

# **A new Translation of the Subtitles of *Catch Me If You Can* and a Comparison with the Professional Version**

David Valehrach

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Vedoucí bakalářské práce: **PhDr. Katarína Nemčoková, Ph.D.**  
Ústav moderních jazyků a literatur

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L.S.

---

**Mgr. Libor Marek, Ph.D.**  
děkan

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

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## **ABSTRAKT**

Czech abstract

Tato bakalářská práce se zabývá porovnáním dvou souborů českých titulků k americkému filmu Chyt' mě, když to dokážeš. Práce se skládá z teoretické a praktické části. Teoretická část je zaměřena na teorii překladu, konkrétně na audiovizuální překlad, přesto se teorie zabývá především ekvivalencemi. Následuje praktická část, která je rozdělena na základě ekvivalencí, v níž jsou porovnávány profesionální a amatérské překlady titulků. Každá kapitola je zakončena závěrem. Práce poukazuje na klíčové rozdíly mezi amatérským a profesionálním překladem.

Klíčová slova:

překlad, titulky, audio-vizuální překlad, výchozí jazyk, cílový jazyk, ekvivalence

## **ABSTRACT**

This Bachelor's thesis deals with a comparison of two sets of Czech subtitles for the American film Catch Me If You Can. The thesis consists of a theoretical and a practical part. The theoretical part focuses on translation theory, specifically on audio-visual translation, yet the theory is primarily concerned with equivalences. The practical part follows and is divided on the basis of equivalences, in which are comparisons of professional and amateur translation of the subtitles. Each chapter ends with a conclusion. The thesis demonstrates the key differences between an amateur and a professional translation.

Keywords:

translation, subtitles, audio-visual translation, source language, target language, equivalence

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

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## INTRODUCTION

The thesis is based on a comparison of two sets of Czech subtitles for the American film *Catch Me If You Can*. The set is composed of the amateur translation, the professional translation. The original text is extracted from the Blu-ray, while the professional subtitles are downloaded from Netflix.com. The amateur version is created by the author of this bachelor thesis. The source text with both versions of subtitles can be found in the appendix of this thesis.

The theoretical part is divided into three parts. The first part is translation in general, in which the definition of translation as seen by different authors is described. The theory is then followed up with types of translation and translation techniques. The second part falls under the first one in the sense that it approaches a particular type of translation that is specifically related to subtitling, which is audio-visual translation. Audio-visual translation is characterized by its two main techniques, which are dubbing and subtitling, both of which are discussed in detail and compared with each other. At the end of the second part is Translation as rewriting, where the main focus is the specific steps that a subtitler encounters during the subtitling process. Part three is devoted to equivalences as Mona Baker divides them into: *Equivalence at word level*, *equivalence above word level*, *equivalence at grammatical level*, *equivalence at textual level* and *equivalence at pragmatic level*. All these equivalences are described in detail, along with the elements that are typical of them. Mona Baker also discusses other types of equivalences in her book, but they are not relevant for this thesis.

The practical part is divided according to the type of equivalences, as it was in the theoretical part. Each section deals with examples that are typical of the type of equivalence. The examples consist of the original text, an amateur translation, a professional translation, a glossary and a commentary on each example.

Eventually, the aim is to highlight the main differences between an amateur translator and a professional one.

## **I. THEORY**

## 1 TRANSLATION

The main role of translation is to successfully transfer meaning from one set of language signs into another set of language signs through adequate use of the dictionary and grammar. Two compared languages are never entirely similar to one another to be considered as expressing the same social reality (Bassnet 2002, 22). According to Robinson, “no translation will ever be a perfectly reliable guide to the original” (Robinson 2003, 6). That being said, theorizing is common for translators. Once a translation problem has been identified, translators typically must choose between numerous potential solutions (Pym 2014, 1).

While translating between two different written languages, the translator changes an original written text (the source text, or ST) in the original verbal language (the source language or SL) into a written text (the target text, or TT) in a different verbal language (the target language, or TL) (Munday 2004, 5).

Levý (2012) states that translation is on the border between science and art. The purpose of translation is reproductive. Translators do not create new work; the aim of their work is to preserve and reproduce the original work. Translation as a work is artistic reproduction, and translation as a process is an original creation (Levý 2012, 78). The translator decodes the message contained in the original author’s text and reformulates it into the target language, ergo translation is communication, both between the author and the translator, and between the translator and the reader (consumer) (Levý 2012, 42).

### 1.1 Types of translation

A translation needs to fulfil several standards to be considered adequate to the source text. The first standard maintains that the linguistic expression in the target language needs to feel natural. The second claims that the translation must have the same meaning in the target language or meaning as close as possible to the source text. The effect that the source text had on the addressee needs to be transmitted to the addressee of the translation. The third standard states that the linguistic expression in the target language maintains the dynamics of the origin: the translation should evoke the same response in the target language as it did in the source language (Knittlová 2010, 15).

Bassnet (2003) describes three different types of translation: Intralingual translation, Interlingual translation and Intersemiotic translation. **Intralingual translation** is a process of the interpretation of verbal signs by using means from the same language (Bassnet 2003, 23). It can be described as repeating something that has already been said, but by using

different words from the same language (Knittlová 2010, 15). **Interlingual translation** also known as translation proper signifies that the interpretation of verbal signs is done by using a language other than the source language (Knittlová 2010, 15). **Intersemiotic translation** means that the interpretation of verbal signs is done via nonverbal sign systems (Bassnet 2002, 23). It is a frequent process in everyday communication, such as the linguistic interpretation of data on the displays of various devices or reading mathematical symbols and equations (Knittlová 2010, 15).

## 1.2 Translation techniques

The translation process uses different methods, ways, procedures, and different naming of these methods (Knittlová 2010, 18). Knittlová (2010, 19) mentions the following seven practices, from the simplest to the most complex: **Transcription** which is the process of listening and writing what has been said down. **Calque**, also known as loan translation. Calque is a literal translation. **Substitution** is the replacement of one linguistic device by another. **Transposition** is the process where necessary grammatical changes are made due to different language systems, **Modulation**, is a method where are used words that are different in the source and target languages, while the idea is to convey the meaning. **Equivalence**, where the aim of translation is to express the same function in the TL. This is not equivalence in the sense commonly used. **Adaptation** is a substitution of the situation described in the original with another adequate situation (Knittlová 2010, 19).

Whether to translate literally or creatively has always been the main issue with translation according to Newmark (1988, 45). The author distinguishes translation techniques into the following categories: **Word-for-word translation** - The SL word order is maintained, and each word is translated individually by its most prevalent meaning, without regard to context. Cultural terms are translated literally. Word-for-word translation is mostly used to interpret a challenging text or to comprehend the mechanics of the source language. **Literal translation** is based on finding the nearest TL equivalents while converting grammatical constructs of SL. The lexical words are translated individually and devoid of context same as in the Word-for-word method. **Faithful translation** - The aim is to reproduce the exact context of the original within the constraints of the TL grammatical structures. It strives to be completely faithful to the writer's intentions in SL. **Semantic translation** is similar to faithful translation. The main difference between them is that semantic translation must give more consideration to the aesthetic value of the SL text, hence it tends to be more creative. Less significant cultural words may be translated by culturally neutral expressions but not

by cultural equivalents. **Adaptation** - The intention is to transfer the culture of SL to TL culture. This translation technique is the “freest” and it is primarily used for plays and poetry. **Free translation** is a method, where the meaning is translated without the form of the original. Typically, it is a lengthy paraphrasing of the original. **Idiomatic translation** - The aim is to convey the meaning of the SL text in the target language’s natural forms, but it often distorts subtleties of meaning by favouring colloquialisms and idioms where they are absent from the source text. **Communicative translation** aims to accurately capture the context of the source material in a way that the target audience will find both the language and the content acceptable and understandable (Newmark 1988, 45–47).

## 2 AUDIO-VISUAL TRANSLATION

The method of translating spoken words in films and videos is known as audio-visual translation (AVT) (Rader, Neuendorf and Skalski 2016, 2). The film forms a multi-channel and multi-code type of communication. Film communication occurs through two channels: the **visual channel**, and the **acoustic channel**, which are utilized at the same time. Despite that, an exception can be made with silent films, although silent films provide musical accompaniment throughout the film. The audience is reached by the film's message through both acoustic and visual channels. These must not be confused with the codes that create the film's true meaning. Any film may be understood thanks to a wide variety of codes that give it shape as a meaningful message. The major sign systems cover several levels. The most prominent are **verbal codes** including stylistic, dialectal and in general linguistic features. **Literary** and **theatrical codes** can be understood as plot, dialogue, literary genres, and motives. The **proxemic** and **kinetic codes** help to understand the non-verbal behaviour of the characters. The **cinematic codes** are about cinematic techniques and genres (Delabastita 1989, 196–197).

A film is an organized whole, in which the different indicators that make up the text are integrated into intricate webs of relationships. Furthermore, any translational procedure that is carried out on a single source film sequence has an impact on the entire text structure and places restrictions on the translator when translating additional sequences (Delabastita 1989, 201).

Without thorough study during translation, comedies can suffer from the punch line being difficult to understand by foreign audiences, especially when the humour relies on puns or wordplay. Cultural references might be difficult to translate. The original reference may be replaced by a similar one in the target language, although the comparable reference does not necessarily accurately represent the original reference (Rader, Neuendorf and Skalski 2016, 2–4).

### 2.1 Dubbing x Subtitles

Subtitling and dubbing are the two most used audio-visual translation techniques. The other is voice-over translation, which still includes the original soundtrack in the background but records one or more actors' voices over it. A large portion of AVT research concentrates on drawbacks and issues with translation in general. Some of the issues that occur are caused by technical aspects of performing alternative language dubbing and making subtitles. Subtitling is not just a translation between languages, but also between modes of

communication- spoken to written, from one to the other. Time and space restrictions that limit how much may be communicated make subtitles challenging. The most exact translation is sometimes overlooked in favour of a more condensed translation in subtitles, which commonly leaves out phrases or entire lines. Similar issues arise with dubbing. Synchronization, in which the translation is matched to the motions of the original visual work's lips and gestures, is a major problem with dubbing. Although certain phrases are reworded to better complement the movements, the original meaning may not always be improved. Both dubbing and subtitle translation must address several crucial issues. Some words do not have an equivalent; for that reason, word choice might be problematic, which may lead to the original word being left intact and confusing the audience (Rader, Neuendorf and Skalski 2016, 2–4).

### 2.1.1 Subtitling

Subtitling can be considered as a written text that attempts to recreate the speakers' original dialogue, which is usually presented on the lower portion of the screen. The subtitles must be presented on screen long enough for the viewers to be able to read them, appear in sync with the image and language, and provide a semantically acceptable explanation of the SL dialogue (Díaz Cintas and Remael 2014, 8–9). While a dubbed program or literature that has been translated frequently obscures the original linguistic content, subtitles find themselves in the difficult situation of continually being accompanied by the dialogue from the film, therefore the audience can always compare the translation with the source text (Díaz Cintas and Remael 2014, 55).

There are typically three basic processes, according to Orero: pre-translation, adaptation/translation, and spotting (2004, 9). **Pre-translation**, as the name suggests, is the translation of the dialogue list before the subtitles are created (Orero 2004, 9). **Adaptation** is the pre-translated text with some adjustments made, that is used to create subtitle units (Orero 2004, 9). This is done with special subtitling programs, such as VisualSubSync or Subtitle Workshop (Pošta 2012). **Spotting** is often referred to as timing, cueing, or, more lately, originating. It entails calculating the precise times that a subtitle should appear on the screen (in-time) and disappear from the screen (out-time) (Díaz Cintas and Remael 2014, 30). In addition to these processes, Pošta (2012) mentions a final check, where the centre of attention is to inspect if the subtitles overlap (so that the new subtitle is not displayed when the previous subtitle is still being displayed). Following this step, Pošta (2012) recommends



performing a linguistic correction, which includes checking for grammar, spelling, and stylistic errors in the subtitles (Pošta 2012, 105–115).

Subtitling typically requires a small crew and is much less expensive to produce than a dubbed version. The fact that film dialogue is typically presented at a faster speed than a translation that is graphically rendered on the screen can keep up with is a significant problem with subtitling; as a result, reduction of the text seems to be unavoidable (Delabastita, 1989, 203). Depending on the medium, there are often two lines of text with a combined maximum of about thirty-seven Roman characters on each, and each caption lasts for about six seconds. The number of words displayed in the screen is therefore limited. Thereupon, the subtitler must try to follow cinematographic elements such as camera cuts and adapt the length of the subtitles to the cadence of the dialogue (Munday 2004, 185).

### **2.1.2 Dubbing**

Dubbing is a replacement of SL acoustic verbal signs with TL acoustic verbal signs. The audience expects the characters in the film to speak like real people. This means that they insist on a greater or lesser degree of synchrony between visual articulatory movements on the one hand and audible sound production on the other (Delabastita 1989, 202–203).

Dubbing pre-production involves sending a film copy with the original script and instructions to a dubbing studio. A translator then receives a copy and uses the film and script to provide a translation, which may be edited. Next, the translated dialogue is synchronized with the on-screen actors and images before final tweaks are made in the production section. The director then briefs actors before they dub their lines in a recording studio. Finally, the image and sound are fine-tuned before the dubbing is complete. It should be noted that the translator's work is often modified for the medium (Orero 2004, 3-7).

## **2.2 Translation as rewriting**

The notion that any translation is an accurate portrayal of its source text (ST) is a concept that Translation Studies have long rejected. It is important to remember that as texts are translated or rewritten, their connections to earlier texts, the roles they will play in their new target settings, and how they will be accepted, cannot be taken for granted. This understanding of the ST's complexity and occasionally ambiguous character has led to a greater emphasis on the creative element in all translation processes. All texts are written within and constrained by specific limitations that authors or translators must somehow get over (Díaz Cintas and Remael 2014, 144–145).

### 2.2.1 Translation universals

The so-called translation universals are one of the topics of translational study. These are phenomena and processes that always occur automatically during translation, regardless of the language of the original and the translation, nor the influence of the translator himself. The three most important ones can be considered: **simplification**, **normalisation**, and **explicitation** (Pošta 2012, 62).

**Simplification** can occur at the level of words, syntax, stylistics and pragmatics. It manifests itself in the translator using a poorer vocabulary, using words that are more general or superior in meaning. In terms of syntax and stylistics, long sentences may become shorter, single sentences, and the translator may omit repeated words. Simplification is inevitable, but it can sometimes appear to be the result of the translator's laziness. Oversimplification leads to impoverishment, to the obliteration of the unique qualities of the original (so-called under translation). Subtitles require simplification considerably more than regular text does. With subtitling, the translator faces relentless time and space constraints. Subtitlers are advised to break up long complex sentences into separate sentences to save a few characters taken up by conjunctions. In conjunction with simplification, there is a translation tool called compensation. In translation, the work is necessarily impoverished in some places and therefore needs to be enriched in others. It may be that a pun disappears in a translation, therefore another pun can be inserted somewhere else (Pošta 2012, 63–64).

**Normalisation** is the process by which the translator removes unusual elements (but elements typical of the SL) In fact, it creates a kind of average text corresponding to the prevailing norms of the target language. Subtitles should be formulated in such a way as to be as comprehensible as possible (Pošta 2012, 64).

Both simplification and normalisation were in accordance with subtitling procedures, on the other hand, the explicitation is in general contradiction with subtitling work. **Explicitation** is a process in which the target text becomes more explicit than the source text. Explicitation usually leads to an increase in the number of words, and thus, it also leads to an increase in the number of characters. This effect often occurs in translation, but it is undesirable for subtitling because the subtitler generally seeks maximum expressive attention. In subtitling, therefore, these two tendencies are directly opposed to each other (Pošta 2012, 64–65).

It is necessary to be familiar with these general phenomena, processes, and tendencies because based on their knowledge the subtitler can choose more appropriate translation equivalents (Pošta 2012, 67).

### 2.2.2 Text reduction

Subtitles must provide the audience adequate time to register and grasp what is written at the bottom of the screen because they can absorb speech more quickly than they can read. The audience must be given enough time to mix reading with watching and listening since they must also follow the action on screen. There is a two-line limitation for subtitles. The amount of text they contain depends on the amount of time available, the speed at which the ST is pronounced, and the subtitling reading speed applied (Díaz Cintas and Remael 2014, 146). When translating from English into Czech, it is common for the Czech translation to be longer in terms of the number of characters, in consequence, another reason for the subtitler to shorten the text. Text reduction has two types: partial (condensation) and total (omission). Quite frequently, both procedures are combined, resulting in subtitling-specific rewriting (Díaz Cintas and Remael 2014, 146). **Condensation** is the practice of expressing the information contained in the original as concisely as possible, while **omitting** as the name suggest, is about removing certain textual content. Condensation requires a lot of creativity and knowledge of the target language. Omitting should not be made arbitrarily. It is necessary to think about what is important and indispensable in context, and rather drop something that is not needed. Redundancy (the repetition of information) appears in spoken speech, which makes it easier for subtitlers to choose what to omit or condensate. Another means of text reduction is referring to what is happening in the film (e.g., can be used “this” and counting on it being clear from the image what is meant). It is also possible to choose a different formulation that performs the same communication function. Many expressions express the same meaning. (e.g., *How's everything? How's it going? How are things going? What's going on?*) (Pošta 2012, 68–75).

### 3 EQUIVALENCE

Equivalence can be described as a relation of equal value between a ST segment and a TT segment (Pym 2014, 6). However, according to Munday, there is typically not a full equivalence between code units. To make the message in ST and TT equivalent, the code units must differ since they belong to two different sign systems (languages), which divide reality in different ways (Munday 2004, 37). The purpose of any translation should be to achieve an equivalent effect of the source text (i.e., to maintain the intended meaning, to produce the same effect, or at least as close as possible to the original) (Newmark 1988, 48). Equivalence can be used to define translation, however, for a variety of reasons, it is not a reliable concept (Pym 2010, preface).

#### 3.1 Equivalence at word level

A morpheme is the smallest unit that carries meaning, however, a morpheme cannot stand alone, so the centre of focus is a word, which carries meaning and can be used by itself. Moreover, a morpheme contains one element only, unlike a word, which may carry multiple elements of meaning. Imagine the English word *unbreakable*, which is written as a single word but consists of three morphemes: *un*, which means “not”, *break*, which means “separate into pieces,” and *able*, which means “able to be” (Baker 1992, 10–11).

##### 3.1.1 Lexical Meaning

A word's or lexical unit's lexical meaning can be conceptualized as the unique value it has in each language system and the “personality” it develops via usage within that system. According to Baker (1992, 12–13), the following types of meaning can be identified:

- A) **The propositional meaning** of a word is based on the relationship between a word and what it denotes in a real world, as conceived by the speakers of the specific language to which the term belongs. This kind of meaning offers the foundation for determining whether a speech is truthful or false (Baker 1992, 13).
- B) **The expressive meaning** cannot be determined to be true or false and that is because expressive meaning refers to the speaker's feelings and attitude, contrary to the propositional meaning, where the main focus is to what the word refers to. Two or more words can have the same propositional meaning but different expressive meanings. This is true for words/utterances from other languages as well as words/utterances from the same language, where such terms are frequently referred to as synonyms or near-synonyms. (Baker 1992, 13–14).

- C) **The presupposed meaning** is based on co-occurrence restrictions (i.e., restrictions on what other words or expressions that are anticipated to be seen before or after a specific lexical unit). The restrictions can be divided into two categories: selectional restrictions and collocational restrictions. **Selectional restrictions** deal with animacy, and they are a function of a word's propositional meaning. **Collocational restrictions** do not logically result from a word's propositional meaning. Collocational restrictions arise from fixed expressions (Baker 1992, 14–15).
- D) **The evoked meaning** originates from **dialect** and **register** variation. A **dialect** is a language variety that is widely used by a particular community or group of speakers, while **register** is a language variety that is considered fitting for a specific situation by a language user. Register it is divided into field (which describes what is happening), tenor (which outlines the interconnections between the participants in the conversation) and mode (which narrates the medium of transmission) (Baker 1992, 15–16).

Only propositional meaning out of all the lexical meaning categories discussed above relates to the true or false nature of an utterance and can, as a result, be questioned by a listener or reader. All other lexical meanings play a nuanced and intricate role in the overall meaning of an utterance or a text, and they are frequently far more challenging to analyse (Baker 1992, 15–17).

### 3.1.2 Non-Equivalence

Several variables affect which equivalent is appropriate in a given situation and the choice of appropriate equivalent will always depend on the way both the author of the ST and the translator of TT, choose to manipulate the relevant linguistic systems. This includes not only the linguistic system or systems being handled by the translator. Baker (1992) views the language's vocabulary as a collection of words that correspond to various conceptual fields. The above-mentioned conceptual fields are called semantic fields. Under every semantic field, there are sub-divisions of that field, which all consist of words and expressions, that are called lexical sets. (e.g., in English, the field of speech has the sub-division of verbs of speech, which then contains verbs like *speak* and *say* or more specific *whisper*). The concept of semantic fields applies to words and expressions with clear propositional meanings. An understanding of lexical sets and semantic fields can be helpful to a translator in two key areas: appreciating the "value" a term has in a certain system and establishing strategies for dealing with non-equivalence. Non-equivalence at the word level happens when a word from

the ST has no direct equivalent in the TL. Baker (1992) shows typical examples of non-equivalence (Baker 1992, 17–20):

- A) **Cultural specific concepts** – In this case a word from SL may convey a concept that is unknown to the TL's culture. The concept can be both abstract and concrete (e.g., an English abstract word *privacy* – which is unknown in many languages) (Baker 1992, 21).
- B) **The SL concept is not lexicalized in TL** – The SL word may be understood in TL culture, yet not lexicalized (e.g., the English word *savoury* – which is well-known across languages, nonetheless it has no equivalent) (Baker 1992, 21).
- C) **The usages of loan words in ST** – In English, loan words are frequently utilized because of their prestige value. Finding a loan word with the same meaning in the TL is not always achievable. The term false friends is a common issue that goes along with loan words. False friends are terms that have the same form in two or more languages but indicate something entirely different (e.g., a Czech translator may confuse the English word *host* with the Czech word *host* – which means *guest*) (Baker 1992, 25–26).

## 3.2 Equivalence above word level

Words nearly never appear alone; instead, they frequently surround other words. But no language's words are just thrown together at random; there are always limitations on how they can be used to convey meaning. These limitations are written down in the form of rules. Baker (1992) provides an example with an English rule, that a determiner cannot follow a noun (e.g., *wooden chair the*) (Baker 1992, 46–47).

### 3.2.1 Collocations

Collocation can be seen as a tendency of certain words to occur together frequently in a given language. The propositional meanings of some words play a role in their tendency to co-occur. For instance, the possibility of a *cheque* is higher with the words *bank*, *pay*, and *money* than with the words *play*, *butter* or *grass*. Just because synonyms or near-synonyms are similar words does not mean that they have the same collocations (e.g., English speakers typically *break rules*, but they do not *break regulations*). When two words collocate, any grammatically appropriate combination of all or any of their different forms may be used (e.g., In English *reach a destination*, *destination has been reached* or *reachable destination*). On the contrary, words in certain forms collocate with each other but not with others. (e.g.,

“We *bend rules* in English but are unlikely to describe rules as *unbendable*. Instead, we usually talk of rules being *inflexible*.” (Baker 1992, 47–48).

According to Newmark, there are several types of collocations: adjective plus a noun (e.g., *fast food*), noun plus a noun (e.g., *eyeball*) and verb plus a noun (e.g., *pay a visit*) (Newmark 1988, 2012). Finding suitable collocations in translation is often a major challenge. It may become easier when taking words of Newmark (1988, 2012) into consideration: “If grammar is the bones of a text, collocations are the nerves, more subtle and multiple and specific in denoting meaning.” Metaphor such as this one may enable the translator to understand the essence of the collocation function and help them look for a suitable equivalent.

### 3.2.2 Idioms and Fixed Expressions

Fixed expressions and idioms are frozen patterns of language that permit little to no form variation. Idioms frequently carry meanings that cannot be inferred from their individual parts, unlike collocations, for which this is possible. (e. g. The term *dry cow* is used to describe an animal that cannot give milk, yet the meaning of the individual words from this collocation is still understood) With an idiom, a translator cannot accomplish the following: a) change the word order b) delete a word out of it c) add a word to it d) replace a word with another one e) change its grammatical structure (Baker 1992, 63). Similar to idioms, fixed expressions allow very little or no form modification. Single words in fixed expressions can be used to determine their meaning, “The meaning of *as a matter of fact* can easily be deduced from the meanings of the words which constitute it, unlike the meaning of an idiom such as *pull a fast one* or *fill the bill*” (Baker 1992, 64). Several problems may occur during translating idioms: 1) It is possible that the TL lacks an equivalent for an idiom or fixed expression. 2) In the TL, an idiom or fixed expression might have a comparable counterpart, but the context of use might be different. 3) The ST may make simultaneous use of an idiom’s literal and idiomatic meanings. 4) There may be differences between the ST and TT in terms of the convention of utilizing idioms in written speech, the settings in which they can be employed, and their frequency of use (Baker 1992, 65–71).

### 3.3 Equivalence at grammatical level

As it was mentioned already, grammar is the skeleton of a text (see 3.2.1 Collocations). Grammar is a system of rules that determines how linguistic elements, such as words and phrases, can be joined and the way how is specific information expressed (Baker 1992, 83). The two main domains of grammar are morphology and syntax. Morphology is the study of

word formation and word structure. Syntax focuses on phrase and sentence structure (Baker 1992, 83). Throughout the translation process, differences in the grammatical structures of the SL and TL potentially lead to some change in the information content of the message. When TL has a grammatical category that SL does not have, adding information that is not expressed in the SL may be the change. Opposed, when TL lacks a grammatical category that exists in the SL, the conveyed information may have to be omitted (Baker 1992, 86).

### 3.3.1 Grammatical categories

Finding a notional category that is consistently represented in all languages is difficult. In Asian languages like Chinese and Vietnamese, categories such as time and number are only occasionally indicated. Baker (1992) mentions the categories listed below:

- Number

The concept of countability is universal since it is expressed in the lexical structure of all languages but not every language has a grammatical category of number. English distinguishes 2 categories, plural and singular. The difference needs to be stated morphologically, either by modifying a noun's form or by adding a suffix to indicate whether it refers to one or multiple things (e.g., *player/players*, *man/men*). Some languages completely lack countability expression such as Chinese (e.g., both *my book* and *my books* are *wo-de-shu* in Chinese) (Baker 1992, 87).

- Gender

A noun or pronoun is classed as masculine or feminine in various languages according to the gender grammatical distinction which is used with animate human beings or to inanimate objects. For example, in French, masculine and feminine gender in nouns is distinguished like this: *chien/chienne* (*male dog/female dog*). English nouns do not typically have feminine and masculine inflections, yet the person system and some semantic areas make a differentiation. (e.g., *cow/bull*) A few profession-related nouns have both masculine and feminine forms, with the suffix *-ess* designating the female gender (e.g., *actor/actress*) (Baker 1992, 90).

- Person

First person (identifying the speaker or a group that includes the speaker: I/we), second person (identifying the person or people addressed: you), and third person (identifying people and things other than the speaker and addressee: he/she/it/they) are the three categories that are most frequently used. On the contrary, some languages that are spoken in North America have four distinctions in the person category. The fourth person refers to a



person/thing different from the one already mentioned to by the third person. Besides, there are similar ways to indicate familiarity or respect in all languages' styles of addressing. For instance, in English informal *darling* or formal *Mrs Jones* (Baker 1992, 94–96).

- Tense and aspect

Several languages have grammatical categories for tense and aspect. In languages with these characteristics, the verb's form often expresses two main categories of information: time relations and aspectual differences. Time relations cope with locating an event in time. Typically, the past, present, and future are separated. The temporal distribution of an event, such as its completion or non-completion, continuance, or momentariness, is where aspectual disparities arise (Baker 1992, 98–101).

- Voice

The voice category is associated with the allocation of semantic roles (agent, patient) among sentence members. (Veselovská 2017, 92). The subject is the agent carrying out the action if the voice is active. On the other hand, in the passive voice, the action affects the subject, and the agent may or may not be expressed (Mona, Baker, 1992, 102). Alternatively put, the grammatical category of voice describes how a verb interacts with its subject. In languages with a voice category, the use of the passive is frequently a stylistic choice and, in some registers, may simply be a matter of convention. Several different techniques exist in most languages for creating “agentless” clauses; for example, the French statement: *On parle anglais* using a “dummy” subject *on*. It can be translated into English either by using the passive voice, *English is spoken*, or by employing a similar “dummy” subject, *They speak English*, where *they* do not fulfil the role of a specific agent (Baker 1992, 103).

### 3.4 Equivalence at textual level

According to Newmark (1988), the base level of translation is the text. Working on the text level, the lexical units are converted into the meaning that immediately makes sense in the context of the sentence and transposes the SL grammar (clauses and groups) into their “ready” TL equivalents (Newmark 1988, 22). All text, regardless of language, demonstrates specific linguistic characteristics that help to recognize it as a text (Baker 1992, 113).

#### 3.4.1 Theme and Rheme

A clause is made up of two parts - theme and rheme. Theme analyses what is the clause about. It has two purposes: a) it serves as a point of orientation by referring back to earlier discourse segments and thereby keeping a consistent point of view. b) It serves as a starting

point by connecting forward and assisting in the growth of the following sections. Rheme discusses the information already given in the theme. It represents the precise information that the speaker intends to get through to the listener. The rheme is what accomplishes the utterance's communication purpose. For instance, the sentence *Ptolemy's model provides a relatively accurate technique for predicting the positions of heavenly bodies in the sky* explains these two segments. *Ptolemy's model* is thematized because it is the topic of the clause, which is placed in the initial position of the clause. The rheme is *provides a relatively accurate technique for predicting the positions of heavenly bodies in the sky*, which gives more information about the topic that is already mentioned (Baker 1992, 121–122).

### 3.4.2 Cohesion

Cohesion is the web of lexical, grammatical, and other relationships that connect the various elements of a text. These connections help to structure or create a text. Cohesion can be achieved by using cohesion devices, which Baker describes below (Baker 1992, 180):

- Reference

Reference is the relationship that exists between a word and what it refers to in the real world. So, the *chair* being referred to would be a specific chair that is being identified on a certain occasion. Another example would be *Mrs Thatcher has resigned. She announced her decision this morning*. The pronoun *she* refers to Mrs Thatcher within the textual world. There are some words in every language that can be references in a textual sense. Pronouns are the most often-used reference words in English and many other languages (Baker 1992, 181).

- Substitution and Ellipsis

Substitution and ellipsis, in contrast to reference, are grammatical rather than semantic relations. An item (or items) is replaced by another item (or items) in a substitution. (e.g., A: *I like movies* B: *So do I – like movies* is substituted by *do*) The English language frequently substitutes *do*, *one*, and *the same*. Ellipsis refers to the removal of something. In other words, nothing is used in ellipsis to replace items (e.g., A: *Have you been swimming?* B: *Yes, I have.* – Omitted items are *been swimming*) (Baker 1992, 187).

- Conjunction

In conjunction, formal markers are used to connect sentences, phrases, and paragraphs. Conjunctions indicate how the author wants the reader to connect what will be stated next to what has already been said. Conjunction conveys the following relations:

- a) Additive

*And, or, also, in addition, furthermore, besides, similarly, likewise, by contrast, for instance*

b) Adversative

*but, yet, however, instead, as a matter of the fact, on the other hand, at any rate, nevertheless*

c) Casual

*so, consequently, for, because, under the circumstances, for this reason*

d) Temporal

*then, next, after that, on another occasion, in conclusion, an hour later, finally, at last*

e) Continuatives

*now, of course, well, anyway, surely, after all*

Same conjunctions can be used to indicate different relations based on the context (Baker 1992, 191).

### **3.5 Equivalence at pragmatic level**

According to Knittlová (2010), Pragmatics defines the relationship between speakers and linguistic means. It also refers to the function of speakers and addressees in communication (Knittlová 2010, 11). The study of pragmatics focuses on language use and the way how the meaning in sentences is transmitted by participants in a communicative situation. (Baker 1992, 2017). Knittlová (2010) claims that “Translation can be considered a characteristic case of communication. The pragmatics of which lies in the fact that there is a change of recipient on the target side, while adequate translation presupposes the preservation of the pragmatics of the text.” The pragmatically adequate translation preserves pragmatics by adapting it to the pragmatic rules of the TL (Knittlová 2010, 11). There are two primary ideas of pragmatic equivalence presented by Baker (1992):

#### **3.5.1 Coherence and Implicature**

Similar to cohesion, coherence is a network of relations that organizes and produces a text. Cohesion is the network of surface relations that connects words and expressions with one another in a text, while coherence is the network of conceptual links that underlies the surface text. Cohesive markers must represent meaningful conceptual relations to contribute to the coherence of a text; they cannot simply be present. The interaction between the knowledge presented in the text and the reader’s knowledge and experience of the world – the latter of which is influenced by a variety of factors, including age, sex, race, nationality, education, occupation, and political and religious affiliations – is what gives rise to the coherence of a text (Baker 1992, 218–219). In comparison to coherence, the second idea of pragmatic

equivalence is implicature. Implicature alludes to what the speaker means or implies as opposed to what the speaker actually says. Idiomatic meaning or other non-literal interpretations should not be confused with implication (Baker 1992, 223–226).

## **II. ANALYSIS**

## 4 CATCH ME IF YOU CAN

*Catch Me If You Can* is a 2002 American biographical crime film directed by Steven Spielberg, starring Leonardo DiCaprio and Tom Hanks. The film is based on the real-life story of Frank Abagnale Jr., a skilled con artist who successfully pretended to be a Pan Am pilot, a doctor, and a legal prosecutor. The plot revolves around Abagnale's fraud and ensuing FBI chase. The film received praise from critics for its direction, performances, and screenplay. It received two Academy Award nominations, including Best Supporting Actor for Christopher Walken's portrayal of Abagnale's father, and one Grammy Award for Best Score Soundtrack for Visual Media. The film is based on Abagnale's autobiography of the same name (IMDb n.d.).

The film has been widely recognized for its exceptional performances, dynamic storyline, and engaging cinematography. Moreover, *Catch Me If You Can* is a rich and complex film that offers significant insights into the complexities of subtitle translation, making it a good candidate for a bachelor's thesis on the topic.

### 4.1 Methodology

The analytical part is separated into five categories of equivalences – equivalence at word level, equivalence above word level, equivalence at grammatical level, equivalence at textual level, and equivalence at pragmatic level. The analysis focuses on the differences between professional and amateur translation. Each analysed subtitle has same structure: first being ST (source text), then AT (amateur translation) and at last, PT (professional translation). Glosses (back-translations to English) are in square brackets. Each example is followed by a commentary on the differences.

An episode called Dr Frank Connors has been selected for translation and analysis. The selected episode depicts the fraudster Frank Abagnale pretending to be a medical doctor, so the translation must focus on medical terminology and vocabulary items closely linked to healthcare and hospitals.

The original text is from the Blu-ray version of this film. The professional translation comes from Netflix, where it was necessary to watch the film and transcribe the subtitles, while the amateur translation was created by the author of this thesis. The amateur translation was done with the help of the Merriam-Webster Dictionary.

## 5 EQUIVALENCE AT WORD LEVEL

### 5.1 Analysed Subtitles

- ST (1):** I am a **doctor**.  
**AT (1):** Jsem **doktor**. [I am a doctor]  
**PT (1):** Jsem **lékař**. [I am a doctor]

Both translators similarly translated the word *doctor*. The amateur went with *doktor* because of the similarity between these words. The Czech audience can understand the amateur version, but it is incorrect because *doktor* can be a Doctor of Medicine as well as other type of a doctor, e.g., a Doctor of Law or a Doctor of Philosophy. The correct term to use is *lékař*, which is a Czech word denoting a profession of a medical doctor rather than the academic title, so it cannot be confused with other professions. In general public, however, the Czech word *doktor* is frequently used to denote the profession of a medical doctor.

- ST (2):** Dr. Connors to **the ER**.  
**AT (2):** Dr. Connors na **pohotovost**. [Dr. Connors to the emergency.]  
**PT (2):** Doktor Connors na **ambulanci**. [Dr. Connors to the surgery.]

In the film a nurse requests for Dr Connors over the radio. The ER is an abbreviation that stands for an emergency room, which has a Czech equivalent *pohotovost* [emergency], thereby the amateur version is correct. The professional decided to use *ambulance* [surgery], which is not necessarily incorrect, but in the Czech language the word *pohotovost* is a specific type of *ambulance*, i.e., it is subordinate. In this context, it can be misleading because in a hospital there is typically only one emergency room, but there are many other surgeries. As a result, the doctor would not be sure of where to go. That being said, the AT is closer in terms of propositional meaning.

- ST (3):** **Christ**, Terry!  
**AT (3):** **Proboha**, Terry! [For God's sake, Terry!]  
**PT (3):** **Hergot**, Terry! [Damn it, Terry!]

AT chose to replace the exclamatory *Christ* with a Czech word denoting God (*Proboha*). PT opted for a similar expression, but of a German origin (*Hergot*; Herrgott in German). Native

expressions are more literal and understood due to their propositional meaning, while the German one is used in the Czech language mostly as an expressive item with no meaning connected to God. However, in terms of evoked meaning, the AT is more accurate; young people may not be familiar with the term *Hergot*. Both expressions are thus correct, but the PT eliminates the risk of religious sensitivity and sounds more colloquial.

- ST (4):** FRANK: **Dear Dad,**  
**AT (4):** FRANK: **Drahý otče,** [Dear Father,]  
**PT (4):** FRANK: **Milý tati,** [Dear Dad,]

Both words are translated differently by the translators. The amateur version contains *Drahý* and the professional version has *Milý*. These are Czech synonyms often used in addresses of people and Czech lang. requires vocative case in such a situation (Otec [Father]– > *Otče*, Táta [Dad] – > *Tati*). *Drahý* also means expensive or costly while *milý* means kind and pleasant which are both fitting without any significant stylistic or expressive change. The AT is more formal, while the PT is more colloquial. Moreover, An English word *dad* can be translated as *tati* (both informal), while *otče* can be back-translated as father (both rather formal equivalents). The professional translator managed to preserve the stylistic value slightly better.

- ST (5):** This is the emergency **chart**.  
**AT (5):** Toto je zdravotní **dokumentace**. [This is the medical documentation.]  
**PT (5):** Tohle je **záznam** ambulantního vyšetření. [This is an outpatient exam record.]

The amateur uses substitution because *emergency chart* does not have an equivalent in the Czech language. *Zdravotní dokumentace* [medical record] is a document where all the medical information is registered, including the history of injuries and illnesses. The professional used *záznam ambulantního vyšetření* which is also fitting, notwithstanding it is not a well-known term. Medical record is a superordinate term to examination record – each examination record is stored in the medical record. In terms of propositional meaning, PT is closer to the intended meaning of the source text. In PT there is a case of explicitation that is caused by non-equivalence of the SL term. The same applies to an amateur translation, but not on the same scale as a PT.



- ST (6):** Just stay away from the **hi-fi system**, all right?  
**AT (6):** Prostě se drž dál od toho **hi-fi**, dobře? [Just stay away from the hi-fi, all right?]  
**PT (6):** Nesahej na ten **magnet'ák**! [Don't touch that hi-fi system!]

An English word *hi-fi system* has a Czech equivalent *hi-fi systém*, which is a borrowing adapted to Czech spelling norm. Nevertheless, in an informal conversation such as in the film, *hi-fi system* sounds too technical and formal. That is why the professional decided to substitute it with *magnet'ák*, which is a culturally appropriated form of the original *magnetofon* [a tape-recorder] and a technically an older version of a *hi-fi system*. The amateur tried to be creative, so he shortened it to *hi-fi*, which seems more appropriate in an informal conversation, but the way the professional translated is better due to its insertion of a colloquialized version of a slightly more archaic term, which can be expected to readily occur in a real Czech-language exchange of a similar kind as depicted in the film. Besides, the professional also omitted the element of *all-right?* while changing the sentence from interrogative to imperative. It can be said that he used normalisation in order to normalise the conversation, i.e., made the conversation sound natural in Czech.

- ST (7):** Lance just fell into the **conversation pit**!  
**AT (7):** Lance zrovna spadl na **pohovku**! [Lance just fell on the sofa!]  
**PT (7):** Lance spadl do **bazénku**! [Lance fell into the pool!]

Conversation pit as an architectural feature was popular in the USA, therefore in the Czech language there is no equivalent. This is the case of cultural-specific concept. Both translators used substitution. Amateur used *pohovku* which literally means *sofa* in English. The professional went for *bazénku* which in the Czech language means pool, thereby it can be misleading. The amateur one seems to be more accurate, because in terms of propositional meaning, AT is closer to the ST's intended meaning.

- ST (8):** **Fractured tibia** about five inches below the **patella**  
**AT (8):** **Zlomenina holení kosti** zhruba 13 centimetrů pod **češkou**  
 [Fracture of the tibia about 13 centimetres below the patella]  
**PT (8):** **Fraktura** asi 10 cm pod **patelou**  
 [A fracture about 10 cm below the patella]

In these subtitles, there are multiple differences in terms of word-level equivalence. Professional chose *Fraktura*, which is a borrowing, derived from fracture in the English language. It is also an item mostly used in medical professional language. The translator did not specify what type of fracture occurred. Thus, this translation lacks specific information. It is not the case of AT, where explicit description of *Zlomenina holení kosti* [fracture of tibia] is used. Here we can speak of condensation. It is a literal translation, furthermore, utilizing a Czech word *zlomenina* instead of borrowed *fraktura*, which is commonly used out of medical professional language. The English word *about* is also translated differently. The professional went for *asi* [possibly] which evokes uncertainty, unlike *zhruba* [roughly] which arouses irrelevancy of specific numbers.

Patella can be translated either as *češka* or *patella*. Patela [Patella] is a medical term, commonly used in medical Czech, which is borrowed from Latin. The native word is *češka*. Since it is doctors speaking, the borrowed Latin expression is more fitting. The amateur version is more exact in terms of information, nonetheless the Professional version is more straightforward and shorter, fitting better into the medical environment, which is a valuable aspect of subtitles creation.

- ST (9):**        **Nobody here.**  
**AT (9):**        **Nikde, nikdo.** [Nowhere, nobody.]  
**PT (9):**        **Nikdo tu není.** [Nobody here.]

In the film, policemen get to an apartment, looking for Frank and one of them says *nobody here*. In this scenario, the professional version makes more sense, because of the Czech word *tu*, which means *here*. *Nikde, nikdo* is commonly used in the Czech language but does not fit in this context. It is an idiomatic expression and typically used as a disappointing exclamation where audience is expected but nobody turned up.

- ST (10):**      **Do you concur?**  
                  I concur.  
**AT (10):**      **Souhlasíte?** [Do you agree?]  
                  Souhlasím. [I agree.]  
**PT (10):**      **Jste za jedno?** [Are you in favor of one?]  
                  Ano. [Yes.]

The context here is a conversation between doctors discussing the patient's medical condition and treatment. Answer *ano* [yes] is not good enough compared to amateur's version *souhlasím* [I agree], which shows more emphasis and the clarity of the agreement. Then if *souhlasím* is more appropriate in the answer, *Souhlasíte* [Do you agree] fits better in a question as well. Moreover, the Czech word *souhlasím* can be back-translated into English as *concur*, while *ano* cannot. The professional translation opted for an idiomatic expression commonly used in colloquial speech, loosely meaning "to be in for one option." Except for the lower level of exactness needed in the medical discussion, it seems to be less appropriate equivalent for a formal word *to concur*. The amateur chose a more appropriate version because in the medical field, doctors need to clearly show whether they agree or disagree.

**ST (11):** Well, that's a **pretty impressive resume**, Dr. Connors.

**AT (11):** Nuže, to je **vážně působivý životopis**, Dr. Connorsi.

[Well, that's a pretty impressive resume, Dr. Connors.]

**PT (11):** To je **úchvatný profil**, doktore Connorsi.

[That's an impressive profile, Dr. Connors.]

The amateur used word-for-word translation, unlike the professional, who omitted the very first word *pretty*. Both *působivý* and *úchvatný* are correct translations of the English word *impressive*, more so, they are synonyms. Czech word *úchvatný* is rarely used and sounds bookish, contrary to *působivý* which is used commonly. The translations also differ in the choice of translation of a word *resume*. English word *resume* can be translated either as *resumé*, *shrnutí* or *životopis*, however, in this context, it can be also translated as *profil*.

## 5.2 Conclusion

Certain words do not have an equivalent between two languages, which could have been seen with the (7) example *conversation pit*. This may cause problems and controversy. Luckily most words have more equivalents to choose from. The context helps to decide the best option for a translation. There is rarely one correct translation, there can be many right translations. One needs to take into account not just the context but also who is the recipient of the subtitles. The professional closer observed the context and thus used terms that were more appropriate - mostly in informal conversations he used colloquial expressions that the amateur did not explore so much. As far as propositional meaning is concerned, both translators mostly succeeded in conveying this meaning. The ATs are more exact in terms

of information, while the PTs are more straightforward and shorter (usually condensed and simplified). Condensation is often used while creating subtitles, which can be seen here, where in the original there is a word *just*, which can be translated as *zrovna* so the amateur came up with this *Lance zrovna spadl na pohovku* and the professional omitted the word *just* so the subtitle looked like this *Lance Ø spadl do bazénku*. The professional used the omission and condensation way more often than the amateur did.

## 6 EQUIVALENCE ABOVE WORD LEVEL

### 6.1 Analysed Subtitles

**ST (12):** I got mine off **last year**.

**AT (12):** Ty moje mi sundali **minulý rok**. [Mine were taken off last year.]

**PT (12):** Mně je sundali **loni**. [I got them off last year.]

In the case of the professional one *last year* is translated as *loni*, which is a Czech equivalent for this collocation. The amateur translated *last year* as *minulý rok*, which is translated separately word by word, *last* as *minulý* and *year* as *rok*; both are literal translations of their origins. In conclusion, both translations are commonly used in both written and spoken Czech, but the professional one feels more natural. Moreover, the PT compared to AT is much shorter.

**ST (13):** **Special agent** Hanratty, FBI.

**AT (13):** **Speciální agent** Hanratty, FBI. [Special Agent Hanratty, FBI.]

**PT (13):** **Zvláštní agent** Hanratty, FBI. [Special Agent Hanratty, FBI.]

This is the case of adjective + noun collocation. In the Czech language, there is an equivalent for *Special agent* and that is *Zvláštní agent* which is used in professional translation. The amateur translator got caught and misled by the word *speciální*, which is similar to the English word *special*, therefore, the amateur version is wrong. At the end of the subtitle, there is *FBI* which is an abbreviation and a loan word, in other words, calque.

**ST (14):** Please, just **use an ashtray**.

**AT (14):** Prosím **použivej popelník**. [Please use the ashtray.]

**PT (14):** **Vem si popelník**. [Take an ashtray]

*Use an ashtray* is a verb + noun collocation commonly used in the English language. The professional used a more appropriate translation, yet the literal translation of *Vem si popelník* is “Take an ashtray,” on the other hand, the amateur used *použivej popelník*, which is closer to the original in terms of propositional meaning. However, as it was said, the Czech audience would be more familiar with the professional version because the PT conveyed the expressive meaning better.

- ST (15):**      **Bicycle accident.**  
**AT (15):**      **Nehoda na kole.** [Accident on bike.]  
**PT (15):**      **Vyboural se na kole.** [He crashed his bike.]

Noun + noun collocation can be found in this example. The context here is that doctors discuss what happened to a kid that is injured. In that case, *Nehoda na kole* seems more professional and it is also a literal translation of the original *bicycle accident*. The professional translator added the verb *vyboural* which in English means “crash,” therefore this is a case of explication. In the medical environment, where doctors need to be straightforward and efficient in their communication, the shorter and more concise translation provided by the AT may be more fitting. Additionally, in the context of subtitle creation, where there are time and space restrictions, a shorter subtitle is usually preferred.

- ST (16):**      Then stitch him up and put him in a **walking cast**.  
**AT (16):**      Potom ho zašijeme a **dáme mu sádru.**  
                         [Then we'll stitch him up and put a cast on.]  
**PT (16):**      Zašít a **dát do sádry.**  
                         [Stitch it up and put it in a cast.]

It can be seen at a glance that the professional translation is much shorter, which is always an advantage to saving the characters and screen time of subtitles. This is a combination of simplification and condensation. The professional used infinitive with both verbs *zašít* and *dát*, while the amateur used future tense. The collocation in the text is *walking cast*, which is a noun + noun collocation. Both translations have *sádra* which in English means “plaster cast,” that is because in the Czech Language, there is no equivalence for walking cast. Both walking cast and plaster cast are used to fix the foot, but the walking cast is placed on the foot so that walking is not restricted. According to Merriam-Webster online dictionary, a *walking cast* is “a cast that is worn on a patient’s leg and has a stirrup with a heel or other supporting device embedded in the plaster to facilitate walking.” That being said, there is an alternative that was not chosen by either the professional or the amateur and that is the Czech word *ortéza*. In conclusion, neither translation is accurate.

- ST (17):**      You gonna **take roll** every night?  
**AT (17):**      Budete **dělat docházku** každou noc? [Are you gonna take roll every night?]

**PT (17):** Budete si **psát docházku** každou noc? [Are you gonna take roll every night?]

*Take roll* is a collocation that is used, for example, in a school environment, where the teacher usually checks attendance in a classroom. It is a verb + noun collocation. In the context of the film, the doctor checks the attendance of doctors and nurses. Both amateur and professional translators used similar translations. The only difference is in a verb; the professional used *psát* which in English means “write,” while the amateur has *dělat* which in English means “do.” Both versions are commonly used in the Czech language; hence both are appropriate.

**ST (18):** because that kid **has more guts...**

**AT (18):** protože ten kluk **má více odvahy...** [because the kid has more guts...]

**PT (18):** Ø

The person does not refer to a kid having more internal organs but rather to their level of courage or bravery. The word “guts” is used figuratively to refer to a person’s inner strength or bravery. The amateur used an idiomatic translation, which is correct. The professional did not translate this part. There is no sign of compensation in other subtitles, so it might be an unintentional omission, therefore, a mistake.

**ST (19):** Feels good **to have my feet on the ground.**

**AT (19):** Je to dobrý pocit **být nohami na pevné zemi.**

[It feels good to have your feet on solid ground.]

**PT (19):** Jsem rád, že **zase stojím na zemi.**

[I’m glad to be standing on the ground again.]

When someone says *to have my feet on the ground*, they are not literally talking about the position of their feet. Instead, the phrase is used figuratively to describe a person who is practical, realistic, and sensible, thus, it is an idiom. The context of the film is also important because the main character has just changed his profession from a pilot to a doctor, so the phrase has a partly literary meaning. It can also be said to be a metaphor because it has the literal meaning of *feet* and *ground* and the figurative meaning of practicality and stability. The amateur emphasizes by using the adjective *pevné* which in English in this context means “solid ground,” by doing so, it seems that the amateur is trying to emphasize the literal

meaning, the fact that the character switched his profession and stopped flying. The professional translator conveyed the idiom better.

**OT (20):** I've decided **to get off the road** for a while.

**AT (20):** Rozhodl jsem **se** na chvíli **zastavit**. [I've decided to stop for a while.]

**PT (20):** Řekl jsem si, že **se** na chvíli **zastavím**. [I thought I'd stop for a while.]

While the literal meaning of *to get off the road* is to physically move from a roadway, the figurative meaning of the phrase is to stop doing something or, in the context of this film, to make a change in their life and take a break from their previous lifestyle. Both translations are examples of idiomatic translation; those translations only differ in a verb, the amateur used *zastavit* which is an infinitive, while the professional translator used *zastavím* which is in the present tense. According to that, both translations are appropriate.

**OT (21):** **Make yourself at home!**

**AT (21):** **Chovejte se jako doma!** [Behave as at home!]

**PT (21):** **Jako doma.** [As if at home.]

The fixed expression *make yourself at home* is typically used to welcome guests into a home or other space, and it is meant to make oneself comfortable in someone else's home. The professional applied a shorter version and used *jako doma* which is a common phrase among the Czech audience. On the contrary, the amateur chose *chovejte se jako doma!*, which is also correct and used in the Czech language.

## 6.2 Conclusion

The professional was more creative in case of the equivalence above word level. This can be justified by the fact that the professional has more knowledge of both the target and the source language. To illustrate, example (12) *last year* is word-for-word translated by the amateur as *minulý rok*. The professional used *loni*, which is the equivalent of this collocation. The inexperience of the amateur translator is evident in the very next example (13). The amateur was tempted by the false friends of the English word *special*, which led him to translate it as *speciální*. In contrast, the professional translated this collocation correctly as *special agent*, which is familiar to the Czech audience. Idioms were successfully translated



into TL by both translators. Similar to equivalence at word level, the professional frequently used condensation and omitting.

## 7 EQUIVALENCE AT GRAMMATICAL LEVEL

### 7.1 Analysed Subtitles

OT (22): I'm looking for your son. He's in **trouble**.

AT (22): Hledám Vašeho syna. Má **problémy**.

[I'm looking for your son. He's got problems.]

PT (22): Hledám vašeho syna. Má **malér**.

[I'm looking for your son. He's in trouble.]

The amateur translated the highlighted part as *problémy*, which is a plural form of the English word “problem” or “trouble.” The English word *trouble* can refer to multiple problems, therefore, the amateur translation is not necessarily incorrect. However, the professional chose *malér*, which is a colloquial equivalent of the English word *trouble*. Within the context of the film, the main character is being pursued by the FBI due to his involvement in fraudulent activities. That being the case, the professional version seems more natural, because the main character has one problem, and that is that he broke the law.

OT (23): is a... an **emergency room supervisor**.

AT (23): je **vedoucí na pohotovosti**. [is an emergency room supervisor]

PT (23): **Ambulantního lékaře** na noční služby. [Outpatient physician on night shift.]

In English, the word *supervisor* is used for both men and women. Decisions for the correct choice of gender depend on the context and visual information from the film itself. In this case, an employer is having a job interview with a potential employee. Both are men and for that reason, a masculine gender should be chosen. The amateur selected *vedoucí* which is a correct translation of the English word supervisor. Furthermore, *vedoucí* can be used for men and women alike. The professional decided to choose *lékáře*, which is a Czech word for the English word “medical doctor” and fulfils only a masculine role. All things considered, with the visual information and the context, the professional did not make any mistakes. The professional used a faithful translation.

OT (24): Mm, I keep rubbing my tongue over **them**.

AT (24): Hm, pořád si **je** přejíždím jazykem.

[Hm, I keep rubbing my tongue over them.]

**PT (24):** Pořád si **to** přejíždím jazykem.  
[I keep rubbing my tongue over it.]

In this case, English *Them* translates into Czech as *je*, so the amateur translation is correct. The professional translated *them* as *to*. The Czech word *to* can be back-translated into English as “it.” Both “it” and *them* are third-person pronouns. They have different uses depending on whether they refer to singular or plural entities. Consequently, the translation provided by a professional is not accurate.

**OT (25):** You **need to** sign these.

**AT (25):** Ty **jsou potřeba** podepsat. [These need to be signed.]

**PT (25):** Tohle **musíte** podepsat. [You need to sign this.]

The origin text is in active voice, and so is the professional translation. But this cannot be said about amateur translation, who used passive voice. Both the passive and the active voice feels appropriate in the Czech language.

**OT (26):** **Watch** where you’re going!

**AT (26):** **Koukej** na cestu! [Watch the road!]

**PT (26):** **Čum** na cestu! [Watch the road!]

The example is from the conversation between two people who clearly know each other (thanks to the visual information – in the film, a guest bumps into the host and spills some drink onto the host). The informal nature of the discourse in this instance was correctly acknowledged by both translators, yet the professional used non-standard *Čum*. The usage of a non-standard word is appropriate in the scenario because the character gets annoyed after the drink is spilt on him. The amateur translated the source text as *Koukej*, which is a literal translation of *watch* in an informal way.

**OT (27):** Well, if **you’re** going to arrest me.

**AT (27):** Nuže, pokud se mě **chystáte** zatknout.  
[Well, if you’re going to arrest me.]

**PT (27):** Jestli mě **chcete** zatknout.  
[If you want to arrest me.]

In contrast to the preceding example, the visual context, in this case, indicates that the conversation is being held between two people that do not know each other. Both translators adopted formal addressing: AT *chystáte* and PT *chcete*. Both translations are accurate and in use in the Czech language.

## 7.2 Conclusion

As Baker (1992) states, equivalence at the grammatical level deals with grammatical categories. As for number, in example (22), the singular *trouble* is translated by the amateur as *problémy*, which is in the plural. Nothing much has changed about the meaning itself, although it is a detail that makes the amateur translation wrong. As for the person, both versions typically recognized formal and informal addressing correctly. The difference between amateur and professional translation in terms of person can be seen in example (24), where the pronoun *them* is translated differently and inaccurately by the professional. In regard to voice, in example (25), the original text is in active voice, which the professional kept, unlike the amateur who changed the sentence into passive voice. To summarize, for equivalence at the grammatical level, neither condensation nor omission was used as much as in previous levels of equivalence. The focus was not to make mistakes that could occur with grammatical categories that are different in Czech and English. In achieving grammatical equivalence, both translators had to be mindful of the potential pitfalls posed by the differing grammatical categories in Czech and English.

## 8 EQUIVALENCE AT TEXTUAL LEVEL

### 8.1 Analysed Subtitles

- OT (28):** Do you understand how dangerous this is? **Do you?**
- AT (28):** Uvědomujete si, jak je to nebezpečné? **Tak chápete to?**  
[Do you realize how dangerous this is? Do you understand that?]
- PT (28):** Víte, co se mohlo stát? **Ø**  
[Do you know what could have happened?]

Here is an example of substitution where *Do you?* replaces the whole phrase *do you understand*. It is a tag question which seeks confirmation from the listener. The professional decided to omit the tag question, which can also be described as normalizing. Unlike the amateur, who translated it as *Tak chápete to?* which is one of the many variations that are correct.

- OT (29):** Just stay away from the **hi-fi system**, all right? You can't wind **it** like that.
- AT (29):** Nemůžeš **to** takhle přetáčet. [You can't spin it like that.]
- PT (29):** Nemusíš **to** přetáčet. [You don't have to spin it.]

This example is a reference. An antecedent *Hi-fi system* is substituted by the pronoun *it* in the very next sentence. In other words, *it* refers to *hi-fi system*. *To* is the Czech equivalent of *it*, so both translators chose the equivalent correctly. Another alternative would be the Czech word “ono” [it], which would not make sense in this context. There are several differences in the subtitle itself, but these differences will be analysed in the next chapter (see 9 Equivalence at pragmatic level).

- OT (30):** **but** unfortunately, uh...the only thing I need
- AT (30):** **avšak** bohužel, uh... jedině, co potřebuji  
[but unfortunately, uh... all I need]
- PT (30):** **Ø** Bohužel.....sháním pouze  
[Unfortunately, I only.....want]

In this case, there is an adversative conjunction *but* that is translated by the amateur as *avšak* which is a correct translation. The other solution would be Czech “ale” [but], which is also

an example of conjunction *but*. The professional completely omitted the conjunction, yet it is not a mistake, rather another correct way of translation.

- OT (31):** And **then**, when I got better. .
- AT (31):** A **potom**, když už mi bylo lépe [And then, when I got better better.]
- PT (31):** Ø Když se mi udělalo líp [When I got better]

As with the previous example, the professional decided to omit the temporal conjunction *then*. The intent of this omission may be to keep the subtitler writer from using too many characters and to keep the subtitle from being too long so that the target audience can manage to read it before it disappears. Or it may just be a stylistic omission. Either way, it is not a mistake. The amateur translated *then* as *potom* which is one of multiple correct solutions.

- OT (32):** How do you like those braces? I guess **they**'re all right.
- AT (32):** Jak se vám líbí ty rovnátka? Jsou v pohodě, myslím.  
[How do you like the braces? They're all right, I think.]
- PT (32):** Jak snášíte ty rovnátka? Celkem jo.  
[How are you enduring the braces? Pretty much.]

The pronoun *they* of the original text refers to *those braces*. Both translators omitted *they* because Czech, unlike English, is a non-pro-drop language (i.e., non-pro-drop language cannot have the subject position omitted, in English, there is always an element that fulfils the subject position; reflective *it/there* is a common example). However, the professional did not stick too closely to the original text; he used a faithful translation, in contrast to the amateur, who stucked to the original besides the already mentioned omission of the pronoun *they*. In conclusion, both translations are appropriate.

- OT (33):** My parents had a friend do it  
**a man that my father plays golf with.**
- AT (33):** Dělal ho kamarád mých rodičů. [My parents' friend did it.]  
**Chlap, se kterým můj táta hraje golf.** [The guy my dad plays golf with.]
- PT (33):** Dělal mi to známý rodičů. [A friend of my parents did it.]  
**Táta s ním chodí hrát golf.** [Dad goes golfing with him.]

Theme and rheme are the topic of this example. Translators approached the translation differently. In the original text, the theme is *a man*, and the rheme is *that my father plays golf with*. The amateur left the theme at the beginning of the sentence, as is usually the case, but the professional decided to change the word order and thematized item *a man* substituted by *ním* (*ním* can be translated into English as "him"), which is shifted further in the sentence to follow the rules of the Czech language in terms of word order.

## 8.2 Conclusion

Cohesion is the main element of equivalence at textual level. According to Baker (1992), there are several cohesive mechanisms. Regarding reference, both in the Czech language and English language pronouns are the main tools of reference, as it can be seen in example (29), yet the crucial difference between those languages is that English is not a non-pro-drop language, unlike the Czech language. This is shown in example (32), where both translators omitted the pronoun. As far as the substitution is concerned, in example (28) *do you* replaces the whole phrase *do you understand* therefore *do you* takes over the role of the whole phrase *do you understand*, thus, *do you* is not translated literally but as the whole phrase *do you understand* would be translated. In terms of conjunction, there are several differences. For instance, it became a pattern that the professional omitted conjunction, unlike the amateur, who translated the conjunction literally, which can be seen in examples (30) and (31). In general, cohesion was preserved by both translators.

## 9 EQUIVALENCE AT PRAGMATIC LEVEL

### 9.1 Analysed Subtitles

**OT (41):** I would never give up my son.

**AT (41):** **Nikdy bych svého syna nevydal.** [I would never give my son away]

**PT (41):** **Nikdy bych syna neprozradil.** [I would never let anything out about my son.]

The context from the original text is that a policeman asks a father if he has any information about his son, who committed a fraud. The subtitle itself is a response of the father to the policeman. The intended meaning is that the father has his son as a top priority and that he would not tell the policeman anything in order to protect his son. *Nikdy bych svého syna nevydal* is a translation of amateur, which can be interpreted as that the father has his son in the house and that he is not willing to give him over. On the contrary, the professional translated it as *Nikdy bych syna neprozradil*, which is more appropriate translation in this case, as it does not imply that the person is in the father's house.

**OT (42):** Now **dry up** and get back to work.

**AT (42):** Teď **se utřete** a vraťte se k práci [Now clean up and get back to work.]

**PT (42):** **Utřete si slzy** a vraťte se do práce. [Wipe your tears and get back to work.]

The context is based on the conversation between a nurse and a doctor. The nurse is crying and the subtitle itself is what the doctor is saying to the nurse. The phrasal verb *dry up* in this scenario means to “wipe tears.” In the case of the professional, *dry up* is translated as *Utřete si slzy*, which can be translated back to English as “wipe yours tears,” therefore the intended meaning is preserved. On the other hand, the amateur used *se utřete*, which in English means “clean up,” which can be misleading. Apart from these mentioned differences, the professional omitted the word *now*. In summary, the amateur translation is incorrect, unlike the professional one.

**OT (44):** **You can't** wind it like that.

**AT (44):** **Nemůžeš** to takhle přetáčet. [You can't spin it like that.]

**PT (44):** **Nemusíš** to přetáčet. [You don't have to spin it.]



The situation of this text is that the guest is using the hifi-system incorrectly, which can be recognized because the song plays badly. The text is what the host says to the guest. *You can't wind it like that* indicates to caution the guest at the party against mishandling the hi-fi system in a way that could break it. *Nemůžeš* is a literal translation of *You can't* done by the amateur. On the contrary, the professional translated it as *Nemusíš* which is translated into English as “You do not have to.” The professional translation is an example of faithful translation; however, one might argue that the translation is not faithful to the intentions of the original text. Finally, both translations are acceptable.

**OT (45):** Well, if you're going to arrest me,  
**I'd like to put on a different suit.**

**AT (45):** Nuže, pokud se mě chystáte zatknout, [Well, if you're going to arrest me.]  
**Rád bych si oblékl jiný oblek.** [I'd like to put on a different suit]

**PT (45):** Jestli mě chcete zatknout, [If you want to arrest me.]  
**Rád bych se převlékl.** [I'd like to change]

In the context, the cop stops by the father's house. The father does not know what the cop wants from him yet. So, the father uses sarcasm: *Well, if you're going to arrest me, I'd like to put on a different suit*. The father is hinting that he has other suits he would prefer to wear if he is going to be arrested. The amateur translated it literally, which perhaps loses a bit of the sarcasm, unlike the professional who translated it better. It is unlikely that the character would have multiple suits for multiple occasions (even though the setting of this film is in 1960s USA, when the dress code was formal clothing such as suits). Rather, what the father meant was that he would wear something more comfortable if he was going to end up in jail. The professional translated it faithfully as *Rád bych se převlékl* which can be translated into the Czech language as “I'd like to change my clothes.” That being said, the intended meaning of sarcasm was converted by the professional in a better way.

## 9.2 Conclusion

In most cases, coherence was maintained, but not always. For example, in example (35) the amateur translated the phrasal verb *dry up* incorrectly. The way the amateur translated it was not the intended meaning of the original text, and therefore, the amateur's translation in this example can be considered misleading, hence wrong. The failure to follow the intended meaning also occurred in Example (36), where the mistake was made by a professional. In

addition to the translator's skills and experience, understanding the context is necessary in order to comply with the intended meaning. All in all, both translators did a decent job in terms of preserving the intended meaning of the ST.

## CONCLUSION

The aim of this bachelor thesis was to highlight the differences between an amateur translation and a professional translation of the subtitles for the film *Catch me if you can* on several different levels. First, it was the equivalence at word level. In this part, the translations often differed. The reason was the wide variation of synonyms of the term, but not always the translators made the right decision, whether the professional or amateur. The biggest difference, however, occurred with omitting and condensation, which were used regularly by the professional and almost not at all by the amateur.

Next, it was the equivalence above word level. This part covered mainly collocations, idioms, and fixed expressions. The professional translations seemed more natural, which was due to the fact that the professional often abandoned the structure of the original text in order to convey the intended meaning to the audience. On the other hand, the amateur often translated using the word-for-word translation method, which did not always appear natural. However, when the given utterances were translated back into English, the amateur translations were closer to the source text. As was the case with the previous type of equivalence, the professional often used omitting and condensation.

The third part covered equivalence at the grammatical level. This type deals mainly with grammatical categories. There are many differences between source text, amateur translation, and professional translation regarding grammatical categories, but these differences are not reflected in converting the intended meaning. For instance, as shown in the example (22), an amateur translated the singular *problem* into the plural *problémy* [problems]. This is a mistake, but it does not change the meaning of the final wording that much.

The fourth part dealt with the equivalence at textual level. In most of the examples there were similarities for both translations. The most common feature of the professional that was different from the amateur translation was the omission of conjunctions and this was the case in most of the examples. An interesting observation is the difference between English and Czech in terms of the subject. Czech is a pro-drop language, unlike English, so there may be no subject or no element in the sentence to represent the function of the subject. The difference can be seen in example (32), where both translators omitted the pronoun *they*. In general, cohesion was preserved by both translators.

The last part pointed out the differences within equivalence at pragmatic level, which is mostly based on coherence. Although coherence was typically followed in both translations,

there were a few instances where the translated version misread the original text's intent. The amateur made mistakes where the amateur changed the whole meaning of the original text, e.g., example (36).

To conclude, the amateur often held tightly to the structure of the text, thus using literal or word-for-word translation, unlike the professional, who often abandoned the structure. Related to this, the professional often omitted parts of the text and used condensation. Surprisingly, the professional made mistakes, such as in example (7), where he translated *conversation pit* as *bazének* [pool]. The amateur's not-so-deep knowledge of both the target and the source language resulted in a "dry" translation (e.g., example 12). Apart from the knowledge of the language itself, the amateur's inexperience also played a role (e.g., example 11) where the amateur translated the text word for word, which does not look natural. On the other hand, the professional condensed the text, which looks natural). In general, the professional provided a better translation, more comprehensible for the audience, but the amateur showed shreds of creativity.

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**LIST OF ABBREVIATIONS**

SL	Source language
TL	Target language
ST	Source text
AT	Amateur translation
PT	Professional translation
AVT	Audio-Visual translation
e.g.	For example
i.e.	That is

## APPENDIX

Amateur translation of selected subtitles:

1525 Ahoj, Melanie, jak se máš?	Franku! Rychle, pojď sem!	abych ji označila.
1526 Prosím používej popelník,	1547 Lance zrovna spadl na zem v obýváku!	1561 Hele, to je v pořádku.
1527 když jsi vevnitř.	1548 Promiňte, nevíte, Kde bych našel Lance Applebauma?	1562 Přestaňte brečet.
1528 To fondue je tak dobré, Franku!	1549 Děkuji.	1563 Jak se jmenujete?
1529 Skvělé. Hele, vezmi mi to.	1550 Tyto lahvičky musí být označeny před jejich vyzvednutím.	1564 Brenda.
1530 Ooh, skvělé! Moet mám ráda!	1551 Uvědomujete si, jak je to nebezpečné?	1565 Brenda.
1532 Ahoj. Jak se máte?	1552 Tak chápete to?	1566 Brendo, nedělal bych si s tím starostí.
1536 Jamesi, Jamesi, prosím!	1553 Nestůjte tu a nebrečte, jen přikývněte hlavou	1567 Tito doktoři
1537 Prosím, drž se dál od toho Hi-fi, dobře?	1554 a řekněte mi, že už to neuděláte.	1568 víte, oni neví všechno.
1538 Mezi cívkami je navinuta magnetická páska.	1555 Teď se utřete a vraťte se k práci.	1569 Jsem tu první týden
1539 Nemůžeš to takhle přetáčet.	1557 Hej, hele...	1570 a myslím si, že se mě chystají vyhodit.
1542 Proboha! Terry!	1558 Jste v pořádku?	1571 Ne, ne, nikdo vás nevyhodí, Brendo.
1543 Toto je Italská látka!	1559 Řekl mi, abych vyzvedla krev, tak jsem to udělala	1572 Vsadím se, že děláte svoji práci dobře.
1544 Koukej na cestu!	1560 ale nikdy mi neřekl,	1573 Ne, nedělám.
1545 Je to jenom košile, chlape!		1574 Jo, to se vsadím.
1546		1575 Kdybych se vás zeptal,



na ověření stavu		Jsem doktor.
1576 mého přítele Lance Applebauma	1591 Ty moje mi sundali minulý rok.	1610 Drahý otče,
1577 mohla byste to pro mě udělat během chvilky.	1592 Páni, nesnášel jsem je. Byly to spodní.	1611 Rozhodl jsem se na chvíli zastavit.
1579 Sestra Fitzsimmonsová na Rehabilitaci.	1593 Víte, stále musím nosit	1612 Přijal jsem noční práci v nemocnici
1580 Um...	1594 můj chránič zubů	1613 a poznal pár opravdu milých lidí
1581 Pan Applebaum si zlomil kotník.	1595 Máte opravdu pěkné zuby.	1614 Je to dobrý pocit být nohou na pevné zemi
1582 Ošetřuje ho Dr. Ashland na vyšetřovně č. 7.	1596 Děkuji.	1615 Probouzet se ve stejné posteli každou noc
1583 Vidíte? Žádný problém.	1597 A vy máte pěkný úsměv.	1616 Kdo ví, možná si najdu někoho s kým se usadím.
1584 Toto je pohotovostní tabulka.	1600 Ne, myslím to vážně.	1617 Harvardská Lékařská Škola...
1585 Vidíte tady tu modrou hvězdu?	1601 Vážně si myslím, že vám ty rovnátka sluší.	1618 premiant třídy.
1586 To znamená, že pacientovi byla stanovena diagnóza.	1602 Děkuji.	1619 Jižní Kalifornie Dětská nemocnice.
1587 A potom, po jeho ošetření	1603 Není zač.	1620 Nuže, to je vážně působivý životopis, Dr. Connarsi
1588 sem dáváme červený kroužek, vidíte?	1604 Brendo.	1621 avšak bohužel, uh... jediné, co potřebuji
1589 Jak se vám líbí ty rovnátka?	1605 Ano.	1622 je vedoucího na pohotovosti
1590 Jsou v pohodě, myslím.	1606 Nevíte, jestli tady v nemocnici shání zaměstnance?	1623 místo mě od půlnoci do 8 do rána.
	1607 Nejsem si jistá.	
	1608 Co byste chtěl dělat?	
	1609	

1624 Někoho, kdo bude hlídat 6 stážistů a 20 sester	1641 Slečna Strong.	jižní sesternu.
1625 ale, uh...	1642 Tady.	1657 Zdravím, Brendo.
1626 Kruci, pochybuji, uh, že byste měl zájem.	1643 Sestra Brown.	1658 Zdravím, Dr. Connersi.
1627 No, v minulosti.	1644 - Sestra Sanford? - Tady.	1659 Ty jsou potřeba podepsat.
1628 mi vždy dovolili si vybrat své sestry	1645 milligramů kodeinu každé 4 hodiny.	1660 Děkuji.
1629 Dr. Connelly?	1646 Spust'te plazmu na 60 kapek za minutu	1661 Všiml jste si na mně něčeho jiného, pane doktore?
1630 Dr. Harris?	1647 dokud nespočítáme, kolik je potřeba tekutin.	1662 - Máte sundaná rovnátka! - Ano!
1631 Přítomen.	1648 Jaký rozsah a stupeň popálenin	1663 Pojďte sem Ukažte.
1632 Dr. Ashland?	1649 odhadujete, Kildare?	1664 Snažila jsem se vám to ukázat celou noc!
1633 Dr. Connersi...	1650 Popáleniny 2. a 3. stupně	1666 Páni. Dobrá práce.
1634 Budete dělat docházku každou noc?	1651 na asi 20 procentech povrchu těla.	1667 Ano?
1635 Uh, ano, budu, Dr. Ashlande	1652 Souhlasíte?	1668 Bolelo to, když vám je sundávali?
1636 a pokud přijdete pozdě,	1653 Souhlasím.	1669 Já se cítil po sundání divně.
1637 doporučuji přinést omluvenku.	1654 Vezmeme ho na pediatrii.	1670 Hm, pořád si je přejíždím jazykem.
1639 Slečna Basmann.	1655 Sestra Hopp na jižní sesternu.	1671 Nemůžu přestat. Jsou tak kluzké.
1640 Slečna Mace.	1656 Sestra Hopp na	1672 Je to ale dobrý pocit,

ne?	Hmm.	Pokazil jsem to, že?
1673 Ano, je to neuvěřitelný pocit.	1694 - Doktore Harrisí. - Ano?	1710 Proč jsem nesouhlasil?
1675 Páni.	1695 Souhlasíte?	1715 Chovejte se jako doma!
1676 Já se... já se omlouvám.	1696 S...Souhlasím S čím, pane?	1716 Frank Abagnale St.
1679 Dr. Connors na pohotovost.	1697 S tím, co zrovna Doktor Ashland	1717 Nejste policista.
1680 Dr. Connors na pohotovost.	řekl.	1718 Speciální agent Hanratty, FBI.
1681 Neměl byste jít?	1698 Souhlasíte?	1719 Nejste policista.
1682 Ne. Ne, ne.	1699 Uh...no, byla to nehoda na kole	1720 Můj domácí řekl, že nejste policista.
1683 Mají lékaře na pohotovosti.	1700 Um, ten kluk nám to řekl.	1721 Nuže, pokud se mě chystáte zatknout.
1684 To bude v pohodě.	1701 Takže, souhlasíte?	1722 Rád bych si oblékl jiný oblek.
1685 Co když je na sále?	1702 Souhlasím? Uh...	1723 Pokud s tím nemáte problém.
1686 Myslíte si, že bych měl vážně jít?	1703 Myslím, že bychom měli udělat rentgen.	1724 Ne, ne, nejsem tu, abych vás zatkl.
1687 Ach. Tady, Doktore Connorsí.	1704 Potom ho zašijeme a dáme mu sádru.	1725 Hledám Vašeho syna. Má problémy.
1690 Pánové, co, uh... v čem se zdá být problém?	1706 To je velmi dobré, Doktore Ashlande. Velmi dobré.	1726 Víte, kde je?
1691 Nehoda na kole.	1707 Tak, nevypadáte, že byste mě tu potřebovali.	1727 Pokud vám řeknu, kde je
1692 Zlomenina holení kosti zhruba 13 centimetrů pod čéškou.	1708 Pokračujte.	1728 slíbíte mi, že to neřeknete jeho matce?
1693	1709	

1729 Jistě.	1746 Nikdy bych svého syna nevydal.	Poslouchej mě, Brendo. 1764 Je mi jedno, jestli jsi panna, dobře?
1730 Frank si udělal falešný OP	1747 Nikdy bych svého syna nevydal.	1765 Opravdu, můžu počkat.
1731 a narukoval do námořní pěchoty.	1748 Ano, pane. Rozumím.	1766 Nejsem panna.
1732 Zrovna je ve Vietnamu.	1749 Seane, Seane, zapiš si,	1767 Měla jsem potrat před dvěma lety
1733 Ten kluk je od nás přes půlku světa	1750 "Riverbend Apartmány,"	1768 Dělal ho kamarád mých rodičů.
1734 plazí se tou zatracenou džunglí	1751 "415 Landover",	1769 Chlap, se kterým můj táta hraje golf.
1735 válčí s komunisty, takže...	1752 "Atlanta, Georgie."	1770 A potom, když už mi bylo lépe
1737 prosím, nechod'te ke mně domů a nenazývejte mého syna kriminálníkem.	1753 Atlanta, Georgie.	1771 Mě vyhodili z domu.
1738 protože ten kluk má více odvahy...	1754 Jo, jsem na cestě Na letiště.	1772 Měla jsem potrat a už jsem nebyla jejich dcera.
1739 Nikdy jsem neřekl, že je kriminálník, Pane Abagnale.	1755 S týmem se setkám za, uh za čtyři hodiny.	1773 Hele...
1740 Řekl jsem, že má problémy	1756 Sbohem.	1774 Je mi to líto.
1741 Tady je mé číslo, kdybyste mi chtěl zavolat a promluvit si.	1757 No ták, je to v pohodě.	1776 Prosím, prosím, nebuď na mě našťvaný
1743 Vy nemáte děti, že ne?	1759 Nemusíš plakat.	1777 Ne, ne.
1744 Co prosím?	1760 Omlouvám se.	1778 Prosím nebuď na mě našťvaný.
1745 Kdybyste byl otec, Rozuměl byste.	1761 Je mi to tak líto, Franku.	1779 Pšt. Co kdybych...
	1762 Já toto nemůžu.	
	1763	

1780 co kdybych promluvil s tvými rodiči, co?	1785 Aw...	Co kdybych šel za tvými rodiči...
1781 možná bych to mohl urovnat, hm?	1786 Brendo...	1791 a promluvil si s tvým tátou
1782 No, Já se jich ptám pořád	1787 Co kdybys byla zasnoubená s doktorem?	1792 a požádal o svolení si tě vzít?
1783 ale řekli mi, že se stále vrátit domů nemůžu.	1788 Změnilo by to něco?	1793 Je tu prázdno.
1784 A tatínek je... právník.	1789 Cože?	1794 Nikde, nikdo.
	1790	

## Professional translation of selected subtitles:

1525 Ahoj, Melanie. Ahoj.	1542 Hergot, Terry!	Ø
1526 Vem si popelník.	1543 To je italskej úplet.	1553 A nebrečte mi tady.
1527 Ø	1544 Čum na cestu!	1554 Ø
1528 To fondue je tak dobrý!	1545 Je to jenom triko, vole.	1555 Utřete si slzy a vraťte se do práce.
1529 Na, pomoz mi.	1546 Franku!	1557 Zdravím.
1530 Jé, šampus.	1547 Lance spadl do bazénku!	1558 Co se stalo?
1532 Ø	1548 Nevíte, kde leží Lance Applebaum?	1559 Řekl mi, Abych odebrala krev.
1536 Jamesi!	1549 Děkuju.	1560 Ale neřekl mi, abych na ni dala štítek.
1537 Nesahej na ten magneták!	1550 Každou lahvičku musíte označit!	1561 To nic.
1538 Ø	1551 Víte, co se mohlo stát?	1562 Nebrečte.
1539 Nemusíš to přetáčet.	1552	1563

Jak se jmenujete?		Děkuju.
1564	1583	
Brenda.	Vidíte? Byla to hračka.	1603
		Není zač.
1565	1584	
Brenda.	Tohle je záznam ambulantního vyšetření.	1604
		Brendo.
1566	1585	1605
Brendo, netrapte se tím.	Modrá hvězdička znamená,	Ano?
1567	1586	1606
Doktoři taky nevědí všechno.	Že byla určena diagnóza.	Mají tu ještě volná místa?
1568	1587	1607
Ø	Červený kroužek, že byl pacient ošetřen.	To nevím.
1569	1588	1608
Jsem tu teprve týden.	Ø	Co byste chtěl dělat?
1570	1589	1609
Asi mě vyhodí.	Jak snášíte ty rovnátka?	Jsem lékař.
1571	1590	1610
Ne, nikdo vás nevyhodí.	Celkem jo.	Milý tati,
1572	1591	1611
Určitě svou práci děláte dobře.	Mně je sundali loni.	řekl jsem si, že se na chvíli zastavím.
1573	1592	1612
Nedělám.	Nesnášel jsem je.	Pracuju v nemocnici,
1574	1593	1613
Ø	Ještě mam ty sundávací.	kde jsem poznal prima lidi
1575	1594	1614
Když se zeptám, Jak je na tom můj kamarád Applebaum,	Ø	Jsem rád, že zase stojím na zemi
1576	1595	1615
Ø	Máte moc hezké zuby.	a že spím ve stejné posteli.
1577	1596	1616
tak mi to určitě hned řeknete.	Děkuju.	Kdo ví? Třeba si najdu někoho, s kým budu moct žít.
1580	1597	
Um...	A vy máte hezký úsměv.	
1581	1600	1617
Pan Applebaum má zlomený kotník.	Myslím, že vám ta rovnátka sluší.	Diplom z Harvardu?
1582	1601	1618
Léčí ho doktor Ashland v ordinaci č. 7.	Ø	S vyznamenáním?
	1602	1619

Dětská klinika v jižní Kalifornii...	1635 Ano, doktore Ashlande.	Ano.  1654 Přeložte ho na pediatrii.
1620 To je úchvatný profil, doktore Connersi.	1636 A jestli přijdete pozdě,	1657 Dobrý den, Brendo.
1621 Bohužel... ...sháním pouze	1637 mějte připravenou omluvenku.	1658 Dobrý den, pane doktore.
1622 Ambulantního lékaře na noční služby.	1639 Slečna Basmanová.	1659 Tohle musíte podepsat.
1623 Ø	1640 Slečna Maceová.	1660 Děkuju.
1624 Někoho, kdo by mi pohlídal 6 praktikantů a 20 sester.	1641 Slečna Strongová.	1661 Všiml jste si na mně změny?
1625 Ale...	1642 Tady.	1662 - Nemáte rovnátka!
1626 Divil bych se, kdybyste o to měl zájem.	1643 Sestra Brownová.	1663 Ø
1627 Vždycky jsem si mohl vybrat sestry.	1644 - Sestra Sanfordová.	1664 Snažím se vám to ukázat celou noc!
1628 Ø	1645 30 mg kodeinu po 4 hodinách	1666 Udělal to dobře.
1629 Dr. Connelly.	1646 Dávejte mu 60 kapek za minutu,	1667 Ø
1630 Dr. Harris.	1647 Dokud nepřijdou výsledky...	1668 Bolelo to, když je sundávali?
1631 Tady.	1648 Jaký je rozsah popálenin, doktore?	1669 Já měl potom divný pocit.
1632 Dr. Ashland.	1649 Ø	1670 Pořád si to přejíždím jazykem.
1633 Pane doktore?	1650 Druhý a třetí stupeň	1671 Hezky to klouže.
1634 Budete si psát docházku každou noc?	1651 Na více než 20% povrchu těla.	1672 Je to prima pocit, ne?
	1652 Jste zajedno?	1673 Je. Báječněj.
	1653	1675

Teda...	S tím, co řekl dr. Ashland.	Nejste.
1676 Promiňte.	1698 Jste zajedno?	1720 Majitel mi řekl, že nejste policajt.
1679 Doktor Connors na ambulanci.	1699 Spadl z kola. Sám nám to řekl.	1721 Jestli mě chcete zatknout,
1680 Doktor Connors na ambulanci.	1700 Ø	1722 Rád bych se převlékl.
1681 Neměl byste tam jít?	1701 Takže jste zajedno?	1723 Ø
1682 Ne. Je tam doktor. Má službu.	1702 Ø	1724 Nepřišel jsem vás zatknout.
1683 Ø	1703 Měli bychom to zrentgenovat,	1725 Hledám vašeho syna. Má malér.
1684 Ø	1704 Zašit a dát do sádry.	1726 Nevíte, kde je?
1685 Co když operuje?	1705 Ø	1727 Slibte mi,
1686 Vážně tam musím jít?	1706 Výbojně, doktore.	1728 Že to neřeknete jeho matce.
1687 Tudy, pane doktore.	1707 Myslím, že mě nebudete potřebovat.	1729 Jasně.
1690 Pánové, jak to vypadá?	1708 Pokračujte.	1730 Frank si změnil jméno
1691 Vyboural se na kole.	1709 Já to podělal, co?	1731 A narukoval k námořnictvu.
1692 Fraktura asi 10 cm pod patelou.	1710 Proč jsem nebyl zajedno?	1732 Je ve Vietnamu.
1693 Hmm.	1715 Jako doma.	1733 Je na druhém konci světa,
1694 - Doktore Harris. - Ano?	1716 Frank Abagnale starší?	1734 prodírá se džunglí
1695 Jste zajedno?	1717 Vy nejste policajt.	1735 a bojuje proti komunistům,
1696 S čím, pane doktore?	1718 Zvláštní agent Hanratty, FBI.	1736 Ø
1697	1719	



1737 takže mi laskavě netvrďte, že je zločinec.	1755 Sejdeme se za čtyři hodiny.	1775 Prosím tě, nezlob se.
1738 Ø	1756 Ahoj!	1776 Ø
1739 Neřekl jsem, že je zločinec,	1757 No tak.	1777 To víš že ne.
1740 ale že má malér.	1759 Nebřeč.	1778 Nezlob se.
1741 Kdybyste mi chtěl něco říct, Zavolejte mi.	1760 Promiň, Franku! Já nemůžu.	1779 Ø
1742 Ø	1761 Ø	1780 Co kdybych s nima promluvil?
1743 Vy nemáte děti, co?	1762 Ø	1781 Třeba bych to urovnal.
1744 Prosím?	1763 Brendo, poslouchej.	1782 Zkouším to, ale pořád nesmím domů.
1745 Jinak byste věděl,	1764 Mně nevadí, že jsi panna.	1783 Ø
1746 že bych syna nikdy neprozradil.	1765 Já můžu počkat.	1784 A můj táta je právník.
1747 Nikdy bych syna neprozradil.	1766 Já nejsem panna.	1785 Ø
1748 Ano, rozumím.	1767 Před dvěma lety jsem šla na potrat.	1786 Brendo?
1749 Seane, piš si.	1768 Dělal mi to známý rodičů.	1787 Co kdyby ses zasnoubila s doktorem?
1750 "Nájemní dům Riverben,"	1769 Táta s ním chodí hrát golf.	1788 Změnilo by se něco?
1751 "Landover 415",	1770 Když se mi udělalo líp,	1789 Cože?
1752 "Atlanta."	1771 Naši mě vykopli z domu.	1790 Co kdybych šel k vašim,
1753 Atlanta v Georgii.	1772 Už jsem nebyla jejich dcera!	1791 Promluvil si s tvým tátou
1754 Jedu na letiště.	1774 Nezlob se na mě.	1792 a požádal ho o tvou ruku?

1793  
Je to prázdný.

1794  
Nikdo tu není