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**Comparison of Czech translation with English original of
movie, "Shutter Island"**

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedené prameny a literatury.

Plzeň, květen 2020

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Poděkování

Ráda bych poděkovala vedoucí své bakalářské práce PhDr. Evě Raisové, za cenné rady a trpělivost při zpracování mé bakalářské práce.

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INTRODUCTION

For writing my bachelor thesis I have chosen topic Comparison of Czech translation with the English original film Shutter Island. As a basis for comparison of Czech subtitles with English original I chose the film the Shutter Island by Martin Scorsese from 2010. I chose this film based on the theme of the film and very interesting dialogues between the main characters. The Shutter Island is classified in the Drama / Thriller / Mysterious Film category according to the Czech - Slovak Movie Database. This film is 138 minutes long.¹

The original basis of the dialogues in the film is the film itself in its original version and as a bonus movie script which is freely available on the Internet. I took the English and Czech subtitles from the original Blu-Ray DVD of this film.

The majority of films screened in Czech cinemas or broadcast on television are not in the original Czech version i.e. in Czech language. On the contrary, these films are mainly filming from abroad, so they were originally made in various languages, so not in Czech. The demand for the translation of such works is (not only) high in the Czech Republic. In the Czech Republic, unfortunately, the translation of an audio-visual work, especially translation by means of film subtitles, is somewhat neglected in translation studios and translation by using dubbing is preferred. In the Czech surrounding, translator Miroslav Pošta deals with the issue of subtitling as one of the few in this specialization of audio-visual translation in one of the few monographs in Czech language entitled "Titulkujeme Profesionálně." (Thanks to its uniqueness and readability, becomes this book one of the key sources of our entire work). The absence of book sources on this topic can be a bit logical, given that dubbing is increasingly preferred in the Czech film environment than subtitles. However, subtitles often appear as an appendix to films on original DVD or in some new foreign films shown in Czech cinemas.

¹ Prokletý ostrov / Shutter Island (2010) | Zajímavosti | ČSFD.cz. [online]. Copyright © 2001 [cit. 17.05.2020]. Dostupné z: <https://www.csfd.cz/film/235492-proklety-ostrov/>

1 THEORETICAL PART

1.1 Translation theory

Translation as a linguistic discipline: translators are a prerequisite. Translation as a literary discipline: "Killing by the ratio of two different concretizations of the same work, double structure of the translated work, its function in national culture, etc." Kufnerová the topic of linguistic analysis of surmounting a text in confrontation with the original aspect and searching to refine methodology more precisely all texts and use it to overcome translation along the way.²

One of the most important aspects of the current translator is surmounting of all intercultural barriers between people and languages, which is important for individual resolution in all aspects of language.

The main translation issue is the issue of equivalence. The basic current principle of translation is therefore a functional approach. That means: "that it is not a matter of using the same or other linguistic means, but of fulfilling the same function, if possible, in all respects, i.e. not only meaningful, factual (denotative, reference), but also connotational (expressive, associative) and pragmatic."³(trans. from Czech)

Dagmar Knittlová further states that the semantic or content component of the text is the basic component of the text and is expressed by lexical elements shown in relation to the grammatical system.⁴ An integral part of the content component is, in addition to the denotation information, connotation information, which is characterized by a functionally stylistic and expressive coloration of the linguistic expression.⁵

² KUFNEROVÁ, Zlata. Překládání a čeština. Jinočany: H & H, 1994. ISBN 8085787148. s. 11

³ KNITTLOVÁ, Dagmar a kol. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci, 2010. 292 s. ISBN 9788024424286. S. 7.

⁴ KNITTLOVÁ, Dagmar a kol. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci, 2010. 292 s. ISBN 9788024424286. s. 6

⁵ KNITTLOVÁ, Dagmar a kol. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci, 2010. 292 s. ISBN 9788024424286. s. 6

One must always keep in mind that two languages can denote the same situation by different means of expression.⁶

Translation goes through several translation processes. By translating, is communicated something. One may note that during translation, the translator tries to resolve and reformulate the original text into the translated language. The reader then tries to resolve the message itself, which is contained in the translation text.

According to Jiří Levý, it can be approached to the sensory analysis of a work of art in several ways, he presented two aspects: a) communication aspect, in this aspect are found out the processes that take place when the author communicates the statement to the recipient b) a representative aspect when is taken into account what the work embodies and what is the relationship between the content and the creator and between other factors that surround it.⁷ (trans. from Czech)

In accordance to Jiří Levý, the result of the creative process is "an ideologically aesthetic content realized in linguistic material, while both components form a dialectical unity."⁸ The form has a certain semantic validity here, and conversely the content is always arranged and depicted by a certain means.

1.2 Translation criteria

It is desirable for a translation to be adequate to the source text, so it must meet a number of requirements. It is important to keep in mind that the recipient, i.e. the reader or listener, perceives only the final result, the final product, i.e. only the target text. He is not a participant in the individual translation procedures, he

⁶ KNITTLOVÁ, Dagmar a kol. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci, 2010. 292 s. ISBN 9788024424286., str. 7.

⁷ LEVÝ, Jiří. Umění překlada. 4.upr. vyd. Praha: Apostrof, 2012. 368 s. ISBN 978-80-87561-15-7., str. 44–45.

⁸ LEVÝ, Jiří. Umění překlada. 4.upr. vyd. Praha: Apostrof, 2012. 368 s. ISBN 978-80-87561-15-7., str.45.

does not solve the dilemmas of the translation, i.e. if the translation is successful. A good translation should be perceived by the receptor as an original work created in a given language, and not as a translation. A good translation must therefore meet at least three basic criteria:

1) naturalness - in the target language, the language expression should look completely natural, organic.

2) the same meaning - the original in the source language should affect the addressee of the translation in the same way as the original text affected the recipient, i.e. the speaker of the source language.

3) dynamism - is important for maintaining language expression in the target language. The translated text should elicit the same reaction in the recipient as the speech in the source language.

These criteria ensure that the target language is not distorted.⁹

1.3 Translation concept

The basis of the translator's work is the translation concept. It denotes a firm view of the work and a uniform basic approach to it. Each work consists of several elements that need to be understood as a complex¹⁰. According to contemporary terminology, Levý¹¹ states that if a translator detached form from its content, it would result in literal evidence of mechanical translation without any opinion and, above all, without knowledge of the differences between the two language systems. "The original is to be understood as a system, not a sum of elements, as an organic whole, and not as a mechanical grouping of elements. The task of translators is not to reproduce, and less so to reshape the elements and structures of the original, but to describe their function and use in their place elements and structures of their own language that, to the greatest extent possible, can be equally appropriate and effective."¹²

⁹ KNITTLOVÁ, Dagmar a kol. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci, 2010. 292 s. ISBN 9788024424286., str. 14-15.

¹⁰ LEVÝ, Jiří. *Umění překlada*. 4., upr. vyd. Praha: Apostrof, 2012. ISBN 978-80-87561-15-7. s. 27

¹¹ LEVÝ, Jiří. *Umění překlada*. 4., upr. vyd. Praha: Apostrof, 2012. ISBN 978-80-87561-15-7. s. 33-35

¹² LEVÝ, Jiří. *Umění překlada*. 4., upr. vyd. Praha: Apostrof, 2012. ISBN 978-80-87561-15-7. s. 29

1.4 Translation of personal names

The translation literature has its specifics, concerning the issue of translation, resp. purification of personal names differs significantly. This is due, on the one hand, to the various possible translation aspects, approaches and experiences, and on the other hand to the specificity of the translated work, whether it is the peculiarities of the original language or its literary genre and the reading circle. times, etc.) in our country, etc., so usage is very inconsistent in this area. Leaving aside professional publications, non-fiction, travelogues, guides and similar works, the nature and purpose of which require easy identification of persons, and thus the retention of their names in their original form (even if only in parentheses), they currently apply here in principle. three types of solutions. These usually apply - with the exception of part of section / c / - only to birth names; translators usually keep the surnames in their original form (however, feminine surnames are usually tilted).¹³

- a) The translator uses names in the original foreign language form, but with the appropriate declensional integration into the Czech context and with a (possible) necessary change of graphic form (mostly transcription of the name), usually given by the typographic possibilities of Czech.
- b) The translator chooses a mixed procedure: for some persons he chooses the original forms of birth names, for others their Czech equivalents, especially for domestic forms.
- c) The translator chooses orthographically cleaned forms of names, resp. Czech equivalents (translations) of names. ¹⁴(trans. from Czech)

A brief overview of the various solutions used in the presentation of personal names in the translated literature, which also represent the basic type possibilities and development tendencies, shows that inconsistent usage in this area is

¹³ Naše řeč – K překládání osobních jmen. Naše řeč – Základní informace [online]. Copyright © 2011 [cit. 07.05.2020]. Dostupné z: <http://nase-rec.ujc.cas.cz/archiv.php?lang=en&art=6399>

¹⁴ Naše řeč – K překládání osobních jmen. Naše řeč – Základní informace [online]. Copyright © 2011 [cit. 07.05.2020]. Dostupné z: <http://nase-rec.ujc.cas.cz/archiv.php?lang=en&art=6399>

conditioned by a number of objective conditions (literary genre, place and time) , the specifics of the language of the original work, the age and type of intended readers, etc.) as well as the subjective approaches, experiences and assumptions of the translator. In this situation, it is difficult to lay down any binding rules for the use of personal names in the translation literature from a linguistic point of view. It is necessary to limit oneself only to possible recommendations that result from the specifics of a particular translated work. However, it is desirable that the chosen approach be stylistically uniform, consistently applied throughout the translated work; it should be shown what the method is and why it was chosen.¹⁵

1.5 Untranslatability

The whole issue of the translatability of the text is raised, when such difficulties are encountered by the translator. Catford distinguishes two types of untranslatability, which he terms linguistic and cultural. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the translated language for a source language item.¹⁶

Catford's category of linguistic untranslatability, which is also proposed by Popovič, is straightforward, but his second category is more problematic. Linguistic untranslatability, he argues, is due to differences in the source language and the translated language, whereas cultural untranslatability is due to the absence in the translated language culture of a relevant situational feature for the source language text.¹⁷

But Popovič has attempted to define untranslatability without making a separation between the linguistic and the cultural. Popovič also distinguishes two types. The first is defined as:

¹⁵ Naše řeč – K překládání osobních jmen. Naše řeč – Základní informace [online]. Copyright © 2011 [cit. 07.05.2020]. Dostupné z: <http://nase-rec.ujc.cas.cz/archiv.php?lang=en&art=6399>

¹⁶ BASSNETT, Susan: Translation Studies, 3rd ed., New Accents (London: Routledge, 2002), 1. s.39

¹⁷ BASSNETT, Susan: Translation Studies, 3rd ed., New Accents (London: Routledge, 2002), 1. s.39

A situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation.

The second type goes beyond the purely linguistic:

A situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation.¹⁸

1.6 Audio-visual translation

Audio-visual translation or also the translation of an audio-visual work is a specific branch from the point of view of translation studies. If compared with the translation of literary works, audio-visual translation (in abbreviation AVT) is a relatively new field in Translation Studies.¹⁹ Audio-visual translation (AVT) is developing the translation activity in a context characterized by the interaction of text (whether oral or written) with sound and image.²⁰ This means working with audio, visual and textual forms of the original version of the film. This type of translation is also specific in its form. The most common types of audio-visual translation are dubbing and subtitles.²¹

1.7 About dubbing and subtitling

Dubbing consists of translating and lip-syncing the script of an audio-visual text, which is then performed by actors directed by a dubbing director and, where

¹⁸ BASSNETT, Susan: Translation Studies, 3rd ed., New Accents (London: Routledge, 2002), 1. s.42

¹⁹ Audiovisual translation: dubbing or subtitles? -. Terminology Coordination Unit - The terminology and linguistics blog of the European Parliament [online]. Copyright © Terminology Coordination Unit [cit. 17.05.2020]. Dostupné z: <https://termcoord.eu/2018/05/audiovisual-translation-dubbing-or-subtitles/>

²⁰ Audiovisual translation: dubbing or subtitles? -. Terminology Coordination Unit - The terminology and linguistics blog of the European Parliament [online]. Copyright © Terminology Coordination Unit [cit. 17.05.2020]. Dostupné z: <https://termcoord.eu/2018/05/audiovisual-translation-dubbing-or-subtitles/>

²¹ transkunst [online]. Copyright © [cit. 15.05.2020]. Dostupné z: https://transkunst.univie.ac.at/fileadmin/user_upload/p_transkunst/Nedocneni_prekladatele_Vo_jtech_Zadrapva.pdf

available, with advice from a linguistic consultant or dubbing assistant.²² Thanks to that, it's dubbing considered to be as much as ten times more expensive than subtitling. Also, translators are more limited in their choices because of lip-syncing. Another important disadvantage of dubbing is that it may lead to loss of important elements in translation.²³

The main advantage of dubbing is that the original soundtrack is replaced with the translated soundtrack and this allows the viewer to concentrate his/her attention on the movie/TV series without being distracted by the subtitles at the bottom of the screen. This mode is also convenient in countries that deal with high levels of illiteracy.²⁴

Subtitling, as its name suggests, consists of incorporating a written text (subtitles) in the target language on the screen where an original version film is shown, such that the subtitles coincide approximately with the screen actors' dialogues.²⁵

These may be subtitles in the original version, mainly used in versions of films for the deaf-mute, or subtitles in a language other than the original.

Like dubbing, subtitling has its advantages and disadvantages. As mentioned above, subtitling is far less expensive than dubbing. Among their main disadvantages is the fact that the audience focusses its attention on the text and often loses other important movie elements, like the movie set or the moves of characters. Also, in order to create easy-readable subtitles the translator must respect a set of rules known as "The Code of Good Subtitling Practice" adopted by the European Association for Studies in Screen Translation.²⁶

²² Chaume, Frederic. (2013). The turn of audiovisual translation: New audiences and new technologies *Translation Spaces*, 2, 2013. 2. 10.1075/ts.2.06cha. s. 109

²³ Audiovisual translation: dubbing or subtitles? -. Terminology Coordination Unit – The terminology and linguistics blog of the European Parliament [online]. Copyright © Terminology Coordination Unit [cit. 17.05.2020]. Dostupné z: <https://termcoord.eu/2018/05/audiovisual-translation-dubbing-or-subtitles/>

²⁴ Audiovisual translation: dubbing or subtitles? -. Terminology Coordination Unit – The terminology and linguistics blog of the European Parliament [online]. Copyright © Terminology Coordination Unit [cit. 17.05.2020]. Dostupné z: <https://termcoord.eu/2018/05/audiovisual-translation-dubbing-or-subtitles/>

²⁵ Chaume, Frederic. (2013). The turn of audiovisual translation: New audiences and new technologies *Translation Spaces*, 2, 2013. 2. 10.1075/ts.2.06cha. s. 114

²⁶ Esist - European Association for Studies in Screen Translation [online]. Dostupné z: <https://www.esist.org/wp-content/uploads/2016/06/Code-of-Good-Subtitling-Practice.PDF.pdf>

1.8 Subtitles

The topic of subtitling is noticeably missing in the Czech Republic. Czech subtitles for foreign language films are very often replaced by Czech dubbing. In the Czech Republic, the main source is the monograph by Miroslav Pošta, published in 2012 with the title *Titulkujeme profesionálně*²⁷ (Titling Professionally), whose author complements it with articles on his internet blog. There is a visible interest in programs and subtitled films by the young generation, whether they are viewers or young filmmakers. Knowledge of English is constantly increasing in the younger generation, but not all of them are able to watch the film in its original version, for example in English. I mention English because this work deals with a film whose original version is in English. There are also exceptions whose knowledge of English is good, so much so that they not only understand the original, but decided to convey the experience of the film to those who do not know the language. This group is the amateur subtitle creators. There is often speculation about their activities, but they cannot be denied their voluntary work, as they have increased public interest in subtitled films at the expense of dubbing. In addition, Miroslav Pošta claims that the quality of subtitles created by amateur subtitles is often higher than the quality of the “professional” subtitles found on DVD.²⁸

Making subtitles consists of two main aspects. One is the translation (linguistic) aspect of the matter, the other is the technical aspect - setting the subtitles into the film itself, i.e. their timing.

1.9 Language requirements for film subtitles

Translation of film subtitles is not as artistic as other types of translations. It is a translation of the spoken word in text form, which entails certain specifics. These include a certain tendency towards greater "correctness" of translation. Colloquial Czech appears differently in written form than in spoken language. Miroslav Pošta therefor suggests that the resulting subtitles are often more literal than the original

²⁷ Pošta, M.: *Titulkujeme profesionálně*. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012.

²⁸ Pošta, M.: *Titulkujeme profesionálně*. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 9

speech of the characters.²⁹ In this case proper translator should consider literacy, which is, obviously a difficult task. This is because each translator will perceive the standard of literacy differently. A specific feature of film subtitling is the fact that the written form of the spoken word is usually not captured by the viewer at the same time they hear the speech.

Understand, the length of time a character utters a replica is not equal to the time a viewer is able to read the replica in text form. Therefore, subtitling is always shortened, condensation and release.³⁰ Of course, another aspect of subtitling is lexical, grammatical and syntactic. It is important to know that subtitles start with a capital letter and end with a dot, that the three dots are only used when the testimony is incomplete, or that it is good to avoid using hyphens during subtitling. Dashes (or hyphens) are used in headlines at the beginning of a line when there are replicas of different characters in one two-line headline.³¹

To some extent, this also relates to the issue of subtitling. The basic principle is that one title has a maximum of two lines. Ideally, captions should contain whole sentences or sentences. One of the technical requirements, however, also determines the maximum length of one line, and the next lesson also says that ideally both lines should be the same length or the bottom line longer than the top line. How then do you divide one headline into lines? Here the opinions differ, but tended to solve the sentence, where the sentence is divided into lines according to the syntactic level.

1.10 Technical and formal requirements for subtitling

In the previous subchapter were outlined some of the criteria that a quality translation in the form of film subtitles should meet. But how to “get” the subtitles themselves into the movie? For this purpose, were used special programs developed for creating such subtitles. There are many of these programs on the market, some of which can be downloaded as freeware. The most popular subtitle

²⁹ Pošta, M.: Titulkujeme profesionálně. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 9

³⁰ Pošta, M.: Titulkujeme profesionálně. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 68.

³¹ Pošta, M.: Titulkujeme profesionálně. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 38

programs include Subtitle Workshop, Subtitle Edit, VisualSubSync (VSS), and Aegisub. These are just some of the freeware programs listed by Miroslav Pošta.³² Each of them is something specific and it is up to the user who chooses them. In these programs, subtitles are most often saved in the soundtrack of a movie, resulting in a file in SubRip (SRT/.srt), MicroDVD (SUB), SubStation Alpha (SSA / ASS /. ass) and others.

The process of subtitling is more or less an individual matter, but let us summarize some basic procedures and lessons. The professional subtitle should be provided with the source material for the translation itself.

Most often it is a DVD with a specific work or a link to a file to download (from an FTP server) and a so-called dialog list. However, there may also be a situation where the subtitle is forced to rewrite the wiretap dialogs. Another variant is that the translator receives already completed subtitles in the translated language. However, this solution has its drawbacks, because the timing of the captions in the original language may not match the timing in the target language (length of the resulting text, etc.).³³

During the translation itself, the subtitle is already obliged to follow certain rules so that the resulting subtitles are easy to understand and read. These rules apply not only to the language aspect of the case, but also to the technical aspect.

This brings us to the topic of putting subtitles in an audio-visual work - timing.

The title is limited on the screen in two ways - time and space.

The time constraint is not merely that a particular title should be displayed to a particular replica.

There are guidelines on display duration, display time, and disappearance time. Let's start from the beginning: the opinions on when the title should appear on the screen vary. In principle, however, there are three possibilities - to start displaying the caption exactly with the time of the speech; with a short delay so that the viewer can register that the character has already begun to speak (delay within milliseconds); or vice versa shortly ahead. For the sake of accuracy, let's

³² Pošta, M.: Titulkujeme profesionálně. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 28

³³ Pošta, M.: Titulkujeme profesionálně. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 31-34.

add that the standard subtitle timing procedure is working with a sound wave, so the subtitle clearly knows when characters start and end.³⁴

Regarding the time of the disappearance of the headline, the best option seems to be the disappearance of the headline with the end of the speech.

However, it often happens that the headline "hangs" (is shown) longer, which in principle does not matter if it is achieved by the viewer can read the headline.

But here the next point come, which is the display length.

This is closely related to the so-called read speed mentioned below, but it is important to know that the title display time should not be less than 1-1.5 seconds and no longer than 6 seconds. In addition, the headline should preferably not overlap, with the caption display ending a few milliseconds before editing and starting a few milliseconds after editing.

Similarly, there should be a short space between each subtitle (0.08-0.16 s) so that the viewer can register at all that the caption text has changed.³⁵

The spatial limitation is due to certain comfort when reading the headline by the viewer. Just imagine how uncomfortable it would be if the beginning of a headline has to be read on one side of the screen and ending at the opposite end.

The headline is forced to prevent this. As mentioned, one headline should have one or two lines, never more. In addition, the length of one line should not exceed a certain number of characters. This varies depending on whether it is a TV show, a DVD or a cinema. However, the number of characters per line is more or less between 30-40 characters.³⁶

Above was introduced the concept of reading speed. It is the number of characters in the title divided by the time it was displayed, i.e. simply the number of characters per second (including spaces). This figure is commonly referred to as CPS or cps (characters per second) and its ideal value has been more or less

³⁴ Translator Incubator: Školení pro studenty a začínající překladatele [online]. Copyright ©n [cit. 11.05.2020]. Dostupné z: http://translatorincubator.com/jazykomanie/wp-content/uploads/Jazykomanie2018_MiroslavPosta_Jak_vypadaji_profesionalni_titulky.pdf

³⁵ Pošta, M.: Titulkujeme profesionálně. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 44-47.

³⁶ Pošta, M.: Titulkujeme profesionálně. Nakladatelství Miroslav Pošta – Apostrof, Praha 2012. s. 42-43

determined by various studies. Thus, the ideal value is considered to be 12 cps. The headline CPS should be neither too high (the viewer simply does not manage to read the headline) nor too low (the viewer tends to read the headline repeatedly). In addition, the reading speed should be kept constant throughout the film / program.

1.11 About the movie Shutter Island

Shutter Island is a 2010 American psychological thriller film directed by Martin Scorsese and written by Laeta Kalogridis, based on Dennis Lehane's 2003 novel of the same name.³⁷ Leonardo DiCaprio stars as U.S. Marshal Edward "Teddy" Daniels, who is investigating a psychiatric facility on Shutter Island after one of the patients goes missing. Mark Ruffalo plays his partner officer; Ben Kingsley is the facility's lead psychiatrist; Max von Sydow is a German doctor; and Michelle Williams is Daniels's wife. Released on February 19, 2010, the film received mostly positive reviews from critics, was chosen by National Board of Review as one of the top ten films of 2010, and grossed over \$294 million worldwide.³⁸

The rights to Dennis Lehane's novel Shutter Island were first optioned to Columbia Pictures in 2003. Columbia did not act on the option, and it lapsed back to Lehane, who sold it to Phoenix Pictures. Phoenix hired Laeta Kalogridis, and together they developed the film for a year. Director Martin Scorsese and actor Leonardo DiCaprio were both attracted to the project. Production began on March 6, 2008.³⁹

Lehane was inspired by the hospital and grounds on Long Island in Boston Harbor for the model of the hospital and island. Lehane had visited it in the Blizzard of 1978 as a child with his uncle and family.⁴⁰

³⁷ Shutter Island (film) - Wikipedia. [online]. Dostupné z: [https://en.wikipedia.org/wiki/Shutter_Island_\(film\)](https://en.wikipedia.org/wiki/Shutter_Island_(film))

³⁸ Shutter Island (film) - Wikipedia. [online]. Dostupné z: [https://en.wikipedia.org/wiki/Shutter_Island_\(film\)](https://en.wikipedia.org/wiki/Shutter_Island_(film))

³⁹ Shutter Island (film) - Wikipedia. [online]. Dostupné z: [https://en.wikipedia.org/wiki/Shutter_Island_\(film\)](https://en.wikipedia.org/wiki/Shutter_Island_(film))

⁴⁰ Shutter Island (film) - Wikipedia. [online]. Dostupné z: [https://en.wikipedia.org/wiki/Shutter_Island_\(film\)](https://en.wikipedia.org/wiki/Shutter_Island_(film))

Shutter Island was filmed mainly in Massachusetts, at which point in Tauton, retrospective scenes from World War II were filmed. The old industrial buildings in the Whittenton Mills complex replaced the concentration camp in Dachau, Germany. Another important place to shoot was the old state hospital in Medfield, Massachusetts.⁴¹ Scenes from Dr. Cawley's office were filmed on the upper floors of the chapel, and had to be artificially lit, due to the late hours of filming. The film crew also painted the brick walls that represented the hospital and placed them in front of the windows as a backdrop or barrier when viewed from the street. The film crew wanted to shoot in the old Worcester State Hospital, but the demolition of the surrounding buildings did not allow it. Peddocks was used as the film island for filming the exteriors, but the lighthouse at East Point, Nahant, Massachusetts was chosen for the lighthouse scenes. Outdoor scenes in which Teddy and Chuck are caught in a hurricane were filmed at Wilson Mountain Reserve in Dedham, Massachusetts. Filming ended 1,5 years before the premiere.⁴²

The music from the film was released 11 days before the release of the film on February 2, 2010 by Rhino Records. No original music was composed for the film. Instead, director Scorsese's long-time colleague Robbie Robertson created a collection of previously recorded amelodic songs that are used in the film.⁴³

The premiere of the film was scheduled by Paramount Pictures in the United States and Canada on October 2, 2009. Paramount Studio later announced a new release date on February 19, 2010.⁴⁴

The film finally had its world premiere at the 60th Berlin International Film Festival as part of a competitive screening on February 13, 2010.⁴⁵ In the Czech Republic, distribution through domestic cinemas was taken over by Bontonfilm. Subsequent releases of DVDs and Blu-Ray discs were provided by Paramount Pictures'

⁴¹ Prokletý ostrov / Shutter Island (2010) | Zajímavosti | ČSFD.cz. [online]. Copyright © 2001 [cit. 17.05.2020]. Dostupné z: <https://www.csfd.cz/film/235492-proklety-ostrov/zajimavosti/?type=film>

⁴² Shutter Island (film) - Wikipedia. [online]. Dostupné z: [https://en.wikipedia.org/wiki/Shutter_Island_\(film\)](https://en.wikipedia.org/wiki/Shutter_Island_(film))

⁴³ Prokletý ostrov / Shutter Island (2010) | Zajímavosti | ČSFD.cz. [online]. Copyright © 2001 [cit. 17.05.2020]. Dostupné z: <https://www.csfd.cz/film/235492-proklety-ostrov/zajimavosti/?type=film>

⁴⁴ Shutter Island (film) - Wikipedia. [online]. Dostupné z: [https://en.wikipedia.org/wiki/Shutter_Island_\(film\)](https://en.wikipedia.org/wiki/Shutter_Island_(film))

⁴⁵ Prokletý ostrov / Shutter Island (2010) | Zajímavosti | ČSFD.cz. [online]. Copyright © 2001 [cit. 17.05.2020]. Dostupné z: <https://www.csfd.cz/film/235492-proklety-ostrov/zajimavosti/?type=film>

subsidiary Paramount Home Entertainment. In the Czech Republic, the film was released on digital media by MagicBox.⁴⁶

1.12 Movie content

This content was taken from the Czech-Slovak film database, as it is listed here as the official text of the distributor.

Detective Teddy Daniels (Leonardo Di Caprio) and his colleague Chuck Aule (Mark Ruffalo) brought to the cursed island of Shutter a search for a mad killer named Rachel Solando (Emily Mortimer), who disappeared from her cell in the Ashecliffe prison psychiatric hospital and is successfully hiding somewhere.

The year is 1954 and America has not yet recovered from the consequences of World War II and, moreover, survives in the permanent paranoia of the supposed and real communist threat. Daniels is a textbook victim of this time.

The war veteran still remembers the horrors he experienced and, in addition, he has to deal with the death of his wife. It could only be said sarcastically that he arrived at the right place during the investigation.

But something stinks on this island, and an experienced detective instinctively senses it. For example, he believes that the treatment methods that local physicians, led by Dr. John Cawley (Ben Kingsley), apply to patients are not entirely consistent with the Hippocratic Oath. The other side of the coin, however, is the question of the detective's sanity, which is exposed to increasing shocks due to traumatic experiences from the past and a relatively frightening and depressing present. (Official text of the distributor)⁴⁷(trans. from Czech)

⁴⁶ Prokletý ostrov / Shutter Island (2010) | Zajímavosti | ČSFD.cz. [online]. Copyright © 2001 [cit. 17.05.2020]. Dostupné z: <https://www.csfd.cz/film/235492-proklety-ostrov/>

⁴⁷ Prokletý ostrov / Shutter Island (2010) | Zajímavosti | ČSFD.cz. [online]. Copyright © 2001 [cit. 17.05.2020]. Dostupné z: <https://www.csfd.cz/film/235492-proklety-ostrov/>

2 PRACTICAL PART

2.1 Transcription of a selected part of the screenplay, original subtitles in English and Czech subtitles

With the part of the film which was chosen for comparison will be acquainted in this part of the thesis. This is the very beginning of the film and all the dialogues and was chosen because of the context of the film and no mass reference to the dialogues that were said earlier in the film.

Compared to the length of the whole film, which is 138 minutes, this is only a small fraction of the dialogues, and although the presented transcribed part may seem long, this is not the case.

The table below shows the corresponding part of the screenplay, which is freely available on the Internet, then with the same part of the original version of the film / English subtitles and, last but not least, with the corresponding transcript of the Czech subtitles. The end of this selected section corresponds to 8:24 minutes from the beginning of the movie.

The table is divided into 3 parts: the first column from the left is script, in the middle is original version / are English subtitles and in the last column on the right is a transcript of Czech subtitles.

It was an effort to arrange this table, so that the English subtitles and the Czech subtitles in this table correspond, so that the individual replicas are side by side. The screenplay presented here is freely available on the Internet, this scenario comes from "scripts.com"⁴⁸ and it is not possible to completely verify its authenticity. At the beginning this screenplay is mentioned the name of the screenwriter of this film, Laeta Kalogridis.

The script here serves more as a bonus material, as the primary source for comparison, the primary source in this work is based on a transcript of the original version of the film / English subtitles.

⁴⁸ Shutter Island Movie Script. Scripts.com [online]. Copyright © 2001 [cit. 20.05.2020]. Dostupné z: https://www.scripts.com/script/shutter_island_18088

Table 1.

| screenplay | original subtitles in English | Czech subtitles |
|---|---|--|
| <p>Get it together Teddy! Get it together! It's just water. It's a lot of water Come on. - You okay boss? -Yeah, i'm just...i just can't I just can not stand on water. - You're my new partner? - that's right. Not the best way to know you half head in the toilet. Doesn't exactly square with Teddy Daniels: the Legend? What the hell are you boys smoking out there in Portland anyway? Seattle. I came from the office in Seattle. How long have you been with Marshals? Four years. So you know how small it is What about you? got a girl? Married? I was. she died. - Jesus ...Boss, i didn't... - don't worry. There was a fire in our apartment building, while i was out Four People died. It was the smoke that got her not the fire - That's important.</p> | <p>Pull yourself together, Teddy. Pull yourself together. It's just water. It's a lot of water. A lot of... Come on. -You okay boss? -Yeah, I'm fine, I just... I just can't...Can't stomach the water. -You're my new partner. -That's right. Not the best way to meet, with my head halfway down the toilet. Doesn't exactly square with "Teddy Daniels, the man, the legend," -I'll give you that. -The legend? What the hell you boys smoking over there in Portland, anyway? Seattle. I came from the office in Seattle. How long have you been with the Marshals? Four years. So you know how small it is. Sure. What about you? You got a girl? Married? I was. She died. -Jesus. I don't... -Don't worry about it. There was a fire at the apartment building while I was at work. Four people died.</p> | <p>Dej se dohromady, Teddy! Dej se dohromady. Je to jen voda. Hodně vody. Hodně... No tak. -Jste v pohodě, šéfe? Ano, jsem v pořádku, jen... Prostě...prostě nesnáším vodu... Ty si můj nový parták? -Přesně tak. Není to nejlepší způsob seznámení, když mám hlavu na půl v záchodě. -Moc to nesedí k "legendě Teddy Daniels" -To uznávám. Legenda? Co to tam v Portlandu kouříte kluci? -Seattle. Přijel jsem ze Seattle. Jak jsi dlouho u Maršálů? -Čtyři roky. Takže víš jak je to malý svět. -Jasně. -A co vy? Máte dívku? Jste ženatý? Byl jsem. Umřela. -Ježiš, já... Netrap se tím. Šlo o požár činžáku, když jsem byl v práci. Umřeli tam 4 lidé. Kouř ji zabil, ne oheň. To je důležité.</p> |

| | | |
|--|---|---|
| <p>- I'm sorry. Where are my goddamn Cigars? i have. have one of mine I could swear that I have the clothes when I boarded. Government employees, rob you blind thanks Have you received any briefing about the institution before you left? All I know is it's a mental hospital For the criminally insane. Well, if it was just folks hearing voices and chasing butterflies, i guess they wouldn't need us - that's where we're headed? - Yap. The other side of the island is rock bluffs all to ended in water The dock, it's the only way on, or off we will casting off again as soon as you two are ashore i'd appreciate if you two hurry about it - Why? - Storm's coming. I've never seen a marshal badge before. i'm Deputy warden McPherson, gentlemen. Welcome to Shutter Island. I'll be taking you up to Ashecliffe.</p> | <p>It was the smoke that got her, not the fire. See, that's important. I'm sorry boss. Where are my goddamn cigarettes? Oh, here, have one of mine. I could've sworn they were in my jacket before I got on. Government employees will rob you blind. Thanks. They give you a briefing about the institution before you left? All I know is it's a mental hospital. For the criminally insane. Well, if it's just folks running around hearing voices and chasing after butterflies, they wouldn't need us. -Is that where we're headed? -Yep. The other side of the island is rock bluffs all the way down to the edge of the water. The dock, it's the only way on or off. We'll be casting off as soon as you two ashore. I'd appreciate it if you'd hurry up about it. -Why? -Storm's coming. Never seen a Marshal badge before. I'm Deputy Warden McPherson, gentlemen. Welcome to Shutter Island.</p> | <p>-Je mi to líto, šéfe. Kde mám ty zatracený cigára? -Vemte si jednu moji. Přísahám, že jsem je měl v kabátě, když jsem nastupoval na loď. -Vládní zaměstnanci. -Oškubou vás, ani si nevšimnete. Díky. Dostal jste informace o tom ústavu, než jste odjel? -Jen vím, že je to ústav pro duševně choré. Pro kriminálníky, co se zbláznili. -Kdyby šlo jen o chlápky, co slyší hlasy a honí motýly, nepotřebovali by nás. -Tam jedeme? Ano. Ostatní části ostrova mají jen strmé útesy až do moře. Přístaviště je jediný možný přístupový bod, nebo únikový. Odplováme hned jak vystoupíte na břeh. Ocenil bych, kdyby jste si s tím pospíšili. Proč? Blíží se bouře. Nikdy předtím jsem neviděl odznak Maršála. Jsem vrchní dozorce McPherson, pánové. Vítejte na Shutter Island. Doprovodím vás do Ashecliffe.</p> |
|--|---|---|

| | | |
|--|--|--|
| <p>Your boys seem a little on edge Mr McPherson Right now, Marshal. We all are <i>"Remember us for we too have lived, loved and laughed"</i> Electrified perimeter. How you know? I've seen something like it before. All right. you gentelman will be accorded all the help we can offer. But during the stay you will obey protocol, do you understand? Absolutely. The red brick bulding on my right is ward A, the male ward Ward B the female ward, is one on the left Ward C is that building on the bluffs The most dangerous patients are there Admittance to ward C is forbidden without the written consent and physical presence of both myself and Dr.Cawly Is that understood? You act like insanity is catching You are hereby required to surrendering your firearms Mr McPherson, We are duly apointed federal marshals we are required to carry our firearms at all times Executive order 319 of the Fedral Code of</p> | <p>I'll be the one taking you up to Ashecliffe. Your boys seem a little on edge, Mr. McPherson. Right now, Marshal, we all are.</p> <p>Electrified perimeter. How can you tell? I've seen something like it before. All right. You gentlemen will be accorded all help we can give, but during your stay, you will obey protocol. Is that understood? Absolutely. The red brick building on your right is Ward A, the male ward. Ward B, the female ward, is the one on your left. Ward C is that building on the bluffs. An old Civil War fort.</p> <p>The most dangerous patients are housed there. Admittance to Ward C is forbidden without the written consent and physical presence of both myself and Dr. Cawley. Is that understood? You act like insanity is catching. You are hereby required to surrender your firearms. Mr. McPherson, we are duly appointed federal marshals.</p> | <p>Vaši hoši se zdají být trochu nervózní, pane McPhersone. Zrovna teď jsme všichni nervózní, Maršále. <i>"Nezapomeňte na nás, my jsme také žili, milovali a smáli se."</i> Elektrický plot. -Jak to víte? Už jsem něco takového viděl. Dobře. Dostane se vám veškeré naší podpory, ale po dobu vašeho pobytu, se budete řídit předpisy. Je to jasné? -Naprosto. Ta cihlová budova po vaší pravici je blok A. Mužský blok. Blok B, ženský blok, máte po levici. Blok C, je ta budova na útesu. Stará pevnost z občanské války. Tam jsou nejnebezpečnější pacienti. Vstup do bloku C je povolen jen s písemným souhlasem a za fyzické přítomnosti mě a doktora Cawley. Je to jasné? Jako by bylo šílenství nakažlivé. Nyní vás žádám o odevzdání vašich zbraní. Pane McPhersone, jsme federální Maršálové. Ve službě musíme stále nosit své zbraně.</p> |
|--|--|--|

| | | |
|---|--|---|
| <p>Penitentiaries states that when stays at Penitentiaries the office head of institutions has the final authority. Gentlemen, you will not be allowed to pass through the gate with your firearms ok, well that does for the official stuff, come on boys What do you say we go find Dr. Cawley? So when did she escaped? the prisoner? I'm afraid that Dr. Cawley will have to fill you in on the situation Protocol.</p> | <p>We are required to carry our firearms with us all the times. Executive order 319 of the Federal Code of Penitentiaries states that when inside a penitentiary, the officers of that institution have final authority. Gentlemen, you will not get through this gate with your firearms. Okay. Now that the official stuff's done, come on, boys, what do you say we go find Dr. Cawley? When did she escape? The prisoner? I'm afraid Dr. Cawley will have to fill you in on the situation. Protocol.</p> | <p>Nařízení 319 o federálních věznicích říká, že uvnitř vězení má nadřazenou pravomoc vedení této instituce.</p> <p>Pánové, touto bránou neprojdete se svými zbraněmi. Dobře, když máme oficality za sebou, tak půjdeme najít doktora Cawley.</p> <p>Kdy utekla? Ta vězeňkyně? Obávám se, že se situací vás bude muset seznámit Dr. Cawley. Předpisy.</p> |
|---|--|---|

2.2 Commentary

In this following part will be discussed in more detail the individual linguistic phenomena with which was encountered during the comparing of translation. Due to the artistic nature of the compared transcription of the film, differences occurred in different areas of the language, i.e. at the morphological and grammatical level, and especially at the lexical and syntactic level.

However, the differences at the lowest level, i.e. at the word-formation and grammatical levels, did not occur in the text translated to such an extent that, in our opinion, they deserve a separate chapter.

Their occurrence is not denied, but in comparison with other linguistic phenomena is not attached such great importance to them, because in the process of translation they were transformed automatically, without much reflection and their problems are more or less static, independent of a particular text. However, mentions of some selected phenomena of this language level can be found in other chapters. In our work, is attached greater importance to the lexical and

pragmatic level. It is important to note that just as were omitted other levels of language, so certainly was not able to cover all linguistic phenomena in the levels which were examined.

The whole purpose of the commentary is to approach the selected translational difficulties and interesting facts of a particular work, not to bring its complete analysis.

The comparison focuses on the translation of Czech subtitles, whether the Czech translation is equivalent to the English original or not, whether the meaning of the original text is changed in Czech, and in some examples proposing a better Czech translation, for example in terms of the Czech grammatical or syntactic system with respect to the Czech audience. The studied phenomena are translation of films title, translation of proper names and addresses in this selected part, translation of realities (and other cultural specifics) such as name of the island, name of the prison psychiatric hospital and last two American cities. Then comes other phenomena such as English idioms and other word phrases or complete sentences.

2.3 Translation of the film's title

One may note that Shutter Island is a homophone for "shot'er island." And – exquisitely – just as Edward Daniels and Rachel Solando are anagrams for Andrew Laeddis and Dolores Chanal it is the so-called rule of four (names), so Shutter Island is an anagram for "truths and lies."⁴⁹ An anagram is a word or words that arise from the original word or words by using all the letters in the original expression and changing their order.⁵⁰

To a lesser extent, the form is preserved, but there is a shift in meaning.

"Shutter" is "valve", in Czech "okenice", "uzávěrka" or "klapka".⁵¹ In the context of the film, it refers to the island's closure, its "cutting off" from the mainland. A

⁴⁹ The Passion of Martin Scorsese: a critical study of the films [online]. [cit. 2020-05-07]. s. 219

⁵⁰ Anagram – Wikipedie. [online]. Dostupné z: <https://cs.wikipedia.org/wiki/Anagram>

⁵¹ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s.280

more accurate translation would be, for example, "closed island". The translation moves away in meaning.

2.4 Translation of proper names and addresses

According to Kufnerová, the way of addressing is organically related to the character of the language from which it is translated and into which it is translated. In our case, when translating from English, the problem is solved by using the polite form of address (vykání) or being on first-name terms (tykání - has no exact English equivalent).⁵²

The translation of personal names of members of foreign nationalities into Czech forms a special part of translation theory and practice, which has not been systematically monitored so far in our country. The specifics of this problem stem from the very nature of personal names, whose function is to clearly distinguish, to identify their bearer. This issue affects three distinct areas of use of personal names. This is encountered in social communication, in personal documents and in translated literature.⁵³

Here are examples of personal names appearing in a selected part of the transcribed subtitles. Namely, they are Deputy Warden McPherson and the name Dr. Cawley.

Table 2.

| Screenplay | Subtitles in English | Subtitles in Czech |
|---|---|---|
| i'm Deputy warden McPherson, gentlemen. | I'm Deputy Warden McPherson, gentlemen. | Jsem vrchní dozorce McPherson, pánové. |

⁵² KUFNEROVÁ, Zlata. *Překládání a čeština*. Jinočany: H & H, 1994. ISBN 8085787148. s. 164

⁵³ Naše řeč – K překládání osobních jmen. Naše řeč – Základní informace [online]. Copyright © 2011 [cit. 07.05.2020]. Dostupné z: <http://nase-rec.ujc.cas.cz/archiv.php?lang=en&art=6399>

Address "I'm Deputy Warden McPherson," will be discussed more. The address "Deputy Warden" in a literal Czech translation means "zástupce⁵⁴ dozorce"⁵⁵, but in Czech subtitles there is the address "vrchní dozorce", which in this case is better understood by the Czech viewer, due to the context of the whole film, as in the next defeat, it is mentioned in the whole transcription that entry to Block C is permitted only with the written consent and physical presence of Deputy Warden McPherson and Dr.Cawley. It follows from this context that Mr. McPherson is the highest of all wardens, i.e. the head of the warden of the entire institution.

The name "McPherson" as such is left in the Czech subtitles in the original English form. In the following part of the dialogues, however, there is a minor modification in the Czech form of the name "McPherson", namely the addition of the suffix "e" due to the Czech declension.⁵⁶ In this case, it is perfectly fine and at the place of use for the Czech viewer.

Table 3.

| Screenplay | Subtitles in English | Subtitles in Czech |
|------------------------------------|--|--|
| Mr McPherson, We are duly apointed | Mr. McPherson, we are duly appointed federal marshals. | Pane McPhersone, jsme federální Maršálové. |

Table 4.

| Screenplay | Subtitles in English | Subtitles in Czech |
|--|--|--|
| Admittance to ward C is forbidden without the written consent and physical presence of both myself and Dr.Cawley | Admittance to Ward C is forbidden without the written consent and physical presence of both myself and Dr. Cawley. | Vstup do bloku C je povolen jen s písemným souhlasem a za fyzické přítomnosti mě a doktora Cawley. |

⁵⁴ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 86

⁵⁵ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 348

⁵⁶ Naše řeč – K překládání osobních jmen. Naše řeč – Základní informace [online]. Copyright © 2011 [cit. 07.05.2020]. Dostupné z: <http://nase-rec.ujc.cas.cz/archiv.php?lang=en&art=6399>

Another example of a proper name is Dr.Cawley's name. Dr.Cawley is the chief physician of the entire prison psychiatric facility. In our case, the name is again left in the original English version.⁵⁷ For the Czech viewer, it might be more appropriate to purify this name by adding the suffix "ho", as it is the 2nd case in the Czech language, which, as is known, is not used in English.

2.5 Translation of realia and other cultural specifics)

In this part, it will be reiterated the name of the film, but in the context of the name of the entire island. As the title of the whole film coincides with the title of the island as such, the meaning of this title and its translation will not be given here. Everything is mentioned above. Here it is focused on the use of this name in the context of a specific sentence and in the context of a situation in which the name of the island is used throughout the film.

After that the name of the prison psychiatric hospital and, last but not least, the names of both American cities.

Table 5.

| Screenplay | Subtitles in English | Subtitles in Czech |
|----------------------------|----------------------------|----------------------------|
| Welcome to Shutter Island. | Welcome to Shutter Island. | Vítejte na Shutter Island. |

In this case, it is the name of the entire island "Shutter Island" in Czech subtitles, which is used exactly as in the original English subtitles, as in the script. There is no Czech translation used, which is used as the Czech title of the whole film.

In the Czech subtitles, however, in this case there is no addition of the suffix "u" i.e., "Vítejte na Shutter Islandu" which would sound more Czech, but it would not be the most appropriate equivalent and also it is the shape of the 2nd case in the

⁵⁷ Naše řeč – K překládání osobních jmen. Naše řeč – Základní informace [online]. Copyright © 2011 [cit. 07.05.2020]. Dostupné z: <http://nase-rec.ujc.cas.cz/archiv.php?lang=en&art=6399>

Czech language, which, as is known, is not used in English. Here, from a grammatical point of view, the Czech translation is in order.

Table 6.

| Screenplay | Subtitles in English | Subtitles in Czech |
|--------------------------------------|--|-------------------------------|
| I'll be taking you up to Ashecliffe. | I'll be the one taking you up to Ashecliffe. | Doprovodím vás do Ashecliffe. |

Another example is the name of the prison psychiatric hospital "Ashecliffe". Also, in this case, the original English name for this institution is used. As in the previous case, Czech subtitles offer the use of the suffix "u", i.e. "Doprovodím vás do Ashecliffu", and also it is the shape of the 2nd case in the Czech language, which, as is known, is not used in English or according to point c) above, the use of the transcribed form of the name is offered, but this case with English translation into Czech is used very rarely.

In terms of the meaning of this sentence, the Czech translation is good, although it is not completely accurate. Deputy Warden McPherson is most entitled to take both Marshals to that institution, as mentioned above. From the original, which literally means "Já budu tím, kdo vás vezme do Ashecliffe", the Czech translation is only "Doprovodím vás do Ashecliffe".

Table 7.

| Screenplay | Subtitles in English | Subtitles in Czech |
|--|--|--------------------------------------|
| What the hell are you boys smoking out there in Portland anyway? | What the hell you boys smoking over there in Portland, anyway? | Co to tam v Portlandu kouříte kluci? |

This sentence includes the geographical indication of the city in the United States of America the city of Portland. In the Czech subtitles, the 2nd case is again used by adding the suffix "u". From a grammatical point of view, this Czech sentence is perfectly correct.

In addition, this sentence includes phrase "what the hell" and it is omitted in Czech subtitles, and it would be probably translate to "Co to sakra..." into Czech. This

is omitted in the Czech subtitles, probably due to the very expressiveness of this expression.

Table 8.

| Screenplay | Subtitles in English | Subtitles in Czech |
|---|--|-------------------------------------|
| Seattle. I came from the office in Seattle. | Seattle. I came from the office in Seattle. | Seattle. Přijel jsem ze Seattle. |

This sentence also includes the geographical indication of the city in the United States of America the city of Seattle. In the previous example, in the case of the city of Portland, the inflection and use of the 2nd case is used in Czech subtitles, but this is not the case in the case of the city of Seattle. The equivalent variant in Czech would be: "Přijel jsem ze Seattlu." By adding the suffix "u" within the second case.

In this example, it is also mentioned that the character came from the office of federal marshals in the city of Seattle, which is omitted in the Czech subtitles, probably to save space in the Czech subtitles. If this information were retained in the Czech subtitles, this sentence would be: "Přijel jsem z kanceláře v Seattle."

2.6 Translation of other phenomena

This part will be focused on English idioms, various types of phrases and individual words and their translation into Czech.

Table 9.

| Screenplay | Subtitles in English | Subtitles in Czech |
|---|---|--|
| Government employees, rob you blind | Government employees will rob you blind. | Vládní zaměstnanci. -Oškubou vás, ani si nevšimnete. |

This phrase covers the connection, "rob blind" is an English idiom and means: "To steal everything someone owns, especially through deceitful or fraudulent means. Sometimes used to insinuate that someone is charging too much money

for something.⁵⁸ "Into Czech subtitles it is translated as" oškubat bez povšimnutí", the words separately mean: "rob - oloupit, okrást"⁵⁹ and "blind - slepý"⁶⁰ This idiom is translated into Czech more expressively as opposed to a literal translation, and in the context of how the character speaks, this more expressive expression is appropriate. And this one sentence in original is divided into two sentences in Czech.

Table 10.

| Screenplay | Subtitles in English | Subtitles in Czech |
|-----------------------------------|------------------------------------|-----------------------------------|
| You act like insanity is catching | You act like insanity is catching. | Jako by bylo šílenství nakažlivé. |

The sentence "You act like insanity is catching" is translated into Czech, "Jako by bylo šílenství nakažlivé", in the Czech translation the phrase "You act like" is omitted, which translates into Czech as "Chováte se jako". So, the whole sentence would sound like this in Czech: "Chováte se jako by bylo šílenství nakažlivé." The Czech word "nakažlivý - catching"⁶¹ and it is colloquial term and the term "contagious – přenosný (choroba)"⁶² is technical term from the field of medicine and it is synonymous of this word. In our case, the use of the colloquial term "contagious – přenosný, infekční, nakažlivý"⁶³ is perfectly fine, mainly due to the context and speech style of the character who says this replica.

Table 11.

⁵⁸Rob blind – Idioms by The Free Dictionary. Idioms and phrases [online]. Copyright © 2003 [cit. 09.05.2020]. Dostupné z: <https://idioms.thefreedictionary.com/rob+blind>

⁵⁹ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s.263

⁶⁰ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 673

⁶¹ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 50

⁶² Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 624

⁶³ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 70

Screenplay Subtitles in English Subtitles in Czech

| | | |
|---|---|---|
| You are hereby required to surrendering your firearms | You are hereby required to surrender your firearms. | Nyní vás žádám o odevzdání vašich zbraní. |
|---|---|---|

"You are hereby required to surrender your firearms." This sentence is not translated into Czech exactly, because it does not say the obligation that the original sentence involves, but it contains only a kind of request. The obligation is expressed by the phrase "You are hereby required" in Czech "Tímto způsobem"⁶⁴ "si vyžadují"⁶⁵. When the Czech sentence is translated into English, it says "Now I ask you to surrender your weapons." ("weapon - zbraň"⁶⁶) And it is better to see the difference between the original and the Czech version of this sentence.

Table 12.

Screenplay Subtitles in English Subtitles in Czech

| | | |
|--|---|--|
| But during the stay you will obey protocol, do you understand? . . . Protocol. | You gentlemen will be accorded all help we can give, but during your stay, you will obey protocol. Protocol. | Dostane se vám veškeré naší podpory, ale po dobu vašeho pobytu, se budete řídit předpisy. Předpisy. |
|--|---|--|

This sentence is translated into Czech quite accurately except for the word "Protocol".

This word has exactly the same meaning in the Czech language "protokol"⁶⁷, in other words it is "rules of conduct"⁶⁸, instead the word "předpisy" -

⁶⁴ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 13

⁶⁵ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 257

⁶⁶ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 794

⁶⁷ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 239

⁶⁸ protocol překlad z češtiny do angličtiny – Seznam Slovník. Seznam Slovník [online]. Copyright © 1996 [cit. 19.05.2020]. Dostupné z: https://slovník.seznam.cz/preklad/anglicky_cesky/protocol

"regulations"⁶⁹ is used in Czech subtitles, which is semantically similar, but from the point of view of the Czech viewer I do not find a reason for this different translation.

Table 13.

| Screenplay | Subtitles in English | Subtitles in Czech |
|---|--|---|
| Executive order 319 of the Federal Code of Penitentiaries states that when stays at Penitentiaries the office head of institutions has the final authority. | Executive order 319 of the Federal Code of Penitentiaries states that when inside a penitentiary, the officers of that institution have final authority. | Nařízení 319 o federálních věznicích říká, že uvnitř vězení má nadřazenou pravomoc vedení této instituce. |

This example clearly shows what the savings in Czech subtitles look like. In a Czech sentence, using fewer words achieves the same meaning without the sentence being translated literally word for word.

Table 14.

| Screenplay | Subtitles in English | Subtitles in Czech |
|---------------------------------------|---|-------------------------------------|
| The most dangerous patients are there | The most dangerous patients are housed there. | Tam jsou nejnebezpečnější pacienti. |

In the context of dialogues, this sentence is sufficiently translated into Czech, its meaning does not differ much from the original. The only thing that is omitted is the phrase "housed there", but it is not missing in the Czech translation because in the previous replicas there is talk of another 2 places where patients are housed and located, so it is understandable that translator into Czech subtitles omitted this phrase following the previous context.

⁶⁹ Anglicko-český, česko-anglický slovník pro školu a veřejnost. 3. aktualizované vydání. Praha: Plot, 2018. Slovníky (Plot). ISBN 978-80-7428-327-7. s. 620

CONCLUSION

The topic of this bachelor's thesis was a comparison of the Czech translation with the English original of the film. This topic is very close to me because I have been interested in films and their versions in Czech and English language. The starting source for comparison was the film "Shutter Island". This film was made in 2010 and deals with a very thin line between reality and fantasy.

The work is divided into theoretical and practical part. The theoretical part is further divided into several chapters and practical part too.

An important part of our work was the theory of translation in translation at the beginning of the theoretical part. In this part was worked with publications by Zlata Kufnerová, Dagmar Knittlová and Jiří Levý. Furthermore, in the theoretical part dealt with the creation of film subtitles. In this part is worked mainly with the publication of Miroslav Pošta.

This was followed by a section on the film as such.

The practical part consists of a transcript of a selected part of the script of this film in Table 1 and is followed by the original version in English / original English subtitles and as the last original Czech subtitles. In practical part, mainly the English-Czech dictionary was used. The examples of comparing are divided into 4 parts focusing on specific phenomena.

This transcription is followed by a comparison of English and Czech subtitles with appropriate commentary. The final of this thesis created tables with particular examples of subtitles in English and in Czech followed by particular commentary.

The aim of the thesis was to compare original English subtitles with Czech subtitles for a given film. It can be said that the presented selected part of the subtitles corresponds to the subtitles in the original version.

The presented excerpts of the subtitles show either a slight improvement in terms of the Czech grammar system or in terms of saving space and time for the subtitle in Czech. It would certainly be possible to focus on these subtitles in more detail and depth, but my goal was to acquaint the reader with an example of this

comparison and to show the quality of Czech subtitles for this particular film. This comparison could be continued until the end of the whole film, but since this film lasts 138 minutes, it would be a very long thesis.

With this work I learned many new things in terms of translation theory, film subtitle theory, mainly thanks to Miroslav Pošta monograph "Titulkujeme profesionálně", as well as many other practical things that will be useful in my further study. Upon closer examination of the submitted subtitles, I found out what are or are not the differences between the original version and the Czech version of the subtitles.

ABSTRACT

The title of this bachelor's thesis is "Comparison of Czech translation with" English original of film, "Shutter Island". It therefore deals with the theory of translation and practical comparison of source and final language.

The first part of this thesis is a theoretical part dealing with the general theory of translation, briefly deals with the problem of non-translatability and then with film subtitles, their creation, language and technical means for their creation. The end of this chapter deals with the presented film and its brief content.

The next chapter is a practical part, dealing with the transcription of a selected part of the examined film subtitles in the original English version / English subtitles and Czech subtitles. This transcription is followed by a short commentary, which is followed by a practical comparison with the title of the film, proper names and other phenomena.

Then only the summary of the whole work follows.

RESUMÉ

Název této bakalářské práce je "Comparison of Czech translation with English original of movie, "Shutter Island"." Zabývá se tedy teorií překladu a praktickým porovnáním výchozího a konečného jazyka.

První část této práce tvoří teoretická část zabývající se obecnou teorií překladu, krátce se věnuje problému nepřeložitelnosti a následně pak filmovými titulky, jejich tvorbou, jazykovými a technickými prostředky pro jejich tvorbu. Konec této kapitoly se věnuje předkládanému filmu a jeho stručnému obsahu.

Další kapitolou je praktická část, zabývající se přepisem vybrané části zkoumaných filmových titulků v originálním anglickém znění / anglickými titulky a českými titulky. Po tomto přepisu následuje krátký komentář, který je následován samotným praktickým porovnáním ať už názvem filmu, vlastních jmen a dalších jevů.

Dále už jen navazuje shrnutí celé práce.

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3.3 Audio-visual material

- Prokletý ostrov/Shutter island 2010 (Blu-Ray DVD)

3.4 Appendices



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