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**PŘEKLAD IDIOMŮ V ČESKÝCH TITULCÍCH V BRITSKÝCH A
AMERICKÝCH FILMECH**

BAKALÁŘSKÁ PRÁCE

Anna Pelouchová

Specializace v pedagogice, obor Anglický jazyk se zaměřením na vzdělávání

Vedoucí práce: PhDr. Naděžda Stašková, Ph.D.

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**TRANSLATION OF IDIOMS IN CZECH SUBTITLES TO
BRITISH AND AMERICAN FILMS**

UNDERGRADUATE THESIS

Anna Pelouchová

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Thesis supervisor: PhDr. Naděžda Stašková, Ph.D.

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Prohlašuji, že jsem diplomovou práci vypracoval samostatně
s použitím uvedené literatury a zdrojů informací.

V Plzni, 29. června 2020

.....
vlastnoruční podpis

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ABSTRACT

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This thesis deals with the problem of translation of idioms in film subtitles. It aims to study different approaches and quality of translation done by a professional translator and by amateur ones. The primary presupposition is that idioms are more misunderstood and wrongly translated by amateur translators than by professionals.

This work is divided into three main parts; theoretical background, analysis methodology, and analysis of translations. The theoretical background introduces the knowledge crucial for the analysis. Analysis methodology includes the methods necessary for the research. In the analysis of translations a hundred and three idioms are commented in terms of their meaning, context, and the way they were translated.

The initial presupposition was also confirmed as idioms are truly more misunderstood by amateur translators and therefore more frequently omitted by them. The research also showed which method is the most used by both type of translators.

Keywords: *Idioms, Translation, Subtitles, Films, Phraseology, Semantics, Lexicology*

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INTRODUCTION

Idioms are an important piece of communication in any language. They are often misunderstood and misinterpreted and overall are very hard to translate or to explain to someone. Sometimes it is quite challenging to understand them if we come from a different cultural background because more often than not, we cannot figure out the meaning just from the used words.

This can lead very quickly to miscommunication and awkward situations when a person who does not know the real meaning behind those expressions (mostly foreign speakers) comes across idioms. We can say that idioms are a part of our daily life; we use them not only in spoken conversation but in written communications like texting or chatting as well. Often people do not even realise what idioms are and that non-native speakers could have trouble understanding them.

The aim of the present thesis is to study the translations of idioms in film subtitles done by amateur and professional translators. Firstly, it aims to compare the approaches the translators used during the process, and secondly, to determine which method is preferred by each group.

The thesis is divided into three main parts; theoretical background, methodology, and analysis of translations.

The theoretical background is further divided into four subchapters. The first is about the general idea of lexicology, the basic terms, and classifications. The second subchapter deals with semantics and the matter of meaning. It introduces types of meaning and approaches to meaning. The third part is the longest and the most important one. It deals with phraseology, and it focuses on the classification of idioms, their function, and use in language. The fourth section is the theory of translation. It introduces the basic terms of translation and strategies for translating idioms, which is the main focus of this thesis.

The analysis methodology is a brief chapter that summarizes the methods that were chosen for the analysis. It includes a brief summary of the selected films and also the criteria by which the films were chosen.

The analysis of translation itself is done on four movies; two from the United States and two from Great Britain. The individual examples are numbered chronologically

according to their appearance in the film. The chapter analyses particular examples based on the knowledge from the theoretical background.

The last chapter is the Conclusion which provides a summary of the work and presents the results.

1 THEORETICAL BACKGROUND

This chapter will focus on the theory of lexicology, semantics, phraseology and translation. All of those fields are crucial for understanding idioms, their structure, function and role in the English language. The theory of translation will help distinguish and solve the problems that come with translating idioms. It should give us strategies and methods by which we could overcome those obstacles.

1.1 LEXICOLOGY

Lexicology is a branch of the language science, linguistics. The term lexicology itself comes from Greek (lexis and logos), and the literal translation is “the science of the word”. The translation can give us a general idea of what lexicology entails. It deals with not only words but phrases as well. The primary task of lexicology is “*the study and systematic description of vocabulary in respect to its origin, development and current use*” (Ginzburg, 1979, p.7).

There are two types of lexicology, general lexicology and special lexicology. The former, as the term suggests, studies vocabulary without regard to the specific features of any given language. The latter, special lexicology, studies a particular language and its lexicon, for example English lexicology or Czech lexicology, and it builds on the elements of general lexicology (Ginzburg, 1979).

When studying the lexicon, there are two approaches that we can use. The first one is called the diachronic or historical approach, and it looks at the changes in the form and meaning that developed through time and at the origin of words. This approach treats the language as a dynamic process, which means it always changes. The second one is the synchronic or descriptive approach, and it focuses on the form of the language at a given period. This approach looks at the language as a static system (Lipka, 1992).

There are a few sub-fields that lexicology further branches into (Ginzburg, 1972). One of them will be the focus of this thesis.

- Semantics, semasiology
- Lexical morphology
- Phraseology

- Etymology
- Lexicography

Lexical semantics or also known as semasiology focuses on the meaning. This sub-field can use both approaches, diachronic and synchronic. Semantics is closely related to another branch of linguistics, onomasiology, which deals with an opposite relation in semantics. Onomasiology goes from the object to its name, i.e. it studies the process of naming things (Eckardt, 2003).

Lexical morphology deals with word formation and word structure. It studies not only how new words are formed but how they are related to already existing ones and what patterns they are made of.

Phraseology studies idioms, set expressions and other lexical units. Those units function as one entity even though they are formed by more words and have a different meaning from what the individual parts try to convey. Phraseology looks at the classification, the structure, origin, and the way they are used in language. This branch of lexicology will be the main focus of this thesis and will be analysed in greater detail later.

Etymology focuses on the history and origin in English vocabulary, and it traces them back to the language and form from which they originated. The approach this sub-field of lexicology uses is diachronic.

Lexicography is a part of lexicology that deals with the making, structure and classification of dictionaries (Ginzburg, 1979). With the rise of the internet, it is prevalent to have online dictionaries such as Merriam-Webster or the Cambridge Dictionary. The process of making those dictionaries is called e-lexicography (Fuertes-Olivera, 2011).

1.2 SEMANTICS

As was stated before, semantics or semasiology studies meaning. According to Ginzburg (1979), “*meaning is one of the most controversial terms in the theory of language*” and that “*there is no universally accepted definition of meaning*” (p. 13). We can distinguish two types of approaches to meaning and different types of meaning.

1.2.1 APPROACHES TO MEANING

The first approach we are going to talk about is the referential approach. The main argument is that there exists a connection between meaning and the referent (concept or an object denoted by a word). The basic model for this approach is a triangle. It establishes the connection between the sound-form (symbol), the concept (thought or reference) and the referent on every apex, as shown below in Figure 1. This pattern is called a semiotic triangle (or triangle of reference) and was published in 1923 in the book *The Meaning of Meaning* by C.K. Ogden and I.A. Richards (p.14).

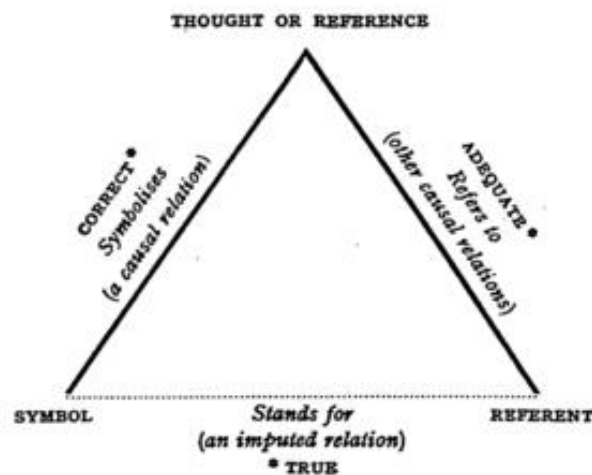


Figure 1: The Semiotic Triangle

Meaning is not connected to the sound-form, and that means that the connection between those two aspects is entirely arbitrary. We can prove this by the fact that even though the sound-form changes through time, the meaning stays the same.

Another thing we should mention is the concept, a category of human cognition. As Ginzburg (1979) stated "*concepts are ... intrinsically almost the same for the whole of humanity in one and the same period of its historical development. The meaning of words however are different in different languages*" (p. 15). Concepts also vary from person to person; for example, when talking about a book, everyone imagines different type, colour, size and other specifications. It is a reflection of our personal experiences and preferences.

The second approach to meaning is the functional approach. It studies the word in context, which means that it looks at how the word functions in speech, and it disregards any connection to referent or concept. In other words, we look at the lexical unit regarding its position and function in a sentence and the context as well (Ginzburg, 1979).

1.2.2 TYPES OF MEANING

Leech (1981) divided meaning into seven categories. The most important of the seven meanings is according to him the conceptual meaning, and the other six are connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning (p.9).

Conceptual meaning, also referred to as denotative or cognitive meaning, is the literal meaning without any context or subtext, it is the definition that can be found in a dictionary. This type of meaning is based on two principles, contrastiveness and principle of structure. Contrastiveness looks at what lexical items are present and eliminates those that are not. This means that the word *dog* can be defined as + mammal, + male, - human. Principle of structure deals with the whole sentence and analyses it syntactically into parts, as Leech (1981) showed in his book *Semantics: The Study of Meaning* from 1981 on a tree-diagram (p.10).

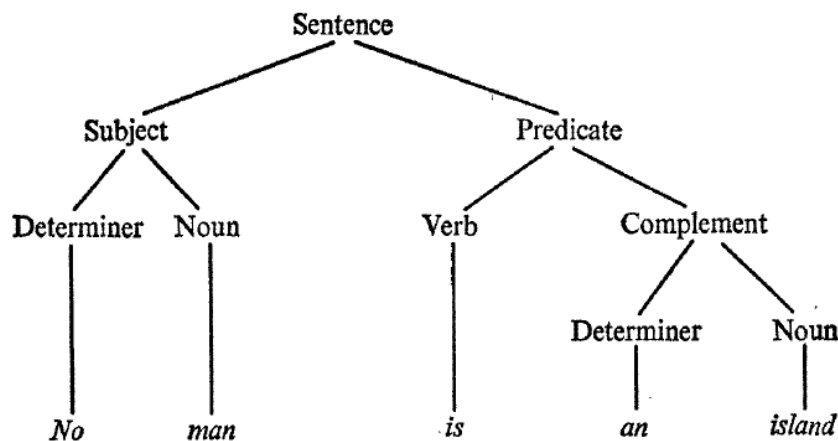


Figure 2: The Tree-diagram

Connotative meaning reflects the subjectivity of the word. It can be either negative or positive, depending on what does the speaker want to communicate. For example, the word *woman* can have a negative meaning in some situations, e.g. *He is acting like a woman*. Connotative meaning can change over time; it can turn from negative to positive and vice versa. It can also differ in different cultures based on their history.

Social meaning is related to the situation in which an utterance is used, and it is dependent on our knowledge of stylistics. Leech (1981) referenced Crystal and Davy and their dimensions of socio-stylistic variation in the book *Investigating English Style* from 1969 (p. 14). He emphasised six out of the dimensions; dialect, time, province, status, modality, and singularity. Dialect points to geographical region or social class, time sorts the language in certain time periods, province deals with occupational or professional field

(language of law, business English, etc.), status points to the social status of the speaker (colloquial, slang, etc.), modality describes the specific purpose of an utterance (jokes, lectures, etc.), singularity points to the language preferences of an individual (Crystal & Davy, 1969, p. 66-67).

Affective meaning reflects personal feelings of the interlocutor and his attitude towards the topic or participants. This meaning takes into consideration vocal timbre and intonation since this meaning does not have to be conveyed directly by the expression of, for example, dislike. A good example of this is sarcasm.

Reflected meaning is the case of multiple conceptual meanings of one word. As Leech (1981) stated, “*one sense of a word seems to “rub off” on another sense in this way only when it has a dominant suggestive power either through relative frequency and familiarity or through the strength of its associations*” (p. 16). An example of the reflected meaning are taboo words; mainly those that are associated with sex even though their “dictionary” meaning can be marked as innocent, society deemed them as something almost profane and frowned upon.

Collocative meaning refers to words that we can often find together, for example, *handsome* and *pretty*. While we associate *handsome* mostly with masculine gender and *pretty* with feminine gender, those two can sometimes overlap.

Thematic meaning is dependent on the speaker’s choice of sentence organisation: which words they used, what was their order, and emphasis. In other words, it is the question of what grammatical construction the interlocutor used (for example passive or active sentence), what intonation, or on which word did they put stress in the sentence.

The last thing we should mention when talking about Leech's types of meaning is the category of associative meaning to which belong five out of the previously mentioned meanings; connotative meaning, reflected meaning, collocative meaning, affective meaning, and social meaning. Those five are put together because they all depend on the individual understandings and experiences of the interlocutor (Leech, 1981).

In contrast with Leech, Ginzburg (1979) distinguished two main types of meaning, grammatical and lexical. According to him, grammatical meaning can be understood as “*the component of meaning recurrent in identical sets of individual forms of different words*” (p.18). To this category belongs the tense meaning or the case meaning and plurality, and the component of grammatical meaning changes with the word-form.

Lexical meaning can be identified as the proper meaning, and it has identical component in all the word-forms. This means that for example, word-forms *fly, flying, flew, flown, flies* etc. have the same lexical meaning; it denotes movement in the air. Grammatical meaning in this example differs while every word-form indicates different tense or person.

1.3 PHRASEOLOGY

Phraseology deals with set expressions such as idioms, phrasal verbs, and other semantically and functionally inseparable word-groups. Those expressions also have unpredictable meaning; it is impossible to determine it from the individual parts. According to Kvetko (2009) “*idioms are amongst the most difficult but interesting parts of each language*” (p. 13).

1.3.1 DESCRIPTION OF IDIOMS

There is no one universal description of idioms. Different linguists have their own; however, they all have the same basis. From the definitions, we can describe idiom as semantically and formally fixed multiword expression, and its meaning cannot be deduced simply from its individual elements.

Čermák (2011) defines idioms as “*fixed anomalous combination of two or more elements (words, morphemes, etc.) from which at least one is a member of extremely limited and closed paradigm*” (p. 211).

Paul Portner (2006) stated in the book *An Introduction to Language and Linguistics* that “*idiom is a phrase whose meaning is not what you'd expect given the meanings of the words making it up. In other words idioms are not compositional*” (p. 141).

Griffiths (2006) explains that “*expression is an idiom if its meaning is not compositional, that is to say that it cannot be worked out from the knowledge of the meanings of its parts and the way they have been put together*” (p. 19).

1.3.2 IDIOM FORMATION

Language changes all the time and new words and idioms come to existence, and older ones fall out of use. There are three main ways that idioms can be created as stated Kvetko (2009), idiomatization, idiomatic derivation and borrowing (p. 23).

“*Idiomatization is a process in which ad hoc word groups become fixed combinations and acquire new sense*” (Kvetko, 2009, p 23). The end product of this process is idioms. There are three types of idiomatization, idiomatization of free phrases, fixed expressions and of citations.

Free phrases that are affected by idiomatization are inspired by humans, their lives, and nature. We are talking about idioms that include the subject of home, animals, sports, activities, music etc. As an example *mother's boy* (man or boy who is excessively attached to his mother), *climb up the ladder* (to become more successful or important), *rock the boat* (to say or do something to upset people), *throw in the towel* (to give up, admit defeat) and many more.

Idiomatization of already non-idiomatic fixed expressions is a process in which the original meaning is stretched further beyond into more general sphere. Those expressions are, for example, *carbon copy* (a copy made with carbon paper / person or object identical with another), *gold mine* (place for mining gold / a source of wealth), *blind alley* (a road that is closed on one end / a course of action leading nowhere) etc.

Last but not least, there is idiomatization of citations. It is a process in which quotes by famous people, from books and other works, are integrated into everyday life. The most used source of those quotes is, for example, the Bible from which come expressions such as *an eye for an eye, a wolf in sheep's clothing, alpha and omega, to wash one's hands* etc. Other commonly used idioms from this category are *rain cats and dogs* by J. Swift, *the iron curtain* by W. Churchill and *as good as one's word* by W. Shakespeare. (Kvetko, 2009)

Idiomatic derivation takes already existing idioms and forms new ones. This process is mostly done by shortening, extension, conversion, and analogous formation.

Shortening uses longer idiomatic expressions (mostly proverbs) and cuts off some components. So from *forbidden fruit is sweet* becomes the expression *forbidden fruit*, from *you've got to crack a few eggs to make an omelette* mostly *you've got to crack a few eggs* is used, *speak of the devil and he will soon appear* to *speak of the devil* etc.

Extension takes existing idioms and adds words to them. For example, from *high and dry* became *leave someone high and dry*, *face value* became *take something at face value* and from *green light* to *give somebody the green light*.

Conversion is involved when an idiom that functions, for example, as a noun takes up the function of a verb or vice versa. *A stab in a back – to stab somebody in the back, to pat on a back – a pat on a back* etc.

Last in this category is the process of analogous formation. It is a process in which new idioms are formed by analogy to expressions that already exist. *Pink-collar worker* and the original *white-collar worker* and *blue-collar worker*, *be in the black* instead of *be in the red*, just to name a few examples (Kvetko, 2009).

Borrowing is the last of the three ways new idioms can be formed. This process takes idioms from other languages, and we distinguish borrowing of the original phrases and loan translation. Borrowing of original phrases happens mainly from French and Latin. For example *alma mater* and *persona non grata* from Latin, *faux pas* and *crème de la crème* from French. Loan translation is, on the other hand, a literal translation of the original expression. As an example, we can give expressions such as *blue blood* that comes from Spanish *sangre azul*, *with a grain of salt* that is from Latin *cum grano solis* etc. (Kvetko, 2009).

1.3.3 CHARACTERISTIC FEATURES

Idioms are phraseological units that consist of two or more words and do not have homogenous structure. There are two points of view from which we can characterise features of idioms, from the point of view of their structure and the semantic point of view.

When looking at idioms from the point of view of their form and structure, we can distinguish two types, sentence idioms and phrasal idioms. Sentence idioms have the structure of a sentence (simple, compound, compound-complex), e.g. *the coast is clear, make hay while the sun shines*. Phrasal idioms, on the other hand, have the structure of a phrase. This category can be further divided into two subtypes, syntagmatic and minimal idioms.

Syntagmatic idioms have the structure of a syntagma and can be divided even further to verbal idioms (e.g. *ring a bell, come clean*) and non-verbal idioms (e.g. *once in a blue moon, white as a sheet*). Minimal idioms are expressions with one lexical word and at least one grammatical word, e.g. *like hell, by the way*.

There are instances where idioms can have mixed structure (e.g. *break the ice – ice is broken*) or irregular and incomplete structure (e.g. *long time no see*) (Kvetko, 2009).

When speaking about their form and structure, we should also mention the fixedness and variability of idioms. Even though idioms are usually referred to as fixed not so many of them are truly and completely fixed. Most idioms have a different level of fixedness and are more variable. They have different lexical variations and can undergo grammatical or spelling changes (Kvetko, 2013).

The changes are mostly done through substitution, addition, and permutation. Because of these changes, we can distinguish four main variants of idioms; lexical, grammatical, spelling, and quantitative. Lexical variants differ in lexical items, e.g. *a third wheel – a fifth wheel*. Grammatical variants are changed in morphology and/or syntax, e.g. *only have eyes for – have eyes only for*. Spelling variants differ of course in the way they are written. The differences are mainly between British and American English in the spelling; however, they could be different in letter capitalisation as well, e.g. *nosey parker – nosy parker – nosy Parker*. Quantitative variants differ in which of the optional elements are used, e.g. *you've got to crack a few eggs – to make an omelette* (Kvetko, 2009).

“The most characteristic feature of idioms from the semantic point of view is their semantic unity.” (Kvetko, 2013, p 21). There are two ways we can look at the semantic structure of idioms, from the point of view of the individual parts and from the point of view of the whole expression. The reason for this is that the meaning of idioms is not the sum of the individual parts. As Kvetko (2009) stated, they are either fully or partially opaque with the character of metaphor, metonymy, personification etc.

As with the fixedness, the degree of opacity varies in degree as well, and thus we can distinguish three categories, pure idioms, semi-opaque idioms, and semi-idioms. Pure idioms are fully opaque, i.e. there is no connection between the meaning of the whole expression and its individual elements, for example *kick the bucket, spill the beans*. With semi-opaque idioms there is some connection between the meaning of the whole unit and its parts, e.g. *pack one's bags, behind the closed doors*. Within semi-idiomatic expressions, there is one word with literal meaning and one with figurative meaning, for example *white lie, dirty money* (Kvetko, 2009).

1.3.4 FUNCTION OF IDIOMS

Idioms can be used both in spoken and written language, however they are more common in spoken language. Thanks to their expressiveness they can be used in almost any

situation from business meeting to a conversation amongst friends. The subject matter of idioms is comprehensive; it ranges from feelings, attitudes, humour, hostility, relationships, willingness etc. They are a significant and inseparable part of human life. Idioms can be either geographically or/and socially limited, or be universally used.

Kvetko (2009) distinguished four main types of idioms according to their function, idioms with nominative function, with communicative function, with combination of both, and without nominative and communicative function (p.37).

Idioms with nominative function have the structure of a phrase, and they name objects, states, processes, actions etc. and express concepts, for example *as cool as a cucumber*. Idioms in the second group, those with communicative function, have the structure of a sentence and they describe situations and express independent statements, e.g. *the coast is clear, all that glitters is not gold*. Idioms that have both nominative and communicative function have mixed, limited variable structure, e.g. *lead someone by the nose – someone is led by the nose*. To the last groups belong idioms without nominative and communicative function, those are modal and interjectional idioms and idioms with cohesive function, for example *on the other hand, by the way* (Kvetko, 2009).

Moon (1998) divides idioms according to their function into five different categories; informational, evaluative, situational, modalizing, and organisational. Informational idioms state proposition and convey information, e.g. *in the running, rub shoulders with*. Evaluative idioms convey speaker's attitude, e.g. *kid's stuff, it's an ill wind*. Situational idioms respond to the situation, e.g. *speak of the devil, long time no see*. Modalizing idioms express modality, advice, request, truth values, etc., e.g. *mark my words, you know what I mean*. Last but not least, organisational idioms signal discourse structure and organise text, e.g. *by the way, in the light* (p. 217).

1.3.5 USAGE OF IDIOMS

When it comes to the use of idioms, we need to consider the frequency by which people use them. When compared to other words and expressions, this frequency is much lower since idioms can be used only in certain situations. The most used idioms are those of minimal structure with cohesive and interjectional function or organisational idioms, e.g. *as soon as, after all, of course, all right etc*. Some idioms can be used more by the younger

or older generation, by different social classes, by the media or general public. Idioms are mostly used in informal situations, but that does not mean there are no formal ones.

In terms of their formality, we can distinguish informal idioms (*no way, Jose; bad hair day*), very informal idioms (*give someone the finger, take a leak*), formal idioms (*a means to an end, to little avail*), literary idioms (*the land of milk and honey, cut the Gordian knot*), archaic idioms (*old maid, give up the ghost*), foreign idioms (*lingua franca, faux pas*) (Kvetko, 2009).

As other expressions, even idioms can be emotionally coloured and express different degrees of emotions. We can distinguish derogatory idioms (*an old maid, fat cat*), offensive idioms (*shut your mouth, stick something up your arse*), humorous idioms (*have a bun in the oven, be no spring chicken*), ironic idioms (*pigs might fly, clear as mud*), euphemistic idioms (*spend a penny, not all there*) (Kvetko, 2009).

As we established earlier, idioms can undergo certain changes according to their fixedness and variability. Those changes are the referent's choice so that they could express themselves better. Speakers can use addition and add an element to the existing idiom, make substitution and change one element, separate the idiom within one or more sentences, delete and shorten the original expression, blend and combine two idioms, complete disintegration and destroy the structure of idiom with only some remaining elements, and last but not least, speakers can choose and combine more changes (Kvetko, 2009).

In this chapter, we should also mention geographical variations of idioms. Even though idioms are mostly universal and used in all English-speaking regions, some differ according to their location. Linguists mostly compare British and American idioms and divide them into groups by their similarity.

First, we have identical idioms, which are used in both countries, e.g. *the coast is clear, like a fish out of water*. Those expressions can have in on variety additional meaning or different stylistic value. The second group is different idioms, those are used either only in British English (*out of the ark, be like chalk and cheese*) or only in American English (*right off the bat, play hardball*). The third group includes partially different idioms and those idioms differ only in parts (spelling, grammar, symbolism etc.), e.g. *touch wood – knock on wood*. The last group is of false friends where two idioms are identical in their form but differ in meaning, e.g. *be on the up and up* which in British English means becoming more successful and in American English being honest and sincere (Kvetko, 2009).

1.4 THEORY OF TRANSLATION

Translating is a process of transferring a text from one language to another. Any form of text can be translated, whether it is a literary text, subtitles in movies, series or video-games, or even spoken text. Translation can also be done from one version of the language to another.

There are three types of translations; intralingual, interlingual, and intersemiotic. Transferring text from one language variant or dialect to another is called intralingual translation. What comes to mind is the case of J.K. Rowling's *Harry Potter and the Philosopher's Stone* and its American version *Harry Potter and the Sorcerer's Stone*. In this case, the book changed not only the title, but there were some lexical changes as well, e.g. *biscuits* to *cookies*, *sherbet lemons* to *lemon drops*, etc. Interlingual translation is the case of transferring the text from one language to another, and intersemiotic translation is the transfer of verbal sign by non-verbal sign (music, images, etc.) (Hatim and Munday, 2004).

“Translated language in general displays specific characteristics, known as universals of translation.” (Hatim and Munday, 2004, p. 7). Those universals are found only in translated texts with no regard to the languages we are translating from and to, e.g. greater cohesion and explicitation, etc.

In addition, we should mention the equivalence effect, which is the aim or desirable result to reproduce the impact the source material had on its readers. We should bear in mind that this effect may not be possible if there is a significant cultural gap between the two languages and if the purpose of the source text is different from the purpose of the translated text, e.g. one is to affect and the other to inform (Newmark, 1988).

1.4.1 TRANSLATION METHODS

There are many ways a translator can take up the task of transferring text from one language to another. We should also emphasise that not every method is suitable for every text or every author. Thus, the translator should always pick one according to the nature of the text and the writing style of the author.

The most used methods, according to Newmark (1988), are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation (p. 45-47). Only two

of those, semantic and communicative, fulfil the two main aims of translation accuracy and economy.

Word-for-word translation is interlinear with the translated text below the source text. Words are translated by their most common meanings, word order is preserved, and cultural words are translated literally. This method is used for understanding the source language or for preparing the text for further translation.

Literal translation is used as a pre-translation process as well due to its nature. Even though in this case, grammatical constructs are transferred into their most similar forms, lexical words are still translated literally. It helps the translator to see potential problems in the text.

Faithful translation tries to copy the contextual meaning of the original text in grammatical structures of the languages we translate to. Cultural words are transferred, and lexical or grammatical anomalies are preserved. It aims to be as truthful to the style of the original writer as possible.

Semantic translation is very similar to faithful translation. Both have the same principles, but semantic translation can be more creative and flexible. It focuses more on aesthetic value so the meaning is often “sacrificed” in favour of keeping the word-play, repetition, or assonance. This type of translation is mostly used on expressive texts.

Adaptation is considered the freest method of translation and is used mainly in theatre. The themes, characters, and plot of the original text are preserved, but the cultural context is changed to fit the language.

Free translation can be simply described as a paraphrase that is longer than the original text. This type of translation is mostly intralingual, i.e. the transfer between two variants of the language.

Idiomatic translation uses collocations and idioms from the target language that do not exist in the source language. However, it still aims to keep the meaning from the original as close as possible.

Communicative translation tries to preserve the contextual meaning of the source text in order to keep the translated text understandable for the readers. It is mostly used for informative texts (Newmark, 1988).

1.4.2 DIFFICULTIES OF TRANSLATING IDIOMS

Translating is no easy task, and it comes with many obstacles and difficulties, especially when it comes to the complicated expressions that are idioms. The first obstacle that a translator needs to overcome is identifying the idiom. The problem of understanding the meaning of idioms is an advantage since the less sense the idiom makes, i.e. the opaque idioms, the stronger is the possibility of identifying it.

Baker (1992) listed two most prominent dangers of misinterpretation of idioms. The first danger is that some idioms are misleading because they appear to be transparent, i.e. their literary meaning is plausible. The second danger is when idioms are of similar form in the source language and the target language but have a different meaning (p. 66-67).

When it comes to the translation itself, Baker (1992) states four main difficulties that translators may come across. The first difficulty is when idioms have no equivalent in the target language. Since idioms are linked with culture, some languages may express certain expressions by idioms, single words or collocations. The second difficulty is similar to the dangers of misinterpretation of idioms. It's the fact that some idioms are similar in both languages but can be used in specific contexts that do not correspond or they have similar form but different meaning. Thirdly there is the probability that idiom is used in its literal and idiomatic sense at the same time. In this case, the author relies on word-play, and if there is no equivalent in the target language, the context may be lost. Additionally, there is the difference in the frequency, and the context idioms can be used in the source language and the target language. In comparison with English, some languages like Chinese or Arabic, for example, do not use idioms in written texts (Baker, p. 68-71).

1.4.3 STRATEGIES FOR TRANSLATING IDIOMS

“The way in which an idiom or a fixed expression can be translated into another language depends on many factors. It is not only a question of whether an idiom with a similar meaning is available in the target language.” (Baker, 1992, p. 71) The factors that Baker talks about include, of course, the context in which the idioms are used, the question of style of the source text, appropriateness of using idiomatic expressions, and rhetorical effect.

Baker (1992) also proposed four strategies, applicable when translating idioms. The first strategy is to use an idiom of similar meaning and form. It may appear as the ideal

way, but such equivalence between two languages is not so frequent. Next strategy she suggests is using an idiom of similar meaning and different form. In this case, it is more probable to find such idioms, and this way is less restricted than the previous one. As the third strategy, Baker lists translation by paraphrase. This is the most common way of translating idioms since the translator can take into consideration the stylistic preferences of the target language. The fourth and final strategy is translation by omission. This way is mostly used when all others fail, and there is no way of paraphrasing the idiom or using one from the target language (p.71-78).

All the information from the theoretical part of the thesis is crucial for the analysis. The study of lexicology was important to understand the basics of this linguistic field. Phraseology will be the most useful in locating and understanding idioms, their behaviour in text and the way they can be used. The chapter that dealt with the theory of translation laid the groundwork and explained the basic terminology and ideas. It listed the dangers that come with translating idioms, and showed all the possible ways of translating idioms.

2 ANALYSIS METHODOLOGY

This chapter deals with the matter of methodology and the description of methods that were used for the material selection and the analysis. Before the practical analysis could take place, it was essential to conduct preliminary research to determine which films would be suitable for the purpose of the work. Four films were chosen, each different in genre, made by official translator and amateur translator, in order to have a broad spectre of examples. Out of those four films, two are American and two British. It was also decided to use films from the 2000s as at that time the fan translations were not that widespread, and the DVDs or Blu-rays were the primary sources for Czech subtitles. Nowadays, film piracy is at large, and because the internet is full of free programmes for creating subtitles, almost anyone can try and make their own.

In total, hundred and three idioms were chosen for the analysis, from each film about 25 expressions. The expressions are listed chronologically in order of appearance in the film and the position of the movie in the appendix. Thus example 1 from film one is labelled as 1.1., example 3 from movie two as 2.3. etc. All the official translations were transcribed from the subtitles available on the film's official DVD and the amateur subtitles taken from the Czech website titulky.com.

The films in question are *The Dark Knight* (2008), a film based on DC Comics and the character Batman, directed by Christopher Nolan. The second film is *Mamma Mia!* (2008), a musical comedy based on popular songs from the band ABBA, directed by Phyllida Lloyd. The third film that was chosen is *Harry Potter and the Order of the Phoenix* (2007), a fantasy based on the worldwide known book series by J. K. Rowling, directed by David Yates. Last but not least, *Bridget Jones: The Edge of Reason* (2004), a romantic comedy based on books by Helen Fielding, directed by Beeban Kidron.

The main task of this thesis is to compare the translation of idioms in Czech subtitles in terms of what strategy the translators used. In the analysis, each excerpt is briefly commented, set in the context of the scene and the meaning of the idiom is explained.

3 ANALYSIS OF TRANSLATIONS

3.1 ANALYSIS OF FILM 1: THE DARK KNIGHT

1.1. He thinks he can sit it out and still take *a slice*.

This example is the case of shortening of idioms. The original phrase could be either *a slice of the cake* or *a slice of the pie*. Both of these mean sharing the profits of something but the latter is more specific since it means sharing money. When put into context, the latter is more probable since the scene is about a bank heist and the robbers are talking about sharing it. In both translations, the idiom is paraphrased. The amateur translator chose the phrase *sveze se s náma*, and the professional one used *shrábne prachy*. Both those translations are correct and adequate for the context and meaning of the original expression.

1.2. All right, tootsie, you're *taking a dive* with me.

To take a dive means to pretend to fall similarly to what can sometimes be seen in football. In the context of the film, we are still in the bank heist scene one of the robbers drags a lady to the ground after she failed to comply his command to get down. In this case, the idiom is omitted and substituted by another sentence. In the amateur translation, the phrase *pojd' pěkně za mnou* is used and in the official one *tak já ti na zem pomůžu*. The official translation keeps the aspect of someone hitting the ground while the amateur one erases it.

1.3. Obviously, we don't want you doing anything with your hands other than holding on *for dear life*.

For dear life means in order to escape death. In this case, it is not only idiomatic but literal since the robbers put grenades into the hostages' hands; thus, they truly need to hold on for dear life. Both translations keep the key aspect of life; however, only one of them is suitable. It appears that the amateur misunderstood the meaning of the sentence since he translated the phrase as *abys držel v rukou jejich život*. This translation does not make much sense context-wise. In the official translation, on the other hand, *spínat jako o život* is used. This translation is very suitable and is done by using a similar idiom in the target language, in this case, Czech.

1.4. We found the bulk of their *dirty cash*.

Dirty cash or *dirty money* means money obtained illegally. In the scene, two characters are talking about how to stop the Mob from money laundering. Since there is a Czech equivalent for this term, both translators chose to use it. It varies only in terms of formality. In the amateur translation *špinavý peníze* is used and in the official one *špinavý prachy*.

1.5. Harvey, I *know* those briefs *backwards*.

To know something backwards means to be entirely familiar with something. In this scene, two lawyers are talking about a case after one of them arrived late. The amateur used literal translation *znát i pozpátku* while the original used the Czech equivalent *znát nazpaměť*. While both are suitable and carry the meaning, the official is preferable because it is a term that a Czech would use.

1.6. I *make my own luck*.

To make one's own luck means to be successful by one's own efforts and hard work. Continuing with the lawyers, one wants to flip a coin over who will lead the case. Both translations keep the word *luck* in it. The amateur translation uses similar Czech idiom *být strůjce svého štěstí*, and the official omits the idiom by using the sentence *štěstí se dá pomoci*. In this case, the amateur translation keeps the notion of not having to depend on *luck* more clearly.

1.7. I think you and your friend have found *the last game in town*.

This example is a case of substitution where a part of the original idiom is substituted for another to fit the narrative. The original idiom is *the only game in town* with the meaning the best or most important thing, the only thing worth concerning yourself with. In this scene, two characters are talking about a way how the Mob keeps laundering money even though all money launderers in the city were arrested. Hence, why the adjective was changed. In both translations, the idiom was omitted, and a sentence with similar meaning was used. The amateur used *jejich poslední místo ve městě* and the professional *mafie si přesto poradí*.

1.8. We all know you're the Gotham's *white knight*.

A white knight means someone that comes to the rescue. It is a variation of *a knight in a shining armour*. This scene is about how the District Attorney keeps saving the city

by locking up criminals. Both translations are done literally using *bílý rytíř*. However, this term is not that wildly used in Czech so some people might be confused about its meaning.

1.9. Health inspector's not afraid *to pull strings*.

To pull strings means to use one's influence or contacts in order to gain advantage, mostly unofficially. In the scene, two characters are talking what one of them had to do to make a reservation in a fancy restaurant, he had to pretend to be a health inspector. The amateur translation uses the Czech term *zatahat za nitky* while the official one completely omits the idiom and simply uses the sentence *pro městského hygienika místo našli*. While the official translation keeps the deception that went on, it lost the scope of manipulation that happened.

1.10. Let's *wind the clocks back a year*.

Wind the clocks back means to return to an earlier point in time and to remember those times. In this instance, it is used in the way how things used to be in the city. Both translators used very similar translation, amateur *přetočme ručičky o rok dozadu* and official *přetočíme hodiny o rok zpátky*. Those two vary only slightly, and we can say they could be interchangeable.

1.11. Let's not *blow this out of proportion*.

Blow something out of proportion means to perceive something as more significant than it is, to treat something too seriously. In this case, it is not only about the conversation between the characters. The idiom is used as a pun as well, the speaker points to the grenade he is holding and warns others to calm down. This feature is maintained in both translations. The amateur one used the sentence *nesnažme se tu vybuchnout* and the official one *nechceme, aby nám tu vybuchli emoce*. While the official one is more polished, both carry the implication of the words carry very well.

1.12. A very nice man said he could have it *up and running* in a week.

Up and running means functional or in operation, mostly used for machines and systems. The scene is about an old plane that one character wants to rent. Both translators chose the same approach and omitted the idiom. They both used a variation of the verb *připravit*. In this case, it is the best result, it fits the context, and the audience can easily understand what the characters are saying.

- 1.13. Even if you *blow enough smoke* to get convictions out of Surillo, you're gonna set a new record at appeals.

To blow smoke means exaggerate or to say untrue things in order to make yourself look better. This scene is about how the District Attorney arrested hundreds of criminals at once and if the judge (Surillo) will convict any of them. The translators used utterly different approaches. The amateur one went with the phrase *plácat nesmysly*. This term does not convey the full meaning of the original idiom; however, it manages to keep the element of untruthfulness. The official translator completely omitted the idiom and did not substitute it for another phrase. The sentence stands as followed *jenže i když je Surillová odsoudí...* This makes the whole sentence much more straightforward, especially with the following clause, and thus it is easier for the viewer to understand it compared to the lengthy amateur one.

- 1.14. I am *a man of my word*.

A man or woman of his/her word means someone that keeps the promises they make. To set it in context, one of the characters is explaining what will happen if others don't bow to his demands. The amateur translation is more clumsy and too long (*jak jsem řekl, tak se i stane*). The official is, on the other hand, much neater mainly because of its simplicity (*a já držím slovo*). It conveys all of the meaning of the original while being stylistically correct.

- 1.15. Harvey Dent, *the man of the hour*.

The man or woman of the hour is the most important person in a gathering or someone that is being honoured. In this scene, a fundraiser is being held for the District Attorney (Harvey Dent). Again, both these translations are entirely different. As happened once before, here again, the amateur did not completely understand the meaning of the idiom and translated it as *člověk okamžiku*. This phrase is not used in the Czech language, and thus the audience could be confused and not understand the meaning of the sentence. The official translator used perfectly suitable Czech phrase *čestný host*.

- 1.16. I am *playing this one pretty close to the chest*.

To play things close to the chest is a variation of *to play your cards close to your chest*, and it means to be secretive and cautious. In this instance, it is about a secret project that one of the characters knows nothing about while the other is the one running it. Both translators tried to use a similar idiom; however, only one succeeded. The amateur used

the idiom *jsme tady na velice tenkém ledě* which has a different meaning (to be or to say something risky). The official translator used *držet pod pokličkou*, which is an excellent example of usage of an idiom of similar meaning but different form.

1.17. Clearly, he was not a man who *minced words*, nor should he have been.

To mince one's words means to speak vaguely, it is mostly used in the negative as a way to express that the person speaks without regard for others. This scene is a ceremony for the former police commissioner that has recently passed away. Both translators chose to use an idiom of similar meaning but different form. The amateur decided to translate the sentence as *nebrat si se slovy servítky* and the professional *mluvit o věcech na rovinu*. The only problem with the amateur one is that the translation could do without the word *slovy* since it is the way it is mostly used (*nebrat si servítky*). Otherwise, both still carry the meaning of the original.

1.18. I have enough *blood on my hands*.

To have blood on hands means to be responsible for someone's death or injury. In this scene, the main character talks about whether he should surrender himself to the police and justifies it by saying he is not innocent. Both translators used an idiom of similar meaning and similar form, and they vary only slightly syntactically. The amateur translated it as *mám na rukou cizí krve dost* and the official translation is *mám na rukou dost krve*.

1.19. We're on point, ready to *give them some of their own medicine*.

To give someone some of their own medicine is a variation of a taste of your own medicine and it means to have the same harmful or unpleasant experience that was inflicted on others. In this scene, it is used when the characters are getting attacked and requesting back up. The fan translation is literal (*dát jim ochutnat vlastní medicínu*) while the official one is done by using a paraphrase (*oplatit jim laskavost*). The term *dát někomu ochutnat vlastní medicínu* is not that widespread in Czech language, but it is still sometimes used because of the influence of English.

1.20. We're like *sitting ducks*!

A sitting duck is an easy target. In this scene, the characters are getting shot at and are trying to escape. Both translators used idioms of similar meaning but different form. The amateur used *mají nás tu jak na dlani* and the professional *jsme tu na ráně*. While

both convey the same meaning, the official is better as it takes into account the situation on screen.

1.21. *When the chips are down* these civilised people will eat each other.

When the chips are down means when the situation becomes difficult, a critical moment. The scene is about how the citizens of Gotham seem like a good people now, but if something were to happen, they would turn on each other. The amateur omitted the idiom and decided to translate it as *když je nikdo nehlídá* while the official translator used an idiom of similar meaning but different form *týct do bot*. In this case the official translation is more accurate since it carries the meaning of the original while the fan translation is more vague.

1.22. You're *out of your mind*, pal.

When someone is *out of their mind*, it means they went insane or crazy. One of the characters is speaking nonsense, and the other responds with this as he does not understand what he is saying. Both translations include an idiom of similar meaning but different form. The amateur used *jsi úplně mimo* and the professional used *tobě pěkně hrabe*. Both of these are very suitable, and the only difference is that the official translation appears to be more emotionally coloured.

1.23. I've had *a change of heart*.

To have a change of heart means to change an opinion or attitude. One of the characters decided to change his plan and expresses it with the sentence that is used in the example. The fan used an idiom of similar meaning but a different form (*něco se ve mně pohnulo*) while the professional decided to translate it with a paraphrase (*rozmyslel jsem si to*).

1.24. And anyone left here *plays by my rules*.

To play by one's rules means to abide by the rules or conditions imposed by one. The main villain wants to take over the city, and he leaves a few hours for citizens to evacuate while those that do not leave will have to listen to him. The amateur translator decided to translate it almost literally by using *bude se řídit mými pravidly* while the professional used an idiom of similar meaning but different form *skákat, jak písknu*.

1.25. No one wants *to get their hands dirty*.

To get your hands dirty has two meanings. The first is to do hard or manual work and the second is to engage in fraudulent or illegal activity. In this context, it is the latter

since in the scene passengers on a ferry debate whether they will set off an explosion that will kill inmates on the second ferry or whether they will die themselves. The amateur translator used an idiom of similar meaning but different form *mít na svědomí*. The official translator used the idiom *zašpinit si ruce*.

1.26. You need *an ace in the hole*.

An ace in the hole means to have a hidden advantage. The scene is about a back-up plan that the villain has. Both translators used an idiom of similar meaning but different form *eso v rukávu*. In English, there is an idiom *an ace up your sleeve* which has the same meaning as the example here so we can see that this variant of the idiom is the same in form and meaning in both Czech and English.

3.2 ANALYSIS OF FILM 2: MAMMA MIA!

2.1. And we're gonna *rock this place*.

Rock this place is a case of substitution in idioms where one element is changed for another. In this instance, the original is *rock the boat*, and it means to cause trouble where none is welcome or to disturb a stable situation. The scene is about three friends reuniting for the wedding of one of them. The amateur decided on using the phrase *pořádně to roztočíme* and the professional *nedržíme se zpátky*. While both translations are suitable, the official seems a bit clumsy when compared to the amateur one as it shows the aspect of partying that will happen at the wedding.

2.2. Sophie, are you *knocked up*?

To be knocked up is an informal way of saying pregnant, often used in a negative sense. One of the characters is talking about having a secret, and this was a response from her friends. The fan translation is *ty seš zbouchnutá* and the official *ty jsi v tom*. Both used an idiom of similar meaning, but the amateur one is used primarily in a negative way which is not the case with this scene. Hence, the official translation is more suitable.

2.3. He'd gone long before she realized that she was *expecting* me.

Staying with the theme of pregnancy, the idiom *to be expecting* means to be pregnant. This phrase is however used mostly as an euphemism as opposed to *knocked up*. The main character is talking about how she never met her father because he left her mother without knowing he had a child. The amateur decided to use paraphrase *že je*

těhotná and the professional idiom of the same form and meaning *že mě čeká*. Again, *čekat dítě* is in Czech used more as an euphemism, so the official translation keeps the sense the original.

2.4. *The plot thickens.*

When *the plot thickens*, a situation becomes more complex and challenging to understand. In this scene, the character says it as a way to express that she has three possible fathers which she has figured out by reading her mother's journal. The amateur either did not understand the expression or decided to completely omit the idiom as he translated it as *čas běží*. It could be a way of expressing that the time has passed between one of the men leaving and the other arriving to the island. However, it is difficult to state whether it was intentional or not. The professional, on the other hand, chose to translate it as *děj se zamotává*.

2.5. Harry turned up *out of the blue*.

When something happens *out of the blue*, it is completely unexpected, out of nowhere. The daughter is reading her mother's journal, and in it is written how Donna met one of the men. The fan translator used an idiom of similar meaning but different form *z čista jasna se objevil Harry*. In contrast, the official translator chose to omit the idiom and translated it merely as *zjevil se tu Harry*. In this case, the amateur translation is much closer to the original idiom and its meaning.

2.6. I want my father *to give me away*.

When someone *gives the bride away*, it means they walk her down the aisle and symbolically give her to the groom. The main character Sophie never knew her father and she wants to find him and have him at her wedding. The amateur translated it as *aby mě táta odvedl k oltáři* and the professional *aby mě vedl táta*. The official seems too bit vague as the term *vedl* (to lead) could be misunderstood, and the audience could be asking to lead where. However, this is only speculation since talking about the wedding is the central theme of the scene, so the viewers have the needed context.

2.7. When I meet my dad, *everything will fall into place*.

When *something falls into place*, it starts to finally make sense. Sophie is again talking about how not knowing her father makes her feel like she is not whole, and something is missing in her life. The amateur used a paraphrase *všechno bude tak, jak má*

and the professional used word for word translation with some addition *všechny dílky zapadnou na svý místo*. This phrase is not very common in Czech and mostly appears in translations from English.

2.8. I am *a lone wolf*!

When someone *a lone wolf*, he or she does not seek the company of others. In this scene, it is used when a single middle-aged character describes herself. Both translators used an idiom of similar meaning and form. Thus they both translated the term as *vlk samotář*.

2.9. She's *a chip of the old block*.

A chip of the old block means a person that resembles his or her parents character-wise. Two friends of Donna (Sophie's mother) meet Sophie after many years and comment on how she is acting as her mother when she was younger. The amateur translation is done by paraphrase *je úplně celá po tobě* and the official by using an idiom of similar meaning but different form *jablko nepadne daleko od stromu*.

2.10. Well, *don't hold your breath*, Harry, but I think this is your room.

When someone says *don't hold your breath*, they use it in a way to tell someone not to expect something to happen. This idiom is used after Sophie's possible fathers arrive to the island and Sophie takes them to a shed instead of a room because her mother does not know that she invited them. Both translators decided to omit the idiom. The fan translator chose to substitute it with another phrase *nerad ti to říkám* and the professional deleted it entirely without any substitution (*Harry, to bude asi tohle*)

2.11. When I sent the invites, it was *a long shot* that you'd even reply.

When something is *a long shot*, it is very improbable; it has a very slim chance of succeeding. Sophie is talking about how she did not think the men would reply, let alone come straight to her wedding. Both translators paraphrased the idiom by using the term *zážrak*. The only difference in their translations is the syntactical structure of the sentence.

2.12. Bill here is used to *roughing it*.

Roughing it means to live without modern comforts, for example, camping. This idiom is used after Donna discovers the three men hiding in her shed, and they express they don't mind staying there. The amateur completely omitted the idiom and simply

translated the phrase as *Bill je na to zvyklý*. The official translator, on the other hand, used the term *spartánský poměry*, which points to the lack of comfort in the shed.

2.13. *I've never told a soul.*

To not tell a soul means not to reveal something confidential or not to share further some gossip. In this case, it is used as a way to express that Donna has never told anyone about the three men and how one of them is Sophie's father. It appears that the amateur misunderstood the meaning of this sentence as he chose to connect it to the previous sentence (asking if they are psychic) and translated it as *ne, to jsem neřekla*. The official translator paraphrased the idiom as *to neví nikdo*.

2.14. *Life and soul of the party.*

When someone is *the life and soul of the party*, they are very entertaining during social events; they are sociable and enthusiastic. Donna's friends are talking about how she has changed and is no longer the life and soul of the party. As was the case with the previous one, here it appears that the amateur misunderstood the meaning as well. He again connected the expression to the last sentence and created *a' už se s naší Donnou stalo cokoli, život je jedna velká párty*. The professional used the expression *duše mejdanů* and kept the meaning of the original idiom.

2.15. *She's just not even thinking straight.*

When someone is *not thinking straight*, they are not thinking clearly or using their better judgement. Sophie says it about her mother after she threw the men out of the shed and blamed it on her being stressed from the wedding. Once again, the fan translator misunderstood the situation. In this case, he changed the polarity of the original sentence and translated it as *ještě z toho neblázní*. The official translation is done by paraphrase *nemyslí racionálně*.

2.16. *You have turned my world upside down.*

When someone's *world gets turned upside down* it means that their life has changed completely. It is mostly used for something shocking or upsetting. However, in this case, it is used in a positive way as Sophie speaks with her fiancé about their relationship. The amateur decided to use word for word translation *obrátila jsi mi svět úplně vzhůru nohama*. The official translation is done by using an idiom of similar meaning and different form *co jsem s tebou, můj život se od základů změnil*.

2.17. I won't *be muscled out* by an ejaculation!

When someone is *muscled out*, they are pushed out of something either physically or by coercion. Donna is speaking about how she has raised Sophie all alone and won't let her father take over after twenty years. Both translators paraphrased this idiom; the amateur one as *nenechám se odstrčit* and the professional one by *nenechám se vystrnadit*. In this case, the official is more informal than the amateur one and thus more suitable for the context.

2.18. And wasn't she *a ray of sunshine*.

When someone is *a ray of sunshine*, it is a person who makes people around him feel happy. In this scene, it is used sarcastically as a description of Donna's mother. The fan translation is done paraphrase *nebyla to moc milá ženská*, and it lost the original sarcastic subtext. The official translator used a similar idiom *vždyť byla takový sluníčko* and kept the sarcasm.

2.19. I'd have *spoiled her rotten*.

To spoil somebody rotten means to do everything someone wants or to give them anything they want. Sophie is asking one of the men whether he has children, and his answer is no but wished he had. The amateur translator again misunderstood the text as he connected the idiom to the previous sentence (about the man having two dogs). However, he managed to translate the idiom correctly by paraphrase *strašně je rozmazluju*. The official translator used paraphrase as well and translated it as *pěkně bych ji rozmazloval*.

2.20. Come on, mother, *rise and shine*.

When we tell someone to *rise and shine*, we tell them to wake up and get out of the bed. It is used to wake up one of the characters after a night of a bachelor party. Both translators used an idiom of similar meaning but different form. The amateur chose *ranní ptáče dál doskáče* and the professional used *s úsměvem do nového dne*.

2.21. I have been *tossing and turning* all night.

To toss and turn means to move restlessly in bed and be unable to sleep. It is said by Sophie because she has trouble determining who her father is. Both translators used paraphrase as a way of translation. The amateur used *celou noc jsem se jen převalovala* while the official used simple but effective *nemůžu spát*.

2.22. I want *to get something off my chest*.

When someone wants *to get something off their chest*, they want to say something that has been bothering them or making them feel guilty. In this scene, it is about how one of the men wants to say that he thinks that Sophie is his daughter. Both translators paraphrased the idiom, amateur as *potřebuji ti něco říct* and the professional as *musím se ti s něčím svěřit*.

2.23. I'm gonna *level with you*, Harry.

To level with someone means to tell the truth, however unpleasant it is. Bill (one of the three men that Sophie thinks is her father) is talking to Harry (the other of the three) about how he is not sure he is ready to be a father. The fan translator paraphrased the expression as *já ti řeknu pravdu*, and the official translator used a phrase *hele, na rovinu*. Because of the context and the character of Bill, the official translation fits better as it is less formal.

2.24. I've *drawn a veil over* last night.

To draw a veil over something means to avoid talking about something from the past, mostly embarrassing or unpleasant. One of the characters is talking about what happened last night at the bachelor party and how she does not want to remember. Both translators chose an idiom of similar meaning but different form. The amateur used *včerejší noc jsem vymazala* and the professional *za včerejškem je tlustá čára*.

2.25. He's *all mouth and no trousers*.

When someone is *all mouth and no trousers*, they are very arrogant but fail to deliver on their claims, mostly used to describe men. In this scene, one of the characters is getting seduced by a man, and one of the girls watching reacts with this idiom. The amateur probably did not understand the meaning of this idiom as he translated it as *jediný, co ho zajímá jsou tvoje kalhoty*. Either he misunderstood the meaning, or it was intentional as a reference to the male character trying to flirt. The official translation is done by using an idiom of similar meaning but different form *honit si triko*.

2.26. Little boys who *play with fire* get their fingers burned.

To play with fire means to do something dangerous or reckless that may later cause some problems. One of the characters says it to the man flirting with her as she is older than him, so he does not know what he has gotten into. Both translations are translated word

for word, and they differ only in slightly. The amateur translated it as *malí chlapečci, co si hrajou s ohněm* and the professional as *malý hlapečci si nemají hrát s ohněm*.

3.3 ANALYSIS OF FILM 3: HARRY POTTER AND THE ORDER OF THE PHOENIX

3.1. Whole world's gone *topsy-turvy*.

When something is *topsy-turvy*, it is upside down, disorganized and disordered. A character uses it as a reaction to something she thought would never happen, and yet it did. The amateur decided to completely omit the idiom, and the official translation used similar expression *celý svět je vzhůru nohama*.

3.2. Dumbledore asked me to keep an eye on you.

To keep an eye on someone means to watch them and stay informed about them, usually to keep the people out of trouble. A character says it to explain what she is doing there and why she is helping Harry (the main character). Both translators used the verb *dohlédnout*, and their translations differ only in sentence structure. Amateur translated it as *Brumbál chtěl, aby na tebe někdo dohlédl* and the professional as *Brumbál mě požádal, abych na tebe dohlédla*.

3.3. Expect someone will *be in touch* soon.

To be in touch means to contact someone either by writing or by phoning them. A character says it after instructing Harry to stay inside and wait. It seems that the amateur did not understand the idiom fully as he translated it as *přijdeme si pro tebe brzy*. The professional translator, however, used the expression *někdo se s tebou brzy spojí* and kept the vagueness of the original statement (not saying who or how they will contact the character).

3.4. You've finally *driven him loopy*.

To drive someone loopy means to force them to a state of insanity or mental instability or to annoy and irritate someone. In this case, it is the former as it is used after a character sees his son in a state of emotional shock and unable to respond to any questions. The amateur translator used the phrase *ted' se z tebe zbláznil* and the official *dohnal si ho k šílenství*.

3.5. I've *reached my limit*.

When *someone reaches their limit*, they reach to the point where they can no longer continue doing something. In this scene, it is used as a way for the character to express that he has had enough and won't tolerate the main character anymore. Both translators used a similar expression *mít toho dost* again the only difference was in sentence structure. Amateur used *mám toho tak akorát dost* and the official *už toho mám dost*.

3.6. Well, tonight I say it's time *to take action*.

To take action means to do something in order to get a favourable result, mostly to get rid of a problem. One of the characters says it because he wants to do something about their current situation as the Ministry is doing nothing to prepare for war. The fan used an idiom of similar meaning and different structure *musíme vzít věci do našich rukou* and the professional a paraphrase *je čas něco podniknout*.

3.7. Why would he *keep me in the dark*?

When someone is *kept in the dark*, they are intentionally kept uninformed about something. Harry says it after discovering that Dumbledore did not want his friends to write him letters and as a result of this, he was alone the whole summer. The amateur used an idiom of similar form *proč jste mě drželi stranou*, and the official translator used a paraphrase *proč by chtěl, abych nic nevěděl*.

3.8. Don't *bottle it up*, though, mate.

To bottle something up means to hide emotions and refuse to talk about them and about the things that bother the person. One of the characters says this idiom after hearing Harry's angry raised voice. The amateur completely omitted this idiom and instead substituted it for the sentence *jak to jde, kamaráde*. We can guess that it is because he did not understand the meaning of it. The official translator used an idiom of similar meaning but different form *nedus ten vztek v sobě*.

3.9. *Gave us quite a turn*.

To give somebody a turn means to scare them, worry them, or startle them. It is used as an expression of worry about Harry after one of the characters ask him if he is alright. It appears that the amateur misunderstood the meaning as he or she translated it as *bylo to rušné období* which has nothing to do with the original sentence. The official translator paraphrased it as *vystrašil jsi nás*.

3.10. He almost destroyed everything we *hold* most *dear*.

To hold something or someone dear means to consider it valuable or important at a personal level. It is used as a reference what happened the last time Voldemort was in power and about the lives and values that were lost during that time. Both translators paraphrased the expression. The fan as *zničil vše, co mělo smysl* making the statement more generic. The official used *zničil všechno, co je nám nejdražší* which is the closest to the original.

3.11. I'll *have a go at* anyone that calls me a liar.

To have a go at has two meanings. First is to attempt doing something and the second to attack or criticize someone. In this movie, it is used as the latter after Harry insults someone's mother because a classmate tells him she is saying horrible things about him. The amateur decided to translate it as *navážet se do* while the official translator omitted the idiom completely. In this case, the amateur translation seems more suitable as it expresses the meaning of the original, and it shows the informality of conversation between two teens.

3.12. Seamus was *bang out of order*, mate.

When someone is *bang out of order*, they do or say something unfair or offensive or hurtful. It is used after the previous conversation where Harry learned what people are saying about him. The fan translated it as *Seamus jen plácá nesmysly* which does not convey the full meaning of the original. The professional used *Seamus pořádně ujel* and kept the notion that the person said something he should not have.

3.13. Now, let me *make* this quite *plain*.

To make something plain means to clarify something, to express that what you are saying is obvious. One of the professors at Hogwarts says it to make sure that the students understand that the rumour that Voldemort is back is a lie. The amateur paraphrased it by *řeknu vám to stručně a jasně*, and the official translator completely omitted the idiom translating the sentence as *sdělím vám nyní jednu věc*.

3.14. Cedric Diggory *dropped dead* of his own accord?

When *someone drops dead* they die suddenly and unexpectedly. Harry says it as a reaction to the denial of Voldemort's return as Voldemort was the one who killed

Cedric Diggory. Both translators translated the idiom in the same way as *zemřít sám od sebe*.

- 3.15. Well, let's say for as long as it takes for the message *to sink in*.

To have something sink in means to soak it in, to finally understand something. Harry gets detention and is instructed to write lines until it sinks in. Again, both translators managed to translate it the same with a paraphrase as *dokud si to nevštípíte*.

- 3.16. Look *on the bright side*.

A bright side is a positive aspect of something that has negative features as well; it is an optimistic view of something negative. One of Harry's friends says it after Harry tells him that all their classmates think he is crazy. The fan translator omitted the idiom and used a completely different sentence *neber si to tak* and the official translator used the Czech variant of this idiom *ber to z té lepší stránky*.

- 3.17. Thought it would be safer *off the beaten track*.

When something is *off the beaten track*, it is an isolated place or a place where very few people go. It is used after the main characters enter a shady bar for a secret meeting between them and some of their classmates. Both translators decided to paraphrase it. The amateur as *alespoň nás tu nikdo nesleduje* and the professional as *potřebujeme místo, kde není moc lidí*.

- 3.18. It's a wizard's *bread and butter*.

When something is *bread and butter*, it is something used on a daily basis or something basic or ordinary. In this scene, Harry is explaining some basic offensive spells that everyone should know. The fan translator used a paraphrase and translated it as *základ všeho*. In contrast, the official translator decided to translate it as *denní chleba* which is a Czech variant of the original expression.

- 3.19. Give it your *best shot*.

If you give something your *best shot*, you try your hardest and do it as well as you can. Harry says it to one of his classmates he is tutoring to try one of the spells he showed them. The amateur completely omitted the idiom and did not even substitute it for another sentence. The official translation is done by paraphrase *ukáž, co umíš*.

3.20. I'll *go easy on* you.

To go easy on someone means to be gentle or lenient when you want to or should be more severe. A character says it to his female friend when they try some offensive spells on each other. Both translators used an idiom of similar meaning but different form *budu tě šetřit*.

3.21. I heard Umbridge gave you *a rough time* the other day.

To give somebody a rough time is a variation of to give somebody a hard time and it means to make things difficult and unpleasant for someone, to treat them badly or cause problems. Harry says it to his friend after one of the teachers interrogated her. Again, both translators used the same method and translated this idiom as *dát pořádně zabrat*.

3.22. Nasty brat, standing there *as bold as brass*.

When someone is *as bold as brass* they are incredibly confident and without respect towards others. One of the characters says it about Harry. It looks like the amateur yet again did not understand the idiom and translated it in a way that has nothing to do with the original sentence. He translated it *odporní bastardi svou špinavou přítomností zneuctili tento dům*. Even though the sentence is entirely random, it at least corresponds with the character that says it, and it is definitely something we could hear from him. The professional translator used a phrase *tváří se, jako by mu to tu patřilo*.

3.23. I thought we might *hit* this *little snag*.

To hit a snag means to encounter a problem or an obstacle. Dumbledore says it after the Minister of Magic tells him he will be arrested. As was the case with the previous example, here too was the idiom misunderstood by the fan translator. He used a random sentence that had nothing to do with the situation *myslel jsem, že byste si dali něco na zakousnutí*. The only explanation that comes to mind is that he translated it without the written text and only from the sound as *snag* sounds a bit like *snack*. The official translator used a paraphrase *obával jsem se této komplikace*.

3.24. You seem to be *laboring under the delusion* that I'm going to...

When someone is *laboring under the delusion* they live with the unyielding belief in something untrue or unrealistic. It is said by Dumbledore after the Minister of Magic tried to have him arrested however Dumbledore was having none of it. The amateur

translator translated it as *zcela jste podlehl iluzi* and the professional as *necháváte se unést klamnou představou*.

3.25. I'll likely be *getting the sack* any day now.

To get the sack is a way of saying somebody will get fired and lose their job. In this scene, one of the characters says it after Dumbledore leaves and he is sure that he will lose his job as Dumbledore was the only reason he had it. It seems that the amateur did not fully understand the idiom and translated it as *a já bych taky moh odejít*, but he managed to keep the informality of the statement and the way the character is speaking. The original translation is done by using a similar idiom with different form *nejspíš teďka dostanu každým dnem padáka*. In this case, the informality is shown even more, which corresponds with what the audience knows about the speaker.

3.26. I knew it was only *a matter of time*.

When something is *a matter of time*, it will inevitably happen in the future, but the person is not sure when exactly. Dumbledore says that he was aware that Voldemort would use the connection between him and Harry but did not know when. Both translators used the expression *otázka času* which is the Czech variant of the original idiom.

3.4 ANALYSIS OF FILM 4: BRIDGET JONES: THE EDGE OF REASON

4.1. Another year, a *brand new* diary.

Brand new means something completely new and unused. The main character is known for writing diaries, and the movie starts with exposition and her saying it is a new year which calls for a new diary. The amateur translator translated it simply as *nový deník* and the professional used a similar idiom *zbrusu nový*.

4.2. Once again I was summoned, *kicking and screaming*, to my mother's turkey curry buffet.

When someone is doing something *kicking and screaming* they are doing it unwillingly; they are forced by someone else into doing it. The main character (Bridget) drives to her parents' house for their annual get-together even though she does not like her parents' friends. The amateur translator completely omitted the idiom while the official translator used an idiom of similar meaning and different form *bránila jsem se zuby nehty*.

4.3. Bridget, unless you want to *get sacked* at 6,000 feet, you will be on your way in exactly three seconds.

To get the sack is a way of saying somebody will get fired and lose their job. In this scene, Bridget is attempting to jump off a plane, and because she is a journalist, she is required to do it for broadcast. The amateur translator decided to translate it as *jestli nechceš vyletět z práce* which could be a pun thanks to the situation the character is in. The official translation used the expression *dostat vyhazov*.

4.4. You forget just one *teeny, weeny* detail and everyone treats you like an idiot.

When something is *teeny weeny*, it is very small, almost insignificant. Bridget says it after she opened her parachute a bit later than she was supposed to. In this case, the small detail is not so small after all. Both translators used a paraphrase: the amateur *malinkatej detail* and the professional *prťavý, malinkatý detail*.

4.5. What happens after you *walk off into the sunset*.

To walk off into the sunset means to begin a new and happy life at the end of a story. It is a reference to the events of the previous movie by Bridget as she is asking what will happen after she got her happy ending. The fan translator misunderstood the expression as he translated it as *co se dneska bude dít po západu slunce*. The official translator used word for word translation *když odkráčíte do západu slunce*. This expression is however, not that common in Czech.

4.6. *Earth to* Bridget Sodding Jones.

Earth to is a way to get somebody's attention after they were zoned out. One of the characters says it to get Bridget's attention because she was lost in the view. The amateur translator omitted the expression and translated it as *volám Bridget Jones*. The professional used the Czech variant of the expression *Země volá zatracenou Bridget Jonesovou*.

4.7. How about we *go out for a bite* to eat tonight?

Go out for a bite is a variation of grab a bite, and it means to get something to eat. Bridget's supervisor asks her out for a dinner, however she has to refuse because she has a date. The amateur paraphrased it as *co kdybychom dneska zašli na večeři*. The professional translated it with the expression *co kdybychom si večer zaskočili na jídlo*.

4.8. It's not *the end of the world*.

When something is not *the end of the world*, it is not that big of a problem. Bridget says it because she thinks her boyfriend is mad at her and she tries to tell him it is all right if he is. Both translators used the Czech variant of this expression *svět se kvůli tomu nezboří*.

4.9. Plenty of time *to butter them up* at the Law Council Dinner next Friday.

To butter someone up means to flatter them and be extremely kind to them in order of getting something out of them later (for example a favour). Bridget's boyfriend says it after she disturbs his business meeting with his colleagues. The fan translator did not understand the meaning of the sentence as he translated it as *odvolám s nimi schůzku příští pátek*. The official translator used an idiom of similar meaning and different form *mazat med kolem úst*.

4.10. At last, life is *on track*.

When something is *on track*, it goes according to a plan, and it is likely to result in success. Bridget uses it when talking about her new life as a no longer single woman with a promising career in journalism. Both translators decided to omit the idiom and took creative liberty with the translation. The amateur translated it as *naštěstí můj život má svůj rytmus* and the professional as *život se konečně rozjíždí*.

4.11. I won't *make a pig's ear of it*.

To make a pig's ear of something means to do it wrongly or badly. The character is talking about how he will not ruin the next relationship he has as he has ruined the previous one. Both translators chose the Czech variant *něco zvorat*. Their translations differ only slightly, the official is *abych to nezvorat* and the amateur is *nechci to zvorat*.

4.12. *End of story*.

End of story means the end of the discussion, expressing there is nothing more to add. A character says it after stating quite a controversial statement about homelessness. The amateur completely omitted the idiom while the official translator used the expression *tečka*.

4.13. I always knew she was *out of my league*.

When someone is *out of your league*, he or she is smarter, better-looking, younger or more successful. It could also be used on things however, it is mostly used in a dating concept as a way of stating that one person is not good enough for the other. A character says it in the context of his wife leaving him for someone else. The fan translator either omitted the idiom a substituted it with another sentence or misunderstood it's meaning since he translated it as *vždycky jsem to věděl, že sem nepatřím*. The official translation is done by paraphrase *vždycky jsem věděl, že patří do jiné klasu*.

4.14. There's the *high-fliers*, like Annabel and Mark Darcy.

When someone is *a high-flyer* he or she is expected to be successful because of their abilities and ambitions; they succeed without much effort. Because the previous sentence was changed in the amateur translation, this had to be as well. It directly follows the previous, and the expression was again omitted; *víte, mezi lidi jako je např. Mark Darcy*. The official translator paraphrased the expression by *na světě jsou úspěšní lidé jako je Annabel a Mark Darcy*.

4.15. It's only a matter of moments before they *show us the door*.

Show someone the door means to ask someone to leave, to make it clear the person is not welcome. The conversation is about how the person feels out of place as he considers the people he is in company with better than he is. Both translations are done by a paraphrase. The amateur one, albeit a bit free paraphrase, is translated as *než se zase dostaneme tam, kam patříme*. The official one is translated as *než nás vyvedou ze dveří*.

4.16. I might just *sit this one out*.

To sit something out means to not participate in the activity. Bridget says it to get away from skiing as she is a terrible skier and does not want to embarrass herself. The amateur translator omitted the idiom and substituted it with the sentence *já tu ještě na chvíli zůstanu*. Even though it has a different meaning, the translation still works well with the context. The professional translator paraphrased it with *já si dám ted' asi na chvilku pauzu*.

4.17. When are you two lovebirds going *to name the day*?

To name the day means to get engaged and plan the wedding. Bridget's parents ask her and her boyfriend about their relationship and when if they are planning on getting

married. Both translators decided to paraphrase it; the amateur as *plánujete už datum svatby* and the official as *kdy nám vy dvě hrdličky oznámíte datum*.

4.18. *You look down your nose at absolutely everyone.*

When *someone looks down their nose at someone*, it means that the person thinks he or she is better than everyone else. Bridget says it to her boyfriend during a fight as a reason they should not be together. Both translators used a similar idiom. The amateur *na všechny se díváš zhora* and the professional *na každého se díváš svrchu*.

4.19. *Cheer up, misery guts.*

Misery guts is a person who is miserable and gloomy. It is said to Bridget because she looks sad as she has recently broken up with her boyfriend. The amateur either misunderstood or omitted the idiom and substituted it with another sentence as in its place is the clause *nic se nestalo*. The professional loosely paraphrased it by calling Bridget *chudinko*.

4.20. *I make it up as I go along.*

When someone is *making something as he or she goes along*, the person improvises and is doing things without any previous plan. A character says it as an explanation of why he is not doing research. The amateur completely omitted the idiom and erased the sentence; thus, the utterance remained untranslated. The official translator used a similar idiom of different for *vymýšlím si to za chodu*.

4.21. *I think you're completely off your face.*

To be off one's face means to be very intoxicated from alcohol or drugs. In this case, it is about drugs. A character says it to Bridget as she is obviously intoxicated after eating hallucinogenic mushrooms. The amateur translated as *ty seš úplně zdrogovaná* and kept the element of drugs from the original expression. The official translator paraphrased it as *myslím, že jsi úplně mimo*, however, this translation lost the notion of drugs and alcohol.

4.22. *You're on a bit of a sticky wicket.*

If someone is *on a sticky wicket*, they are in a difficult situation and it will be tough to get out of it. A lawyer says this to Bridget after she is arrested in Thailand for smuggling drugs. However, she did not know there were drugs in her suitcase. Both translators used

paraphrase. The fan translated it as *jste ve špatné situaci* and the professional as *máte docela kloudný průšvih*.

4.23. *Straight from the horse's mouth.*

To hear something straight from the horse's mouth, it means to hear it from the person of the highest authority or the source of the information. Bridget says it as an explanation from where she heard some things about her ex-boyfriend. The amateur omitted the idiom and substituted it with a sentence that fits into the context; *on, když byl za mnou ve vězení*. The official translator used an idiom of similar meaning but different form *mám to přímo od pramene*.

4.24. You know, *bat for the other side*...

To bat for the other side means to be homosexual. Bridget says it after a woman expresses her feelings towards her and kisses her. Both translators used an idiom of similar meaning but different form. The amateur translated it as *přejít na druhou stranu* which is not that often used in the Czech language. The official translator used *kopat za druhý mačafť* which is much more common in Czech.

4.25. And Mr. Hernández is his *number two*.

Number two has two meanings. The first is to describe a person that is the second-in-command and the second meaning is a euphemism for defecation. In this context, it is used as the former. A character says it to introduce two men in the room, the first one is the Peruvian Secretary for Trade and the second man is his number two. The amateur misunderstood the expression and translated it as *a pan Ernandes také*, making him the second Secretary and misspelling his name. This mistake was done because the official title of Secretary for Trade in the previous sentence was translated incorrectly as well (as *peruánský sekretář*). The official translator omitted the idiom and substituted it with the official title for the function *a pan Hernández je jeho náměstek*.

3.5 RESULTS OF THE RESEARCH

All the possible ways the translators chose to translate the idioms were put into the list below with the frequency of occurrence in brackets. The first chart shows the strategies of amateur translator and the second of the professional translator.

	Amateur translator
1. Idiom of same meaning and form	(10)
2. Idiom of similar meaning and different form	(28)
3. Paraphrase	(24)
4. Omission	(19)
5. Misunderstood	(22)
	Professional translator
1. Idiom of same meaning and form	(7)
2. Idiom of similar meaning and different form	(60)
3. Paraphrase	(23)
4. Omission	(13)
5. Misunderstood	(0)

According to the results, it is clear that amateur translators tend to misunderstand idioms quite often, precisely 22 times. Their most frequently used strategy is using an idiom of similar meaning and different form (28 times). The second most common way of translating a paraphrase (24 instances). We can also see that amateur translators omit idioms more frequently than the professional ones as there are 19 cases of idiom omission in amateur translations. The least used method is translating with an idiom of same meaning and form, put together 10 cases.

The second list the frequency of strategies use in translations done by professionals. As we can see in the results, the most used method is translating with an idiom of similar meaning and different form, the number is significantly higher when compared to the amateur translation and even other used strategies, there are 60 instances of this method. The second favourite strategy is paraphrasing with 23 occurrences which corresponds with paraphrases in amateur translations. The omission of idioms is in third place with the number of appearance 13, lower than with amateurs. Translation with idioms of the same meaning and the same form is yet again in the last place (7 instances).

CONCLUSION

This thesis provides an insight into the problem of the translation of idioms. It analyses idioms occurring in four films and compares the strategies used by professional translators and amateur translators.

The theoretical background establishes information crucial for the analysis. It provides theoretical knowledge about lexicology and focuses mainly on phraseology as it is the main focus of this thesis. It also introduces the theory of translation, the dangers that come with translation idioms and the methods that can be used during translation. The analysis of translation contains 103 idioms found in four films, two American and two British. It includes an explanation of the meaning of the idiom, relevant context of the scene and description of the translations of the two authors.

The most common method used on both sides was an idiom of similar meaning but different form. This does not come as surprising as English and Czech are two languages from different language branches that come from different cultures. Thus truly similar expressions are hard to find. It is easier to find similar ones as humans across the world share experiences, but the way of describing them differs from language to language. By using similar idioms, it also helps to make the conversation in the film less foreign and makes it something the audience can relate to as they hear those idioms on a daily basis.

The second favourite method for translation is paraphrasing. Since often it is difficult to find at least partially similar idiom, paraphrasing it is the second-best choice if the idiom is crucial for the context of the conversation.

As was the primary presupposition, amateur translators indeed tend to omit idioms more frequently than the professional. Albeit it is only a marginal difference, we can suppose that each translator has a different reason for the omission. As amateurs usually don't have the more in-depth knowledge of the source and target language, it may be hard for them to find a suitable paraphrase or similar idiom to the original. Official translators have the knowledge needed and thus omitted mainly idioms that were not crucial for the sentence or its context. Amateurs, on the other hand, omitted idioms even in places where there should be at least a paraphrase and because of that, the sentence often lost some of the meaning.

This brings us to the next point. The instances of misunderstanding the idiom by amateurs was quite high; the professionals had zero cases, which does not come as surprising. We can connect it to the fact, that amateur translator often works alone without

editors and possible researchers. In the 2000s amateurs also worked mainly with sound and translated what they had heard as the official transcriptions of the movie or its subtitles were hard to come by.

The least favoured method was translation with similar idioms in meaning and form. This connects us to the most favoured method, as we stated that cultures tend to have different expressions for the same experience. Truly similar idioms in both English and Czech can be found rarely. Often those expressions are a result of the influence of English as they are not original to Czech but adapted throughout time.

In conclusion, this thesis has no intention of undermining the hard work that is put into amateur translation, as some tend to do that. Amateur translators make subtitles because they enjoy it, they are passionate about the film (or a TV series), or they want to practice their skills in the given language. They do it in their free time with no financial compensation, and they do work that is professionally done by multiple people.

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APPENDIX

1. The Dark Knight (2008)

Translated by Sylvie Šustrová, all rights reserved to AW Studio Praha.

On titulky.com translated by Rain_King, uploaded by Ferry.

1.1. Example 1

Original

Every guy gets a share. Five shares is plenty. Six shares. Don't forget the guy who planned the job. He thinks he can sit it out and still take a slice.

Amateur translation

Každý dostane svůj podíl. Pět dílů je až až. Šest. Nezapomeň na chlápka, co to naplánoval. Který si myslí, že to někde prosedí a ještě se sveze s náma.

Official translation

Každý dostane podíl A pět už je dost. Vlastně šest. Ještě ten, co vymyslel plán. Nehne ani prstem a stejně shrábne prachy

1.2. Example 2

Original

Heads down! All right, tootsie, you're taking a dive with me. Down! I said, stay down there! Don't hurt me!

Amateur translation

Hlavy k zemi! Tak jo slečínko, pojd' pěkně za mnou. A pěkně tady zůstaň!
Neubližujte mi!

Official translation

Na podlahu! Jak chceš, kočičko, tak já ti na zem pomůžu. Dolů! Řekl jsem dolů! Zůstaň tam! Ne! Neubližujte mi!

1.3. Example 3

Original

Obviously we don't want you doing anything with your hands other than holding on for dear life.

Amateur translation

Je ti snad jasné, že nechceme, abys dělal něco s rukama, kromě toho, abys držel pevně v rukou jejich život.

Official translation

Ve vlastním zájmu nedělejte s rukama nic jiného, než že je budete spínat jako o život.

1.4. Example 4

Original

This bank was another drop for the Mob. That makes five. We found the bulk of their dirty cash.

Amateur translation

Tato banka pere peníze mafie. To už je pátá. Našli jsme větší množství jejich špinavých peněz.

Official translation

Mafiánská úschovna. Celkem pět bank. Perou tam špinavý prachy.

1.5. Example 5

Original

Sorry I'm late, folks. Where were you? Worried you'd have to step up? Harvey, I know these briefs backwards.

Amateur translation

Omlouvám se za zpoždění, lidi. Kde jsi byl? Měla jsi strach předstoupit? Harvey, já ty případy znám i pozpátku.

Official translation

Promiňte mi zpoždění. Kde jsi byl? Nechtěla jsi začít sama? Harvey, já znám ty spisy nazpaměť.

1.6. Example 6

Original

You wanna flip a coin to see who leads? My father's lucky coin. As I recall, it got me my first date with you. I wouldn't leave something like that up to chance. I don't. I make my own luck.

Amateur translation

Ty si chceš hodit mincí, abys zjistil kdo povede iniciativu? To je otcova mince pro štěstí. Pokud si vzpomínám, tak mně vyhrála první rande s tebou. Nenechávala bych něco takového na náhodě. To taky nedělám. Jsem strůjce svého štěstí.

Official translation

Ty si chceš hodit mincí, kdo vede? Tátova šťastná mince. Pamatuji si, jak jsem tě na ní sbalil. Něco takového bys nenechal na náhodě. To ne. Štěstí se dá pomoci.

1.7. Example 7

Original

I've put every money launderer in Gotham behind bars but the Mob is still getting its money out. I think you and your friend have found the last game in town. You're trying to hit them where it hurts, their wallets.

Amateur translation

Strčil jsem každého v Gotham, kdo pral peníze za mříže, ale mafie má i přesto pořád příliv peněz. Myslím, že jste spolu s vaším přítelem našli jejich poslední místo ve městě a snažíte se jim zasadit ránu na citlivé místo. Jejich peněženky.

Official translation

Dostal jsem za mříže všechny, co tu prali peníze a mafie si přesto poradí. Myslím, že vy a váš přítel se je snažíte zasáhnout do citlivého místa. Do peněženky.

1.8. Example 8

Original

I'll get you your warrants, but I want your trust. Oh, you don't have to sell me, Dent. We all know you're Gotham's white knight.

Amateur translation

Seženu vám ta oprávnění, ale chci vaši důvěru. Nemusíte mi ji prodávat. Všichni víme, že jste gothamský bílý rytíř.

Official translation

Dám vám povolení, ale chci důvěru. Nemusíte se nijak snažit. Víme, že jste náš bílý rytíř.

1.9. Example 9

Original

Took three weeks to get a reservation here. I had to tell them I work for the government. Really? Health inspector's not afraid to pull strings.

Amateur translation

Trvalo mi tři měsíce, než jsem sem dostal rezervaci. Nakonec jsem jim musel říct, že pracuju pro vládu. Vážně? Městský potravinový inspektor se nebojí zatahat za nitky.

Official translation

Na rezervaci jsem čekal tři týdny a musel jsem říct, že pracuji pro vládu. Vážně? Pak pro městského hygienika místo našli.

1.10. Example 10

Original

Let's wind the clocks back a year. These cops and lawyers wouldn't dare cross any of you. I mean, what happened?

Amateur translation

Přetočme ručičky o rok dozadu. Policajti a právníci by si netroufli podrazit ani jednoho z vás. Co se stalo?

Official translation

Přetočíme hodiny o rok zpátky. Ani poldové a ani právníci by si na vás netroufli. Takže, co se stalo?

1.11. Example 11

Original

Enough from the clown! Let's not blow this out of proportion.

Amateur translation

Už toho klauna bylo dost! Nesnažme se tu vybuchnout.

Official translation

Už mám toho šaška dost! Nechceme, aby nám tu vybuchli emoce.

1.12. Example 12

Original

I found one in Arizona. A very nice man said he could have it up and running in a week, and he takes cash.

Amateur translation

Jednoho jsem našel v Arizoně. Příjemný člověk, může všechno připravit během týdne a bere hotovost.

Official translation

Našel jsem jedno v Arizoně. Jistý velmi přívětivý muž ho připraví do týdne a bere hotovost.

1.13. Example 13

Original

Even if you blow enough smoke to get convictions out of Surrillo, you're gonna set a new record at appeals.

Amateur translation

I kdybyste začali plácet nesmysly, abyste dostali ze Surillové obvinění, zaděláte mi na rekord v odvoláních, za to, že nakopáváte zločincům zadek.

Official translation

Jenže i když je Surillová odsoudí, máme na krku rychlostní rekord v podání odvolání.

1.14. Example 14

Original

You want order in Gotham? Batman must take off his mask and turn himself in. Oh, and every day he doesn't, people will die. Starting tonight. I'm a man of my word.

Amateur translation

Jestli chcete v Gothamů řád, musí si Batman sundat masku a přihlásit se sám na policii. Každý den co tak neudělá budou umírat lidé. Počínaje dnešním večerem. Jak jsem řekl, tak se i stane.

Official translation

Jestli chcete klid v Gothamů, Batman si musí sundat masku a taky se mi vzdát. Jo, a do tý doby každý den někdo umře. Dneškem počínaje. A já držím slovo.

1.15. Example 15

Original

Now, where is Harvey? Where...? Harvey Dent, the man of the hour.

Amateur translation

A teď... Kde je Harvey? Kde je Harvey Dent, člověk okamžiku?

Official translation

Nuže, kde je Harvey? Kde... Harvey Dent, náš čestný host.

1.16. Example 16

Original

I wasn't aware we had any government contracts. You know, Lucius, I'm playing this one pretty close to the chest.

Amateur translation

Netušil jsem, že máme nějaké vládní projekty. Lucie, jsme tady na velice tenkém ledě.

Official translation

Nevěděl jsem, že máme vládní zakázky. Snažím se držet tenhle projekt pod pokličkou.

1.17. Example 17

Original

I remember when I first took office and I asked if he wanted to stay on as commissioner. And he said he would, provided I kept my politics out of his office. Clearly he was not a man who minced words, nor should he have been.

Amateur translation

Vzpomínám si, když jsem se porvé ujal úřadu a zeptal se ho, jestli chce zůstat komisařem a on řekl, že ano, pokud nebudu tahat politiku na jeho oddělení. Zcela jasně nebyl muž, který by si bral se slovy servítky.

Official translation

Vzpomínám si, že když jsem přebíral úřad, zeptal jsem se ho, jestli zůstane komisařem. A on, že ano. Pokud ovšem do jeho úřadu nebudu tahat politiku. Mluvil o věcech na rovinu a také se to od něj očekávalo.

1.18. Example 18

Original

He said Batman's gonna turn himself in. I have no choice. You honestly think that's gonna keep the Joker from killing people? Maybe not. But I have enough blood on my hands.

Amateur translation

Říkal, že se Batman vzdá. Nemám na výběr. Vážně si myslíš, že to Jokera odradí od zabíjení lidí? Možná ne, ale už mám na rukou cizí krve dost.

Official translation

Prý se chce Batman sám přihlásit. Nemám na výběr Vážně si myslíš, že tím nějak zastavíš Jokerovo vraždění. Možná ne, ale už mám na rukou dost krve.

1.19. Example 19

Original

We're on point, ready to give them some of their own medicine.

Amateur translation

Jsme ve vzduchu a připravení jim dát ochutnat jejich vlastní medicínu.

Official translation

Jsme na místě a připravení oplatit jim laskavost.

1.20. Example 20

Original

You can't stop here. We're like sitting ducks!

Amateur translation

Nemůžeme zastavit tady, mají nás tu jak na dlani!

Official translation

Tady nezastavuj, jsme tu na ráně!

1.21. Example 21

Original

When the chips are down, these... These civilised people... They'll eat each other.

Amateur translation

Ukážu ti, že když je nikdo nehlídá, tyto...tyto civilizovaní lidé se sežerou navzájem.

Official translation

Uvidíš, začne jim týct do bot
a tyhle civilizovaný lidi se sežerou navzájem.

1.22. Example 22

Original

The boss said he'd make the voices go away. He said he'd go inside and replace them with bright lights like Christmas. You're out of your mind, pal. Back off.

Amateur translation

Šéf mi říkal, že mě těch hlasů zbaví. Říkal, že půjde dovnitř a dá tam jasné světlo. Jako o Vánocích. Jsi úplně mimo. Odpal.

Official translation

Šéf slíbil, že on ty hlasy zažene. Říkal, že mi místo nich dá dovnitř světýlka. Jako vánoční. Tobě pěkně hrabe. Zalez.

1.23. Example 23

Original

I've had a change of heart. I don't want Mr. Reese spoiling everything but why should I have all the fun?

Amateur translation

Něco se ve mně pohnulo. Nechci, aby to pan Reese všechno pokazil, ale proč bych se měl bavit jen já?

Official translation

Rozmyslel jsem si to. Nechci, aby pan Reese všechno zkazil, ale proč bych se měl pořád bavit jen já?

1.24. Example 24

Original

Come nightfall, this city is mine. And anyone left here plays by my rules.

Amateur translation

Úderem noci bude město moje a každý kdo tu zůstane se bude řídit mými pravidly.

Official translation

Po setmění patří město mně. A kdo zůstane, bude skákat, jak písknu.

1.25. Example 25

Original

No one wants to get their hands dirty. Fine. I'll do it.

Amateur translation

Nikdo je nechce mít na svědomí. Dobře. Tak to udělám já.

Official translation

Nikdo si nechce zašpinit ruce. Fajn. Jdu na to.

1.26. Example 26

Original

You need an ace in the hole. Mine's Harvey.

Amateur translation

Potřebuješ eso v rukávu. Mé je Harvey.

Official translation

Potřebuješ eso v rukávu. Já mám Harveyho.

2. Mamma Mia! (2008)

Translated by Petr Finkous, all rights reserved to Tvůrčí skupina Josefa Petráska.

On titulky.com translated and uploaded by Ferry.

2.1. Example 1

Original

Sophie, Ali, Lisa! We're the greatest, greatest mates! I'm tough. I'm tall. I'm tiny.
And we're gonna rock this place.

Amateur translation

Sofie, Ali a Lisa, ta nejlepší trojka na světě. Jsem vysoká! Jsem vysoká! Jsem maličká!
Pořádně to roztočíme!

Official translation

Sophie, Ali, Lisa, nejlepší kamarádky. Drsná! Velká! Mrňavá! Nedržíme se zpátky!

2.2. Example 2

Original

I'm so glad you're here, because I have a secret and I can't tell anybody else. Sophie,
you're knocked up?

Amateur translation

Jsem tak ráda, že jste tady, protože mám tajemství a nemůžu ho říct nikomu jinému.
Sofie ty seš zbouchnutá?

Official translation

Dobře že jste tu, protože mám tajemství. Jen pro vaše uši. Sophie! Ty jsi v tom?

2.3. Example 3

Original

You know what my mom always said when I asked about my father. It was a summer romance, and he'd gone long before she realised that she was expecting me.

Amateur translation

Víte co moje máma vždycky říká, když se jí ptám na svýho tátu.
"Byla to letní láska"... Zmizel dřív, než zjistila, že je těhotná.

Official translation

Víte, co máma vždycky říkala, když jsem se jí ptala na tátu.
Že šlo o letní románek že odjel dřív, než zjistila, že mě čeká.

2.4. Example 4

Original

So this guy Sam's your father! The plot thickens.

All this time, Sam's been telling me he loves me, and now he's announced that he's engaged.

Amateur translation

Takže tenhle chlapík Sam je tvůj táta? Čas běží. Celou tu dobu mi Sam říká, jak mě miluje, a teď oznamuje, že je zasnouben.

Official translation

Takže tenhle Sam je tvůj otec. Děj se zamotává. Celou dobu mi říká, jak mě miluje.
A teď z něj vypadne, že je zasnoubený.

2.5. Example 5

Original

Harry turned up, out of the blue, so I said I'd show him the island.

Amateur translation

Z čista jasna se objevil Harry, tak jsem řekla, že mu ukážu ostrov.

Official translation

Zjevil se tu Harry, tak jsem mu nabídla, že mu ukážu ostrov.

2.6. Example 6

Original

We're going to look fabulous tomorrow. I want the perfect wedding, and I want my father to give me away.

Amateur translation

Zítřa budeme jak princezny. Dokonalá svatba a já chci, aby mě táta odvedl k oltáři.

Official translation

Zítřa budeme k nakousnutí! Chci dokonalou svatbu a chci, aby mě vedl táta.

2.7. Example 7

Original

I feel like there's a part of me missing, and when I meet my dad, everything will fall into place.

Amateur translation

Cítím, že mi chybí část sama sebe. Chci poznat svého tátu. Všechno bude tak jak má.

Official translation

Připadám si, jako by mě kousek chyběl. A až poznám svého tátu všechny dílky zapadnou na své místo.

2.8. Example 8

Original

Great couple of role models you two are for Sophie! A serial bride and a little hermit over here! That's me! I'm a lone wolf!

Amateur translation

Vy dvě jste pro Sofie teda dobrý příklad. Několikanásobná nevěsta a malej poustevník. To jsem já, vlk samotář.

Official translation

To dáte Sophii pěkněj příklad. Nevěsta z povolání a poustevnice! Jsem zkrátka vlk samotář!

2.9. Example 9

Original

She's a chip off the old block. If she were more like me, she wouldn't be getting married at 20.

Amateur translation

Je úplně celá po tobě. Kdyby byla jako já, tak by se ve dvaceti nevdala.

Official translation

Jablko nepadne daleko od stromu. Bejt po mně, ve dvaceti se nevdává.

2.10. Example 10

Original

I don't want to seem ungrateful for the scenic tour, but might I be shown my room now?

Well, don't hold your breath, Harry, but I think this is your room.

Amateur translation

Nechci být nezvdvořilý, ale mohl bych vidět svůj pokoj? Nerad ti to říkám, ale myslím, že tohle je tvůj pokoj.

Official translation

Vážně, je to pěkná naučná stezka, ale mohl bych vidět svůj pokoj? Harry, to bude asi tohle.

2.11. Example 11

Original

Okay, when I sent the invites, it was a long shot that you'd even reply.

Amateur translation

Když jsem poslala ty pozvánky, byl to zázrak, že jste vůbec odepsali.

Official translation

Je zázrak, že jste ty pozvánky nevyhodili a přijeli až sem kvůli svatbě.

2.12. Example 12

Original

Donna. Donna, don't worry about us. Bill here is used to roughing it.

Amateur translation

Donno, Donno, neboj se o nás. Bill je na to zvyklý.

Official translation

Donno, Donno, o nás se neboj. Bill je na spartánský poměry zvyklej.

2.13. Example 13

Original

What are they, psychic? No! I've never told a soul. Oh, Donna, keeping it to yourself all these years.

Amateur translation

Copak jsou telepati? Ne, to jsem neřekla. Teda Donno, celé ty roky sis to nechávala pro sebe.

Official translation

Copak umí věštit? Ne! To neví nikdo. Jak to můžeš celý ty roky tajit?

2.14. Example 14

Original

You've been living like a nun. Yeah, whatever happened to our Donna? Life and soul of the party,

Amateur translation

Žila jsi jako jeptiška. Ať už se s naší Donnou stalo cokoli, život je jedna velká párty.

Official translation

Žiješ jako jeptiška. Kde je naše Donna? Duše mejdanů?

2.15. Example 15

Original

She's just not even thinking straight. She's so stressed about the wedding.

Amateur translation

Ještě z toho neblázní, jen je vystresovaná ze svatby.

Official translation

Nemyslí racionálně a je nervózní z té svatby.

2.16. Example 16

Original

And you'll never leave me, right? Are you kidding? You have turned my world upside down.

Amateur translation

A ty mě nikdy neopustíš, že ano? Děláš si legraci? Obrátila jsi mi svět úplně vzhůru nohama.

Official translation

A ty mě nikdy neopustíš? Daláš si srandu? Co jsem s tebou, můj život se od základů změnil.

2.17. Example 17

Original

I've done a great job with Soph, all by myself, and I won't be muscled out by an ejaculation!

Amateur translation

Zvládla jsem to dost dobře sama. A nenechám se odstrčit nějakou ejakulací.

Official translation

Stačila jsem na ni sama. A nějakým dárcem spermatu se vystřadit nenechám!

2.18. Example 18

Original

Somebody up there has got it in for me. I bet it's my mother. Oh, and wasn't she a ray of sunshine.

Amateur translation

Někdo tam nahoře po mně jde. Vsadím se, že je to moje matka. Nebyla to moc milá ženská.

Official translation

U někoho nahoře to mám pěkně pot'apaný. Nejspíš to je moje máma. Vždyť byla takový sluníčko.

2.19. Example 19

Original

Do you have any children, Harry? Well, I have the dogs, Lucy and Kipper. That's the extent of my relationships. I'd have loved a daughter. I'd have spoiled her rotten.

Amateur translation

Máš nějaké děti, Harry? Mám dva psy, Lucy a Kipperu, takhle dopadly moje vztahy. Mám psy moc rád a strašně je rozmazluju.

Official translation

Vy děti nemáte? Já mám psy. Lucy a Kipperu. Jediní žijící příbuzní. Ale mít dceru by se mi líbilo. Pěkně bych ji rozmazloval.

2.20. Example 20

Original

Come on, Mother, rise and shine. I was tossing and turning all night.

Amateur translation

Vstáváme miláčku. Ranní ptáče dál doskáče. Celou noc jsem se tu jen převalovala.

Official translation

S úsměvem do nového dne. Celou noc se jen převracím.

2.21. Example 21

Original

I have been tossing and turning all night. I've got three dads coming to my wedding, and I have to tell two of them they're surplus.

Amateur translation

Celou noc jsem se jen převalovala, mám tu tři táty, co mi přijeli na svatbu a dvěma musím říct, že jsou přebyteční.

Official translation

Nemůžu spát. Musím dvěma ze tří otců říct, že tu jsou přes počet.

2.22. Example 22

Original

I want to get something off my chest. Me too.

Amateur

Potřebuji ti něco říct. Já taky.

Official

Musím se ti s něčím svěřit. Já taky.

2.23. Example 23

Original

I'm gonna level with you, Harry. I don't think I can do this.

Amateur translation

Já ti řeknu pravdu, Harry. Nevím, jestli na to mám.

Official translation

Hele, na rovinu. Asi bych to nezvládl.

2.24. Example 24

Original

Let's pick up where we left off last night. Last night never happened. I've drawn a veil over last night.

Amateur translation

Pojďme pokračovat tam, kde jsme včera v noci skončili. Včerejší noc se nikdy nestala. Včerejší noc jsem vymazala.

Official translation

Začneme tam, kde jsme včera přestali. Žádný včera nebylo. Za včerejškem je tlustá čára.

2.25. Example 25

Original

Oh, ignore him, Tanya, he's all mouth and no trousers. Tanya can't ignore the chemistry between us.

Amateur translation

Ignoruj ho, Tanyo. Jediný co ho zajímá jsou tvoje kalhoty. Tanya nemůže ignorovat chemii mezi námi.

Official translation

Nevšímej si ho. Tahá si triko. Takový chemie si nejde nevšímat.

2.26. Example 26

Original

Tanya can't ignore the chemistry between us. Little boys who play with fire get their fingers burned.

Amateur translation

Tanya nemůže ignorovat chemii mezi námi. Malí chlapečci co si hrajou s ohněm si spálí prsty.

Official translation

Takový chemie si nejde nevšímat. Malý chlapečci si nemají hrát s ohněm. Spálili by si prsty.

3. Harry Potter and the Order of the Phoenix (2007)

Translated by Pavel Medek, all rights reserved to LS Productions.

On titulky.com translated by sweet-kitty, uploaded by anonymous user.

3.1. Example 1

Original

Dementors in Little Whinging, whatever next? Whole world's gone topsy-turvy.

Amateur translation

Mozkomoři si nějak dovolují. Co bude příště, Bradavice?

Official translation

Mozkomorové v Kvikálkově, co nás ještě čeká? Celý svět je vzhůru nohama.

3.2. Example 2

Original

I don't understand. How do you know...? Dumbledore asked me to keep an eye on you.

Amateur translation

Nerozumím tomu, jak to...? Brumbál chtěl, aby na tebe někdo dohlédl.

Official translation

Já to nechápu. Jak víte o...? Brumbál mě požádal, abych na tebe dohlédla.

3.3. Example 3

Original

Now, get inside and stay there. Expect someone will be in touch soon. Whatever happens, don't leave the house.

Amateur translation

Jdi do vnitř a zůstaň tam. Přijdeme si pro tebe brzy. A ať se stane cokoli, neopouštěj dům.

Official translation

Teď běž dovnitř a zůstaň tam. Někdo se s tebou brzy spojí. Za žádných okolností nechod' z domu.

3.4. Example 4

Original

Happy, are we, now? You've finally done it. You've finally driven him loopy. Vernon, don't say that.

Amateur translation

Už jsi šťastný? Tak jsi to dokázal. Teď se z tebe zbláznil. Tohle neříkej!

Official translation

Tak teď už jsi spokojený? Podařilo se ti to. Dohnal jsi ho k šílenství! Vernone, tohle neříkej.

3.5. Example 5

Original

Well, just look at him, Petunia. Our boy has gone yumpy. I've reached my limit, do you hear? This is the last I'm gonna take of you and your nonsense.

Amateur translation

Jen se na něj podívej, Petunie. Z našeho kluka je blázen. Mám toho tak akorát dost. Tohle je naposled, co tu strpím tebe a ty tvoje nesmysly.

Official translation

Jen se na něj podívej, Petunie. Našemu synáčkovi přeskočilo. Už toho mám dost, slyšíš? Přestávám tolerovat tebe a ty tvoje nesmysly.

3.6. Example 6

Original

Well, tonight I say it's time to take action. Cornelius Fudge is a politician first and a wizard second.

Amateur translation

Já tvrdím, že musíme vzít věci do našich rukou! Ale ještě před tím, budeme muset...

Official translation

Já dnes večer tvrdím, že je čas něco podniknout. Popletal je nejprve politik a až pak kouzelník.

3.7. Example 7

Original

Only Dumbledore made us swear not to tell you anything. Dumbledore said that? But why would he keep me in the dark? Maybe I could help.

Amateur translation

Museli jsme přísahat Brumbálovi, že ti nic neřekneme. To říkal Brumbál? Ale proč jste mě drželi stranou, mohl jsem pomoci.

Official translation

Brumbál nechtěl, abychom ti napsali. Cože, Brumbál? Proč by chtěl, abych nic nevěděl? Mohl jsem pomoci.

3.8. Example 8

Original

Don't bottle it up, though, mate. Let it out. If you're all done shouting... Do you wanna hear something a little more interesting?

Amateur translation

Jak to jde, kamaráde? Ale kdybyste tu tak nekřičeli... Možná bychom měli něco zajímavějšího.

Official translation

Nedus ten vztek v sobě. Pust' ho ven. Jestli už jste skončili... Nechcete slyšet něco zajímavějšího?

3.9. Example 9

Original

You sure you're all right, Harry? Gave us quite a turn.

Amateur translation

Jsi v pořádku Harry? Bylo to rušné období.

Official translation

Není ti nic, Harry? Vystrašil jsi nás.

3.10. Example 10

Original

The last time Voldemort gained power he almost destroyed everything we hold most dear.

Amateur translation

Když byl Voldemort naposledy u moci, zničil vše, co mělo smysl.

Official translation

Když Voldemort naposledy získal moc, téměř se mu podařilo zničit všechno, co je nám nejdražší.

3.11. Example 11

Original

I guess you should read the Prophet, then, like your stupid mother. Don't talk about my mother. I'll have a go at anyone that calls me a liar.

Amateur translation

Tak proč si nepřečteš Věštce, jako tvoje hloupá máma, tam je přece všechno! Do mámy se nenavázej! Budu se navážet do každého, kdo mě nazve lhářem!

Official translation

Tak si to čti dál jako tvoje pitomá matka. Dozvíš se tam, co chceš. Takhle o můj mámě nemluv! Klidně budu, když říká, že lžu.

3.12. Example 12

Original

Seamus was bang out of order, mate. But he'll come through, you'll see.

Amateur translation

Seamus jen plácá nesmysly. Neber si to.

Official translation

Seamus pořádně ujel, kámo. Přejde ho to, uvidíš.

3.13. Example 13

Original

Now, let me make this quite plain. You have been told that a certain dark wizard is at large once again. This is a lie.

Amateur translation

Řeknu vám to stručně a jasně. Bylo vám řečeno, že jistý černokněžník se znovu vrátil. Ale tohle je lež.

Official translation

Sdělím vám nyní jednu věc. Bylo vám řečeno, že jistý černokněžník se znovu pohybuje mezi námi. Ale to je veliká lež.

3.14. Example 14

Original

Cedric Diggory dropped dead of his own accord? Cedric Diggory's death was a tragic accident. It was murder. Voldemort killed him.

Amateur translation

Tvrdíte, že Cedrik Diggory zemřel sám od sebe? Smrt Cedrika Diggoryho byla tragická nehoda. Byla to vražda! Voldemort ho zavraždil a vy to víte.

Official translation

Podle vás Cedric Diggory zemřel jen sám od sebe? Jeho smrt byla pouze tragickou nehodou. Byla to vražda! Zabil ho Voldemort!

3.15. Example 15

Original

I want you to write, "I must not tell lies." How many times? Well, let's say for as long as it takes for the message to sink in.

Amateur translation

Chci, abyste napsal... Nemám vykládat lži. Kolikrát? No, řekněme, že to budete psát, dokud si to nevštípíte.

Official translation

Chci, abyste opisoval větu: “Nemám vykládat lži.” A kolikrát? Řekněme, dokud si to doopravdy nevštípíte.

3.16. Example 16

Original

This is mad. Who'd wanna be taught by me? I'm a nutter, remember? Look on the bright side: You can't be any worse than old toad face.

Amateur translation

To je šílené! Nemůžu vás učit, vždyť si nic nepamatuju. Neber si to tak. Horší než Umbridgeová být nemůžeš.

Official translation

To je šílenství. Kdo by se ode mě chtěl nechat učit? Mají mě za cvoka. Ber to z lepší stránky, nebudeš horší než ta ropucha.

3.17. Example 17

Original

Lovely spot. Thought it would be safer off the beaten track.

Amateur translation

To je ale díra. Ale aspoň nás tu nikdo nesleduje.

Official translation

Vážně hezký. Potřebujeme místo, kde není moc lidí.

3.18. Example 18

Original

Stunning is one of the most useful spells in your arsenal. It's a wizard's bread and butter, really.

Amateur translation

Omráčení je jedno z nejužitečnějších kouzel. Je to pro kouzelníky základ všeho.

Official translation

Omráčovací kouzlo je jednou z nejužitečnějších zbraní. Je to něco jako čarodějnický denní chleba.

3.19. Example 19

Original

It's a wizard's bread and butter, really. So come on, then, Nigel. Give it your best shot.

Amateur translation

Je to pro kouzelníky základ všeho. Tak, pojd' Nigelle.

Official translation

Je to něco jako čarodějnický denní chleba. Takže pojd' sem, Nigele, ukaž, co umíš.

3.20. Example 20

Original

Don't worry. I'll go easy on you. Thanks, Ronald.

Amateur translation

Neboj se, budu tě šetřit. Díky, Ronalde.

Official translation

Neboj se. Budu tě šetřit. Díky, Ronalde.

3.21. Example 21

Original

Are you all right? I heard Umbridge gave you a rough time the other day. Yeah. I'm okay.

Amateur translation

Jsi v pořádku? Slyšel jsem, že ti Umbridgeová dala dneska pořádně zabrat. Jo, je mi fajn.

Official translation

Není ti nic? Onehdy ti dala Umbridgeová pořádně zabrat. Jo, to je fakt.

3.22. Example 22

Original

Nasty brat, standing there as bold as brass. Harry Potter, the boy who stopped the Dark Lord. Friend of Mudbloods and blood-traitors alike.

Amateur translation

Odporní bastardi svou špinavou přítomností zneuctili tento dům. Harry Potter, chlapec, který zastavil Temného pána. Přítel mudlů a zrádců krve...

Official translation

Odporný spratek, tváří se, jako by mu to tu patřilo. Harry Potter, ten kluk, co zastavil Pána zla. Bratříčkuje se mudlovskými šmejdy a krvezádci.

3.23. Example 23

Original

I thought we might hit this little snag. You seem to be laboring under the delusion that I'm going to... What was the phrase? Come quietly.

Amateur translation

Myslel jsem, že byste si dali něco na zakousnutí. Zdá se, že jste zcela podlehl iluzi, že půjdu... Jak se to říká? V naprosté tichosti.

Official translation

Á, obával jsem se této komplikace. Zjevně se necháváte unést klamnou představou, že se nechám, jak jste to říkal? ...v klidu odvést.

3.24. Example 24

Original

You seem to be laboring under the delusion that I'm going to... What was the phrase? Come quietly. Well, I can tell you this: I have no intention of going to Azkaban.

Amateur translation

Zdá se, že jste zcela podlehl iluzi, že půjdu... Jak se to říká? V naprosté tichosti. No, řeknu vám toto... Nemám v plánu jít do Azkabanu.

Official translation

Zjevně se necháváte unést klamnou představou, že se nechám, jak jste to říkal? ...v klidu odvést. Ale ujist'uji vás, že nehodlám jít do Azkabanu.

3.25. Example 25

Original

I wouldn't be bothering you at all with it, but with Dumbledore gone I'll likely be getting the sack any day now.

Amateur translation

Vomlouvám se, že s tím dělám takový tajno, nebyl bych vás s tím vobtěžoval, ale Brumbál je pryč. A já bych taky moh odejít, víte...

Official translation

Vomlouvám se, že si hraju na tak tajemnýho. Nevobtěžoval bych vás s tím, ale když vodušel Brumbál, nejspíš teďka dostanu každým dnem padáka.

3.26. Example 26

Original

It's my fault. No, the fault is mine. I knew it was only a matter of time before Voldemort made the connection between you.

Amateur translation

Byla to moje vina. Ne, byla to moje vina. Věděl jsem, že je to jen otázka času, než Voldemort naváže spojení mezi sebou a tebou.

Official translation

Je to má vina. Ne, je to moje vina. Věděl jsem, že je otázkou času, než si Voldemort uvědomí spojení mezi vámi.

4. Bridget Jones: The Edge of Reason (2004)

Translated by Lenka Pospíchalová, all rights reserved to Tvůrčí skupina Josefa Petráska.

On titulky.com translated and uploaded by utasek.

4.1. Example 1

Original

Another year, a brand new diary. Once again I was summoned, kicking and screaming, to my mother's turkey curry buffet, where I've had some of the most shaming experiences of my life.

Amateur translation

Nový rok a s ním i nový deník. Jako každý rok jsem pozvaná k mámě na každoročního krocana. Je to jeden z nejhorších zážitků v mém životě.

Official translation

Další rok, zbrusu nový deník. I když jsem se bránila zuby nehty, znovu mě pozvali na studeného krocana mé matky, kde jsem prožívala nejtrapnější okamžiky svého života.

4.2. Example 2

Original

Once again I was summoned, kicking and screaming, to my mother's turkey curry buffet, where I've had some of the most shaming experiences of my life.

Amateur translation

Jako každý rok jsem pozvaná k mámě na každoročního krocana. Je to jeden z nejhorších zážitků v mém životě.

Official translation

I když jsem se bránila zuby nehty, znovu mě pozvali na studeného krocana mé matky, kde jsem prožívala nejtrapnější okamžiky svého života.

4.3. Example 3

Original

I, I can't see anywhere soft to land. How about on your arse? Bridget, unless you want to get sacked at 6,000 feet, you will be on your way in exactly three seconds.

Amateur translation

Hledám měkké místo na přistání. A co svůj vlastní zadek? Bridget. Jestli nechceš vyletět z práce, tak skočíš z výšky 6000 stop dolů a to přesně za 3 sekundy.

Official translation

Nevidím nic, kde bych měkce přistála. Co takhle třeba na prdel? Bridget, pokud nechceš ve 2 tisících metrech dostat vyhozov, tak přesně za tři sekundy vypadneš.

4.4. Example 4

Original

Honestly, you forget just one teeny, weeny detail and everyone treats you like an idiot.

Amateur translation

Mezi námi... zapomenete jenom na malinkatej detail a hned vás všichni mají za naprostýho idiota.

Official translation

Zcela upřímně, stačí zapomenout na jeden prťavý, malinkatý detail, a každý s vámi jedná jako s idiotem.

4.5. Example 5

Original

Where was I? Oh, yes... Mark Darcy. he question is: What happens after you walk off into the sunset?

Amateur translation

Kde jsem to přestala? Už vím... Mark Darcy. Otázkou zůstává, co se dneska bude dít po západu slunce...

Official translation

Kde jsem to přestala? Aha... Mark Darcy. Otázka zní: Co se stane, když odkráčíte do západu slunce?

4.6. Example 6

Original

Bridget? Earth to Bridget Sodding Jones. Bridget, you're on. You're live.

Amateur translation

Bridget! Volám Bridget Jones! Bridget, jsi ve vysílání. Živě.

Official translation

Bridget? Země volá zatracenou Bridget Jonesovou. Bridget, jsi v záběru. Jedeš naživo.

4.7. Example 7

Original

How about we go out for a bite to eat tonight? Can't. I have to go out with my boyfriend.

Amateur translation

Co kdybychom dneska zašli na večeři. Nemůžu, mám rande se svým přítelem.

Official translation

Co kdybychom si večer zaskočili na jídlo? Nemůžu. Musím někam vyrazit s přítelem.

4.8. Example 8

Original

Now you're really angry with me. No, I'm not. It's OK, you can say if you are. It's not the end of the world.

Amateur translation

Nezlobíš se na mě? Ne, nezlobím. Jen řekni pravdu. Svět se kvůli tomu nezboří.

Official translation

Ted' se na mě vážně zlobíš. Ne, nezlobím. To nic, klidně mi to řekni. Svět se kvůli tomu nezboří.

4.9. Example 9

Original

I'm just disappointed I can't take you home this instant. Oh. What about all those lawyers?

Oh, plenty of time to butter them up at the Law Council Dinner next Friday.

Amateur translation

Jsem zklamaný, protože teď nemůžu jít s tebou domů. A tak...ti právníci, nešlo by... Ne, ale odvolám s nimi schůzku příští pátek.

Official translation

Jsem jen zklamaný, že tě teď nemůžu hned vzít domů. A co všichni ti právníci? Těm budu mazat med kolem úst příští pátek na večeri Právnické rady.

4.10. Example 10

Original

At last, life is on track. Bridget Jones: Fiancée, wife, mother.

Amateur translation

Naneštěstí můj život má svůj rytmus. Bridget Jones: snoubenka, manželka, matka.

Official translation

Život se konečně rozjíždí. Bridget Jonesová – snoubenka, manželka, matka.

4.11. Example 11

Original

I'm trying to be a better man, Bridge, so that the next time a better woman comes along, I won't make a pig's ear of it.

Amateur translation

Chci být lepším člověkem, Bridge. Protože až zas příště potkám skvělou ženu, nechci to zvorat.

Official translation

Snažím se, abych byl lepší, Bridge, a až se příště objeví nějaká lepší žena, abych to nezvorat.

4.12. Example 12

Original

The people you see outside the tube every day are there by choice. End of story.

Amateur translation

Nebuďte taková naivní. Lidi, které vidíte každý den žebrat na stanicích metra... Je to jejich volba.

Official translation

Lidé, které vidíte každodenně u metra, tam jsou z vlastní vůle. Tečka.

4.13. Example 13

Original

He's terribly nice, but his wife's just run off with one of the partners. He probably won't mention it, but you should know. I always knew she was out of my league.

Amateur translation

Je nechutně hodný a sympatický a nedávno ho opustila žena. Nechtěl jsem o tom mluvit, ale myslím, že bys o tom měla vědět. Vždycky jsem to věděl, že sem nepatřím.

Official translation

Je hrozně milý, ale právě mu utekla žena s jedním z jeho kolegů. Asi se o tom nezmíní, ale měla bys to vědět. Vždycky jsem věděl, že patří do jiné klasy.

4.14. Example 14

Original

You see, there's the high-fliers, like Annabel and Mark Darcy and there's the gorgeous girls, like Rebecca there and there's the rest of us.

Amateur translation

Víte, mezi lidi jako je např. Mark Darcy, nebo krásná Rebeca. A pak jsme tu my.

Official translation

Víte, na světě jsou úspěšní lidé jako je Annabel a Mark Darcy, a pak jsou tu oslňující dívky, jako je tamhle Rebecca, a pak jsme my ostatní.

4.15. Example 15

Original

I mean, look at the state of us. You and me stumbled into the VIP room by mistake and it's only a matter of moments before they show us the door.

Amateur translation

Samozřejmě. Jen se na nás podívejte... Vy a já jsme se dostali omylem mezi VIP lidi a je jen otázkou času, než se zase dostaneme tam, kam patříme.

Official translation

Vždyť se podívejte, jak vypadáme. Omylem jsme se doškobrtali do sálu pro VIP a je to jen otázka času, než nás vyvedou ze dveří.

4.16. Example 16

Original

Come on, you two, let's crack on, shall we? Actually, I might just sit this one out. You head on.

Amateur translation

Tak jedete vy dva, nebo co? Já tu ještě chvílku zůstanu, jed'te napřed.

Official translation

Tak co, vy dva, jedeme na to, ne? Já si dám teď asi na chvílku pauzu. Jed'te napřed!

4.17. Example 17

Original

So, Mark, Bridget, when are you two lovebirds going to name the day? Bridget, you must want to hear those ding-dong bells.

Amateur translation

Tak Marku, Bridget, plánujete už datum svatby? No tak Bridget, chceš přece slyšet zvonit svatební zvony.

Official translation

Tak co, Marku, Bridget, kdy nám vy dvě hrdličky oznámíte datum? Bridget, ty už chceš jiste slyšet kostelní zvony.

4.18. Example 18

Original

But you're not perfect either. You look down your nose at absolutely everyone, and you're incapable of doing anything spontaneous or potentially affectionate.

Amateur translation

Ale ty taky nejsi dokonalej. Na všechny se díváš zhora a nikdy neuděláš nic spontánního a bláznivýho.

Official translation

Ale ty taky nejsi dokonalý. Absolutně na každého se díváš svrchu a nejsi schopen něčeho spontánního nebo potenciálně srdečného.

4.19. Example 19

Original

Oh, cheer up, misery guts. I have good news for you.

Amateur translation

Nic se nestalo, mám pro tebe dobré zprávy.

Official translation

Hlavu vzhůru, chudinko. Mám pro tebe dobrou zprávu.

4.20. Example 20

Original

I thought you were there already, doing research. Fuck, no. I make it up as I go along.

Amateur translation

Myslela jsem, že už jsi tam jel a zahájil průzkum. No tak...

Official translation

Myslela jsem, že už jsi na místě a děláš výzkum. Kdepak, vymyslím si to za chodu.

4.21. Example 21

Original

Jones, what the hell are you doing? You are lovely colors. Here. Here I am. I think you're completely off your face.

Amateur translation

Jones, co tady sakra vyvádíš? Máš takový pěkný barvičky. Tady, tady jsem. Ty seš úplně zdrogovaná.

Official translation

Jonesová, co to k čertu vyvádíš? Jsi překrásně zbarvený. Tady. Tady jsem. Myslím, že jsi úplně mimo.

4.22. Example 22

Original

The bore is everyone who gets caught has exactly the same story, so unless we find this, this Jed fellow and get a full confession, you're on a bit of a sticky wicket.

Amateur translation

Problém je ale v tom, že všichni říkáte ty samé historky. A jestli nenajdeme toho Jeda, a nedostaneme z něj přiznání jste ve špatné situaci.

Official translation

Smůla je v tom, že každý, koho chytanou, vypráví přesně stejnou historku, takže pokud nenajdeme toho Jeda a nedostaneme z něj plné přiznání, máte docela kloudný průšvih.

4.23. Example 23

Original

He was just a messenger. Who told you that? He did. Straight from the horse's mouth.

Amateur translation

Byl jenom poslem. Kdo ti to řekl? On, když byl za mnou ve vězení. Obávám se, že ti neřekl pravdu.

Official translation

Dělal jen poslíčka. Kdo ti to řekl? On sám. Mám to přímo od pramene. Tak ten pramen ti neřekl celou pravdu.

4.24. Example 24

Original

I'm afraid it's still men in general, and Mark Darcy in particular, that I love. Right. If, er, if I ever do decide to, um... You know, bat for the other side...

Amateur translation

Obávám se, že jsem státe na kluky. A Mark Darcy je ten, koho miluju. Kdybych se někdy rozhodla...však víš... přejít na druhou stranu...

Official translation

Obávám se, že jsou to I nadále muži obecně, a Mark Darcy konkrétně, koho miluju. Kdybych se někdy rozhodla... však víš, kopat za druhý mančaft...

4.25. Example 25

Original

Mr. Santiago is the Peruvian Secretary for Trade. And Mr. Hernández is his number two.

Amateur translation

Pan Santiago je peruánským sekretářem a pan Ernandes také.

Official translation

Pan Santiago je peruánský ministr obchodu. A pan Hernández je jeho náměstek.

SUMMARY IN CZECH

Tato práce se zabývá problematikou překladu idiomů v titulcích filmů. Zaměřuje se na rozbor přístupů k překladu profesionálních a amatérských překladatelů a jejich kvalitu. Hlavním předpokladem je, že amatérští překladatelé častěji špatně pochopí význam idiomů a že je v překladu vynechají častěji než překladatelé profesionální.

Práce je rozdělena do tří hlavních kapitol; teoretická část, metodologie výzkumu a analýza překladů. Teoretická část je zaměřena na informace, které jsou potřebné k provedení analýzy. Metodologie výzkumu zahrnuje metody, které byly využity pro sesbírání dat a výzkum. V samotné analýze je rozebráno a okomentováno sto tři idiomů s ohledem na jejich význam, kontext a způsob, jakým byly přeloženy.

Prvotní předpoklad byl potvrzen, protože amatérští překladatelé opravdu častěji idiomy špatně pochopí a místo překladu je raději odstraní. Práce navíc ukázala, která metoda je oběma skupinami nejčastěji používaná.

Klíčová slova: *idiomy, překlad, titulky, filmy, frazeologie, sémantika, lexikologie*