

English Subtitles for the Independent Film
Blood Is Thicker Than Iron

Jana Brucháčková

Bachelor's Thesis
2021



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav moderních jazyků a literatur

Akademický rok: 2020/2021

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Jana Brucháčková**
Osobní číslo: **H18836**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **Prezenční**
Téma práce: **Anglické titulky pro nezávislý film *Krev není železo***

Zásady pro vypracování

Shromáždění materiálů k tématu
Studium odborné literatury
Formulace cílů práce
Překlad a analýza překladu titulků
Vyvození a formulace závěrů práce

Forma zpracování bakalářské práce: **Tištěná/elektronická**

Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

Baker, Mona. 2018. *In Other Words: A Coursebook on Translation*. 3rd ed. New York: Routledge.

Cintas, Jorge Díaz, and Aline Remael. 2014. *Audiovisual Translation: Subtitling*. London: Routledge.

Knittlová, Dagmar, Bronislava Grygová, and Jitka Zehnalová. 2010. *Překlad a překládání*. Olomouc: Univerzita Palackého v Olomouci.

Munday, Jeremy. 2008. *Introducing Translation Studies*. 2nd ed. New York: Routledge.

Pošta, Miroslav. 2012. *Titulkujeme profesionálně*. 2nd ed. Prague: Apostrof.

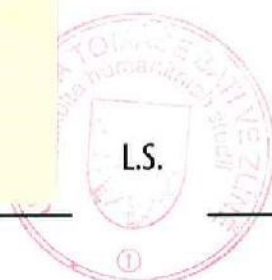
Vedoucí bakalářské práce: **PhDr. Katarína Nemčoková, Ph.D.**

Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **9. listopadu 2020**

Termín odevzdání bakalářské práce: **10. května 2021**

Mgr. Libor Marek, Ph.D.
děkan



doc. Mgr. Roman Trušník, Ph.D.
ředitel ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

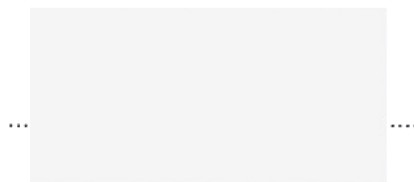
Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 3.5.2021



1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělčně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dní před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpirá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jim dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Tato práce pojednává o problematice překladu se zaměřením na překlad titulků k nezávislému filmu, jehož scénář byl poskytnut studentem Režie a scénáristiky na Fakultě multimediálních komunikací UTB. Teoretická část se zaměřuje na popis termínů souvisejících s překladem titulků a představení strategií využívaných pro tuto činnost. Analytická část práce se zaměřuje na popis tvorby titulků, jejich překladu a analýzu překladu titulků uvedeného filmu. Dále je v analytické části zkoumáno použití překladatelských strategií a postupů využitých při překládání uvedených titulků nezávislého filmu.

Klíčová slova: audiovizuální překlad; titulky; nezávislý film; překlad; titulkování

ABSTRACT

This thesis deals with the topic of translation, specifically the translation of subtitles of an independent film, with the script being provided by a student of Directing and Screenwriting of the Faculty of Multimedia at TBU. The theoretical part focuses on the description of terms related to the translation of subtitles and the introduction of strategies used for this activity. The analytical part of the thesis focuses on the description of creating subtitles, their translation and subtitles translation analysis of said film. The use of translation strategies and procedures used in translating of the subtitles of an independent film is examined in the analytical part.

Keywords: audio-visual translation; subtitles; independent film; translation; subtitling

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my supervisor PhDr. Katarína Nemčoková, Ph.D., for her assistance at every stage of the creation process as well as her insightful feedback that helped me tremendously.

CONTENTS

INTRODUCTION	8
I THEORY	9
1 SUBTITLES	10
1.1 LINGUISTIC PERSPECTIVE OF SUBTITLING	10
1.1.1 Intralingual subtitling	10
1.1.2 Interlingual subtitling	11
1.2 SUBTITLING BASED ON THE TIME OF PREPARATION	11
1.2.1 Pre-prepared subtitles	12
1.2.2 Real-time subtitling	12
1.3 THE PROCESS OF CREATING SUBTITLES	12
1.3.1 Formatting of the subtitles	14
1.3.2 Timing of the subtitles	17
2 TRANSLATION	19
2.1 TRADITIONAL TRANSLATION PROCEDURES	20
3 EQUIVALENCE.....	22
3.1 COLLOCATIONS, IDIOMS AND FIXED EXPRESSIONS	24
3.2 GRAMMATICAL EQUIVALENCE.....	24
3.2.1 Gender	25
3.2.2 Number and countability	25
3.2.3 Tense and aspect	25
3.2.4 Voice	26
3.2.5 Word order	26
II ANALYSIS	27
4 THE SOURCE MATERIAL	28
4.1 THE PLOT DESCRIPTION	30
5 CREATION OF THE SUBTITLES.....	33
5.1 THE TRANSLATION METHODS AND STRATEGIES USED	33
5.1.1 Transposition.....	33
5.1.2 Modulation	35
5.1.3 Calque	36
5.1.4 Equivalence	37
5.1.5 Changes regarding the tone of the sentences	40
5.2 CUTTING LINES	42
CONCLUSION	45
BIBLIOGRAPHY	47
LIST OF ABBREVIATIONS	48
APPENDIX 1: THE FINAL SUBTITLES	49
APPENDIX 2: THE SOURCE TEXT	78

INTRODUCTION

This thesis deals with the process of creating subtitles from the very start of the filmmaking process, when only a script is provided to the creator of the subtitles.

The recent peak of popularity of audio-visual culture and media has caused subtitlers to be overwhelmed with work and this amount of work can be easily recognized in the final subtitles. With the number of new films and shows being produced on daily basis, many amateur creators of subtitles have arisen as well.

My interest to tackle this topic emerged from the poor quality of many subtitles that have been produced in the last few years in both professional and amateur work. It is clear that the people who were creating the subtitles were either in a rush, possibly because of the pressure of the impatient viewers, lacked the complete overview of the media that was being translated, or lacked the necessary translating competences.

The goal of this thesis is to introduce the subtitling process from the very beginning to the final check of the subtitles. The theoretical part of this thesis introduces the process of creating subtitles from first reading the source material to the translation itself. The analytical part applies the methods introduced in the theoretical part to the creation of subtitles for an independent film and describes the process and choices made in order to create subtitles of the best quality possible.

The final subtitles should reflect the linguistic and cultural elements of the film so that both the filmmaker and the viewers believe the message of the film has been accurately rendered for foreign audiences and their viewing experience is not different from the experience of Czech viewers.

I. THEORY

1 SUBTITLES

The characterization of subtitles slightly varies depending on the author. According to Díaz Cintas and Remael (2014, 8), subtitles can be defined as a "... translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack." Shuttleworth and Cowie (2014, 161) define subtitling as "the process of providing synchronized captions for film and television dialogue."

Bartoll (2004) summarizes that subtitles are generally characterized into linguistic and technical categories by the majority of studies conducted on this topic. Within the linguistic category, subtitles can be divided into intralingual subtitles, which operate within one language only, and interlingual subtitles, which are subtitles operating between two languages. The technical subcategory of subtitles is divided into open subtitles, which cannot be turned off, since they are burnt into the medium itself, and closed subtitles, which the viewer is able to turn off, as they are a separate file placed in the audio-visual medium. Diaz Cintas (2014, 13) states that more types of subtitles can be distinguished, for example based on the time that is available for preparation, the method which is used for the projection of subtitles, or the format used in distribution.

1.1 Linguistic perspective of subtitling

Linguistics as a scientific study examines language and its meaning, form, context, and influence in detail. This perspective distinguishes between subtitles that serve the purpose of description within one language, and subtitles that aim to translate the spoken dialogue from the source language to the target language.

1.1.1 Intralingual subtitling

Intralingual subtitling, also known as captioning, serves the function of description. These subtitles operate within one language only, which means that the creator of the subtitles aims to transcribe and describe what is happening on the screen in the same language that is being spoken in the audio and shifts the oral content into its written form. This type of subtitling is commonly used in order to describe the film for deaf and hard-of-hearing people since it contains even the paralinguistic information which is used in order to create the atmosphere or helps to develop the plot of said story, for instance, the ringing of a telephone, laughter,

implied irony of a declaration or sounds of vehicles. These subtitles, however, may also be used by the native speakers of the language for many different purposes, for example being unable to distinguish the vocabulary properly because of the strong accents or dialect used by the speakers, or other linguistic barriers. They might also be used by language learners who are looking for ways to improve said language as their second language, for teaching purposes, or karaoke singers (Diaz Cintas 2014, 13–19).

1.1.2 Interlingual subtitling

Interlingual subtitling, used in the analytical part of this thesis, is considered to be a diagonal subtitling, because the shift used in this method is in both a translation from the source language to the target language, as well as in the shift from oral to written mode. The main goal of this type of subtitling is to translate the medium from its original, source language, into a language of the target group. This type of subtitling is mainly used by a hearing group of people. The hard of hearing or deaf group of people usually needs subtitles containing the paralinguistic information, which is why in some cases, two types of interlingual subtitles are being provided by the distributor of the audiovisual medium. One file contains the subtitles for the hearing viewers, and the second one is adapted for those viewers who are hard of hearing or deaf. According to Diaz Cintas (2014, 13–19), this case of distributors providing two interlingual subtitles for both mentioned types of viewers was only available for English, German and Italian viewers. Within the interlingual category, we can also distinguish bilingual subtitles. Subtitles generally use two lines, and in the bilingual case, each line is assigned to one language. This type of subtitling is used in countries where two languages are generally used, for example in Finland, where the citizens speak both Swedish and Finnish. Another example of the usage of bilingual subtitles is attracting a bigger audience in international film festivals. In this case, one of the languages that is often being used is English. The other language is in the language being used in the place where the film festival is taking place, for example French in Cannes.

1.2 Subtitling based on the time of preparation

According to Diaz Cintas (2014, 19–21), based on the amount of time that it takes to create the subtitles, we can distinguish two types of subtitles: pre-prepared subtitles, also known as offline subtitling, and real-time subtitles, sometimes also called simultaneous, live or online subtitling.

1.2.1 Pre-prepared subtitles

According to Diaz Cintas (2014, 19–21), this type of subtitling takes place between the time that the film or medium has been shot and the time of releasing it for the audience. The main advantage is that these subtitles are usually of exceptional quality in comparison with the real-time subtitles, since the translator or creator of subtitles has had a fair amount of time in order to produce a good quality work as well as the ability to go back and correct their previous choice of wording.

1.2.2 Real-time subtitling

The fairly recent method of subtitling known as real-time subtitling is also sometimes referred to as live, online, or simultaneous subtitling. Even though it is not the primary aim of this bachelor thesis to investigate this type, its description is offered here for creating a complex picture of the phenomenon.

The real-time method is used in the cases where there is no time to prepare the subtitles in advance, for instance live interviews, statements of politicians, or sport programmes. It is widely used in the case of intralingual subtitling for the hard of hearing or deaf community, but of course, situations when the interlingual subtitling is used by hearing viewers occur as well. In 2014, Diaz Cintas claimed that in the case of real-time intralingual subtitling used for the deaf and hard of hearing community, either a stenographer, who is a specially trained person who converts the spoken speech into condensed written subtitles, or a voice recognition software is being used. One of the main setbacks in using the speech recognition software is the fact that it is still not perfect and makes mistakes in spelling. It is also being greatly developed only in a small number of major languages. However, this is an area of subtitling that is currently being invested in and it can be expected that it will only continue to develop with time (Diaz Cintas 2014, 19–21). Based on my own experience of watching live television, the development in this area has been rapid and nowadays, six years after the Diaz Cintas's publication, it is obvious that the progress has been rapid and artificial intelligence is being used in order to create quality live subtitles.

1.3 The process of creating subtitles

The main source for dealing with the process of creation of subtitles in this thesis, Pošta (2012, 31–34)¹, describes the process of subtitle creation as follows: The person assigned to

¹ Since this book is written in the Czech language, the parts related to this source are my own paraphrased translation.

create the subtitles (further referred to as “subtitler”²) usually receives the show or medium in the form of a file which they can download from the file transfer protocol server (FTP). In the past, this file was often handed over in the form of a VHS cassette or a digital versatile disc (DVD). They might also be given the dialogue list or a complete script. A dialogue list is composed of the transcript of the dialogues said in the film, while a script includes information such as the description of the scene, explanation of said words or the subtitles in the language in which the film originates from, known as the spotting list. According to Diaz Cintas (2014, 74–79), a dialogue list may also contain additional information regarding the meaning of said words, information about socio-cultural context or an explanation of word plays. Pošta (2012, 31–34) adds that subtitler may also receive a separate file with subtitles in the original language of the film or medium, which may already be timed according to the actual final file used in screening, and the subtitler can only replace the original text with the translation into a target language with keeping the timing as it is. However, it is not uncommon that the subtitler may get a version of the script that has been edited or entirely changed later on, or even not receive a transcription of the dialogue at all. In that case, the creator of the subtitles needs to translate the medium based on their own transcript of the audio file. It is highly recommended to consult this transcription with a native speaker of the source language, because the creator of the subtitles may unknowingly make a mistake that would be translated into the target language and create a confusion or a statement which the author did not make in the source language, thus create a false declaration.

The following explanation of the process of creating subtitles is described as a creation of subtitles for a film. Pošta (2012, 104–17) recommends for the very first step to be watching the whole film so that the translator or subtitler understands the piece as a whole and knows if any particular vocabulary or phrases are important for the development of plot, for example repetition of specific words or phrases, their modification or the like. If the subtitler did not get a dialogue list or a script and the dialogue cannot be found anywhere else, for example on the internet, the next step for the subtitler is to transcribe the dialogues.

The following stage is the translation itself. This stage can be done in a simple text editor, where the subtitler is able to translate and structure the formatting at the same time. The formatting should respect general rules which are described later on in this thesis. Once

² Although this word cannot be found in dictionaries, it is used in numerous job offers and descriptions of occupations related to the film industry online. It is further used in this thesis for its clarity and brevity.

the subtitles are finished with the regards of the translation, it is time to convert them into a proper subtitling format. Depending on the programme that the creator was working in, the file can be in format of .doc, .txt, .rtf and others. These formats have to be converted into a .srt file, which is a subtitling format, in order to work properly with the film file. Once the .srt file is created, it is time for the timing of the subtitles. If the supplier delivered the file containing the subtitles in a source language, it is possible that the timing of this file needs to be edited with regards of the new translation. If the subtitler transcribed the audio on their own, all the timing needs to be done additionally. The timing itself is described later on in this thesis.

The next stage should be the revision of the reading speed and alternation of possible mistakes. After the inspection of the reading speed and the subtitle display time is done, it is necessary to check for any additional mistakes such as overlap of multiple subtitles, spelling mistakes, or correction in connection with grammar and stylistics. Lastly, the subtitler should watch the film with the subtitles displayed in order to check them properly from the viewer's point of view. This final check should also be focused on checking of any possible missing parts and the check of proper use of gender and pronouns of the speakers. It is also important to focus on details such as nouns and their correspondence with the image shown in the film, for example the English word *cake* can be translated as both *koláč* as a dessert or a piece of pastry, and *dort* as a slice of a round cake such as *gateau*; the final choice should be determined after seeing what the visual shows.

1.3.1 Formatting of the subtitles

According to Pošta (2012, 42–44), the client who requested the subtitles will usually specify how many characters per line are the maximum for the specific film. If the client does not specify this parameter and does not answer the subtitler's question regarding this issue, the subtitler must find a solution based on several universal tips previously used by other authors of subtitles.

The maximum characters used in a line can be determined by the width of the screen. In the case of TV broadcasting, the commonly used maximum of characters is between 30 and 37 characters per line, including spaces. The maximum number of characters per line used in DVD and cinema screening is usually 40 characters including spaces (Pošta 2012, 42–44).

The placing of the subtitles on the screen as well as the proper usage of font is not something that the subtitler often needs to worry about, however, the following tips are

generally accepted. Because of the fact that these fonts save spaces, sans serif proportional fonts are typically approved. Sans serif fonts are better for using on the screen, while serif fonts are preferred in printed media. Proportional fonts mean that each character has its own size determined, meaning that the letter “i” is significantly narrower than the letter “m”. The so-called safe area of the screen is the distance at least 10% away from the edge of the screen in both width and height. The reason for this is to not strain the eye of the viewer when overcoming a great distance of the screen. Another reason for the safe area is for the viewer to not lose time that they could spend on watching and perceiving the audio and visuals of the film. This rule is however often violated during film festivals, where the subtitles appear on a different screen.

The maximum length of subtitle should not be longer than two lines. A greater number of lines would occupy too much of the image, and the viewer would spend too much time on reading them. The placement of the subtitles on the bottom of the screen is chosen for the reason that in this position, subtitles usually do not cover important features of the film. If this situation happens, it is advisable to place the subtitles elsewhere on the screen where the picture would not be violated, for example on the upper part of the screen. Subtitles are generally placed in the centre of the row location, but even the left alignment was often used in television broadcasting. The main disadvantage of centring the subtitles in the middle is that the eye of the viewer must find the beginning of new lines each time. The first line is recommended to be either shorter than the second one, or of the same length as the second line, in order to not tire the eye of the viewer (Pošta 2012, 42–44).

The division of subtitles is another important aspect of the creation of subtitles, since it can significantly affect the impression of reading the subtitles. Poorly placed division of lines may result in confusion of the spectator. Pošta (2012, 54–61) claims that if possible, one complete sentence should occupy one line of the subtitles. This situation can however be violated by two possible options: the first one is that the sentences are extremely short, the second one is that the sentence is unusually long, thus needs to be divided in multiple subtitle lines. In the case of the first violation, Pošta (2012, 54–61) suggests that more than one solution is possible. According to him, the generally recommended solution is to place the maximum of two sentences per subtitle, meaning that each sentence should occupy one line of the subtitle. He also mentions that it is possible to put three short sentences per subtitle and recommends for the subtitler to be aware of the multiple possible solutions and treat each case of this violation independently and with respect to the specific medium. In the case of the second violation, the sentences being overly lengthy, Pošta (2012, 54–61) advises a

division of the subtitle based on syntactic level, for example complex sentences can be divided into multiple short clauses.

Both Pošta (2012, 54–61) and Diaz Cintaz (2014, 175–78) say that dividing one word onto multiple lines is a complete taboo, and emphasise the importance of careful division of lines into subtitles. According to Pošta (2012, 54–61) the viewers are not reading each word of the subtitle as a separate unit, they are reading the sentences by grouping certain word phrases together, and because of that, it is important not to divide a sentence in the wrong position, since the division of two subtitles creates a mental break and forces the viewer to make a brief pause. This pause should be present in position where it seems natural, for example between multiple syntactic divides such as the border between a noun phrase and a verb phrase. In the case of complex sentences, the division should be in the position of a beginning of the second sentence, and not in its middle. The subtitler should carefully decide if they prefer the aesthetic of the subtitles by keeping the number of characters per line similar, or grammatical sense, which divides the subtitles based on the semantic units. While some experts suggest the visual importance of subtitles, Diaz Cintas (2014, 172–75) claims that syntactic and grammatical segmentation is more important than the aesthetical aspect.

In order for the subtitles to work properly, they need to be formatted as follows:

- number of the caption
- time of display and disappearance
- text of the subtitle

The number of the caption determines the order of the subtitles. This number is progressing with every new subtitle, the beginning starting with the number one. Each number determines a new appearing subtitle.

The time of appearance and disappearance of subtitles needs to be formatted exactly as follows: hour:minute:second,millisecond --> hour:minute:second,millisecond, with the hour, minute and second occupying a space of two characters and millisecond occupying the space of three characters. The three symbols between starting and ending time need to be bounded by a single space on either side in order to work properly.

The text of each subtitle, as previously mentioned, may occupy up to two lines. Each line must be ended with an enter in order to keep the formatting as intended. Two enters need to be inserted between the ending of one subtitle and the beginning of a new one (Pošta 2012, 109–110).

The following example shows a proper working formatting of subtitles:

```
30
00:02:56,037 --> 00:02:59,006
It was the only reason I
decided against the priesthood.

31
00:03:04,745 --> 00:03:06,045
What you got there?3
```

1.3.2 Timing of the subtitles

Although the analytical part of this thesis does not work with the timing of subtitles itself, it is described in order to introduce the topic of subtitling in depth. According to Diaz Cintas (2012, 88–89), timing, also known as spotting or cueing, is the regulation of appearance and disappearance of a particular subtitle on screen. This timing should be done in a way that flows naturally with the film itself and does not disrupt the original artistic choices of the filmmakers such as actors' performances or interruptions of the original speech. Diaz Cintas (2012, 88–89) also mentions that the subtitles shall precisely copy the speaking of actors, meaning that the subtitles should ideally appear at the precise moment of the actor's beginning of the speech, as well as disappear at the exact moment of the speech being finished. If the subtitle is visible for a longer time than necessary, the viewer will inadvertently start reading said subtitle once again. Because of this reason, Khalaf (2016, 122–29) and Diaz Cintas (2012, 96–98) both agree that one subtitle should not be visible for more than six seconds. It is also recommended to keep the minimum time of visibility at least for 24 or 25 frames of the film, which translates to one second of the film, for the purpose of not being overly flashy (Diaz Cintas 2012, 88–90).

Pošta (2012, 110–13) mentions that spotting should follow a two-step process, starting with timing based on hearing and follow with timing based on seeing. The spotting based on hearing is only a rough draft that will later be edited and fine-tuned during the second part of cueing, and it is also optional and not done by all subtitlers. The subtitler usually starts the subtitles at the rough estimate of when the subtitles should appear and does not fine-tune the precise frame of such appearance. The timing of the subtitles is polished and refined during the second part of the process, the timing based on seeing. The subtitler enables the option of seeing the graphic display of sound; they are therefore able to see the precise time of the starting sound. These graphs show all of the sounds which can be heard in the film,

³ English subtitles for a film *1917* (dir. Sam Mendes, 2019)

even the background sounds or the sounds of the scenery, but the combination of the visual graph and listening to those parts allows for a detailed outlook on the beginnings and endings of the replicas in the film. Some clients may specifically ask for the subtitles to start 0.25 seconds before the line is said, or for the subtitles to start at the very beginning of said line. In each case, it is important to consult with the customer and clearly establish the way of timing the subtitles which can then be applied to all of the subtitles in the film. The client may also define their optimal reading speed that needs to be kept the same during the whole project.

Another possible problem to keep a careful eye on is an accidental overlap of subtitles. It is recommended to always keep a brief pause between each subtitle, so that the viewer realizes that the subtitles have progressed and a following one is visible. This short pause should be of the same length during the whole film so that the consistency is being kept (Pošta 2012, 113–15).

One of the final steps of the subtitling process is the linguistic and technical proofreading. The subtitler needs to ensure that the level of language is as good as possible and that the subtitles do not contain any spelling or other mistakes. They also need to make sure that the gender of characters is being respected and all the pronouns are consistent during the whole film. The subtitler should also make sure that all of the visible unspoken texts like newspaper headlines and titles are translated as well. Another possible issue to watch out for are the appropriate beginnings and endings of the captions and whether the subtitles are not displayed through multiple cuts into a different scene (Pošta 2012, 113–17).

Finally, after the thorough check of possible mistakes, the subtitles may be saved in an appropriate subtitling format, and handed over to the client or burnt or otherwise inserted into the working media.

2 TRANSLATION

Munday (2008, 4–5) describes translation between two languages, also known as interlingual translation, as a process in which a source text (ST) is changed from its original, source language (SL) into a target text (TT) by changing the original SL into a target language (TL). There are, however, multiple categories of translation. The translation which operates within one language only by using other interpretations in order to rephrase the text is called intralingual translation. Such translation occurs when a text is rewritten in the same language as the ST. An interpretation which changes verbal signs into non-verbal sign systems is referred to as an intersemiotic translation. A situation in which an intersemiotic translation is used may be translating a written language into another medium, for example film. The following chapter focuses on describing interlingual translation, as it is the main focus of the analytical part of this thesis.

The aim of translation should be to convey the same idea or message into another language. In order to do that, the translator first needs to analyse and understand the source text. The analysed idea is then transferred and restructured into the form of a final target text (Munday 2008, 39–40).

Knittlová (2010, 7–14) states that content is the basic semantic component of a text. It is expressed through lexical elements which are bound together by a grammatical system. The information contained in the text is both denotative and connotative; the denotative is the literal or dictionary meaning of a word, while connotative meaning includes the subjective feelings that each person associates with the particular word. Another aspect that needs to be considered while translating is the pragmatic meaning. Pragmatics studies how context affects meaning. All three elements are closely tied together and in order to convey all of them into the target language, the translator may use carefully chosen translating methods and strategies, some of which are described later on in this thesis.

According to Knittlová (2010, 14–18), at least three criteria need to be fulfilled in order for the translation to be of good quality: the language expression of the translation must come across as completely natural; the meaning of the TT remains the same, or at least as close as possible to the ST; the dynamics of a language expression should cause the same reaction as in the original text. The two main types of translation according to Knittlová are form-based translation and meaning-based translation. She then explains that formal equivalence expresses the greatest possible agreement of a grammatical structure between the source text and the target text, while dynamic equivalence then focuses on the

achievement of the same effect on the target recipient. The two types of translation focused more on the form-based translation are interlineal translation and literal translation. On the contrary, free translation and communicative or idiomatic translation belong to the category of meaning-based translation (Knittlová 2010, 14–18).

The intention of interlineal translation is to preserve the linguistic information only. Such translation may work within the cases of related languages that have similar grammatical rules, but in the case of non-related languages, it is an extreme case of literal translation that does not respect the rules of target language even when it is possible to do so.

Literal translation converts the lexical units of a source language into a target language without focusing on their contextual involvement while respecting the grammatical rules of the TL. Although such sentences are grammatically correct, the connection of individual units may not make sense in the target language. Munday (2008, 33) mentions that this type of translation is heavily criticized for its tendency to translate expressions literally, because such translated sentences do not seem natural.

Knittlová (2010, 17) says that free translation respects the source text only marginally. In this case, it is more important to translate the idea rather than keep the stylistic features of the source text. Because of such method, the end result may lack the artistic attributes and qualities chosen by the original author of the text.

Communicative translation should be respected in the case of translation of conventional formulas such as greetings, idioms, proverbs or sayings. Nevertheless, it is important to consider the context of such statements, because some sayings do not have literal translations and they vary based on the situation, for example the usual Czech greeting *dobrý den* [good day] cannot be translated literally. In English, the closest match would be *good morning* or *good afternoon*. The decision needs to be determined based on the specific situation that this phrase is used in.

2.1 Traditional translation procedures

Knittlová (2010, 19–22) introduces seven basic translation procedures. The first procedure, transcription, rewrites the original word into another alphabet. This method is widely used in the case of Asian names, for example the Japanese name 小島 秀夫 is transcribed as *Hideo Kojima* in English and *Hideo Kodžima* in Czech. The next method, calque, is a literal, word-for-word translation. Substitution is replacing one language means with another, for example noun being replaced by pronoun and vice versa. In the case of transposition, the

translator needs to make required grammatical changes due to particular differences in the linguistic systems. Modulation deals with changing the aspects, which means that the idea of the ST remains the same, but the phrase used in order to express it changes. Equivalence as a procedure is used in the case of translating idioms or fixed phrases into another languages, when a phrase with a corresponding meaning is found and used in the TL to express the same idea. The last procedure that is mentioned is adaptation, which takes place in the case of the original situation in the ST not having an equivalent in the TL. Such situation is then replaced with the most similar situation known in the TL.

3 EQUIVALENCE

Knittlová (2010, 218) describes the main aim of equivalence as "a finding of equivalent expression of an idea in a target language, thus finding an equivalent situation and context in the target language."⁴ Because it is the main goal of translation to achieve such equivalence, this chapter is presented in order to understand the multiple aspect that need to be considered in accomplishing it.

Baker (2018, 10–12) introduces the smallest unit of a language that can carry a meaning as a morpheme. Baker uses the word *inconceivable* as an example of one word being composed of three morphemes: *in*, expressing a negative, *conceive*, meaning to create, and *able*, meaning capable of. When we combine these three morphemes, the word as a whole can be understood as a "cannot be imagined." Some words are made up of only one morpheme, such as *swim* or *book*. Some morphemes change the grammatical function, for example the gender by adding an *-ess* at the end of the word (*lioness*), plurality by adding *-s* (*girls*), or tense by adding *-ed* (*walked*) and so on. Morphemes are also able to change the part of speech, for example noun into adjective (*friend: friendly*) or verb (*friend: befriend*).

It is generally wrongly thought that word is the smallest language unit, which is not true, as explained in Baker (2018, 10–12). She defines a written word as "any sequence of letters with an orthographic space on either side" and describes its lexical meaning as the character and nature that the word acquired with use over time. This type of meaning can be further distinguished into a propositional meaning, expressive meaning, presupposed meaning and evoked meaning. Propositional meaning of a word is such meaning which is shaped based on the correlation between a word or utterance and the subject which it refers to. This type of meaning can be determined as either true or false. Expressive meaning, however, cannot be concluded as either true or false, because it conveys feeling of the person who formulated the utterance. Presupposed meaning occurs based on the restrictions of co-occurrence, specifically what other words or phrases the reader expects to see either before or after a certain lexical unit. Evoked meaning varies depending on the specific dialect and register of the speaker (Baker 2008, 12–16).

Dialect is the language typical for a certain community and it can be divided into geographical, temporal and social dialect. Geographical dialect distinguishes between dialects used in different locations, for example in British and American variations of the same object, such as *elevator* in American English and *lift* in British English. Another type

⁴ Since this book is written in the Czech language, this quote is my own translation.

of dialect is temporal dialect, which compares the differences between either multiple periods of time within the same language, or the differences of language usage between separate ages of speakers of the same language. The last type of dialect is the social dialect, which deals with the differences in language used by different social groups, for instance between the words *napkin* and *serviette*.

Register consists of three various aspects: field, tenor and mode. Munday (2008, 91) introduces a field as the situation that the author writes about. It fulfils the function of ideational meaning of a text. A tenor represents the relationship between the two participants, thus describes the interpersonal meaning. A mode correlates with a textual meaning through thematic structures, information structures and cohesion, and identifies the communication method, for example written or spoken.

Baker (2018, 136–38) introduces two segments of thematic structure: theme and rheme. Theme occupies the opening part of a clause, and its meaning is to act as the orienting point of the information presented in a text by linking to a previous section of discourse, resulting in a clear flow of the information presented in the text. Rheme then presents the new information said about the theme, and according to Baker (2018, 136–38), “it is the most important element in the structure of the clause as a message because it represents the very information that the speaker wants to convey to the hearer.”

While theme and rheme are concepts categorized based on the information that the speaker wants to convey, information structure, according to Baker (2018, 159–60), is determined based on the hearer and what is already known and what information is new for them. This distinction however depends on the context, resulting in multiple possible segmentations of the same message. For example, the sentence *We’re climbing Ben Nevis.*, which Baker (2018, 159–60) presents, can be divided differently based on the question that precedes this statement. If the question is *What’s happening tomorrow?*, the whole sentence is a new information, but if the question is *What are we climbing tomorrow?*, then the already given information is *We’re climbing*, and the new information is *Ben Nevis*. This relates to the given-before-new principle, which states that the usual order of information presented in a text is to put the given information before the new information.

Baker (2018, 194) introduces cohesion as a “network of lexical, grammatical and other relations that provide links between various parts of a text.” When put together, these links function to organize a text and to some degree help to construct it.

3.1 Collocations, idioms and fixed expressions

According to Baker (2018, 54–56), collocations are combination of words that are often associated with each other because of their related propositional meanings, for example the word *cinema* is often associated with words such as *popcorn*, *drink*, *film*, and so on. While objects that appear together in real life have a tendency to co-occur in the usage of language, there are additional reasons for their combined association. Even though adjectives such as *spotless* and *flawless* are synonyms, they are used in different circumstances and cannot be always substituted, for example the phrase *flawless performance* sounds completely fine and natural, while *spotless performance* is simply not used. On the contrary, the phrase *spotless kitchen* is all right, while the phrase *flawless kitchen* is unlikely. To sum up, while collocations may be related through its meaning, they are more likely reflected through inclinations used by the speakers of a specific language.

During translation, it is also important to take collocational meaning into account. For example, the word *dry* itself carries the meaning of being not wet, but when used with specific situations, the meaning changes intensely, for instance *dry humour*, which reflects the type of comedic delivery when an anecdote is uttered without showing any emotions, or *dry wine*, which represents a wine that is not sweet (Baker 2018, 59–60).

According to Baker (2018, 69–71), fixed expressions are such phrases which tolerate little to no alteration of their form. To understand the meaning of such expressions, we need to take the phrase as a whole into consideration. While the meaning of individual words is kept, the phrase as a whole represents an additional idea. Examples of fixed expressions involve phrases such as *keep an eye on*, *come as no surprise*, *stand a chance of* and so on.

Idioms, however, are phrases made up of words that are completely deprived of their original meaning, that form a meaning when put together. In other words, the individual words in the phrase are not related to the meaning of the phrase as a whole. Examples may include phrases such as *let the cat out of the bag*, representing the idea of revealing a secret, or *rubbing someone the wrong way*, meaning to annoy or bother someone (Baker 2018, 70–71). Shuttleworth (2014, 72–73) highlights the importance of focusing on the meaning of idioms rather than its form when translating such phrases and mentions that the aim of such translation should be to represent the same intent as of in the source language.

3.2 Grammatical equivalence

Knittlová (2010, 121–125) introduces several systematic differences between languages and the problems arising from the differences between source language and target language. She

mentions that typical obstacles between Czech and English emerge from the differences between number and countability, gender, tense or voice.

3.2.1 Gender

One of the problems that may occur in the translation from Czech to English language or vice versa is gender. While the term grammatical gender exists in the Czech language, English does not operate with such concept, which may be the cause of some issues in translation, for example the Czech word *ruže* (*rose*) is a word belonging to a feminine gender, but in English, the word *rose* does not have any assigned gender (Knittlová 2010, 121). Such words that can be categorized as either feminine or masculine usually affect the determiners, adjectives or verbs (Baker 2018, 101).

Another possible issue mentioned by Knittlová (2010, 121) may arise in translation of names of professions, that are differentiated by the gender of the person in Czech language. Because most professions are gender neutral in English, words such as *lawyer* may be translated as both *advokát* [he-lawyer] and *advokátka* [she-lawyer] in Czech, until the gender of the specific person occupying this position is introduced. Such cases may be crucial for a development or unravelling of a plot in a story.

3.2.2 Number and countability

Knittlová (2010, 121) mentions that while the distinction between singular and plural form is used in both Czech and English, the designation of specific words may not always match. For example, the Czech word *hodiny* is in a plural form, while its English translation, *a clock*, is singular. Baker (2018, 98–99) adds that in English, the plural form is expressed through the usage of a -s suffix or other morphological form, for example *student/students*, *man/men*, or *child/children*.

Unlike English, in which such concept does not exist, the Czech language distinguishes the form of being on first-name terms, called “*tykání*,” and using a polite form of address, known as “*vykání*.” This concept shows respect by using the plural form of addressing someone. When translating such setting, it is important to evaluate the situation in which such addressing is used. As the name suggests, a possible solution advised by Knittlová (2010, 122) is to use the first name in the case of being in a casual, informal situation.

3.2.3 Tense and aspect

Knittlová (2010, 122) mentions that the most common mistake regarding the category of time and cause when translating Czech into English or vice versa is a wrong interpretation

of tenses. While according to Baker (2018, 110–11), tense distinguishes between past, present and future, aspect describes the temporal distribution of an event, indicating if the event has been completed or not, or the continuation or momentariness of such event.

3.2.4 Voice

Passive voice is according to Baker (2018, 114–16) typically used in situations when the author wants to background the agent, for example in written texts in which the author is not important, such as in scientific studies. In English, its usage is very common, which may cause numerous difficulties when translating such sentences into another language. Because of the tendency to keep the structure as similar as in the source language, many translators may find themselves in situations when the target language simply does not have comparable structure, or the overuse of a passive voice in certain languages makes the text seem unnatural. Knittlová (2010, 123) mentions that passive voice was usually not used in Czech fiction, except for rare cases. However, this situation is slowly changing as more translators succumb to the frequent use of English passive voice and translate those sentences without adjusting the sentence structure to fit the Czech language more.

3.2.5 Word order

Baker (2018, 123) states that syntactic structure determines the rules of organization of a language. Some languages, for example English, are fairly strict about the word order and structure, while others, such as German, Russian or Finnish, are more open to adjustments. In some cases, the meaning completely changes based on the position in the sentence, for example *The man ate the fish* versus *The fish ate the man*. Several languages, such as Czech, have case inflections, which means that the relationship between individual elements is demonstrated by changing the form of nouns. Those languages are more open to changing the word order since the roles of elements can be easily determined by the used suffixes or other adjustments. While these languages may perceive the word order as a stylistic choice, word order is significant for keeping the text clear and understandable.

II. ANALYSIS

4 THE SOURCE MATERIAL

The source material used to create the final subtitles is a script of the film provided by a student of Directing and Screenwriting of the Faculty of Multimedia at Tomas Bata University in Zlín. All the information including abbreviations presented in the script is in the Czech language, however, not all information presented in the script is relevant for the creator of the subtitles. Only the information used to create the subtitles is introduced in the next section of this bachelor's thesis.

The scene heading is presented before each scene. It contains information about the distinction between interior ("INT") and exterior ("EXT"), the location settings, and the distinction between day ("DEN") and night ("NOC") as well as the number of the scene, which can be used as a point of reference. The scene heading is introduced in capital letters.

The script contains information about the scene and its description which should evoke the atmosphere to be recreated in the film. The description and additional information about the sound or characters' actions are of great importance not only for the filming crew to portray the correct settings, but also to translate all terms correctly when the translator is not presented with the final film yet.

When a character is introduced for the first time, their age is stated in brackets following their name or identification. The characters and their lines are easily distinguished by a paragraph indentation. The name or identification of a character is written in a centre column in capital letters preceding their direct speech. The introductory line may also include additional information such as "(M.O.)," meaning "out of the picture" ("mimo obraz" in Czech), which means that the speaking character is not shown on camera at the moment. This information is relevant for the creator of subtitles because the speech by characters who are not visible yet is often presented in italics. The script may also include additional information such as the use of sarcasm, raising or subdued voice or a pensive tone. Such information is written in brackets preceding the dialogue. If a character accentuates specific words, such words are underlined in the text. When characters are mentioned in an action description, their names are capitalized for the sake of clarity.

The following page shows the script of the very first scene of the film as an example of the source material.

1 EXT. ULIČKY CHUDINSKÉ ČTVRTI - NOC 1

Zataženou noční oblohou proniká měsíční světlo a textura mraků se zrcadlí v kalužích po nedávném dešti. Hladinu vody porušuje kolo dvoukoláku taženého POSTARŠÍM MUŽEM (65). Bahnitá ulička mezi zanedbanými domky je jen zlehka osvětlena pouličními lampami. Za podchodem, který vede na dvůr, na hromadě beden stojí lucerna. Nedostatek zdrojů světla vytváří v harampádí na dvoře spoustu temných koutů. PARTIČKA POBUDŮ popíjí okolo lucerny. Hlasitě se baví a pokřikují. V rohu se několik z nich pro zábavu pere.

STAŘENKA (M. O.)
Aby vás mor vzal, ničemové!

Silnější pobuda PAUL (29), v otrhaných kalhotách, vestě, košili a buřince, zpod které čouhá blond'atý drdol, se s několika druhy otočí ke STAŘENCE (80), která stojí na pavlači v noční košili a křičí do dvora. Paul rozpřáhne s úsměvem ruce.

PAUL
Copak, babi, nemůžeme se s
chlapama po práci ani pobavit?

STAŘENKA
Beztak se tu celý den
poflakujete!

Jeden z pobudů s robotickou rukou vrhne na pavlač prázdnou lahev.

POBUDA
Táhni!

Připojují se i ostatní. Stařenka se utíká schovat dovnitř. Paul se triumfálně odvrací od pavlače. Jeden z pobudů s trhnutím zmizí ve tmě v rohu dvora. Zbytek pobudů se postupně zarazí. Tmou se mihne stín. Další z pobudů se s výkřikem skácí na zem. Vyděšený Paul se rozhlíží okolo. Pobudové začínají panikařit.

Paul se vyděšeně plazí podchodem pryč. Za ním stále probíhá boj. Chaos a řev. Stín se mihne za Paulem. Ten se zoufale sápe zakrvácenýma rukama vpřed. Úder. Paulova ruka se zmitá v křeči. Na dlažbě se rozlévá kaluž krve.

Za střechami nočního města vyčnívají řady stěžňů z nedalekého přístavu.

2 EXT. ULIČKY CHUDINSKÉ ČTVRTI - DEN 2

V přístavu se rozednívá.

STEVE (48) a HARVEY (30), v oblecích a kloboucích, se dívají na jedno z těl na zemi.

(POKRAČUJE)

4.1 The plot description

The source material is a detective science fiction story in which mysterious murders are being investigated. The next section reveals the unravelling of the plot.

Paul and multiple other victims are killed. The murder is being investigated by two detectives, Steve and Harvey. They find out that all the victims were killed by Ironheads. Steve interrogates the people who live near the murder scene. Nobody knows anything, everyone just heard screams.

There is a crowd on the street in the middle of which a hulk beats a young cripple who is also a veteran with an artificial arm and leg. Steve runs after him and shoots the hulk in his hand as a warning and arrests him. Steve has a flashback when his own 41 years old self tells his at the time 21 years old son Ethan to stay at home. Ethan has scars on his face and a robotic arm. In another flashback, Ethan is dead.

The present Steve hears from his boss that the bodies of a couple, the Spencers, have been found. They were very well-known couple, because Mr. Spencer had a robotics plant. Steve's boss reminds him that this is a delicate matter and Steve should not make any hasty unorthodox decisions as he did with the hulk. Steve, Harvey and the newest detective in their unit, George, go to investigate the Spencers' case. Steve notices that young children are stealing watches from passers-by, passing them on to each other, and disappearing into the canals. Just as he is going to go after them, the journalists stop him and ask him what happened at the murder scene of the Spencers. He dismisses them with the fact that they do not have any information yet and they must wait for the official statement of the inspector. The detectives interrogate a messenger who called the police at the Spencers' house. The detectives and the police pass information between each other, and the detectives find out that the Spencers lost their child. The doctor tells the detectives that the Ironheads didn't kill the Spencers. According to the evidence, they were killed by something small that is able to use superhuman strength. The detectives are debating a possible killer and agree that it is possible that the Spencers were killed by someone from their competition. Harvey warns Steve not to make any hasty decisions and they start arguing about Steve's decision from the town square. Steve gets annoyed and punches Harvey in the face.

Steve goes to visit a scientist Alicia, who is giving her students a lecture about robots. Alicia talks about putting brains in machines, which would create the perfect weapon. She emphasizes that there is nothing left of the original person in the brain, and if that were the case, the person would suffer tremendously. She however emphasizes that they refuse to fall

for such barbaric methods. Steve waits for the students to leave and approach Alicia. He asks if there is a machine capable of killing the Spencers. Alicia shows him one model resembling a spider. She explains to Steve how such a machine can be taken down. Steve indicates that he thinks Alicia is to blame. Alicia assures him that she does not have a proper motive for the murder of the Spencers, because Mr. Spencer no longer cared about his research and he was no longer a barrier to the market. She also says that her goal is not the financial earning, but saving lives. She says she is up against robots, not humans. She leaves angrily.

Steve leaves the station and discovers that his boss is planning to inform the public that a robot is to blame for the Spencers' murder. Steve argues that this will make the situation unsustainable and he is about to question the Spencers' doctor. Steve heads to the Spencers' house, where he notices a little boy, Will, pick pocketing passers-by with the help of other children. Steve catches Will and leads him to the Spencers' house. He says he will forgive Will for stealing and give him money if he helps him. Steve needs Will to examine a small hole in the kitchen that the adult wouldn't stretch through. Will says the canal continued to branch, the perpetrator could have escaped anywhere. They find a secret door and go inside, and find a laboratory. Will puts a ring in his pocket. Steve demands it back, in case it was a proof, but Will argues that there are a lot of jewellery and that a single ring hardly matters. Steve takes Will to a diner and buys him food. Will reveals that he has no parents, and Steve notices that Will is strange. They decide that Will should go with Steve and help him with the investigation. They go to see dr. Warren, and agree that Will should stay outside. Steve interrogates the doctor, but he decides to escape and the police runs into the house. Steve runs after the doctor, who is now lying dead outside. Harvey is aiming his weapon at Steve. He claims that the only suspect at the moment is Steve. He adds that Steve's boss sent him to investigate just to keep Steve quiet. Harvey was supposed to watch Steve and kill him when the time was right. Harvey kills George. Steve shoots Harvey, and he and Will run away. The police delays him, but Will runs away. Harvey claims that Steve was the one who killed George. Steve manages to run away and hide inside Alicia's factory, while Harvey and the other cops are after him. Steve asks Alicia for help and explains that the whole situation was set up by the police and that the robots are not going to attack. Steve tells Alicia that neither he nor she want a war, and Alicia is the only one Steve can trust at the moment. Alicia takes him to her lab and Steve hides inside. Harvey runs into the lab and asks Alicia about the suspect who escaped. Alicia is covering for Steve, and after Harvey leaves, Alicia wants a proper explanation of the situation. Steve tells her everything he knows and together they think about how to make the whole case public.

Steve visits Evelyn, who he investigated during the same morning. Evelyn invites him over. Evelyn says her husband, Bill, died almost a year ago. He allegedly had an accident in the factory where he worked, but had no chance of survival. He was being treated by dr. Warren, and Evelyn admits that she didn't see Bill's body because they didn't want to let her in because of what he looked like. Thanks to a flashback, we learn that Will was lying on the operating table when he woke up. He was having dinner with the Spencers, and later, Mrs. Spencer stroked his hair in the room. In another flashback scene, Warren was leaning over him with a scalpel. We find out that Will broke the doctor's neck and hid. Steve connects the dots and looks for Will, or Bill, as he now realizes. Will took revenge on the Spencers, poured his anger out on Paul and his gang, and got caught so that he would be taken to the doctor, because he would not find him by himself. Will explains that he was locked in a room for a year and didn't know what he was anymore. He explains that he was not the doctor's only victim and emphasizes that he looks like a human, not a spider. Steve accuses Will of being a robot, a murderer, and the only evidence that is left. Will attacks Steve and escapes.

Steve goes back to Alicia's lab and finds her dead. Harvey comes out of the shadows and starts fighting with Steve. More cops run towards them and catch Steve. Steve is locked in a cell. Harvey stays with him and threatens that Steve will die soon and it will be disguised as an accident. Just as Harvey wants to shoot Steve, Will shows up and bangs Harvey in the head with a heavy object so that he is stunned. Steve says he will leave with Will because nothing is holding him back in the place anymore. Steve takes Harvey's gun and shoots Harvey in the head. Steve goes to the house of his boss and takes him out to look at the chanting crowd. Steve makes the crowd think that his boss is a traitor and the crowd starts pushing him around. The boss yells, but his screams disappear after a while. Will and Steve leave the town together.

5 CREATION OF THE SUBTITLES

This section describes the process of creating the subtitles out of the source material presented in the previous section of this bachelor's thesis.

First, the script has been read by the author of the subtitles numerous times in order to understand the material and the plot completely. Then, the dialogue lines were extracted and put into a separate file of a text document in order to be translated from Czech to English language using OmegaT software. The target text was then opened in a text editor and the lines were cut in a way that would respect the formatting requirements presented in the theoretical part of this thesis. The subtitles have not been timed, because the final version of the film has not been completed at the time of writing this thesis yet.

5.1 The translation methods and strategies used

This part presents the methods and strategies used by the author in order to translate the dialogues as well as the numbered examples of these solutions marked as ST in the case of source text, TT as a target text and FS as the final subtitles. In most cases, the target text and final subtitles are the same and only the FS is being shown in the examples, but the subchapter "Cutting lines" describes both the initial translation and its alteration into the form of final subtitles. TT shows how I would have translated the text if it did not need to be edited due to the form of the subtitles.

5.1.1 Transposition

ST (1): Beztak se tu celý den poflakujete!

FS (1): You've been hanging around all day anyway!

The word *anyway* (*beztak*) has been moved from the theme position in the source text to the rheme position in the target text for keeping the importance of the assumption by rhematizing the adverb. In the source text, this word is uttered first because the speaker highlights her annoyance with the characters she is speaking to. She does not know for sure that the characters have been actually lingering in the area the whole time, she is only assuming that they have been doing so and it annoys her that they are disrupting the calm atmosphere of the area. In order to illustrate this annoyance in the target text, the word is moved to the very last position in the clause, which results in similar tone of the sentence as in the source text.

The tense and aspect remain the same, with present tense in the Czech language and present perfect continuous in English. The imperfective aspect of the verb *pořizujete* was illustrated by the suffix -ing in the English form of *hanging around*.

- ST (2): Je třeba ten hněv krotit.
 [It is necessary to contain the anger.]
FS (2): The anger needs to be contained.

The second example shows transposition from an active voice in Czech into passive voice in English. The sentence uttered in the source text does not state who should be containing the anger. In order to not bring attention to the unknown agent, I have decided to move the clause into the passive voice, which omits the agent completely. Because of that, the sentence keeps its original mystery and seriousness that is crucial in such statement.

- ST (3): Vybral jsem si pár laskavostí.
 [I picked out a few favors.]
FS (3): Some people owed me a few favors.

The message of this statement was kept by changing the structure of the clause. While the speaker in the original language serves as an agent, his role is changed into a recipient in the target text. By changing the structure of the sentence, a new agent was needed in order to keep the clause grammatical. *Some people* was added in order to fulfil the grammaticality of the sentence. The original Czech sentence implies that the speaker was owed multiple favours by most likely multiple people. This fact is not mentioned again anywhere in the film, which is why I decided to keep this statement as vague as possible.

Another possible solution to this translation could have been *Someone owed me a few favors*, but this version would imply that the favours were owed only by a single person, which is not very likely because of the situation. The speaker of the clause, Steve, is a detective who was forced to do everything in his power in order to not put his son into jail. Instead of going to jail, the son, Ethan, will be enlisted into a compensatory institution. This situation implies that Steve had to do at least two things: ensure that his son does not go to prison, and enlist him to the compensatory institution. These two actions are most likely not performed by a single person since they are dealing with separate organizations, which is why I chose *some people* instead of a *someone*.

To conclude, transposition assures that all grammatical changes due to the switch of languages are correct and the structure of the target language remains grammatical, such as the switch from active voice into passive voice illustrated in example 2, the addition of agent due to changing structure in example 3 or the change of adverb position in example 1.

5.1.2 Modulation

ST (4): Želežňáci.
 [Creatures of iron.]

FS (4): Ironheads.

The source text presents the word *želežňáci*, which is a plural form of a word *želežňák* invented by the author of the script. In the context of the story, *želežňáci* are described as people who are replacing their body parts with machinery, for example amputees obtaining iron prostheses.

While the word *ironmen* seems like a pleasant equivalent, it is strongly associated with Marvel comics through the popularity of a hero named Tony Stark, also known as Iron Man. The story contains a dialogue between characters discussing the morality of altering human bodies with artificial parts and the inventions of robots who would be controlled through human brains that would be wiped of all its memories. The participants of this dialogue are afraid that the future of altering human bodies with artificial prostheses leads to an immoral progress of creating killing machines and the brain will be the only part of the creatures that remains human because of its complexity and inability to be recreated properly. The characters also mention ironheads with bitterness in their voice, as if they were worse human beings for their altered bodies. Because of such bitterness and hatred towards them, I decided to increase the venom in their voice by using a strong irony. Because the characters mention that the only part of the creatures that will be left of the human, I chose to add *head* as a part of the term as the exact opposite of what the creatures actually are. The only part that will not be iron is the head.

I also wanted to keep the term one-word only, not only because it is used as a reference to the altered humans, and such terms uttered by close friends or colleagues are often used as abbreviations instead of their full long forms; but also because the Czech version is one-word term and I wanted to formulate term with very similar feelings.

ST (5): Když to zvládneme dobře, mohlo by z toho koukat třeba i povýšení.

[If we do this right, a promotion might look out of it.]

FS (5): If we do this right,
it might even lead to a promotion.

The original Czech sentence contains expression *mohlo by z toho koukat povýšení*, which literally translates to *a promotion might look out of it*, does not carry the same meaning in the English language. The meaning of the original sentence is that a successful completion of the action might eventually lead to and result in promotion. Modulation has been applied in here by changing the means of saying the phrase in order to translate the idea of the sentence in a way that keeps the intended meaning, the possible result of being promoted.

ST (6): Noviny to pěkně rozmazávaly.
[The newspapers were nicely smudging it.]

FS (6): The papers were harping on it pretty hard.

The original sentence, containing the Czech phrase *rozmazávaly to*, which literally translates to *smudge something*, carries the meaning of repeating something on the news over and over again and sticking to the message in order to explore the situation in depth. To convey similar idea in the English language, I chose the verb *to harp on something* and added adjectives *pretty hard* in order to emphasize the level of commitment shown by the newspapers as well as the annoyance of the detectives who used this phrase in their conversation.

Modulation as a translation strategy assures that the main idea of the utterance remains the same through changing the way of saying it, for example changing phrasal verbs into phrases which would correspond with the meaning of the source text in the target language, such as in example 5 and 6. Example 4 then shows how modulation can be applied to inventing new names for utterances which do not have fixed meaning and are not widely used amongst the general public.

5.1.3 Calque

ST (7): Náš nepřítel šel mnohem dál.

FS (7): Our enemy went much further.

When translating the source text into the target language, I kept the vocabulary, the tense and word order unchanged. The propositional meaning of each word of the source text equals to the propositional meaning of the English version, past tense is used in both languages, and

both languages use the word order of pronoun, noun, verb, adjective and adverb. Since the original sentence does not show any variation regarding geographical or social dialect, I kept the English version neutral as well.

5.1.4 Equivalence

- ST (8): To mě podrž.
 [Hold me.]
FS (8): I'll be damned.

The original Czech sentence expresses surprise and disbelief through idiomatic phrase *to mě podrž*, which can be incorrectly translated into *hold me*. While such translation would be grammatically correct, it would not express the same idea of being pleasantly surprised. For that reason, such translation would be considered wrong because of the violation of one of the three basic rules of good translation, which is for the target text to convey similar or the same meaning as in the source text, as explained in the theoretical part of this thesis.

The Czech sentence is made up of the particle *to*, pronoun *mě*, which is the pronoun *já* in fourth Czech grammatical case and verb *podrž* in future tense expressed through imperative. As a whole, the literal meaning of this sentence is *hold me*. This sentence is composed of a frequently used informal Czech idiom.

The goal was to express the wonderment through the English language. I decided to use the phrase *I'll be damned* since it is also widely used idiomatic phrase that expresses the same idea of being shocked.

- ST (9): Dvě bandy si vyřizovaly účty.
 [Two gangs were handling accounts.]
FS (9): Two gangs were settling scores.

The Czech sentence uses idiomatic expression *vyřizovat si účty*, which carries the meaning of evening out the scores between multiple parties in the case of one party owing something to the other. This phrase is often used in dangerous situations where one party was hurt and they want to reciprocate the same damage to the other side, such is the case of this example.

The idea of repaying the impairment was expressed through the English idiomatic phrase *to settle a score*, which is also used in the situation of “[punishing] someone for

something wrong that they did to you in the past and that you cannot forgive” (Cambridge dictionary, 2021).

ST (10): Nechceš si tu báchorku nejdřív ověřit?

FS (10): Don't you want to check that
cock and bull story first?

The Czech word *báchorka* describes a story that is a story lacking a real basis or a confirmation of its verity. In this context, it is used in order to point out that the story of the second speaker is probably not true and they need to authenticate it before they start to spread the possibly false information. The English equivalent with the most similar expressive meaning based on my own personal connotations is a *cock and bull story*, which conveys the meaning of a story that is clearly not true.

ST (11): Řekl jsem si, že půjdu tam, kde můžu pomoci.

[I told myself that I would go to a place where I could help.]

FS (11): I figured I'd go where I could help.

In the source text, the phrase *řekl jsem si* is used. This phrase expresses a realization that a person becomes conscious of after they weigh up the situation thoroughly by themselves as a part of their internal dialogue. Such phrase would be literally translated into *I told myself*, however this translation does not seem natural in the English language, which is why I decided to highlight the basic meaning of the realization more than the slightly figurative choice of wording.

ST (12): Pohněte kostrou a pak hned přijď' za mnou!

[Move your skeleton and right after that come to me!]

FS (12): Shake a leg and then come to me!

In this example, equivalence is achieved through the finding of idiomatic phrase that is used in the same situation as the Czech phrase *pohni kostrou*, which is imperative clause declaring the other person to move quickly. Such meaning in the English language is expressed through the phrase *shake a leg*. I decided to omit the phrase *right after that* in the final subtitles in order to keep them relatively short. This phrase is not vital for carrying the same

idea as the sentence in the source text, since the phrase *shake a leg* itself signifies for the other person to hurry. In my opinion, the additional words would only unnecessarily repeat the meaning that has been already stated once.

- ST (13): To tu mám být zavřený nadosmrti?
[Am I supposed to be locked in here until I die?]
FS (13): Am I supposed to be locked in here forever?

The source text expresses a despair of a character named Ethan that wants to leave his house but another character, Steve, does not want him to do so because he proclaims it is not safe. In order to convey Ethan's despair arising from the inability to leave his own house, I decided to move the hyperbole that is already present in the source text one step further and change the wording *until I die* into *forever*.

- ST (14): Hele, ta první neskončila patem pro nic za nic.
FS (14): Look, the first one
didn't end in stalemate for nothing.

This particular translation was a challenge for me because I was not sure what the *pat* in this context meant at first. The characters are talking about war ending in stalemate. I had no previous knowledge of wars possibly ending in this scenario, which is why I had to read multiple texts talking about similar situation in order to assure myself that I decoded the situation correctly. *Pat* is defined as a type of draw in which the participating parties cannot make any moves in accordance with the rules anymore. This term is often used in the game of chess. After a thorough reassurance that this is indeed the term that the author is referring to, I then looked for the proper translation in multiple dictionaries and made sure that I was using the right preposition before the word through reading articles writing about such situations.

- ST (15): Kupte dočtete se víc!
FS (15): Buy, read more!

This sentence was the hardest to translate for me, because it is yelled by a newspaper hawker who is trying to persuade people into buying newspaper from him. Although I am aware of

this profession and the fact that they are shouting similar phrases in order to catch the attention of people walking by, I could not find proper source that is listing or showing these phrases. Because of the lack of proper source, I tried to translate the main message of the sentence to my best abilities, which was achieved though literal translation and keeping the utterance as short as possible so that it would be loud and clear.

Equivalence as a strategy is used in the cases of translating fixed phrases or idioms. These translations are usually well known and their translation is almost automatic, such as in the case of example 12, translating *pohněte kostrou* into *shake a leg*, which most translators would most likely consider as the correct translation. It can, however, also be used in the cases where the original sentence expresses a certain idea through creative way. Such way must then be translated through finding equivalent expression in the target language, as was done in the examples 9 and 11.

5.1.5 Changes regarding the tone of the sentences

ST (16): Vřískot trval snad celou věčnost.

FS (16): The shrieking went on
for what seemed like an eternity.

During the translating process of this particular example, I spent a long time on deciding on the right translation of the word *vřískot*. While the famous film directed by Wes Craven from the year of 1996, *The Scream*, is translated into this word in the Czech language and many people consider these words the correct translation, I felt like the word *scream* was simply not enough in this context. My own expressive meaning of the word *scream* is fairly neutral, but the word *vřískot* carries certain mysteriousness, terror and absolute despair to it. Because of such difference between these personal expressive meanings, I decided to use the word *shrieking* in the final version of the subtitles, because it is the closest word regarding my own personal feelings. The other variations that I was considering were the words *screech*, *yell*, *bawl* and *cry*. Once again, none of those words seem to convey the same type of scream to me. My own interpretations are that *screeching* is saved for animals and animate fictional monsters and creatures, *yell* is used in a fight or celebration, *bawling* is connected with children and *crying* is neutral. Because I wanted to emphasize the mysterious atmosphere of the detective story, my final decision was firmly set on the word *screech*.

ST (17): A roboti se asi flákali?

FS (17): You think the robots were slacking?

While the subject *you* is not explicitly present in the Czech sentence, it is necessary to include it in the English version of the subtitles for grammatical purposes since English needs an explicit subject in most sentences. Because the informality of the original utterance, I decided to omit the words *and do* before the word *you* in the final translation in order to keep the sentence as casual as possible. The omission of these words helps to create a nonchalant atmosphere and induce a feeling that the sentence was uttered during relaxed conversation between friends who know each other very well and can afford to skip the formalities and proper grammatical structure.

ST (18): Co kdyby se ten dav rozhodl tomu hromotlukovi pomoci?

FS (18): What if the mob decided to help the hulk?

Even if I previously stated that I do not wish to indicate any connection to marvel comics, I could not resist the usage of the word *hulk* which is very connected to the alter ego of a superhero named Bruce Banner. In my opinion, the word *hulk* perfectly describes the enormous strong person that is being discussed in the conversation between the detectives. It is also possible that the word has such strong connection to the comics franchise only to Czech speaking people or people whose first language is not English, because they first come into contact with this word at an early age due to their interest in superhero films and stories, and do not realize the meaning that the word carries because it is not translated due to the fact that it is being used as the name of the superhero persona of Dr. Banner. English speaking people, however, recognize the fact that this word described a type of man that is big and strong and does not refer to the comic book character. Since the English subtitles are created for English speaking people, I decided to keep this word in even though for me personally, the word evokes the character of The Hulk.

ST (19): Mohlo tam ted' ležet pár mrtvol!

[There could have been a couple of corpses lying there now!]

FS (19): There could have been

a couple of bodies lying there now!

In this case, I decided to degrade the dead people to their bodies only, since the viewers do not know who those potential corpses would be and the detectives do not care about their personalities or everyday lives either. By using synecdoche and referring to dead people as their bodies only, we perceive them just as objects instead of people and we do not care about them or show any emotion towards them. The only thing that the viewer may care about is the fact that innocent people may have died, but they do not feel any connection to the possible victims.

To conclude this subchapter, the tone of the sentence can be often determined through finding equivalent expressive meaning as shown in example 16 and 18, omitting certain parts of the utterance, as shown in example 17, or using rhetorical tropes such as in example 19.

5.2 Cutting lines

ST (20): Co tím chce říct, je, že policie v téhle době nemá nejlepší reputaci, a když tohle poděláme tak ji to rozhodně nezlepší.

TT (20): What he means to say is that the police doesn't have the best reputation these days, and screwing this up is not going to make it any better.

FS (20): He means to say that the police doesn't have good reputation these days,

and screwing this up

is not going to make it any better.

The source text shows the original Czech sentence, which has been translated almost literally into the target text. However, the target text has been altered and shortened for the purpose of keeping the recommended number of characters per line as discussed in the theoretical part of this thesis, which is roughly 40 characters per line. If the target text was preserved and cut into lines as is, the number of characters would overstep the limit, which might result in the reader spending an excessive amount of time on reading the subtitles and not paying attention to the scene on screen.

ST (21): Ještě jedna věc mi vrtá hlavou: máš vilu, chudobou zdaleka netrpíš, ale rozhodneš se nemít nikoho na úklid ani na vaření Proč?

TT (21): There's one more thing I wonder: you have a villa, you are far from poverty, but you choose not to have anyone to clean or cook. Why?

FS (21): There's one more thing I wonder:
you have a villa, you are far from poverty,

but you choose not to have anyone
to clean or cook. Why?

In this case, I decided to overstep the number of recommended characters slightly and keep the number of characters in the longest line at 43. The reason for this decision was to keep the semantic parts of the sentence uncut, so that the final subtitles would not result in confusion due to illogical semantic cuts. While the word *poverty* could have been moved to the following line, it would not make sense because it is the end of the first clause and this word is followed by comma, which is not ideal for the beginning of a line, since commas mark the spaces where people naturally make a pause during reading. It would result in the reader making a pause at the beginning of the line, and cause confusion with the following part of the sentence, because the line would then say *poverty, but you choose not to have anyone*.

ST (22): Očividně nic moc nezmizelo.
[Apparently, nothing much has gone missing.]

FS (22): Nothing much has gone missing.

In this case, I decided to omit the word *apparently* completely in order to keep the translated sentence of roughly the same length as in the source language. In this particular case, the word *apparently* is not vital for understanding the utterance since it does not contribute in any way to the story.

ST (23): Zvažujeme možnosť, že Spencera zabil robot.

TT (23): We're considering the possibility that Spencer was killed by a robot.

FS (23): We think Spencer could have been
killed by a robot.

While the target text was translated using the calque method of translation, for the sake of keeping the lines of subtitles relatively short, I changed the initial translation significantly. This change was suggested by my supervisor during our thesis consultations and I implemented it because it seemed beneficial. The present continuous tense was changed into present simple and the action of consideration was replaced by a verb *think* so that the final sentence would be as short as possible. The decision was made so that the viewers would have as much time to look at the film itself instead of spending the whole time on reading the subtitles.

To conclude the finding concerning this problem and its resolution, in the case of cutting lines, the most frequent case is the lines being overly lengthy, thus needing to shorten them through either omitting various words, finding shorter translation, or dividing the lines into multiple subtitles.

CONCLUSION

This thesis introduced the process of creating subtitles for an independent film from the very beginning. The theoretical part introduced differentiations between multiple types of subtitling such as intralingual and interlingual subtitling as well as subtitles based on the time of preparation, such as pre-prepared subtitles and real-time subtitling. The process of creating subtitles was described mainly from the perspective of formatting and timing of the subtitles.

Translation was introduced in the second chapter of the thesis, with special attention paid to achieving equivalence through the means of using basic translation methods and procedures such as transcription, calque, substitution, transposition, modulation, equivalence and adaptation. Collocations, idioms and fixed expressions were introduced along with tips on how to translate them from the source text into the target text. The grammatical equivalence and its importance was described in the third chapter of this thesis, where subchapters of gender, number and countability, tense and aspect, voice and word order were introduced.

The analytical part described the source material in both technical aspect of which parts of the script were relevant for the creator of the subtitles as well as introduced the plot of the story. It then introduced the most used methods that were applied in the translating process, specifically transposition, modulation, calque, equivalence, and changes regarding the tone of the sentences, as well as the choices respecting the suggestions from the theoretical part of the technical aspect of the subtitling process, precisely the decision to cut lines in appropriate places.

Transposition illustrated the changes needed in order to keep the sentence grammatical, such as adding an agent into a sentence or rhematizing adverb that was previously in the theme position. Modulation was used in order to find phrases that would fit the ideas of the source utterances the best, either through finding corresponding phrasal verbs or even inventing new names. Calque was applied in the case of keeping both the sentence structure and the grammatical choices identical as in the source text to keep the utterance as similar as possible. Equivalence then showed possible solutions that were found to keep the main idea of the utterances through finding their equivalent in the target language. The tone of the sentences was mostly preserved through finding a corresponding expressive meaning or omitting certain parts of sentences for the sake of keeping the tone similar as in the source text. The subchapter cutting lines then illustrated the most common problems arising from

the limiting number of characters per subtitle, which were resolved through either cutting the lines in appropriate places or changing the target text in a way that would fit the length requirements. The examples shown in the subchapters of the analytical part were the most interesting or common problems that arose during the translating process and they illustrate the possible solutions that were used in order to resolve them. These examples may serve as future recommendations for similar problems.

To summarize the thesis, the subtitling process is not only about translating the subtitles from one language into another all at once, without ever going back. It is a delicate process combining the skills of technical and translational choices that need to flow together to create a pleasant outcome in a way that is not explicitly recognized by the viewer and seems completely natural at the same time.

In my opinion, the final subtitles reflect the filmmaker's decisions and ideas in a way that even foreign viewers will get the same reaction from watching the film.

BIBLIOGRAPHY

- Baker, Mona. 2018. *In Other Words: A Coursebook on Translation*. 3rd ed. New York: Routledge.
- Bartoll, Eduard. 2004. "Parameters for the Classification of Subtitles." In *Topics in Audiovisual Translation*, edited by Pilar Orero, 53–60. Barcelona: Universitat Autònoma de Barcelona.
- Cambridge dictionary. 2021. *Settle a Score*. Accessed March 26.
<https://dictionary.cambridge.org/dictionary/english/settle-a-score>.
- Diaz Cintas, Jorge, and Aline Remael. 2014. *Audiovisual Translation: Subtitling*. London: Routledge.
- Khalaf, Bilal Khalid. 2016. "An Introduction to Subtitling: Challenges and Strategies." *International Journal of English Language, Literature and Translation Studies* 3 (1): 122–29. doi:10.33329/ijelr.
- Knittlová, Dagmar, Bronislava Grygová, and Jitka Zehnalová. 2010. *Překlad a překládání*. Olomouc: Univerzita Palackého v Olomouci.
- Munday, Jeremy. 2008. *Introducing Translation Studies*. 2nd ed. New York: Routledge.
- Pošta, Miroslav. 2012. *Titulkujeme profesionálně*. 2nd ed. Prague: Apostrof.
- Shuttleworth, Mark, and Moira Cowie. 2014. *Dictionary of Translation Studies*. London: Routledge.

LIST OF ABBREVIATIONS

SL	Source language
ST	Source text
TL	Target language
TT	Target text
FS	Final subtitles

APPENDIX 1: THE FINAL SUBTITLES

I wish the plague takes you,
you scoundrels!

What's the matter, granny, can't we
even have fun with the guys after work?

You've been hanging around all day anyway!

Begone!

A Ripper.

And not just one.

Where the hell is a doctor?

We'll bring him the puzzle to the station.

How can they want us to do our jobs?

Why bring him here?

Perhaps he could tell us what caused it.

Two gangs were settling scores.

At least half a dozen attackers.

They surprised them in the dark
and made it a short process.

No weapons, they obviously had no chance.

Mm, and could you tell me
how they were torn?

Simple.

Ironheads.

We're looking for a gang of ex-soldiers,
that should make finding the culprits easier.

Don't you want to check
that cock and bull story first?

Your name?

Evelyn Randall.

Is that necessary?

Barney Torrens.

Lauren Barnes.

Do you know anything
about the events of last night?

I was sleeping, you know.

The kid was screaming all night!

Couldn't they find another place
for the slaughterhouse?

It was terrible.

The shrieking went on
for what seemed like an eternity.

Have you seen anything?

I was glad I calmed my son down.

What do you think?
Yeah, I was walking around outside.

No! But the bastards got what they deserved,
take my word for it.

Will you excuse me?
I have to go to work.

Thank you for your time.

I only found it strange once all was quiet,
but apart from the havoc,

I couldn't see anything outside.

Thank you, that will be all.

Let me guess: everyone heard, no one saw.

How did half a dozen guys get here,
massacre so many people
and escape without anyone seeing them?

Let's go,
we won't figure out anything here.

A newbie?

Yes, sir.

Were you transferred here as a punishment?

No, I applied.

I'll be damned.
From the academy straight to the island.

I figured I'd go where I could help.

We have an idealist.

What is your name, boy?

George, sir.

Call me Steve.

And don't worry about it.

This wasn't exactly
a happy start to the day.

I just didn't expect...
Who could be capable of such a thing?

Ironheads.

People, just unlucky.

Yeah. And they got
iron hands with superhuman strength.
Why would anyone enhance them like that?

You can ask him.

That doesn't sound bad.

You hear that?

Hurry!

Serves him right!

Out of the way!

Steve! It's not worth it!

They'll kill him!

It's too late, let it go!

It won't be a problem without a uniform!

Are you crazy?!

Hey! Dwarf, that's enough!

And who the hell are you?

Inspector Steve Hicks!
Dismiss that, and you're coming with me.

Why? For doing people a favor?

We'll rid the world of another ironhead!

For Prince Darrel!

Wake up! This man fought for the Prince!

He lost everything in the war,
lives day to day, and this is your gratitude?

What if he's a spy?

Your allegations will be
taken into consideration.

Leave it to us!

On you and your incompetent gang?

You can't even deal with me,
let alone robot spies!

Try me.

Disperse before we arrest any more!

What was that charade on the main!?

What can I tell you, boss?

Better not say anything.

Shake a leg and then come to me!
I've got something for you.

Thanks for the help.

Ethan, I don't want you to go anywhere.

Am I supposed to be locked in here forever?

It's not safe. People are unpredictable.

I'll be fine. Don't worry.

How am I doing?

It doesn't look serious.

You think I'm a spy, but-

Nobody thinks that.

Just people.

I'll send a doctor in just in case.
Stay off the main street for a few days.

They might remember you.

No parades for the losers.

If this colony's leadership wasn't in shambles,
we'd be kicking their asses by now.

Don't be like that. Nobody wants another war.

Wrong, we all want that.
They should pay for Darrel and everyone else.

Look, the first one
didn't end in stalemate for nothing.

We have Braintech and others.
We're weaponizing and we're better.

You think the robots were slacking?
Where have you been slacking all morning?

Cleaning up the slaughterhouse.

Yeah, the smell's going to stretch
from the morgue all the way to here.

And the tenant who's in the cell now?
A veteran, he was a target of a lynch.

How is he doing?

He'll need a doctor.

You're lucky you don't need a doctor.
It could have gone wrong.

You know how it is. They're angry.
With robots, but there's no more war.

They take their anger out
on veterans and police.

There is no leadership without the Prince.
No one speaks out to the people.

Try another press conference,
you have the authority as chief of police.

Yeah, authority.

As you're saying, it's escalating.
The anger needs to be contained.

Regulated.

To make matters worse,
the bodies of Mr. and Mrs. Spencer
were found this morning.

Spencers?

Yes, the Spencers. We got a message.
The boys burst in there and found a bloodbath.

I sent a doctor down there
and gave instructions not to mess things up

any more than they already have,
and they'll wait for you.

Who reported it?

Some messenger.
He's being held at the crime scene.

We must act quickly,
the press has already surrounded the place.

Take Harvey and the rookie with you.

And, Steve!

Yes, sir?

I don't need to remind you
that this is a delicate matter.

If you can think of
a momentary unorthodox solution, forget it.

Will the fragile truce hold?

How does the king react to the prince's death?
He fell for whale oil trade slump!

Buy, read more!

This looks like a big deal.

Why is there such a riot about it?

The Spencers
are one of the most important families.

If we do this right,
it might even lead to a promotion.

He means to say is that the police
doesn't have good reputation these days,

and screwing this up
is not going to make it any better.

Anyway, we're getting ahead of ourselves,
we're not even there yet.

Inspector! What happened?
Can you give us some information?

Does this have anything to do
with the recent death of their child?

People deserve to know what's going on!

We can't give you any information right now!

Wait for the
Chief Inspector's official statement.

Didn't they eat you whole?

The morning was worse.

Speak for yourself. What do we got here?

This one called us. He's a messenger.
The doctor is upstairs with the bodies.

What about the dog?

The guys already took him away.
He was making a mess.

What's your name?

Jeff Dorney.

Tell us what happened.

I was knocking. There was no answer,
the dog was barking really loud,

so I approached the window
and the psycho came at me.

He was covered in blood, so I panicked...

What exactly were you bringing here?

Like every morning, I carry-
I brought fresh food...

That will be all.
If anything, we know where to find you.

Have you been to the neighbors yet?

Yeah, they didn't see anything.
As for the enemies, no one knows.

Only a doctor would come
to see them occasionally.

The Spencers have isolated themselves a lot
since they lost a child.

They lost a child?

Illness.

It became a scandal about a year ago.

The papers were harping on it pretty hard.

Do you think there's a connection?

Only that everyone knew this house
was empty enough to be easily robbed.

And while there were complications,
they could quietly remove them and leave

without anyone else seeing them.
Case closed.

I wouldn't be so sure about that.

I agree with Steve on this,
and he's never seen a body.

You should go and take a look.

Sure, with his amazing judgment,
Steve never misses.

What do we got, doc?

Could it have been an ironhead?

I was expecting
a slightly different reaction.

You'll find the answer at the station.
Boys brought you a puzzle from this morning.

I look forward to it.

Was it an ironhead?

No. Given the position
and angle of the wounds,

it was something small,
capable of exerting superhuman strength.

Like one of those robots from the war?

I won't tell you for sure,
but it's most likely.

It still didn't have to be a robot.

It could have been
an ironhead with a special prosthetic.

With a prosthetic this specific?
I doubt that.

Steve?

Burglary makes no sense.

How can you be so sure?

Nothing much has gone missing.
If anything.

It's guesswork.
If something's gone, no one will tell us.

Okay, if he was a human,
how did he leave?

Through the window?

The windows are closed.
Doors are locked from the inside.

We had to break them down.

But if it was a robot,
more possibilities open up.

It is most likely that-

Maybe he left some evidence behind.

Okay, if we admit that the killer
is a robot, we have a serious problem.

Do you think it was
an assassination by robots?

Of one of our top scientists?
Quite possibly.

Spencer wasn't the only inventor here.
What about other motive? Competition?

Anyway, it's cold-blooded murder,
and we've got a killer robot on the loose.

Not to mention the possibility
of an imminent robot attack.

True. You need to take this
to the boss right away.

You? What about you?

If the competition is involved in this,
we need to confront them as soon as possible.

Don't make any rash decisions.

Rash?

Like running into
the middle of a lynching mob?

It was the right thing to do!

You just endangered everyone
for no reason!

For no reason?
You missed your profession a bit!

What if the mob decided to help the hulk?

There could have been
a couple of bodies lying there now!

You can't think like that!
There are some rules!

Without them, it would have descended
into anarchy and lawlessness!

Was one war not enough?

Oh, so that's why.
You're crying over him again.

He was just unlucky. Deal with it!

There's one more thing I wonder:
you have a villa, you are far from poverty,

but you choose not to have anyone
to clean or cook. Why?

Someone must have been in contact
with the Spencers.

See if you can find their doctor,
he might know something.

A product of brilliant engineers.
But it's worthless without a pilot.

Our enemy went much further.
Beyond ethics.

People can be unreliable,
but they have something

that a set of gears can never have.

A brain.

A brain embedded in a machine results in
quick reactions, reasoning, and,
apparently, with a properly executed lobotomy,
in callousness and obedience.

Excuse me, does that mean there's nothing
left in the brain from the original person?

I hope not, it would have to be an agony.

The truth is, we still don't know
exactly how it works.

We refuse to stoop
to such barbaric methods!

But we are producing robots.

That's not accurate.

We are producing machines
that require a pilot.

At the same time, we are producing weapons
that are effective against machines.

If we were producing robots,
we would face the fate of our enemy:

our own creations would destroy us.

Aren't the ironheads
leading us in the same direction?

Controlled prosthetics instead of
severed limbs are hardly the same thing.

Sadly,
a lot of people don't understand it.

We need you now.
Young minds to help us fight.

People like you arranged the production
of acid weapons and gave us a chance.

And you have a chance to make history, too.

Any questions?

Alicia Hawthorn?

And who are you?

Inspector Hicks.

Can I see some ID?

Of course.

Are you here because of Spencer?

News travel fast.

You can't hide something like that.
What do you want?

Please keep what I have to say
to yourself.

We think Spencer could have been
killed by a robot.

I was hoping your knowledge
would help me confirm that.

Of course, I'm happy to help.
What have you got?

The offender is evidently small,

exerts enormous force
and squeezes through anything.

Could any of them do it?

You haven't told me much, but this model
could be capable of something like that.

Due to a small body and
a number of prehensile limbs,
it is able to move along walls
or through narrow spaces.

If it really is such a robot
and you find it,

the best way to get rid of it
should be to put a bullet in the body

where the brain is.

Ideally an acid one.
We can provide some--

Well, hypothetically, would anyone,
outside of robots,

be able to create something like this?

I honestly can't imagine that.

You would need a huge amount of money,
time and also practice.

Not to mention the brain.
As you may have overheard,

we don't know how to-

But if someone had a lot of money
and skills and opportunities and a motive,

then it's feasible.

I-I guess so. Wait.
You didn't come for a consultation.

You think it was me!

There is a motive.

What motive?!

Now that Spencer's plants
are out of control,

I'm guessing you're taking over the market.

Plus, if it looked like
an assassination, you'd make a huge profit.

Spencer hasn't been
a market barrier for a very long time.

He hasn't cared about his research
since the tragedy.

And as for the assassination,
yes, the demand would increase,

that would mean more money,
but you're sorely mistaken about me.

You think I'm doing this for the money?

What else do you do
but make money off of war?

Perhaps saving lives?

In case you haven't noticed,
we're up against robots! Not the people!

We must be able to defend ourselves!

We're done here! See yourself out.

What the hell is going on?

The chief informed the military
about the robot.

I just hope it doesn't get out of control.

You can count on it.
You have our full support.

Anything new?

I stopped by Braintech.

It could have been an infiltration model
of a robot.

Good thing we called in the army.

What if it wasn't?!
We haven't run out of all our options.

People will find out it was a robot.

It's better if we tell them straight away
than if they find out any other way.

You talked about keeping the peace today.
This will make it untenable.

Maybe just the opposite.

We're not going to go to war
for a non-existent assassination!

He's right. Do you have any leads?

The Spencers' doctor,
I would also like to-

Okay, that's enough.
There's no time. Go see him...

But we can't stop a moving train.

We have to. If I'm right,
we'll shove it down their throats,

even if they're already
loading their weapons.

There will be no war!

If you say so. Go now.

Please tell me you found out
something about the doctor.

Yeah, his name is...
doctor Warren. Here's the address.

Thanks, I'll try one more thing.
It's a shot in the dark, but we'll see.

And where's Harvey?
Doesn't matter, see you!

I got you!

I can take you to the station
or break your arm now, you thieving scum.

So stop fidgeting and listen.

So somebody died?

A double murder.

And why exactly do you need me?

Do you know your way around the sewers
that run beneath the city?

What's it worth to you?

Look-
I'll give you indulgence for stealing.

What's stopping me
from escaping like the killer?

You'll get another one
when we're done here.

So did a child do it? Any of us?

No, we think a little robot did.

Perhaps he left
some clues when he escaped.

Or he's still lurking in the shadows
and you're sending a little kid to his death.

Why does that seem okay to you?

Oh I know,

because I'm a thieving little scum
with no hope of a normal life.

Have you found anything?

Hey! You there?

Oh wow.

Where are you?!
What does it look like in there?

You're not gonna believe this.

Do you see a door anywhere?

Ee- No!

Maybe.
But we haven't agreed on opening doors.

You give me twice as much...

...if I...

...open them.

Don't touch anything.

I wish I had this at home.
You'd end up in jail if anyone found out.

Although the owner of this room
was an animal in robot research,

he wasn't allowed to bring it home.

Maybe someone did figure it out?
Maybe Spencer worked for a third party?

Was he a traitor?

How much do you know about the war?

Let's just say
I didn't really go to school.

A classic. Two kingdoms fighting
over an island for a mineral wealth.

One is toppled by his own robots,
and the other just barely
turned the conflict into a stalemate.

But even my lecture isn't so boring
that you have to steal. Give me that!

What?

What if it's a proof!

They have a lot of jewelry here,
what does it matter?

He was building illegal robots here.

He had his jewelry on,
and these things are way too cheap for him.

So this particular bauble apparently
belonged to someone who was helping Spencer.

A proof!

Sure.

What about the sewer?

It went on and branched off.
He could've run anywhere.

We are done here. Go.

What about the rest?

What's your name?

Will.

You know what, Will?
Let's go get something to eat.

What about your parents,
are they anywhere to be found?

Do I look like a kid
who suffers from a parental supervision?

Oh come on.

No, I don't have parents. All right?

Why are you so interested?

Anything else for you and your son?

No, thanks, honey. He'll pay.

And I'm not his son.

You're a strange kid, you know that?

You didn't grow up
on the streets, did you?

No, but-

There you have it.
What are you going to do with the ring?

I need to find out who it belonged to.

And how are you gonna do that?

The wedding date and initials
should be enough.

I'll stop by the station,
but we need to see the doctor first.

What are we waiting for?

We?

Yeah, I'm coming with you.

Forget it.

Would you be happier if I went back
to stealing from the streets?

No, I'll take you to the station
and we'll somehow take care of you.

Orphanage, no, thank you.
Take me with you.

Do you really want to follow the footsteps
of a robot crawling through the sewers

and refuse the help of someone
who knows all about them?

You're coming with me so that I make sure
you don't blab about what you saw.

Yeah, fine. Are we going?

Wait.

For what?

When you're walking into a problem,
you can't just run into it.

It worked so far.

Yeah, until you got caught?
You have to be deliberate.

And what exactly have you deliberated?

We have to be careful.

If someone was creating robots,
they needed a doctor.

Maybe this particular one.

So we go in there
and beat the truth out of him?

That's exactly what we're not gonna do.

And all you could manage was say,

"Hey, Alicia, you had a motive,
you're definitely going to be a killer!"

Tell me, how was that supposed to work?

Look, she could have gotten flummoxed
and say something she didn't want to say.

Sure.

Stop it! Besides, it was almost certain.

Maybe it still is.
If she really had a reason and opportunity.

I don't know, something doesn't add up.

Look, just because she's a woman
pretending to be a saint

doesn't mean she's not a bitch.

We're here.

Alright. Wait here.

What am I supposed to do?

I don't know. Admire the view.

Hello, Dr. Warren?

In the flesh. Did I miss your name?

Inspector Hicks.
I came to ask about Mr. and Mrs. Spencer.

I was wondering when you'd show up.

I take it you were their family doctor?

That's right, but I'm not sure
how much use I can be to you.

I'm sure you'll understand that I maintain the utmost discretion of my clients.

But you also understand that your clients have been the victims of a brutal murder

and if you can help us, you should.

Of course. What do you want to know?

For starters, is it true that

Mrs. Spencer visited you regularly for certain reasons?

I would like to hear your opinion.

She lost her son. It would break anyone, Olivia- Mrs Spencer reacted extremely badly.

How did it show?

She was very withdrawn, deeply depressed.

Mr. Spencer was looking for any help he could get.

I was giving her stimulant medication and trying to do something.

You were seeing them more than others, do you know if they had any enemies?

To the point that they would want to murder them? Not that I know of.

We know about their financial crisis,

I suppose the regular supply of quality pharmaceuticals has come at a cost.

Spencer wasn't a poor man, even though he hadn't been doing so well lately.

What's your point?

We found a hint of illegal activities, I was hoping you might know something.

What makes you say that?
I hope you're not implying-

The hidden lab in his house makes me say that.

Steve!

I'm not implying anything yet, I'm just asking.

Steve!

What's going on?

You expecting some backup?!

What is this supposed to mean, Doctor?

You know very well about the experiments!
But I won't get killed!

It doesn't have to be like this!
Come out and we'll talk about it!

Well, well. Who do we have here?

Harvey? Quick, there's no time,
he must have run this way!

No, he's standing right in front of me.

What are you talking about?

The only suspect
in this murder right now is you!

What!? He was helping
Spencer to build the robots,

they were killed by
their own spider they created!

We have to find him
before it's too late.

The military is already on alert,
the production of weapons has picked up.

Don't worry, we'll manage.

No! There will be no war,
robots have nothing to do with it!

Just one stupid scientist
and doctor who needed money!

We need to take this
to the boss right now.

You still don't get it, do you?
The boss doesn't care!

He sent you on a trail
just to keep your mouth shut.

But he knew you were going to be a problem,
so I was supposed to follow you

and get rid of you when I had the chance.

Why!?

Wake up! It's our only chance
to prevent a revolution!

What's going on?

I said stand guard outside the house!

Don't act like you care about people!

Me? No, but the boss prefers
to sacrifice one naive-

Stop!

You should buzz off,
this is none of your business!

He shot George!

We'll pay overtime,
quotas are a priority!

You again? Are you here to arrest me?

I know we didn't get off
on the right foot, I'm sorry.

Oh.

I need your help!

I have nothing to say to you.

What do you want?

We're arming ourselves,
we're going to war.

What if I told you
it wasn't an assassination,

but it's all the police's fault?

They came to me
with an order to increase production,

is that not true anymore??

The army and the police
have orchestrated the whole thing!

It's their assassination, their excuse!
The robots aren't going to attack.

And what does that have to do with me?

Are they after you?

Because I don't want there to be a war!

And why did you bring it here?

You don't want the war either!

Why do you trust me?

Let's just say I have no choice.

Come quick and keep your head down!

What are you doing here?

Mrs. Hawthorn, I presume.

You presume right.

Why are you intruding in my factory?

You're compromising the work safety.

We're pursuing a suspect.
Apparently, he escaped here.

You must be mistaken. Who got away?

Inspector Hicks, you may know him.

Oh, yes,
he stopped by before lunch today.

What did he do?

He killed a man. He's dangerous.
Do you know where it is?

He's not here, if he was here at all,
he just had to run through the lobby.

Thank you for your time.

Good luck.

Okay, I want answers now!

Either I hid the killer,
or there's some truth to your claims.

I don't like either option.

He just shot him. Just like that.

He would've never done it on his own.

You think your boss
ordered the whole thing? Or the army?

Good question...
This whole thing makes no sense!

The Spencers would make sense,
but not the doctor.

And secret robot manufacturing
doesn't fit either.

Maybe your boss ordered the robot,
used it to kill the Spencers,

and then covered his tracks
with the doctor.

It's a possibility.
But I still think it's something else.

But what should we do about it?

I have to prove it,
get it out in the open.

I'm afraid it may be too late for that.
It won't stop the war.

They have to pay for what they did!

Even if they did, you have no proof.

That's the problem.

I couldn't stay at the doctor's,
it's risky to go back.

All that's left is the ring.

The ring?

You said it takes a human brain
to build a robot.

They had to get it somewhere.

In Spencer's lab, I found a wedding ring
with initials and a date.

I'm sure it belonged to someone
who either has a brain in a spider

or helped build the robot.
Anyway, proof.

But you can't go to the station.

I still have some friends around town.
The registry office will do.

Thanks. I owe you.

You got an address?

Let's say
you find a proof there. What then?

People are the basis. Maybe journalists.

Someone brave enough to post this
as quickly as possible.

I may know someone just like that.

Then let's not waste time,
I'm going to see where this leads.

Just be careful,
these people don't play.

Looking for someone?

Miss Randall, is she home?

What do you want from her?

I'm afraid that's none of your business.

Everything that's happening
in this neighborhood is my business.

Spit it out, dude,
before something happens to you.

What does that supposed to mean!?
Who are you!?

This dude-

I'm not asking you, Alf! Go home!
Paul's body hasn't even cooled down yet,

and you're pretending to be
a tough guy on the streets!

I know you. You were here
this morning. Inspector, right?

Inspector Hicks, ma'am.

Why this late?

The investigation won't wait.

Wait.

Come in.

Thank you.

Are they giving you trouble?

Alf? No. We just need to get him in line
before he becomes the next Paul.

Would you like some tea?

Yes, please.

Who is that, mommy?

Go upstairs, sleep.

What would you like to know?

Could you tell me
where I could find your husband?

Bill?

It's been almost a year since he died.

Why?

He died? How?

He had an accident at the factory.

He was taken to the nearest doctor,
but there was no chance.

To a doctor?

Wasn't that in any chance Dr. Warren?

How do you know? He couldn't save him.

He even refused to let me see him
because of the way he looked.

But you saw his body, eventually.

I know it may seem heartless,
but I couldn't bear it.

I had to be strong for our son.
He would have wanted it that way.

So we do what we think is best for them,
whatever that is.

...they have something
that a set of gears can never have. A brain.

...The Spencers have isolated themselves
a lot since they lost a child.

...Mr. Spencer was looking
for any help he could get.

...does that mean there's nothing left
in the brain from the original person?

...I hope not,
it would have to be an agony.

...Take me with you.

You expecting some backup?!

...the bastards got what they deserved...

So did a child do it? Any of us?

No, we think a little robot did...

Excuse me- I have to go!

Show yourself, Will.
Or should I say Bill?

So you know.

You took your revenge on the Spencers,
your anger out on Paul and his gang,

and you got caught trying to get to the doctor
because you couldn't find him on your own.

But why did you have to kill him?

I could have arrested him
while he was alive!

He could have testified
and stopped the madness!

Don't come to me with madness!

What was mad was living in one room
for almost a year without knowing what I was!

And you think
I'm the doctor's only victim?

Guess why I look
like a human and not a spider!

Revenge leads nowhere!
You're a murderer! No, you're a robot!

And what's more important,
you're the only evidence now!

We can still stop this!

You think anyone will believe you?

They will, I'll show you to them.

Look around yourself! They're fanatical!

Even if you cut me open in front of them
and showed them my metal guts,

you couldn't change a thing!

I still can!

Wake up! You're wanted!
Nobody cares! They want a war!

Your system doesn't work!
Get away from it! Run while you can.

Surrender and we'll fix it.

No.

I don't want to kill you.

You won't.

Don't try me!

I will find you!
You hear me? This is not the end!

There's no time.

Alicia! Hurry! We have to-
Yeah, yeah, don't worry, she tried.

Convincing the public
of their mistake and all that.

Unfortunately,
this isn't the best time, sorry.

How can you think that's okay?

Originally, I thought you might be for
a more radical solution,

but you're still stuck in the past,
whining about what happened. Too bad.

All my life I've tried
to teach you discipline, rules!

Break them once and you're done!
Look where it got you!

You and your rules!
You wouldn't break them for anything!

Even if you were right!

You had no right!

And you're wrong,
I've already broken them.

My son won't go to jail!
Some people owed me a few favors.

You're enlisting tomorrow.
That should teach you.

You won't get away with this!

I already have.

What about now?

Will you put me against the wall?

Not really.

I have a feeling you're going to have
a little accident in prison.

What would be in the report?

His forehead fell on a bullet that
happened to be in his cell on the floor?

A failed escape attempt will suffice.

Where's your boss,
is he gonna miss this show?

No, he's got his own show.

Given the current situation,

he will be in charge
of security of the city.

He has a meeting
at the royal palace tonight.

Good for him.

I'll join him as soon as I say goodbye.

What are you doing here?

I'm saving your life.

Why?

Because I don't want an innocent person
to suffer because of me?

There's the key. Do you know?

Don't you want to take me
as an evidence anymore?

You wouldn't deserve a lynch,
and people wouldn't care anyway.

You were right.

Are you going to leave then?

There's nothing keeping me here.
I'll leave... but not right away.

Not right away?

I can't prevent a war,

but I can make sure those who
instigated it don't enjoy their victory.

So you want a revenge?

Let's call it
a momentary unorthodox solution.

I wouldn't do that.

Don't do anything stupid!

Was it worth it?

Alicia, George!

Have you betrayed
all the values we stand for?

It was all Harv.

Harvey wouldn't do anything
you wouldn't order!

I won't apologize for it!
You hear? I saved the place!

And it doesn't matter what it cost!

Saved... I'll show you what you saved!

For the king! What!?

What did you say about the king,
you spy? Guys! He's a spy!

No! What are you doing?

He's a traitor!

Scum!

What now?

I'll leave.
I'm sick of this town.

What about you?

I'm dead.
I guess it should stay that way.

Maybe we have a common path.

Maybe.

APPENDIX 2: THE SOURCE TEXT