

TV Show “Charmed”: A Critical Review of Specific Features in Translation

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ABSTRAKT

Tato práce se zabývá problematickými jevy, které se vyskytly během překladu televizního seriálu Charmed. V práci je probrán překlad mytologie, kterému běžně není věnována dostatečná pozornost. Dále se autor zabývá překladem humoru, idiomů či kulturním referencím v seriálu. Všechny kapitoly jsou doplněny příklady chybného překladu spolu s jejich opravami. Práce podává ucelený obraz na televizní show Charmed z překladatelského hlediska.

Klíčová slova: Mytologie, humor, idiomy, kulturní reference, dabing

ABSTRACT

The thesis deals with problematic phenomena which developed during the translation of the TV show “Charmed”. The thesis focuses on the translation of the mythology of the show which is generally not widely discussed topic. The author also deals with the translation of humor, idioms or cultural references and explains how the bad translation may complicate the understanding. All the chapters are supplemented by examples of the incorrect translation together with the corrections. The thesis offers an integrated image of the TV show Charmed from the translating point of view.

Keywords: Mythology, humor, idioms, cultural reference, dubbing

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INTRODUCTION

The world of today is the world of globalization which means that our culture is influenced by other cultures bringing new elements. Art, literature or even films flow to our culture in every moment and therefore the translation is often unavoidable. The problem is that the contemporary rapid era requires rapid processes including also the sphere of translation which may be problematic due to this phenomenon. The problems dealing with translation involve mainly the cultural boundaries and deficiency of time to focus on the translation really deeply. This situation may cause that the understanding of the text is not sufficient. The bachelor thesis focuses on a TV show “Charmed” in which many translation mistakes were made.

The first chapter is an introductory one. It elucidates what the show is about for those who have never seen it. The show run for eight seasons and was very popular according to the ratings and that is the reason why it was decided to examine the translation of the show to the Czech language. The second chapter focuses on the translation of mythology because the TV show “Chamed” is mostly based on it. The translation of mythology is not generally a widely discussed topic even though the cultural boundaries are in this case significant. Every culture has its own mythology and its translation has to be performed very carefully to avoid the misunderstanding. The third chapter continues explaining the problematic issues of clashes in humor and cultural references of the show. Incorrectly or inappropriately translated humor may cause the decrease of the show’s quality. Every translator has to be aware of the fact that the humor differs from culture to culture and has to be properly managed. The chapter number four stresses the idiomatic expressions that were used in the show’s scripts. The idioms are mainly incorrectly interpreted and translated literally which does not make sense. The translator has to always look up for the correct equivalent. The last chapter focuses on dubbing of the “Charmed” series and points out the flaws that may happen to exist during the process of translation and dubbing.

The chapters of the thesis are specially arranged. All the chapters of the bachelor thesis are firstly elucidated in theory. Each chapter is complemented by examples of the incorrect translation and the correct or satisfactory translation is suggested.

The hypothesis that will be attempted to be proven is that the primary translation of the TV show “Charmed” includes systematic mistakes which may be classified and analyzed. The bachelor thesis is supported by studied literature of the topics which was carefully chosen. For the analysis of the translation, the show had to be watched in the original language and than in the dubbed language. The mistakes were registered during the watching the show. Thereafter, the examples of the incorrect translation were fitted in the theoretical knowledge and the correction of the mistakes was suggested.

1 “CHARMED” SERIES

“Charmed” is an American television series that was broadcast from 1998 until 2006 and successfully completed all 8 seasons. The series was created by Constance M. Burke and was produced by Aaron Spelling. The story is about three sisters - Prue, Piper and Phoebe, who move together to the house of their childhood after their grandmother's death. One day they discover an old book from the 17th century, a book about witchcraft, through which they find out that they are descendants of a witch who lived back during the Salem Witch trials. They also discover that they inherited magical powers from their ancestors, including their mother and grandmother. They are the chosen ones and the most powerful good witches forming the power of three to fight the forces of evil, demons, warlocks and to protect the innocents. They have their own careers, love lives and they go through situations that normal people do. But on top of that, they have to keep their “little” secret hidden so they could fulfill their destiny. Hiding the traces of demon's activity can get them into many problems with the police. After three years of fighting evil, the oldest sister Prue is killed by a demon and the power of three is broken. The departure of Shannen Doherty as Prue endangers the show but it is saved by discovering a half-sister from their mother's side Paige. Luckily, the character is accepted by the viewers as a real sister. And the show goes on offering other interesting plots besides fighting the evil, such as getting married, having babies, changing jobs, changing the world.

This mixture of drama, comedy and supernatural story made “Charmed” the highest rated series on Warner Bros. Moreover, “Charmed” was the longest running series with the main women lead characters.

Besides Shannen Doherty, the main characters are played by Alyssa Milano known for example for her role in Melrose Place and Holly Marie Combs known from the series Picked Fences. Other main roles were cast to Rose McGowan as Paige and Brian Krause as Leo.

2 MYTHOLOGY

There are many definitions elucidating the term “mythology” and it is difficult to pick the only right one. The common definition which people ordinarily use says that mythology is a collection and study of myths that are included in a particular culture. However, Bastian and Mitchell (2004) add that many scientists explicate the definition from their point of view. A historian would suggest that myths are stories that are not based on the truth. An anthropologist would say that myths include description and justification of human behavior throughout the times. A religious practitioner would probably suggest that myths are based on sacred beliefs and rituals (Bastian and Mitchell 2004, 13).

Another difficulty regarding the myths is the similarity to other genres of literature or narrative. People are sometimes not able to distinguish a myth from genres such as legends, fairy tales, epics or fables. However, it does not matter what definition or point of view you tend to because a myth is always a story about gods, goddesses, heroes, demons and other entities that are important for the culture.

Although the American mythology is a mixture of world's cultures as America itself, it has its own heroes, demons or stories. The mixture includes Native American myths, European myths, Asian myths and myths of smaller cultures. As the cultures of the settlers in America started to blend with the Native American culture, some myths influenced one another mutually. As it can be seen in films or literature, the highest representation of European influence on the American mythology is the one of Irish, English, German, Greek or Norse.

The Czech mythology is derived from the Slavonic culture that includes other cultures like Polish, Slovak, Russian, Bulgarian, Belarusian and others which have many mythological creatures in common. The beings as *Vodník*, *Rusalka* or *Polednice* that exist in the Slavonic mythology are unique and can be hardly found in the mythology of other cultures. For example “Vodník” is translated into English as “Vodyanoy” keeping the basis of Slavonic languages which implies that Americans are not well-known about this creature, otherwise they would have a special name for it. The only “Vodyanoy” that was introduced to American culture was a vodyanoy in a novel *The Merman's Children* by a science fiction author Poul Anderson (1979).

Many episodes of the TV series *Charmed* are based on the mythology and these terms dealing with it must be properly translated into the Czech language. I chose some mythological creatures from the show that are listed below with their short characteristics and ways of translation.

After searching for materials in libraries and on the Internet, there are not many books or articles dealing with the theories of translation of mythology. The most important thing is to consider the intercultural aspect, if the mythological concept exist in other cultures or not; and find out what is the best translation of it.

The following section of this chapter will deal with the particular translation of mythological creatures that appeared on the *Charmed* series and the best translation will be suggested.

2.1 Translation of Mythology

Banshee

Banshee is a creature from Irish and Scottish mythology. Briggs (1978) says that originally, every woman of the underworld was referred to as Banshee. During the 16th and the 17th century when the Irish land was seized by the English, Banshee became the spirit announcing the death of a member of an Irish family (Briggs 1978, 145). Scott (1989) states that Banshee walked around the house weeping and foreseeing the death of a family's member. She usually wore long white or gray dress, her hair was also gray (Scott 1989, 161). Vlčková (2002) adds that mourning of a Banshee reminds the squawk of crows which is hearable only in the night and it makes human blood run cold (Vlčková 2002, 201). In American folklore, the interpretation of Banshee remains the same. The Czech or Slavonic folklore does not contain analogical creature and the term "Banshee" is not known. Profantová and Profant (2000) say that the creatures of Slavonic folklore that could be compared to Banshee are *Bílá paní* and *Morana*. *Morana* is ritually drowned and takes the death and everything bad with her (Profantová and Profant 2000, 189). However, the name "Banshee" appears in foreign novels or television adaptations and has to be satisfactory translated. The best translation of "Banshee" is "Víla smrti" because of the belief of her role in humans' lives. The translation of Banshee as "Víla smrti" can be found in Raymond Douglas Bradbury's collection of short stories *The Toybee convector* (translation by Jana

Pavlíková). According to the TV show Charmed, Banshee keeps the typical characteristics but some extra were added and it is that “...*Banshee is a demon who wanders the earth feeding on souls in great pain. Hunting only at night, this demon uses her voice as a high pitched call to locate a victim, by hearing the inner cry...*” (episode 03x21) In the Charmed series, the Banshee was kept the original name and was not translated. I suggest that Banshee should be called “Víla smrti” because of her obvious characteristics. Moreover, if the information about Banshee had not been given in the show to the viewers, they would probably have had trouble following the story line. That is the reason why I suggest that Banshee should be translated as “Víla smrti” who announces death.

Boogeyman

The boogeyman appears almost in every nation's mythology. The American mythology as one of the few described this creature in more details. Terreno (2008) on her website claims that according to the myth, the boogeyman looks more like a shadow and doesn't have a typical appearance. The boogeyman impersonates the children's biggest fears and feeds on them. It is believed that this creature dwells under the beds or in the closets.

The Czech language has a perfect equivalent for the word “boogeyman” and it is “bubák”. I would not recommend the words “strašák” or “strašidlo” because it may refer to something else and moreover, the word “bubák” has a similar acoustic aspect as “boogeyman”.

EXAMPLE 1: episode 02x01

Phoebe: *That would definitely undo our spells. And explain why Jeremy all of a sudden became unvanquished. [To by zvrátilo naše kouzla a také vysvětlilo, jaktože se Jeremy ocitl zase mezi námi.]*

Piper: *And the Boogeyman. [A ten Boogeyman.]*

Phoebe: *When did the Boogeyman become unvanquished? [Kdy ten se zase objevil?]*

Piper: *A couple of seconds ago. [Před pár vteřinami.]*

The boogeyman was obviously considered as a proper name by the translator. This being appears in more episodes of the Charmed and it is translated in different ways every time. I will discuss this phenomenon in following chapters.

Dwarf

Spáčilová and Wolfová in their *Germánská mytologie* (1996) state that the name “dwarf” comes originally from Germanic mythology. The dwarfs are usually old and ugly beings of small height who know about the natural treasures underground (Spáčilová and Wolfová 1996, 75). The dwarfs are depicted in the fairy tale *Snow White by the Grimm Brothers*. The “dwarf” should be translated as “trpaslík” in the Czech language. There is no way this creature could be translated for example as “skřítek”, “šotek” or “lepríkón” mentioned below because all these supernatural creatures have their own characteristics and the translation would be inaccurate.

Familiar

Sergiev (2002) says that familiar or familiar spirit comes from European folklore and Native American mythology and it is a creature that assists a witch in her practice of magic. The familiars usually take form of an animal. Their magical energy can be concentrated in many ways, they can foresee events, warn of negative energy or help with healing processes. The typical animals that can be familiars are cat, dog, frog, bat, snake, rook, wolf, hare, goat or owl (Sergiev 2002, 52). In Czech folklore, the familiar is called “fámul” or “společník (čarodějek)”. The show *Charmed* says that “*Familiars are enchanted creatures who follow and guide new witches to protect them while they learn the craft. After their work is done, they run away to their next charge. While they are often cats, other animals, like dogs, rabbits, crows and snakes can be familiars as well. Familiars are naturally attuned to the seasons and phases of the moon and can be helpful in teaching the young witch a heightened awareness of his or her environment.*” As it can be seen, the TV show noticeably follows the folklore.

EXAMPLE 2: episode 05x18

Paige: *What'd I say? What are you looking for? [Co jsem řekla? Co tam hledáš?]*

Phoebe: *I am looking for... Familiars. That's what I'm looking for. [Víš co tady hledám? Přátelské duchy. Přesně tohle tady hledám.]*

The translation of “familiars” as “přátelští duchové” is completely incorrect and misleading. First, familiars are no ghosts as the translation of “duchové” into English would be. And next, ghosts are never friendly according to the mythology thus the viewers of the show get confused about what a familiar and a ghost really are.

Imp

Germánská mytologie by Spáčilová and Wolfová (1996) describes imps as a little demons who are not vitally dangerous but who are responsible for complicating lives of people and moving things in the household (Spáčilová and Wolfová 1996, 247). The best translation for these little creatures in the Czech language is “šotci” which is described for example in the novel *Labyrintem míst klatých* by Martin Stejskal or in the *Germánská mytologie* mentioned above.

EXAMPLE 3: episode 08x05

Billie: *Now can I go back to looking for the imp demon? [Tak můžu jít hledat toho démona a d'áblíky?]*

Phoebe & Piper: *No! [Ne]*

Billie: *No? What about the next innocent? [Ne? Ale co další nevinný?]*

As it can be seen, the translator made from one expression “imp demon” two expressions. To explain the situation, the demon was only an imp keeper which means he only took care of these little creatures. However, the bigger problem is the translation of the word “imp”. The translation into the Czech as “d'áblíci” is wrong because this name meaning “little devils” in English evokes for example babies of the devil or whatever everybody can imagine. Furthermore, the correct translation “šotci” is not hard to look up.

Leprechaun

Leprechauns are supernatural creatures who originate in Irish mythology. According to *Encyklopedie keltské mytologie*, these dwarf-like looking beings were the first to inhabit Ireland. People who cherish them and give them food are rewarded by them. Those who are greedy and are not on good terms with leprechauns are punished. The punishment mainly includes destroying of the harvest. It is believed that if a man catches a leprechaun, he gets to know where the leprechaun's pot of gold is hidden in change for the leprechaun's freedom (Vlčková 2002, 115) Leprechauns are also famous for giving good luck to people, traveling by a rainbow and wearing a four leaf clover. Leprechauns do not exist in the Czech mythology; they were adopted by the Czech culture because of their large adaptations in films or literature. The Czech equivalent for leprechaun is “lepríkón”, although someone talks about “leprachoun” or “leprachán”.

EXAMPLE 4: episode 05x17

Shamus: *We need your help. [Potřebujeme tvou pomoc.]*

Paige: *We? Who's we? [My? Kdo je to my?]*

Shamus: *Why, leprechauns. [No, skřítkové.]*

Paige: *Huh, leprechauns. Of course, why would I think there would be anything other than leprechauns needing my help? [Ha, skřítkové. Samozřejmě, kdo jiný než skřítkové by mohli potřebovat mou pomoc?]*

The translation of “leprechauns” as “skřítkové” is not suitable. The whole episode focuses on the mythology and life style of the leprechauns that are characteristic and more unique than common “skřítek”. The translator should have been more interested in the correct equivalent and should have not been satisfied with the first word that can be found in the dictionary. The names “lepríkón” should not be replaced by “skřítek” and vice versa because of their different characteristics. As it was stated above, a “lepríkón” is a little man-like creature famous for his gold and good luck. A “skřítek” is a general name for a creature of a small growth which includes gnomes, elves or imps with their own special characteristics. That is why I suggest that “leprechaun” should be translated as “lepríkón” and not as a general “skřítek” by which everyone can imagine something else.

Oracle / Seer

The difference between these two names in the mythology is not very significant. However, the distinction between them in the translation to the Czech language is more interesting. The word “oracle” that originates from Latin “oraculum” describes a man or a woman being able of great prophecies. The oracles were considered to have a divine power and were properly cherished by the people. A seer is believed to have some ability to foresee future events, however, this ability is not from a divine source and is not a hundred percent guaranteed to happen. From the translation point of view, the “oracle” can be translated into the Czech language as “věštba” which is the “product” of the man or a woman, “věštírna” which is the place where the prophecies are foretold and of course it describes the person. However, the person “oracle” should be translated as “oraculum” and not “věštec” because the Czech language tends to keep the Latin words in original wording and moreover, the word “věštec” or “věstkyně” is more suitable for the English “seer”. In the TV show, the translation of the “oracle” changes from “oraculum” to “věstkyně” but a worse translation was made for the typical seer that appeared in the show. A proper name

was made from this word “seer” and the woman was called “Séra”, not “věštkyně” as it was supposed to be.

Succubus

According to Hartl and Hartlová (2000), Succubus is a demon who has appearance of a woman and seduces men in their sleep to gain their semen. The intercourse usually exhausts the man to death (Hartl and Hartlová 2000, 576). The name Succubus originates in Medieval European folklore. The TV show Charmed describes a Succubus as a witch who renounced all human emotions to protect herself from heartbreak making a pact with the darkness. Succubus feeds on testosterone of powerful men by her razor sharp tongue. In the Czech language, the word “Succubus” shouldn't be changed or translated. The Czech language has a tendency to keep the Latin words in original. In Czech texts, the names “Succubus” or “Succuba” are possible. Although I have read Honore Balzac's novel *Le Succube* translated in the Czech language as *Succubus aneb běs sviňavý ženský* (1969, *Praha: Lidové nakladatelství*), it sounds rather poetic and descriptive.

Wendigo

Wendigo as a mythological creature originates in Algonquian folklore. It is one of the mythological creatures which originates from the America. Schwarz (1969) states that the common myth says Wendigo is a malevolent, cannibalistic creature of huge strength and uncontrollable desire for human flesh. The name itself is altered sometimes into Windigo. Some authors describe Wendigo as “a human or non-human that has uncontrollable desires to eat human flesh. For the human, the process of turning windigo is a graded process, meaning that the process involves steps of gradual and increasing loss of control over this desire for human flesh” or as “something like a werewolf on steroids that stands more than six meters tall in its bare feet, looks like a walking corpse and smells like rotting meat. It has long, stringy hair and a heart of ice.” (Schwarz 1969, 214).

The TV show Charmed altered the myth of Wendigo a little bit. According to them, it is a monster that wanders around the earth and feeds of human hearts that are “in love”. The first Wendigo (which means that there are many of them) was a human who was betrayed by his lover; he ripped her heart alive and ate it. In that moment, his heart turned into ice. There is also warning the Wendigo attacks on the three days of full moon. In the daylight, the Wendigo can look as a human.

However, the original Algonquian myth says that the Wendigo needs to eat over and over again because of the not-fading hunger and it doesn't attack only on the three days but whenever wherever. The Czech Republic or Slavonic mythology doesn't speak about anyone like Wendigo. The only creature that is close is "vlkodlak". But in translation of "Wendigo" into the Czech language, we have to stick to the original name because we talk about two different beings. Moreover, the name "vlkodlak" is called "werewolf" in English language not "Wendigo". Although a werewolf has a few characteristics in common with the Wendigo, we cannot swap the names at all. I suggest keeping the original name "Wendigo" in the translation because of its special characteristics and desires different from those of a werewolf, the viewers can at least get to know an original creature of a different folklore and more over, the Wendigo's characteristics in the show were beautifully described so no one could get confused.

Witch / Wizard/ Warlock/ Enchantress

These names are frequently used in the TV show Charmed and they differ from each other very slightly. However, there are badly or simply translated as "čarodějka" and "čaroděj". In the Scottish mythology, the warlock is a male witch with evil powers. A neologism "witcher" appeared. According to an online source, "Wizards are generally viewed as good magic practitioners with strong moral codes who also offer wise advice and assistance, and many fantasy stories feature a kindly wizard who helps the characters achieve their goals. A warlock, on the other hand, is sometimes portrayed as a much darker individual" Enchantress is a type of a witch who can be usually found in fairy tales and who has a very noticeable look. The names of these magical entities described above are translated to the Czech language differently. The "witch" is usually translated correctly as "čarodějka". However, I have seen incorrect translation "vědma". The name "vědma" means a "seer" or a "clairvoyant" who can foresee the future and not every witch has this ability so that is why the translation of the word "witch" as "vědma" is not correct. The best translation of "warlock" is "zaklínač" since it has been translated in films and books this way. Some sources also talk about a "warlock" as a "černokněžník". This is not a very suitable equivalent because this term appears mainly in fairy tales.

EXAMPLE 5: episode 03x11

Prue: *What did you see? [Co jsi viděla?]*

Phoebe: *A warlock, I think. Killing a male witch. [Čaroděje, jak zabíjí mužskou vědmu.]*

This is one the worst translations of this series. The translator complicated himself/herself the work by translating the word “warlock” as “čaroděj”. The better translation is “zaklínač” and the translation “čaroděj” could be used for the “male witch”. The translation of “male witch” as “mužská vědma” does not appear in common conversation of people and does not even make much sense. The only thing this translation evokes is that “mužská vědma” is actually a transsexual.

This chapter was dealing with the translation of mythological terms that appeared on the show “Charmed”. After the analysis of the translations, it was visible that the translators either do not devote enough time to the correct translation or they do not understand it. The terms are kept in the original form without the Czech equivalents or are translated by guesswork.

3 HUMOR

Humor exists in every culture, similarly to sadness, pain, love or hatred, and every person can explain the essence of what humor is differently. According to Nash (1994), the most common definition of humor says that humor is a comic quality which causes amusement (Nash 1994, 12). The word “humor” itself dates back to the Ancient Greece to Hippocrates and Galenos. It was a name for a body fluid which was connected with the temperament. Hartl and Hartlová (2000) discuss the sources of humor and state that the source is usually something highly improbable, pretended and unpretended accidents and trouble (Hartl and Hartlová 2000, 198). According to Freud, humor serves as means by which a suppressed impulse can be satisfied. Abraham Maslow suggested that humor is a quality of highly self-realized people.

Humor is a phenomenon that is transcultural which means humor is part of every culture. However, every culture perceives humor and considers what is funny in a different way. And what is also important is that every single person of a particular culture can perceive humor by her/his own way mostly based on her/his age, education, gender or personal experiences that can be for example traumatizing. According to Nelson (2010), people do not consider things as funny if those things are attached to their problems or traumas they did not manage to control. However, the things that were difficult for people once and they manage to cope with them are considered as funny now (Nelson 2010, 315). The main determinant which has a significant impact on humor is development of culture and people itself. Simply said, what was considered to be humorous times ago, does not have to seem funny nowadays.

Salvator Attardo (1994) talks about three basic linguistic theories used in humor: first group of theories is essentialist which means these theories provide the essential conditions for the appearance of a phenomenon. Teleological theories determine what the goal of the phenomenon is. The last basic group of theories is substantialist which focuses on finding the aspect that can explain the phenomenon in a particular environment (Attardo 1994, 231).

It is considered that the Americans are generally known as funny people in comparison for example with British. The humor of Americans is more open, obvious and does not emphasize the understatement. The American humor is more slapstick than mocking social problems. Although the satirizing is used less, it does not mean people do not like it. They

often emphasize the ridiculousness of their culture. However, this phenomenon has a growing tendency that is proven by many series and sitcoms for example The Simpsons. The Americans have a tendency to use less irony and when they do they usually say “it was just a joke” because they are afraid of not being understood. References of national celebrities, heroes or events in jokes are also favored in humor. The humor of Czech people is very special. A lot of people, not only natives, say that the humor is dark. Irony and black humor is very favorite and often used. People usually mock politics, authority, stupidity, their own mistakes and also tragedies.

3.1 Humor Theories

There are some theories that can help us to understand humor. Humor as a phenomenon is quite immense and multiform and cannot be usually explained by one single theory and thus linguists incline to explain it by many theories. The basic classification consists of three groups of theories - the incongruity, the superiority and the release theories.

- The incongruity theory

According to Monroe (1963), this theory says that the humor is created when the incongruity exists. The incongruity is related to the concept appearing in a particular situation and the real object that is in some relation to it (Monroe 1963, 106). As Arthur Schopenhauer (2009) is quoted, “the cause of laughter in every case is simply the sudden perception of incongruity between a concept and the real objects which have been thought through it in some relation, and laughter itself is just the expression of this incongruity” (Schopenhauer 2009, 274).

- The superiority theory

It is a theory explaining humor that evokes an aggressive laughter of a man who makes fun of difficulties of others by which he elevates his ego.

- The release theory

This theory covers all the psychoanalytical theories explaining humor especially the theory of Sigmund Freud that was discussed before.

3.2 Types of Humor

Humor as a cultural and linguistic phenomenon is expressed in many forms. Each of these forms includes different characteristics and has a different popularity in every single person because everyone prefers something else. Among these forms belong for example irony, joke, parody, nonsensism, satire, repartee, black humor and others. These forms are introduced in more details below:

Irony - Irony is based on the use of words that are opposite to the real meaning of the speaker. It is usually marked by the change of intonation of the voice.

EXAMPLE 1: episode 05x19

Phoebe with her makeup all fuzzy is coming home early in the morning after a party that her boss Jason invited her to.

Phoebe: *I think I did something really bad. I slept with my boss.*

Piper: *Jason?*

Phoebe: *No, Elise* (Phoebe's old, female, immediate superior and editor in the newspapers)

Phoebe: (After a while, when she can see that Piper does not get the irony) *Of course Jason.*

Joke - Joke is a short story based usually on absurdity or a paradox, which entertains the listeners. Good jokes are told from one person to another.

Parody - Parody is a re-work of an original work which is mainly well-known. Parody as a form of humor is highly favored in movies and TV shows.

Nonsensism - Nonsensism is expressed by any kind of absurdity or illogicality which may seem funny.

EXAMPLE 2: episode 02x01

Prue: *Ever since Andy died, I barely see him anymore.*

Satire - Satire is based on persiflage, caricature or irony to ridicule human's vices or stupidity.

Repartee - This form of humor is a wit remark or answer which makes the partner “disarmed”.

EXAMPLE 3: episode 01x18

Prue: *Hey, um, you can sleep in my room and I'll sleep with Piper.*

Brendan: *Why?*

Prue: *Because Phoebe kicks.*

Prue's remark “Because Phoebe kicks” can be considered as a repartee. It is obvious that Prue left her room for Brandon, who visited them for only one day, because she wanted to make him comfortable and because they do not know each other that much for spending a night in one bedroom. On the Brandon's question why she was going to sleep with Piper, Prue answered that her other sister Phoebe kicks in her sleep by which she cleverly avoided the sex hint.

Black humor - Black humor is based on mocking things which are tragic, painful or sacrosanct and makes them look absurd and funny.

EXAMPLE 4: episode 02x11

Phoebe and Prue are trying to vanquish an evil ghost by smashing his bones. But first, they have to dig out his brutally murdered body buried under a tree.

After they dig out the body...

Phoebe: *Hello, Elias. (Talking to the dead body and beating him with a shovel)*

The black humor is quite rare in the Charmed series because it may be uncomfortable for someone.

3.3 Translation of Humor

Translation of humor was a huge problem in the past decades. Before the Internet became a helpful tool, the translators had to rely on their own knowledge of humor, their intuition and scarcity of books dealing with this topic. Humor was sometimes buried deep down because the translator either kept the same kind of humor that he/she did not understand or he/she substituted the original joke by a wrong equivalent that did not make sense.

As it was stated before, humor differs from person to person and it is important that the translator realizes that he cannot translate the humor from his own point of view or what

makes him funny but he/she has to focus on what impact the joke will have on the viewers as a mass group and if it will be really funny.

When the translator meets the humorous scene in the translation, he/she must consider what kind of joke is he/she working with. Debra Raphaelson-West (1989) classed types of jokes according to their difficulty to be appropriately translated (Raphaelson-West 1989, 130). I added examples to every type of humor. Further, there are examples of badly translated jokes.

- Linguistic - Linguistic jokes are mainly based on puns and rhymes. There is usually substituted one phone for another which makes a new meaning of the word and the joke itself. These kinds of jokes are sometimes impossible to translate due to the idiosyncrasy of a language.

EXAMPLE 5: episode 03x18

Prue: *Go to hell! [Jdi k čertu!]*

Demon: *This is my hell! Every rotten day of it. [Já jsem v pekle. Každý hnusnej den.]*

This linguistic jokes causes trouble. It is because of the translation of “hell”. “Hell” is translated in the Czech language as “peklo” but in the phrase “go to hell” it has to be translated as “jít do háje” or “jít k čertu” and not as “jít do pekla”. “Jít do háje” or “jít k čertu” is an idiom that means that you want to get rid of someone and show your strong disagreement. I suggest that the original translation is one of the best possibilities.

- Cultural - These jokes are mainly based on stereotypes of a particular culture and it is important for the translator to understand the initial culture and the culture of the translated text.

EXAMPLE 6: episode 04x04

Paige: *Where are you going? [Kam jdeš?]*

Piper: *Chinatown. I need to stock up some of these herbs. [Do Čínské čtvrti. Musím si dokoupit pár bylin.]*

Paige: *Can I go? I can get my nails done. [Mohla bych jít s tebou? Nechala bych si udělat nehty.]*

Although the stereotype of China people offering nail services is very spread, some cultures may not understand this joke. However, the majority of Czech people understands it.

- Universal - Jokes that appear almost in every culture and are easy to translate. As an universal joke can be considered a joke about sex, religion, culture and job.

EXAMPLE 7: episode 03x16

Demon: *The mighty Belthazor in bed with a witch. [Mocný Belthazor v posteli s čarodějkou.]*

Prue: *Don't make me sick. [Hnusíte se mi.]*

The main character Prue and Belthazor fight a demon who makes fun of their cooperation against him by reference to their imaginary sexual relationship. This kind of joke about sexual matters is understandable in every culture.

Here are some bad performed translations of humor in the Charmed series.

EXAMPLE 8: episode 03x15

Prue and her grandmother are decorating the hall for Piper's wedding.

Grams: *Is this the biggest arch you could get? [Tohle je největší oblouk, co jsi sehnala?]*

Prue Halliwell: *Without opening a fast food franchise, yeah. [Bez toho, abych se někam vloupala, ano.]*

The point of this joke is that fast foods usually have big advertising arches. The original joke was unnecessarily omitted. If it was literally translated, the viewers would understand it without difficulties because fast foods are very common facilities in the Czech Republic. I suggest it was translated as *Bez toho, abych si otevřela fast food, ano.*

EXAMPLE 9: episode 8x22

Old future Leo and Piper are playing Scrabble. Future Leo is asking the present Leo about the letters.

Elderly Leo: *How do you spell Zankou? With a "Z" or an "X"? [Jak hláskuješ Zankou? Se "Z" nebo s "X"?)]*

Elderly Piper: *That's cheating! [To je podvádění!]*

Elderly Leo: *I'm not asking you, I'm asking me! Well...? [Neptám se tebe, ptám se mě! No...?]*

Leo Wyatt: *A "Z". [Se "Z"]*

Elderly Leo: *Ha! Told ya! [Ha! Říkal jsem ti to!]*

This play with letters cannot be understood by those who do not speak English. It is because in the Czech language the word "Zankou" would always include the letter "Z" and

never “X”. These two letters have different pronunciation in the Czech language. I suggest that this could be translated by paraphrasing and using different letters to the game. For example, the letters “K” and “C” could be used in the word “Zankou” instead making the players think whether it is written as “Zankou” or “Zancou”. I think it is more suitable because Czech viewers are aware of “C” existence in many English-sound words. However, there is a second choice to substitute the word by a different one.

EXAMPLE 10: episode 03x15

Prue's id took over her consciousness and her body and ruined Piper's wedding.

Phoebe Halliwell: *Prue, you get your astral ass back here! [Prue, vrať se zpátky!]*

The “astral ass” refers to Prue's power of astral projection and that is way Phoebe yells at her these words. It was not necessary to leave it out because the translation “astrální zadek” is absolutely alright.

EXAMPLE 11: episode 03x04

The sisters are in the 17th century Virginia where the celebration of Halloween takes place. Their task is to save a pregnant woman who is supposed to give birth to a magically gifted baby. The sisters are wearing costumes in order to fit in the crowd of people celebrating the Halloween and to save the woman without the guards noticing them.

Phoebe: *Okay, any idea how we're going to save the baby? [Máte nějaký nápad jak zachránit to dítě.]*

Piper: *Well, they think we're dead now. They certainly aren't expecting us. [No, myslí si, že jsme mrtvé, takže nás určitě neočekávají.]*

Prue: (putting her mask on her face and going to the celebration) *Alright, trick or treat. [Tak fajn, jdeme.]*

The phrase “trick or treat” was omitted for no reason. Although there is not a literal equivalent in the Czech Republic, the word “koleda” is used instead. I suggest that the translation should be “koleda” because it makes a clear reference to the Halloween celebration and everyone is aware of it. Although the sisters are going to the celebration, they are not trick or treating but they are going to make a huge mess. And that is why the word “koleda” should be kept for the understanding the humor.

3.4 Cultural References

A cultural reference points out the relationship of one subject in a show, film, novel and another subject which is well-known and the relationship makes sense. Cultural references are favored part of entertaining or boosting of a written or spoken text. When people use cultural references in their speech, they usually realize this intention by substituting human qualities for names of celebrities or fictitious characters. In addition to their wit, cultural references spare time. Just imagine a situation when you should name some man's qualities or his appearance, it could take lots of time. However, when you use a cultural reference which is usually managed by one word or two word name of a known person, you can prevent it. Eugen Nida (1964) divides cultural references into five groups - material, ecological, social, religious, linguistic. Material references are related to everyday objects like food, ecological references point out the geographical differences, social references are linked with people and social institutions, religious references talk about ideological and religious themes and linguistic references can express all the previous groups and refer to conversational cues (Nida 1964, 106).

As the creator of a cultural reference may feel witty by using a cultural reference, the translator may experience hard times during the process of translation. The creator of a cultural reference refers to a famous icon or another known subject that is almost exclusively known only in his/her culture. A small percentage is merely formed by the references to celebrities and other famous subjects that are known in the majority of cultures or in the whole world. The task of the translator is to find out whether the reference is understandable in his/her own culture. If the reference meets the requirements, the translator should keep it in the original version. If the reference is not understandable and does not make sense in the translator's culture, he/she has to substitute it for an understandable reference. The translator has to realize what is meant by using the reference and what qualities the referred subject has and then he/she has to find a substitute in his/her culture that is the most similar to the original reference.

Maria González Davies and Christopher Scott-Tennent (2005) introduce a process of cultural references translation in a few stages:

- General approach

The general approach of a translator includes his/her emotional and personal situation, translation equipment, time or sources which influence the whole process of translation.

- Problem-spotting

It is important to determine whether the translator deals with a cultural reference or not. It has to be determined whether the cultural reference relates only to one word or a larger passage of the text (Davies and Scott-Tennent 2005, 11).

- Brainstorming and choosing strategies

This stage is typical for experiencing emotional and mental actions of the translator. The translator should discover certain strategies of how to translate the cultural reference. According to Kussmaul (1995), the physical and psychological relaxation is beneficial to blocked mind (Kussmaul 1995, 89).

- Brainstorming and choosing procedures

Davies and Scott-Tennent (2005) continue and explain that in this stage, the procedures as explication, calques, exoticizing, reformulation and other are chosen to bring the translation to a successful end.

- Choosing a final solution

In this final stage, the chosen solution for translation of the cultural reference is evaluated under the terms of the text context (ibid., 12).

As examples of translation of cultural references, I chose some titles of the episodes of the Charmed series and some passages from the show. The following cultural references are analyzed and a satisfactory solution is suggested.

EXAMPLE 12: episode 01x01 *Something Wicca This Way Comes*

The name of this episode comes from a novel *Something Wicked This Way Comes* by Ray Bradbury. The novel was translated into the Czech language as *Tudy přijde něco zlého*. The translation of the episode itself is “Všechno zlé je pro něco dobré” which as a proverb is absolutely not equivalent. I would translate the name of the episode as “Tudy přijde něco kouzelného” changing only one word in the whole title. I suggest that this title would be appropriate because in this episode the main characters get their magical powers. However, the question is whether the viewers of the show would notice the reference to the Ray Bradbury's novel because of its (un)familiarity.

EXAMPLE 13: episode 01x03 Thank you for not morphing

The name of this episode was translated as “Návrat” making reference to the return of the father of the main characters. Anyway, this translation completely lost the humor that the original title hides. The title comes from a common phrase *Thank you for not smoking* which asks the smokers not to smoke. The Czech equivalent for this phrase is *Děkujeme, že zde nekouříte*. The title of the episode *Thank you for not morphing* refers to demons changing their appearance who appear in this episode. Better title could be for example “Děkujeme, že se neměníte” which keeps the rhythm, the number of syllables and the sign of what the episode is about.

EXAMPLE 14: episode 01x13 From Fear to Eternity

The episode *From Fear to Eternity* refers to the 1953 film *From Here to Eternity* starring Burt Lancaster or Frank Sinatra. The Czech translation of this film reads *Odtud až na věčnost*. The episode's title *From Fear to Eternity* which is translated as “Strach” indicates that the demon of fear appears there. I would use a Czech title “Ve strachu až na věčnost” where the eternity is still preserved and the whole title makes a reference to the victims of the demon who die of fear with white hair and going to “the eternity” with their dreadful fears.

EXAMPLE 15: episode 08x06 Kill Billie

The title is a reference to the successful film with Uma Thurman *Kill Bill*. Although it is obvious what reference it is, the translator absolutely ruined the punchline by translating this episode as “Billie a její sestra”. The film in the Czech Republic retained the same title as the original - *Kill Bill*. That is why the episode should have kept the English name “Kill Billie” showing the clear reference to the film. This translation would have retained the humor and would have foreseen the fight action of this episode.

EXAMPLE 16: episode 05x21 Necromancing the Stone

Necromancing the Stone is a reference to the film *Romancing the Stone* which was translated as *Honba za diamantem*. The episode was translated as “Velká láska Penny Halliwelové”. Although it is descriptive and the title says what the episode is about, the humor is gone. I suggest that it was called “Honba za amantem”. It is a little pun where the humor is included and the reference to the film is very obvious. The word “amant” means

lover and the title describes the episode as well because the grandmother of the main characters has some difficulties with her past lover and one of the main characters is chasing a man on her own. These are the reasons that the title “Honba za amantem” is more suitable.

EXAMPLE 17: episode 07x09 There's Something About Leo

This episode's title is influenced by the 1998 film *There's Something About Mary* which was given a Czech title *Něco na té Mary je*. The Czech translation of this episode is “Leovi se něco stalo” which sounds a little childish. Moreover, the original film is notoriously known and if the translator did not know it, he/she should have looked it up because then he/she would have found out the best translation was “Něco na tom Leovi je”.

EXAMPLE 18: episode 03x13

Piper: *Gee, Prue, it's only 9:00 and your date's already over? How very Disney of you. [Ahoj Prue, je teprve 9 a tobě už skončilo rande? Bereš to nějak hákem.]*

The reference which Piper made in her biting allusion comes obviously from Disney's fairy tale movie *Cinderella* who had to come back from the ball till midnight. The translator used his/her own imagination and translated the reference as “Bereš to nějak hákem”. Although this translation still keeps the humor, the point of the reference is quite altered. It is because Prue looks as she did not enjoy the date or that she is easy and has to manage to go on other dates that same night even though she had to come back because of her responsibilities as *Cinderella*. I suggest the reference was translated for example as “Jsi jako z Disneyovky”.

EXAMPLE 19: episode 01x20

Phoebe and Prue are at the cemetery.

Phoebe: *What was that? [Co to bylo?]*

Prue: *Ah, probably a zombie or vampire. [Asi kostlivec nebo upír.]*

Phoebe: *Great, where's Buffy when you need her? [Kde jsou zabijáci upírů?]*

The clear reference to the famous TV show *Buffy the Vampire Slayer* was unnecessarily badly interpreted. According to me, the translator did not know the show at all so he/she translated it in this very general way. Anyway, the *Buffy* series was on our TVs many times and was very successful. That is why I would translate the reference as “Kde je Buffy, když

ji zrovna potřebuješ” which makes a clear connection to the Buffy series that everybody at my age saw sometime or someone older at least heard about.

EXAMPLE 20: episode 03x09

Prue and Leo are looking at a teen picture of Piper when she had glasses and braces, stuck on a board along with other people's photos for the 10-year reunion.

Prue: *Alright, I know that it seems like she's being a little neurotic, but high school was hard for her. Really, really hard. You know, she was kind of like Jan Brady, the middle sister, not quite sure where she fits in. [Vím, že se chová trochu neuroticky, ale gympl pro ni byl těžký. Opravdu těžký. Byla trochu jako Jan Bradyová, prostřední sestra, která neví, kam patří.]*

Prue refers to a fictional character Jan Brady from the TV series *The Brady Bunch* from the 70s. This TV series is hardly known in the Czech Republic therefore the literal translation of this reference does not make any sense. I did not find any similar character from the Czech culture who has five siblings and fits the appearance. There is only one girl that fits the description of the appearance and it is *Ošklivka Betty*, although she is an only child. I suggest to translate this reference as “Ošklivka Betty” or leave out the reference completely and substitute the gap with a general talk.

4 IDIOMS

Idioms are fixed expressions whose meaning has to be learned because it cannot be derived from their literal meaning. Every language has idioms; however some idioms are unique and are familiar only to one language. It means that an idiom of one language does not have to have an equivalent idiom in another language. Therefore this situation may cause difficulties to the translator. Larson (1997) talks about idioms as “special collocations or fixed combination of words which have a meaning as a whole, but the meaning of combination is not the same as the meaning of the individual words” (Larson 1997, 107). Mona Baker (1992) suggests that idioms are frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components (Baker 1997, 68). I quote Baker’s (ibid. 69) statement that no one can change the structure of an idiom by:

- changing the order of the words - for example *Kiss of death* > *Death of kiss*
- deleting a word - for example *Much ado about nothing* > *Much about nothing*
- adding a word - for example *I'm all ears* > *I'm all ears together*
- replacing a word with another - for example *Busy as a bee* > *Busy as a cow*
- changing its grammatical structure - for example *Haste makes waste* > *Waste was made by haste*

However, the grammatical tense of an idiom can be usually changed.

Another approach to idioms presents Wright in *Idioms Organiser* (1999) by saying that idioms are fixed and recognized by native speakers; idioms cannot be invented because they are created gradually during the development of a given language. He also suggests that idioms uses language in a non-literal-metaphorical way. (Wright 1999, 75)

4.1 Translation of Idioms

Translating idioms is a complex process and not always easy. General truth is that idioms should not be translated word by word because then the idioms lose their sense. Larson (1997) states that translating idioms literally usually results in creating a nonsense (Larson 1997, 110). When the translator identifies an idiom, he/she has to decide how to translate

it. I quote Baker's (ibid., 72 - 77) classification of the difficulties which the translator can meet during the process of idioms translation:

- the idiom does not have an equivalent in his/her language
- the idiom has an equivalent in the target language but the context of use is different
- the idiom is used in the source text in both its literal and idiomatic sense
- the idiom's discourse, context and the frequency of usage differs in the source language and the target language

Baker also suggests several strategies of translation of idioms:

- using an idiom of similar meaning and form
- using an idiom of similar meaning but dissimilar form
- translation by paraphrase
- translation by omission

Defining an idiom can be sometimes a difficult task and not every translator is able to recognize it in a text. It usually happens because an idiom simply does not exist in the language of a translator and he/she might not pay attention to it or may translate it literally which is often the worst way how to deal with it. An idiom can be recognized from a non-idiom by a few characteristics. Ahmadi Sahar (2011) states three basic criteria by which a translator can identify an idiom:

- Compositeness: “an idiom is a compound of two or more words, which is why only multiword expressions will be accepted as idioms in this study.”
- Conventionality: “the expression must be well-established and conventionally fixed.”
- Semantic opacity, i.e. figurativeness: “the meaning of the idiom must be figurative and it cannot be understood by adding up the meanings of the individual elements of the expression” (Sahar 2011, 14)

4.2 Idioms in the “Charmed” series

The Charmed series is rich in idioms boosting the plot and conversations which contribute to the popularity of the show. Of course, many idioms were badly translated into the Czech language and the following section will focus on examples of idioms used in the show and will analyze them.

EXAMPLE 1: episode 03x16

Phoebe and Cole (half-demon) are sitting over their witch book that no one evil can touch without being electrocuted.

Cole: *Last time I touched that book it electrocuted me. [Naposledy, co jsem se té knihy dotkl, jsem dostal ránu.]*

Phoebe: *Maybe because your intentions were evil. Maybe it knows now you're trying to be good. [Možná protože jsi měl zlé úmysly. Možná teď ví, že se snažíš být dobrý.]*

Cole: *Better safe than sorry. [Radši počkám.]*

Better safe than sorry is an idiom that is used in a situation when someone does not want to take risks because he/she is afraid of the bad consequences. The best Czech equivalent for this idiom is *Jistota je jistota* implying that the speaker does not want to take a dangerous risk. The idiom was translated as “Radši počkám”. Although it still makes sense, the idiomatic expression was unnecessarily left out. (Rebeková 2000, 62)

EXAMPLE 2: episode 03x04

The girls are preparing for the Halloween party. Piper is dressed up as a good witch in a pink dress as Glinda the Good Witch of the South in the Land of Oz.

Prue: *Hey, are you a good witch or a bad witch? [Jsi dobrá nebo špatná čarodějka?]*

Piper: *I'm going to be a very good witch from now on. [Od teď budu jen dobrá čarodějka.]*

Prue: *And you picked a role model who wears lots and lots of pink? [A vybrala sis kostým modelky, která chodí v růžovém?]*

The idiomatic expression *Role model* describes someone who is admired, followed, looked up by the others and who serves as a good example. The Czech language uses expressions like *vzor*, *příklad* or *obdivovaná osobnost*. Personally, I tend to use the word *vzor* which is usually followed by an extra preposition *ZA*, as “*za vzor*”. The idiom in this episode was totally misinterpreted and the translation was so bad that the Czech viewers must have realized that something was incorrectly translated. The translator translated this idiom as

“kostým modelky”. He/she obviously did not know it was an idiom and translated it literally. I suggest to translate this sentence as “A vybrala sis za vzor tu, co má na sobě spoustu růžové?”. The translation is a little bit complicated by the preposition ZA which the expression *vzor* is linked to.

EXAMPLE 3: episode 03x04

Leo: *I've gotta figure out a way to get rid of these demons before the girls return, otherwise they're gonna be sitting ducks. [Musíme se těch démonů zbavit dřív, než se vrátí holky, jinak jim ublíží.]*

The idiom *Be sitting ducks* expresses someone in a situation where he/she is an easy target or a victim. In the Czech language, there is an expression *snadný terč* which can be considered as the equivalent. The translation in this episode is “jinak jim ublíží” which is not very suitable. The translator probably did not identify the idiom or did not have any idea how to translate it. Moreover, by this bad translation the ambiguity of who is gonna hurt someone was created. I suggest the sentence was translated as “Musíme se těch démonů zbavit dřív, než se holky vrátí, nebo z nich bude snadný terč”.

EXAMPLE 4: episode 03x14

Prue: *You know, you're not exactly the poster boy for teamwork, Cole. [Ty nejsi zrovna ideální pro týmovou práci, Cole.]*

The poster boy defines a man who is typical for his particular characteristics or appearance. The best Czech equivalent could be *učebnicový příklad* and the sentence would look like “Ty nejsi zrovna jako učebnicový příklad pro týmovou práci, Cole”. The Czech language and the idioms are not familiar with saying that someone looks or acts like someone from a poster. If someone looks or acts according to some rules or with typical characteristics, he/she is rather from a textbook. This translation still keeps the idiomatic expression and fits the best. Anyway, the translation of the idiom in this episode was absolutely unnecessarily omitted for no reason.

EXAMPLE 5: episode 03x16

Prue: *You guys go ahead. [Běžte napřed.]*

Phoebe: *What about the demons? [A co ti démoni?]*

Prue: *Yeah, the demons are just pawns, I'm going over their heads. [Jsou to jen pěšci, půjdu přes hlavu.]*

The idiom *Go over someone's head* expresses a situation when someone wants to skip the less important ones and deal straight with someone at a higher level. This idiom does not have a Czech idiomatic equivalent and therefore it may be a difficulty for translators. The idiom in this episode was translated absolutely incorrectly and it does not make a slightest piece of sense. Prue marked the demons as “just pawns” and by saying “I’m going over their heads” implied that there was a more important being to deal with than the demons - the Angel of Death. However, I realized that the pawns mentioned in the conversation above are connected with the chess and it gave an idea how to paraphrase the idiom. When we speak about the chess, the pawns are the lowest figures and the highest figure is the king. So as the idiom expresses the (un)importance of low and high level figures, the chess is a good reference to it. I suggest that the sentence should be paraphrased as “Jsou to jen pěšci, půjdu přímo na krále”.

EXAMPLE 6: episode 07x05

Leslie: *Phoebe? Where have you been? I've been calling you for days. [Phoebe? Co je s tebou? Nemůžu se ti dovolat.]*

Phoebe: *Hey! Yeah, well, you know, I'm just, I'm so busy, Les. You know me, busy little bee. [Ahoj! Jo, no znáš to, mám tolik práce, Lesi, vždyť mě znáš, jsem pilná.]*

The expression *busy little bee* comes from a very known idiom *Be busy as a bee* which means that someone is very energetic and has still a lot of things to do. The best Czech equivalent is *Být pilný jako včelka*. I think that the omission of the idiom was not needed and the translator could use the whole phrase “...vždyť mě znáš, jsem pilná jako včelka” or “jsem pilná včelička”.

EXAMPLE 7: episode 01x08

Prue cast a Truth spell forcing everybody saying only the truth.

Prue: *Twenty-four hour time limit. Which means until eight o'clock tonight, everybody that comes in contact with us, will have no choice but to tell the truth. [Čtyřadvacet hodin, což znamená, že každý s kým se během té doby potkáme, bude muset mluvit pravdu.]*

Piper: *What do you mean no choice? [Co myslíš, bude muset?]*

Prue: *Exactly that. Ask me a question. [To co říkám, zeptej se na něco.]*

Phoebe: *I'm game. Prue, what do you think of me? [Ne, já. Co si o mně myslíš?]*

Prue: *While I admire your confidence and your fearlessness, your utter lack of responsibility frustrates me to no end. Oh God, that is so enough. [Obdivuji tvé sebevědomí a odvalu, ale tvá nezodpovědnost mě dohání k šílenství. Oh, to je ale silný kafe.]*

The idiom *I'm game* expresses someone who is still ready for an action and wants to participate. This idiom does not have a fitting equivalent in the Czech language. That is why it is needed to translate it by paraphrase or omit it. The translation of the sentence and the idiom inside “I'm game. Prue, what do you think of me?” was satisfactorily translated as “Ne, já. Co si o mně myslíš?”. However, I suggest that the idiom could be paraphrased so that the essence of a game would be kept. I would translate this sentence as “Já chci hrát. Co si o mně myslíš, Prue?”. Moreover, the translator created a new idiom in the Czech language where the idiom originally was not. In the last sentence, Prue says that “to je ale silný kafe” using an idiomatic expression. On the other hand, the original sentence is “that is so enough” which is hardly an idiom.

EXAMPLE 8: episode 05x14

Phoebe: *Okay, can we focus here, because we have a demon to vanquish and a nightmare to deal with. [Můžeme se soustředit? Protože musíme zničit démona a vypořádat se s noční můrou.]*

Paige: *And a baby shower to get to. [A postavit dětskou sprchu.]*

The translators have very often problems with translating American traditions or celebrations and obviously with identifying them, too. *Baby shower* is a celebration of a delivery of a baby which takes place usually a few days or weeks before the labor. The girlfriends of the mother-to-be bring presents to the baby. The baby shower in this episode was incorrectly interpreted as “dětská sprcha” which is the literal meaning. The most suitable and used equivalent in the Czech language is “nosit dárky do kouta”. The problem is that this phrase hardly fits the conversation. The phrase “nosit dárky do kouta” could be used for example in a sentence “I have to bring presents to the baby shower” translated as “Musím přinést dárky do kouta”. However, I suggest that in the case of this episode it should be translated as “oslava narození miminka” nebo “předporodní párty”.

EXAMPLE 9: episode 04x18

Piper: *Your mystery man still pulling a disappearing act? [Tak co ten tvůj tajemný muž pořád nedorazil?]*

Paige: *I can't believe he stood me up. [Je mi divné, že by lhal?]*

Piper: *Well, I'm glad I'm not dating anymore. [Jsem ráda, že už nerandím.]*

This conversation includes two idioms. The one is *Pull a disappearing act*. This idiom express a situation where usually a man is no longer interested in a woman, leaves her and no longer appears. I suggest that this idiom could be translated as *Vzít roha* which implies that the man has gone. The second idiom in this conversation is *Stand somebody up* in this case the past tense *stood up*. It means that a partner does not appear on an arranged date. In the Czech language, the best fitting equivalent for this idiom is *Nechat někoho na ocet*. The idiom could be translated this way or it could be paraphrased as “Nepřijít na rande” where the sense of being stood up is still visible. The worst way of dealing with it is by omitting the idiom as the translator did. He/she omitted the idiom and chose verb “lhat” which is an absolutely different verb. I suggest that the whole conversation sounded like this:

Piper: *Tak tvůj tajemný muž vzal roha?*

Paige: *Nemůžu uvěřit, že mě nechal na ocet.*

Piper: *Jsem ráda, že už nerandím.*

EXAMPLE 10: episode 02x10

Phoebe: *Um, I'm sorry, but did you do something specific to tick Drazi off? Or did he also find your honesty to be a complete and total pain in the ass? [Promiň, ale udělal jsi něco zvláštního, čím jsi Draziho naštvál nebo mu ta tvoje upřímnost lezla na nervy?]*

The idiom *Pain in the ass* means that something or someone is annoying and causes trouble. The best equivalent in the Czech language is *Osina v zadku* which is well-known. The translator used a different phrase “Lézt na nervy”. This phrase is also an idiom with very similar characteristics as “Osina v zadku”, however it is a bit less emotionally colored. From this reason I suggest that “Osina v zadku” is the best translation.

The idioms were probably not identified by the translators because many of them did not make sense. Some of the idioms were paraphrased but the final result is not sufficient. The translators should spend little time by analyzing the idioms in special books which deal

with this topic and they are usually filled with a list of idioms examples and their translation.

5 DUBBING

Dubbing is a creative and difficult process in which the dialogs of the original actors in a film or a TV series are “covered” by a different actor’s voice. The goal of dubbing is to enable other nations to watch a film or a TV series in their maternal language so that they can understand it. In dubbing, only the voices are dubbed without effecting other sounds like music, outside hustle or animal sounds.

5.1 History of Dubbing

Before the “real” dubbing as we know it today started to exist, the subtitles played its role in movies. Gilbert Chee Fun Fong (2009) says that the first subtitles appeared in 1903 in a silent movie Uncle Tom's Cabin where the subtitles were added on pictures after particular shots. However, the genuine subtitles that can be compared at some points to today’s subtitles appeared for the first time in 1909. These subtitles were inserted in the movie so the viewers were watching it and reading subtitles at the same time (Fong 2009, 32) Karamitroglou (2000) says that the subtitles were not without mistakes and therefore they went through many improving methods like the optical, thermal and mechanical, chemical or the laser method (Karamitroglou 2000, 6)

After the flourishing of the subtitles, an idea how to make films accessible in other languages appeared but it was not the dubbing in the direct sense. The films were shot in many language versions so that everybody could understand it. For example in 1933, a film Anna Christie with Greta Garbo was shot in three different language versions. However, the film production of many versions was very expensive.

An online source <http://www.dabing.info> states that the first countries that developed and supported dubbing were Italy, France or Germany. The First dubbed films appeared before the World War II and they had mainly political reasons. The first dubbed film in the Czech Republic Trailing the Killer appeared in 1933 and was not very professionally dubbed. The first big success met the dubbed version of Walt Disney’s Snow White and the Seven Dwarfs. Some changes in the animation were processed for the Czech nation in Disney’s studios for example the original English names of the dwarfs written on their beds were translated into the Czech language. Nowadays, the Czech Republic belongs to the best

dubbing nations even though there are many mistakes made in the dubbing process which will be later elucidated. Speaking of the USA, dubbing is not preferred. Only the subtitles are used or the whole film is reshot for the American viewers.

5.2 Peculiarity of Dubbing

I chose two special kinds of dubbing. The first one is called post-synchronization and the second one is called redubbing.

- Post-synchronization

Post-synchronization is a process of dubbing where the supplementary sounds are added to the film or the TV series. Post-synchronization is mainly used when a film of older date of production is dubbed because these kinds of films include sounds of bad quality and new ones have to be added (Karamitroglou 2000, 8) Their bad quality would have a disturbing interference on the film. Moreover, many older films were shot by an obsolete cameras and equipment which caused the disturbing sounds themselves.

- Redubbing

Redubbing means that a dubbed film or a TV series are dubbed again from some reasons. Some of the reasons are time, culture or political barriers which originally forced the dubbers to dub the films in altered versions that fitted the era better but nowadays they have to be redubbed with new scripts because these versions do not make much sense to this modern time period. The second reason for redubbing can be a bad translation which can ruin the majority of a film or a TV series. The series “Charmed” was also redubbed after many broadcasting on our televisions because people were obviously disgusted by the terrible translation of some parts of the series.

5.3 The Process of Dubbing

Fong (2009) says that this process could be divided into two parts, the first can be translation and adaptation of the script and the second part the acting including the sound engineer and the director taking care of the dubbers’ performances. The digital technology is predominantly used for the dubbing process. The dubbing actors can come to the studio

without their dubbing colleagues and they can dub their texts alone. This approach to dubbing was different in history and the dubbers had to dub together (Fong 2009, 215).

The dubbing actors have their own translated scripts they read from. The dubbing director usually choose and play various parts of the film or series, take care of the quality and direct the dubbers how to use their voice or emotions in it. His/her responsibility is also to synchronize the translated script with the original moves and gestures of the mouths in the film or TV series. The sound engineer tunes the voice. The voice can be sometimes heard from background, it can be heard very loud, it can include echoes. He/she have to coordinate the voice of the dubbing actors together with the other sounds in the film.

5.4 Frequent Flaws in Dubbing

In this section of this chapter, I will discuss frequent mistakes that are made in translation – dubbing process which are caused by bad dubbing production. The mistakes that I chose are very common but still very irritating and may ruin the whole impression of the film or series. These errors will be introduced in the “Charmed” series.

- Continuity of the translated terms

This issue is a big problem in the Charmed series and obviously not only in it. The continuity of the translated terms means that a particular term in the show is translated in one way and when it appears on the show again it has totally a different naming. This error is caused by the translation process when many translators take turns in translating different episodes. I suggest that when a particular term is translated in one way once, other translators of the series should have access to the previously translated episodes of the series and should stick to translation of the terms which was first performed. Those translators who do not stick to the routine of translation make the understanding of the series really difficult for the viewers. Here are some examples of translation from the show that kept changing all the time.

EXAMPLE 1:

Charmed ones - Charmed ones are the three sisters who are known by this name in the whole magical world, as the most powerful good witches. This term was translated as “čarodějky”, “moc tří” or “(ty) tři sestry”.

Whitelighter - A whitelighter is a being who guides witches, he/she poses as a guardian angel with healing powers. It was translated as “světloň” or “bílý anděl”.

Darklighter - Is the opposite of a whitelighter. His/her task is to kill whitelighters and to tempt good witches or people to evil. This term was translated as “světlokaz” or “temnoň”.

Orbing - Orbing is a special power of the whitelighters by which they can disappear or appear. It was translated by many terms as for example “mizení”, “přenášení”, “teleport”.

Shimmering - Shimmering is the usual way by which the majority of demons appear or disappear. It was translated similarly as the orbing.

Blinking - It is the appearing power of warlocks which was named after the blink of an eye. When a warlock blinks, he can move from one place to another. This term was translated many times as “bleskohyb”, “teleport” or “skákání”.

Grams - This was the worst translation because it deals with a human being. Grams is the sisters’ grandmother and they usually call her by this nickname. The translators obviously did not understand it so the majority of them kept the original naming Grams. Only a few of them translated Grams as “babička” or “bábi”.

The Power of Three - The power of three is a connection of the three sisters’ powers which makes the strongest single united power they can have. This power was translated as “moc tří” or “síla tří” or “trojkouzlo”.

Freebie - It is a nickname of Phoebe from high school. The humor was in the same pronunciation. The nickname was translated as “řádodajka” and “spratek” which had no consistency.

Vanquishing potion - It is a potion by which they can kill a demon or a warlock. This potion was translated as “ničivý lektvar” and “vítězný lektvar”.

Spells - There were many cast spells during the show but the majority of them had many versions in translation. In other words, the same spell used in one episode had different words in the next episode. I will show only one example because the spells are quite long to quote them all.

How to banish the Boogeyman

Original version

“I am light, I am one too strong to fight,
Return to dark where shadows dwell,
You cannot have this Halliwell.
Go away and leave my sight,
And take with you this endless night.”

Translated version 1:

“Jsem světla svit
Kterému se nelze postavit
Vrať se do temnot, kde stíny dlí
Tam je tvé věčné obydlí
Ať nad tebou se zavře zem
Tu nekonečnou noc s sebou vem”

Translated version 2:

“Já jsem světlo
Nestane se, aby zlo mně smetlo
Mezi stíny zas vrať se dolů
Nebudeš nikdy mít tuto z Halliwellů
Běž pryč a zmiz mi z očí
Tma už není, zlá noc končí.”

Although the spells were changed all the time, I admit they were translated very nicely.

- Voices and accents

The choice of voices that are supposed to substitute the original ones is not always an easy task because the bad choice of a voice may irritate viewers well enough to stop watching the show. Marina Llamas Gutiérrez (2010) states that an actor or actress of a film or a series is chosen by his/her appearance, interpretative skills, age and popularity whereas the dubbing actor or actress is chosen only by his/her voice. Too high and squeaky or too deep voices

should be chosen very carefully or be better avoided in usage for the main characters. (Gutiérrez 2010, 14)

I would like to point out the issue dealing with the accents. The dubbers usually do not change their voices in any way in “Charmed” to imply that the character they are dubbing is for example from Great Britain or France. If their voice cannot be changed, the selection of words should be changed. For example an Englishman should use more sophisticated words and less slang in order to distinguish him from an American. In “Charmed”, I also found out that when a scene is historical for example from the 17th century, the dubbed language is not changed at all and sounds like modern language. If a different accent cannot be performed in dubbing, for example an archaic selection of words should be used. Of course, the translator of the script should cooperate with the typical vocabulary.

EXAMPLE 2: episode 03x04

A woman from the 17th century welcomes the sisters in her home.

Woman: *Blessed be. [Vítejte]*

Blessed be should be translated as “Bud’te požehnány” because it is an archaic phrase that fits the situation.

- Foreign words

Reading of the foreign words or name makes obviously difficulties to many dubbers because they usually read it incorrectly. The question is whether they have the phonetic transcript of the words or if they have to read it with their own skills.

EXAMPLE 3:

The dubbers were still reading differently the proper names, surnames or names of other entities. One for all is the American holiday Halloween. It was dubbed as /heloV'in/ /hal.əV'in/ or /heɪl.əV'in/. Only a few dubbers knew the correct pronunciation /hæl.əV'in/

- Use of incorrect grammatical person

This situation does not happen very often but I classed it here because of its eccentricity. This mistake happens when a dubbing actor/actress reads the script while watching the show where are two people, three or more, a woman or man and the dubber reads the script with obvious mistake in grammatical person referring to three people as “ty” or to a woman

as “he”. This kind of mistake begins at the translator who probably does not have the episode he/she is translating available for watching where he/she could see if there was a mistake made. However, it is quite surprising that the dubbers do not notice this while dubbing and still read it with the mistake.

EXAMPLE 4: episode 03x09

Demon Terra talking to Piper in in the mirror: *You just couldn't leave well enough alone could you?* [Ty prostě neodejdeš sám, že?]

The obvious mistake is that Piper is a woman not a man.

EXAMPLE 5: episode 03x16

Cole is in a room with the three sisters and Leo.

Cole: *Excuse me.* [Omluv mě]

In the episode, he is talking to everybody not just to one person.

- The length of the dialog

As it was discussed above, the synchronization is not an easy task to do and it sometimes brings side difficulties. When the synchronization is in process, the dialogs have to fit in the mouth moves of the original actors. In other words, the original dialog and the dubbed dialog has to have the same beginning and the same end. The dialog cannot continue when the actors in the show have mouths closed. For this reason, some dialogs are shortened and unnecessary words are left out. However, it can sometimes happen that by erasing of particular words the dialog may loose its sense and is hardly understandable.

The major problem seems to be the bad cooperation of the translators and the dubbing production. Because of this, there are many unnecessary mistakes that could be prevented.

5.5 Dubbing: Survey

I decided to realize a small survey about the mistakes or incongruity of dubbing. My questionnaire was answered by 102 people who made it a valid result. The first question was “Do you mind general slang Czech in dubbing?”. The majority (84) answered “no”. It probably depends on the habit because then no one even notices. More than a half of the respondents stated that they noticed that dubbing actors dub more characters than one in serials and found it irritating. Over a half of the respondents thinks that different accents in serials should be distinguished. Almost 70% of the respondents states that the dubbing production shorten the dialogues of the characters too badly and the sense of the dialogues sometimes disappears. Almost 80% of the respondents says that they saw a serial in the original language and in the dubbed form and they managed to notice translation mistakes. And over a half of them saw a serial with a bad continuity in translation.

CONCLUSION

The thesis starts with a little introduction to the “Charmed” series which this bachelor thesis is about. The next chapter introduces the theory of mythology and its translation in the “Charmed” series with many examples which are fitted into it. These examples highlight the bad choice of translation and a new and correct translation of the terms is suggested. The translators who deal with the mythology should notice the significant differences in cultures’ mythologies. There is usually a suitable equivalent for translation, however it has to be sometimes substituted for a term of the target culture. I noticed that not only in the “Charmed” series the mythology is badly translated but the same problem have other TV shows. I suggest that to this sphere of translation should be paid more attention.

The next chapter deals with humor, it explains its theories, types and examples are attached too. It is important that the translator realizes the joke and translates it well because it often happens that the humor disappears. The “Charmed” series mainly contains cultural humor which may be understood only by a particular culture and therefore the translator’s task is to transfer the humor into the target culture and language to make it understandable for the viewers. The examples show a well-translated humor and humor that was translated incorrectly. A part of this chapter is also devoted to cultural references that may be considered as part of the cultural bound humor. The problem of this issue is that the translator usually does not translate the references and keep them in original forms which do not make much sense to the viewers.

The following chapter describes how to find an idiom in a text and shows strategies of idiom translation. In the “Charmed” series, the idioms were mainly unnecessarily omitted because the translators did not probably know how to translate them. However, if the idioms were translated, the performance was so bad that it did not make any sense. The chapter includes chosen examples of incorrectly translated idioms with better suggestions.

While watching the “Charmed” series, I decided to add a chapter about dubbing because the dubbing was not performed very well. A big role plays the translator but of course the dubbing production. From some examples in this chapter, it is obvious that these two parts do not cooperate sufficiently. I realized a survey which deals with the inappropriate ways of production of dubbing. It is visible from the survey that many viewers notice these issues in

serials in general. That is mainly the reason why many people prefer watching serials in the original language with subtitles.

This bachelor thesis deals with the translation-dubbing performance of the “Charmed” series as a whole and shows what kind of impression it has to make on the viewers. After watching many shows, especially this series would deserve a proper translation because many of the humorous scenes are omitted, do not make much sense or disappear completely. The translators should pay more attention to the translation of terms bound to a particular culture and spend more time finding the best equivalents.

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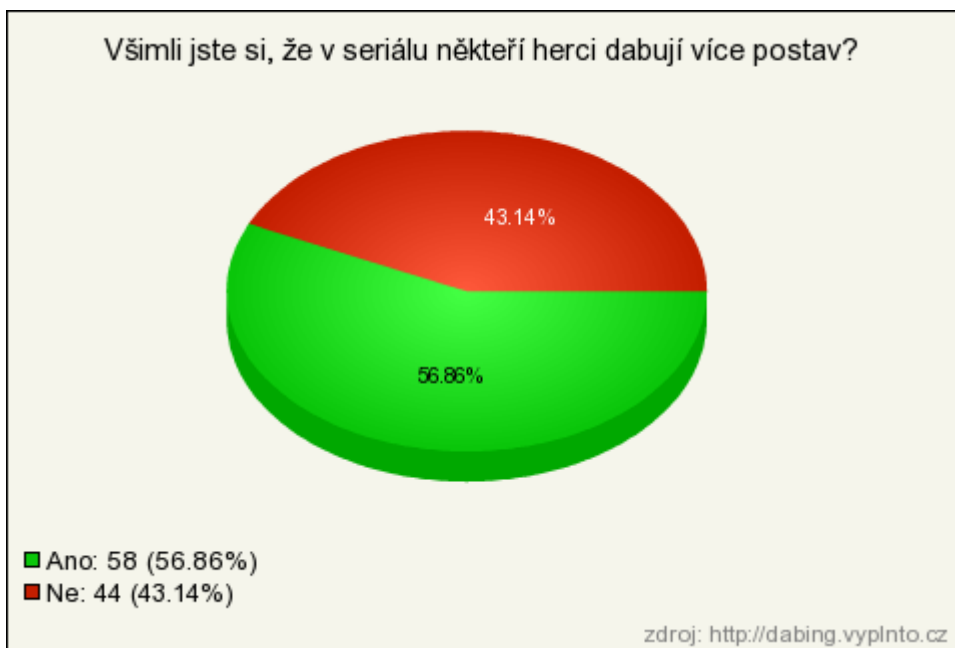
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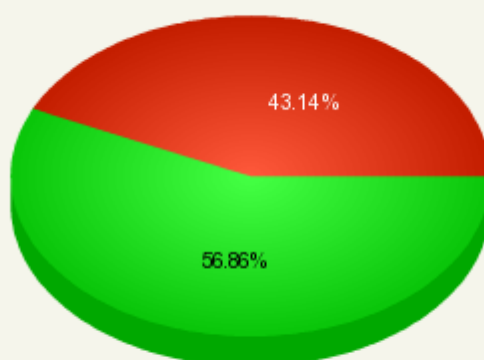
APPENDICES

Dubbing: Survey

APPENDIX: DUBBING: SURVEY



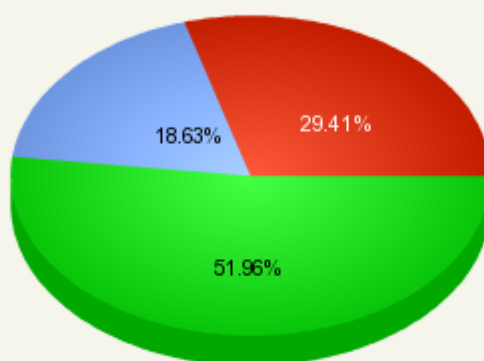
Pokud ano, vadí Vám to?



■ ano: 58 (56.86%)
■ ne: 44 (43.14%)

zdroj: <http://dabing.vyplnto.cz>

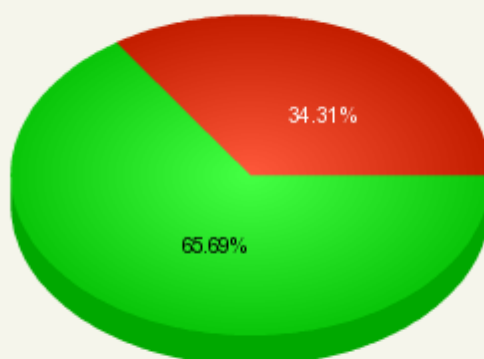
Myslíte si, že by v dabingu měly být rozlišeny různé přízvuky postav?
např. Američan X Angličan



■ ano: 53 (51.96%)
■ nevím: 19 (18.63%)
■ ne: 30 (29.41%)

zdroj: <http://dabing.vyplnto.cz>

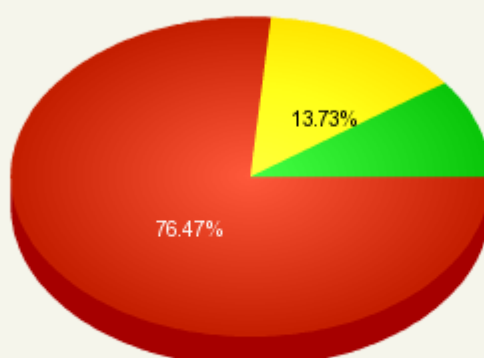
Máte někdy dojem, že jsou kvůli dabingu zkrácené pasáže postav a ztrácí se v nich význam či smysl?



■ ano: 67 (65.69%)
■ ne: 35 (34.31%)

zdroj: <http://dabing.vyplnto.cz>

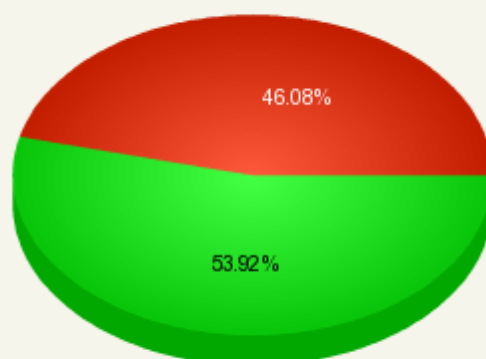
Viděli jste seriál v původním znění a nadabované podobě? Všimli jste si nepřesností a chyb?



■ ano: 78 (76.47%)
■ Ne, neumím anglicky: 14 (13.73%)
■ Ne, ale anglicky umím: 10 (9.8%)

zdroj: <http://dabing.vyplnto.cz>

Setkali jste se v seriálu se špatnou kontinuitou? (V jedné episodě má určitá věc jeden název, v dalším má zase název jiný.)



■ ano: 55 (53.92%)
■ ne: 47 (46.08%)

zdroj: <http://dabing.vyplnto.cz>

