue. The presence of Co-text (i.e. the surrounding text) allows translators e.g. to explain a specific ECR only once in the whole text, instead of every time it appears (Pedersen 2011, 115).



### ***3.5.7 Paratextual Considerations***

The last parameter focuses on the material about the text rather than on that found inside the text. The parameter influences the overall translation strategy, which in turn influences more local translation solutions, such as rendering of a specific ECR in this case. The parameter is divided into a set of questions regarding the ST, TT audience, broadcasting, and pragmatic considerations (Pedersen 2011, 115–120).

## 4 The Simpsons

The purpose of this chapter is to provide valid reasons for choosing this particular television show as the material for my study. I begin with basic information and a short characterisation of the show. Then I discuss its reception in general and in the Czech Republic. This is followed by a section on the Czech dubbing and its reception by members of the TC. I conclude this chapter with my own opinions.

### 4.1 About the Show

The information in this paragraph is available on the Internet Movie Database (IMDb). *The Simpsons* is an American animated sitcom created by Matt Groening. The yellow family first appeared on April 19, 1987, in a series of animated shorts on *The Tracey Ullman Show*.<sup>2</sup> After three seasons, the Simpsons got their own half-hour prime time show which first aired on December 17, 1989, on Fox Network. At the time of writing, the 34th season is being aired and there are more than 750 episodes in total<sup>3</sup> and one feature film.<sup>4</sup> It is the longest-running American animated show<sup>5</sup> and the longest-running scripted American primetime show.<sup>6</sup>

The show can be characterised as a satire of American life and culture. It takes place in a fictional town of Springfield in the United States (US). The main characters are the core members of the Simpsons family: lazy, dumb, incompetent, but ultimately lovable Homer, his caring stay-at-home wife Marge, and their children: mischievous fourth grader Bart, highly intelligent second grader Lisa, and one-year-old toddler Maggie. In 1990, after the airing of the first season, Ken Tucker wrote that “Groening has created a group of characters whose personalities and motives are more vivid and detailed than the vast majority of

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<sup>2</sup> <https://www.imdb.com/title/tt12294152/>

<sup>3</sup> <https://www.imdb.com/title/tt0096697/>

<sup>4</sup> <https://www.imdb.com/title/tt0462538/>

<sup>5</sup> <https://www.imdb.com/list/ls039957188/>

<sup>6</sup> <https://www.gradetalon.com/6210/showcase/the-importance-of-the-simpsons-in-modern-television/>

sitcoms featuring flesh-and-blood actors”.<sup>7</sup> In the subsequent seasons, *The Simpsons* started to put into focus a wide array of memorable recurring characters as well. Some of them even have entire episodes dedicated to them. Most notably Homer’s father Abe, The Simpsons’ neighbour and a devout Christian Ned Flanders, a bartender and a friend of Homer’s Moe Szyslak, or a selfish billionaire Montgomery Burns.

## 4.2 General Reception

The cultural impact of *The Simpsons* is hard to overestimate. The opinions of critics further support this claim. Ken Tucker writes that “in its constant acknowledgment of history, current events, and forms of art and entertainment other than television, *The Simpsons* is probably the most realistically surreal cartoon series ever” (1993).<sup>8</sup> When it comes to humour, Rumman Shaikh claims that the show contains “some of the most hilarious sitcom moments in television history” (2012).<sup>9</sup> Matt Zoller Seitz considers it “a densely written and supremely self-aware show and a comedic achievement” (2012),<sup>10</sup> and Eric Kohn dubs it “one of the freshest, insightful and widely accessible pop culture achievement[s]” (2012).<sup>11</sup> General audience shares these sentiments as well. On IMDb, more than 415,000 users rated the show, and with an average rating of 8.7/10, it ranks as the 90th top rated show as of 2023.<sup>12</sup>

However, the words of commendation are generally reserved for the early seasons. Over the years, its quality and popularity has started to dwindle, and the later seasons are criticised rather than celebrated. Zoller Seitz writes that “[*The Simpsons*] hasn’t been a major cultural force in a decade or more” (2012).<sup>10</sup> Jim Schembri believes that the show “has gone from commanding attention to merely being attention seeking,” calling the later seasons “a limp parody of itself”

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<sup>7</sup> <https://web.archive.org/web/20141025155541/http://www.ew.com/ew/article/0,,317389,00.html>

<sup>8</sup> <https://web.archive.org/web/20120107073848/http://www.ew.com/ew/article/0,,305875,00.html>

<sup>9</sup> <https://web.archive.org/web/20130302042524/http://whatculture.com/tv/the-downfall-of-the-simpsons.php>

<sup>10</sup> <https://web.archive.org/web/20120630231419/http://www.vulture.com/2012/02/the-simpsons-500-episode-unfair-criticism.html>

<sup>11</sup> <https://web.archive.org/web/20160311191519/http://www.indiewire.com/article/critics-notebook-has-pixar-gone-the-way-of-the-simpsons>

<sup>12</sup> <https://www.imdb.com/chart/toptv/>

(2011).<sup>13</sup> According to Shaikh (2012), the biggest issue of the later seasons is a lack of creativity resulting in senseless plots and adds that while most would probably not agree on the exact moment when the dip in quality began, nobody would dispute that it occurred.<sup>9</sup> And the audience seems to agree on this. Among the top hundred best rated episodes on IMDb, there are only two which aired after 2000, while among the hundred worst rated episodes, there are only two which aired before 2000.<sup>14</sup>

### 4.3 Reception in the Czech Republic

The Czech dubbed version titled *Simpsonovi* premiered on January 8, 1993, on public television ČT1,<sup>15</sup> but since January 2010, it has been broadcasted on commercial television Prima Cool.<sup>16</sup> In the Czech Republic, the show enjoys enormous popularity, too. At the time of writing, Prima Cool reruns four episodes every day and new episodes with Czech dubbing air only a few months after their premiere in the US. On the Czechoslovak Film Database (ČSFD), *The Simpsons* is ranked as the fifth best television show with 92.3% overall. Furthermore, as evident from Table 2, no other show among the ten best rated shows is nowhere near to being ranked by as many users as *The Simpsons* are.

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<sup>13</sup> <https://web.archive.org/web/20131020062950/http://www.smh.com.au/entertainment/tv-and-radio/pop-spoofs-no-longer-the-main-draw-20111109-1n614.html>

<sup>14</sup>

[https://www.imdb.com/search/title/?series=tt0096697&view=simple&sort=user\\_rating,desc&count=250](https://www.imdb.com/search/title/?series=tt0096697&view=simple&sort=user_rating,desc&count=250)

<sup>15</sup> <https://ct24.ceskatelevize.cz/kultura/1249404-politika-nazluto-koho-voli-homer-simpson>

<sup>16</sup> [https://www.lidovky.cz/byznys/simpsonovi-se-od-ledna-stehuji-na-stanici-prima-cool.A090924\\_141746\\_ln-media\\_mev](https://www.lidovky.cz/byznys/simpsonovi-se-od-ledna-stehuji-na-stanici-prima-cool.A090924_141746_ln-media_mev)

**Table 2.** *Top ten best rated television shows on ČSFD (sorted in descending order)*

<b>Title</b>	<b>Average rating</b>	<b>No. of ratings in thousands</b>
Chernobyl (2019)	96.1%	38
Band of Brothers (2001)	93.9%	42
Narcos (2015)	93.7%	23
Tom and Jerry (1940)	92.5%	39
<b>The Simpsons (1989)</b>	<b>92.3%</b>	<b>97</b>
Breaking Bad (2008)	92.4%	30
Mr. Bean (1990)	91.4%	65
Once Upon a Time... Life (1987)	91.3%	44
The Godfather: A Novel for Television (1977)	92.0%	1
Sherlock (2010)	91.1%	39

On top of that, Table 3 illustrates that *The Simpsons* has the largest fanbase of all the television shows with over 34,000 fans, making it the most popular television show on the website:

**Table 3.** *Top five most popular television shows on ČSFD (sorted in descending order)*

<b>Title</b>	<b>Number of fans in thousands</b>
<b>The Simpsons (1989)</b>	<b>34</b>
The Big Bang Theory (2007)	32
Friends (1994)	27
Games of Thrones (2011)	23
How I Met Your Mother (2005)	22

#### **4.4 Czech Dubbing**

Throughout the years, more than twenty translators have been involved in the dubbing translation, but individual episodes have always been done by a single translator. Since the 21st season, *The Simpsons* has been consistently translated by

Vojtěch Kostihá.<sup>17</sup> And as evident from user reviews on ČSFD, not only the show, but the dubbing is often praised as well. Sorting user reviews by user points reveals that in the first hundred reviews, the dubbing is mentioned twelve times. Eight of those reactions are positive (one of those criticises the current voice actor of Homer, while praising the previous one, but in general, I consider this reaction to be positive), one negative (not only towards the dubbing, but towards the show as well), and three overwhelmingly positive, i.e. users claiming they like the dubbing more than the original.

While twelve out of a hundred might seem like a small number, users primarily visit the site to review particular shows, not their Czech localisations. To illustrate this, I did the same experiment with four other comedy television shows which I personally believe have some reputation, when it comes to their Czech dubbing (Table 4).

**Table 4.** *Number of times the first hundred ČSFD reviews (sorted by user points) of selected television shows mention Czech dubbing*

Title	Overwhelmingly positive	Positive	Negative	Total
Red Dwarf	1	11	0	12
<b>The Simpsons</b>	<b>3</b>	<b>8</b>	<b>1</b>	<b>12</b>
M*A*S*H	1	4	2	7
Friends	0	5	1	6
South Park	0	3	0	3

With the exception of *Red Dwarf*, users on ČSFD mention dubbing of *The Simpsons* somehow more often and express more positive attitude toward it compared to the other shows.

#### 4.5 Czech Subtitles

The Czech subtitles analysed in this thesis are available on the subscription-based video on-demand streaming platform Disney Plus.<sup>18</sup> *The Simpsons* became

<sup>17</sup> <https://dabingforum.cz/viewtopic.php?t=1792>

<sup>18</sup> <https://www.disneyplus.com/series/the-simpsons/3ZoBZ52QHb4x>

available with the release of the platform in the Czech Republic on June 14, 2022.<sup>19</sup> At the time of writing, the subscribers can watch all 33 seasons and the first half of the currently airing 34th season, all with Czech subtitles.

Similar to the dubbed version, individual episodes are translated by a single translator, but overall, many translators have been involved. While it was not difficult to find any feedback to the dubbing, it is a completely different story with the subtitles. I was not successful in finding any comments or criticism whatsoever. I suppose there might be two reasons for this. First, the subtitles are still rather new, and second, most of the Czech viewers prefer watching the highly regarded dubbed version.

#### **4.6 My Commentary**

The previous paragraphs should be more than enough of an explanation why I consider *The Simpsons* a valuable material for a translation analysis. Especially in the context of the present thesis, as the show's satirical nature tied to an American culture gives rise to a substantial amount of ECRs. The yellow family is without a doubt a cultural phenomenon. Personally, I believe it influenced television comedy and the classic episodes continue to inspire new television shows to this day, both animated and live action. Furthermore, the time gap between the production of the dubbing translation of the earlier episodes and the recently released subtitles might yield compelling results.

Of course, I also have my own personal reasons for choosing this show. As it is tremendously popular in the Czech Republic as well, it is probably not a surprise that it belongs to one of my favourite television shows. When it comes to the dubbing, I am not of the opinion that it is better than the original voices, like some others are (see Section 4.4), but I still consider it exceptional. I am fully aware of my indisputable bias, because, like most Czechs, it is the dubbed version of the show that I am used to. Whenever I see Bart, I do not hear Nancy Cartwright, but Martin Dejdar. Whenever I see Marge, I do not hear Julie Kavner, but Jiří Lábus. And I think that this is quite remarkable. In an interview, Vojtěch

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<sup>19</sup> <https://www.lupa.cz/clanky/disney-plus-cesko-registrace-cena-predplatne-nabidka-filmy-serialy/>

Kostiha, the current translator of the show, said, “When we do dubbing, it doesn’t mean we copy what’s in English . . . we’re trying to create our own work of art. We’re trying to supplement the picture with a nice Czech audio. An audio that we can be proud of” (2014, 7:58).<sup>20, 21</sup> And I believe that in the case of *The Simpsons*, this is exactly what has been achieved.

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<sup>20</sup> <https://radiozurnal.rozhlas.cz/vojtech-kostiha-simpsonovi-jsou-v-originale-sprostejsi-v-cesku-musime-ubrat-6222725>

<sup>21</sup> “Když děláme dabing, to neznamená, že bychom kopírovali to, co je v té angličtině . . . někdy ten dabing dopadne lépe než ten originál, a je to proto, že se snažíme o vlastní umělecké dílo. Snažíme se k tomu obrazu udělat českou pěknou stopu, na kterou bysme mohli být hrdí” (My translation).



## 5 Case Study

The rest of the thesis is dedicated to my case study of sampled ECRs from selected episodes of *The Simpsons*. As previously mentioned in the Introduction section, I compared Czech professional subtitles and professional dubbing translation, both available on the streaming platform Disney Plus at the time of writing. I begin with an overview of the methodology, where I outline the conditions that I set myself for the sampling process. Then I describe each step in the sampling process and the analysis process. Towards the end of the section, I point out some issues that I faced during the analysis phase. This is followed by a quantitative analysis aimed to answer first two questions set out in the introduction. The last section, focused on a detailed discussion of selected examples, provides answers to the third question, which is centred around the influencing parameters.

### 5.1 Methodology

The corpus for this study was composed of twenty selected episodes of the show. As I wanted to analyse the most iconic episodes, I decided to choose the twenty best rated episodes on IMDb.<sup>14</sup> Table 5 provides titles of all twenty episodes in English, years of their premiere in the US and the Czech Republic, season number and episode number, and the names of the translators. In the case of dubbing, I also added names of dialogue editors, because, as mentioned in Section 2.2.1, they seem to often interfere with the translation solutions applied by translators (Kostiha 2019, 75–77).

**Table 5.** List of the analysed episodes (sorted by rating in descending order)

<b>Homer's Enemy</b>		<b>Season</b>	8	<b>Episode</b>	23
<b>Dub. Translator</b>	Dagmar Čápková				
<b>Dialogue Editor</b>	Zdeněk Štěpán				
<b>Sub. Translator</b>	Hedvika Stoklasová				
<b>US Premiere</b>	1997	<b>Dub. Premiere</b>	1998	<b>Subtitles Release</b>	2022
<b>Cape Feare</b>		<b>Season</b>	5	<b>Episode</b>	2
<b>Dub. Translator</b>	Hana Polová				
<b>Dialogue Editor</b>	Lukáš Kadlíček				
<b>Sub. Translator</b>	Edita Staniszevska				
<b>US Premiere</b>	1993	<b>Dub. Premiere</b>	1994	<b>Subtitles Release</b>	2022
<b>Treehouse of Horror V</b>		<b>Season</b>	6	<b>Episode</b>	6
<b>Dub. Translator</b>	Filip Ebr				
<b>Dialogue Editor</b>	Eva Štorková				
<b>Sub. Translator</b>	Tereza Wittichová				
<b>US Premiere</b>	1994	<b>Dub. Premiere</b>	1996	<b>Subtitles Release</b>	2022
<b>Who Shot Mr. Burns? Part One</b>		<b>Season</b>	6	<b>Episode</b>	25
<b>Dub. Translator</b>	Josef Konáš				
<b>Dialogue Editor</b>	Zdeněk Štěpán				
<b>Sub. Translator</b>	Štěpán Dudašek				
<b>US Premiere</b>	1995	<b>Dub. Premiere</b>	1996	<b>Subtitles Release</b>	2022
<b>You Only Move Twice</b>		<b>Season</b>	8	<b>Episode</b>	2
<b>Dub. Translator</b>	Dagmar Čápková				
<b>Dialogue Editor</b>	Marcela Staňková				
<b>Sub. Translator</b>	Hedvika Stoklasová				
<b>US Premiere</b>	1996	<b>Dub. Premiere</b>	1997	<b>Sub. Release</b>	2022
<b>Marge vs. the Monorail</b>		<b>Season</b>	4	<b>Episode</b>	12
<b>Dub. Translator</b>	Eva Klimentová				
<b>Dialogue Editor</b>	Radka Austerlitzová				
<b>Sub. Translator</b>	Martin König				
<b>US Premiere</b>	1993	<b>Dub. Premiere</b>	1994	<b>Subtitles Release</b>	2022
<b>Homer the Great</b>		<b>Season</b>	6	<b>Episode</b>	12
<b>Dub. Translator</b>	Jiří Novák				
<b>Dialogue Editor</b>	Jiří Novák				
<b>Sub. Translator</b>	Edita Staniszevska				
<b>US Premiere</b>	1995	<b>Dub. Premiere</b>	1996	<b>Subtitles Release</b>	2022

<b>King-Size Homer</b>	<b>Season</b>	7	<b>Episode</b>	7
<b>Dub. Translator</b>	Josef Konáš			
<b>Dialogue Editor</b>	Marcela Staňková			
<b>Sub. Translator</b>	Edita Staniszewská			
<b>US Premiere</b>	1995	<b>Dub. Premiere</b>	1996	<b>Subtitles Release</b> 2022
<b>Last Exit to Springfield</b>	<b>Season</b>	4	<b>Episode</b>	17
<b>Dub. Translator</b>	Milena Havlová			
<b>Dialogue Editor</b>	Eva Štorková			
<b>Sub. Translator</b>	Šárka Wurdáková			
<b>US Premiere</b>	1993	<b>Dub. Premiere</b>	1994	<b>Subtitles Release</b> 2022
<b>The City of New York vs. Homer Simpson</b>	<b>Season</b>	9	<b>Episode</b>	1
<b>Dub. Translator</b>	Dagmar Čápková			
<b>Dialogue Editor</b>	Dagmar Čápková			
<b>Sub. Translator</b>	Štěpán Dudaš			
<b>US Premiere</b>	1997	<b>Dub. Premiere</b>	1999	<b>Subtitles Release</b> 2022
<b>The Springfield Files</b>	<b>Season</b>	8	<b>Episode</b>	10
<b>Dub. Translator</b>	Petr Šaroch			
<b>Dialogue Editor</b>	Zdeněk Štěpán			
<b>Sub. Translator</b>	Jan Derfler			
<b>US Premiere</b>	1997	<b>Dub. Premiere</b>	1998	<b>Subtitles Release</b> 2022
<b>Who Shot Mr. Burns? Part Two</b>	<b>Season</b>	7	<b>Episode</b>	1
<b>Dub. Translator</b>	Josef Konáš			
<b>Dialogue Editor</b>	Zdeněk Štěpán			
<b>Sub. Translator</b>	Hedvika Stoklasová			
<b>US Premiere</b>	1995	<b>Dub. Premiere</b>	1996	<b>Subtitles Release</b> 2022
<b>Homer Badman</b>	<b>Season</b>	6	<b>Episode</b>	9
<b>Dub. Translator</b>	Alena Fišerová			
<b>Dialogue Editor</b>	Alena Fišerová			
<b>Sub. Translator</b>	Edita Staniszewská			
<b>US Premiere</b>	1994	<b>Dub. Premiere</b>	1996	<b>Subtitles Release</b> 2022
<b>22 Short Films About Springfield</b>	<b>Season</b>	7	<b>Episode</b>	21
<b>Dub. Translator</b>	Petr Šaroch			
<b>Dialogue Editor</b>	Eva Štorková			
<b>Sub. Translator</b>	Markéta Polívková			
<b>US Premiere</b>	1996	<b>Dub. Premiere</b>	1996	<b>Subtitles Release</b> 2022

<b>Homer the Heretic</b>	<b>Season</b>	4	<b>Episode</b>	3
<b>Dub. Translator</b>	Eva Klimentová			
<b>Dialogue Editor</b>	Eva Štorková			
<b>Sub. Translator</b>	Martin König			
<b>US Premiere</b>	1992	<b>Dub. Premiere</b>	1994	<b>Subtitles Release</b> 2022
<b>Deep Space Homer</b>	<b>Season</b>	5	<b>Episode</b>	15
<b>Dub. Translator</b>	Martin Triml			
<b>Dialogue Editor</b>	Eva Štorková			
<b>Sub. Translator</b>	Tereza Wittichová			
<b>US Premiere</b>	1994	<b>Dub. Premiere</b>	1995	<b>Subtitles Release</b> 2022
<b>Flaming Moe's</b>	<b>Season</b>	3	<b>Episode</b>	10
<b>Dub. Translator</b>	Eva Kunstýřová			
<b>Dialogue Editor</b>	Eva Štorková			
<b>Sub. Translator</b>	Martin König			
<b>US Premiere</b>	1991	<b>Dub. Premiere</b>	1993	<b>Subtitles Release</b> 2022
<b>Homer vs. the 18th Amendment</b>	<b>Season</b>	8	<b>Episode</b>	18
<b>Dub. Translator</b>	Ivana Kunstýřová			
<b>Dialogue Editor</b>	Zdeněk Štěpán			
<b>Sub. Translator</b>	Štěpán Dudešek			
<b>US Premiere</b>	1997	<b>Dub. Premiere</b>	1998	<b>Subtitles Release</b> 2022
<b>Homer's Phobia</b>	<b>Season</b>	8	<b>Episode</b>	15
<b>Dub. Translator</b>	Světlana Řírová			
<b>Dialogue Editor</b>	Zdeněk Štěpán			
<b>Sub. Translator</b>	Štěpán Dudešek			
<b>US Premiere</b>	1997	<b>Dub. Premiere</b>	1998	<b>Subtitles Release</b> 2022
<b>Mr. Plow</b>	<b>Season</b>	4	<b>Episode</b>	9
<b>Dub. Translator</b>	Mílena Havlová			
<b>Dialogue Editor</b>	Jiří Novák			
<b>Sub. Translator</b>	Martin König			
<b>US Premiere</b>	1992	<b>Dub. Premiere</b>	1994	<b>Subtitles Release</b> 2022

All the analysed episodes were premiering from 1991 to 1997 in the US. The dubbing was premiering from 1993 to 1999. All the analysed subtitles became available in 2022.

### ***5.1.1 Sampling Criteria***

As stated in Section 3.2, sampling is no straightforward process, because from a certain perspective, every word can be perceived as culture-bound (Katan 2009), and thus an ECR. For this reason, I had to somehow limit the scope of the study. I did this by adopting Pedersen's (2011) categorisation (see Section 3.3) and modifying it to fit a satirical television show such as *The Simpsons*:

- (1) Proper names
  - (a) Personal names
  - (b) Geographical names
  - (c) Institutional names
  - (d) Brand names
- (2) Food and beverages
- (3) Literature
- (4) Government
- (5) Entertainment
- (6) Education
- (7) Sports
- (8) Holidays and Festivities
- (9) Other

I chose to omit categories that I considered peripheral for the material in question and added a category of "Holidays and Festivities" (Chiaro 2009). I retained the category of "Other", reserved for ECRs I believe deserve to be included, but do not fall into any of the categories and do not warrant their own.

Next, I added a few more restrictions. I included only those ECRs that are Text External (see Section 3.5.2), because I was interested only in those which did not originate in *The Simpsons*. Furthermore, I omitted peripheral ECRs on micro-level (see Section 3.5.3) and ECRs found in songs, since the translation of songs in general is most likely influenced by other parameters than those discussed in Section 3.5 (Low 2005). On the other hand, I included ECRs which did not

originate in the SC, but only if I considered them strongly entrenched within it (see Example 3).

It was not a rare occurrence for an ECR to appear multiple times in a single episode. However, I decided to extract an ECR only the first time it appeared. There was, however, one exception. When a reoccurring ECR was in one of the translations at some point in the episode rendered through a method other than the first time it appeared, it was extracted again. But this exception did not apply if the subsequent method was either Omission, partial Omission (e.g. when someone was referred to by their full name first, but by their surname after that), or if an ECR was rendered using a pronoun, i.e. a Paraphrase.

ECRs that had another ECR embedded within them were sampled as a single ECR, i.e. the embedded ECR was not extracted as a separate ECR. This often resulted in combination of methods, further discussed in Section 5.2.

### ***5.1.2 Sampling Process***

The sampling process went as follows: First, I watched all the episodes on Disney Plus with English audio and the Czech subtitles. Whenever an ECR occurred, I wrote it down both in English and Czech, together with the relevant dialogue (also in both languages). Then I added a timestamp rounded down to a number divisible by five (i.e. each timestamp means that the transcribed dialogue should appear within the next five seconds). I included both audio-verbal and visual-verbal ECRs, i.e. written ECRs.

After that, I watched the episodes again with the Czech dubbing (also on Disney Plus). However, I did not have to watch the whole episodes for the second time. Instead, I used the timestamps to skip right to the passages containing the ECRs in question and the relevant dialogue.

The original dialogue was transcribed from the scripts found on a website Forever Dreaming<sup>22</sup> and later edited with the help of the original closed captions and the original audio. The Czech subtitles were transcribed without any changes, i.e. spelling and grammatical errors were transcribed as well. The dubbed dialogues were transcribed by listening to the Czech audio, since I did not have it

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<sup>22</sup> <https://transcripts.foreverdreaming.org/viewforum.php?f=431>

available in a written form. The transcribed dialogues are there to provide contextually relevant information related to each ECR. As Polysemiotics is a potentially influencing factor (see Section 3.5.4), whenever the referent of an ECR appears on the screen, it is noted as well.

### ***5.1.3 Data Analysis Process***

After manually extracting ECRs from the twenty episodes in accordance with the conditions I outlined in the previous section, I analysed the sampled material by determining which methods were applied when rendered in the TL. I adopted Pedersen's methods, discussed in Section 3.4. I included the subcategories as well, with Retention being the only exception, because with this method, the subcategories are not considered very important (Pedersen 2011, 78). Furthermore, since dubbing replaces the original audio-verbal sign system with a Czech one, it could be argued that from the phonetic perspective, all Retentions in dubbing are automatically TL-adjusted. Also, the division of Marked and Unmarked Retention is not possible to apply in dubbing.

In the end, I was able to determine which translation was more source-oriented and which one was more target-oriented. The categories an Official Equivalent and Omission were categorised neither as source-oriented, nor target-oriented. Similarly, when multiple methods combined, they also did not fall into any of the overarching categories, as the majority combined both source-oriented and target-oriented methods.

### ***5.1.4 Further Observations***

Before moving to the analysis itself, I would like to discuss some issues that I encountered and believe they should be touched on.

Since Pedersen (2011) illustrates the methods on the most prototypical examples, it was not always a simple process to assign a method to an ECR. His descriptions give researchers a significant room for interpretation. Particularly, a Paraphrase and Situational Substitution seemed to overlap in many cases. I illustrate this on an example from the episode "Treehouse of Horror V":

### Example 1. Ambiguous methods

<b>Timestamp</b>	7:45
<b>English Dialogue</b>	
Marge: Oh, my. I hope that rug was Scotchgarded.	
<b>Czech Subtitles</b>	
Marge: Panečku, doufám, že je ten koberec <b>odolný vůči skvrnám.</b>	
<b>Method</b>	Substitution (Situational) X Generalisation (Paraphrase)

In the Czech subtitles, a phrase *odolný vůči skvrnám* is used instead of the original ECR. While I personally see it as a case of Situational Substitution, meaning any sense of the original ECR is removed (i.e. Marge hopes the material itself is stain-resistant), some might argue that not all the connotations were removed (i.e. being stain-resistant might imply that Marge in fact hopes the rug was treated by a stain repellent), making it a Paraphrase (Generalisation) instead. A similar issue occasionally arose when deciding between Calque and Shifted Direct Translation, a Paraphrase and a Superordinate Term, TC ECR and Transcultural ECR, or Retention and Official Equivalent. Ultimately, I did my best to stay consistent with my interpretations of the methods, when resolving these ambiguous samples.

During the extraction process, I also noticed that subtitlers sometimes used the exact or very similar wording found in dubbing. This was most evident in the following example from the episode “Cape Feare”, where rhyming was involved:

### Example 2. Identical dialogue in both translations

<b>Timestamp</b>	12:35
<b>English Dialogue</b>	
Bart: I’ll be Gus, the lovable chimney sweep. ( <i>in British accent</i> ) Clean as a whistle, sharp as a thistle, best in all Westminster, yeah!	
<b>Czech Subtitles</b>	
Bart: Já budu Gustík, roztomilý kominíček. Přičmoudlý snad trochu v tváři, štěstím však mu očka září.	
<b>Czech Dubbing</b>	
Bart: Já budu Gustík, roztomilý kominíček. Přičmoudlý snad trochu v tváři, štěstím však mu očka září.	



I assume it is not bold to claim that it is nearly impossible that both translators came up with an identical solution for this particular translation problem. However, the sampled dialogue and the results clearly show that this was a very rare occurrence. So, while I did not consider it a crucial factor in my study, I believe it is important to at least point that out.

## **5.2 The Analysis**

The following subsections are dedicated to the quantitative and qualitative analyses of the sampled material, which should provide answers to the research questions set out in the Introduction section. The list of all analysed ECRs with contextually relevant dialogue and information can be found in the Appendix.

### ***5.2.1 Quantitative Analysis***

The overall results of the quantitative analysis are summarised in the following tables which are accompanied by a commentary.

The total number of sampled ECRs is 516. Table 6 shows how many ECRs were extracted from individual episodes.

**Table 6.** *Distribution of ECRs across individual episodes*

<b>Episode Name</b>	<b>Number</b>	<b>%</b>
Homer's Enemy	14	2.71
Cape Feare	29	5.62
Treehouse of Horror V	21	4.07
Who Shot Mr. Burns? Part One	16	3.10
You Only Move Twice	20	3.88
Marge vs. the Monorail	28	5.43
Homer the Great	25	4.84
King-Size Homer	22	4.26
Last Exit to Springfield	15	2.91
The City of New York vs. Homer Simpson	43	8.33
The Springfield Files	46	8.91
Who Shot Mr. Burns? Part Two	16	3.10
Homer Badman	32	6.20
22 Short Films About Springfield	33	6.40
Homer the Heretic	22	4.26
Deep Space Homer	34	6.59
Flaming Moe's	19	3.68
Homer vs. the 18th Amendment	13	2.52
Homer's Phobia	35	6.78
Mr. Plow	33	6.40
<b>Total</b>	<b>516</b>	<b>100</b>

Most of the episodes contained around 15–35 ECRs. However, there were some exceptions. The highest number of ECRs was found in the episode “The Springfield Files”, with a total of 46 ECRs. The lowest number of ECRs in an episode was 13, in the episode “Homer vs. the 18th Amendment”.

Table 7 contains both the number and the percentage of ECRs rendered through individual methods, covering the subcategories as well.

**Table 7. Rendering of ECRs including subcategories**

Method	Subcategory	Subtitles		Dubbing	
		Number	%	Number	%
Retention		194	37.60	117	22.67
Specification	Addition	6	1.16	4	0.78
	Completion	1	0.19	1	0.19
Direct Transl.	Calque	37	7.17	24	4.65
	Shifted	14	2.71	9	1.74
Generalisation	Superordinate T.	30	5.81	43	8.33
	Paraphrase	47	9.11	71	13.76
Substitution	Transc. ECR	14	2.71	31	6.01
	TC ECR	16	3.10	24	4.65
	Situational	19	3.68	69	13.37
Omission		4	0.78	16	3.10
Official Equivalent		97	18.80	74	14.34
Combination		37	7.17	33	6.40
<b>Total</b>		<b>516</b>	<b>100</b>	<b>516</b>	<b>100</b>

Beginning with source-oriented methods, Retention was the most frequently used one in both the dubbing and the subtitles. The subtitles, however, utilised it more than the dubbing. Addition was employed only six times in the subtitles and four times in the dubbing. In the dubbing, it is the second least used method and in the subtitles, it is the third least used method. Completion was the least applied method in both modes. Only one instance in each translation was found in the whole corpus. Calque was the fourth most employed method in the subtitles. In the dubbing, it was one of the least used methods.

Moving to target-oriented methods, Shifted Direct Translation was utilized very rarely in both translations. The dubbing utilised it slightly less, as it was the third least used method in that mode. A Superordinate Term, on the other hand, was the fifth most commonly applied method in the dubbing. In the subtitles, it appeared less often. A Paraphrase ranks as the third most frequent method in the subtitles, as well as in the dubbing, but the dubbing utilises it somewhat more. Substitution by a Transcultural ECR is the seventh most employed method in the dubbing. In the subtitles, it was fifth least utilized method. While Substitution by a

TC ECR was more common in the dubbing, both modes utilise it only occasionally. By far the sharpest contrast in terms of frequency is found with Situational Substitution, which was used much more often in the dubbing than in the subtitles.

The last three categories are considered neither source-oriented, nor target-oriented. Omission was the second least used method in the subtitles. It was slightly more frequent in the dubbing. An Official Equivalent ranks as the second most common method in both the subtitles and the dubbing, but it was more utilised in the subtitles. As mentioned in Section 3.4, the methods often combine. Combined methods were used nearly equally in both translations. The combinations are broken down in Table 8.

**Table 8.** *Breakdown of ECRs rendered through combination of methods*

<b>Method</b>	<b>Subtitles</b>	<b>Dubbing</b>	<b>Total</b>
Retention + Direct Translation	21	9	30
Retention + Omission	2	9	11
Specification + Direct Translation	4	4	8
Retention + Substitution	0	3	3
Specification + Official Equivalent	0	3	3
Generalisation + Substitution	1	1	2
Generalisation + Omission	1	1	2
Retention + Specification + Direct Transl.	2	0	2
Retention + Direct Transl. + Omission	1	1	2
Retention + Specification	1	0	1
Retention + Generalisation	1	0	1
Specification + Generalisation	0	1	1
Direct Translation + Generalisation	1	0	1
Direct Translation + Omission	0	1	1
Substitution + Omission	1	0	1
Retention + Specification + Omission	1	0	1
<b>Total</b>	<b>37</b>	<b>33</b>	<b>70</b>

In the study, the total number of ECRs rendered in translation through combination of multiple methods was 37 in the subtitles and 33 in the dubbing.

Most were rendered through a combination of two methods. Only five were rendered using three methods.

Table 9 excludes the subcategories and compares only the overall methods.

**Table 9.** *Rendering of ECRs excluding subcategories*

Method	Subtitles		Dubbing	
	Number	%	Number	%
Retention	194	37.60	117	22.67
Specification	7	1.36	5	0.97
Direct Translation	51	9.88	33	6.40
Generalisation	77	14.92	114	22.09
Substitution	49	9.50	124	24.03
Omission	4	0.78	16	3.10
Official Equivalent	97	18.80	74	14.34
Combination	37	7.17	33	6.40
<b>Total</b>	<b>516</b>	<b>100</b>	<b>516</b>	<b>100</b>

Without the subcategories, Retention is still the most widely used method in the subtitles, but not in the dubbing. Specification was utilised only seven times in the subtitles and five times in the dubbing, which makes it the least used method in the dubbing and second least used method in the subtitles. Direct Translation was more frequent with the subtitles. Generalisation was the third most frequent method in the subtitles as well as in the dubbing. Substitution was the most often used method in the dubbing, employed in nearly a quarter of all cases. Omission was the least common method in the subtitles if not counting the subcategories.

Table 10 summarises the methods in terms of their general orientation.

**Table 10.** *General orientation of the employed methods*

Orientation	Subtitles		Dubbing	
	Number	%	Number	%
Source	238	46.12	146	28.29
Target	140	27.13	247	47.87
Neither	138	26.74	123	23.84
<b>Total</b>	<b>516</b>	<b>100</b>	<b>516</b>	<b>100</b>

In the subtitles, source-oriented methods were used in over 46% of all sampled ECRs, which makes it the dominant orientation by far. Target-oriented methods were employed in slightly over one quarter of all cases. Methods categorised neither as source-oriented nor target-oriented made up 26.74%, nearly as much as target-oriented methods.

The gap between source-oriented and target-oriented methods in the dubbing is almost as wide as it is in the subtitles, but in the case of the dubbing, target-oriented methods dominate. Uncategorised methods were used in 23.84% of all cases.

### 5.2.2 Qualitative Analysis

The following sections discuss selected ECR samples from the corpus. The first seven sections focus on the individual methods, the next three sections on the three most common combinations of methods, and the last section comments on an ECR which was rendered through a combination of three different methods (see Table 8). The ECRs in question are marked in bold.

#### 5.2.2.1 Retention

In the episode “Last Exit to Springfield”, when Homer is demanding a meal in front of a food truck, there is an ECR retained in one of the translations:

#### Example 3. Retention 1

<b>Timestamp</b>	5:45		
<b>English Dialogue</b>			
Homer: Where’s my <b>burrito</b> ? Where’s my burrito? Where’s my burrito?			
<b>Czech Subtitles</b>			
Homer: Kde mám <b>burrito</b> ? Kde mám burrito? Kde mám burrito?			
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer: Kde je má <b>svačina</b> ? Kde je má svačina? Kde je má svačina?			
<b>Method</b>	Generalisation (S. Term)	<b>Orientation</b>	Target

The ECR *burrito* is retained in the subtitles, but the dubbing generalises it by using a Superordinate Term *svačina*. Since the dubbed episode premiered in 1994, the explanation for this Generalisation might lie in the parameter of Transculturality. The Mexican dish was probably not very well-known to an average target viewer at the time. Today, however, burritos can be found on menus of many fast-food restaurants throughout the Czech Republic. This might explain why the subtitler did not resort to any interventional method.

Similar example occurs in the episode “The Springfield Files”, when Homer takes FBI agents Mulder and Scully to Moe’s Tavern and gets drunk instead of helping them find an alien that he saw the other night:

**Example 4. Retention 2**

<b>Timestamp</b>	11:50		
<b>English Dialogue</b>			
Homer:	So I says, “Blue <b>M&amp;M</b> , red <b>M&amp;M</b> . They all wind up the same color in the end.”		
<b>Czech Subtitles</b>			
Homer:	Tak říkám: „Modrý nebo červený <b>M&amp;M</b> . Stejně nakonec budou mít tu samou barvu.”		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer:	A tak jsem řekl: „Modrý nebo červený <b>Lentilky</b> , stejně nakonec skončí stejnou barvou.“		
<b>Method</b>	Substitution (TC ECR)	<b>Orientation</b>	Target

When the dubbed version of the episode premiered (in 1998), the brand of chocolate candies M&M’s was probably not as popular in the Czech Republic as it is today. This is most likely the reason why the dubbing translator substituted the ECR with a TC ECR *Lentilky*.

In the episodes “Homer’s Enemy” and “Who Shot Mr. Burns? Part Two”, there are instances of Retention in the subtitles, containing a spelling mistake.

**Example 5. Retention 3**

<b>Timestamp</b>	9:25		
<b>English Dialogue</b>			
<i>(Barney reads list of Moe’s enemies.)</i>			
Barney:	Jane Fonda, <b>Daniel Schorr</b> , Jack Anderson... Hey! This is Richard Nixon’s enemies list. You just crossed out his name and put yours.		
<b>Czech Subtitles</b>			
<i>(Barney čte Vočkův seznam nepřátel.)</i>			
Barney:	Jane Fonda, <b>Daniel Shore</b> , Jack Anderson... Hej, to je seznam nepřátel Richarda Nixona! Jen jsi přeškrtl jeho jméno a napsal svoje.		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Barney:	Jane Fondová, <b>Daniel Schorr</b> , Jack Anderson... Hele, to je seznam nepřátel Richarda Nixona! Tys jen přeškrtnl jeho jméno a vepsal tam svoje.		
<b>Method</b>	Retention	<b>Orientation</b>	Source

**Example 6. Retention 4**

<b>Timestamp</b>	10:00		
<b>English Dialogue</b>			
<i>(Martin wrapping up his presentation in class.)</i>			
Martin Prince:	So the next time you use a gas chromatograph, remember to thank Mr. <b>A. J. P. Martin</b> .		
<b>Note</b>	There is A. J. P. Martin’s picture on the screen. His name is written on the picture as well.		
<b>Czech Subtitles</b>			
<i>(Martin ve třídě zakončuje svoji prezentaci.)</i>			
Martin Prince:	Takže, až příště použijete plynový chromatograf, nezapomeňte poděkovat panu <b>A. J. P. Mortonovi</b> .		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Martin Prince:	Až budete pracovat s plynovým chromatografem, nezapomeňte poděkovat <b>A. J. P. Martinovi</b> .		
<b>Method</b>	Retention	<b>Orientation</b>	Source



The Monocultural ECRs *Daniel Shore* and *A. J. P. Morton* in the subtitles refer to the American journalist Daniel Schorr and the British chemist A. J. P. Martin, respectively. What is particularly interesting about these two cases is that the English closed captions available on Disney Plus contain the same spelling errors, possibly revealing that the Czech subtitlers had them available as a template. But what is maybe even more striking is that during the scene, when the ECR *A. J. P. Morton* occurs on the screen, written form of the name with correct spelling can be seen on the screen as well.

But as evident from the transcription of some dialogues in the Appendix, spelling errors happen quite often in the subtitles.

In the episodes “Homer the Heretic” and “Mr. Plow”, there are two cases of Retention, when the dubbing translator happened to make a semantic mistake by attributing a wrong gender to a referent.

**Example 7. Retention 5**

<b>Timestamp</b>	15:30		
<b>English Dialogue</b>			
<i>(Homer is reading Playdude magazine.)</i>			
Homer:	Oooh, an interview with <b>Lorne Michaels</b> . Wait, that’s no good. <i>(lists through the magazine)</i> Hey, now we’re talking.		
<b>Czech Subtitles</b>			
<i>(Homer si čte časopis Playdude.)</i>			
Homer:	Interview s <b>Lorne Michaelsem</b> ! Počkat, to není dobrý. <i>(listuje časopisem)</i> No, tohle je řeč.		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer:	Interview s <b>Lorne Michaelsovou</b> . Sakra, to je slabota. Tohle je něco.		
<b>Method</b>	Retention	<b>Orientation</b>	Source

**Example 8. Retention 6**

<b>Timestamp</b>	5:00		
<b>English Dialogue</b>			
<i>(Homer sees Adam West at a car convention.)</i>			
Homer:	The Batmobile! Adam West! Hey, kids. Batman.		
Lisa:	Dad, that's not the real Batman.		
Adam West:	Of course I'm Batman. See, here's a picture of me with <b>Robin</b> .		
Bart:	Who the hell's <b>Robin</b> ?		
<b>Czech Subtitles</b>			
<i>(Homer na springfieldském autosalonu zahlédne Adama Westa.)</i>			
Homer:	Batmobil! Adam West! Děti, to je Batman!		
Líza:	Tati, to není opravdový Batman.		
Adam West:	Samozřejmě, že jsem Batman. Vidíte, tady jsem na fotce s <b>Robinem</b> .		
Bart:	Kdo je sakra <b>Robin</b> ?		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer:	Batmanovo auto! Adam West! Děcka, to je Batman!		
Líza:	To není opravdický Batman.		
Adam West:	Jasně, že jsem Batman. Vidíte, tady mám fotku s <b>Robin</b> .		
Bart:	Kdo to je ta <b>Robin</b> ?		
<b>Method</b>	Retention	<b>Orientation</b>	Source

The use of the suffix *-ová* in *Michaels*, and a missing suffix *-em* with the first appearance of the ECR *Robin* followed by the use of demonstrative pronoun *ta* before the ECR in the next sentence, imply that the referents are female. Of course, without a context both names can be easily interpreted as either male or female. But these two referents are in fact male. With *Lorne Michaels*, referring to a film producer, the explanation for this mistake may lie in the context and Transculturality. In the scene, Homer is reading a Playdude magazine, a clear parody of the adult magazine Playboy. Furthermore, Lorne Michaels might be considered a Monocultural ECR. This could explain why the dubbing translator assumed the referent to be female.

However, the explanation is less clear with *Robin*, a reference to Batman's sidekick, as there is nothing misleading in the scene. On the contrary, the context and co-text should have actually helped the translator identify the correct referent,

as Batman is explicitly mentioned in the scene. However, there is a slight chance that this was done on purpose, as in the scene Bart is portrayed as someone, who is not familiar with Robin at all. But this seems improbable as Adam West, the actor who played Batman in a television series and a film, does not use masculine declension either, making the referent female as well. Also, some might argue that there are female iterations of Robin, but the Robin of Adam West's Batman was male. The explanation might thus once again lie in Transculturality. While today the ECR *Robin* could be considered Transcultural, it might have been much less known to Czechs (and consequently the translator) in 1994, when the dubbing was released, making it a Monocultural ECR at the time.

### 5.2.2.2 Specification

The only case of Completion used as an individual method both in the dubbing and the subtitles was found in the episode “Homer’s Phobia”:

#### Example 9. Specification 1

<b>Timestamp</b>	2:40		
<b>English Dialogue</b>			
<i>(The Simpsons at an antique shop.)</i>			
Marge:	Homer, look! Look. A TV Guide owned by <b>Jackie O</b> .		
John (the owner):	Oh, you should see the crossword puzzle. She thought that Mindy lived with “Mark”.		
Homer:	Give her a break! Her husband was killed!		
John (the owner):	Oh, I know. Wasn’t that awful?		
<b>Czech Subtitles</b>			
<i>(Simpsonovi ve starožitnictví.)</i>			
Marge:	Jé, Homere, podívej! TV program <b>Jackie Kennedyové!</b>		
John (majitel):	Měla byste vidět tu křížovku. Myslela si, že Mindy žila s Markem.		
Homer:	Dejte jí pokoj, Zabili jí manžela.		
John (majitel)	Já vím. To byla hrůza, že?		
<b>Method</b>	Specification (Comp.)	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Marge:	Homere, podívej! Televizní program, který vlastnila <b>Jackie Kennedyová</b> .		
John (majitel):	Měla byste vidět tu křížovku. Myslela si, že Mindy žila s Markem.		
Homer:	Nechte ji na pokoji, zabili jí manžela.		
John (majitel)	Já vím, bylo to hrozné.		
<b>Method</b>	Specification (Comp.)	<b>Orientation</b>	Source

The ECR *Jackie O*, a nickname given to President Kennedy’s wife, is specified in both translations to include her full name Jackie Kennedy. While the Transculturality of the ECR *Jackie Kennedyová* can be disputed, it is safe to assume that using her full name instead of a nickname is more transparent for the target audience, making it easier for them to access the correct referent.

One of the few examples of Addition appears in the episode “The City of New York vs. Homer Simpson”, when The Simpsons arrive to a New York City bus terminal:

**Example 10. Specification 2**

<b>Timestamp</b>	8:05		
<b>English Dialogue</b>			
Homer: Now remember, criminals prey on small-town folk like us. So if anyone asks, we're sophisticated millionaires from <b>the Ozarks</b> .			
<b>Czech Subtitles</b>			
Homer: Pamatujte, že zločinci přesně číhají na maloměšťáky jako my. Kdyby se někdo ptal, jsme sofistikovaní milionáři z <b>náhorní plošiny Ozark</b> .			
<b>Method</b>	Specification (Addition)	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer: Pamatujte si, zloději číhají na mamlasy z maloměsta. Když se někdo zeptá, tak jsme světem protřelí milionáři.			
<b>Method</b>	Omission	<b>Orientation</b>	N/A

The subtitler decided to specify the Monocultural ECR *The Ozarks* by adding *náhorní plošina* in front of the ECR. This gives the target audience at least some idea of what the ECR refers to. The missing *-s* in the Czech subtitles is considered a TL-adjusted Retention, which is a part of Specification (Pedersen 2011, 87).

In the dubbed version, the translator simply removed the ECR.

### 5.2.2.3 Direct Translation

Shifted Direct Translation was utilised for example in the episode “22 Short Films About Springfield”, with an ECR referring to one of McDonald’s mascots:

#### Example 11. Direct Translation 3

<b>Timestamp</b>	18:10		
<b>English Dialogue</b>			
<i>(At a comic book store.)</i>			
Milhouse: What can I get for 75 cents?			
Comic Book Guy: You may purchase this charming <b>Hamburglar</b> Adventure. A child has already solved the Jumble using crayons. The answer is “fries”.			
<b>Note</b>	Hamburglar can be seen on the cover of the magazine.		
<b>Czech Subtitles</b>			
<i>(V obchodě s komiksy.)</i>			
Milhouse: Co mi dáte za 75 centů?			
Komiksák: Co komiks <i>Dobrodružství lupičburgra</i> . Nějaké dítě už vyřešilo křížovku. Tajenka zní hranolky.			
<b>Method</b>	Direct Transl. (Shifted)	<b>Orientation</b>	Target
<b>Czech Dubbing</b>			
Milhouse: A co dostanu za 75 centů?			
Komiksák: Třeba tohohle roztomilého <b>malého pobertu</b> . Křížovka už je vyplněná a tajenka zní hranolky.			
<b>Method</b>	Generalisation (Parap.)	<b>Orientation</b>	Target

In the subtitles, the translator decided to create a neologism by translating the compound *Hamburglar* word-for-word and adding a non-obligatory shift by reversing the positions of the two stems. However, the result lacks the wordplay present in the original.

In the dubbing, the translator opted for Generalisation. It is worth pointing out that using any form of Cultural Substitution would probably result in a noticeable credibility gap, since *Hamburglar* can be seen on the cover of the magazine.

Next, there is an example of Calque in the episode “You Only Move Twice”:

**Example 12. Direct Translation 2**

<b>Timestamp</b>	13:55		
<b>English Dialogue</b>			
<i>(In a hat of a former Denver Broncos coach, Homer is motivating his employees to work harder.)</i>			
Homer:	All right, team, it's <b>the fourth quarter</b> . The Lord gave us the atoms, and it's up to us to make 'em dance.		
<b>Czech Subtitles</b>			
<i>(Homer v klobouku bývalého trenéra Denver Broncos motivuje své zaměstnance k většímu pracovnímu nasazení.)</i>			
Homer:	No tak, týme. <b>Čtvrtý kvartál</b> . Bůh stvořil atomy a je na nás, aby tancovaly, jak pískáme.		
<b>Method</b>	Direct Transl. (Calque)	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer:	Dobře, hoši. <b>Blížíme se do finále</b> . Bůh nám dal atomy, a my je musíme naučit poslouchat.		
<b>Method</b>	Generalisation (Parap.)	<b>Orientation</b>	Target

While the solution found in the dubbing is a clever use of a Paraphrase, the translator of the subtitles employed the method of calqued Direct Translation, when rendering this sport term in Czech. However, the ECR *the fourth quarter* is without a doubt Transcultural, as it has its own Czech Official Equivalent *čtvrtá čtvrtina*, coincidentally also Calque. Not using the Official Equivalent makes the solution in the subtitles sound odd.

In the episode “The City of New York vs. Homer Simpson”, the translators had to deal with a pun created through the compositional meaning of the ECR *Flushing Meadows*, a name of a park in New York City:

**Example 13. Direct Translation 4**

<b>Timestamp</b>	13:40		
<b>English Dialogue</b>			
<i>(Homer is standing next to his car, waiting for a police officer to arrive, so he would get a boot taken off his car. He desperately needs to urinate, but he cannot leave his car. He sees a bus with Flushing Meadows written on it as its destination.)</i>			
Homer:	Oh. <b>Flushing Meadows.</b> <i>(Homer starts imagining a meadow full of toilets.)</i>		
<b>Note</b>	Flushing Meadows can be seen written on the bus.		
<b>Czech Subtitles</b>			
<i>(Homer stojí vedle svého auta a čeká na příjezd policisty, který mu má z auta sundat botičku. Zoufale potřebuje močit, ale nemůže opustit své auto. Vidi autobus, jehož cílem je Flushing Meadows.)</i>			
Homer:	<b>Splachovací louky.</b> <i>(Homer si začne představovat louku plnou záchodů.)</i>		
<b>Method</b>	Direct Transl. (Calque)	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer:	<b>Jed' třeba do hajzlu.</b>		
<b>Method</b>	Substitution (Situational)	<b>Orientation</b>	Target

The meaning of the individual words is used here for humorous effect. As Homer sees the ECR written on the bus, he starts thinking of toilets which he is in desperate need of. To make the matters worse for the translators, the dialogue is followed by a scene of Homer imagining himself running through a meadow filled with toilets. Since the target audience needs to access the meaning of individual words to fully appreciate the humour, the subtitler decided to directly translate the expression. While it might sound odd to those who are familiar with the ECR *Flushing Meadows*, it does somehow explain the following scene.

The dubbing translation uses more creative solution, surprisingly utilising a profanity, an occurrence rarely seen in the dubbing of *The Simpsons*. It is even more startling, as Kostihá comments that unlike the original, the Czech dubbing of



the show is produced to be more children friendly (2019, 81). The profanity can be directly translated as “go to a toilet”, taking the following scene into consideration.

#### 5.2.2.4 Generalisation

A particularly interesting case of Generalisation using a Superordinate Term is found in the episode “The City of New York vs. Homer Simpson” as well:

#### Example 14. Generalisation 1

<b>Timestamp</b>	12:15		
<b>English Dialogue</b>			
<i>(Homer after eating Khlav Kalash.)</i>			
Homer:	Mmm! Now, what do you have to wash that awful taste out of my mouth?		
Vendor:	<b>Mountain Dew</b> or crab juice.		
Homer:	<i>(shows disgust)</i> Oh, geez! I’ll take a crab juice.		
<b>Czech Subtitles</b>			
<i>(Homer poté co dojedl Khlav Kalash.)</i>			
Homer:	Máte tam něco, čím bych tu příšernou chuť zapil?		
Prodavač:	<b>Mountain Dew</b> nebo krabí šťáva.		
Homer:	<i>(dává najevo znechucení)</i> Radši tu krabí šťávu.		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer:	Máte něco, čím bych spláchnul tu hnusnou chuť?		
Prodavač:	<b>Sodovka</b> nebo krabí džus.		
Homer:	Radši ten krabí džus.		
<b>Method</b>	Generalisation (S. Term)	<b>Orientation</b>	Target

It is not surprising that the ECR *Mountain Dew* is not retained in the dubbed version, as most Czechs were probably not familiar with this brand in the 1990s. However, the use of a Superordinate Term *sodovka* might diminish the humorous effect of the original. In the original, the scene serves as a jab on the taste of this particular carbonated beverage. In the dubbing, the humour stems from the fact that Homer is appalled by the idea of drinking flavoured carbonated beverages in general. While undoubtedly humorous, it is hard to believe that someone like Homer Simpson would consider all carbonated beverages disgusting. Thus,

substituting *Mountain Dew* with a specific brand seems to be more appropriate in this particular situation. On the other hand, Kostiha claims that using an existing brand might result in legal disputes (2019, 74). It seems highly probable that this is the reason for resorting to a Superordinate Term, as substituting *Mountain Dew* with a different brand would entail portraying it in an unfavourable light.

Since Mountain Dew is now generally available in Czech grocery stores, the subtitles could simply retain the ECR without reducing the humorous effect.

One of the many examples of a Paraphrase occurs in the episode “Who Shot Mr. Burns? Part One” during the town meeting in the City Hall, where people of Springfield complain about Mr. Burns ruining their lives:

**Example 15. Generalisation 2**

<b>Timestamp</b>	16:50		
<b>English Dialogue</b>			
Smithers:	Mr. Burns was the closest thing I ever had to a... friend. But he fired me. And now I spend my days drinking cheap Scotch and watching <b>Comedy Central</b> .		
Dr. Hibbert:	Oh, dear God.		
<b>Czech Subtitles</b>			
Smithers:	Pan Burns byl jediný, kterému bych mohl říkat... přítel. Ale vyhodil mě a teď jen piju levnou whisky a sleduju <b>Comedy Central</b> .		
Dr. Dlahá:	Pane Bože.		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Smithers:	Pan Burns byl tím nejdražším, co jsem kdy měl. Byl mi vším. Ale vyhodil mě. A tak teď trávím dny popíjením laciné Whisky a sledováním <b>televizních pořadů</b> .		
Dr. Dlahá:	Můj ty Bože!		
<b>Method</b>	Generalisation (Parap.)	<b>Orientation</b>	Target

In the dubbing, the ECR *Comedy Central*, referring to an American television station, was paraphrased as *televizních pořadů*. This Generalisation is most likely a result of the Monocultural nature of the ECR at the time.

The subtitles, on the other hand, retain the ECR. However, this is not only a case of Retention, but rather that of an Official Equivalent. The reason being that

in the mid-2010s Comedy Central expanded into the Czech Republic with its own Czech localised station. This undoubtedly resulted in the ECR becoming more Transcultural.

Another instance of a Paraphrase, this time in the subtitles, was found in the episode “Treehouse of Horror V” towards the end of the second segment, where Homer travels across many alternative universes, desperately trying to find his original one:

**Example 16. Generalisation 3**

<b>Timestamp</b>	15:30		
<b>English Dialogue</b>			
Marge:	Good morning, dear.		
Homer:	What’s my name? What color is the sky? What of doughnuts? What?! For the love of God, tell me!		
Marge:	Homer, the sky is blue, doughnuts are plentiful, Friday is <b>TGIF</b> night on ABC. What’s gotten into you?		
<b>Czech Subtitles</b>			
Marge:	Dobré ráno.		
Homer:	Jak se jmenuju? Jakou barvu má obloha? Máme koblihy? Co? Pro lásku Boží, odpověz!		
Marge:	Homere, obloha je modrá. Koblih máme hromadu. A dnes je na ABC <b>tradiční páteční pořad.</b>		
<b>Method</b>	Generalisation (Parap.)	<b>Orientation</b>	Target
<b>Czech Dubbing</b>			
Marge:	Dobré jitro.		
Homer:	Jak se jmenuju? Jakou barvu má nebe? Jak je to s koblihama? Mluv! Pro lásku Boží, všechno mi řekni!		
Marge:	Homere, nebe je modré, koblihy jsou báječné, v pátek běží v televizi <b>Dallas.</b> Co je to s tebou?		
<b>Method</b>	Substitution (Trans. ECR)	<b>Orientation</b>	Target

The ECR *TGIF*, referring to a programming block on the television network ABC, was paraphrased in the subtitles as *tradiční páteční pořad*. The translator decided to guide the target audience, as it is unlikely that an average Czech viewer would be familiar with a programming schedule of an American television station, more so with one from the 1990s.

Interestingly, the dubbing translator also used an interventional method by substituting the original ECR with *Dallas*, a Transcultural ECR referring to an American soap opera which aired in the Czech Republic during the 1990s.

#### 5.2.2.5 Substitution

In the episode “Deep Space Homer”, there is a case of the only ECR in the whole corpus, where subtitles utilise one type of Cultural Substitution, while dubbing the other:

#### Example 17. Substitution 1

<b>Timestamp</b>	13:20		
<b>English Dialogue</b>			
<i>(Homer is calling Marge to tell her that he is too afraid to go to space.)</i>			
Marge:	But on the other hand, when you don't take advantage of an opportunity you can end up regretting it for the rest of your life.		
Homer:	You're right, Marge. Just like the time I could've met <b>Mr. T</b> at the mall. The entire day, I kept saying, "I'll go a little later. I'll go a little later." And then when I got there, they told me he just left.		
<b>Czech Subtitles</b>			
<i>(Homer volá s Marge a říká jí, že se bojí letět do vesmíru.)</i>			
Marge:	Ale na druhou stranu, pokud této příležitosti nevyužiješ, můžeš toho do konce života litovat.		
Homer:	Máš pravdu, Marge. Stejně jako jsem jednou propásl <b>Nohavicu</b> v obchodáku. Celý den jsem si říkal: „Půjdu později. Půjdu později.“ A když jsem tam konečně přišel, řekli mi, že právě odešel.		
<b>Method</b>	Substitution (TC ECR)	<b>Orientation</b>	Target
<b>Czech Dubbing</b>			
Marge:	Ale zas na druhou stranu, když nevyužiješ týchle příležitosti, mohl bys toho litovat do konce života.		
Homer:	Máš pravdu, Marge. Jako tenkrát, když jsem moh vidět živýho <b>Stalloneho</b> . Celej den jsem si říkal: „Půjdu kapku pozdějc. Půjdu kapku pozdějc.“ A když jsem tam pak stál, řekli mi, že právě odešel.		
<b>Method</b>	Substitution (Trans. ECR)	<b>Orientation</b>	Target

The Monocultural ECR *Mr. T*, a reference to an American actor, is substituted by a TC ECR in the subtitles and by a Transcultural ECR in the dubbing. In the subtitles, the surname of the Czech folk singer Jaromír Nohavica appears instead,

which is an ECR easily accessible to the target audience. In the dubbing, an easily accessible Transcultural ECR *Stalloneho*, referring to a well-known star of many action films, substitutes the original Monocultural one. When seeing both solutions side by side, the credibility gap is immediately apparent. It is hard to imagine that Homer would know the Czech singer. Because of this, some might argue that the method of using a Transcultural ECR is more appropriate.

Another Substitution by a Transcultural ECR occurs in the episode “The Springfield Files”, where at one point Homer goes to a police station to report his encounter with an alien and provides the following description:

**Example 18. Substitution 2**

<b>Timestamp</b>	8:20		
<b>English Dialogue</b>			
Homer:	The alien has a sweet heavenly voice... like <b>Urkel</b> . And he appears every Friday night... like Urkel.		
Chief Wiggum:	Wow, your story is very compelling, Mr. Jackass. I mean, uh, Simpson. So I'll just type it up on my invisible typewriter.		
<b>Czech Subtitles</b>			
Homer:	Ten mimozemšťan má milý nebeský hlas... jako <b>Urkel</b> . A objevuje se každý pátek večer... jako Urkel.		
Šerif Wiggum:	No, váš příběh je opravdu působivý, pane Pošuku... chci říct Simpsoně. Tak já si to zapíšu na svém neviditelném psacím stroji.		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Homer:	Ten mimozemšťan měl tak sladký hlásek... jako <b>Alf</b> . A objevuje se vždycky v pátek večer... jako Alf.		
Šerif Wiggum:	Vaše svědectví je opravdu velmi přesvědčivé, pane pošuku... Chci říci, pane Simpsoně. Zapišu ho na svém neviditelném psacím stroji.		
<b>Method</b>	Substitution (Trans. ECR)	<b>Orientation</b>	Target

*Urkel* is a Monocultural ECR, referring to a fictional character from an American Television sitcom *Family Matters*, which has never aired in the Czech Republic. This most likely motivated the dubbing translator to substitute this ECR by an ECR referring to another fictional character, Alf. This is a particularly creative

solution for two reasons. First, unlike *Family Matters*, *ALF* was broadcasted in the Czech Republic, on a public television, no less. This easily makes it a Transcultural ECR. Second, Alf is in fact an extra-terrestrial being, which arguably elevates the humorous effect, as in the Czech dubbing, Homer is not comparing the alien to a random fictional television character, but rather to a fictional television alien.

The subtitler did not employ any such method and simply decided to retain the Monocultural ECR.

One of many examples of Situational Substitution in the dubbed version of the show can be found in the episode “Marge vs. the Monorail”, when Marge visits the town of New Haverbrook (an example of a Text Internal ECR), to investigate if the new Springfield Monorail is a scam:

**Example 19. Substitution 3**

<b>Timestamp</b>	14:25		
<b>English Dialogue</b>			
Cobb:	My name is Sebastian Cobb. Lanley hired me to build his monorail. He cut corners everywhere. Bad wiring, faulty brakes. And the celebrity on the maiden voyage was <b>Gallagher</b> .		
<b>Czech Subtitles</b>			
Cobb:	Jmenuji se Sebastian Cobb. Lanley mě najal na stavbu své jednokolejky. Na všem se šetřilo. Špatná kabeláž, nefunkční brzdy, a celebritou na první jízdě byl <b>Gallagher</b> .		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Cobb:	Jmenuji se Sebastian Cobb. Lanley mě najal na stavbu jednokolejky. Na všem strašně šetřil. Na kabelech, na brzdách, a navíc za strojvedoucího vybral <b>obecního krypla</b> .		
<b>Method</b>	Substitution (Situational)	<b>Orientation</b>	Target

The majority of the target audience would probably struggle with accessing the ECR *Gallagher*, referring to an American comedian. The dubbing translator thus decided to substitute the ECR with *obecní krypl*, which retains no sense of the original ECR. However, both *Gallagher* and *obecní krypl* are examples of two individuals, who can hardly be considered fit for monorail conducting, which

conversely makes this Substitution fit this situation, retaining the humorous effect of the scene.

But the same cannot be said for the subtitles. The translator kept the original Monocultural ECR, and even though the co-text might help the viewer make an inference that Gallagher is someone who is not a good choice as a monorail conductor, the humorous effect is not as potent as it is in dubbing.

#### 5.2.2.6 Omission

The results show that Omission is a method used predominantly with dubbing translation. Here, however, is a rare example of an ECR, where Omission was used in both modes.

Towards the end of the episode “King-Size Homer”, where Homer saves Springfield from a nuclear catastrophe, the following Omission can be found:

#### Example 20. Omission 1

<b>Timestamp</b>	20:50		
<b>English Dialogue</b>			
Mr. Burns: Homer, your bravery and quick thinking have turned a potential Chernobyl into a mere <b>Three Mile Island</b> .			
<b>Czech Subtitles</b>			
Pan Burns: Homere, vaše odvaha a odhodlání nás zachránily před dalším Černobylem.			
<b>Method</b>	Omission	<b>Orientation</b>	N/A
<b>Czech Dubbing</b>			
Pan Burns: Homere, vaše odvaha a odhodlání nás zachránily před novým Černobylem.			
<b>Method</b>	Omission	<b>Orientation</b>	N/A

In the scene, both the subtitles and the dubbing cleverly omit the ECR *Three Mile Island*, a nuclear accident on a much lesser scale than that of Chernobyl. There is a great contrast between the two ECRs *Chernobyl* and *Three Mile Island* in terms of encyclopaedic knowledge of the target audience. While *Chernobyl* is without any doubt a Transcultural ECR, the translators probably assumed that the Three Mile Island accident is unknown to the majority of Czechs. This combination of

Retention of a Transcultural ECR and Omission of a Monocultural one allows to maintain the humorous effect, and by not introducing an unknown ECR avoids any confusion. However, it should be pointed out that this could possibly be one of the few examples, where the subtitler deliberately applied the solution of the dubbing translator.

Another instance of Omission appears in the episode “Marge vs. the Monorail”, in a scene at the Springfield Elementary, during the visit of a con artist Lyle Lanley who went there to answer children’s questions about the monorail that he plans to build in the city:

**Example 21. Omission 2**

<b>Timestamp</b>	9:10		
<b>English Dialogue</b>			
Ralph:	Can it outrun The Flash?		
Lyle Lanley:	You bet.		
Chuck:	Can Superman outrun <b>The Flash</b> ?		
Lyle Lanley:	Uh, sure. Why not?		
<b>Czech Subtitles</b>			
Ralph:	Je rychlejší než Flash?		
Lyle Lanley:	Se vsaď.		
Chuck:	Dokáže Superman předběhnout <b>Flashe</b> ?		
Lyle Lanley:	Jasně, proč ne?		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Ralph:	Jede jak rychlovlak?		
Lyle Lanley:	Jasně.		
Chuck:	A předhoní Supermana?		
Lyle Lanley:	Ehm... Proč ne?		
<b>Method</b>	Omission	<b>Orientation</b>	N/A

The rendering of the ECR *The Flash*, referring to a DC Comics superhero, is quite straightforward in the subtitles. The translator probably assumed that the ECR is well-known to the target audience. Most likely thanks to the television series of the same name from the early 2010s which still airs new episodes as of 2023. However, the dubbing translator opted for a different method during both appearances. First, she substituted the ECR with *rychlovlak*, but in the next line,



she decided to remove the ECR altogether, leaving only the ECR *Superman*, admittedly a more famous DC superhero. This has also changed the dialogue quite a bit. The humorous effect stemming from the irrelevancy of the question was diminished, since the dubbed version replaces it with just another question about the speed of the monorail.

In the dubbing, there is another example of Omission in the episode “Marge vs. the Monorail” worth discussing. It occurs in a scene, where Leonard Nimoy talks to a random man about doors on the *Star Trek* set:

**Example 22. Omission 3**

<b>Timestamp</b>	16:55		
<b>English Dialogue</b>			
Leonard Nimoy:	Actually, you see, the doors on <i>Star Trek</i> were not mechanical. We had a stagehand on either side who would pull the door open when he saw you approach.		
<b>Czech Subtitles</b>			
Leonard Nimoy:	Víte, ty dveře ve <i>Star Treku</i> nebyly mechanické. Na každé straně byl jeden technik, a když nás viděli přicházet, dveře roztáhli.		
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Leonard Nimoy:	Víte, ve skutečnosti ty dveře nebyly na fotobuňku. Z každé strany stál chlap, který dveře roztáhl, když viděl někoho přicházet.		
<b>Method</b>	Omission	<b>Orientation</b>	N/A

The dubbing, unlike the subtitles, completely omitted the name of the sci-fi television show. It seems likely that at the time (in 1994), the translator did not consider *Star Trek* to be Transcultural enough to be understood by the target audience. This assumption is further supported by the fact that no other verbal reference to *Star Trek* in the episode was retained.

**5.2.2.7 Official Equivalent**

An interesting case of an Official Equivalent can be found in the episode “Who Shot Mr. Burns? Part One”, in the scene where Mr. Burns, poorly disguised as a

fourth-grade student, tries to persuade Principal Skinner to give him the oil deposit found beneath the school:

**Example 23. Official Equivalent 1**

<b>Timestamp</b>	6:00		
<b>English Dialogue</b>			
Skinner:	Mr. Burns... It was naive of you to think I'd mistake this town's most prominent 104-year-old man for one of my elementary school students.		
Mr. Burns:	I want that oil well. I've got a monopoly to maintain. I own the electric company, waterworks, plus the hotel on <b>Baltic Avenue</b> .		
<b>Czech Subtitles</b>			
Skinner:	Pane Burnsi, bylo naivní se domnívat, že bych si popletl nejznámějšího 104letého muže ve městě s žákem ze své školy.		
Pan Burns:	Já chci tu ropu. Musím přece udržovat své monopoly. Patří mi elektrárna i vodárna a k tomu ještě hotel na <b>Revoluční ulici</b> .		
<b>Method</b>	Official Equivalent	<b>Orientation</b>	N/A
<b>Czech Dubbing</b>			
Skinner:	Pane Burnsi, to od vás bylo naivní, myslet si, že bych si spletl nejznámějšího prominenta ve městě se žákem ze základní školy.		
Pan Burns:	Já to naleziště chci. Mám na energii monopol. Vlastním už elektrárnu, vodárnu, plus hotel na <b>Batlic Avenue</b> . [sic]		
<b>Method</b>	Retention	<b>Orientation</b>	Source

The Monocultural ECR *Baltic Avenue* is a reference to a property found in a board game Monopoly which Mr. Burns alluded to in a previous sentence with a pun (i.e. monopoly meaning both Mr. Burns' stranglehold on Springfield electricity supply and the board game).

What I find interesting is not only the fact that the subtitler substituted *Baltic Avenue* with a name of a property found in the official Czech localised version of Monopoly, but *Revoluční ulice* is found on exactly the same tile as *Baltic Avenue* is found on the original board. This implies three things. First, the translator recognised that *Baltic Avenue* is a reference to a property in Monopoly. Second, the translator was aware of the existence of the Official Equivalent. Third, he made an additional effort to look up the Official Equivalent, instead of using a simpler method, such as Retention, a solution used in the dubbing (albeit

with a mistake in pronunciation). However, the solution in the dubbing is not surprising. At the time when the dubbing translation was produced, Monopoly was not yet officially released in the Czech Republic and thus not very well-known to the target audience.

Another example of an ECR, where the Official Equivalent was used, is a famous film quote said by Mayor Quimby in the episode “Marge vs. the Monorail”:

**Example 24. Official Equivalent 2**

<b>Timestamp</b>	15:45		
<b>English Dialogue</b>			
Mayor Quimby:	Now I'd like to turn things over to our grand marshal, Mr. Leonard Nimoy.		
Leonard Nimoy:	I'd say this vessel could do at least warp five.		
Mayor Quimby:	And let me say: <b>“May the force be with you”</b> .		
Leonard Nimoy:	Do you even know who I am?		
<b>Czech Subtitles</b>			
Starosta Quimby:	Teď bych rád věci předal našemu velkému maršálovi, panu Leonardu Nimoyovi.		
Leonard Nimoy:	Doufám, že tahle loď udělá alespoň warp pět.		
Starosta Quimby:	A dovolu mi říci: <b>„Ať vás provází síla.“</b>		
Leonard Nimoy:	Víte vůbec, kdo jsem?		
<b>Method</b>	Official Equivalent	<b>Orientation</b>	N/A
<b>Czech Dubbing</b>			
Starosta Quimby:	Právě se chystá k projevu okrasní policejní šéf, pan Leonard Nimoy.		
Leonard Nimoy:	Ať vám vaše železná herka klape.		
Starosta Quimby:	Ještě bych dodal: <b>„Pánbů s náma a zlý pryč“</b> .		
Leonard Nimoy:	Vy mě posíláte pryč?		
<b>Method</b>	Substitution (Situational)	<b>Orientation</b>	Target

“*May the force be with you*” refers to a popular quote said on several occasions throughout the *Star Wars* film saga. The varying methods used by the dubbing translator and the subtitles translator may once again be explained by the differing time eras, in which each translation was produced. The recently made subtitles use the phrase “*Ať vás provází síla*”, which I labelled as an Official Equivalent, since

both the Czech dubbed version of *Star Wars* films and the Czech subtitles available on Disney Plus use this exact wording, when rendering this phrase.

The dubbed version, however, substitutes this phrase by a Czech proverb “*Pánbů s náma a zlý pryč*”. The following utterance by Leonard Nimoy is changed to reflect this Substitution, possibly to at least somehow maintain the humorous effect, which in the original stems from Mayor Quimby’s wrong assumption that Leonard Nimoy starred in *Star Wars*.

These two vastly different renderings of a single ECR lead me to believe that, once again, we are dealing here with an ECR which was previously considered Monocultural, but the subsequent popularisation of the *Star Wars* franchise in the Czech Republic caused this ECR to eventually become more easily accessible to the target audience and can thus be considered Transcultural today.

So far, I only showed Official Equivalentents present in the subtitles, but in the next example from the episode “You Only Move Twice”, an Official Equivalentent is used in the dubbing, but not in subtitles. It appears in a scene, where The Simpsons are visited by Homer’s new boss, right after they move to Cypress Creek:

**Example 25. Official Equivalentent 3**

<b>Timestamp</b>	6:25		
<b>English Dialogue</b>			
Hank Scorpio:	I am here to welcome you on behalf of the president of the Globex Corporation. Me! Try the papayas. They’re juicy and full of papain. Makes you strong like <b>Popeye</b> . Popeye, papain. See? Same thing.		
<b>Czech Subtitles</b>			
Hank Scorpio:	Přišel jsem vás přivítat jménem prezidenta společnosti Globex. Sebe! Určitě ochutnejte ty papáji. Jsou šťavnatá a plná papajínu. <b>Dodají vám energii na celý den.</b> Papája, papajín, papája, papajín.		
<b>Method</b>	Substitution (Situational)	<b>Orientation</b>	Target
<b>Czech Dubbing</b>			
Hank Scorpio:	Přišel jsem vás přivítat jménem prezidenta společnosti Globex. Tedy mým. Zkuste papáju. Je šťavnatá, plná papajínu. Zesílíte jako <b>Pepek námořník</b> . Pepek, papajín. Pepek, papajín. Vždyť to zní stejně, slyšíte?		
<b>Method</b>	Official Equivalentent	<b>Orientation</b>	N/A

The existence of the Official Equivalentent *Pepek námořník* implies that *Popeye* was a Transcultural ECR even in the 1990s. However, it was only the dubbing translator who made use of the Official Equivalentent. The subtitler employed the method of Situational Substitution. However, it is hard to determine the possible reason for doing so, as the particular solution does not save any space (as e.g. Omission would) and it is unlikely that she would consider *Popeye* to be a Monocultural ECR.

### 5.2.2.8 Retention + Direct Translation

The last four sections of this chapter are dedicated to the discussion of combined methods. The combination of Retention + Direct Translation occurred with ECRs consisting of at least two words. When employed, the translator translated some part of the ECR, while retaining the rest. It was also found in some cases, where an ECR had another ECR embedded within itself, such as in the following example from the episode “Homer the Great”, where Homer encourages a pack of monkeys to reconstruct the American Civil War:

#### Example 26. Combination 1

<b>Timestamp</b>	20:30		
<b>English Dialogue</b>			
Homer: Loyal Stonecutters! Let us begin our reenactment of <b>the Battle of Gettysburg</b> .			
<b>Note</b>	Monkeys dressed in Civil War uniforms can be seen on the screen.		
<b>Czech Subtitles</b>			
Homer: Věrní Kameníci! Provedeme rekonstrukci <b>bitvy u Gettysburgu!</b>			
<b>Method</b>	Retention + Direct Transl.	<b>Orientation</b>	N/A
<b>Czech Dubbing</b>			
Homer: Mí věrní Kameníci, provedeme teď rekonstrukci <b>bitvy u Gettysburgu!</b>			
<b>Method</b>	Retention + Direct Transl.	<b>Orientation</b>	N/A

Only a portion of the ECR *Battle of Gettysburg* has been directly translated. The part which has been retained, *Gettysburg*, is in fact an ECR by itself. As mentioned in Section 5.1.1, these ECRs count as a single ECR.

However, as this example from the episode “Homer Badman” shows, this particular combination does not always revolve around embedded ECRs:

**Example 27. Combination 2**

<b>Timestamp</b>	13:15		
<b>English Dialogue</b>			
TV Announcer:	Today on Ben: Mothers and runaway daughters reunited by their hatred of Homer Simpson. And here’s your host, <b>Gentle Ben.</b>		
<b>Note</b>	Gentle Ben is seen in the scene.		
<b>Czech Subtitles</b>			
Hlasatel v TV:	Dnes v <i>Benovi</i> , matky a dcery, které utekly z domu, spojuje teď nenávist v Homeru Simpsonovi. Náš moderátor, <b>Něžný Ben.</b>		
<b>Method</b>	Ret. + Direct Transl.	<b>Orientation</b>	N/A
<b>Czech Dubbing</b>			
Hlasatel v TV:	Dnes u Bena: matky a dcery, které utekly z domu, spojuje teď nenávist k Homeru Simpsonovi. Náš hostitel, <b>Dobrák Ben.</b>		
<b>Method</b>	Ret. + Direct Transl.	<b>Orientation</b>	N/A

*Gentle Ben* refers to a fictional bear character from children’s books. The expression does not include any other ECR, but despite this, both translators directly translated the word *Gentle* and retained the name *Ben*.

### 5.2.2.9 Retention + Omission

This combination is probably the most straightforward. The ECRs rendered in this way are retained in the TT, but have some portion of the expression omitted. It usually occurred with proper names, likely for the purpose of preserving isochrony (see Section 2.2.1). For example, in the episode “Cape Feare”, when Lisa gets an idea who might want to kill Bart:

#### Example 28. Combination 3

<b>Timestamp</b>	6:40		
<b>English Dialogue</b>			
Lisa: Bart, I figured it out! Who’s someone you’ve been making irritating phone calls to for years.			
Bart: <b>Linda Lavin</b> ?			
Lisa: No, someone who didn’t deserve it.			
<b>Czech Subtitles</b>			
Líza: Barte, přišla jsem na to. Koho už roky otravuješ po telefonu?			
Bart: <b>Lindu Lavinovou</b> ?			
Líza: Ne, někoho, kdo si to nezasloužil.			
<b>Method</b>	Retention	<b>Orientation</b>	Source
<b>Czech Dubbing</b>			
Líza: Barte, přišla jsem na to! Jen si vzpomeň, koho už léta otravuješ po telefonu!			
Bart: Myslíš <b>Lindu</b> ?			
Líza: Ne, někoho, kdo si to nezaslouží.			
<b>Method</b>	Retention + Omission	<b>Orientation</b>	N/A

Here, the translator added a verb at the beginning, which forced her to retain only part of the ECR to avoid disrupting synchronicity. What might seem particularly striking is that the translator retained the first name, not the surname, which is the case in all the other instances of proper names using this method. While the actress Linda Lavin may not be well known to the target audience, this particular solution makes it impossible to identify the referent even if the audience knows who the ECR is referring to.



### 5.2.2.10 Specification + Direct Translation

This combination is typically a result of specifying an acronym and translating it into TL. However, as another example from the episode “Cape Feare” shows, this is not always the case:

#### Example 29. Combination 5

<b>Timestamp</b>	5:30		
<b>English Dialogue</b>			
<i>(Bart is afraid somebody wants to kill him.)</i>			
Marge:	Bart, I'm going to get you... some ice cream at the store, since I'm saving so much money on <b>diet cola</b> .		
<b>Note</b>	A coupon reading “diet cola” can be seen in the scene.		
<b>Czech Subtitles</b>			
<i>(Bart má strach, že se ho někdo chystá zabít.)</i>			
Marge:	Barte, můžeš se těšit... na zmrzlinu, protože ušetřím na <b>dietní kokakole</b> .		
<b>Method</b>	Spec. + Direct Transl.	<b>Orientation</b>	N/A
<b>Czech Dubbing</b>			
Marge:	Barte, můžeš se těšit... na zmrzlinu, protože jsem ušetřila na <b>dietní Coca-Cole</b> .		
<b>Method</b>	Spec. + Direct Transl.	<b>Orientation</b>	N/A

The ECR *diet cola* in the ST refers to any beverage of this type. But in the case of both the dubbing and the subtitles, the translators specified it by limiting the referent to include a specific brand (albeit with a TL-adjusted spelling in the case of the subtitles) and then directly translated the rest of the ECR.

### 5.2.2.11 Retention + Specification + Direct Translation

In the whole corpus, there were five instances of an ECR rendered through a combination of three methods. One of those was found once again in the episode “Cape Feare”. In the third act, Sideshow Bob finally gets an opportunity to kill Bart:

#### Example 30. Combination 5

<b>Timestamp</b>	19:10		
<b>English Dialogue</b>			
Sideshow Bob: Well, Bart. Any last requests?			
Bart: Well, there is one, but... Nah.			
Sideshow Bob: No, go on.			
Bart: Well, you have such a beautiful voice.			
Sideshow Bob: Guilty as charged.			
Bart: Anyway, I was wondering if you could sing the entire score of <b>the <i>H.M.S. Pinafore</i></b> .			
<b>Note</b>	The dialogue is followed by Sideshow Bob singing the score.		
<b>Czech Subtitles</b>			
Levák Bob: Máš nějaké poslední přání?			
Bart: Jedno bych měl, ale... Ne.			
Levák Bob: Ne, jen ho vyslov.			
Bart: Máš tak krásný hlas.			
Levák Bob: Tuhle vinu přiznávám.			
Bart: Zajímá mě, jestli bys uměl zazpívat <b>operu <i>H.M.S Zástěrka</i></b> .			
<b>Method</b>	Ret. + Spec. + Direct T.	<b>Orientation</b>	N/A
<b>Czech Dubbing</b>			
Levák Bob: Tak tedy, Barte, máš nějaké poslední přání?			
Bart: No... Jedno mám, ale... Ne.			
Levák Bob: Pokračuj.			
Bart: Tedy... Ty máš tak nádherně znělý hlas.			
Levák Bob: Tuhle vinu přiznávám.			
Bart: Napadlo mě, jestli bys zvládnul přezpívat celou <b>operu <i>Admirál jejího veličenstva</i></b> .			
<b>Method</b>	Specification + General.	<b>Orientation</b>	N/A

When rendering *H.M.S. Pinafore*, the subtitler used Addition to specify that it is a reference to an opera. Furthermore, she kept *H.M.S.* in its original form, but decided to directly translate the word *Pinafore*. This specific combination of

methods might sound odd to some target viewers, especially if we compare it to the more natural sounding solution of the dubbing translator who also employed a combination of methods. Like the subtitler, she added the word opera, but paraphrased the title instead.

## 6 Conclusion

In my thesis, I studied the rendering of ECRs in two different Czech translations of *The Simpsons*. I began by providing relevant theoretical background about the type of the translation that I worked with, the object of my research, and the television show in question. The study which followed aimed to answer three research questions that I outlined in the Introduction section.

The answers to the first question, what methods for rendering ECRs in translation were utilised most, are provided in Section 5.2.1. The results partially support Pedersen's claim that Retention is the most frequent category (see Section 3.4.1). If counting the subcategories, both the subtitles and the dubbing share it as the most commonly employed method. The second most frequent category in both translations is an Official Equivalent. However, it was used less in the dubbing than in the subtitles. One possible explanation for this is that at the time when the dubbing translation was produced, there were not nearly as many Official Equivalents as there are today.

What is particularly worth highlighting, is a high occurrence of Situational Substitution in the dubbing. This result goes against Pedersen's claim that Situational Substitution is the least employed method (see Section 3.4.5). But Pedersen bases his claims on the results of his study of Scandinavian subtitles. It might be possible that this is a general tendency in dubbing translation, or dubbing translation into Czech. There is also a possibility that it is a result of my own interpretation of the methods, when applied to specific examples (see Section 5.1.4). But the much lower occurrence of Situational Substitution in the subtitles does not suggest this. If categories are excluded, the most often used method is Retention in the subtitles and Substitution in the dubbing. The least used method in both the dubbing and the subtitles was Specification. Other rarely used methods in both translations are Addition, Shifted Direct Translation and Omission.

The second question, asking what the predominant global strategy for rendering ECRs in individual translations was, is also answered in Section 5.2.1. In the subtitles, the majority of the applied methods are source-oriented, but in the dubbing, target-oriented methods predominate. The time gap in the production of

the two translations could be one potential explanation, as Czechs are now more familiar with concepts from American culture than they were before. However, there might also be a general tendency of subtitlers to stick closer to the ST, because the original audio-verbal sign system is not substituted, as it is in dubbing.

Section 5.2.2 provided an answer to the last question: What parameters influenced the choice of the methods used for rendering ECRs the most? The analysis of individual examples leads me to the conclusion that Transculturality was the parameter that influenced the choice of methods the most. Some other particularly notable influencing parameters include Media-specific Constrains or Centrality, more specifically, retention of humorous effect.

In summary, the analysis provided answers to the research questions, but the results also give rise to new questions, when it comes to transferring ECRs into different languages. Are there different tendencies for different modes of AVT? Do different languages favour different methods? Furthermore, it could be interesting to focus on the temporal factor, i.e. if a large time gap between the production of two translations has substantial influence on the choice of methods. There is also a possibility that the translators were instructed to render culture-bound items in a certain way. While such research might provide interesting answers just by itself, it would bring further clarification to the results presented here as well.

## **Appendix: The Complete List of the Analysed ECRs**

A PDF document with all the analysed ECRs together with relevant dialogue and contextual information is available online at this [link](#).

## Summary

Diplomová práce se věnuje převodu extralingvistických kulturních referencí v audiovizuálním překladu. Konkrétně v raných epizodách amerického seriálu *Simpsonovi*, ve kterém se vyskytuje nepřehledné množství těchto referencí. Extralingvistické kulturní reference jsou výrazy odkazující mimo text, jejichž porozumění vyžaduje nejen znalost výchozího jazyka, ale také alespoň částečnou znalost výchozí kultury, což může překladatelům jejich převod do cílového jazyka značně komplikovat. Práce porovnává dva překlady *Simpsonových*: český dabing, vytvořený v průběhu devadesátých let, a české titulky, které se objevily na online streamovací platformě Disney Plus v roce 2022. Hlavním cílem práce je odpovědět na tři výzkumné otázky položené v úvodu.

Jako první se práce snaží určit, jaké byly při převodu extralingvistických kulturních referencí užity překladatelské metody podle modelu Jana Pedersena (2011), který vyděluje sedm různých metod. Dále se práce snaží zodpovědět na otázku, která navazuje na tu předchozí, a to, jaká u každého překladu převažuje globální strategie, co se týče převodu extralingvistických kulturních referencí. K tomu opět poslouží Pedersenův model, který dále klasifikuje každou z překladatelských metod buďto jako orientovanou na zdrojový text, cílový text, nebo ani na jedno. Poslední otázkou je, jaké parametry ovlivňují výběr metod nejvíce. I k zodpovězení této otázky poslouží Pedersenův model, který vyděluje sedm potenciálních ovlivňujících parametrů.

První teoretická kapitola se zabývá teorií audiovizuálního překladu. Kapitola čerpá z prací autorů, kteří jsou v oblasti audiovizuálního překladu považováni za odborníky, konkrétně Frederic Chaume, Delia Chiaro, Jorge Díaz Cintas, Yves Gambier, Aline Remael a Patrick Zabalbeascoa. Úvod kapitoly se věnuje specifikám audiovizuálního textu a jeho polysémiotické povaze. Další podkapitola se věnuje audiovizuálnímu překladu. Stručně je shrnuta jeho historie a vývoj a jsou v ní představeny různé typy audiovizuálního překladu. Poslední dvě podkapitoly podrobně popisují dva typy audiovizuálního překladu, kterými se tato diplomová práce zabývá, a které jsou v současnosti zároveň nejrozšířenější, tj. dabing a titulky. Podkapitola o dabingu se věnuje jeho reputaci ve světě a v České

republice a problematice synchronizace. V podkapitole o titulcích jsou vyděleny různé typy titulků a věnuje se převážně technickým parametrům.

Ve druhé kapitole jsou představeny extralingvistické kulturní reference. Hlavním zdrojem pro tuto kapitolu je publikace Jana Pedersena *Subtitling Norms for Television* z roku 2011, která se věnuje výhradně extralingvistickým kulturním referencím v audiovizuálním překladu, konkrétně v interlingválních titulcích. Úvodní podkapitoly se zabývají definicí, identifikací a klasifikací těchto kulturních referencí. V následujících podkapitolách jsou představeny metody pro jejich převod do cílového textu a parametry, které ovlivňují výběr těchto metod. Metody, které Pedersen vyděluje, jsou retence, specifikace, přímý překlad, generalizace, substituce, vynechávka a oficiální ekvivalent. Většina těchto metod má navíc další podkategorie. Potenciálními ovlivňujícími faktory pro výběr jednotlivých metod můžou být podle Pedersena transkulturalita, extratextualita, centralita, polysémiotika, omezení typická pro audiovizuální médium, ko-text nebo paratextové faktory.

Teoretická část je zakončena kapitolou o seriálu *Simpsonovi*. Tato kapitola si dává za cíl vysvětlit, proč byl pro tuto analýzu zvolen tento konkrétní animovaný seriál. V první podkapitole jsou uvedeny základní informace o seriálu. Následující podkapitola se zabývá ohlasy kritiků a diváků. V podkapitole je vysvětleno, že za nejkultovnější jsou považovány epizody z devadesátých let, zatímco novější epizody se setkávají převážně s negativními ohlasy. Následující podkapitoly se věnují českému dabingu a českým titulcům. Obě podkapitoly obsahují základní informace o těchto dvou překladatelských produktech, tj. kdy se poprvé objevily na obrazovkách, kde je možné se s nimi dnes setkat a zda se na překladu podílelo více překladatelů. Podkapitola o dabingu se navíc věnuje ohlasům českých diváků, které by se daly považovat za nadmíru pozitivní. Podkapitola o titulcích se ohlasům diváků nevěnuje, protože se nepodařilo dohledat žádné reakce. To je zřejmě zapříčiněno tím, že titulky byly vydány jen necelý rok před vyhotovením této práce. Na závěr je celá kapitola shrnuta a doplněna o komentář autora práce.

Další podkapitoly se řadí k praktické části diplomové práce. Pro případovou studii bylo vybráno dvacet nejlépe hodnocených epizod Simpsonových podle



uživatelů Internetové filmové databáze (IMDb). Podle podmínek, které byly stanoveny v metodologické části, byly z těchto epizod extrahovány jednotlivé extralingvistické kulturní reference. Tyto reference byly extrahovány nejprve z anglického originálu a následně z českého dabingu a českých titulků. Dále byla ke každé extralingvistické kulturní referenci přiřazena metoda, pomocí které byla reference převedena do cílového textu. Na závěr byla provedena kvantitativní analýza a kvalitativní rozbor několika zvolených příkladů.

Pokud bereme v potaz podkategorie, nejčastěji používanou metodou pro převod extralingvistických kulturních referencí jak u titulků, tak u dabingu, je retence. Druhou nejčastěji používanou metodou u titulků i u dabingu je oficiální ekvivalent. V dabingu se však neobjevoval tak často jako v titulcích. To je zřejmě zapříčiněno tím, že v době, kdy dabing vznikal, tj. v devadesátých letech 20. století, neexistovalo tolik oficiálních ekvivalentů jako dnes. Za zmínku také stojí vysoký počet výskytu situační substituce u dabingového překladu. Pedersen totiž tvrdí, že situační substituce je nejméně používanou metodou. Jelikož Pedersen staví svá tvrzení na analýze titulků, jedním z potenciálních vysvětlení by mohl být, že u dabingového překladu převažují jiné metody než u překladu titulků. U obou typů překladu byla nejméně aplikovanou metodou specifikace.

Pokud jde o globální překladatelskou strategii, kvantitativní analýza jasně ukázala, že u titulků převažují metody orientované na výchozí text, zatímco u dabingu metody orientované na cílový text. Jedním z možných vysvětlení by mohl být velký časový odstup mezi vznikem těchto dvou překladů, jelikož Češi v dnešní době znají více pojmů z kultury Spojených států než kdy dříve. Může to však být také výsledek obecné tendence titulkářů držet se blíže zdrojovému textu, protože audio-verbální znakový systém není nahrazen jako v případě dabingu.

Podrobný rozbor jednotlivých příkladů nasvědčuje tomu, že parametrem, který ovlivnil výběr jednotlivých metod ze všeho nejvíce, byla transkulturalita. Dalšími parametry, které volbu metod výrazně ovlivnily, byly například omezení typická pro audiovizuální médium nebo centralita, konkrétně snaha o zachování komického účinku.

Přestože analýza poskytla odpovědi na výzkumné otázky položené v úvodu, objasnění zde prezentovaných výsledků vyžaduje další výzkum týkající se extralingvistických kulturních referencí v audiovizuálním překladu.

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## **Abstract**

The diploma thesis deals with rendering of Extralinguistic Cultural References (ECRs) in Czech dubbing and subtitles of the American animated sitcom *The Simpsons*. It analyses twenty best rated episodes of the show according to users on the Internet Movie Database, and the goal is to find out what methods were used by the translators when rendering ECRs in the target language, what parameters influenced the choice of these methods, and what is the dominant global strategy in each translation, when it comes to rendering ECRs in the target text.

The first chapter covers the theory of audiovisual translation, drawing on the works of well-established scholars within the field. The second chapter introduces and describes the concept of ECRs. The main source is a publication by Jan Pedersen dedicated exclusively to this phenomenon. The last theoretical chapter discusses the television show in question, focusing primarily on its reception both in general and in the Czech Republic.

The second half of the thesis is dedicated to the case study which aims to answer the outlined research questions. ECRs are extracted from the analysed material and each ECR is then assigned a corresponding method. The overall results are then quantified, which reveals what methods predominated in each translation and what the global strategy of each translation is. To find out what parameters influenced the choice of the methods the most, selected examples are discussed in detail.

### **Key words**

Extralinguistic Cultural References, Audiovisual Translation, dubbing, subtitles, translation methods, *The Simpsons*

## **Anotace**

Diplomová práce se zabývá převodem extralingvistických kulturních referencí v českém dabingu a titulcích amerického animovaného sitcomu *Simpsonovi*. Práce analyzuje dvacet nejlépe hodnocených epizod seriálu podle uživatelů na internetové filmové databázi a jejím cílem je zjistit, jaké byly při převodu extralingvistických kulturních referencí užity překladatelské metody, jaké parametry ovlivnily výběr těchto metod a jaká u každého překladu převažuje globální strategie, co se týče převodu extralingvistických kulturních referencí.

První kapitola se zabývá teorií audiovizuálního překladu a vychází z prací uznávaných odborníků v tomto oboru. Druhá kapitola pojednává o extralingvistických kulturních referencích. Hlavním zdrojem je publikace Jana Pedersena, která se věnuje výhradně tomuto fenoménu. Poslední teoretická kapitola se zaměřuje na seriál *Simpsonovi*. Především na ohlasy diváků a kritiků, a to jak obecně, tak v České republice.

Druhá polovina práce je věnována případové studii, jejímž cílem je zodpovědět stanovené výzkumné otázky. Z analyzovaného materiálu jsou nejprve extrahovány extralingvistické kulturní reference. Ke každé kulturní referenci je následně přiřazena překladatelská metoda. Celkové výsledky jsou pak kvantifikovány, aby bylo možné zjistit, jaké metody v jednotlivých překladech převažovaly a jaká byla globální strategie jednotlivých překladů. V poslední části analýzy jsou vybrané příklady podrobně rozebrány, aby se ukázalo, jaké parametry ovlivnily výběr metod nejvíce.

### **Klíčová slova**

extralingvistické kulturní reference, audiovizuální překlad, dabing, titulky, překladatelské metody, *Simpsonovi*