

Bart Simpson and His Chalkboard: A Translation Analysis

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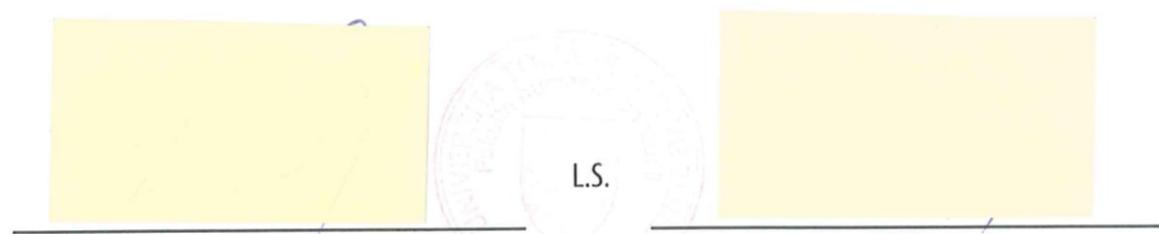
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ABSTRAKT

Tato bakalářská práce se zabývá porovnáním překladu vybraných výroků z úvodní scény české mutace seriálu Simpsonovi vůči americkému originálu. Překlad těchto výroků není častokrát jednoznačný a celý problému ekvivalence vycházející z jazykových a mimojazykových rozdílů. Práce se skládá z teoretické části popisující teorii překladu a charakteristiku seriálu a praktické části zabývající se porovnáním vybraných výroků z pohledu významového posunu. Na konkrétních příkladech je pak ukázáno, k jakému posunu v překladu došlo a zároveň, jak se význam překladu liší od amerického originálu.

Klíčová slova: Simpsonovi, překlad, ekvivalence, překladatelská analýza, výroky, posuny

ABSTRACT

The bachelor's thesis deals with the comparison of selected lines in the opening scene of the Czech version of The Simpsons series towards the American original. The translation of the lines is many times ambiguous and poses a problem of equivalence arising from linguistic and non-linguistic differences. The thesis consists of the theoretical part that describes the translation theory and series characteristics and the practical part that compares selected lines with regard to the semantic shift. The analysed examples indicate a translation shift and the difference in meaning between the original and the translated version.

Keywords: The Simpsons, translation, equivalence, translation analysis, gag, shifts

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

Over thirty years ago came into an existence a TV show, which became a worldwide phenomenon. *The Simpsons* is an American sitcom cartoon that achieved iconic stature in the American culture by raising controversial topics and issues concerning the politics, religion, economics, etc. The show was the first to break an image of ideal American family presented by media. Moreover, it satirizes the American culture and the concept of American identity through simple everyday situations. It faced criticism in the early days from government members; it even caught attention of the US president George Bush that defamed *The Simpsons* for being poor role models. On the contrary, the show gained a remarkable popularity due to its relatable nature. By using incongruence, sarcasm, hyperbole, and other comedic methods the show achieves the heart of satire.

The satire is also presented in the chalkboard gag, which is the main focus of this Bachelor's thesis. The chalkboard gag is a scene in the opening credits, where the protagonist writes a line several times as a school punishment. The aim of the thesis is to compare the translation and the original of the selected gags and analyse the shift in meaning that occurred.

The thesis is divided into two parts: theoretical and analytical. Firstly, the theoretical part briefly introduces the series, the background, the setting and the main characters. Secondly, the theoretical part concerns the theory of translation. It describes the translation as a discipline. Furthermore it discusses the term equivalence and its definitions by different translatologists. Also it notes the term non-equivalence and describes the translation techniques used by professionals. Lastly, the translation shifts are mentioned.

The analytical part deals with the selected gags from the first till twentieth season of the series. It compares the Czech translation with the American original and focuses on the shift in meaning. The aim of the analysis is to investigate whether the intended meaning was preserved in the translation or the Czech version differs. The difference between English and Czech language systems as well as culture must be taken in consideration. Thus, it is expected to find deviations from the original meaning in the forms of shifts, substitution or omission. Therefore it attempts to evaluate whether the shift in meaning is adequate with regard to context.

I. THEORY

1 TRANSLATION

This chapter focuses on the translation theory. It briefly describes the history of translation and further discusses translation as a process, the problems with equivalence, translation techniques and common problems associated with translating.

1.1 Definition of translation

According to Kufnerová et al., one can perceive translation as an activity, as a product of such activity or a communication device (1994, 11). The process of translation comprises of several phases; it follows certain principles and involves a range of participants in source language (author, recipients of ST¹) and in target language (submitter of a translation, translator and recipients of TT).

The product of such activity is commonly described as a target text created by transformation of a source text complying with certain conditions in order to not be recognized only as an adaptation or a version but as a translation (Knittlová et al. 2010, 220). Knittlová et al. also proposes the following criteria to produce a high-quality translation of a given text:

- a. The target text seems natural.
- b. The target text preserves the intended meaning or adequately resembles the meaning (it has the same impact on the reader of a translation as the original).
- c. The target text keeps the dynamics of the source text (2010, 14–15).

The purpose of translation is to convey the dynamics and meaning of a text to its audience as closely as possible and to provide the intended aim. Thus, the basic principle of translation is the functional approach. It does not matter whether the same linguistic devices are used but it is crucial for them to fulfil the same function as to semantics, denotation, connotation and pragmatics (Knittlová et al. 2010, 7). Therefore, the most suitable definition of a translation is provided by Levý who states that translation is an art of reproduction (1983, 100). It is a process of decoding a message in the source language and recoding it in the target language (Kufnerová et al. 1994, 8).

¹ ST – source text

1.2 Translation as a process

Translation can be viewed as a product of a translation process that can be seen from two points of view – from the outside (reader's point of view) and from the inside (translator's point of view). Therefore, we differentiate the terms “internal” perspective and “external” perspective. While a translation process is viewed from an audience as an unknown matter from an external perspective, the translator has to face many struggles and carefully consider subsequent solutions to produce a high-quality translation. Thus, the translator approaches the text from the internal perspective (Robinson 2003, 6).

Newmark (1988, 19–27) explains this notion in more detail. According to him, a translator has to keep in mind that the process of translating has four levels: the textual, the referential, the cohesive and the one of naturalness.

The textual level mainly focuses on the source language. On this level, the source text with its grammar and syntactic structure is decoded and rendered into the target language equivalents. Translators try to transform the text adequately into the target language considering its context.

The referential level is interconnected with the textual level and deals with the ambiguities of words and structures. It has to clarify the purpose of the source text and carefully convey it or imitate it.

The cohesive level binds the textual and referential level together while it offers a more generalized perspective of the text. As Newmark (1988, 23) states, both structure and mood of the text are pursued at the same time. The structure of the text aligns the information through connective words, linking the sentences and guides the reader from theme to rheme in a way that it creates an easily understandable text. In addition, the role of mood is crucial. It defines the consequent perception of the text whether it is positive, negative or neutral. The intention is to assure the coherence and regulate the emphasis.

The level of naturalness concentrates on the target language. To make the translation sound natural, prevailing words and syntactic structure must be used with regard to the source text to also reflect the naturalness of the original (Newmark 1988, 19–27).

1.3 Equivalence

The term equivalence is described as a reflection or similarity of the source text in the target text. Since the translation field was established as a scholarly discipline, equivalence was considered the cardinal problem arising from translation. It substantiates the possibility to transfer any information into a foreign language. It does not do that just by the same linguistic means, referring to a ‘direct equivalent’, but by using units fulfilling the same function which through certain strategies convey the meaning accurately to produce an equivalent (Knittlová 2003, 7).

1.3.1 Equivalence according to Nida

Eugene Nida (in Bassnett 2002) divides equivalence into two categories: formal and dynamic.

Formal equivalence mostly focuses on rendering the form and the content of the source language. Additionally, it strives to preserve the structure of the original text (as to the vocabulary, grammar and syntax) to secure the original message without damaging it. The aim is to keep the SL² context as accurate as possible for the reader’s understanding of the SL culture, manner of thought and means of expressions (Bassnett 2002, 33).

This is in contrast to *dynamic equivalence* which should attain the ‘equivalent effect’. In other words, the text should have the same impact on the recipient of a translation as it has on the recipient of a source text (Newmark 1988, 48–49). In sum, it emphasizes the significance of transferring the meaning, not the grammatical structure (Pym 2014, 6). The culture specific elements are replaced by means familiar to TL³ culture to reduce the feeling of eccentricity and create a natural seeming text (Munday 2001, 42). On the whole, the target text should be an equivalent of the source text.

1.3.2 Equivalence according to Popovič

Anton Popovič (in Bassnett 2002) differentiates four types of equivalence:

- a. *Linguistic equivalence* is the occurrence of resemblance within linguistic means. It means there is a direct equivalent to the SL term in the TL culture, which is also referred to as “word-for-word” translation (Bassnett 2002, 32).

²SL – source language

³TL – targetlanguage

- b. *Paradigmatic equivalence* is the resemblance between grammatical components of the SL and the TL. The grammatical system revolves around two fields: *morphology* and *syntax*. Morphology is the study of words and the way they assemble, while syntax is the study of assembling clauses and sentences. Both dimensions identify aspects such as tense, number, gender, etc., while determining the way in which the linguistic units must be formed which is crucial in order to create a coherent text (Baker 2011, 92–93).
- c. *Stylistic equivalence* is the similarity of the SL and the TL in expressive means of the text depicting the identical meaning (Bassnett 2002, 32). Several words may mean the same, nevertheless, the individual words differ as to their expressiveness. Thus, the knowledge of connotations and situations in which such words are used is crucial (Baker 2011, 12).
- d. *Textual equivalence* is the similarity of the SL and the TL within its structure and form of the text. Its form is created by lexical, grammatical and other affinities between various linguistic units that makes a text cohesive (Baker 2011, 190). Hence the linear arrangement is crucial for interpreting the text. While processing the information, a person naturally opts for formulation that makes the clearest outcome in a given context (Baker 2011, 132).

1.3.3 Equivalence according to Baker

1.3.3.1 Equivalence at word level

According to Baker (2011, 9–14), it must be taken in consideration that there are four types of meanings when it comes to words in order to find the proper equivalent of a word:

- a. *Propositional meaning* emanates from the relationship between a word and what the word denotes in reality. Based on this meaning we can speculate whether the remark is truthful or not.
- b. *Expressive meaning* correlates with the atmosphere of a situation or with a speaker's emotions rather than with the actual meaning of the remark. Two or more words denoting the same, usually varying in their expressiveness, are known as synonyms. The synonyms have the same propositional meaning. However, each has different

connotations and is used in a different context. This type of meaning might not be considered as truthful, nor otherwise.

- c. *Presupposed meaning* emanates from the assumption what might follow the word or contrarily might antecede the word. The assumption is restricted to two types – *selectional restrictions* and *collocational restrictions*. The *selectional restrictions* emerge from the propositional meaning which implies that they are rather semantically oriented. Based on the usual co-occurrence of two or more words, one may predict the continuance. Apart from the *selectional restrictions*, the *collocational restrictions* do not emerge from the propositional meaning but they are rather semantically discretionary restrictions. Therefore, it refers to a phenomenon that in, for example, a two-word phrase the meaning is not restricted to two individual words but rather it is viewed as a whole. In addition, they act as fixed expressions in the particular language.
- d. *Evoked meaning* emanates from a dialect and a register. Dialect is a form of language connected to a certain area or group of people while the register is a form of language used in certain fields of human communication or for a particular reason. The choice of a register emanates from certain parameters: field, tenor and mode. One has a different process of thinking than the other. Thus, everybody considers the different usage of a word to be appropriate for a different kind of situation (Baker 2011, 9-14).

These are theoretical criteria how to distinguish these four types of meaning but they cannot be easily separated from each other because in reality, all of these meanings interfere in one way or another. The core practice is to adequately understand the text and analyse its linguistic units at the word level and above.

1.3.3.2 *Equivalence above the word level*

Though the word is a unit that may carry meaning and stand on its own, the usual occurrence happens within a clause or a sentence, where it is being combined with other words. In order to create a coherent text that carries meaning, certain rules must be followed while combining words into a sentence. These rules are generally labelled as *grammar*. These rules must be observed in order to fully acknowledge the meaning of words, phrases, clauses and sentences. The grammar is strict. Nevertheless, individual words or phrases might be considered as exceptions rather than whole classes of words (Baker 2011, 51).

Even though there is no rule concerning the exceptions, their occurrence might create a kind of pattern. The probability of certain words co-occurring is called “lexical patterning” (Baker 2011, 51) and will be discussed more in two subsections – *collocations* and *idioms and fixed expressions*.

Collocation is the quality of certain words which are likely to appear in combination with other words. There are two approaches to look upon collocations. In one case it emerges from its propositional meaning. There is a tendency of certain words which express ideas or items appearing or interacting together in real life to co-occur. On the other hand, the combination of words may be semantically discretionary and distant from its propositional meaning (Baker 2011, 52).

All of the cases of collocations are specific. In particular, each word has a scope of words which it collocates with. It has to be taken into consideration that its synonyms cannot be freely substituted for the intended word because they have their own scope of collocates. Moreover, the scope of collocates is determined by two aspects: *specificity* and *number of senses*. How specific the word is, is a key determiner to what extent the scope reaches. The more general word has wider scope of collocates than its hyponym. Furthermore, most words have several meanings. As with specificity, the more meanings the word has the wider the scope of collocates can be. Whether the collocation is acceptable or not is difficult to recognize for a foreigner. Meanwhile, native speakers of a language sense it naturally. (Baker 2011, 54-55).

In comparison to collocations, which are approachable through different grammatical structures, *idioms and fixed expressions* are inflexible toward any kind of change. They are used in their fixed form, otherwise they do not make sense. Furthermore, the true meaning of the phrase cannot be understood from the individual words but must be discerned as a whole (Baker 2011, 67).

1.4 Non-equivalence

The opposition of equivalence is a phenomenon in which a word in the SL has no reflection in the TL – it does not have any direct equivalent, which is a cardinal problem in translation. Thus, it will be further discussed with its strategies.

According to Baker (2011, 18–22) these are the common problems of non-equivalence:

- a. *Culture specific concept* – Culture is a term which comprises social norms, beliefs, customs, arts, knowledge, etc. It is a way of life of certain groups of people (certain countries) which evolved based on different conditions and the different environments. It means that world is diverse and each country is distinct and unique. As a result, the term “culture specific concept” arose, which is an idea common in a particular culture but may be unknown to another. Transferring this concept to the TL audience may pose a problem. In most cases, translators use concepts of TL culture to resemble the idea.
- b. *The source-language concept is not lexicalized in the target language* – Frequently, cases occur in which the SL idea is familiar to the TL audience but the TL does not have an expression for it – the word is not lexicalized.
- c. *The source-language word is semantically complex* – Semantically complex words are terms expressing a whole concept which is frequently discussed. For instance, a word that expresses an action or a number of actions in a row plus certain conditions that must be upheld resulting in a certain outcome. This is frequently a problem which a translator must face; this semantically complex word is usually paraphrased and explained in a sentence rather than with a single expression that would have to be created.
- d. *The source and target languages make different distinctions in meaning* – An issue is when TL does not lack the equivalent but needs to draw a distinction in meaning, as to specify the circumstances of a certain action, to produce an understandable and natural seeming translation for the audience. However, it is not necessary to draw a distinction in the SL because the meaning stays the same. An extension of this case may be considered point e) and f).
- e. *The target language lacks a superordinate* – A superordinate is a term for a word superior to a group of specific words – hyponyms. In this case, the translator has no direct equivalent and has to explain the superordinate by enumeration of hyponyms to convey the meaning of the general word since the TL makes more distinctions and the superordinate as a concept is not discussed enough to be a term.

- f. *The target language lacks a specific term (hyponym)* – The opposite case to point e) which appears more often. Where TL does not possess the specific word – direct equivalent since the TL makes no distinctions – more information is irrelevant.
- g. *Difference in expressive meaning* – As was discussed earlier (see chapter 1.4.3.), several words may have the same propositional meaning – synonyms but may vary as to their expressiveness. Generally speaking, it is less difficult to translate a neutral word and add the expressive meaning than to reduce the expressiveness. As mentioned earlier, the goal of the translation is to convey all four meanings of the word because a misunderstanding may happen when the translator chooses a synonym with a certain connotation. The argument may be perceived from a different perspective (Baker 2011, 18–22).

1.5 Translation shifts

Translation shifts arise as a result of disparity between two languages, considering either varying grammatical system or semantics. Shifts mean recoding information by other means available in the TL. Popovič (in Vilikovský 2002) describes four types of shifts:

A constitutive shift is an inevitable shift arising from differences between two language systems (source and target language). It is considered functional and objective. For instance, the reproduction of English tenses or aspects are a constitutive shift.

An individual shift is a system of individual variances motivated by the translator's inclination towards a certain language means and by their own personal style.

A topical shift substitutes SL topics, concepts or idioms with means familiar to the TL audience. It focuses on the connotation of the expression at the expense of denotation.

Lastly, a negative shift may arise from the incomprehension of the ST due to having an insufficient knowledge of a certain language or ignorance towards rules of equivalence (Vilikovský 2002, 44).

1.6 Translation techniques

The problems considering non-equivalence are handled through certain techniques. The most known techniques are divided into two groups: *direct translation techniques* and

oblique translation techniques (Munday 2001, 56). In addition, Baker adds techniques which are commonly used by translators.

1.6.1 Direct translation techniques

Direct translation techniques are used when the SL and TL have a similar grammatical system. Therefore, the SL components may be easily translated into their closest grammatical equivalent in TL. These techniques consist of borrowing, calque and literal translation (Fawcett 1997, 138).

Borrowing is a term for a word or a phrase that has been adopted by the TL without any violation of the word besides the transliteration - transcription into another alphabet (Knittlová et al. 2010, 19). It is used when the TL lacks the direct equivalent or to present the original culture by retaining the language (Munday 2001, 56).

Calque is a term for a certain type of borrowing transferred into a word-for-word translation. Each morpheme or each word of a phrase is translated separately into its direct equivalent. The most known example is *skyscraper* – *mrakodrap*. Calques are frequently used by translators. However, they often originate as a product of journalistic creativity (Fawcett 1997, 35).

Literal translation is a term for word-for-word translation. Each word is translated separately into its direct equivalent which may resemble a calque. While calque translates only words or phrases, literal translation handles a whole sentence.

1.6.2 Oblique translation techniques

Oblique translation techniques are used when the grammatical system between SL and TL differs. Thus, it is not possible to transfer the ST into TT without violating the sentence structure and altering the linguistic units. These techniques consist of transposition, modulation, equivalence and adaptation.

Transposition is a necessary alteration of a word class as a result of a different grammatical system of the TL without changing the meaning (Knittlová et al. 2010, 19). It is the most widely used translation technique, since each language expresses information by different means (Munday 2001, 57).

Modulation is a change in a viewpoint. Transposition and modulation share some features but unlike transposition, modulation does not require a change of a word class but it is rather a replacement of the SL figure for a semantically similar figure which sounds more natural in the TL. The translator has to have a deep knowledge of the TL so they may use the modulation effectively and adequately to the context. The most common cases of such replacement may be - abstract for concrete, cause for effect, part for whole, space for time, negation of opposite, etc. (Munday 2001, 57–58).

Équivalence is a use of stylistic and structural means which are different from the original but depict the same meaning (Knittlová et al. 2010, 19). The translation technique should not be mistaken for the theoretical term that was discussed earlier (see chapter 1.3.), because it encompasses a broader sense, hence the term is rather kept in its French form (Fawcett 1997, 39).

Adaptation is closely linked with dynamic equivalence. The intention of such translation is to attain the same impact of the text – recipients of a translation should experience the same reaction as recipients of the source text. Therefore, adaptation is a substitution of a ST situation by an adequate situation familiar to a TT culture, in which the ST situation does not exist or it is not substantial (Knittlová et al. 2010, 19).

1.6.3 Common translation techniques

In addition, Baker (1992, 26-42) introduces strategies commonly used by translators to deal with problems considering non-equivalence as it was described earlier (see chapter 1.4.).

- a. *Translation by a more general word* is used for dealing with a lack of hyponym in the TL. It is an appropriate translation strategy in the majority of languages, since it is oriented onto the semantic hierarchy of the expression.
- b. *Translation by a more neutral word* is used when the TL lacks the adequate equivalent with the correct connotation. The translator uses a less expressive term to avoid confusion caused by the misinterpretation of the intended meaning.
- c. *Translation by cultural substitution* is used to deal with culture-specific elements, which are posing a significant translation issue in the globalized world. The translator replaces a cultural-specific element with a concept known to the TL culture that closely resembles the original notion.

- d. *Translation using a loan word or loan word plus explanation* is also used to deal with culture-specific elements and notions of a contemporary word. The SL term is used in its original form and transferred into the TL with a following explanation. It is convenient in texts containing numerous repetitions of the term. That way the borrowed expression and its meaning become adopted by the TL.
- e. *Translation by paraphrase using related words* is a common strategy used by translators when the SL notion is a known concept and has an expression in TL culture but they vary in their grammatical structure.
- f. *Translation by paraphrase using unrelated words* is used in the opposite case, when the SL notion does not have an expression in the TL. Then, it is paraphrased by linguistic means resembling the meaning as closely as possible.
- g. *Translation by an omission* is a rarely used strategy. In some cases, it is possible to omit an expression out of the sentence. It should be done only if the meaning of the expression is not crucial for understanding the context, is it too difficult to understand thus confusing to the target audience or rendering the sense would unnecessarily lengthen the text (Baker 1992, 26-42).

2 THE SIMPSONS

The Simpsons is without a doubt one of the most popular TV series ever made. It is an American animated situational comedy (sitcom) created by cartoonist Matt Groening. It made its first appearance on the *Tracey Ullman Show* (McNamee 2007) as an “animated short” — which is a short motion picture (Free Dictionary, n.d.), in 1987 for the Fox Broadcasting Company. After two years the series premiered on the 17th of December 1989 with its extended length. Since then the show has run 675 episodes and became “the longest running prime-time TV series”, in terms of seasons and number of episodes (McNamee 2007). Additionally, in 2007 a film adaptation was released called “The Simpsons Movie”. Though it is criticized for its bland plot, the film gained commercial success and grossed over \$500 million internationally (Keveney 2019).

The show was introduced to the Czech audience in 1993. Since the beginning it has been regularly broadcast on the TV channel Česká televize till 2013 (Česká Televize, n.d.). Afterwards broadcasting rights were bought by TV Prima.

The show has gained an audience and has continued to be a success because of its relatable nature. It is a satirical portrayal of a dysfunctional middle-class family. However, it also depicts the social and political flaws of today’s world while highlighting social behaviour through metaphors embedded in common life situations (Cantor 1999).

2.1 Setting

The storyline takes place in Springfield — an average sized town in an unknown state located within the United States. Springfield serves as a persistent riddle revolving around the show. The USA has a number of towns called Springfield (Krishnadev 2012). Thereupon, Springfield is intended as a representation of the most common town in the USA. However, the audience has been intrigued by the question, which Springfield in the United States is the home of the most popular animated family. After 23 seasons, Matt Groening uncovered the secret — the state of Oregon. Till then speculation about the true location was a topic for a debate. The reason was that in each episode the landscape was changed based on the plot and the references in the show were contradictory, so there was no way to clearly determine the state. Furthermore, the family lives in Evergreen Terrace, which is the exact address of Groening’s house in Portland where he was raised (Stebner 2012).

2.2 The Simpsons family

At the centre of the storyline is a yellow-skinned family. The significant yellow colour was chosen purposely by the creator himself to highlight the show amongst other animated and non-animated programs running on TV at the time (Miller 2017). The family has five members — a married couple Homer and Marge who are the parents of three children named Bart and Lisa and a toddler Maggie. Interestingly, the names of the protagonists were inspired by Groening's own family (Stebner 2012).

Firstly, the show was focused on Bart but later the producers realized there are certain limits concerning what can be done by a boy, thus the show became centred on Homer.

2.2.1 Characters

Homer is the father of the Simpsons family. He is an embodiment of laziness, consumerism and stupidity. He works as a safety inspector for Springfield's Nuclear Plant, even though he is low-educated, irresponsible and mainly unqualified for his job. Rather than preventing the working place from danger, he accidentally jeopardizes life of his own and his colleagues. Further, his only interests seem to be his hearty appetite and his dependence on Duff beer, which he satiates after work in his favourite bar Moe's Tavern every day. Once he arrives home, he pays very little attention to his children and his wife. As a result, he seems almost ignorant and selfish. Conversely, Homer wishes to make his family proud, as he wants his children to appreciate him and have a wife who loves him. However, conflict finds its way into these goals and because of his difficult childhood, he simply cannot be any different than lazy, self-centred and rude.

Marge is a mother and the glue that holds the flawed family together. She does not have any job. In general, she depicts a typical submissive housewife, who renounced her dreams of being a famous artist because of a man. Sadly, she lives in monotony every day, waking up early to prepare a breakfast for her husband and children, spending the whole day cleaning, taking care of the household and her infant Maggie while later the day she cooks dinner for her family. Moreover, she is an extremely strong character, even though she has no friends, is often overlooked, mistreated and unappreciated by her husband and children. However, she is devoted to her family and is a supporting and loving mother and wife.

Bart is a 10 year-old boy. He is a reflection of his father as an irresponsible trouble-maker. He is known for his prank calls to Moe's Tavern, as well as for pulling practical jokes on the majority of Springfield's citizens with his best friend Millhouse. Mainly his pranks in school earn him a detention and punishment in the form of writing sentences many times over. By these means Bart seeks attention. Further, Bart does not excel in school in comparison to his sister but conversely he is more popular. He is active and rides through the town on his skateboard, which is a significant part of the opening scene as the detention.

Lisa is 2 years younger than her brother. She is exceptional among her family as she is smart, a passionate animal rights activist, hence a vegetarian and a feminist. Because of her outstanding intelligence and political engagement, which prevents her from socialization, she seems nerdy and is often rejected by her schoolmates. Additionally, her long-time dream is being a jazz musician, which motivated her to play the saxophone and discover her exceptional talent. During the course of the show, Lisa serves as a voice of good morals to her family and the whole show (Rabin 2011).

The youngest of the family is a toddler named Maggie. She has not learned how to speak. On the show she is mostly sucking onto a pacifier and clumsily wandering around the house. She plays an interesting role in the series. Though she is only an infant, she has extraordinary talents, is remarkably intelligent and in some cases even spiteful, which she reveals through small acts once no-one is looking. Maggie is also talented in playing the saxophone, can drive a car and once shot Mr. Burns who is the owner of the Springfield Nuclear Plant.

2.3 Chalkboard gag

The chalkboard gag is a comical act appearing in the opening scene of the show 'The Simpsons' and undergoes the analysis of the Bachelor's thesis. The gag depicts one of the protagonists 'Bart' writing a special line repetitively as a school punishment, till the school ringing disturbs him in a detention. As a sign of an end of a detention, he stops writing and he flees the school as quickly as possible. The lines occurring on the blackboard represent a rebuke. The rebuke is an implication of a mischief that the protagonist has done. The understanding of the gag may be subjective and varying from person to person due to an indirect addressing of misbehaviour by a rectifying result.

II. ANALYSIS

3 METHODOLOGY

This thesis analyses the TV translation of the chalkboard gag in the opening scene of the series ‘The Simpsons’. The chalkboard gag is a significant feature of the show. Since the airing of the series, almost each episode has had its own gag. As the show continued throughout the years, the frequency decreased with each season.

The analysis focuses on the translators’ approach towards the lines of the gag. The chalkboard gag is analysed based on the model of shifts by Knittlová et al. (2010). It tries to disclose whether the Czech translation undergoes shifts in denotation, connotation or pragmatic aspect or whether it omits the original meaning and creates its own version. The aim of the analysis is to compare the SL version with the TL version and define the shift that occurred due to the translator’s choice. Furthermore, it tries to evaluate the adequacy of the chosen translation solution with regard to the target language audience and the target language means. In some cases, a suggestion for better translation will be given.

For the analysis 65 examples demonstrating common shifts in meaning were chosen from the first twenty seasons. These were categorized into chapters based on shift types.

3.1 Translation of the Show

Since the beginning of the show, several translators have partaken on the show translation, including Petr Putna and Vojtěch Kostiha. Kostiha has worked as a translator for the series since its 21st season. In a radio interview, he revealed that mechanical translation was never his intention but rather he aimed to create his own work of art (Radio Žurnál 2014). Putna has expressed a similar idea. As the show’s translator for 8 seasons, he said that he has found it difficult to translate references to TV series that have never been broadcast in the Czech Republic or discussing celebrities, sportsmen or politicians that nobody in the Czech Republic has heard of. A violent implementation of Czech substitutions on an American TV show is not pleasing according to him. Thus, he tried to produce an adequate joke at the expense of the original meaning (Cool Magazín 2010). Kostiha has stressed the struggle arising from a different target audience from the American and Czech versions. While the American original targets adults, the Czech version is considered rather a kids show. As a result, the Czech translation simplifies the lines and ideas, mutes the vulgarisms and creates a decent adaptation with respect to its satirical nature (Radio Žurnál 2014).

4 ANALYSIS

4.1 Faithful translation

Faithful translation is translating into its direct equivalent. It is an appellation with unambiguous denotative meaning denoting the same fact (Knittlová et al. 2010, 40).

(1a)⁴ *I will not flip the classroom upside down.* (S17E16)

(1b)⁵ *Už nikdy nebudu obracet třídu vzhůru nohama.*

(2a) *They are laughing at me, not with me.* (S01E12)

(2b) *Smějí se mne, ne se mnou.*

(3a) *I am not a 32 year old woman.* (S02E06)

(3b) *Nejsem dvacetiletá žena.*

(4a) *No one is interested in my underpants.* (S06E02)

(4b) *Nikdo není zvědavý na moje spodní prádlo.*

(5a) *Fire is not the cleanser.* (S12E18)

(5b) *Oheň není čistící prostředek.*

(6a) *My mom is not dating Jerry Seinfeld.* (S10E10)

(6b) *Moje máma nechodí s Jerrym Seinfeldem*

4.1.1 Calque

Calque is a special type of literal translation. It transfers each morpheme or word of an expression into its direct equivalent (Fawcett 1997, 35).

(7a) "Temptation Island" was not a sleazy piece of crap. (S12E15)

(7b) *Seriál "Ostrov pokušení"* nebyla trapná slátanina.

[The series “Island of temptation” was not an embarrassing tripe.]

Ostrov pokušení is a word-for-word translation of *Temptation Island*. The only varying feature is the different position of the modifier. While the modifier antecedes the noun in

⁴ (1a) – the American original

⁵ (1b) – the Czech translation

English, it follows the noun in Czech, which is, nevertheless, a regular grammatical means. Because the reality show is not familiar to the TT audience, usage of calque is suited for this situation. The calque explicitly renders two valid pieces of information about the content of the show. It is situated on the island and the temptation suggests a romantic theme. This creates a vivid image of what the viewer or the TT reader might expect.

(8a) *There was no Roman god named "Fartacus". (S09E09)*

(8b) *Žádný římský bůh se nejmenoval Sprdakus.*

[No Roman god was named Fartacus.]

The name of the person implied is *Spartacus*. In the original, the first half of the name is replaced with *fart*, which the direct equivalent is *prd* [a fart]. The Czech translation keeps an initial letter S and then places the equivalent and also transcribes the suffix *cus* because of Czech pronunciation. The *Sprdakus* creates a homophony with the implied person *Spartacus* and produces an even more humorous effect than the ST.

(9a) *I will not bite the hand that feeds me Butterfingers. (S13E10)*

(9b) *Už nikdy nekousnu do ruky, která mě krmí máslovými prstíky.*

[I will not bite the hand that feeds me butter fingers.]

Butterfingers is a brand of a candy. It is also translated word-for-word. The Czech adaptation is not written all-together with a capital letter as a brand but separately as a pre-modifier and a noun. Because of the verb *feed* it is evident that *máslové prstíky* [butter fingers] are some type of food. Plus (9b) renders fingers as a diminutive *prstíky*. This implies something small and sweet with a connection to butter. The TT audience has the idea that it might be some kind of candy bar. Thus, the intended meaning is preserved.

4.2 Denotation shift

According to Knitlová et al. (2010, 47), the semantic difference between languages arises from the labelling approach, level of abstraction, approaching reality from different standpoint and emphasizing different characteristics while the fact stays the same and fulfills the same function in a text so the denotation would not change.

4.2.1 Specification

Specification, or substitution by hyponym, is the most common semantic difference between English and Czech lexical units. The Czech counterparts may contain an extra semantic feature, which was not obtained in the original English expression. The usage of such

expressions depends on the translator's tendencies towards explicitness (Knittlová et al. 2010, 48).

4.2.1.1 Specification of verbs

Due to the semantic richness of Czech verbs, the specification of verbs is rather frequent while translating. While English verbs tend to function as links amongst nominal constituents carrying the meaning, Czech verbs are fundamental carriers of meaning. The extra semantic feature may indicate direction, manner, means, location and initial or final phase (Knittlová et al. 2010, 48).

(10a) *Spitwads are not free speech.* (S03E02)

(10b) *Plivání nepatří do svobody projevu.*

[Spitting does not belong in the freedom of speech.]

The verb *be* is semantically poor. Its meaning is determined based on the nominal constituents it collocates with. Thus, it is plentifully used regarding no limitation in usage. Czech verbs carry a meaning, though they specify the function. In (10a) *are not* means *nepatří* [does not belong]. *Svoboda projevu* [the freedom of speech] is the right to speak and any other actions incorporating the mouth are not accepted as speech and thus they do not belong in the freedom of speech. The usage of *není* [is not] would be possible but the statement would sound shallow. *Nepatří* [does not belong] adds dynamic due to the usage of expression from different layer of vocabulary and the verb seems natural to the Czech context.

(11a) *A belch is not an oral report.* (S11E15)

(11b) *Krknutí se neuznává jako referát.*

[A burp is not accepted as a report.]

In (11a) *is not* means that a belch is an inadequate act to be an oral report. *Neuznává se* [it is not accepted] as a report. In English the intended meaning is understood by the general public because these structures with implied information are common. In both examples, the Czech specification is appropriate. Otherwise, the lines would be bland and the implied information would not be understood properly.

(12a) *The hamster did not have a "full life".* (S12E13)

(12b) *Ten křeček neprožil plnohodnotný život.*

[The hamster has not lived out full-filled life.]

To have is general and versatile in usage. As the verb *be*, *have* is semantically poor and gains its intended meaning in combination with a nominal constituent. After reading the whole line *The hamster did not have a “full life”*, the death of the hamster is evident. On the other hand, the Czech verb carries the negated information about state of living – *neprožil* [did not live out], so even without the object it is obvious that the hamster did not survive. The Czech verbal prefix *pro* suggest the final phase, that the life had been lived though. Then the quality of life may be evaluated. Also, the TT *prožít* [live out] contains implied information that the quality of life is determined by the years lived out not by possession of life.

(13a) *I will not do that thing with my tongue.* (S02E07)

(13b) *Už nikdy nebudu vyplazovat jazyk.*

[I will never stick the tongue out.]

In (13a), ST uses the general verb *do*, which gains full meaning by other lexical units – *that thing with my tongue*. The TT omits the direct object *that thing* and uses a semantically richer verb *vyplazovat* [stick out], which collocates with *tongue*. In the ST, it is not explicitly said, how the tongue is moving. In TT the verb is explicitly depicts the semantic feature of direction – *vy* as a Czech verbal prefix adds the meaning of moving outwards; it also adds a manner – the morpheme *plazit* [creep] meaning slowly. The ST is too general and needs specification because the ST line expresses only an instrument – *tongue*. The activity what is done with the tongue and if it is offensive enough to be punished, is too abstract and unimaginable. The TT specifies it as *vyplazovat* [stick out], which is a way of ridicule, thus it creates the logical reason to be punished.

4.2.1.2 Specification of nominal constituents

(14a) *I will not encourage others to fly.* (S02E01)

(14b) *Už nikdy nebudu spolužáky navádět, aby létali.*

[I will never induce schoolmates to fly.]

(15a) *I will not trade pants with others.*

(15b) *Už nikdy si nebudu se spolužáky měnit kalhoty.* (S02E05)

[I will never exchange pants with schoolmates.]

In both of these examples, the object and object of P are specified to *spolužáci* [schoolmates]. Even though the direct equivalent *ostatní* [others] would be adequate, the translator opts for specification due to a situational context. The gag takes place in the school, thus it is logical

that people around are schoolmates because school personnel would not engage in such puerile activities.

(16a) *Genetics is not an excuse. (S12E19)*

(16b) *Moje geny mě neomlovají.*

[My genes do not excuse myself.]

Genetics as a study of heredity is commonly used as a phrase in combination with being or not being an excuse. Czech does not use the science discipline in this situation and rather focuses on the *gen* [a gene] – a unit of heredity, of the protagonist. It is illogical to blame science study for one's actions because every person differs. Thus (16b) is a nice solution, which as a school punishment sounds repentant.

4.2.1.3 Concretization

Knittlová et al. add the concretization as a subcategory of specification, even though they do not determine the specific quality of this phenomenon and how it differs from the hyponym (2010, 48-59).

(17a) *Science class should not end in tragedy. (S12E08)*

(17b) *Hodina chemie by neměla končit tragédií.*

[Chemistry class should not end in tragedy.]

Science class is a subject taught in American schools that comprises three fields: biology, chemistry and physics. The protagonist attends elementary school, which is a partial equivalent of TL ‘basic school’, where is taught so-called *přírodověda* [natural sciences]. In the TL culture, these fields are taught in three separate subjects in high school. The translator opts for concretization and renders the expression as *hodina chemie* [a chemistry class], which makes Bart older to a Czech audience than he actually is, since chemistry as a subject is not taught until the age of 13.

(18a) *A burp in a jar is not a science project. (S13E03)*

(18b) *Krknutí do zkumavky není vědecký project.*

[Burping into a test tube is not a science project.]

A *jar* is any kind of glass container used for storage. Due to the situational context of the text – discussing the school science project, the TT renders the *jar* as *zkumavka* [a test tube] – a small container used for retaining chemicals in science experiments. The act might be

difficult because a test tube is narrow-mouthed but the feasibility is not relevant since it is a cartoon series. A good solution arises from the semantic connection.

4.2.2 Generalization

Generalization, or substitution by hypernym, is a moderation of a semantic feature and an increase in the level of abstraction. Generalization concerns commonly used Czech nouns, mainly in cases of labelling certain types of products, brands or culturally specific concepts which are not present in Czech culture (they have zero equivalents) (Knittlová et al. 2010, 59).

(19a) *I will not hide behind the Fifth Amendment. (S02E18)*

(19b) *Už nikdy nebudu hřešit na ústavu Spojených států.*

[I will never take advantage of the US Constitution.]

The Fifth Amendment is an appendix of the United States Constitution concerning criminal procedures. The translator presupposes the TT recipient's lack of knowledge of the American legislation, thus *the Fifth Amendment* is replaced by the whole – *ústava Spojených Států* [the US Constitution], which is a known term for the TT audience. The questionable feature is the choice of the TT verb *hřešit na* [take advantage of something in a negative way]. The verb belongs to the periphery of the Czech vocabulary and its occurrence is almost isolated. Therefore, it is not wise choice for a kid's show, who might know only the verb *hřešit* [sin] in its primary meaning, which creates nonsense from the gag.

(20a) *High explosives and school don't mix. (S03E04)*

(20b) *Výbušniny a škola se neslučují.*

[Explosives and school do not combine.]

Although it may not seem like *výbušniny* [explosives] is a hypernym, closer investigation of the term *explosives* is divided into *high explosives* (třaskavina) and *low explosives* (trhavina). The distinction depends on the manner and speed of the spread (Johnson 2019). The term is generalized, since the manner of school destruction is irrelevant. The most important information is that any kind of explosives should not be brought to school with the intention of blowing up the school, which is precisely what is transferred.

(21a) "Bart Bucks" are not legal tender. (S03E08)

(21b) Bartovy peníze nejsou zákonným platidlem.

[Bart money is not legal tender.]

Bucks are slang expression for US dollars. The term *bucks* has an equivalent in the TL – *babky* [bucks/grannies]. The expression *bucks* is understood in the intended meaning in combination with number. Since *Bart bucks* is not a fixed expression but a made-up expression created just for the purposes of the show, its intended meaning is not recognized by the TT audience. The equivalent *Bartovy babky* would sound odd and might be mistaken for grannies, which would cause confusion. Hence it is appropriately used a general term *peníze* that avoids this ambiguity.

(22a) I will not bury the new kid. (S04E06)

(22b) Už nikdy nebudu spolužáka zahrabávat do země.

[I will never bury a schoolmate in the ground.]

Since the translator finds the information of someone being new in school as insignificant and redundant, the expression *new kid* is generalized to *spolužák* [a schoolmate] just as any other person who attends school. Although pranking schoolmates happens commonly in schools, the ST depicts a frequently occurring phenomenon of performing cruel jokes especially on the new kids, who are nervous and scared to enter a new collective, which often times makes them the targets of ridicule. This act is usually about gaining dominance over these fragile children. This generalization reduces the humoristic feature. Also, the TT specification of place *zahrabávat do země* [burying into the ground] softens the meaning, while the ST plays with the ambiguity of the verb *bury*, which implies the event of performing a funeral for the dead. The proposed solution is to make *spolužák* [a schoolmate] plural and thus *Už nikdy nebudu pohřbívat spolužáky*. [I will never bury schoolmates.].

(23a) The principal's toupée is not a frisbee. (S04E14)

(23b) Už nikdy nebudu házet parukou pana ředitele.

[I will never be throwing the wig of the principal.]

A *toupée* is a special type of a wig. Its main purpose is to cover baldness, hence it is not a full-head wig but rather smaller in size to fit just the bald spot. Even though it is not gender specific, the primary users of a *toupée* are men. The term is commonly known to the TT audience in its transcribed Czech form as *tupé* [a toupée], consequently the reason for generalization is not clear. The literal translation would be a better option because the omission of a *frisbee* violates the humoristic feature. Since a *frisbee* is a plaything, the ST

evokes a scene of the protagonist throwing the *toupée* to their schoolmates as a game. The TT does not resemble this idea, which makes the line dull. The literal translation would be funnier. Thus, the proposed translation is *Tupé pana ředitelé není frisbee*. [Principal's toupée is not a frisbee.].

(24a) *Mud is not one of the 4 food groups.* (S04E17)

(24b) *Bláto nepatří mezi potraviny.*

[Mud does not belong among foods.]

4 food groups are a familiar concept to a Czech audience but commonly it is referred to as *potravinová pyramida* [the food pyramid]. Since the generalization of *the 4 food groups* takes place, the specification of a verb *is* is needed. The TT *nepatří* [does not belong to] is the equivalent of the ST *is not one of*, because both of them determine the limits, amongst what is not acceptable to rank mud and explicitly stating that mud may not be classified as any food. Generalization is an adequate solution, since the term *potravinové skupiny* [the food groups] is rarely used in a conversation.

(25a) *The Good Humor man can only be pushed so far.* (S06E20)

(25b) *Už nikdy nebudu dopalovat zmrzlináře.*

[I will never annoy the ice-cream man.]

Good Humor is a brand of ice cream sold by a delivery truck riding through a town. These ice cream trucks are also popular in the Czech Republic but the brand is insignificant to the target customers, whom are children. Due to the fact that the brand is not needed for rendering the sense of the gag, it is generalized for *zmrzlináře* [the ice-cream man]. Then the phrase *be pushed so far* means that everybody has its boundaries of patience. The ST only implies a situation where Bart himself is making fun of the ice-cream man till he gets angry. For the sake of keeping the usual form of the TT gag, (25b) explicitly states that he actually teased him. In fact it is a good solution, since rendering the fact that the ice-cream man has limited patience would be too complicated and probably the intended meaning would not be recognized by the TT audience.

(26a) *I will not sell my kidney on eBay.* (S11E09)

(26b) *Už nikdy nebudu nabízet svoje játra na internetu.*

[I will never offer my liver on the internet.]

eBay is one of the world's biggest shopping websites with the possibility to enter an auction in order to buy or sell an item. Due to the current globalized world, there is no reason to use

the generalization and replace *eBay* with *na internetu* [on the internet], because the majority of the people know what *eBay* is. Also, a lack of specificity does not disorient the TT audience and it does not violate the meaning. Additionally, there is a denotation shift of the verb. *To sell* should be translated as *prodávat* [to sell] in its common sense, but till the purchase is made, the item is still offered, so the translator renders this fact perfectly. On the other hand, the translator mistakes kidney for *játra* [liver]. However, it is not certain whether this replacement was done deliberately.

(27a) Silly string is not a nasal spray. (S09E16)

(27b) Pěna na holení není sprej do nosu.

[Shaving foam is not a nasal spray.]

Silly string is a plaything in the form of a spray squirting a foam-like substance. Since it is not commonly sold in the Czech Republic, the translator assumes that the TT audience would not recognize this product and replaces it with *pěna na holení* [a foam for shaving], which is similar in its concept. Thus, it would have the same effect of shooting the foam out of one's nose that is implied in the ST. This translation is certainly high-quality, because the TT reflects the ST precisely including the implication and it retains the effect it has on the ST recipient.

(28a) I will not skateboard in the halls. (S01E03)

(28b) Už nikdy nebudu ve škole jezdit na skateboardu.

[I will never ride a skateboard in school.]

In this example *in the halls* are replaced with *ve škole* [a school], even though there is no reason for it. More specific *po chodbách* [in the halls] would seem more natural and believable. It is obvious the rules forbidding skateboarding apply on the school property but the protagonist would not be able to properly skateboard in the classroom or bathroom for instance. There is no clear reason to generalize the location. Also, one-word is rendered for multi-word, which is rather common when doing a Czech to English translation. Even though *skateboard* as a verb is borrowed in the TL, it is used as the object – means of transport. It may sound too slang and foreign. However, in general the TL version is moderated and keeps the expressiveness low in order to keep the sentence clear and simple because of a children audience.

4.2.3 Modulation

Modulation also called a semantic contiguity is a special type of denotation shift. The basic semantic feature should stay unchanged, while the semantic feature of differentiation would vary. For instance, evident contiguity occurs when replacing whole by part, result by cause, quantity for quality, time for speed or vice versa. Furthermore, anatomical change, which is an extraordinary case of modulation, resides in transferring the notion by negating the antonym and vector change which alters the viewpoint to the described reality. Frequent case is a substitution by cohyponym⁶ with an analogical function (Knittlová et al. 2010, 60–61).

(29a) *I will return the seeing-eye dog.* (S04E20)

(29b) *Už nikdy neukradnu slepeckýho psa.*

[I will never steal a seeing-eye dog.]

The ST expresses that the protagonist *will return the eye-seeing dog*, which implies that the dog was stolen, even though the agent of the implied robbery is not reflected in the text. Accordingly, the TT reacts by explicitly stating the implication and transferring the agent role onto the protagonist. From a different point of view, it might be noted that the example (29b) replaces the result *return* with the cause *neukradnu* [will not steal] in order to retain the usual form of the TT. The explicitness of depicting the situation from a more concrete perspective adds more humour. Also, it relates to the purpose of punishment more because the protagonist needs to acknowledge what was bad about their behaviour and that it should not happen again. The ST line does not reflect the reason for a punishment well enough.

(30a) *I will finish what I sta...* (S03E06)

(30b) *Už nikdy nebudu odcházet od nedoko...(nčené práce)*

[I will never leave an unfinish...(ed job)]

The direct equivalent *dokončím, co jsem začal* [will finish what I started] is widely used in Czech culture, thus except for retaining the usual form of the TT gag, there is no reason to use modulation and elongate the line. This example depicts the vector change. The meaning stays the same but the lexical units express the reality from two viewpoints. Considering it is the 3rd season, there is repeatedly reoccurring tendency to retain the usual form of the TT gag at the expense of rendering the meaning faithfully. Although it is unnecessary, it is an elegant solution to depict the same meaning from a different perspective with different dynamics.

⁶ Cohyponym – a lexical unit sharing the same superior order as another lexical unit

(31a) *Dodgeball stops at the gym door.* (S11E16)

(31b) *Vybíjená se hráje jen v tělocvičně.*

[Dodgeball is played in the gym only.]

There is another example of vector change, which is used appropriately. Because rendering the exact sense would sound odd and foreign for a Czech audience. While (31a) jokes through creating a boundaries outside which *dodgeball* should not be played, (31b) states the place where *vybíjená* [dodgeball] should be played. Also, there is a shift in voice, the ST is written in an active voice, while the TT is passive. Since *dodgeball* is an activity, it can only be as an object of others doing and cannot choose to alter the doing of others.

(32a) *I was not touched "there" by an angel.* (S11E18)

(32b) *To nebyl anděl kdo se mě dotknul.*

[It was not an angel who touched me.]

Two main pieces of information are connected to the verb – by whom he was touched and where he was touched, which is stressed with quotations to suggest the inappropriate behaviour and the main point of focus. It must be taken in consideration that it is mostly a kid's show in the Czech Republic, while the fact was omitted and the emphasis was placed on the person by whom he was touched – *anděl* [an angel], to eliminate the implication of inappropriate behaviour. That also created a connotation shift, from the ST arises the implication that the protagonist lied about being sexually harassed by a divine creature to mask the non-identified action, while the TT suggests that the protagonist was delusional.

(33a) *Network TV is not dead.* (S12E09)

(33b) *Neplacená televize ještě žije?*

[Unpaid TV is still alive?]

Not dead is a phrase used in English-speaking countries. It describes an unexpected outcome by presenting an active state by a negation of a dead state, while Czech expresses the outcome by the surprise of the continuance in the living state. Due to the anatomical change the translation gains quality. It would sound blank and artificial to translate into the equivalent *Neplacená televize není mrtvá.* [Unpaid TV is not dead.], since TV is non-animate and cannot die. Of course it cannot even live but it is a phrase which justifies the illogical combination.

4.3 Connotation shift

Connotation is bound with emotional aspect. It is a secondary meaning that evokes a feeling or an idea connected to a notion. It adds implied information about expressivity (emotion or intensity) and stylistics (formality, slang or vulgarism). The secondary meaning of a notion is never the same in two languages, thus it is almost impossible to achieve identical congruence (Knittlová et al. 2010, 62–63).

(34a) *I will not show off.* (S02E21)

(34b) *Už nikdy se nebudu vytahovat.*

[I will never brag.]

While *show off* is a pride behaviour, it is a rather non-verbalized act done by actions to present something with pride, *vytahovat se* [to brag] is the verbal act of describing something proudly. Linguistically the difference is not very significant but since the visual gag is altered and the protagonist is writing these lines with calligraphy font – he is *showing off* through his actions. Thus, it should be conveyed as *Už nikdy se nebudu předvádět.* [I will never show off].

(35a) *I will not tease Fatty.* (S09E08)

(35b) *Už nikdy si nebudu střílet z tlust'ochů.*

[I will never make fun of fat people.]

Fatty is an offensive way to address an obese person used in colloquial speech. In the TT the direct equivalent is used *tlust'och* [a fatty], which is also colloquial in Czech. There are two features which they differ. Firstly, the ST has a capital letter, which clearly signifies addressing one specific person that has been called by that name for a while probably. The TT generalizes the addressing by omission of the capital letter, thus it can be targeted at anybody. Secondly, the TT makes the expression plural. By that the protagonist does not target one specific person but rather a group of people fitting the description.

4.3.1 Intensification

(36a) *I will not waste chalk.* (S01E02)

(36b) *Už nikdy nebudu plýtvat křídou.*

[I will never waste chalk.]

The majority of the examples retain the usual form of the TT gag, which is *Už nikdy nebudu...* [I will never...]. By a back translation, it is evident that the Czech version is intensified by a negative adverb *nikdy* [never]. Even though the adverb there is extra, it fits with the TT perfectly and the intensification is subtle because the double negation structure *nikdy nebudu* [will not never] is very common in a Czech communication. Thus, there is not a significant emphasis placed on *never*.

(37a) *Network TV is not dead.* (S12E09)

(37b) *Neplacená televize ještě žije?*

[Unpaid TV is still alive?]

As a result of modulation, the TT uses a phrase *ještě žije* [is still alive], which corresponds to the ST meaning and expressiveness. The intensification lies in the adverb *ještě* [still], which modifies the verb *žít* [live]. While the ST seems like an implication due to the protagonist's rude remark about the usage of *network TV*, probably directed at a teacher since he earned a punishment for it, the TT seems rather as an explicit surprise. Even though the modulation was correctly used, the transformation from a declarative to an interrogative sentence breaks logical links to the theme of a punishment.

(38a) *Dodgeball stops at the gym door.* (S11E16)

(38b) *Vybíjená se hráje jen v tělocvičně.*

[Dodgeball is played in the gym only.]

There is another example of intensification due to the modulation. Since the ST determines the boundaries, outside which is not allowed to play, the TT defines the place meant for playing. In order to stress this information, the translator uses *jen* [only], to emphasize a limitation that it is allowed to play only in this area.

4.4 Pragmatic shift

Partial equivalents are also the result of pragmatic difference. The translator chooses an equivalent with regard to the estimated lexical and non-lexical experiences of the ST and TT reader. Situations or concepts of the ST might be unimaginable or strange for the TT reader, therefore Knittlová et al. (2010, 92) proposes these solutions.

4.4.1 Adding information

The notion may not be clear to the TT recipient, thus the translator opts for adding additional information clearing up the statement (Knittlová et al. 2010, 92).

(39a) *I will not grease the monkey bars.* (S02E17)

(39b) *Už nikdy nebudu natírat bradla kolomazí.*

[I will never paint the parallel bars with grease.]

To grease means to lubricate something in order to make it slippery. It would be possible to use Czech *mazat* [lubricate], but it does not render the information that the lubricated object would stay slippery. It is essential to add a substance by what is the object lubricated. Thus, the translator had to specify that *the monkey bars* were coated by *kolomazí* [a grease] – substance used for the reduction of friction, originally for greasing bicycles. In addition the translator chooses the verb *natírat* [paint], which is also specific. It contains a semantic feature of instrument. It means to coat something with a brush. The Czech version creates an explicit picture of how it was done – the protagonist coated the monkey bars with a grease which he probably found in the garage and used a brush for it. Additionally, *bradla* [parallel bars] is a sporting equipment belonging to the gym, not a playground. Thus, much suitable solution would be *Už nikdy nebudu natírat prolézačky kolomazí.* [I will never paint the monkey bars with grease.].

(40a) *I will not complain about the solution when I hear it.* (S07E01)

(40b) *Už nikdy nebudu rencat nad správným výsledkem.*

[I will never whine about a correct result.]

The additional information is *správný* [correct], which is missing in the ST. The modifier is added probably due to a shift from *solution* to *výsledek* [a result], which might be considered synonyms. However, in the ST a modifier of correctness is not needed because the solution to some issue has to be correct, since it solves the issue, whilst the *výsledek* [a result] may be correct or false. The translation is more expressive due to a shift from expressively neutral *complain* to colloquial *rencat* [whine]. Since the protagonist is a rebellious young boy and he becomes displeased by the solution, the (40b) expresses the reality better. He would rather be expressive with his words.

(41a) *I will not scream for ice cream.* (S10E07)

(41b) *Už nikdy se nebudu hlasitě dožadovat zmrzliny.*

[I will never loudly demand ice-cream.]

The modifier of manner *hlasitě* [loudly] may be considered additional information, since the modifier is missing in the ST. The verb *scream* by itself means making loud piercing noise and *scream for* is a phrasal verb expressing a demand or need for something. Thus, these semantic features are expressed in the TT as multi-word *hlasitě dožadovat* [demand loudly],

which seems quite artificial, since the phrase is almost never used. A more suitable translation solution would be to use expressive terminology as in the previous example. For instance, *vyvádět* [make a scene] would fit into the context, since it expresses being displeased due to lack of something, what is desired. Thus, the proposed translation would be *Už nikdy nebudu vyvádět kvůli zmrzlině.* [I will never make a scene because of ice-cream.].

(42a) *Grammar is not a time of waste.* (S10E15)

(42b) *Učení gramatiky není mrhání časem.*

[Learning grammar is not a waste of time.]

The ST's intention is to play with words. It is known that idioms are inflexible to any change, including a change in word order. The rule is deliberately broken and the phrase is conveyed in its reversed form *time of waste*. In order to create humoristic effect, it is used in combination with the term grammar, which poses as a set of structural rules concerning assembling clauses, phrases, words or morphemes. The translator correctly renders the meaning differently since the Czech version of an idiom would remain grammatical while even the word order would change – *mrhání časem* [waste of time] or *časem mrhání* [time wasting] still have the same meaning. Since the word order is crucial in understanding English expressions and sentences, in Czech the declension defines the meaning. To render the intended meaning of the ST would be almost impossible. It is important to take in consideration the target audience, for which the simplified Czech version is felicitous.

(43a) "*Temptation Island*" was not a sleazy piece of crap. (S12E15)

(43b) *Seriál "Ostrov pokušení"* nebyla trapná slátanina.

[The series "Island of temptation" was not an embarrassing tripe.]

The additional information *seriál* [series] is needed in this example. Even though it might be recognized as a TV show due to the comparison to *a sleazy piece of crap* and due to the title, the explicit added piece of information makes it less ambiguous and thus more appropriate to for younger viewers. In order to keep the TT simple, the added information is simplified, precisely Temptation Island is a reality show, which is not crucial to the understanding of the text.

4.4.2 Omission

Since some information may be confusing, therefore redundant, in these cases translator opts for its omission (Knittlová et al. 2010, 93).

In both following examples, the possessive adjective *my / my own* is omitted.

(44a) *I will not conduct my own fire drills. (S03E20)*

(44b) *Už nikdy nebudu provádět protipožární cvičení.*

[I will never conduct fire drills.]

Since the TT follows usual form *Už nikdy nebudu provádět* .[I will never be conducting...], *my own* is not needed or significant for understanding the text. Even though Czech is a pro-drop language and the subject seems to be missing, the verbal suffix-*-du* in the *nebudu* [will not] expresses the first-person singular conjugation. By that, the agent is obviously the protagonist thus the possessive adjective may be omitted, since it is redundant.

(45a) *No one cares what my definition of "is" is. (S10E06)*

(45b) *Nikoho nezajímá jaká je definice slova je.*

[No one is interested what the definition is of the word is.]

The protagonist is not the subject but the third person singular *no one* is. Through the possessive adjective, it is visible that the protagonist is the agent of the sentence but the TT does not give any clue. The ST implies a dispute between the protagonist and the punishment assigner. Bart tried to justify himself by giving his definition of the verb *is*, which was not a valid argument. The TT does not sound like a punishment but almost as a philosophical statement. The quality of a translation of this example is questionable, since it is almost literal but does not imply the same information as the ST. This could be solved simply by adding the possessive adjective *Nikoho nezajímá jaká je má definice slova je*. [No one is interested what is my definition of the word is.].

(46a) *The cafeteria deep fryer is not a toy. (S05E02)*

(46b) *Fritovací hrnec není na hrani.*

[A deep fryer is not for playing.]

The ST purpose is to emphasize the danger of flippant manipulation with the deep fryer in hands of a child. The TT accurately renders this information. The object *a toy* has been change into an activity *hraní* [playing], which makes the TT sound natural, since it is commonly used by the Czech speakers. The omitted element is modifier *cafeteria*, which does not add any value to the text. *Fritovací hrnec z jídelny...* [A deep fryer from the cafeteria...] would sound odd, because it is not important, where is the fryer from. The modifier is redundant and correctly omitted.

(47a) *I will not complain about the solution when I hear it.* (S07E01)

(47b) *Už nikdy nebudu rencat nad správným výsledkem.*

[I will never whine over a correct result.]

In this example, the whole conditional *when I hear it* clause is omitted. The omission is a proper translation solution, since the clause does not distinguish the situation. It would be purposeless to keep the clause in the TT. Additionally, it would unnecessary prolong the statement. Translator omits the clause and adds the modifier of correctness to simplify the statement for the younger viewers.

(48a) *Rudolph's red nose is not alcohol-related.* (S09E10)

(48b) *Najít červený nos nesouvisí s alkoholem.*

[To find a red nose is not related to alcohol.]

Rudolph is one of the reindeers that drag Santa Claus's sledge. Rudolph is easily distinguished by its red nose. Since, *Ježíšek* [the baby Jesus] gifts children upon Christmas in the Czech Republic, translator acknowledges Rudolph as culturally specific to the American children. It is questionable if the Czech children do not know Santa Claus's reindeers in today's globalized world, but it is a safe solution to omit it. Actually, the omitted element is replaced by *najít* [find]. While the ST is focused on Rudolph's nose, the TT has more general approach that it could be meant for general public. But the TT sentence sounds artificial, as if the translator translated the ST by pieces and not viewed them together as a whole. Better solution would be to omit the verb *najít* [find] and add a modal verb *muset* [must]. Accordingly it might look like *Červený nos nemusí souviset s alkoholem.* [A red nose does not have to relate to alcohol.].

4.4.3 Substitution

Substitution is a replacement of the SL concept, which does not exist in the TL culture, by the TL concept that has the same or similar function to imitate the ST meaning as closely as it is possible (Knittlová et al. 2010, 93).

(49a) *I will not call my teacher "Hot Cakes".* (S01E10)

(49b) *Už nikdy nebudu své učitelce říkat buchto.*

[I will never call my teacher a cake.]

Hot Cakes are also known as *pancakes*, it is a meal prepared from a raised dough fried on a pan and usually consumed for breakfast. This meal is not commonly made in the TL culture, the knowledge about this meal arise from the American TV shows and films. Similarly to *pancakes*, the Czech culture has a meal called *buchta* [cake], which serves as a dessert or a sweet snack. The difference occurs in heat treatment of these two. While *hot cakes* are fried, *buchta* [cake] is baked in the oven. Furthermore *buchta* [cake] is a slang expression for addressing an attractive female. Thus similar in concept and connotation, *buchta* [cake] is perfect substitution, whilst it is used in the same way as is referred to in the ST.

(50a) *I will not yell "Fire" in a crowded classroom.* (S01E13)

(50b) *Už nikdy nebudu při vyučování křičet: Hoří.*

[I will never yell during the class: On fire!]

There is a shift in denotation. The ST clearly states a location *a crowded classroom*, while the TT neglects this fact and changes it into the time period *při vyučování* [during a class]. Incorrectly, the TT implies a disturbance during the class. The intended meaning of the ST is to express a panic that might be caused by the protagonist amongst class full of children in case of a false report. While the ST expresses the emergency by calling the cause of destruction, the TT uses the action of burning. The substitution is correctly conveyed, since both of these expressions signify the same reality and are used in the same situation.

(51a) *I will not call the principal "spud head".* (S04E15)

(51b) *Už nikdy nebudu říkat panu řediteli skopová hlavo.*

[I will not call the principal “mutton head”]

Spud head is a way of addressing a foolish person (Your Dictionary, n.d.) or a person with head shaped as a potato. The exact meaning of the expression is insignificant. It is important to know that it is an insult from the protagonist to the principal and since he is 10 year old boy and the TL audience are children, a less vulgar term should be used. Thus *skopová hlava* [mutton head] serves this purpose adequately. Moreover it means an empty-headed person, thus it translates perfectly the first meaning of the expression.

(52a) *I will never win an Emmy.* (S05E01)

(52b) *Nikdy nevyhraju cenu Grammy.*

[I will never win Grammy award.]

The protagonist's gag stating *I will never win an Emmy*. is a direct reference to three nominations and six awards for the fourth season (Emmys, n.d.). Since these two awards are known in Czech Republic equally, there is no reason to replace one with another. Furthermore *Emmy* is awarded to the TV shows, while *Grammy* to the music artists. The substitution for a musical award is wrong and confusing. Much better solution would be to substitute *Emmy* with a widely known award as the *Oscar* or with the TL award such as *Český lev* [Czech lion] – an award awarded to excellent performances within the Czech film industry. Due to a lacking knowledge of the TL audience concerning the American awards there is no reason to substitute the Emmy with the Grammy just because they are similarly sounding.

(53a) "Bagman" is not a legitimate career choice. (S06E13)

(53b) Už nikdy nebudu mafiánem. Z pohledu společnosti je to nežádoucí.

[I will never be a mafia member. In the eyes of the public it is undesirable.]

Bagman is a person who transfers money gained from a criminal activity. The concept of this profession is known to the TL culture. The Czech equivalent would be *výběrčí výpalného* [a bagman]. But since the TT audience are children, who might be the term not defined or completely unknown for, it is replaced by known the term *mafián* [mafia member] – a person involved in some illicit activity. The intended meaning is adequately preserved. The TT gag contains two clauses, which is rare in the series. *A legitimate career choice* is difficult to translate. In order to preserve the semantic accuracy, the statement has to be prolonged or built from words which do not collocate and that would create foreign sounding text. It would be appropriate to simplify the gag to *Mafián není legalní profese*. [Mafia member is not legal profession.].

(54a) Pork is not a verb. (S11E02)

(54b) Prase není oslovení.

[A pig is not a way of addressing.]

To *pork* is a vulgar slang for engaging in a sexual intercourse. That is an inappropriate language for 10 year old boy. Thus the ST implies that he should not know about this slang expression. Since the TT does not have an equivalent regarding expression also posing as a slang verb, smartly is used the secondary meaning of *prase* [a pig], which is an insult. The animal theme is nicely preserved and the TT fulfils a similar function. *Pork* is not vulgar until it is used as verb, same as *prase* [a pig]. It is not vulgar until it is used as a way of addressing a person.

4.4.4 Explanation

It is a replacement of notion that is unknown or too complex by an explanation. Basically it is a description of particular concept (Knittlová et al. 2010, 95).

(55a) *I will not surprise the incontinent.* (S12E03)

(55b) *Už nikdy nebudu strašit ty co se počurávají.*

[I will not scare those who those who piss their pants.]

(56a) *I will not surprise the incontinent.* (S12E05)

(56b) *Už nikdy nebudu lekat lidi trpící inkontinenci.*

[I will not startle people suffering from incontinence.]

The repetition of the same gag occurs frequently, but the varying translations of the same gag are less frequent. Both of them depict the same reality through slightly different means. The incontinent is term that is not lexicalized in the TL, thus is the explanation used. Even though the TT is an explanation of the ST, it does not evoke this feeling, because *lidé trpící inkontinenci* [people suffering from incontinence] is normally used in a Czech communication concerning this matter. *Ti co se počurávají* [those who piss their pants] is an expressive way to describing the same but in child's word. Thus, it creates a natural sounding gag, not an adaptation of a text.

(57a) *The nurse is not dealing.* (S12E07)

(57b) *Zdravotní sestra neprodává drogy.*

[The nurse does not sell drugs.]

Though *dealing* is a borrowed term in the Czech Republic, it is not used but rather explained. Throughout the seasons, there is visible tendency of the translator to use rather Czech expressions instead of a foreign terminology. The reason for it might be to avoid children's lacking knowledge of American slang expressions or to help build a strong vocabulary foundation. The purpose of the TT is to preserve a language unity and create natural sounding effect. The language unity would be violated by a usage of foreign slang expressions within a Czech sentence.

(58a) *I will not yell "She's dead" during roll call.* (S04E13)

(58b) *Už nikdy nebudu vykřikovat "je mrtvá" při čtení prezence.*

[I will never yell “she’s dead” during reading the attendance.]

The *roll call* is the activity of noting the attendance (Cambridge Dictionary, n.d.). The noun phrase is not lexicalized in the TL, thus it is used the explicit denotation meaning *čtení prezence* [reading the attendance.]. The collocation *čtení prezence* [reading the attendance] does not sound right. Although the roll call is a process of aloud reading of names to find out who is missing. The usual collocation is *dělat prezenci* [to make an attendance] or *zjišťovat prezenci* [to check an attendance]. The TT sounds natural except this disturbing element.

(59a) *I will not snap bras.* (S03E23)

(59b) *Už nikdy nebudu nikoho tahat za podprdu.*

[I will never be pulling someone's bra.]

The verb *snap* is a semantically complex word. It denotes the process of sneaking behind person's back, seizing and pulling the bra belt as far as it is possible and quickly releasing it in order to make the snapping sound. The act may not occur in the TL culture frequently enough to have a specific term. Thus it is replaced for semantically poorer concept *tahat za podprdu* [pulling a bra]. It resembles the ST adequately since it is not important for the TT viewer the sound of the act, but the reason for the punishment.

(60a) *Indian burns are not our cultural heritage.* (S07E07)

(60b) *Už nikdy nebudu spolužákům kroutit ruce.*

[I will never twist schoolmate's arms.]

Indian burns is an action of grasping person's arm with both hands and twisting the skin in opposite directions. The ST intention is to play on themes. Indian burns as a children's game and combination of expressions Indian and cultural heritage as a reference to the Native Americans. This intention is too culturally specific, thus it is impossible to convey this play on themes. Even though Czech has an equivalent similar to the ST one *ohínek* [little fire] without a modifier, the explanation is used in the TT to make the statement clear and less ambiguous. Since *Už nikdy nebudu spolužákům dělat ohinky.* [I will not do fires to schoolmates.] is not clear in meaning and sounds odd.

4.5 Negative shift

Negative shift arises from a lacking knowledge of SL or misinterpreting the ST (Vilikovský 2002, 44).

(61a) *I did not see Elvis.* (S01E08)

(61b) *Už nikdy nebudu kamarádit s Elvisem.*

[I will not be friends with Elvis.]

The ST is a reference on rumours that Elvis Presley was not dead at the time of airing. The TT does not depict the implication. The translator did not understand the implication and created a gag with a new meaning. In order to retain the usual form of the TT, he or she shifted the denotation from *seeing Elvis* to *kamarádit se s Elvisem* [be friends with Elvis], which is a blank phrase that expresses nor the reference nor a joke. The literal translation *Elvise jsem neviděl* [I did not see Elvis.] would express the implication and thus would be more appropriate.

(62a) *I will not do anything bad ever again. (S02E20)*

(62b) *Už nikdy nebudu dělat nic špatně.*

[I will never do anything incorrectly.]

While the ST notes that the protagonist will not do anything malicious, the translator misinterprets the reality. The TT implies that the implementation of an action was wrong and not the intentions carried behind the action. However, it depicts non-sense, since making mistakes is human-like and no one can promise to not make mistake again, only to try his or hers best to not make mistakes. The appropriate solution may be to change a word class from adverb *špatně* [incorrectly] to noun *špatnost* [a bad act]. Thus, it would sound *Už nikdy nepovedu žádnou špatnost.* [I will never perform any bad act.].

(63a) *I will not carve gods. (S03E13)*

(63b) *Už nikdy nebudu řezat do lavice.*

[I will never cut into a desk.]

The ST is a reference to some pagan tradition. The intention of the reference is unclear. It may be act of controversy considering The US citizens are highly religious and the gag might displease them. However, the citizens of the Czech Republic are mostly atheists and the gag would not sound daring as in the US. The TT omitted the original meaning and renders it only as a classical boy's mischief performed at school. Even though the joke does not have the same daring effect in the TL culture as in the SL culture, it would contain humoristic feature. If the modifier *ze dřeva* [out of a wood] was added, it would create a close resemblance. Thus, the translation could be *Už nikdy nebudu vyřezávat bůžky ze dřeva.* [I will never carve gods out of the wood.]. The original TT is dull and not engaging in any theme.

(64a) *I am not a lean mean spitting machine.* (**S07E04**)

(64b) *Už nikdy se nebudu vyklánět z okna a hrát si na plivající stroj.*

[I will never lean out of a window and pretend to be a spitting machine.]

Lean, mean (something) machine is an idiom that means to be able or willing to work hard, effectively and skilfully to accomplish something (Farlex Dictionary of Idioms, n.d.).

Thus, the ST states that the protagonist is gifted with spitting skills. The TT does not express this meaning and stubbornly follows usual form. Furthermore, the translator has not acknowledged the idiom and creates a new meaning of the gag based on the isolated meaning of the words *lean* and *spitting machine*. In order to use them, the translator creates a new context by adding location *z okna* [out of a window] and action *hrát si na* [pretend to be]. Since the TL does not have a similar idiom, the original meaning is abandoned and created a new one easier to understand by the TL audience. The proposed translation is *Nejsem obratný plivající stroj.* [I am not an adept spitting machine.] to attain the intended meaning.

(65a) *I will not do "the dirty bird."* (**S10E12**)

(65b) *Už nikdy na nikoho nebudu ukazovat prostředníčkem.*

[I will never show a middle finger.]

The dirty bird is a term for a dance performed as a celebration of a touchdown. The ST is culturally specific, since it celebrates a football, which is not widely watched in the TL culture. Czech Republic citizens are usually hockey fans or soccer fan. Thus, it could be used a TL sports event as a substitution. The TT omits the ST meaning and does not even resemble it, not even take an inspiration in the ST expressions. However, this example cannot be acknowledged as a translation, since the information of the TT does not correspond to the ST.

CONCLUSION

The main focus of this bachelor's thesis is to analyse the translation of the chalkboard gag appearing in the opening scene of the series 'The Simpsons'. It analyses the Czech version of the TV show since it would be almost impossible to render all the features of the American original into the target language due to the linguistic, cultural and social differences.

The theoretical part discussed the translation as a scholarly discipline. Thus, the theoretical part consists of several chapters explaining crucial translation aspects. It defines translation with its necessary properties. It covers the topics 'equivalence' crucial for translation and 'non-equivalence', which is an inevitable issue while translating into a language from different language family. Moreover, it discusses translation techniques used by translators to deal with the non-equivalence. Furthermore, the theoretical part gives a brief background of the series and basic characteristics of the main characters, since the knowledge of the plot was not crucial for the analysis.

The practical part focuses on the chalkboard gag. The main aim is to compare the original and the translation version of the gag and define whether the translation mimics the original and retains the intended meaning. The analysis is done based on the model of shifts written by Knittlová et al. (2010). In the first part it shows examples of the faithful translation. In the corpus, several gags have been found that were literally translated and the form as well as the content were conveyed exactly. The second part concerns a denotation shift. The Czech language inclines towards the specification concerning mainly verbs. While English uses semantically poor verbs as links between nominal constituents that hold most of meaning, Czech has a tendency to use semantically more specific verbs. Few examples of nominal constituents show shift towards more specific expressions as they were more suitable regarding the context. However, the usage of generalization is questionable. In one half of the cases, the usage of generalization is beneficial, because it simplifies expressions that would not be understood by the target audience. The other half of the examples deprives the gag of the humoristic feature even though it is not necessary. The modulation occurring in the translation was suitable, because it respected the target language audience and tendencies towards the usage of common phrases. The third part considering connotation showed a good work with conveying the feeling. Some examples show an increase in the intensity but perfectly fitting in the Czech sentence. The fourth part is about a pragmatic shift. The translator appropriately adds or omits information without violating the intended

meaning in order to emphasize the important feature of the sense. These alterations were essential mostly because of stylistic or clarifying reasons. Due to cultural differences between the USA and the Czech Republic a substitution expectedly occurs. In the selected examples, all are correctly used except one, which did not help to resemble the original notion, neither was adequate considering the context. The explanation was a beneficial translation technique solving the issue with not lexicalized expressions and stylistically it was not conspicuous. The last part gives examples of negative shift. In the corpus for the analysis there were many examples which presented the meaning differently than the original, but still were beneficial, since they simplified the gag for better understanding of the text. Moreover, the examples of negative shift were chosen due to either misunderstanding the text or misinterpreting the text, which could be rendered correctly.

In general, the analysis shows that the Czech version strikes for dynamic equivalence rather than attain the same form and content. In majority of the cases, a shift occurred from implication toward explicit description of the reality. While the English version converts the form frequently and implies a scene that may be altered by a viewer's imagination, the Czech version rather expresses defined picture and tends to keep the usual form of the target text gag at the expense of omitting the original meaning. As was discussed earlier, the mechanical or literal translation was never the intention of the translators. They tried to create their own version of the show due to a different target audience. Since children are the TL target audience, the language is muted and notions are simplified for easier understanding.

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LIST OF ABBREVIATIONS

SL – source language

ST – source text

TL – target language

TT – target text