Cultural Translation: A Translation Analysis of the TV Show The Simpsons

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ABSTRAKT

Tato bakalářská práce pojednává o kulturním překladu v americkém seriálu Simpsonovi, zabývá se rozdílnou kulturou Američanů a Čechů a tím, jak tyto kulturní rozdíly ovlivňuje překlad z angličtiny do češtiny.

Klíčová slova: Simpsonovi, seriál, angličtina, čeština, dabing

ABSTRACT

This Bachelor's thesis is about cultural translation in the TV show The Simpsons, the thesis studies differences between American and Czech culture and how these cultural differences affect English to Czech translation.

Keywords: The Simpsons, TV show, English, Czech, dubbing

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Acknowledgements, motto and a declaration of honour saying that the print version of the Bachelor's thesis and the electronic version of the thesis deposited in the IS/STAG system are identical, worded as follows:

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

CONTENTS

INTRODUCTION

Not all the translators from various countries make the translation for movies or for TV shows with dubbing, as dubbing studios in the Czech Republic do. People in Czech TV companies create dubbing for what is broadcasted on the TV. They do not use subtitles as for example Greece, where they use it for foreign movies or TV shows. Both of these possibilities how to create translations have their own advantages and disadvantages. A dubbing has its own disadvantage, which is losing the meaning of the original speech (Dragoun 2017). In this context "losing the meaning" is the situation with a specific dialog, which includes the original words. In this context listeners/readers can guess from what country the speakers might be, what is their occupation, race, gender and more, however with these adjustments of translation, many hints in speech might be left behind. When translators are translating specific textual material, they might translate the speech as they would say it and not as that specific person would mean to say it (Dudek 2017).

The cultural translation is the term used for translation of cultures. This suggests that for different cultures, words have different meanings. Cultural translation is used to provide an accurate meaning for a specific culture chosen. The first step for understanding cultural translation is to examine various examples of translation, especially the ones that might lead to misunderstanding between cultures. Translators should know what audience the movie is created for and how to deal with the translation depending on who are the people who are watching it (Peters 2018).

One of the elements this thesis will focus on is the examination of how the TV show The Simpsons could have been translated into the Czech language. The specifics, for instance, of what might the author of Czech translation improve and where was no other option for an approach that was chosen for translating the specific scene. The Simpsons are a suitable example to demonstrate how American culture works. After all, this TV show parodies a large portion of the American culture itself. This thesis will mainly focus on differences between Czech and American culture in the translation of the TV show The Simpsons. This will also include examples of chosen cultural references and how people in Czech translation studios dealt with them.

I. THEORY

1 THEORY OF TRANSLATION

Gideon Toury defined a translation as a communicative act with defined messages that has a certain cultural linguistic relevance for the examination of the source message. In the situation where equivalence between the source and target language occurs, the process of decompilation can be used for the transfer of the target message.

The word "translation" is a Latin word and means "to bring or carry across". Another relevant term used to describe translation comes from Greek "metaphrase" meaning to speak across (Cohen 1986, 12).

A translation is used for the purpose of communicating a meaning of source text to a meaning of equivalent target text. Translators accidentally import source language words, grammar, and syntax into a target language rendering. These imports are proved to be useful to enrich the target language with new loanwords and calques (Bhatia 1992, 1051-54).

Source texts may belong to different categories such as artistic, professional, popular-educational, administrative, religious, etc. The category is an important aspect where texts are being translated since the translation manual for TV or romantic poem makes a tremendous difference in choosing the right words, style, and structure. The translation has many aspects which translators need to consider for maintaining compatibility with a source text and the target text (Cohen 1986, 12-15).

1.1 Types of translation

For this thesis, I have chosen two distinct types of translation. First one by Jacobson focuses on how one textual material is converted for a chosen medium. This type also deals with other languages or language modifications and how translators translate text into them. The second one by Cunnison is more grammatical and sense based. Cunninson's type distinguishes how much of the text translator allocates to work with.

1.1.1 Roman Jacobson's three types of translation

Many people might think that the process of translation is only interlingual which means from one source language to other target languages. Types of translation are a much broader topic and according to Roman Jacobson they could be at least divided into these three categories:

1.1.1.1 *Interlingual*

The interlingual translation is the translation from a source language to a target language, this is the most used type of translation (Jakobson 1959, 232). For the purpose of this thesis,

this translation is the one that is used for translating TV show The Simpsons from the source language English to the target language Czech.

1.1.1.2 Intralingual

The intralingual translation is used within one language. The example of this is the modernization of the old texts to make it understandable for the current generation (Jakobson 1959, 232). The example is the book Hamlet which was originally written in 1603 and is now labeled as Early Modern English. The first edition of this book would be hard to understand for many contemporary readers, it was modernized several times and released in more up-to-date versions of English.

1.1.1.3 Inter-semiotic

The inter-semiotic translation is used to convert textual material between different media. Example of this translation is a translation of the book into the movie. This could be more appropriately named conversion however, translation is also a type of conversion (Jakobson 1959, 232). This type of translation was used with J.K. Rowling's Harry Potter books. These books were converted into movies and that required to transfer the story from the book into scripts, screenplays, and dialogs for each character.

1.1.2 John Cunnison Catford's types of translation

Catford proposes to use three categories of translation which are extent, level, and ranks. Catford's theory is tailed with relations among languages. He suggests that to study translation it is essential to know relations between languages. Catford also beliefs that translation should be guided by linguistics. These types of translation focus on what shape will translation take as translators finish it (CSCanada 2013, 108).

1.1.2.1 Extent

Extent is distinguished into two types. First one is a full translation. This type considers the whole text as part of the translation process. The second is a partial translation. This type uses only a certain part from a source text to create a translation to the target text. Extent represents the field of thoughts in which one stream of consciousness has some extent and this extent is related to the text. The whole meaning has a specific border of extent which the translator considers when translating certain part of textual material (CSCanada 2013, 108).

1.1.2.2 Level

Levels are distinguished into two types; these are total and restricted. Total translation replaces a source text grammar and words equivalent to a target text grammar and words. The restricted translation replaces source text to equivalent target text at only one level (CSCanada 2013, 108).

1.1.2.3 Ranks

Ranks of translation have the purpose of ensuring to have adequate translation recommended by certain scholars. Among translators, there is usually a certain standard which should be followed. Some translators write down several options and give them value according to relevancy for specific text chosen. Option with the greatest value should be used (CSCanada 2013, 108).

1.2 The criticism of translation

The main goal of translation criticism is to point out the difficulties with which translators encounter and how they deal with them. It studies if a translation was carried out correctly or not. The criticism of translation deals with the aspects, where translators can choose a different approach to a particular problem. (Duff 1989, 140-141) The translation is something more than only communicating some meaning. The source text is always adjusted for a target language meaning. Each text uses specific aspects relevant to a specific culture and language. If this adjusting is done poorly or not at all, the problem occurs and the result is an imperfect translation. Most of these unconscious differences in meaning are caused by foreignness that cannot be eradicated and translators must deal with them as best as they can (Venuti 2012, 13).

1.3 Translator's unconsciousness

Venuti uses the term "reminder" to describe a non-standard variable in language. Part of variables is language unique and there is no possibility to used them without changing the meaning or to keep exactly the same meaning for those variables. Translators need to consider all cultural, social and linguistic conditions that are connected with a source text and with a target text. Translators might emerge into accepting the target text culture which will override the source text culture furthermore, this might change the meaning of the textual material entirely (Venuti 2012, 37).

1.4 Translation of cultures

The translation of culture is studied by cultural discipline labeled as anthropology, more specifically by the field studying cultural differences between people. These differences are not only language unique; they are also more specifically focused on cultural aspects of the civilizations. Although the language is a very important aspect considering any social institution which is built within it. Language is essential for the building of the cultures (Forsdick 2017).

2 THEORY OF CULTURAL TRANSLATION

This chapter will examine the cultural translation. The cultural translation is a phenomenon that requires agreement between researchers to state how cultural translation should be viewed. In the history of the world, translation can be defined as an art. The translation is a transformation of the source text to create the target text. The translation is influenced by cultures with which translators operate. Culture takes an important part in translation. The culture is what defines society in countries all around the world. Culture also considers the behaviors of people and how people live (McNamee 2018).

Cultural translation study textual materials that are showing cultural differences. These differences are being translated simultaneously with comparison to cultural differences of the source culture. Cultural translation requires the essential element which is a transfer of cultural reference points. These reference points are used to transmit the message at the maximum level of effectiveness (Buden 2006).

2.1 Meaning of cultural translation

Translation mutually with culture revolves around the difference. Culture can be viewed as differences among people. Translation can be understood as a metaphor where the individual meaning of a source text is carried over to the target text. Since translation is not only textual, the purpose of translation is to convert one textual material to other textual material with the same purpose-maintained (CSCanada 2013, 110).

Translation as a process does not only take into consideration the replacement of words associated with source language to the word on the same position associated with the target language. The translation is made to provide an understanding of the speaker of the target language. Cultural translation does not only rank as linguistic discipline; it also includes a large range of social-political disciplines considering identity, ethnicity, justice, tolerance, and respect (Maitland 2017, 21).

2.2 The two-fold process

The translation is linked to exchanges, migration, and mobility, which are under the category of globalization. The two-fold process performs the exchange of source and target language texts to be able to negotiate cultural differences. Cultural differences create the anomaly that causes non-existence of certain elements in the target text. These are elements that were not introduced to the target audience. It can be even pop-cultural reference that is unknown to

the target audience. In this case, the translator needs to find the best appealing alternative to convey the meaning to a target audience (Bhabha 2004, 35-38).

2.3 The origins of cultural translation

The first academic debut of cultural translation started in 1985 in the Journal of Anthropological Research entitled as *Conventional Metaphors and Anthropological Metaphysics: The Problematic of Cultural Translation*. This article was written by Roger Keesing who criticized that anthropologist, who worked with tribal societies, associated ritual practice to elements the readers would know and discredited the original meaning. Then in 1987, the same magazine returned to the cultural translation topic in article *Action, Morality, and Cultural Translation* written by Todd Larsen. Here he called for self-criticism of anthropologist for better knowledge. In 1994 Bhabha released the book *The Location of Culture*. This was related to colonial encounters which included cultural differences among civilizations (Maitland 2017, 11-12).

2.3.1 The true rise of cultural translation

The rise of cultural translation began with the twenty-first century when it was immensely spread across the academic stage. Many conservative translators did not acknowledge this discipline until the present days. Nowadays cultural translation is slowly gaining acceptance in the academic fields. The cultural translation was always present, nonetheless it was not viewed as some specific phenomena, however more similar element that goes along with a typical translation (Maitland 2017, 13).

2.4 Other ways to understand the term

Cultural translation is an ambiguous topic, with this in mind this phenomenon created ambiguity within researchers. Researchers share different views on cultural translation and there was not created a mutual agreement. This subchapter will show a few of these examples.

2.4.1 Example of cultural differences

In today's world, there are still many cultural differences. In the USA, as it is a salad bowl type of society, there are several cultural differences among Americans. Each American can keep their cultural differences to preserve their cultural ambiguity. These cultural differences even conducted civil war between the North and South. Each of these people in that areas

had a different view on specific topics such as slavery. This cultural difference was not sustainable and it escalated.

2.4.2 Different paradigms

Searching via the internet for the term "cultural translation" many different meanings will appear. Cultural translation can be understood as a process in which there is no source text and usually no assigned target text either. The focus of cultural translation is on cultural processes rather than products that will be created. That is only one of the other meanings which people might assign with it (Maitland 2017, 11).

2.4.3 Different type of translation

Sarah Maitland in her book *What is cultural translation?* described her experience with a different meaning of the word "facilitation" than that she was used to. In one country it is for example used for broader participants however, in other meaning it means that every aspect is tailored to suit a specific group or the individual. As many cultures evolved differently, they tend to create their unique specifics which are incompatible with the cultures of the rest of the world (Maitland 2017, 31-32).

2.5 The reasons for cultural translation

The cultural translation itself means practicing translation of different cultural specifics. The reasons why not to keep the sentence exactly as close to original might be several. Part of this phenomenon is completely inexistent in some cultures opposed to others, however this technique leaves skepticism among many translators (Maitland 2017, 13). As an example of one meaning of cultural translation is when in the USA Alex Trebek is the well-known host of Jeopardy. Czechia had the same TV show with the Czech name "Riskuj" which was hosted by Jan Rosák. When people in some American TV show people talk about Jeopardy, they talk about Trebek however in Czech translation they might often talk about Rosák. The main reason for that is when translating to Czech, the Czech audience does not know who Trebek is nevertheless, they might know very well who is Rosák. This is a specific and somewhat suitable way how to describe why a translator deals with cultural translation.

2.6 Issues with cultural translation

Issues with cultural translation start with focusing on the translation etymology that evokes the act of moving or carrying across textual material from one place or position to another or changing a form or state of others (Maitland 2017, 18). The meaning can be transferred

to the target language even when the words are not carried across. Chesterman suggests that instead of using metaphors to express a certain idea, that translators should use precise and distinct terms. This would depend on what people talk about as text, ideas, cultures or individuals. Many fields view the term "translation" as an easy to solve theoretical issues however, textual translation is much more complex, which brings many theoretical issues (Maitland 2017, 19-20).

2.6.1 Literal translation

The literal translation is also known as a word for word translation and it is used when cultural translation cannot be used. The case might be that literal meaning is needed as when translators are endeavoring to adjust the meaning for the culture. This might cause a significant error in maintaining the message intended. The literal translation is sometimes used in technical texts. For the field of cultural translation, it can also translate any specific textual material that appears only within one culture. This type of translation can be used if there is no suitable substitute for the original meaning as such and most close one is used (Classe 2000, 8).

2.6.2 Sense-for-sense translation

Sense-for-sense translation is used to gain cultural background and other variables concerning the sentence being translated. With this method, the translator is able to present the most accurate meaning. This type of translation is used where words or parts of sentences alone can create a different meaning than when they are used together (Venuti 2000, 38).

2.7 Culture in cultural translation

The cultural translation as a perspective is defined to be a language teaching applied in linguistics. For most of the population, the culture is what defines the specific society. Cultural translation has a major role in introducing cultures of different people, ancient civilizations, primal events, ideas, and even accomplishments. Differences among cultures vary. Translating between two highly different cultures might make an enormous difference. The example of this is the situation where translators endeavor to create a reasonable translation for a specific phenomenon in the language (Benjamin 2000, 34-48).

2.8 Cultural translation viewed through one person's perspective

People are born into a specific culture where they (most of their time) spend their early life. This will expose them to certain elements which they will just understand (as they exist) and

other elements that might just be stated and that person will just believe it (as the existence of god). If this person moves to another country that means they will experience a different culture. They might interpret elements of this culture differently through their default set lens of view (Keener 2016, 1512).

2.9 Cultural anthropology

The social anthropology is connected with cultural translation. It focuses on cultural variations among humans. As one of the specifics, it deals with how different texts are created as every translator should create a different version based on his cultural background (Culath 2018).

3 EQUIVALENCE AT WORD LEVEL

This chapter will describe how equivalence works at the word level. Languages do not have a set of universal concepts. This makes it difficult to translate from one language to another. Translators of universal languages would only replace one Czech word with the English word with the exact meaning. Problem is that each language articulates or organizes the words differently. (Culler 1976, 21-22)

3.1 Lexical meaning

Lexical meaning is a specific value from which a word has the function it represents within the particular language system. It is rarely possible to analyze a word or structure into distinct components of meaning, the main reason for that is that languages are too complex to allow this distinction. The lexical meaning of some words can be found in the dictionary of chosen language as it is the basic meaning of the specific word that is based on any additional or modified meaning that might come out of it (Baker 2018, 11).

3.1.1 Propositional meaning

Propositional meaning is often what is described as an inaccurate translation. This meaning provides the basis on which it can be judged if an utterance is true or false. As an example, the word "car" is used as the definition for a vehicle that is driven on the ground and not in the air which would be inaccurate meaning. This can be violated in fables or fairytales since there are no specific laws of reality which would not be allowed to break (Baker 2018, 11).

3.1.2 Expressive meaning

Expressive meaning does not carry true or false value. Reason for that is how expressive meaning refers to the speaker's feelings or emotions and not to which words or utterances have for the interpret. Even if the speaker raises a voice that might suggest the anger or warning for a receiver. Speaker can also be calm this might suggest a standard situation with no additional meaning to speech intended (Baker 2018, 11).

3.1.3 Presupposed meaning

Presupposed meaning leads to restrictions of set words to have certain co-occurrences to be expected with these words. These words collocate or appear before or after these words when they occur. Examples can be the words that either modifies original word for instance "car" to "electric car" or verbs that are only used with specific words as petrol car cannot be

charged to keep engine running (as a battery in the phone) or fed however it can be refueled (Baker 2018, 12).

3.1.3.1 Selectional restrictions

Selectional restrictions are the functions of the propositional meaning of a word. There are subjects which are animated and objects that are inanimate. For each restriction, there are separate collocations used. The table can be broken however it cannot be killed as a person can be (Baker 2018, 13).

3.1.3.2 Collocational restrictions

Collocational restrictions are those which do not lead to the propositional meaning of words. As an example, teeth are "brushed" in English however in Czech they are "cleaned". These phenomena appear within a tremendous number of words and languages and it is given by culture which evolved differently to come up with these specific restrictions (Baker 2018, 13).

3.1.4 Evoked meaning

Evoked meaning is connected to the way how speaker speaks that means variations of dialect and register. The example of this are people who use some jargon as Czech computer gamers who would refer to a very powerful computer as "nabušenej kompl" which Czechs without using this jargon would refer to as "velmi výkonný počítač" meaning the same only informal language (Baker 2018, 13).

3.1.4.1 Field of discourse

The field of discourse depends on the situation which exists now or how that situation might influence the conversation which is examined. It examines how a conversation is connected with that situation the example is when a speaker says "What beautiful weather it is today" however, the reality is that there is a tremendous blizzard and you cannot see a step ahead and that suggests that speaker meant it ironically (Baker 2018, 14).

3.1.4.2 Tenor of discourse

The tenor of discourse is about relations between people, the hierarchy or position they oppose to each other. Example of this would be parents and children as parents should be superior to a child, they would not ask a child "Would you please clean the toilet?" but rather "Clean toilet before I return home!" This represents a different choice of attitude towards

people and it is setting some standards in society to build some social rankings since civilized society always have some of these (Baker 2018, 14).

3.1.4.3 *Mode of discourse*

The mode of discourse describes what type of medium is used to portrait the message, if it is written or spoken and what role it plays in language. As for example using the term "chapter 2" in speaking towards friend about a continuation of the previous story would seem rather unusual. When there is a movie adaptation or book of specific work both of these mediums can choose a different approach on how to deal with story since book can usually have more details written in it and reader can slowly assimilate these details in movies there can be many details on screen at the same time nevertheless examining them would require for normal person to pause the video every frame (Baker 2018, 14).

3.2 Types of morphemes

3.2.1 Free morphemes

Free morphemes can stand-alone meaning they can be free and they can collocate with other lexemes as in the word "farm-house" (Baker 2018,10).

3.2.2 Bound morphemes

There belong two categories into bound morphemes, which are prefixes and suffixes. The examples of them are "un-, im- or in-." These can appear only bound to lexeme as when the prefix "in- "is connected to word "complete" it creates the word "incomplete", which is opposite of "complete" (Baker 2018,10).

3.2.3 Inflectional morphemes

Inflectional morphemes are used to modify word's tense, number, aspect and other grammatical identifications of the word. The example of this morpheme is "-ing" added to verb "drive" which morphs into the word "driving" (Baker 2018,10).

3.2.4 Derivational morphemes

Derivational morphemes are added to a word to create another word as of when morpheme "-ness" is added to "lazy" which creates the word "laziness" which changed the adjective to a noun (Baker 2018,10).

3.3 Equivalence in translation

Vinay and Darbelnet considered equivalence-based translation as the measure which replicates the situation of original textual material, while the target uses different wording. Using the equivalence-based translation also affects the stylistic impact of the target textual material. If languages share equivalent expressions and they are listed within bilingual dictionary as full equivalents they are considered to be acceptable. Complete accuracy is not granted by including equivalent expression in the dictionary. For higher accuracy translators are required to study the situation in which the expression takes the place (Leonardi 2000).

4 METAPHORS

Metaphors are a figure of speech which refers to a certain word or phrase by mentioning other word or phrase for creating a rhetoric effect. It can be used to symbolize object, subject, activity or idea of something else. Metaphor is used to show hidden similarities between two textual materials. Those two textual materials equal in meaning however, they are not the same. Metaphors are used in poetry, literature or by anyone who wants to use more colorful language. (Newmark 1988, 84).

4.1 Purpose of metaphors

Metaphors are an artistic way of how to express information in a more fashionable manner. As an illustration, when speakers want to state that they are sad they can express it by metaphor "I am blue." Here the "blue" does not represent the color of their skin or what they are wearing. This example is a metaphor referring to the state of their mind where "blue" suggest sadness of that person. Metaphors are proved to have a greater impact on the reader. Thoughts can be transmitted more forcefully than by using ordinary words or statements. (Newmark 1988, 84-85).

4.2 Relation of cultural translation to metaphors

An ambiguity of metaphors is not given by the rule nevertheless, metaphors among languages differ. The phrase in English "I am blue" does not have the same metaphorical meaning as in Czech "Jsem modrý." In Czech this phrase has only one meaning, which is representing the color however, English has also the metaphorical variant meaning that someone is sad. (Newmark 1988, 86).

4.3 Types of metaphors

This subchapter will present Peter Newmark's classification of six types of metaphors which he introduced in his book from 1988 named *Approaches to translation*. Newmark's distinction is widely used even on the academic stage.

4.3.1 Dead metaphors

For these metaphors adjective "dead" is chosen because they are no longer considered metaphors. Dead metaphors became the part of everyday literal language and people no longer recognize them as metaphors. Dead metaphors are distinguished into three types: the first one where image and sense are preserved in the target language, the second one are

metonyms and the third one are non-technical words with concrete and figurative meaning simultaneously. (Newmark 1988, 106).

4.3.2   Original metaphors

Original metaphors are associated with the author of the text's message his personality and life. This type of metaphor is not complex however it is equipped with double meaning. These metaphors might also include an irrational element coupled with a writer's imagination. (Newmark 1988, 93).

4.3.3   Stock metaphors

Stock metaphors are defined as established metaphors. In the informal context, these metaphors are efficiently used in realistic situations that can occur in everyday life. These metaphors differ from dead metaphors by corresponding with emotional warmth. (Newmark 1988, 87).

4.3.4   Cliché metaphors

Cliché is a combination of stock and dead metaphors. Some cliché outlived their purpose. They are used to substitute the clear thought, usually emotively, nevertheless without the association with the elementary factor. They are often expressed by collocations of two types first by a figurative adjective and a literal noun and second by a figurative verb and figurative noun. (Newmark 1988, 87).

4.3.5   Adapted metaphors

Adapted metaphors are basically stock metaphors, with the difference the writer makes by adapting the metaphor to a new context. Author of the adapted metaphor uses existing metaphor and modifies it as an example "Hope is on the horizon" can be modified to "Hope is on the nearest horizon". (Newmark 1988, 88).

4.3.6   Recent metaphors

Recent metaphors are classified as a neologism. They are created by unknown persons. These metaphors spread rapidly in the source language. These metaphors tend to be regularly updated through language and have many variants as example "good" which in urban English might take forms as dank, fab or tasty. (Newmark 1988, 111).

II. ANALYSIS

5 THE TV SHOW THE SIMPSONS

TV show The Simpsons was first broadcasted on 17th of December 1989 however it first appeared as short films on The Tracey Ullman Show first on 19th of April 1987. The Simpsons are the animated sitcom created by Matt Groening and developed by Groening, James L. Brooks, and Sam Simon. (Ortved 2010, 287-90) The Simpsons won many awards and they are the longest-running American sitcom and longest-running primetime TV Show (Porter 2016).

One episode of The Simpsons has above 20 minutes (maximum length was 24 minutes). The show usually has one main story and secondary story for viewers to be able to choose at least one-storyline which they with interest waits to see a conclusion (BBC 2000). The Simpsons tries to react to current events nevertheless, creating one episode is a months-long process. On the other hand the animated TV show South Park takes only 6 days to create an episode of. Creators of South Park can change episode in few days before it airs to react to current events. Simpsons cannot do that however, the Simpsons are still adjusting for the current era and events as much as they can (Plante 2015).

5.1 The Simpsons and pop-culture

The Simpsons are brimming with pop-cultural references in a larger scale with newer seasons. This situation is basically case with every TV show sitcom focused on the family of the show. After some years they are beginning exhaust the ideas and they need to start adding pop-cultural references. Celebrities also make appearances on the show. This is where the clash between original and translation is beginning to spark more, due to how translation starts to be more demanding (Porter 2016).

5.2 The Simpsons main characters

The family of Simpsons in the show should represent a typical American family. At the beginning of the show, Homer was an angry father with principles and wanted to have a perfect family. After that, he evolved into a dumb loving father with sometimes inappropriate upbringing tactics (as choking of his son). Marge is the mother of the family. She is the one that evolved least. Marge has also the dark nature inside as every Simpsons character meaning although she might seem like a nice person she is not in reality. This character is basically the same "boring mother" as she always was. Bart started as a rascal and many people view him like that till these days however, he is becoming to be as his father which means lazy, not that intelligent and obese. That makes somewhat a sense since Homer is his

father and Bart should be somewhat similar to him. Lisa was described as a voice of the reason at the start of the show. Over the seasons she became more liberal by becoming vegetarian and fighting for all sorts of liberal causes (Rabin 2006).

5.3 The Simpsons in the Czech Republic

The Simpsons first appeared in the Czech Republic on 8th of January 1993, broadcasted on the first channel of Česká televize. Since their first broadcast the translation of the Simpsons evolved nevertheless, many elements stayed the same. Specific things are named differently as an example Simpsons family's dog named "Santa's little helper" is named "Spasitel" in Czech which means "Saviour" and it has a somewhat similar meaning, nevertheless "Santa" is completely omitted in Czech translation (Lukešovi 2013).

5.4 The Simpsons in other countries

The Simpsons are popular across the world, some countries banned them as Brazil through their depiction of Rio de Janeiro they made. (Bellos 2002) Sometimes only specific episodes are banned as in Russia the episode "Looking for Mr. Goodbart". In this episode Homer becomes obsessed with Pokémon GO (parodied as Peekimon Get) and goes to church looking for Pokémon. This is in time when the church is full with people, this was banned because it could offend the Russian Orthodox Church (The Moscow Times 2017).

5.5 The problems with The Simpsons

The Simpsons are considered as a family TV show, nevertheless society evolves and what was considered as non-problematic in the early 1990s is now considered problematic. These problems started arising with the release of the documentary "The Problem with Apu" which discussed how main character of The Simpsons Apu is an Indian stereotype and makes fun of India as whole after this documentary was released, creators of the Simpsons deleted character of Apu because they wanted to go along with today's political correctness era (Placido 2018).

6   THE CULTURAL TRANSLATION OF THE SIMPSONS

The Simpsons require the part of the set of cultural translation through its entire episode. The Simpsons is the TV show that deals with several cultures and cultural issues. The Simpsons have numerous cultural factors require even more cultural translation than the TV shows which involve for example only one ethnic group.

6.1 Scenes of the Simpsons with cultural translation

Excerpt chosen for this chapter includes cultural incompatibility between Czech and English languages. Usually, this consists of idioms, wordplay, double entendre and more. As cultures developed, their language was modified by different events or beliefs. In one of these excerpts the phrase "I'll be damned" has a clear connection to Christianity. Some religions do not acknowledge the existence of hell. That leads to not associating regular aspects of life with references to hell. The cultural translation here tries to provide a similar experience of elements for instance as double entendre, by adjusting the textual material for needs of the Czech language.

6.1.1   The Simpsons S06E16

Original:

Homer: Look at this country: You are gay

Czech translation:

Homer: Podívej ten název, U-ra-gán

In this excerpt main protagonist Homer is examining globe and he finds a country called Uruguay. He misread as "You are gay" which obviously means calling someone a homosexual, however in Czech translation meaning is changed to "uragán" which means hurricane. This change was made for the reason that in Czech "Uruguay" cannot be connected with the meaning of calling some person "gay".

6.1.2   The Simpsons S12E01

Original:

Homer: Did you see that? I did the deed. Open up!

St. Peter: Oh, I'm so sorry. I wasn't looking.

Homer: Hey, I thought you guys could see everything.

St. Peter: No. You're thinking of Santa Claus.

Homer: Well, I'll be damned.

St. Peter: I'm afraid so, yes.

Czech translation:

Homer: Viděl jste to? Dobrý skutek. Otevřete!

Svatý Petr: Promiňte zrovna jsem se nedíval.

Homer: Já myslel že vy vidíte všechno.

Svatý Petr: Ne. To Santa Claus.

Homer: No tak to jsem v troubě.

Svatý Petr: Obávám se že ano.

The phrase "I'll be damned" means in Christian belief to be condemned by God to suffer eternal punishment in hell. In this situation Homer tried to get to heaven after he died however, Saint Peter did not saw Homer making a good deed. This led Homer to say "I'll be damned" on which Saint Peter replied, "I'm afraid so, yes." In Czech there is a phrase "Být zatracený" with the same connotation, nevertheless it cannot be used in the same situation. Czech phrase does not have the same ambiguity as the English version has. In the Czech version, this phrase is replaced with "No tak to jsem v troubě" which in Czech is not used with connotation with hell. Czech phrase being translated to English "To be in the oven" however implies to hell since in both oven and hell there are hot temperatures.

6.1.3   The Simpsons S04E14

Original:

Boy: Come on, Bart. We're gonna go sneak into an R-rated movie.

Milhouse: It's called Barton Fink.

Bart: I can't. I told my dad I'd wait for him.

Czech translation:

Chlapec: Naskoč Barte. Jedeme do kina na nepřístupnej film.

Milhouse: Jedeme na Bartona Finka.

Bart: Nemůžu musím tady čekat na tátu.

In the USA there is an organization named "Motion Picture Association of America film rating system." This organization uses the rating system which ranges from G (General audience) to NC-17 (No one under 17 and under admitted). According to Americans instead of saying "restricted movie" as Czechs do. They use the term "R-rated movie." This was created by the cultural influence of this company on the cultural background of Americans.

6.1.4   The Simpsons S08E09

Original:

Smithers: Evenin', little lady. You reckon a square could get a dance?

Marge: Uh, it looks so complicated. Do you know how?

Smithers: Ma'am, I wouldn't honk the honk if I couldn't tonk the tonk.

Czech translation:

Smithers: Brej večír krásko. Smí poprosit o divokej taneček?

Marge: Och, vypadá to tak komplikovaně. Vy víte jak na to?

Smithers: Madam netroubil bych na poplach, nemít v botách střelný prach.

In this scene, protagonist Smithers uses Western America dialect used by cowboys. Czechs never had this community in the area of Czech Republic. This means that translators use a certain standard of "cowboy speech" previously known from other publications.

6.1.5   The Simpsons S01E06

Original:

Homer: Do you know where my keys are?

Bart: No. I'm talkin' about your breakfast. Did you try the rumpus room?

Homer: Rumpus room? Great idea.

Czech translation:

Homer: Ty víš kde jsou moje klíče?

Bart: Ne. Jen se tak bavím. Třeba jsou v dílně.

Homer: V dílně? Že jsi to neřekl.

"Rumpus room" by the definition in Webster dictionary is a room usually in the basement of a home that is used for games, parties, and recreation. Czech has no direct equivalent to "rumpus room." The translation to "dílna" is not really convenient since "dílna" is a place where a person repairs something or makes some gadgets.

6.1.6   The Simpsons S04E09

Original:

Homer: Now we play the waiting game.

Homer: Ah, the waiting game sucks. Let's play Hungry Hungry Hippos.

Czech translation:

Homer: Zahrajem si hru na čekanou.

Homer: Čekaná je nuda pojďte hrát na krvavé koleno.

This excerpt shows ambiguity for a specific joke. Hungry Hungry Hippos might be the game familiar for the American audience however not for the Czech audience. In conclusion, Czech translators choose more convenient game "Krvavé koleno" since this game is more known in the Czech Republic.

6.2 Evolution of the cultural translation in The Simpsons

By the observation of the episodes of The Simpsons I came to conclusion that first seasons tend to use more cultural translation than the newer ones where there is often used literal translation sometimes too much literal as when comics guy says "It's in mint condition" meaning it's brand new and in perfect condition and Czech translation created that "It has mint smell" in Czech "Voní mátou". This is, however, more of a case of insufficient literal translation than cultural. The cultural translation is more about cultural differences than about of how collocations are used for different situations as with mint condition.

7 THE POP-CULTURAL TRANSLATION OF THE SIMPSONS

The main goal of this chapter is to show the scenes of the Simpsons with the most changed meaning. These scenes contain the meaning remarkably inaccurate that it even makes the scene more rememberable, due to how the translation was not carried out to satisfy persons who know many of the pop-cultural references that the Simpsons mentioned.

7.1 Scenes containing pop-cultural translation

The early episodes of the Simpsons are richer for the cultural translation phenomena since American culture and pop-culture was not that known in the Czech Republic as it is now and translators had to improvise a lot to make it understandable for the Czech audience (Kolman 2017). These excerpts chosen has meaning substantially changed and most of them appear as the meaning in Czech translation should be different. Information told by the characters does not fit the context of the situation. Some of these suggestions are provided with my translation if I could not find a better way to translate other excerpts there is no translation provided.

7.1.1 The Simpsons S04E12 (Monorail opening scene)

Original:

Quimby: Now I'd like to turn things over to our grand marshal Mr. Leonard Nimoy.

Nimoy: I'd say this vessel could do at least warp five.

Quimby: And let me say "May the force be with you."

Nimoy: Do you even know who I am?

Quimby: I think I do. Weren't you one Of the Little Rascals?

Czech translation:

Quimby: Právě se chystá k projevu okresní šéf pan Leonard Nimoy.

Nimoy: Ať vám vaše železná hérka klape.

Quimby: Ještě bych dodal „pánbůh s náma a zlými pryč".

Nimoy: Vy mě posíláte pryč?

Quimby: Poznal jsem vás. Jste Mažňák z Rychlých Šípů.

My Czech translation:

Quimby: A teď rád bych předal slovo okresnímu šéfu panu Leonardu Nimoyovi.

Nimoy: Řekl bych, že tohle plavidlo zvládne aspoň warp 5.

Quimby: A já bych ještě dodal „Nechť vás provází síla".

Nimoy: Víte vůbec, kdo já jsem?

Quimby: Myslím, že ano. Nejste jeden z Bylo nás pět?

In this excerpt, all the Star Trek and the Star Wars references were replaced by comics Rychlé Šípy which is a well-known Czech comics. This step was made to widen the range of people that would understand that reference. To enable more people to make connections together to make the joke more effective. Everything in this scene was prepared for the original meaning and Czech translation completely changed the meaning of this scene.

If this translation was done now, they would not probably use a reference to Rychlé Šípy since today's generation might be more familiar with Star Wars or even Star Trek. These franchises still produce TV shows and movies. In my translation, I tried to adjust the meaning to keep pop-cultural references intact.

First paragraphs were replaced as it is translated in Star Trek and Star Wars TV shows and movies meaning "warp" is translated as "warp" to Czech as it is commonly used in Czech dubbing of Star Trek. The sentence "May the force be with you" as in Czech "Nechť vás provází síla" is directly taken from Czech translations of Star Wars as it should be. Once any phenomena is established by some saga of movies or TV shows, it should be preserved as something which everyone agrees upon to. Translators should not cause confusion when dealing with pop-cultural references. In the last sentence, the original author used a reference to "Little Rascals" which is an unknown topic for the Czech Republic. In my translation I used a reference to *Bylo nás pět,* which is similarly old as "Rychlé šípy" however, it might be more convenient to be used across generations.

7.1.2   The Simpsons S09E09

The 9th episode of 9th season of The Simpsons tells a story of how the main protagonist Marge is selling the haunted house to the family of Flanders however, Marge after this has a remorse and that leads to this scene when she comes back to visit them to this house where the whole family of Flanders lays in red paint sleeping. This lead to this scene:

Original:

Flanders: Oh, hi, Marge. I guess we gave you quite a start. We were painting Todd's room red. Pretty messy work and then we came out here to take a break. Must've dozed off.

Todd: Red room, red room. Over there.

Czech translation:

Flanders: Ahoj Marge. Vyděsila jsi se že? Malujeme totiž Toddovi pokoj a je to na nás nejspíš vidět. Dali jsme si pauzičku a asi jsme usnuli.

Todd: Je můj, je můj. Červený.

This is the reference to the movie Shining where on the wall there is a word written with blood "redrum" which backward spells as "murder" as it can be seen in the mirror later. In English it is the perfect reference to that movie nevertheless, in Czech, it only points to blood on Todd's t-shirt because he was painting his room red and that's why he said: "red room" because it sounds exactly as "redrum" in English.

7.1.3   The Simpsons S10E09

This is another of translations that completely lost original meaning in translation to Czech:

Original:

Hamill: Homer… use the fo

Homer: Use the force?

Hamill: Use the fork!

Czech translation:

Hamill: Homere vem si vi

Homer: Vi co?

Hamill: Vidličku támhle!

My Czech translation:

Hamill: Homere musíš použít

Homer: Co použít sílu?

Hamill: Vidličku támhle!

In this excerpt, the joke is in reference to Star Wars use of force (magical energy) the joke consisted of the character who is saying this phrase. He is the actor Mark Hamill who played Luke Skywalker in Star Wars movie saga. Skywalker is Jedi and Jedi use force to lift objects remotely, in the Simpsons this was a clear reference to "Using a force" as it is known in the Star Wars universe because many elements as Hamill himself, similar word "fork" to "force and that whole episode is Star Wars tuned. Czech translation yet again could not deliver the right meaning and offered an unsatisfying substitute for anyone who understands the pop-cultural references. In my translation, I tried to keep the sentence as long as the original. Problem with my translation might be that "použít" in English "use" is not really used in Czech as "vezmi" meaning "take" in English. The problem here is if Simpsons were made mostly for sci-fi fans this violation would be considerable, however as the Simpsons are mostly for the common people rules of the Czech language might be more important to keep.

7.1.4   The Simpsons S13E18

Original:

Lee: Let's see what you got son. My spidey senses are tingling.

Bart: It's that good?

Lee: Did I said "spidey" I meant "stinky". 'Nuff said.

Czech translation:

Lee: Tak ukaž, co máš hochu. No to je tedy vážně síla.

Bart: Takže je to dobrý?

Lee: Počkat řekl jsem "síla" myslel jsem "šmíra". Takže smůla.

My Czech translation:

Lee: Tak ukaž, co tu máš synku. Můj pavoučí instinkt se probouzí.

Bart: To je tak dobrý?

Lee: Říkal jsem "probouzí" myslel jsem "blouzní". Takže ne.

In this excerpt, Bart is showing his comics to Stan Lee (creator of Spiderman). After that Stan Lee is referencing to the often-used phrase in Spiderman "Spidey sense" as Stan Lee is the creator of Spiderman this reference should be connected to Spiderman as it is in the original.

7.2 The Simpsons songs

The authors of the Simpsons TV show have composed many songs (mostly parodies). Most of these parodies are hard to convert for the Czech audience because the meaning can be only understood by Americans. The main reason for that are references they parody as some of them are not part of Czech culture and that means the result of translation ends up with a completely different meaning.

7.2.1   Spiderpig

The theme song "Spiderpig" which is a parody of the original TV Show "Spiderman", creators of The Simpsons took original lyrics and replaced "Spiderman" with "Spiderpig" and add a conclusion that "Spiderpig" cannot do what "Spiderman" can. In Czech translation, the problem is that 1960's Spiderman TV Show was not translated and that meant that audience could understand the reference to Spiderman however no reference to specific Spiderman show from the 1960s which was not translated and broadcasted on any Czech television channels.

Original:

Spiderpig, Spiderpig

Does whatever the Spiderpig does

Can he swing from a web?

No, he can't, he's a pig

Look out!

Here comes the Spiderpig!

Czech translation:

Spidervepř, Spidervepř

Umí hlavou dolů lézt

Umí též sítě plést

Bohužel jsem se splet

Už k vám běží Spidervepř

7.2.2 We do

In the song "We do" comparison between two first sentences in Czech and English test is interesting:

Original:

Who controls the British crown?

Who keeps the metric system down?

Czech translation:

Kdo ovládá celou zem?

Moře, řeky, černozem?

In English text, they sing about specific elements considering monarchy in England and the Imperial system in the USA not being replaced by the Metric system. In Czech translation, the meaning is completely different as they do not sing about any specific elements only unspecific things.

Another part of the song which is worth to mention:

Original:

Who leaves Atlantis off the maps?

Who keeps the Martians under wraps?

Czech translation:

Kdo si tyká s Marťany?

Rozumí si s hvězdami?

Here in English original text author mocks conspiracy theories about the city of Atlantis and Extraterrestrials nevertheless, in Czech, there is no meaning to it the only purpose is to make it rhyme. This can be considered as a big flaw since Simpsons are also about politics

or world order parodies and that means these parodies of conspiracy theories are a huge part of Simpsons and Czech translation does not always respect that.

Here is the rest of the interesting part:
Original:

Who holds back the electric car?

Who makes Steve Guttenberg a star?

Czech translation:
Kdo zpomalí volný pád?

Kdo zastaví vodopád?

In this part again, the meaning is completely different as in English text they talk about the conspiracy that governments "kill" electric cars to profit from petrol cars and in Czech text this is completely omitted (Paine 2006).

CONCLUSION

After understanding of how many aspects of cultural translation consists of, I must say that it cannot be easily described correctly. This could, however, be said about many fields of interest not only for cultural translation nevertheless, here it applies twice as much. Cultural translation has more meaning to it as I understand it, the main meaning or purpose of cultural translation is to adjust the source text for the culture of the target text. This means translators should know specific cultures as much as possible. Knowing cultures with the translators work with can help them to create bridges for better translation. They need to acknowledge all the connections, be conscious of all cultural references and on people for whom is the translation mainly focused on.

This thesis was focused on cultural and pop-cultural references known to Americans and some of them even known to Czechs too. It seems that the first seasons of The Simpsons were made by people that have not really known American cultural references nevertheless, with newer seasons this changed to better speaking about English to Czech translations. Cultural differences are part of speech if some idiom in one language is regularly used it can create various collocations. Most of these collocations might be incompatible across languages due to process these collocations represent with language in a specific way. The same sentence in English that points to various ideas, might point only to one idea in Czech. The Simpsons are a TV show that highly focuses on cultural aspects by making stereotypes of certain cultures or making fun of their own American culture. This TV show also supports it by making episodes where they travel around the world or episodes based on characters of this TV show with different cultural background.

American and Czech cultures are not that different compared to the Middle East or entire Africa. Of course, there are some tremendous differences by comparing Czechs with Americans however, they have also many similar characteristics compared to various parts of Africa or Asia. Cultural differences in the future might be less of a problem since people around the world are more connected and conscious more about other cultures than it was years ago. The question is if the consciousness of other cultures is enough to start with understanding among various cultures or if this universal understanding will never be achieved.

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LIST OF ABBREVIATIONS

EU   – European Union

USA   – United States of America