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The En-Cz-Cz Dubbing Corpus: Introduction, Analysis

Master's Diploma Thesis

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I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.

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Author's signature

Acknowledgement:
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Table of Contents

CHAPTER 1: THESIS INTRODUCTION 5

1.1 The of the Art of Dubbing Translation Research 5

1.2 Aims and Objectives of My Work 6

CHAPTER 2: THE EN-CZ-CZ DUBBING CORPUS – INTRODUCTION 8

2.1 Dubbing Corpora in Translation Research 8

2.2 Corpus Methodology 9

CHAPTER 3: THESIS METHODOLOGY 14

CHAPTER 4: NEW TRANSLATION-SPECIFIC TENDENCIES:

COMPLETIZATION AND FLAVORIZATION 18

4.1 Completization 19

4.1.1 Background Dialogue Completization 22

4.1.2 Silent Moment Completization 25

4.1.3 Silent Dialogue Completization 27

4.1.4 Commentary Completization. 28

4.1.5 Mouth Movement Completization 31

4.1.6 Utterance Completization 34

4.1.7 Reaction Completization 38

4.2 Flavorization 43

4.2.1 Basic Avoidance of Repetition 46

4.2.2 Repetition-Turned-Gradation 53

4.2.3 Creative Flavorization 59

4.2.4 Oral Flavorization 65

CHAPTER 5: THE EN-CZ-CZ DUBBING CORPUS:

OTHER ANALYSES AND THEIR CONCLUSIONS 72

5.1 Error Analysis Results 72

5.2 Orality Issues in Dubbing 74

5.3 Problem Areas in Dubbing Translation 78

5.4 A Diachronic Analysis of Czech Dubbing Translation Quality 79

CHAPTER 6: PROPOSAL OF FURTHER RESEARCH WITH THE CORPUS 86

CHAPTER 7: CONCLUSION 90

REFERENCES 92

ABSTRACTS 98

1. THESIS INTRODUCTION

1.1 The State of the Art of Dubbing Translation Research

Until recently, audiovisual translation had been academically marginalized as opposed to the more typical areas of translation studies such as literary or poetry translation (Díaz Cintas 2004, 23). The little research that was devoted to audiovisual translation used to be monopolized by the "debate over whether dubbing is better than subtitling or vice versa" (Díaz Cintas 2008a, 14).

Since the beginning of the 21st century, audiovisual translation has grown with remarkable speed and scope. Dubbing translation research, however, seems to be only now leaving its first stages. Fresco (2009) claims that for a time, the majority of attention had been given to dubbing synchronies, "as if they were the only factor determining the specificity of this type of translation. As a result of this, other key issues of dubbing such as the naturalness of dubbed dialogue...ha[d] been largely neglected" (18).

Whether their approach was professional, functionalist, polysystemic, or cinematographic, translation scholars arrived to the unanimous conclusion that dubbing synchronization should be prioritized over other translation qualities (Chaume 2004b, 36-42). The belief that good dubbing synchronies equal good quality dubbing now permeates the professional world (36), even though several scholars such as Chaume have begun to disagree (see section 5.4). In this thesis, I stand on the side of those who disagree, while hoping to see dubbing translation research evolve to its next steps.

1.2 Aims and Objectives of My Work

I was inspired to create the En-Cz-Cz Dubbing Corpus while attending my classes on translation theory. Discussing audiovisual translation meant discussing subtitles rather then dubbing, and even then, the research we were given to study was based on very limited corpora: Perego's self-proclaimed small-scale analysis of explicitation in subtitles utilizes only two films, whereas Kutálová's gender analysis of subtitling makes use of four films. In both cases, each film provided only one translation pair.

With translation studies growing in size and quality, I believe that new research must be based on larger sample sizes if it is to remain credible and relevant in the following years.

I soon realized that the first hurdle in the underrepresented area of dubbing translation research is the difficulty of finding a corpus to analyze. While downloading and formatting subtitles might not be that difficult, dubbing requires purely manual, ear-to-hand transcription. In the case of student work, whether preparing an essay or a diploma thesis, few have the time to create and quality-control their own research material.

Remembering the stacks of VHS tapes and DVDs with films taped from television channels that my family has been keeping since I was a child, I also realized that I have a unique opportunity to find more than one Czech dubbing of the same film, which would allow even more research possibilities. In the end, I created a corpus out of eight such films.

The En-Cz-Cz Dubbing Corpus has multiple uses. As Johansson (2003) says, "[a] corpus of original texts and translations can be a rich source in the study

of translation patterns, not least for those who are learning to translate" (137). The prescriptive function of the corpus is to show students good and bad solutions to problems they may encounter and to make them think about translation issues they were not previously aware of. Its descriptive function is to "allow for observations on translation shifts by making the translation relationship between source and target texts accessible to the analyst (...), making visible the additions, suppressions and 'reshuffling' as described by Toury (1995/2012)" (Freddi 2013, 492) – especially by offering two or more variations on the same target text. Another descriptive function of the corpus is to show the development of Czech dubbing practices from the year 1991 to 2011.

My own research topics were chosen with careful consideration to the scholars who will visit the corpus after me. Having written every dubbed word and read through them several times, I decided to analyze the entirety of the corpus while looking for shifts that would be impossible to detect with corpus software. I ended up discovering two new concepts for the list of translation-specific tendencies, completization and flavorization, which I intend to present, prove and examine in chapter 4.

Several other chapters of research were begun and then aborted for space and time related reasons (see chapter 5). Even though they did not end up in the thesis fully, the conclusions I arrived to during my in-depth analysis of dubbing errors are still featured in chapter 5, where I aim to call several dubbing practices and priorities into question.

Specific ideas for further work with the En-Cz-Cz Dubbing Corpus are listed in chapter 6. I have high hopes for its usefulness.

2. THE EN-CZ-CZ DUBBING CORPUS - INTRODUCTION

2.1 Dubbing Corpora in Translation Research

This is not the first study of a dubbing transcript in the 21st century. Freddi (2013) offers a summary of the research so far, listing:

> [a] number of studies involving a variety of language pairs, notably English-Spanish (e.g. Baños-Piñero & Chaume, 2009; Romero Fresco, 2009), English-Catalan (Matamala, 2009), English-Italian (Bonsignori, Bruti, & Masi, 2012; Bruti & Pavesi, 2008; Freddi, 2009, 2012; Pavesi, 2008, 2009, 2012), German-Italian (Heiss & Soffritti, 2008; Valentini, 2008), French-Italian (Valentini, 2007). (493)

This is also not the first attempt at a dubbing corpus of a significant size. Probably the largest dubbing corpus can be found in the Forlì Corpus of Screen Translation, also called Forlixt 1, the result of a long-term project of the University of Bologna's Department of Interdisciplinary Studies in Translation, Languages and Culture. Started in 2003, it reached 51 hours of audiovisual material and about 300,000 words in 2006, by which time it had "already paralleled the most important corpora of spoken Italian" (Valentini 2008, 39). The latest data I have found about the corpus claims 115 hours of audiovisual material and no specific word count (Valentini and Linardi 2009, sec. 3.0).

The Pavia Corpus of Film Dialogue is much closer to my dubbing corpus in both type and scope. Whereas Forlixt 1 consists of films "translated from and into German, Italian and French" (Freddi 2013, 494), this corpus of English-to-Italian dubbings is uni-directional. With about 500,000 words (495), it would be twice the size of mine if the En-Cz-Cz Dubbing Corpus counted each language pair separately – but since I have two or three dubbings based on the same source text, I count each English transcript only once in the entire corpus.

2.2 Corpus Methodology

The En-Cz-Cz Dubbing Corpus is a uni-directional parallel corpus of English-spoken films and their multiple Czech dubbings. The transcripts of the original soundtrack and both (or all three) dubbings occupy the same document with its dialogue carefully aligned. The En-Cz-Cz Dubbing Corpus consists of 8 American (or half-American) films and 17 Czech dubbings, totaling slightly over 188,000 words. Its creation and completion took me over a year, specifically two summers and two university semesters.

My choice of films was overruled by the accessibility of more than one Czech dubbings of the same film. In the end, I found nine such films, but I had to rule *The Highlander* (1986) out because of the vastly different nature of its 1990 self-proclaimed 'simultaneous' dubbing (pre-translated and multiple-voiced, but not synchronized at all, with the original voices quietly playing in the background).

The remaining eight films surprisingly cover most mainstream live-action genres: action, adventure, romance, comedy, parody, science fiction, western, and period film. The only major genres missing are horror, thriller, fantasy, and perhaps noir. Below is the list of the films and their dubbings.

- *The Magnificent Seven* (1960); *Sedm statečných* (1994) and *Sedm statečných* (2006).
- *Superman II* (1980); *Superman 2* (1991) and *Superman 2* (1999).
- *Spaceballs* (1987); *Války hvězd naruby* (1992) and *Vesmírná tělesa* (1993).
- *Overboard* (1987); *Přes palubu* (1993), *Přes palubu* (1997) and *Přes palubu* (2007).

- *Lethal Weapon 2* (1989); *Smrtonosná zbraň 2* (1992) and *Smrtonosná zbraň 2* (1997).
- *The Bodyguard* (1992); *Osobní strážce* (1993) and *Osobní strážce* (2000).
- *Stargate* (1994); *Hvězdná brána* (1995) and *Hvězdná brána* (2005).
- *Easy Virtue* (2008); *Lekce neslušného chování* (2009) and *Lekce neslušného chování* (2011).

Out of the 17 dubbings, six come from store-bought DVDs, five were recorded from the television onto my family's DVD player, and six come from the time when my family recorded films from the television onto VHS tapes. The latter needed to be retaped onto DVDs, lest the repetitive pausing and rewinding in order to achieve an accurate transcription should damage the tapes.

A special role in the corpus is occupied by *Superman II* (1980), a film that was dubbed twice based on the same translation from Pavel Dominik. I contacted him and he confirmed that he did not make any changes in his 1991 translation for the second dubbing in 1999. Despite also sharing the same director and dialogue writer, Zdeněk Štěpán, some of the dialogue in the two dubbings still differs. This part of the corpus therefore offers valuable insight into how much of the translation can change during the rest of the dubbing process.

Whenever I found an English transcription of a film, it would reduce my work to only copying, segmenting and revising. Shooting scripts and English subtitles were not very faithful, but I did find a few transcriptions made by fans or for the hearing-impaired. In some of these, the capital 'I' was written using the lower-case 'l', which I only found out once the transfer was finished. Locating the unwanted l's was an interesting experience. Six months later, I still stir whenever I see a sentence beginning with a capital I, itching to check whether it truly is an I.

Transcribing the Czech dubbings had to be done from the very beginning, ear to hand, and reviewed at least twice. Considering this project a part of spoken corpora (Valentini 2008, 39), I did my best to write down the words exactly as they were uttered on screen: with all the false starts, stuttering, pauses, contractions, slang, inarticulate sounds and pronunciation deviations.

The only unreliable part of my corpus is punctuation, which at times seemed to be a question of opinion rather than fact. There was often a shorter pause between two periods than between two commas; and telling the difference between a period and an exclamation mark could be just as difficult.

When it came to segmentation into the corpus table, several compromises had to be made. I could not simply put every sentence into its own cell, because if I did, reading the transcript would be incomprehensible without playing the film at the same time.

First, I needed to separate individual scenes, so that the reader would know that the place, time, or characters have changed. For this purpose I used a very graphic line of cells filled with underscores and blocked out in black (example 1).

Well, I'll remember that.	To si budu pamatovat.	Budu si to pamatovat.
[redacted]	[redacted]	[redacted]
This is just in the last six months.	To je za posledních šest měsíců.	Tohle jsme dostali za posledního půl roku.

Example 1.

Since it would drastically affect the lexical density and other factors in machine analyses, I could not afford to provide the name of the speaker for every turn of the dialogue. In order to avoid confusion as to who is talking, I decided to keep one person's speech in one cell, unless that speech is an unusually long monologue (over five proper sentences), in which case, it would be separated into two or more cells. At the expense of not having every single sentence aligned solely with its translation, this decision allows easier orientation in the scene.

To regain some of the searchability, every sentence in a cell starts at the beginning of a new paragraph – except for the cases of short exclamations (such as “Yes! We did it!” or “Mom! Seriously?!”), short repetitions (such as “Yeah. Yeah.”), or false starts (see example 2).

Well, hey, I've been doing this kind of shit – work – for years. This is...This is just beautiful. Wow. Do---	No, dělám tuhle podělanou práci už léta. Ah, to je, to je fakt nádhera. A má... Oh...	Tuhle práci dělám už hezkou řádku let. A tohle, teda to je prostě nádhera. Mohu...?	Ale nebojte se, dělám tuhle podělanou práci už celý roky. Ale tohle – to je teda paráda, fakt. Máte...?
Try not to touch anything.	Radši na nic nesahejte.	Ničeho se nedotýkejte.	Na nic nesahejte.

Example 2.

Due to the semiotic complexity of cinematic text, I felt forced to add some paralinguistic information to the corpus. I limited this contamination to only the most necessary audiovisual notes such as speakers’ body language (e.g. [gesture] or [pointing]), non-verbal sounds (e.g. [chuckle] or [mumble], see example 3) or dialogue that the viewer was not meant to understand (e.g. [unintelligible dialogue] or [Arabic]). Some of these notes were important for my discovery of completization (e.g. [silence] or [silent mouth movement]), but might not seem that important in further research.

[gasp] Rika. Come on, get up, get dressed. Get dressed, come on.	Co je?! Honem, voblíkni se. Voblíkej se! Dělej, rychle!	Riko. Rychle, obleč se, obleč se. Dělej.

Example 3.

The metadata included in the corpus were also reduced to the utmost minimum (example 4). At the beginning of every set of transcripts, the first line provides the names of the films and the years those particular versions were created. Then, the names of the dubbing studios (and the distributors), are written down just as they were given in the credits. Next come the names of the

translators;[1] the dialogue writers (if given), and the directors. Finally, I describe the source from which the dubbing was obtained.

Easy Virtue (2008)	**Lekce neslušného chování (2009)**	**Lekce neslušného chování (2011)**
	G Studio Brno pro Intersonic překlad: Zlata Částková dialogy: Dagmar Novotná režie: Pavla Horňáková (DVD)	Česká televize překlad: Petra Hrubá dialogy a režie: Jana Semschová (nahráno z Čt1)

Example 4.

Last but not least, the corpus features a tightly coded typology. The key is below.

- Italics mark a different mode. This usually means written text that either remains written in the dubbings but is important for transcript comprehension, or more commonly, a piece of written text whose translation is read out loud in the dubbing. However, italics can also mark singing.
- Square brackets enclose paralinguistic information, or untypical pronunciation, or a word that is so quiet or mumbled that it is difficult to understand.
- Quotes signal several types of quoting, whether a character is metalinguistically discussing a word, or repeating what someone said, or imitating someone's voice and behavior, or simply reading a text out loud while inserting their own comments.
- Several paragraphs in a cell beginning with hyphens mark crowd speech delivered by unnamed characters, with the lines often interrupting or overlapping each other.
- Three hyphens (---) stand for an interruption of the speaker by either someone or something else, whereas ellipses (...) stand for moments when the speaker trailed off by themselves.

[1] Only one of the seventeen dubbings made it impossible for me to determine its translator, and that is the 1994 dubbing of *The Magnificent Seven* (1960).

3. THESIS METHODOLOGY

Since the year 2000, audiovisual translation studies have grown so much that thankfully, "scholars no longer need to offer detailed accounts of the publications available in this area before moving on to the focus of their study" (Fresco 2009, 7). I will therefore skip the tediously general prefacing I have found in other dubbing-related theses, where I would explain the definition of audiovisual translation and how scholars arrived to this name, provide detailed technical descriptions of dubbing and its history, or elaborate on the terminology concerning for example voice-over types or dialogue lists.

Focusing only on terms that are directly relevant to my research, I should first introduce the concept of dubbese. In translation studies, dubbese is a term used for the collection of language features that tend to get dubbed dialogue recognized from the original. These features include source-language interference (Pavesi 2008, 91), less textual cohesion (81), increased formality and decreased oral authenticity (Heiss 2004, 213), cultural neutralization including lack of sociolinguistic variation (Pavesi 2004, 1), and overall unnaturalness of language (Fresco 2009).

Other dubbing terminology that appears throughout the thesis is lip synchronization (or lip-sync) and isochrony, "two dubbing conventions – turned constraints – that oblige translators to find solutions both phonetically and rhythmically similar to the words [lip-sync] and to the length [isochrony] of the sentences uttered by the original film characters" (Díaz Cintas 2008a, 14).

The diploma thesis research required the following steps. While transcribing films for my corpus, I already began to make notes about the various shifts and

errors I noticed. By the time the transcripts were finished, they were filled with colorful highlights and comments.

I compiled lists of shifts and errors for each of the eight films, dividing them into categories. The errors differed in their magnitude so much that I had to create a four-level classification:

- A non-error is a case of a reduced film quality (such as humor or cohesion) that, while not resulting in a flawed final product, does lower its artistic value.
- A minor error is either a case of unnatural target language that only attentive viewers will notice, or a change of meaning that is marginally harmful to the text.
- A major error is either an easily noticeable case of unnatural target language, or a significant change in meaning that disrupts the film's tone, message, characterization, or plot.
- A massive error is either a completely incoherent or ungrammatical failure of target language, or a change of meaning that contradicts a key part of the film, such as the explanation of a plot twist, the completion of a character arc, or the reappearance of the film's main theme.

I also established a numerical classification that would help me express the damage in numbers: 0 points for non-errors, 1 point for minor errors, 2 points for major errors, and 3 or 4 points for massive errors. Adding the points led to what I call index numbers, of which there were several types: one to enumerate the relative harm caused to a film by its dubbing translations errors,[2] another to express how prominent and damaging a specific type of mistake could be in a

[2] The most serious offender being the 1992 dubbing of *Spaceballs* with an astronomical index number of 584, counting errors worth 97 points for every 1,000 words.

film,[3] and yet another index number to show the dangerous side of a translation-specific tendency. I use the latter in chapter 4.

For the purposes of chapter 4, I compiled a list of shifts I came to identify as translation-specific tendencies called completization and flavorization. I divided these into subtypes based on the motivations I perceived behind them, the text alteration strategies used to achieve them, and the effect they have on the target text.

For the purposes of my unfinished chapters, I counted all the shifts and errors I collected and wrote them down into a table that allowed me to calculate various statistics, such as the error ratio that shows what kinds of mistakes were prevalent in early the 1990's as opposed to the late 2000's. Extracting the transcripts from their tables and creating pure-text counterparts was needed in order to determine the word count of each translation. I also recategorized my collection of errors into a list of translation problem areas that includes several specific English-to-Czech rich points. More details on this research can be found in chapter 5.

Next, I managed to contact the dubbing translator of *Superman II*, Pavel Dominik, to find out about the level of his involvement with the 1999 dubbing of the film based on his 1991 translation. Dominik no longer works in dubbing, but when he did, he was a part of high-profile productions, such as the 1997 dubbing of *One Flew Over the Cuckoo's Nest* (1975), and he was known for often being the dialogue writer as well. While exchanging emails, I conducted a short interview with him about Czech dubbing practices and dubbing quality.

[3] For example the wrong selection of a synonym leads to the average of 7 points' worth of errors per film.

Since I want my thesis to be comprehensible even to readers who cannot read Czech, I provide each corpus sample with a back translation. I aimed to back-translate unnatural dubbing into unnatural-sounding English and fitting translations into natural-sounding English. At the same time, however, a close translation was necessary if I wanted to convey a specific shift of style and content. This balance was at times difficult to strike, especially when it came to figures of speech, idioms, and functional sentence perspective. Once the focus shifted to common and literary declensions in the Czech language, back-translation became impossible.

To make the examples easy to navigate, I used grey highlights to pinpoint exactly where the discussed phenomenon appears, red letters for translation errors (be it minor, major, or massive), and if necessary, underscoring to show the trigger for said phenomenon. I also altered the segmentation so that every cell contained the entire example, which was sometimes a piece of monologue (with each new sentence in its own paragraph), and other times a dialogue exchange (with each turn in its own paragraph, starting with a hyphen).

The thesis is accompanied by an appendix CD that contains not only the En-Cz-Cz Dubbing Corpus (eight sets of transcripts in total), but also the List of Completizations and Flavorizations, the films' lists of Shifts and Errors, the Microsoft Excel document with corpus statistics, and the version of the corpus with my very many notes.

4. New Translation-Specific Tendencies: Completization and Flavorization

Translation-specific tendencies are a vital concept in translation studies. First discovered as 'translation norms' (or laws) by Toury (1977) and advanced by other researchers, they were later approached by Mona Baker (1993) who proposed the term 'translation universals' and defined them as "linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation" (243).

Further research expanded Baker's list of four universals into "simplification, avoidance of repetition present in the source text, explicitation, normalization, discourse transfer, and distinctive distribution of lexical items" (Baker and Malmkjær 1998, 288). Implicitation, a phenomenon opposite to explicitation, is also studied (e.g. Kamenická 2009).

As the concept came under critique, especially its proposed universality (e.g. Kujamäki and Mauranen 2004), the preferred term became 'translation-specific tendencies'. Critics such as Pym (2011) now focus on the lack of testing as its main issue (97).

While studying the En-Cz-Cz Dubbing Corpus, I identified two more possible translation-specific tendencies: completization, which is marginally related to explicitation, and flavorization, which builds upon and partially overlaps with avoidance of repetition. Both completization and flavorization appear in several subtypes.

Completization includes: background dialogue completization (73 occurrences), silent moment completization (36), silent dialogue completization (15), commentary completization (89), mouth movement completization (61), utterance completization (62), and reaction completization (60).

Flavorization includes basic avoidance of repetition (110 occurrences), repetition-turned-gradation (74), creative flavorization (62), and oral flavorization (over 73 occurrences).

4.1 Completization

The definition I propose for completization is as follows:

Completization is a translation-specific tendency that uses addition strategies to complete what is left intentionally or unintentionally incomplete in the source material. Text-derived completization is a tendency to complete an unfinished word, utterance, or dialogue exchange. Sound-derived completization is a tendency to provide a complete soundtrack with less silence and uninterrupted dialogue. Focus-derived completization is a tendency to provide complete commentary to whatever the visuals are focused on.

The latter two categories can only be found in audiovisual translation, or perhaps only in dubbing. Text-derived completization, on the other hand, may prove to be universal to all translation.

Before I arrived to the conclusion that completization is a tendency of its own, I misdiagnosed its instances as a kind of explicitation. Discovered years before the idea of multiple translation-specific tendencies became an actual theory

in translation studies, explicitation was originally defined as "the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation" (Vinay and Darbelnet 1958, 8), and then confirmed in the research of Blum-Kulka (1986).

From its very conception, explicitation has been associated with addition. As Baker and Malmkjær (1998, 80) summarize, some scholars discuss both strategies together (e.g. Vinay and Darbelnet 1958) or treat the two as synonyms (e.g. Dimitrova 1993), while others consider explicitation to be the hypernym (e.g. Séguinot 1988), or vice versa (e.g. Nida 1964).

I take the latter approach and follow Nida's example by viewing addition as the broader concept. My reason is that addition is a word that can be applied to new information that is in no way implicit in the source text. This is why I initially misdiagnosed completization as a part of the explicitation tendency. Pym (2011) addresses this very issue when he revisits the definition:

> Explicitation: Term for cases where a translation makes explicit something that is implicit in the ST. This may involve syntactic expansion (e.g. "the girl I saw" vs. "the girl that I saw") and the provision of lexical information that is considered common knowledge to ST users but not to TT users (e.g. "Huesca" might become "the city of Huesca in northern Spain"). Care should be taken to restrict the term to the implicit/explicit criterion, so that it does [not] swallow up all forms of explanation (footnotes, translators' prefaces, etc.). (81)

In dubbing, additions often take the shape of newly invented utterances that surpass mere explicitation. Additions or omissions are necessary dubbing practices whenever they are used to maintain isochrony, i.e. the correspondence of "the duration of the screen character's utterance, from the instant his or her mouth opens to speak to the instant it shuts" (Chaume 2004b, 36). Example 1 showcases such addition.

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
And you know it.	A ty to víš. Víš to!	A ty to víš.
(back translation)	*And you know it.* *You do!*	*And you know it.*

Example 1.

The 1993 dubbing solves the issue of a slowly spoken English sentence by having it dubbed just as slowly in Czech, while the 1992 one chooses to add a second utterance that communicates the same sentiment as the first. This type of expansion for the sake of isochrony is not what I call completization.

As I define it, in dubbing, sound-derived completization is purely optional and sometimes, quite unnecessary (see examples 7 and 20). Focus-derived completization poses a small threat to lip-sync (see examples 22 and 28) and text-derived completization may even become damaging to the film's isochrony (see example 56). If synchrony is the most important aspect of dubbing, as it is considered to be by practically all the translational approaches (see Chaume 2004b, 36-42; the approaches are listed as professional, functionalist, polysystemic, and cinematographic), then the 396 optional and/or synchrony-threatening additions I found in the En-Cz-Cz Dubbing Corpus must be caused by a counterforce of a sort. I believe that counterforce is the completization tendency.

The list of all 396 completization occurrences is provided on the appendix CD. The counting rule I used was: One case of completization is an added phrase or sentence. If the addition is several sentences long, but they are repetitions or near-repetitions, the sentences are still considered one case of completization. Hence, an unfinished sentence ("But I...") has the same value as two identical sentences fired after each other ("Come on! Come on!"). When utterance completization is concerned (see 4.1.6), one case is one finished word, phrase, or clause.

The instances I found are divided into seven subtypes. I also assigned each subtype its most probable incentive (the text, the sound, the visual focus, or a combination of the latter two).[4]

4.1.1 Background Dialogue Completization (Sound-Derived)

I use the term background dialogue for lines delivered by characters who are not the main visual focus of the scene but rather the providers of background visuals and/or background sounds. The speakers are often, but not always, unnamed characters played by extras. Typical background dialogue completization manifests as inventing background chatter for a scene with silent background characters (example 2); or changing unintelligible background chatter into specific lines of dialogue (example 3); or keeping the background dialogue flowing even though the dubbers used up all the lines from the original sound version (example 4).

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
[A wide shot of an archeological dig. A guide is silently leading Dr. Lanford to a place of discovery.]	- Opravdu? Já se nemohu dočkat. - Ano, ano. Tady to je. Tady. Pojďte. Pojďte, pojďte.	- Už se nemůžu dočkat. - Jo, jo. Tady! Tady. Hlavně pojďte, profesore, pojďte.
(back translation)	*- Really? I can't wait.* *- Yes, yes. Here it is. Here. Come. Come, come.*	*- I just can't wait to see it.* *- Yeah. Yeah. Here! Here. Just keep going, professor, come.*
***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
[unintelligible crowd chatter]	Ó, nahoře ve věži?	Ó, nahoře ve věži?
(back translation)	*Ooh, up in that tower?*	*Ooh, up in that tower?*

Examples 2 and 3.

The similarity of both additions in example 2 suggests that some background dialogue completization may originate in the dialogue list the translator receives from his client. Those lines may have even been spoken in the

[4] With the overlap of these three incentives as well as similar addition strategies (such as emulating previous dialogue, providing commentary, or adding an expected reaction), the categorization might seem rather muddled.

scene, only to be lost or made unintelligible by the sound equipment, during postproduction, or due to the lower quality of some of my VHS recordings.

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
- Hey, what's wrong with this guy? - [people attending a choking man] - I don't know! Bring him some water!	- Hej, co je s tím hochem? - [a short silence] - Dejte mu vodu!	- Je vám špatně? - Vždyť se udusí! - No tak, dělejte něco, zavolejte doktora! - Položte ho na zem! - Přineste mu vodu!
(back translation)	*- Hey, what's with this boy?* *- [a short silence]* *- Give him some water!*	*- Are you sick?* *- He's gonna choke to death!* *- Come on, do something, get a doctor!* *- Lay him down!* *- Bring him some water!*

Example 4.

Even if the incentive is not provided by the distributor, the studios still practice background dialogue completization as a part of their dubbing process. Martínez (2004) ascribes this responsibility to the dialogue writer, who inserts "additional sound effects, such as the background noise for a football match or a hospital emergency ward" (4).

The additions usually consist of inconsequential chatter that repeats previously mentioned information, or of clarifications as to what the background characters are doing.

The last kind of background dialogue completization is slightly different from the rest. Films can feature foreign speech that is intentionally left unsubtitled. Its role is to sometimes incite mystery, but more often to paint an exotic atmosphere or to simply show that a character possesses the language skill. The importance of these words fades into the background even if they are spoken by the main characters on screen, which is why I consider unsubtitled foreign dialogue a special kind of background dialogue. The tendency to translate it into an uninterrupted flow of target language (examples 5 and 6) is therefore yet again background dialogue completization.

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
Go get the girl. [Afrikaans]	Seberte tu holku. Rychle.	Chyťte tu holku. Rychle.
(back translation)	*Get the girl.* *Quickly.*	*Catch the girl.* *Quickly.*
***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
[French]	- Dělej, musíme to stihnout. - Jasný.	[francouzština]
(back translation)	*- Hurry, we've gotta make it.* *- Sure.*	*[French]*

Examples 5 and 6.

With 73 occurrences in the entire En-Cz-Cz Dubbing Corpus, background dialogue completization is the second most common type of completization.

I categorize this tendency as purely sound-derived. The motivation behind it seems to be a tendency to provide a complete soundtrack with a continuous flow of clear target-language dialogue, thereby disposing of unintelligible background noise, untranslated foreign speech, and moments of silence.

As I mentioned before, sound-derived completization can sometimes be quite unnecessary, causing what I call non-errors. Consider this short scene in *The Bodyguard* (1992): Rachel's son is playing in the pool with his friends. Rachel sits on one side of the pool, while her bodyguard Frank sits on the other. Both wear sunglasses, and both are somber and silent, processing the murder of Rachel's sister. Nothing else happens in the scene.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
[children playing]		Necákej na mě. Nepotápěj mě. No tak!
(back translation)		*Don't splash at me.* *Don't dunk me.* *Come on!*

Example 7.

Is it fitting to translate the nondescript squealing and laughter of children into specific dialogue? It does not damage the quality of the translation per se, but it might misdirect the attention of the viewer away from Rachel and Frank and towards the children, which is not what the film language is focusing on.

Other times, background dialogue completization may lead to an actual error, such as this error of consistency in *Easy Virtue* (2008): While the rest of the family is playing pool, Mrs. Whittaker and Lord Hurst are sitting to the side, absorbed in something on paper. Their dialogue is hard to hear, but a keen ear will recognize they are solving a puzzle and laughing when they triumph:

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
- [Eighteen across...] - [I before E, except after C.]	- Osmička. - Dobře, osmička.	- Osmnáct od meze k mezi, vidíte? Tady je to přesně vyznačeno. - Osmnáct, výborně, a ještě ten lesík za plotem.
(back translation)	*- An eight.* *- Right, an eight.*	*- Eighteen from one boundary to another, you see? It's marked off right here.* *- Eighteen, wonderful; and the small woods beyond the fence.*

Example 8.

The 2011 dubbing invents dialogue based on the previous interaction of these two characters – Lord Hurst is indeed helping Lady Whittaker to sell her lands. This, however, is also a scene where Lady Whittaker says: "We're accentuating the positive today. I really don't have a mind for anything else." Discussing the selling of their lands, a very painful last resort for Lady Whittaker and an uncomfortable topic for discussion in front of the whole family, is inappropriate and inconsistent.

4.1.2 Silent Moment Completization (Sound-Derived)

When there is no trigger for focus-derived completization (such as a gesture or a mouth movement) and yet, the main characters speak longer than in the original sound version, silent moment completization is practiced.

Similarly to background dialogue completization, this tendency comes in the shape of additions of inconsequential chatter or more of the same lines, and it often manifests as filler dialogue that keeps the conversation continuously flowing,

but unlike the previous tendency, silent moment completization is applied on the dialogue of the main characters on screen. The extra dialogue is usually slipped into shots with the character's mouth in an ambiguous shape such as a wide smile (example 9), or into wider shots where the character's mouth is far from the camera (example 10), or into shots where the speaker's mouth is not visible at all (example 11).

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
[pause] That's him! (...) [silence] He's here!	To je on! (...) Je tady.	Slyšíte? To je on! (...) Je tady.	To je Dean, on se blíží! (...) Tady je. Je tady!
(back translation)	*That's him!* *(...)* *He's here.*	*Do you hear that?* *That's him!* *(...)* *He's here.*	*That's Dean, he's getting close!* *(...)* *There he is.* *He's here!*

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
You motherfucker!	Slyšíš, ty blbče? Co to děláš?! Copak to nevidíš?!	Kam se cpeš, ty šmejde?!
(back translation)	*You hear me, you idiot?* *What're you doing?!* *Can't you see?!*	*Where do you think you're going, you son of a bitch?!*
***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Oh, no. No. Somebody help me.	Ne! Houstone! Houstone!	Ne, ne! Pomoc! Pomoc! Houstone, ozvěte se! Ne! Ne! Pomoc!
(back translation)	*No!* *Houston! Houston!*	*No, no!* *Help! Help!* *Houston, come in!* *Ne! Ne!* *Help!*

Examples 9-11.

I found 36 cases of silent moment completization in the En-Cz-Cz Dubbing Corpus with no dubbing errors under this tendency.

The only apparent cause for this type of completization seems to be the threat of a lapse of silence in the soundtrack, which is why I consider it a purely sound-derived tendency, even though it affects the characters that are the film's main focus. Dubbing practices seem to be influenced either by a conviction that a

lull in dialogue would sound unnatural or a fear of losing the viewer's attention if characters stop speaking for a few seconds.

4.1.3 Silent Dialogue Completization (Sound- and Focus-Derived)

Silent dialogue appears in scenes focused on talking actors whose words are either completely drowned out by noise or music (example 12), or muted beyond comprehension (example 13), or silent (example 14).

Intentionally silent dialogue can be used as an audiovisual tool for conveying deafness, shock, trauma, or distraction. Short words can be screamed in silence in dramatic slow-motion moments. Silent dialogue can also be used in shots that establish setting and atmosphere, such as it is in example 13.

Unlike the previous two tendencies, silent dialogue completization shows more creativity rather than repetition. After all, the shots usually show specific situations with not a single line of context-giving dialogue that could be emulated in the new additions.

The Bodyguard features silent dialogue repeatedly, as its director clearly prefers showing over telling. In six of these instances, the Czech 2000 dubbing adds its own lines, where, interestingly, the 1993 dubbing keeps all the dialogue silent.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
[silent dialogue]		Nechoďte tak blízko. Jděte dál, dělejte.
(back translation)		*Don't come so close.* *Step back, come on.*
[muted dialogue]	[muted English dialogue]	Tak jo, Tome, to je dobrý.
(back translation)		*All right, Tom, that's good.*
[silent dialogue]		- Byla jsi skvělá. - Díky.
(back translation)		*- You were great.* *- Thanks.*

Examples 12-14.

Example 12 is a shot of Frank keeping fans away while Rachel is on stage. Example 13 is a shot from inside a car to its driver outside, chatting. Example 14 is a shot of Rachel chatting with people at a party while Frank is looking at her and talking about her.

With the prerequisite of silent dialogue appearing in a film, its completization is the rarest among the subtypes, amounting to only 15 occurrences in the corpus.

Silent dialogue completization is a sound-derived tendency to keep the flow of the words coming rather than to allow a moment with no dialogue, and it is also a focus-derived tendency to put words into every moving mouth on screen.

While some of the silent dialogue completization I found could be called unnecessary, none went as far as to harm the film. It is important to note, however, that in the eight English-language films that form the En-Cz-Cz Dubbing Corpus, there was practically no use of silent dialogue for the sake of portraying shock, trauma, distraction, etc. This crucial part of film language should never be disturbed by silent dialogue completization.

4.1.4 Commentary Completization (Sound- and Focus-Derived)

Commentary completization always concerns the main characters on screen. It appears when a wordless gesture is verbalized (example 15); when a silent action is accompanied by a commentary (example 16); or when a character's feelings are externalized (example 17).

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
- Thank you. - [gesture: nod]	- Díky.	- Díky. - Rádo se stalo, krásko.
(back translation)	*- Thanks.*	*- Thanks.* *- My pleasure, beautiful.*

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
Help, uh, my body! [pushing the dogs out of her bed]	Jdi pryč! Nech mě! Ne, potvoro, jedeš?! No tak, ne, ne! Jděte pryč! Jdi pryč!	Běž pryč! Moje tělo. Azore, fuj! Fuj, bež pryč! Fuj.	Ne, pomoc! Nech toho. Azore, fuj. Jdi pryč! Jdi už.
(back translation)	*Go away!* *Leave me alone!* *No, you monster, shush!* *Come on, no, no!* *Go away! Go away!*	*Go away!* *My body.* *Bad Spot, bad!* *Go away, bad boy!*	*No, help!* *Stop it.* *Bad Spot.* *Go away! Go.*

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
Hey! [smiling]	Héj!	Rád tě vidím!
(back translation)	*Hey!*	*Glad to see you!*

Examples 15-17.

The content of these additions is tailored for the situation, as they provide the film version of sports commentary for what the characters are doing or feeling, or they outright explain what is occurring on the screen. Example 18 provides commentary to a silent gesture, whereas example 19 offers an explanation as to what is happening.

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
[gesture: Sarah offers Philip an arm to lean on]		- Chceš se opřít? - Ne.
(back translation)		*- Want to lean on me?* *- No.*

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
[a man is rushed by reporters] How did they get up there?	Tamhle je policejní mluvčí. Jak se tam dostali?	Tamhle je policejní mluvčí. Kolik jich je a jak se tam dostali?
(back translation)	*There's the police spokesman.* *How did they get up there?*	*There's the police spokesman.* *How many are there and how did they get up?*

Examples 18 and 19.

With 89 cases found, it is the most common type of completization in the corpus.

The cases of commentary completization that feature verbalized gestures could be considered an extreme case of explicitation – one where the implicit/explicit criterion is stretched into non-verbal/verbal. The rest of the cases, however, fall more into the range of absent/present.

Commentary completization seems to be a partially sound-derived tendency driven by the threat of a silent moment, but more importantly, a focus-derived tendency to externalize what the actors are doing with their bodies and conveying with their faces, and to explain what is happening in the scene. As such, it underestimates the viewer's comprehensive skills and it can come off as an attack on the film's subtlety. For example: when sneaking into an embassy in *Lethal Weapon 2* (1989), Sgt. Riggs is confronted by a guard who he dissuades by showing him his badge. This quick and somewhat comedic interaction happens without any words. Commentary completization takes away some of the desired effect:

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
- Sorry, you're gonna have to leave the premises right now. - [flashes a police badge] - [backs away]	- Je mi líto, budete muset opustit tento pozemek. - Policie.	- Promiňte, ale musíte odsud okamžitě odejít. - Policie. - Ne.
(back translation)	*- Sorry, you're gonna have to leave the grounds.* *- Police.*	*- I'm sorry but you have to leave immediately.* *- Police.* *- No.*

Example 20.

Commentary completization can also lead to translation errors or film misinterpretation, as can be seen in this example 21. "You shouldn't be here," are Rachel's welcoming words to Frank when he comes to say goodbye towards the end of *The Bodyguard*, showing the first signs of how unemotional she will try to be in this scene until she finally cracks and runs into his arms for one last kiss. Yet the 1993 dubbing gives precedence to her body language, as she is lightly touching Frank's injured arm in a sling, and changes the dialogue into a commentary of that gesture, thereby giving Rachel one mood swing too many:

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
[touching his arm] You shouldn't be here.	Už je to v pořádku?	Neměl jsi sem chodit.
(back translation)	*Is it all right now?*	*You shouldn't have come.*

Example 21.

These non-errors and minor errors are, however, small in numbers in what is an abundant tendency. Moreover, there are cases where creative commentary completization adds value to the film, such as in example 22, when the witty Lex Luthor cracks another small joke in *Superman II* (1980) instead of simply pointing a finger.

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Due North. [gesture: pointing]	Na sever. A to je tamhle.	Na sever. A to je tamhle.
(back translation)	*Due North.* *And that's that way.*	*Due North.* *And that's that way.*

Example 22.

4.1.5 Mouth Movement Completization (Focus-Derived)

In this section, mouth movement accounts for several kinds of occurrences when the main characters on screen move their mouths without saying any words. First, the character may be completely silent while simply moving their mouth, such as in example 23. Second, the character may be mumbling something unspecific (example 24). And third, the character may be making a non-verbal sound such as a groan (example 25), a gasp (example 26), or a yawn (example 27).

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
- Kawalski, we've gotta do something. - [silent mouth movement]	- Kawalski, musíme s tím něco udělat. - Zatraceně.	- Kawalski, musíme něco udělat. - Ale co?
(back translation)	*- Kawalski, we've gotta do something about this.* *- Dammit.*	*- Kawalski, we've gotta do something.* *- But what?*
Here. [Mumble]	Tumáš, he. Jo.	Chytej, na. No jo.
(back translation)	*Here, huh.* *Yeah.*	*Catch, here.* *Oh yeah.*
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
- Get off me, man. I don't want anybody to see us like this. - [groan]	Slez ze mě, člověče, nechci, aby nás takhle viděli.	- Slez ze mě, nechci, aby nás takhle někdo viděl. - Mně to nevadí.
(back translation)	*- Get off me, man. I don't wanna be seen like this.*	*- Get off me, I don't want anybody to see us like this.* *- I don't give a damn.*
[gasp]	Co je?!	
(back translation)	*What is it?!*	

Examples 23-26.

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
[yawn]		Co jéé?
(back translation)		*What's going ooon?*

Example 27.

Mouth movement completization is the tendency to dub these moments over with lines of dialogue.

The tendency is achieved through various addition strategies. Yet again, a very common one is variation on the character's last line of dialogue (example 28). Much like commentary completization, mouth movement completization can also use externalizations of characters' feelings (example 29) or commentary/explanation as to what is happening on screen (example 30). Another addition strategy is an inserted reaction (example 31), which I describe in more detail in section 4.1.7, under reaction completization. And lastly, mouth movement can be sometimes dubbed over with creative additions crafted for the specific situation, such as in example 32.

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
Yeah. [silent mouth movement]	Ano. Ano, tak to je.	Ano.
(back translation)	*Yes.* *Yes, that's how it is.*	*Yes.*
***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
[silent mouth movement]		No nazdar.
(back translation)		*Oh crap.*
***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
[silent mouth movement]		On krvácí! To nejsem já! Pane bože, on krvácí!
(back translation)		*He's bleeding!* *It's not mine!* *Oh God, he's bleeding!*
- You can look around if you want. - [silent mouth movement] Sorry to disturb you.	- Prohlédněte si to, prosím. - Díky. Nerad vás ruším.	- Můžete se tu rozhlédnout, jestli chcete. - Jo. Nerad vás ruším.
(back translation)	*- Take a good look, please.* *- Thanks. Sorry to disturb you.*	*- You can look around if you want.* *- Yeah. Sorry to disturb you.*
***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Freak! [mumble]	Balvan. A k tomu chodící!	Balvan. A ke všemu chodící!
(back translation)	*A rock.* *And a walking one at that!*	*A rock.* *And a walking one at that!*

Examples 28-32.

I found 61 cases of mouth movement completization in the En-Cz-Cz Dubbing Corpus.

Even though these additions in effect overlap with other types of completization, the dominant motivation behind them seems to be an eagerness to put words into every moving mouth on screen, which is why I define it as a purely focus-derived tendency.[5]

Unnecessary additions in the area of mouth movement can affect the character's perceived eloquence. For example, *The Bodyguard*'s protagonist Frank is supposed to be a silent, stoic man who only speaks up when he deems it necessary. However, Kevin Costner's habit of moving his mouth even when he is not speaking results in two (1992) and then four (2000) mouth movement completizations for Costner alone in the Czech dubbings, making Frank a little more expressive.

Another example would be Clark Kent, Superman's famously bumbling pushover alter ego. "Where have you been?" his boss asks him in *Superman II* (1980), and Clark stutters:

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Uh, uh, home.	Doma, kde jinde.	Doma, kde jinde.
(back translation)	*Home, where else?*	*Home, where else?*

Example 33.

In both Czech dubbings (based on the same translation), his mouth movement is used for a longer answer with a more assertive tone.[6]

[5] Nevertheless, it is possible that if the characters' lips were not moving in any of the scenes where I found mouth movement completization, some of these additions would still have been inserted and then diagnosed by me as silent moment, commentary, or reaction completization.

[6] This is unfortunately a part of a system of shifts in the Czech localizations of *Superman II* that normalize Clark's submissiveness and stuttering and thereby wash out the differences between the speech of Clark Kent and the speech of Superman, making his disguise that much less credible.

Mouth movement completization can sometimes lead to an actual error, such as the following error in character consistency from *Easy Virtue*. In the scene, John complains that his wife refuses to play sports outside in the cold and his friend chastises him:

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
- Some people would kill to be indoors with Larita. - Oh...	- Někteří by za chvíli s Laritou vraždili. - Ale ne.	- Co by za to jiní dali, sedět doma s Laritou. - Ále...
(back translation)	*- Some people would kill for a moment with Larita.* *- Not at all.*	*- What would the others give for sitting indoors with Larita.* *- But...*

Example 34.

At this point in the story, John is still madly in love with Larita, idealizing her as his "Venus Detroit". However, due to mouth movement completization, John's non-committal "oh" is dubbed over as denying his friend's praise of Larita, so much so that the 2009 dubbing goes against John's characterization.

4.1.6 Utterance Completization (Text-Derived)

Utterance completization is the tendency to complete a word (example35), a phrase (example36), a clause (example 37), or even a complex sentence (example 38) that is left intentionally or unintentionally unfinished in the original sound version. The characters may have stopped speaking by themselves, which the En-Cz-Cz Corpus designates with ellipses (...), or because they were interrupted by another voice or sound, which the transcripts designate with three hyphens (---).

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
- It's John. He's married that floo-floo... - Francophile? - Floo-f... - Photographer? - Floo...! - Pharmacist? - Floo!	- To John. On si vzal tu f-f-f... - Frankofilku? - F... - Fotografku? - F-f! - Farmaceutku? - F!	- To je od Johna. Oženil se s tou f-fl-f... - Frankofilkou? - Flu-f... - Fotografkou? - Flu... - Farmářkou? - Flundrou.
(back translation)	*- It's John. He's married that f-f-f...* *- Francophile?* *- F...* *- Photographer?* *- F-f!* *- Pharmacist?* *- F!*	*- It's from John. He's married that f-fl-f...* *- Francophile?* *- Floo-f...* *- Photographer?* *- Floo...* *- Farmer?* *- Floozy.*
***The Magnificent Seven* (1960)**	***Sedm statečných* (1994)**	***Sedm statečných* (2006)**
I'm not in a good position. Let him stick his neck---	Mám blbou pozici, až vystrčí---	Nemám dobrou pozici, až se ukáže.
(back translation)		
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
...the problem with my Dad, I'm so sorry.	Georgi, nevim, co do něj vjelo, je mi to líto.	Nic si z toho nedělej.
(back translation)	*George, I don't know what's the problem with him, I'm sorry.*	*Don't worry about it.*
***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
- I have something for you. - No. I---	- Něco pro vás mám. - Ne, to já...	- Něco vám chci dát. - Ne, to nejde.
(back translation)	*- I have something for you.* *- No, I couldn't...*	*- I want to give you something.* *- No,you can't do that.*

Examples 35-38.

As the examples above show, many unfinished utterances in films are meant to be easily guessed by the average viewer. In these cases, utterance completization is very close to explicitation, as it uncovers what was left unspoken but somewhat implicit in the source text. This, however, does not apply to the other cases, when the viewer is meant to wonder at the horror, or the secret that the unfinished utterance is hiding, or when the character simply runs out of things to say, such as in example 39.

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
- You ever heard of crosswalks? - Yeah, but you know, I mean... See, he...	- To jsi ho neslyšel? Vždyť na tebe troubil! - Neslyšel. Nic se nestalo.	- Tys ho neslyšel? Vždyť na tebe troubil! - Neslyšel. Nic se nestalo, vidíš?
(back translation)	*- You didn't hear him or what? He honked, for crying out loud!* *- No, I didn't. It was nothing.*	*- You didn't hear him? He honked, for crying out loud!* *- No, I didn't. It was nothing, see?*

Example 39.

According to Baker and Malmkjær (1998, 290), Shlesinger discovered "a tendency to complete unfinished sentences" in 1991 while analyzing courtroom interpreting, but he defined it as a form of normalization. It is true that the two types of text-derived completization I present here are close to normalization as well as to explicitation.

As there is no audiovisual motive behind utterance completization, I define it as a purely text-derived tendency. With 62 instances in the corpus, it is rather common for such a specific type of shift.

Much like commentary completization, unnecessary utterance completization can reduce the film's subtlety by not letting the viewer use their own comprehensive skills to fill in the blanks. It can also reduce the effect that a scene with an interrupted or unfinished utterance may have: Interruption can signal comedic surprise (example 40), dramatic surprise (example 41), or the interrupting character's rudeness (example 42). The desired effect of a sentence that trails off, on the other hand, may be unthinkable consequences (example 43) or comedic uncertainty (example 44).

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
Hey, don't push your lu--- [Cut off by a kiss]	Hele, nechceš toho---	Hele, nechceš toho příliš?
(back translation)	*Hey, aren't you a little---*	*Hey, aren't you a little demanding?*
Sir, I'd like to see your driver's license and proof of insur---!	Ukažte mi váš řidičák a pojistku!	Ukažte mi řidičský průkaz a pojistku!
(back translation)	*Show me your driver ID and proof of insurance!*	*Show me your driver's license and proof of insurance!*
- It's only paperw--- - Don't talk to them! Come here.	- Jsou to jen papíry.	- To je v pořádk--- - Nemluvte s nimi. Pojďte sem.
(back translation)	*- It's only paperwork.*	*- That's all righ--- - Don't talk to them. Come here.*
***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
I think we get outta here right now or...	Říkám, abychom zmizeli, hned, dokud to jde!	Musíme zmizet dřív, než bude pozdě!
(back translation)	*I say we get outta here right now while we can!*	*We've gotta get outta here before it's too late!*

Examples 40-43.

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
Is there a lunch or something that everybody...?	Je snad přestávka na oběd, že všichni...?	To už je polední přestávka, že všichni odešli?
(back translation)	*Is there a lunch break that everybody...?*	*Is it lunch break already that everybody left?*

Example 44.

Utterance completization can also lead to errors in narrative consistency, or erroneous punch lines or key phrases. For example, In *Overboard* (1987), Dean convinces an amnesiac that she is his wife and introduces her to his neglectful lifestyle. Whenever she questions it, he says that this is the lifestyle they agreed upon before she lost her memory. "Never bothered you before," he phrases it once, and this phrase returns later in the film:

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- Now, none of this ever [bothered]--- - Bothered me before. Well, it bothers me now.	- No, dřív tě to nikdy neotravovalo. - Dřív možná ne. Ale teď mě to otravuje!	- Dřív ti to nevadilo, lásko... - Dřív nevadilo. Ale teď mi to vadí!	- Hele, ty věci ti nikdy nevadily. - Dřív mi nevadily, ale teď mi vadí.
(back translation)	*- Well, it never bothered you before.* *- Maybe not before. Bot now it bothers me!*	*- You never minded before, love...* *- I didn't before. But I do now!*	*- Hey, these things never bothered you before.* *- They didn't bother me before, but they bother me now.*

Example 45.

All three Czech dubbings opted to let Dean complete his sentence rather than let Joanna do it for him, even though it would expressively communicate how frustrated Joanna has grown with the phrase, not to mention that the passing of a key phrase to another character is an important trope in film language.

Cases of utterance decompletization, i.e. interrupting or not finishing an utterance that is complete in the source text, appear in the corpus as well, albeit in a very small number. The motivation behind most of them seems to be running out of time before the character's mouth stops moving or before another character's line starts. However, two of the 13 cases add comedic surprise (example 46), one adds dramatic surprise, one adds a rude interruption, and one suggests unthinkable consequences in a threat (example 47).

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
Sir, shouldn't you sit down? [The car takes off with a jerk, making Lord Helmet fall into his seat.]	Pane, nesed....?	Neměl byste si sednout?
(back translation)	*Sir, shouldn't you sit...?*	*Shouldn't you sit down?*

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
I'll do it, but we get caught – it's your ass!	Udělám to, ale jestli nás chytěj, vodsereš to ty!	Udělám to, ale jestli nás chytnou...!	Ale následky poneseš ty!
(back translation)	I'll do it, but if they catch us, you take the fucking rap!	I'll do it, but if they catch us...!	But the consequences will be on you!

Examples 46 and 47.

4.1.7 Reaction Completization (Text-Derived)

The reactions and responses that tend to be added into Czech dubbings are of several kinds.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
- You see those people standing there? Yeah? - [silence]	Vidíš všechny ty lidi kolem?	- Vidíš támhlety lidi? - Jo.
(back translation)	*You see all those people around there?*	*- You see those people there?* *- Yeah.*

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- ...And they named you Burger Boy employee of the month. - [silence] - Yeah, it was great...	...A tebe jmenovali zaměstnancem měsíce. Bylo to bezva.	...A tebe jmenovali servírkou měsíce. Jo, bylo to skvělý.	- ...A tebe jmenovali zaměstnankyní měsíce. - Jo? - To bylo skvělý...
(back translation)	*...And you were named the employee of the month.* *It was great.*	*...And you were named the waitress of the month.* *Yeah, it was great.*	*- ...And you were named the employee of the month.* *- Yeah?* *- That was great...*

Examples 48 and 49.

Firstly, English-language films feature many simple questions that end up not being answered, some of them being more rhetorical than inquisitive. Czech dubbings tend to provide simple yes/no answers for them, such as in example 48. Secondly, I found cases of added backchannels, i.e. listener responses, where there are none in the original sound version (example 49). Thirdly, there are many additions that provide very typical and expected answers or reactions, thereby completing rounds of typical Czech dialogue exchanges (examples 50 to 53).

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
- Ah, there you are. - [Silence]	- Á, tady jsi. - Kde bych byla.	Á, tady jsi.
(back translation)	*- Ah, here you are.* *- Where else would I be.*	*Ah, here you are.*
***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
- This is kind of a cowboy song, huh? - Yeah.	- To je kovbojská písnička? - Jo, proč?	- To je nějaká kovbojská písnička. - Jo.
(back translation)	*- Is that a cowboy song?* *- Yeah, why?*	*- This is some kind of a cowboy song.* *- Yeah.*
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
- Do I look like Michael Jackson? - No, but you're bad. - This is a two-car garage...	- Vypadám snad jako Michael Jackson? - Ne, ale jsi stejnej borec. - Dobrej vtip. Je to dvojmístná garáž...	- Vypadám snad jako Michael Jackson? - Ne, ale seš stejně dobrej. - Hele, tohle je garáž pro dvě auta.
(back translation)	*- What, do I look like Michael Jackson?* *- No, but you're a hotshot, too.* *- Good one. It's a two-car garage...*	*- What, do I look like Michael Jackson?* *- No, but you're just as good.* *- Look, this is a two-car garage.*
- You are a cop. - [silence]	- Polda jste vy! - Ahá.	Vy jste polda!
(back translation)	*- You're the cop!* *- Oh, yeah.*	*You are a cop!*

Examples 50-53.

The latter tendency is especially strong when it comes to ritualized exchanges such as greetings (example 54), thanks (example 55), or reactions to imperative sentences (example 56).

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
- Doctor Gary Myers, how are ya. - What is this place? - [Silence]	- Doktor Gary Mayers, jak se máte? - Těší mě, kde to jsme?	- Doktor Gary Mayers. - Těší mě. Kde to jsme? - Mě taky.
(back translation)	*- Doctor Gary Myers, how are ya?* *- Nice to meet you, what is this place?*	*- Doctor Gary Myers.* *- Nice to meet you, what is this place?* *- You too.*
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
- Here you go. - [silence]	- Prosím. - Děkuji.	Tak na zdraví.
(back translation)	*- Here you go.* *- Thank you.*	*Cheers, then.*
***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
- Stay alert. - [silence]	Dávej pozor.	- Všechno sleduj. - Jasně.
(back translation)	*Stay alert.*	*- Watch everything.* *- Sure thing.*

Example 54-56.

A special kind of reaction completization is one that does not come from the other character at all. It is an interactive follow-up at the end of a character's line, a discourse marker with the position of a question tag. Though not technically a reaction, it still is a feature of interpersonal communication, which is why I decided to include it in this subtype. It is best explained with multiple examples (57 to 59).

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
It's got a harness! It's domesticated!	Je neškodný! Ochočený, dívej.	Vždyť má postroj! Je ochočený!
(back translation)	*It's harmless!* *It's domesticated, look.*	*But it's got a harness!* *It's domesticated!*
Repeat, we have to abandon base camp!	Opakuji, musíme opustit základnu! Slyšíte?	Opakuji, musíme opustit tábor!
(back translation)	*I repeat, we have to abandon base camp! Do you copy?*	*I repeat, we have to abandon base camp!*

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
I got two fire extinguishers ready to go.	Mám už připravený dva hasicí přístroje.	Už jsem pořídil dva hasicí přístroje, víte?	Pořídil jsem si na ně dva hasicí přístroje.
(back translation)	*I've already got two fire extinguishers at hand.*	*I got us two fire extinguishers already, you know?*	*I got myself two fire extinguishers to deal with them.*

Examples 57-59.

Even though adding a whole clause into the main characters' dialogue can pose a significant threat to dubbing synchronization, I have found 60 cases of such insertions in the corpus.

Parts of this tendency have been noticed before. Nida (1964) lists "answers to rhetorical questions" (227) as a subcategory of his additions, noting that "[i]n some languages, rhetorical questions always require answers" (229). This would suggest that aside from simply being a result of the translation process, reaction completization is also caused by a higher level of cohesion demanded in Czech as opposed to English. The instances above would then serve as indication that such cohesion applies to more than just rhetorical questions. Considering the large

number of grammatical cohesion and lexical cohesion that I found reduced in the dubbings, however (see section 5.2), this seems rather contradictory.

Reaction completization can also be seen as an extreme case of normalization, as its major motive is to normalize the dialogue on screen.

In any case, it is a purely text-derived tendency, which can only be confirmed by the threat it poses to isochrony and lip synchrony.

I have found no cases of unnecessary reaction completization that would lower the quality of the source text, and no actual errors. As a matter of fact, reaction completization tends to bring more cohesion into the dialogue. This can be seen in the examples above, but even more clearly in examples 60 and 61.

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
- Did you get a make on that red Beemer yet? - Not one scratch, you hear?	- Zjistils něco o tom bavoráku? - Zatim nic. Ani škrábnutí, jasný?	- Vypátral jsi něco vo tom červeným bavoráku? - Ani jedno škrábnutí, jasný?
(back translation)	*- Did you find anything on that Beemer?* *- Not yet. Not a scratch, you hear?*	*- Did you find out anything about that red Beemer?* *- Not one scratch, you hear?*
***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
- And are they willing to release the rest of the hostages? - In return for a guarantee...	- A kdy budou ochotni propustit zbývající? - O tom jednáme. Chtějí záruku...	- A kdy budou ochotni propustit zbývající? - O tom jednáme. Chtějí záruku...
(back translation)	*- And when are they willing to release the rest?* *- We're negotiating that. They want a guarantee...*	*- And when are they willing to release the rest?* *- We're negotiating that. They want a guarantee...*

Examples 60 and 61.

In future research, reaction completization may also be found in dubbings of other language pairs, in other types of audiovisual translation, and to a lesser degree, even in written translation. After all, Nida (1964) found his 'answers to rhetorical questions' in Bible translations.

Completization: Conclusions

In this chapter, aside from dividing completization into seven subtypes, I also assigned it three possible kinds of motivation: completing an unfinished part of the text, completing the soundtrack, and completing the verbalization of the visuals. Throughout my analysis, I arrived to several conclusions about these three motivations.

Text-derived completization is driven by an urge to connect all the dots for the viewers, and therefore to normalize dialogue exchanges and unfinished utterances. Sound-derived completization is caused by an aversion to lulls in dialogue, either for fear of sounding unnatural, or for fear of losing the viewer's attention, or both. Focus-derived completization is driven by a desire to spell out for the viewer what the characters are doing or feeling. Its tendency to put words into every moving mouth on screen may also be triggered by a concern that if this is not done, the client or the audience will assume that parts of the film were neglected during the dubbing process (much like when subtitle translators fear removing a word from the subtitle that the audience could hear and recognize).

These observations and assumptions, however, do not apply to dubbing translators alone. The dubbing transcripts I analyzed are, after all, a final product from dubbing studios. In fact, I imagine that more sound- and focus-derived completization is added after the translator handed in their work, during the synchronization phase, by dialogue writers and directors. Text-derived completization, on the other hand, may prove to be done mostly, or at least just as much by translators as by the rest of the dubbing team.

Overall, completization is a tendency that rarely leads to translation errors. According to my calculations, the total index number (see chapter 3 for thesis terminology) for errors associated with any translation-specific tendency in the En-Cz-Cz Dubbing Corpus is 295, whereas the error index number of completization specifically is merely 18.

However, while not causing many shifts I identify as errors, completization does sometimes cause shifts I identify as non-errors, i.e. as detrimental to film quality. Aside from threatening lip synchrony, it may also reduce the film's subtlety by providing unnecessary explanations and commentary; and it may make a film too chatty with fewer silent moments to let the viewers observe, process, and absorb what they are watching.

Lastly, I propose that text-derived completization might prove to be a tendency that appears across all translation, or more specifically, all genre-relevant translation, as utterance completization demands the presence of unfinished utterances in its source text, and reaction completization is dependant on the presence of dialogue. For example, with its limited space and the original sound version on, subtitles may show very little reaction completization, whereas a translated play could show plenty. Written fiction may show both tendencies at reduced levels. All these assumptions need to be confirmed by future research.

4.2 Flavorization

In this chapter, I argue that avoidance of repetition is merely a part of a much larger translation-specific tendency that is on par with explicitation and normalization. This tendency, which I decided to call flavorization, impacts both content and style. The definition of flavorization I propose is as follows:

Flavorization is the tendency to make the translated text more untypical or more interesting. As such, it is the counter-tendency to standardization and normalization. Flavorization includes avoidance of repetition.

Avoidance of repetition signifies "the translational procedures of reducing and omitting the repetitions which occur in the source text" (Baker and Malmkjær 1998, 289) and was once described as "one of the most persistent, unbending norms in translation in all languages studied so far" (Toury 1991, 188). To a degree, my research confirms this claim, as I have found 184 cases of avoidance of repetition in the En-Cz-Cz Dubbing Corpus.

During my research, however, I began to perceive avoidance of repetition as just another attempt to make the translation more interesting, and therefore less redundant. In dubbing, this connection is quite apparent because repetition is often replaced by words with a more elaborate form, style or content.

In the past, avoidance of repetition has been regarded as "an aspect of stylistic simplification" (Baker and Malmkjær 1998, 289). The definition I propose, however, frames avoidance of repetition as the very opposite.

In the previous chapter, I mentioned a strategy of adding 'more of the same', i.e. added repetitions or near-repetitions. Much like explicitation and implicitation, or addition and omission, this strategy and avoidance of repetition are not mutually exclusive. They commonly co-occur in dubbing translation, as they are both triggered by different impulses and may even come from the pen of a different person. While avoidance of repetition is caused by flavorization, the motive behind added repetitions is either expansion for the sake of isochrony, or sound-derived or focus-derived completization. As I have discussed above, these

types of added repetition could be ascribed primarily to the part of the dubbing team that ensures synchrony. Flavorization strategies, on the other hand, I ascribe mainly to the translator. Nevertheless, even if caused by the same agent, the tendencies are still not mutually exclusive.

There is one potentially significant difference between the repetitions that are taken out and the repetitions that are added in, though. The repetitions in the source text might have been created with a specific function – such as stylistic (to show for example nervousness), intertextual (from keywords and quotes appearing throughout the text to grammatical cohesion connecting two adjacent sentences), semantic (i.e. repetition for the sake of emphasis), or pragmatic (so that the viewer does not miss an important piece of information). This is why omitting a repetition from the source text might affect, and in fact often does affect the final product value.

Errors and non-errors (see chapter 3 for thesis terminology) associated with avoidance of repetition will be discussed under its two subtypes and in the chapter conclusion. Unfortunately, I cannot list any errors under the other subtypes of flavorization, as it is difficult to tell defective flavorization from other mistranslations when there is no obvious source-text trigger involved.

I divided the cases of flavorization I found into four subtypes: basic avoidance of repetition, which is unnecessary but often harmless; repetition-turned-gradation, which is usually beneficial for the target text; creative flavorization, which includes humor addition and seems to be always beneficial; and oral flavorization, a mostly beneficial tendency that is so plentiful that I had to stop counting before I was finished.

This typology differs slightly from that of completization. While categorizing completization, I gave the decisive role to the audio-visual aspect of the tendency. In case of flavorization, the visual focus as well as the continuity or synchrony of the soundtrack play very limited roles.[7] Hence, the decisive role in the typology belongs to flavorization strategies and the effect they have on the target text.

The list of all 319 instances of flavorization is provided on the appendix CD. The counting rule I used was that one case of flavorization was an uninterrupted part of a sentence, no matter the length, which could be anywhere between a word and several clauses.

4.2.1 Basic Avoidance of Repetition

I chose the term basic avoidance of repetition for instances where repetition could have been maintained with little difficulty and no detriment to the naturalness of the target language. The sole apparent motivation behind these cases seems to be the dislike of repetition, which is probably viewed as redundant, uninteresting or esthetically unpleasing.

In my research, the strategy used to avoid repetition is rarely pure omission, because my study material consists of dubbed films where refusing to dub over an utterance results in synchrony issues. This is why repetition is most often replaced rather than cut out.

In this subtype of flavorization, repetition is replaced with attempts of dialogue continuation, commentary, or variations on lexis or grammar. All of these are subsequently showcased in this section.

[7] Soundtrack synchrony may influence the length of the reduced or replaced repetition. The visual focus may at times inspire the nature of repetition replacement (commentary, explanation).

The source-text repetition in examples 1 and 2 bears a stylistic function: In *Overboard* (1987), Dean's false start is a part of his double-take over Joanna possibly knowing that he has been lying to her, whereas in *The Magnificent Seven* (1960), Chico's stutter shows his amazement at what he has just seen.

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- I already know. - You do? What-what do you know?	- Já už to vím. - Opravdu? O čem to mluvíš?	- Ale já už to vím. - Vážně? Co teda víš?	- Já už o tom vím. - Vážně? Pověz, co ty víš?
(back translation)	*- I already know.* *- Really? What're you talking about?*	*- But I already know.* *- Really? What is it that you know?*	*- I already know about it.* *- Really? Tell me, what do you know?*

***The Magnificent Seven* (1960)**	***Sedm statečných* (1994)**	***Sedm statečných* (2006)**
That-that was the greatest shot I've ever seen.	No, to – to je nejlepší trefa, jakou jsem kdy viděl.	Teda! To byla ta nejlepší trefa, jakou jsem kdy viděl.
(back translation)	*Well, that-that's the greatest shot I've ever seen.*	*Wow! That was the greatest shot I've ever seen.*

Examples 1 and 2.

The repetition is in all four instances replaced with attempts at unobtrusive dialogue continuation, yet there is a difference between them. All three instances in example 1 reduce the expressiveness in the line along with its repetition, whereas example 2 removes repetition while maintaining the shock and amazement.

Providing commentary is a strategy that I introduced in detail in section 4.1.4. In this section, the descriptive commentary that replaces repetitions may yet again threaten isochrony as it can take up more time that the original dialogue repetition, such as it does in the examples below:

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
Yes. Yes. No-no. No-no. No. No-no.	Ano. Ano. Podívejte se sem. Ne-ne-ne.	Ano. Ano. Ne, ne. Podívej se. Ne, ne.
(back translation)	*Yes. Yes.* *Take a look here.* *No-no-no.*	*Yes. Yes.* *No, no.* *Look here.* *No, no.*

Example 3.

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Settle down. Settle down.	Slečno, mějte rozum! Rocky, vzpamatuj se, slyšíš?	Mějte rozum! Rocky, vzpamatuj se, slyšíš?
(back translation)	*Miss, be reasonable!* *Rocky, get a grip, ya hear me?*	*Be reasonable!* *Rocky, get a grip, ya hear me?*
The next time? The next time?	Příště? To už bude pozdě.	Příště? To už bude pozdě.
(back translation)	*The next time?* *That will be too late.*	*The next time?* *That will be too late.*

Examples 4 and 5.

The commentary in example 3 explains what Daniel Jackson wants from the native he is trying to communicate with by drawing in sand. Example 4 shows what I call sports commentary when a bartender is trying to break up a fight between Lois Lane and a trucker. Example 5 is an attempt to externalize the negative consequences that Lex Luthor's frustrated repetition is only hinting at.

I also counted several cases where near-repetition was unnecessarily avoided, such as in the examples below:

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
- Hello. - Hi.	- Dobrý den. - Dobrý.	- Těší mě. - Taky.
(back translation)	*- Hello.* *- Hi.*	*- Pleasure.* *- Me too.*
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
- Hey, that's mine. I won that. - Hey, it's not yours, hear?	- Patří mně, je to poctivá výhra. - Jsi hluchej, nebo co?	- Je můj, vyhrál jsem ho. - Ne, není tvůj.
(back translation)	*- It's mine, I won it fair and square.* *- You deaf or something?*	*- It's mine, I won that.* *- No, it's not yours.*

Examples 6 and 7.

While introducing flavorization, I mentioned that I consider basic avoidance of repetition 'unnecessary but often harmless'. According to my results, however, I could also describe the tendency as 'unnecessary and often harmful'. Out of the 110 occurrences, 18 are classified as non-errors and 28 rank as either minor or major errors, together amounting to more than 40% of the cases.

Non-errors are cases of reduced film qualities that, while not producing a flawed final product, do lower its artistic value. Avoidance of repetition can affect

the target text quality on multiple levels such as cohesion (example 8), humor (example 9), and reference (example 10).

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- Let's hope they don't grow up to be lushes, too. - My mother's a lush?	- Doufejme jenom, že nebudou taky pít. - Má matka pije?	- Doufejme, že z nich nebudou taky opilci. - Moje matka pije?	- Snad z nich taky nevyrostou násosky. - Má matka je opilec?
(back translation)	*- Let's just hope they won't drink like her.* *- My mother drinks?*	*- Let's hope they don't become drunks, too.* *- My mother drinks?*	*- Hopefully, they won't grow up to be lushes like her.* *- My mother's a drunk?*
No, don't tell her what I told you to tell her, just tell her the truth now, OK?	Ne, neříkejte jí, co jsem vám říkal, abyste jí řekli, prostě jí teď řekněte pravdu, ano?	Ne, neříkejte, co jsem vám poroučel, řekněte jí pravdu, ano?	Ne. Teď neříkejte, co jsem vám řekl, abyste řekli, teď povězte pravdu.
(back translation)	*No, don't tell her what I told you to tell her, just tell her the truth now, OK?*	*No, don't tell her what I ordered you to, tell her the truth, OK?*	*No. Right now, don't say what I said you should say; now just tell the truth.*

***The Magnificent Seven* (1960)**	***Sedm statečných* (1994)**	***Sedm statečných* (2006)**
-I'm drifting south, more or less. You? - Just driftin'.	- Mířím nejspíš na jih. A ty? - Vyčkávám.	- Vydám se někam na jih. A ty? - Ještě nevím.
(back translation)	*- I'm probably drifting south. And you?* *- Waiting around.*	*- I'll go somewhere south. And you?* *- Don't know yet.*

Examples 8-10.

Examples 8-10 showcase that bringing more variety into target-text lexis can lower its quality rather than improve it. In example 8, the kneejerk reaction of disbelievingly repeating what you have just heard is made artificial when the repeated word is replaced with a synonym. In example 9, the comedic effect of Dean confusing his children with too many 'tells' is interrupted and weakened. In example 10, a brief dialogue between two cowboys is supposed to betray how much they have in common when one borrows the words that the other has just uttered. When this reference goes unaddressed in both dubbings, the meeting of Chris and Vin in *The Magnificent Seven* becomes a little less magical.

Lexical and grammatical variations can go as far as causing actual errors. Below are examples of major errors caused by lexical (example 11) and grammatical (example 12) variety.

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- Yes, but... - But what?	- Ne, já... - Ale co?	- No, ale, já... - Co „ale“?	- Tedy, ano, ale... - Tak co?[8]
(back translation)	*- No, I...* *- But what?*	*- No, but, I...* *- No buts!*	*- I mean, yes, but...* *- Well?*

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
- Hunt! - Paint. - Hunt! - Paint. - Hunt! - Very well. Hunt.	- Hon. - Obraz. - Hon! - Obraz. - Hon! - Výborně. Lov.	- Hon. - Obraz. - Hon! - Obraz. - Hon! - Tak dobře. Hon.
(back translation)	*- Hunt.* *- Painting.* *- Hunt!* *- Painting.* *- Hunt!* *- Excellent. The chase.*	*- Hunt.* *- Painting.* *- Hunt!* *- Painting.* *- Hunt!* *- Very well. Hunt.*

Examples 11 and 12.

It is as unnatural to retort “But what?” to an utterance with no ‘but’ as it is unnatural to end a verbal battle with a synonym rather than the word that has been used throughout the entire argument.

Aside from immediate repetition, there is also repetition that can appear throughout the whole text. These words and phrases may carry some significance to the characters, the plot, the world, or the film’s themes. I call them keywords and key phrases. A key phrase is usually a quote of another character’s line from earlier in the film (example 13, minor error). It can also be a saying, a personal catchphrase, and sometimes also a script-writing strategy to show character development, as it is in example 14 (minor, minor, and major error, respectively).

[8] While still belonging under this category of flavorization, this instance removes repetition while maintaining style and is therefore absolutely harmless.

***The Magnificent Seven* (1960)**	***Sedm statečných* (1994)**	***Sedm statečných* (2006)**
- I did hear of a job below the border shooing some flies away from a village...Well, that's ridiculous. You heard of anything? - Yeah. Below the border, shooing some flies away from a village.	- Slyšel jsem o nějakým odhánění much z jedný vesnice... To je blbost. Ty o tom víš? - Jo. Odhánění much z jedný vesnice.	- Slyšel jsem o nějaký práci za hranicí, prej hlídat vesnici... No to je k smíchu. Víš ještě o něčem? - Jo. Za hranicí, střežit vesnici před bandity.
(back translation)	*- I've heard about shooing some flies away from a village...That's just stupid. You know something about it?* *- Yeah. Shooing some flies away from a village.*	*- I heard of a job below the border, watching a village, they said...Well, that's ridiculous. You heard of anything else?* *- Yeah. Below the border, protecting a village from bandits.*

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- Good stuff! (...) - [It's good stuff.] (...) - Good stuff. (...) - Good stuff.	- To píše. (...) - To píše. (...) - Je to moc dobrý. (...) - To píše.	- ... (...) - To píše. (...) - Je to dobrá značka. (...) - To píše.	- No, to je dobrý pití! (...) - Dobrý pití. (...) - Dobrý pití. (...) - To píše.
(back translation)	*- Good stuff.* *(...)* *- Good stuff.* *(...)* *- It's really good.* *(...)* *- Good stuff.*	*- ...* *(...)* *- Good stuff.* *(...)* *- It's a good brand.* *(...)* *- Good stuff.*	*- Now that's some tasty stuff!* *(...)* *- Tasty stuff.* *(...)* *- Tasty stuff.* *(...)* *- Good one.*

Examples 13 and 14.

The first three times "good stuff" is uttered in *Overboard*, it is what Dean says or mumbles when he takes a drink of alcohol. In time, Joanna defeats her amnesia and returns to her place in high society. Her family and her therapist watch in horror as she asks for a beer instead of champagne, takes a sip and utters: "good stuff," thereby confirming her integration into Dean's hillbilly life.

A keyword is a reoccurring word that refers to something inside or outside the film. It often stands for something relevant to character portrayal or character relationship. Below are examples of inconsistent translation of a cultural reference (example 15, major error) and a pet name (example 16, one major error per each translation with an extra massive error for 'Little Head').

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- Ooh, Dr Death looks mad. (...) - This is a job for Dr Death. (...) - Dr Death. Let's go.	- Ú, doktor Smrťák vypadá šíleně. (...) - To je fuška pro doktora Smrťáka! (...) - Doktor Smrťák. Jdeme!	- Smrťák vypadá naštvaně. (...) - To je ovšem práce pro Smrťáka! (...) - Tady Smrťák, jde se na věc.	- Smrtka vypadá naštvaně. (...) - Tohle je práce pro Supermana! (...) - Superman. Jdeme.
(back translation)	*- Ooh, Dr Reaper looks crazy.* *(...)* *- This is a job for Dr Reaper!* *(...)* *- Dr Reaper. Let's go.*	*- Reaper looks mad.* *(...)* *- But that's a job for Reaper!* *(...)* *- It's Reaper, let's do this.*	*- Reaper looks mad.* *(...)* *- This is a job for Superman!* *(...)* *- Superman. Let's go.*
- Well, do whatever, diddums. I'm shooting skeet. (...) - You always liked being called Jo-Jo. It was diddums you hated. (...) - I'll tell you, diddums.	- Dělej si, co chceš, zlato, jdu střílet na skeet. (...) - Vždy se ti líbilo, když jsme ti říkali Jo-Jo. Nemělas ráda Hlavičku. (...) - Řeknu ti to.	- Dobrá, dělej si, co chceš. Jdu si zastřílet. (...) Vždy se ti líbilo, když jsem ti říkal Jo-Jo. Nesnášela jsi Melounka. (...) - ...	- Dělej, jak myslíš, zlato. Já střílím na skeet. (...) - Vždycky se ti líbilo Jo-Jo, protože je to něžné. (...) - Klidně ti to povím.
(back translation)	*- Do whatever you want, honey, I'm shooting skeet.* *(...)* *- You always liked being called Jo-Jo. It was Little Head you hated.* *(...)* *- I'll tell you.*	*- All right, do whatever you want. I'm shooting skeet.* *(...)* *- You always liked it when I called you Jo-Jo. It was Sugar Melon you hated.* *(...)* *- ...*	*- Do whatever, honey. I'm shooting skeet.* *(...)* *- You always liked Jo-Jo because it's tender.* *(...)* *- I'll tell you right now.*

Examples 15 and 16.

Dr. Death, whether written as a generic comic-book name or a specific reference to the DC Comics villain, is a favorite of Dean's youngest son, Joe. The first time it occurs, Joanna is using the comic book for Joe's reading lesson. The second time, Joe mentions his hero as someone who would know how to get Joanna back. Dean refuses to help them, but once he changes his mind, he announces himself as Dr Death to the children. Translating these three instances consistently is important if the quality of the film language is to be maintained. In example 16, the audience is hearing the very first line from Joanna's rich husband, which includes a ridiculous pet name, 'diddums'. He later reveals that Joanna hates this

pet name. In its third repetition, the pet name is used on purpose to annoy her. It is imperative that this word is translated with consistency, along with the lines that explain its use and effect.

Though technically counting as avoidance of repetition, I suggest that not all keywords and key phrases are mistranslated because of any translation-specific tendency. The further apart in the film these keywords and key phrases are, the more likely it is that the inconsistency is caused simply by oversight or miscomprehension of film language. However, in cases of keywords or key phrases as close as in example 13, and in cases of reduced grammatical or lexical echoes, the chances are that the repetition was replaced intentionally.

4.2.2 Repetition-Turned-Gradation

Repetition-turned-gradation is the kind of flavorization where repetition is replaced by lexical, phrasal, grammatical, stylistic or semantic nuance or gradation. The following corpus samples illustrate these replacement strategies one by one.

Example 17 shows lexical nuance/gradation, where a repeated word is replaced by a near-synonym that advances the meaning or style of the speech:

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
About my money. Money! I have money! I have lots of money!	Na mé peníze. Peníze! Já mám peníze! Mám spoustu peněz!	Nebo na mé peníze. Peníze! Mám spoustu peněz!	Nebo na mé peníze--- Prachy! Já mám peněz! Já mám spoustu peněz!
(back translation)	*About my money.* *Money!* *I have money!* *I have lots of money!*	*Or about my money.* *Money!* *I have lots of money!*	*Or about my money---* *Dough!* *I've got so much of it!* *I'm loaded with money!*

Example 17.

In this case, the gradation is stylistic (as informal lexis provides more expression) as well as character-relevant, because Joanna spends the third act of the film balancing between her upper-class and lower-class vocabulary.

Example 18 shows similar nuance/gradation, this time applied to a whole phrase:

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
I remember thinking: "I'm losing it, I'm just losing it."	...A v hlavě mi znělo: Teď se zblázním, prostě se zcvoknu.	Vzpomínám si, jak jsem si říkal: Já se zblázním.
(back translation)	*...And in my head, I heard: "This is when I go crazy, when I just lose it."*	*I remember telling myself: "I'm going crazy."*

Example 18.

Rather than repeating the same phrase twice, which might sound unnatural in the Czech version, the 1992 dubbing provides the same content in more informal style. Riggs's confession therefore becomes more expressive towards the end. The 1997 dubbing cuts the repetition for time.[9]

The following examples illustrate grammatical nuance and gradation: first, a case of subtle grammatical nuance (example 19), and then, a case of stronger grammatical gradation (example 20).

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
Who is it? Who is it?	Kdo je to? Kdo je to?	Kdo to je? Kdo je to?
(back translation)	*Who is it?* *Who is it?*	*Who is he?* *Who is it?*
- I don't know. - Where's Tony? - I don't know.	- Nevím. - Kde je Tony? - Nevím.	- To nevím. - Kde je Tony? - To taky nevím.
(back translation)	*- I don't know.* *- Where's Tony?* *- I don't know.*	*- I don't know.* *- Where's Tony?* *- I don't know that, either.*

Examples 19 and 20.

While difficult to back-translate, example 19 shows the kind of grammatical nuance that can be achieved in the Czech language with its more flexible word order. Aside from

[9] In this specific case, I do not count the omission as basic avoidance of repetition, because it does not appear to be a voluntary shift caused by a tendency, but rather a necessary edit forced by isochrony.

providing variation, this specific shift may in effect signal that the speaker is growing frustrated when he is asking the same question for the second time. The grammatical shift in example 20 is much clearer. It expresses the tendency to address the fact that one is repeating oneself, which seems to be more common-place in the Czech language than in English film dialogue.

Much like stylistic gradation, semantic gradation overlaps with the previously mentioned strategies because it is always caused by a formal change, i.e. by a change of vocabulary and grammar. Semantic gradation is often achieved by replacing the repetition with a stronger statement (example 21), but it can also be done by weakening the first utterance instead (example 22):

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
- Are you gonna be all right? - I'm gonna be all right.	- Budeš se tu mít dobře? - Budu se mít dobře.	- Bude vám tu dobře? - Bude mi skvěle.
(back translation)	*- Are you gonna do fine here?* *- I'll do fine.*	*- Are you gonna do well here?* *- I'm gonna do great.*
Help me! Help me!	Dělejte něco! Dělejte ně... Pomozte mi!	Pomozte mi! Pomoc! Pomoc!
(back translation)	*Do something! Do some...* *Help me!*	*Help me!* *Help! Help!*

Examples 21 and 22.

In example 22, the first cry for help is semantically weakened into a simple "do something", which is then specified as "help me". This method is also used in the next example.

Since lexis nuance is rather close to lexis variation from section 4.2.1, I shall point out their differences with this corpus sample:

***The Magnificent Seven* (1960)**	***Sedm statečných* (1994)**	***Sedm statečných* (2006)**
Shut up. Shut up!	Buď zticha. Mlč!	Přestaň! Ticho! Zmlkni!
(back translation)	*Be silent. Be quiet!*	*Stop it! Quiet! Shut up!*

Example 23.

The tendency used in the 1994 dubbing is basic avoidance of repetition, as the repetition is replaced with an almost exact synonym. The 2006 dubbing, on the other hand, chooses loose near-synonyms and orders them based on their semantic

value, so that they form a logical string a of commands: 1. Stop whatever you are doing. 2. We need silence. 3. So be quiet.

I decided to separate repetition-turned-gradation from the rest of avoidance of repetition for its unique replacement strategies. It is of note, however, that it also differs somewhat in its possible motivations and significantly in the effect it has on the final product.

As for the motivations, there are enough impulses behind the tendency to warrant other descriptions than 'unnecessary'. One major impulse is the balance between gradation (or nuance) and natural-sounding repetition, which seems to be slightly different for English and Czech texts. The En-Cz-Cz Dubbing Corpus features many repetitions in English that would sound rather unnatural and stale in Czech – much like the solution on the left in example 21. The following samples from *The Bodyguard* show more of these repetitions and how appropriate it was to avoid them.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
I've seen it a lot... I've seen it a lot.	Viděl jsem ho hodně... Opravdu hodně.	Viděl jsem ho mockrát... Jo, mockrát.
(back translation)	*I've seen it a lot.* *Really, a lot.*	*I've seen it many times.* *Yeah, many times.*
We know it. We know it!	Víme to. (...)	My to víme. Víme to.
(back translation)	*We know it.* *(...)*	*We know about it.* *We know.*

Examples 24-25.

The 1993 dubbing uses repetition-turned-gradation in example 24 (strategy: semantic gradation), and then basic avoidance of repetition in example 25 (strategy: omission). The 2000 dubbing resorts to repetition-turned-gradation in both cases by using very subtle grammatical and semantic gradation.

The En-Cz-Cz Dubbing Corpus also includes cases where avoidance of repetition can be called 'necessary'. These are archetypal dialogue exchanges such

as a love confession (example 27). Having developed standardized forms and procedures, some of these archetypal exchanges make repetition unacceptable.

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
- I love you. - I love you.	- Miluju tě. - Miluji tě.	- Miluju tě. - Já tebe taky.
(back translation)	*- I love you.* *- I love you.*	*- I love you.* *- Love you, too.*

Example 26.

In Czech love confessions, responding 'I love you' to 'I love you' is highly unnatural. The answer should contain at least some gradation that addresses the fact that this is a near-repetition, such as 'too' in 'I love you, too' ('taky tě miluju'), or 'and' in 'and I you' ('a já tebe').

Now that I have discussed the reason I cannot possibly call repetition-turned-gradation unnecessary, I shall discuss why I describe the tendency as 'usually beneficial'. Out of the 74 occurrences, only 8 are classified as non-errors and 5 rank as either minor or major errors. This means that over 82% of repetition-turned-gradation in the corpus can be called more or less beneficial.

The non-errors tend to be stylistic. The style that gradation and nuance add may not necessarily lead in the same direction as the style in the source text. Example 27 shows a non-error where the function of the sentence is changed from a disbelievingly exclaimed repetition to a self-aware near-repetition in both the 1993 and the 1997 dubbing. (The 2007 dubbing resorts to basic avoidance of repetition with the strategy of attempted dialogue continuation.)

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- The jig is up. - The jig is up!	- Je po všem. - To teda je, Billy.	- Rošáda skončila. - To skončila, Billy...	- Je to venku. - Lžeš zrovna ve chvíli...
(back translation)	*- It's over.* *- Yeah, it is, Billy.*	*- The game's over.* *- That it is, Billy...*	*- It's out now.* *- You chose the worst moment to lie...*

Example 27.

Example 28 shows repetition-turned-gradation corrupting the limited grammar and vocabulary of a second-language speaker.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
Don't hurt my husband, please! Don't hurt my husband, please! Don't hurt my husband.	Přestaňte, neubližujte mému manželovi! Prosím vás, pane, neubližujte mu! Prosím!	Nechte mýho muže! Prosím, pane, neubližujte mu! Prosím, nechte mýho muže!
(back translation)	*Stop, don't hurt my husband!* *Please, sir, don't hurt him!* *Please!*	*Leave my husband alone!* *Please, sir, don't hurt him!* *Please, leave my husband alone!*

Example 28.

More significant errors may happen when a semantic shift adds new meaning that contradicts the film's plot, characters, or visuals. A major shift in style may also lead to more significant errors, namely character inconsistency.

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Get off. Get off!	Nech toho! Vypadni!	Nech toho! Vypadni!
(back translation)	*Stop it!* *Get out!*	*Stop it!* *Get out!*
I understand, I understand.	Já tě chápu. Nenamáhej se.	Já tě chápu. Nenamáhej se.
(back translation)	*I understand.* *Don't bother.*	*I understand.* *Don't bother.*

Examples 29 and 30.

Example 29 shows a minor error caused by semantic gradation. The second utterance is ill-fitting for a scene where a man is being told to get off a ladder, not to get out of anywhere. Example 30 is a major error considering both style and meaning. When Lois arrives to a heartbreaking conclusion that she and Superman should break up, she tells him with a sympathetic but resolute tone. Both Czech dubbings make her tone passive-aggressive and her expression of sympathy into a blame-shifting jab.

Since I assume that there is a specific harmony between gradation/nuance and natural-sounding repetition in every language, I should also conclude that in certain language pairs, repetition-turned-gradation appears not only in dubbing translation, but in all kinds of audiovisual and written translation. There is still another possible factor, though – a part of the impulse behind the tendency might be the basic human urge to

reformulate messages with tangible cohesion and coherence. And so, to a certain degree, repetition-turned-gradation may also appear in translations from Czech to English, as well as in reformulations from English to English or from Czech to Czech. Both assumptions require further research to become solid theories.

4.2.3 Creative Flavorization

Creative flavorization is the tendency to make the target text more interesting by choosing unusual vocabulary, adding figures of speech, or altering the very meaning of an utterance. A special subcategory of creative flavorization is humor addition. Unlike avoidance of repetition, this type of flavorization tends not to be connected to any specific trigger in the source text. There are a few cases, however, of intensification of less unusual source-text phrases, one of which is example 31, where Joanna uses a slightly untypical term of address when demanding help with her amnesia:

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
Listen to me, medical people.	Tak poslouchejte, vy doktoři.	Poslyšte, vy příšerní lapiduši.	Takže, vy moudří páni doktoři.
(back translation)	*Listen up, you doctors.*	*Listen, you horrible sawbones.*	*Well then, your medical highnesses.*

Example 31.

This term of address is made even more untypical in both the 1997 and the 2007 dubbings. The shifts are the opposite of standardization or normalization, which would see the translation more ordinary and expected, such as it is in the 1993 dubbing. Example 31 also shows the first creative flavorization strategy I listed: unusual vocabulary choice.

Another strategy is adding a figure of speech. From commonplace linguistic embellishments such as similes (example 32) or metaphors, to higher poetic efforts such as alliteration (example 33) or rhymes, figures of speech appear in dubbing translation

when there is little (example 33) or no incentive (example 32) for them in the source text.

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
Mr Proffitt, your children are totally lacking in parental supervision.	Pane Proffitte, vaše děti naprosto postrádají rodičovský dozor.	Pane Proffitte, mám pocit, že vaše děti naprosto postrádají rodičovskou výchovu.	Pane Proffitte, vaše děti rostou jako stromy v lese, postrádají rodičovské vedení.
(back translation)	*Mr Proffitt, your children completely lack parental supervision.*	*I feel, Mr Proffitt, that your children completely lack parental upbringing.*	*Mr Proffitt, your children are growing up free as trees in a forest, they lack parental authority.*

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
Father, allow me to introduce Panda's new chauffeuse, lovely La-La-Larita.	Otče, dovol, abych ti představil Pandovu novou řidičku. Krásná La-la-rita.	Otče, dovol, abych ti představil Pandovu novou šoférku, ladnou laň La-la-laritu!
(back translation)	*Father, allow me to introduce Panda's new chauffeuse. The beautiful La-la-rita.*	*Father, allow me to introduce Panda's new chauffeuse, the lovely lady La-La-Larita!*

Examples 32 and 33.

Example 33 shows alliteration, a poetic technique that is used and appreciated much more in English than in Czech. Translating the meaning of the words while maintaining alliteration can be difficult and provide little payoff. For this reason, alliteration is often reduced, as it is in the 2009 dubbing of the example above. The 2011 dubbing, however, opts for a slight shift in meaning and an expansion of alliteration from two words to three words.

The final creative flavorization strategy is alteration of meaning. This can be a small shift away from the source text (example 34) or a larger change of meaning (example 35).

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
Three, four. Okay, wait. You know, I wanna make it really full...	Nehýbej se, chci to udělat pořádně.	Tři, nebo čtyři? Počkej, chci, aby ses líbila.
(back translation)	*Don't move, I wanna do it right.*	*Three or four?* *Wait, I want you to turn heads tonight.*

Example 34.

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
- Some initials here, she didn't know what they meant. JS. - She wouldn't because, see, I bought these for her at a garage sale.	- Nějaký monogram tady – nevěděla, co to znamená – JS. - Ne, ne, to neví, protože jsem je koupil v bazaru.	- Jsou tu iniciály. Nevěděla, co znamenají. J. S. - Jo, jo, to jsem jí koupil v Joeově secondhandu.	- Jsou tu iniciály, který nepoznává. J. S. - To nemohla vědět, protože jsem jí je koupil v sekáči.
(back translation)	*- Some initials here – she didn't know what they meant – J. S.* *- No, no, she doesn't know that because I bought these at a thrift shop.*	*- There're initials here. She didn't know what they meant. J. S.* *- Yeah, yeah, I bought these for her in Joe's Secondhand shop.*	*- There're initials here that she doesn't recognize. J. S.* *- She couldn't know that because I bought these for her in a charity shop.*

Example 35.

The explanation in example 35 does not really make it clear why the alleged Annie Proffitt (in actuality, Joanna Stayton) wears underwear with the wrong initials. Why would the letters be from the thrift store rather than the previous owner? It does, however, provide a direct reference to the initials, thereby making the translation more interesting.

A special subcategory of creative flavorization is humor addition. This, again, most often appears with no incentive in the source text, but there are cases of humor intensification that appear especially in comedies:

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
He's goin' down there. I wouldn't.	Jde tam dolů. Já bych nešel.	Teď se tam vydáme. Ale beze mě.
(back translation)	*He's going down there.* *I wouldn't have.*	*And now we're gonna go there.* *Except for me.*
- Jawohl, Lord Helmet. - So, Princess Vespa...	- Jawohl, lorde Helmo. - [Zo], princezno Vespo...	- Jawohl, Herr Helma. - Takže, princezno Vespo...
(back translation)	*- Jawohl, Lord Helmet.* *- [Zo], Princess Vespa...*	*- Jawohl, Herr Helmet.* *- So, Princess Vespa...*

Examples 36 and 37.

In example 36, the intensification is very subtle. Example 37, on the other hand, shows a humorous play with the source text in both Czech dubbings: In the 1993 version, the minion's unexpectedly foreign response is made even more German. The 1992 version makes Lord Helmet not only pause at said minion's response, but also have his own speech contaminated by the German language.

Humor addition is achieved through the same strategies as the rest of creative flavorization, the first of them being vocabulary choice. Choosing an emotionally marked word (example 38), a sarcastically understated phrase (example 39) or even a profanity (example 40) may lead to subtle increases in humor.

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
- Madam, the dog. - Stay back! Stay back!	- Madam, ten pes. - Ne, nedám. Nedám!	- Madam, ten pes. - Nepřibližujte se! Běžte pryč! Běžte pryč!
(back translation)	*- Madam, the dog.* *- No, I'm not gonna. I'm not gonna!*	*- Madam, the dog.* *- Don't come any closer! Go away! Go away!*
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
We'll need something a lot bigger than a suitcase for that.	Na to nám kufřík nebude stačit, pane Rudde.	Na to budem potřebovat poněkud větší kufr, pane.
(back translation)	*A briefcase won't be enough for that, Mr. Rudd.*	*We'll need a somewhat bigger suitcase for that, sir.*

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
Ah! Get off me!	Nech mě, Gregu! Nech mě!	Nech toho, Gregu! Nech mě.	Gregu, dám ti do huby!
(back translation)	*Leave me alone, Greg! Leave me alone!*	*Stop it, Greg! Leave me alone.*	*Greg, I'll whoop your ass!*

Examples 38-40.

When it comes to the strategy of meaning alteration, humor is usually achieved by adding a reference. This reference may allude to something appearing simultaneously in the visuals (example 41), to something recently heard in the soundtrack (example 43), to character traits or character relationships (example 42), or to something that has recently happened in the plot (example 44).

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
Mom! Help, he has my hand.	Mami, pomoc! Pomoc, drží mi ruku!	Mami! Pomoc, pomoc, nechce mi pustit ruku!	Mami, pomoc! Lincoln má moji ruku!
(back translation)	*Mom, help!* *Help, he's got my hand!*	*Mom!* *Help, help, he won't let go of my hand!*	*Mom, help!* *Lincoln has my hand!*
No! I never saw her before in my life.	Ne, nikdy v životě jsem ji neviděl.	Ne, tohle jsem v životě neviděl.	Ne, tu ženu jsem v životě neviděl.
(back translation)	*No, I never saw her before in my life.*	*No, I never saw this thing before in my life.*	*No, I never saw this woman before in my life.*

Examples 41 and 42.

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
What are they sayin'?	Co říkají?	Co to dinkají?
(back translation)	*What're they saying?*	*What're they dinking?*
Ow!	Oh!	To bolí!
(back translation)	*Oh!*	*That hurts!*

Examples 43 and 44.

Example 41 shows a slight increase in humor not only because some Czech viewers may not recognize the statue of Abraham Lincoln, but also because the child's accusation is that much more absurd when he implicates Lincoln by name. Example 42 adds insult to injury when Joanna's husband not only denies that he knows her, but also calls her a thing because of her shrewish behavior. Example 43 contains a reference to the aliens' speech – a constant stream of the word 'dink'. Example 44 strengthens the contrast between the bravado of the guard in the beginning of the scene and his whimpering when he gets beaten up by the protagonists soon after.

As has been stated, except for the cases of small-scale eccentricities or witticisms turned more profound, creative flavorization is usually not triggered by specific source-text features. In general, it may be motivated by a need to compensate for the much more common tendency of normalization, standardization and humor reduction (see section 5.1).

Several examples from the dubbing corpus confirm that creative flavorization and basic avoidance of repetition may overlap. The natural continuation of dialogue in example 45 also serves as a reference to the beginning of the scene, when the father endlessly reminisces about the past. The strategy of replacing a repetition with commentary on what the speaker is physically doing (which is holding a policeman's gun) in example 46 also results in a flavorized utterance.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
- Come on, you through? Save some for dessert. - Hey, you through, bucket mouth?	- Ty, nech si místo na zákusek, hele. - Co, už si skončil?	- No tak, máte dost? Nechte si místo na dezert. - Napiš román, táto.
(back translation)	*- Hey you, save some space for dessert.* *- So, you done?*	*- Come on, are you guys full? Save some space for dessert.* *- Write a novel, Dad.*
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
All right, all right, all right...	Hezká věcička.	No dobře, jasně, jasně, jo, jo.
(back translation)	*Nice thingy.*	*All right, sure, sure, yeah, yeah.*

Examples 45 and 46.

I describe creative flavorization as 'assumedly always beneficial' because none of the 62 cases I found qualifies as an actual error. I have found only a few possible non-errors whose status is highly arguable:

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
- But what's that mean? - It's his mantra.	- A na co kašle? - ...	- A co tím myslel? - Že se mu líbíš...
(back translation)	*- Screw what, though?* *- ...*	*- And what did he mean by that?* *- That he likes you...*
***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
- See? I told you there'd be a hot dog place somewhere. - Okay.	- Vidíš? Říkala jsem ti, že tu někde narazíme na bufet. - Já se nepřel.	- Vidíš? Říkala jsem ti, že tu někde narazíme na bufet. - Já se nepřel.
(back translation)	*- See? I told you we'd find a snack bar here somewhere.* *- I didn't argue.*	*- See? I told you we'd find a snack bar here somewhere.* *- I didn't argue.*

Examples 47 and 48.

Example 47 could be considered a non-error for taking away an explanation of the police captain's mantra, his most memorable character trait. On the other hand, this would be the second time in the film his mantra was explained, and its replacement in the 1997 dubbing is an even funnier quip. Example 48 could be considered a non-error for changing Clark Kent's submissive demeanor into slightly defiant banter. The other side of the argument is that at this point in the film, Clark is not hiding his true identity from Lois anymore, so his response can afford to be bolder and funnier.

The issue of detecting the negative side of this tendency is that without any access to the dubbing team's self-reporting, it is virtually impossible to differentiate a failed creative flavorization attempt from mistranslation in general.

4.2.4: Oral Flavorization

Oral flavorization is the tendency to add or heighten oral stylistic features of an utterance rather than to standardize it towards neutrality. This can be achieved through the pronunciation of certain words, choosing synonyms from various oral registers, replacements of parts of sentences with distinctly oral phrases, or shifts into non-standard grammar.

Because of the ambiguity connected with transcribing dubbing into plain text, as well as with differentiating between mere pronunciation and codified registers of oral Czech (e.g. words that are written as 'vomrknout' or 'tejden'), I decided not to count cases of pure oral pronunciation into the sum total of oral flavorization. I have an example nonetheless:

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
Look, I'm gonna go anyway.	Ale já už stejně musím jít.	Ale stejně už musim.
(back translation)	*I've gotta go anyway.*	*I've gotta get goin' anyway.*

Example 49.

Choosing a word from a distinctly informal register in order to flavorize and validate an otherwise neutral sentence is a strategy that can be executed quite naturally (example 50) or with a heavy hand (example 51). Counter-intuitively, nonce words or as-of-yet uncodified oral expressions tend to have a more authentic effect (example 52).

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
I was back in high school in those days.	Tenkrát jsem ještě chodil na gympl.	Tenkrát jsem chodil ještě na gympl.
(back translation)	*I was still in senior high back then.*	*I was still in senior high back then.*

Example 50.

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
You think she'll figure out we're tricking her and leave?	Myslíš, že na to přijde, že to na ni hrajem, a odejde?	Myslíš, že to zjistí a že uteče?	Přijde na to, že ji šulíme, a odejde?
(back translation)	*You think she'll find out that we staged all this and leave?*	*You think she'll find out and run away?*	*Will she find out that she got hoodwinked by us and then leave?*
...Uh, you know, we lost a lot of stuff in the move.	...Uh, víš, přišli jsme o spoustu věci při stěhování...	...Protože se nám při tom stěhování zabordelila spousta věcí.	...É, to víš, o moc věcí jsme přišli při stěhování.
(back translation)	*...Uh, you know, we lost a lot of stuff during the move.*	*...Because a lot of stuff got clutterized and lost during the move.*	*...Uh, you know, we lost a lot of stuff during the move.*

Examples 51 and 52.

There are entire phrases in the Czech language that are only acceptable in the informal style and highly common in the oral mode. Far from neutral registers and far from source-text phrases for which they could serve as direct translations, these options must be difficult to remember during the translation process. And yet, they appear in the En-Cz-Cz Dubbing Corpus whether there is no stylistic impulse in the source text whatsoever (example 53), a little sign of oral authenticity such as sentence fragmentation (example 54), a mild case (example 55) or a stronger case of oral informality (56).

***The Magnificent Seven* (1960)**	***Sedm statečných* (1994)**	***Sedm statečných* (2006)**
You won't have any guns. Take them off right now and drop them.	Nebudeš mít zbraně. Teď nám je všechny hezky odevzdáš.	Nebudeš mít zbraně. Sundejte je a odhoďte na zem.
(back translation)	*You won't have any guns.* *You'll hand them to us right now, nice and easy.*	*You won't have any guns.* *Take them off and drop them.*
***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Enough of this man.	Nemazli se s ním.	Nemazli se s ním.
(back translation)	*Don't coddle him.*	*Don't coddle him.*
***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň 2* (1997)**
Yeah, right.	Jo, jasně.	Ale jdi, ty brepto.
(back translation)	*Yeah, sure.*	*Oh shush, you chatterbox.*
Hey, don't be silly, stick around.	Nebuď labuť, zůstaň tady.	Ale proč, zůstaň tady.
(back translation)	*Don't be such a Negative Nancy, stay here.*	*Why would you, stay here.*

Example 53-56.

Example 53 is the only one from this table where I found an English-language approximation. Example 54 shows a culturally coded utterance – dressed up as an

understatement, the phrase actually encourages someone to treat a difficult person strictly or violently. Example 55 shows an everyday patronizing reaction to an utterance that deserves to be dismissed. Though I found approximations for both halves of the utterance, in doing so, I failed to recreate its commonness. Example 56 shows a somewhat juvenile rhymed phrase used to change the mind of an uncooperative person. My back translation is marginally faithful, as I have used a child-friendly alliteration that challenges someone's pessimism.

Finally, oral flavorization can be achieved through non-standard grammar. This is a very rare strategy, as the usual dubbing tendency, i.e. the normalization of all manners of style, applies especially to ungrammatical features of sociolects and non-native speech (see example 28). Example 57 is practically the only shift into non-standard grammar I found in the En-Cz-Cz Dubbing Corpus.

***Stargate* (1994)**	***Hvězdná brána* (1995)**	***Hvězdná brána* (2005)**
Nah, you – [gesture] – keep it.	Ne. Tvůj.	Ne, nech si ho.
(back translation)	*No. Yours.*	*No, keep it.*

Example 57.

In the source text, Col. O'Neil speaks to Skaara in perfectly natural English, aware that the extraterrestrial native does not understand a single word. In a scene where O'Neil gives Skaara his lighter, the 1995 dubbing shows a decision to flavorize the dialogue exchange with simplistic language that goes well with the pause O'Neil makes for his hand gesture.

There is a large overlap between creative flavorization and oral flavorization – out of the 62 creative flavorizations I found, 14 cases are altered in both content and style. In order to make an utterance more interesting, expressive, or funny, creative flavorization may utilize marked wordstock (see examples 38 and 40), an informal figure of speech (example 58) or a change of meaning formulated with oral authenticity (example 59).

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
I may be hard up, but I am definitely not that hard up. And I'm not goin' anywhere...	Možná, že mi stojí, ale rozhodně ne zas tolik. A nejdu nikam, dokud mi nezaplatíte...	Možná jsem trochu natvrdlej, ale rozhodně nejsem tak natvrdlej, jak si myslíte. A nikam nejdu, dokud...	Já jsem možná nadrženej, ale při pohledu na vás mě chuť přechází. S váma ani na pustým ostrově...
(back translation)	*I may have a hard-on, but definitely not that much of a hard-on.* *And I'm not going anywhere until you pay me...*	*I may be a bit of a dope, but I'm definitely not as much of a dope as you think.* *And I'm not going anywhere until...*	*I may be horny, but one look at you is enough for me to get over it.* *Not if you were the last woman on Earth...*
All right, forget it.	No tak...	Zapomeň na to.	Ježiš, já jsem hňup.
(back translation)	*Come on...*	*Forget about it.*	*Jeez, I'm such a schmuck.*

Examples 58 and 59.

Informal style may also appear in repetition replacements, as it constitutes stylistic gradation under repetition-turned-gradation (see examples 17 and 18).

While reading through the corpus, I only marked the most visible cases of oral flavorization – those that used distinctly informal registers. Even then, I stopped counting at number 73.

The obvious motivation behind oral flavorization is making the dialogue authentically oral and more interesting and entertaining to listen to. In some cases, the additional motivation may also be compensation for the reduction of many oral features from the source text. The tendency to neutralize informal vocabulary, phrases, declensions and sentence structures is one of the strongest phenomena and one of the most erroneous dubbing habits I have found in the En-Cz-Cz Dubbing Corpus (see section 5.2). It would be no wonder if some translators attempted to compensate for it in other places of the text.

I describe oral flavorization as a 'mostly beneficial tendency'. It sometimes leads to shifts of meaning so miniscule that I cannot even classify them as non-errors. Example 60 shows such a case: a pick-up line turned sleazier when the offer changes from food to hard liquor; but then again, the speaker of the line is an already sleazy and aggressive truck driver, so the context remains undamaged.

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
Can I buy you something to eat?	Dáš si se mnou frťana?	Dáš si se mnou frťana?
(back translation)	*Can I buy you a shot?*	*Can I buy you a shot?*

Example 60.

When in comes to style, there is a very small threat of inappropriate informalization. It only applies to scenes with stereotypically robotic speech, or where written word is read out loud, or in situations such as example 61.

***Overboard* (1987)**	***Přes palubu* (1993)**	***Přes palubu* (1997)**	***Přes palubu* (2007)**
I cannot, I repeat, cannot sit in this cesspool by the sea with nothing to do.	Nemůžu, opakuju ti, že nemůžu sedět a koukat na moře, kde se nic neděje.	Nemohu, opakuji, nemohu trčet v téhle přístavní žumpě jen tak se založenýma rukama.	Já nemohu, opakuji, já nemohu sedět v téhle přímořské díře jenom se založenýma rukama.
(back translation)	*I can't, I'm telling ya, can't just sit and watch the sea where nothing's happening.*	*I cannot, I repeat, cannot be stuck in this harbor cesspool with my hands folded in my lap.*	*I cannot, I repeat, cannot sit in this seaside hole in the ground with my hands folded in my lap.*

Example 61.

In *Overboard*'s first scenes, Joanna's lines are pretentiously formal and overeducated. This is an important part of her characterization that changes throughout the film. The 1993 and 2007 dubbing teams must have not noticed the development arc of this film language element, because altogether, their oral flavorization resulted in seven minor errors and five non-errors.

Except for these rare exceptions, the greatest threat that oral flavorization presents is a heavy-handed mixture of slang and neutral language. This is why it warrants the description 'mostly beneficial'.

Flavorization: Conclusions

In this chapter, I divided flavorization into four subtypes: two types of avoidance of repetition and two types with only small or no incentives in the

source text. Each subtype has its strategies, effects, and perceived motives that all partially overlap.

There seems to be no motivation behind basic avoidance of repetition other than the dislike of it (probably for being redundant, boring, or unesthetic). Repetition-turned-gradation, on the other hand, seems to be inspired by an actual need for its avoidance, which I believe is at least to a degree caused by a different harmony between gradation and natural-sounding repetition in the Czech language as opposed to English – some Czech phrases are simply expected to gradate, or vary, or express awareness that they are repetitions. As for creative and oral flavorization, the common motive is not only making the translation more interesting, but probably also compensating for the creativity, humor, and style that are so often lost because of normalization and standardization.

Most flavorization strategies I discussed above are replacement strategies. The replacing units vary from meaning alterations, sports commentary, and dialogue continuation attempts to lexical, phrasal, grammatical, or stylistic variations or gradations. There is also the occasional omission (of repetition) or addition (of a figure of speech). Many of these strategies resemble each other and some do in fact overlap. This applies especially to oral flavorization strategies, which are sometimes utilized for semantic or stylistic gradation as well as for creative flavorization, and which may co-occur in basic avoidance of repetition.

My assumption is that most flavorizations in the En-Cz-Cz Dubbing Corpus were brought into the text by the translators rather than the rest of their dubbing teams. I am sure that some of the single-word variations, some of the unnecessary avoidances of repetition, and many instances of oral pronunciation were carried

out by dubbing directors or dialogue writers, but I highly doubt their share would be more than 50% of the total 319 occurrences.

Overall, the two types of flavorization that are not associated with avoidance of repetition seem to be almost completely harmless. This result, however, might be dubious, as it is almost impossible to differentiate a failed creative or oral flavorization from other mistranslations. The former two subtypes, on the other hand, were revealed by my research as less beneficial than translators would hope them to be. In fact, even if the unnecessary and often harmful basic avoidance of repetition is added to the more appropriate repetition-turned-gradation, errors and non-errors will still constitute 32% of the total,[10] proving that in one out of three cases, avoiding repetition is not a harmless dubbing translation practice.

Seeing as I credit dubbing translators with the majority of the flavorizations I found, and that flavorization is not a sound-derived or a focus-derived tendency, it is likely that flavorization applies to translation in general, not just dubbing translation. As could be expected, the genre of the translated text would be a decisive factor – I expect very low levels of flavorization in translations of official documents, slightly higher levels in translated popular science, even higher levels in translated fiction and probably the highest levels in oral media such as dubbing or drama. Further research is needed to confirm this hypothesis.

[10] Several of these, however, are inconsistently translated keywords or key phrases from another scene in the film rather than an immediate repetition.

5. THE EN-CZ-CZ DUBBING CORPUS:

OTHER ANALYSES AND THEIR CONCLUSIONS

5.1 Error Analysis Results

I recorded several thousand shifts and errors in the En-Cz-Cz Dubbing Corpus. The total value (i.e. the index number) of all translation errors in the corpus is 3,318 points. These errors range from miscomprehension of a source-language phrase or a film-language element, to target-language imperfections and severe style inconsistencies. Hidden behind this four-digit sum is an invisible number belonging to non-errors, with each shift worth zero points.

To explain the nature of non-errors, as well as to showcase what kind of research can be done with my lists of shifts and errors, I will shortly present the category of humor reduction and omission.

According to the rules I set up, leaving out a joke becomes an error only when combined with a mistranslation or when the joke is necessary for the context (for example when the scene features a comedian saying something that makes his audience laugh). This is why the 231 instances of humor omission I found in the corpus only add up to 59 error points.

Some humor omission is inevitable, especially when it comes to puns or intentional ambiguity. In example 1, the joke is that the adjective form of 'Druidia' sounds like 'Jewish', which opens itself to Mel Brooks's Jewish jokes. With Druidia written onscreen several times, the joke could not survive in any way.

***Spaceballs* (1987)**	***Války hvězd naruby* (1992)**	***Vesmírná tělesa* (1993)**
Drewish princesses are often attracted to money and power.	Druidské princezny často přitahuje moc a peníze...	Všechny princezny ve vesmíru přitahují peníze a moc...
(back translation)	*Druidic princesses are often attracted to money and power...*	*Every princess in the universe is attracted to money and power...*
She doesn't look Drewish.	Nevypadá druidsky.	Nevypadá druidsky.
(back translation)	*She doesn't look Druidic.*	*She doesn't look Druidic*

Example 1.

Some humor is difficult but still possible to translate, such as unknown cultural references that can be substituted or witty banter where the punch line can be altered. In example 2, worldplay makes use of another meaning of the word 'sink'. The 2011 dubbing found a way to do the same.

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
- There're too many balls. I can't sink anything. - Sink some gin, Sausage Fingers.	- Je tam moc koulí, nemůžu žádnou trefit. - Dej si gin, párečku.	- Tolik koulí, nedokážu tam žádnou poslat. - Tak pošli tam[11] kapku ginu, buřtíku.
(back translation)	*- There're too many balls, I can't hit a single one.* *- Have some gin, Little Hot Dog.*	*- So many balls, I can't sink any of them there.* *- Then sink there a drop of gin, Little Sausage.*

Example 2.

I consider humor a textual quality that fall under creativity. This is even more apparent with humorous overstatements, which practically function as verbal embellishments.

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
One bombshell at a time, darling.	Jedno překvapení za večer.	Jedna jobovka zatím stačí.
(back translation)	*One surprise at a time.*	*One bombshell was enough for now.*
Oh, very funny, Jim. Reduce this to burlesque.	Jsi velmi vtipný, Jime. Laskavě toho nechej.	Ah, to je velmi vtipné, Jime. Udělej z toho frašku.
(back translation)	*You're very funny, Jim.* *Would you kindly stop?*	*Oh, that's very funny, Jim.* *Turn this into a burlesque.*
Oh, and how about those foot soldiers on high?	A tam u vody, co je to za lidi?	Ou, a co tam dělají ti pěšáci?
(back translation)	*And who're those people there by the water?*	*Oh, and what are those foot soldiers doing there?*

Examples 3-5.

[11] This is a seemingly unrelated error in functional sentence perspective. I tried to back-translate its unnaturalness to my best abilities.

It is then no surprise that the neglect to translate humor is merely a part of a larger phenomenon that is reduction of verbal creativity, a common occurrence in dubbing that I consider to be an unfortunate byproduct of standardization and normalization. Whitman-Linsen noticed as early as 1992 that the "levelling of language" leaves dubbed scripts "unimaginative and devitalised" (118), and Pavesi (2005) commented that dubbese is typical for its "repetitive use of formulas" that replace verbal creativity (2).

In conclusion, standardization and normalization leads to the reduction or omission of humor, which lowers the entertainment value of a film.

5.2 Orality Issues in Dubbing

Once I analyzed all the error types, I noticed a common feature between several of them regarding the spoken mode. I found that dubbing translation tends to undermine its orality aspects so often, so harmfully, and in such a complex way, that what I originally intended to be a simple problem area (see section 5.3) deserved its own chapter.[12]

In dubbing, orality is often negated by its style neutralization and the omission of what I call grammatical or lexical echoes. It is also often damaged by the inconsistency of formality levels.

Style neutralization affects orality by replacing typically oral stylistic features with neutral, unmarked language. This usually results in non-errors, but if enough neutralizations accumulate in the speech of a character whose colloquialisms were meant to express their class, age, education, or subculture, then neutralizations such as the example below can form an error.

[12] Unfortunately, both these chapters were eventually cut.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
I'm surprised you didn't plug'em.	Divím se, žes je nezastřelil.	Proč jste je rovnou nezastřelil?
(back translation)	*I'm surprised you didn't shoot them.*	*Why didn't you straight up shoot them?*

Example 6.

Whitman-Linsen (1992) was one of the firsts to proclaim that dubbing is typical for lacking the colloquialness that can often be found in its source counterpart (118). This is true for the En-Cz-Cz Dubbing Corpus as well, even though the tendency can sometimes be partially counteracted by oral flavorization (see section 4.2.4).

Another feature of style neutralization is the failure to portrait "important areas of sociolinguistic variation" (Pavesi 2004, 1) such as dialects, sociolects, or broken English.

I use the word echo for a word, phrase, or grammatical structure that is repeated from the previous clause. As such, echoes are features of textual cohesion. Example 7 shows a lexical echo, its omission in the 1994 dubbing, and its mistranslation in the 2006 dubbing (major error).

***The Magnificent Seven* (1960)**	***Sedm statečných* (1994)**	***Sedm statečných* (2006)**
I could kill you all. You agree? Well, you don't disagree.	Můžu vás zabít, jasný? No, asi to chápete.	Můžu vás všechny zabít. Je to tak? No, nikdo není proti.
(back translation)	*I could kill you, that clear?* *Well, I guess you get it.*	*I could kill you all.* *Couldn't I?* *Well, nobody's against it.*

Example 7.

I find that in spoken communication, grammatical and lexical echoes are not only more needed for the sake of clarity, as the audience cannot see the entire dialogue written down before them; echoes are also more common and authentic, because they reflect the thought process that leads the speaker from one sentence to another. They can also be a source of comedy. Example 8 shows comedic grammatical echo and its reduction in the 1997 dubbing.

***Lethal Weapon 2* (1989)**	***Smrtonosná zbraň 2* (1992)**	***Smrtonosná zbraň* 2 (1997)**
- Because you're black. - You are. He is.	- Protože jste černý. - To jsi. To je.	- Protože jste černoch. - To jsi. Fakt je.
(back translation)	*- Because you're black.* *- That you are. That he is.*	*- Because you're a black.* *- That you are. He really is.*

Example 8.

The lack of textual cohesion has been called a characteristic feature of dubbese by Pavesi in the Italian language (2008), Goris (1993) in French, Herbst (1997) in German, and Chaume (2004a) in Spanish. It is therefore no contradiction that I found 101 instances of omitted (or radically reduced) grammatical or lexical echoes in the corpus.

Formality level inconsistency is a common dubbing phenomenon. There are several levels of this inconsistency. The first level belongs to dubbed dialogue whose style might be consistent on its own, but it is inconsistent with the style presented in the original sound version. This shift of style can be harmless, or classify as a non-error, but it can also be situationally inappropriate. The vast majority of these errors comes in the shape of inappropriate formalization, such as in example 9, when the characters are using formal language (with literary declensions) while on a date.

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
Yeah, that's a good movie, you know.	Jo, je to pěkný film, ne?	Je to dobrý film.
(back translation)	*Yeah, it's a nice movie, isn't it?*	*It is a good movie.*

Example 9.

(I can provide no enlightenment in my back translations in these cases, since expressing literary and common Czech declensions in English is impossible.)

The second level of inconsistency is when colloquial vocabulary is combined with literary grammar (example 10).

***The Bodyguard* (1992)**	***Osobní strážce* (1993)**	***Osobní strážce* (2000)**
God, this is so embarrassing.	Bože, jsem nějak zmatená.[13]	Bože, to je teda trapné.
(back translation)	*God, I'm a bit confused.*	*God, this is awkward.*

Example 10.

To hear the word "trapné" used with a literary declension is about as grating as hearing "this shall suck" instead of "this is gonna suck".

Thirdly, in dubbing, a character sometimes changes their declensions and register even though they are in the same scene or in the same situation and with the same listeners. This unnatural mixing of forms can sometimes even occur mid-sentence, or repeatedly.

***Superman II* (1980)**	***Superman II* (1991)**	***Superman II* (1999)**
This is how it ends for the greatest criminal mind of our time. How do they choose to reward Lex Luthor, the greatest genius in this world?	Takhle skončil největší zločinecký mozek všech dob. Žádný oslavný fanfáry. Jak se odměňují Lexi Luthorovi, světovému géniovi?	Takhle skončil největší zločinecký mozek všech dob. Žádný oslavný fanfáry. Jak že se odměňují Lexi Luthorovi, světovému géniovi?
(back translation)	This is how the greatest criminal brain of all time ended up. No fanfare to celebrate me. How do they reward Lex Luthor, the universal genius?	This is how the greatest criminal brain of all time ended up. No fanfare to celebrate me. How exactly do they reward Lex Luthor, the universal genius?

Example 11.

According to Heiss (2004), due to standardization, the "formalisation of authentic-sounding spoken language [is] to be found in almost all dubbed versions, whatever the genre" (213). The En-Cz-Cz Dubbing Corpus confirms this conclusion and reveals that there is a perpetual clash between literariness and orality in dubbing that results in unnatural target language. Inappropriate and inconsistent formality in the En-Cz-Cz Dubbing Corpus amounts to errors worth 219 points.

Some of these errors might have been caused by the translator alone, as translating into consistently oral language while writing or typing can be difficult.

[13] This is an unrelated translation error, probably caused by the translator's lack of English skills, or possibly by the dialogue writer's desire to match the bilabial in 'embarrassing', even though the lip movement was distorted by a wide smile at the moment.

It is more probable, however, that formality inconsistencies occur as the result of interventions from other dubbing agents. The dialogue writer, director, and actors may change the level of formality in specific words without taking the rest of the dialogue into consideration.

Orality Issues in Dubbing: Conclusions

Long gone are the days when Hollywood actors fired perfectly scripted lines at each other without a moment's hesitation. Even though it is not in essence natural or authentic, contemporary film dialogue must appear to be both. And yet, there is a significant trend in film dubbing to reduce its cohesion, neutralize its orality, and confuse its formality levels.

To a degree, these issues might be forever present in dubbing because it is carried out through several written versions before it returns into its oral mode. The magnitude of these issues in Czech dubbing, however, is staggering.

5.3 Problem Areas in Dubbing Translation

Inspired by a section in Pošta's subtitling handbook, *Titulkujeme profesionálně* (2012), I decided to use the errors I found as a tool of education for aspiring dubbing translators or translation novices in general.

I rearranged the errors into specific problem areas, which I divided into six categories based on the source of the translation challenge: whether it was comprehension, spoken mode representation, an issue of reference, style, translation-specific tendencies, or target-language naturalness.

In the last category, I felt rather enthusiastic about the specific English-to-Czech transfer issues I found. Some of them, such as phrasal verbs that include the word 'back' or the discourse marker 'well', remind me of Sparling's *English or Czenglish?* (1989). Some categories, such as functional sentence perspective errors or the use of unfitting synonyms, might in reality be less problematic for translators than they seem from my lists, since many of the errors might have been caused by the dialogue writer in order to achieve better lip-sync.

I focused not only on the translation from one language to another, but also on the transfer of film language. Much like the visuals and often even more, the script is a key tool of film language. Before the translator decides what aspects of the text they will translate, it is important to notice how the source text achieves plot exposition, world building, theme highlights, characterizations, character relationships and character development.

Using multiple examples to showcase what the errors in a problem area look like, with each corpus sample requiring a short contextual introduction and a back translation, I arrived to 45,000 words at the end of the first out of six categories. Length is therefore the reason I do not include this chapter in the thesis. I do, however, still wish to complete it and somehow make it accessible to students of translation.

5.4 A Diachronic Analysis of Czech Dubbing Translation Quality

I set out to analyze the quality of 1991-2011 Czech film dubbing, expecting to find more source-text comprehension errors in the older translations and more target-text naturalness errors in the newer translations.

I attempted to divide the errors based on Gile's sequential model of translation ([1995] 2009) into errors made during the comprehension phase and errors made during a reformulation phase. However, working with the final product of teamwork, I had no insight into the mind of the translator or the rest of the team, and I could only guess at what point of the dubbing process a specific error was made. In the end, I linked 18% of the corpus-wide error points to miscomprehension (of the source language, the visuals, or of film language in general); and identified 32% of said index points as target-language imperfections. I was unable to guess the source phase of the remaining 50% of mistranslation damage.

Focusing on the change of these trends in time, I found only one statistic that confirmed my initial hypothesis, and that is the ratio between damage caused by target-language errors and the other error types, which used to be under 30% but rose to around 40% in films dubbed after 2005. Damage caused by comprehension errors, on the other hand, seems to constantly fluctuate between 10% and 30%.

Most massive errors and many major errors are quite elementary and easy to spot. Minor errors might be harder to notice for an average audience member, but being the most common error class, they can do almost as much harm. "To this day, the reality is that if you had enough patience and time to write down every error you found in dubbing, your hand would give out before you could finish," said Pavel Dominik in response to my question about Czech dubbing quality.[14]

[14] Pavel Dominik, in an email exchange with the author, January 2015, my translation.

The abundance of errors in my corpus led me to the conclusion that there must be something else wrong with the dubbing practices aside from underpaying the translators and/or not giving them enough time for their work.

When reading academic texts about dubbing, I was overwhelmed by their emphasis on synchronization as the most important dubbing quality (Chaume 2004b, 36-42) – a priority that is also shared by the dubbing industry (47). This priority is apparently caused by a strict cultural demand for the invisibility of dubbing (36). I wondered, why is the academia so preoccupied with this technical standard when there is a much more pressing issue, and that is the "low quality of the language transfer" (Díaz Cintas 2008b, 103) that is so "frequent and noticeable" that it "damages the image of the profession as a whole and its potential" (Dries 1997, 13)? Is making the dubbing look as if it was the original sound version truly that important?

What I found out was that the prioritizing of synchronization not only diverts attention away from translation errors, but also contributes to their abundant creation. To put it simply, "[s]ynchrony poses translation problems" (Chaume 2004b, 47). Isochrony alone, i.e. maintaining the same length and pause structure as that of the original dialogue, already encourages more language interference than other forms of translation (Pavesi 2008, 91). Subjecting the translation to lip-sync as well, i.e. matching it to the speaker's openness of vowels and presence of bilabials, poses an even greater threat to the translation's faithfulness and naturalness.

Examples 12 and 13 shows such results – an error in functional sentence perspective that was most probably made for the sake of lip-sync on the word

'John', and an inappropriate synonym that was probably chosen for the sake of lip-sync on the word 'ignore', respectively.

***Easy Virtue* (2008)**	***Lekce neslušného chování* (2009)**	***Lekce neslušného chování* (2011)**
But what will John do in the city?	Ale co bude dělat John ve městě?	Co ale bude ve městě dělat John?
(back translation)	*But in the city, what will John do?*	*But what will John do in the city?*
But if you ignore the nose and- and the mouth and the ears, there's a striking resemblance.	Když ignoruješ nos a taky pusu a uši, tak je tu jistá podobnost.	Když si odmyslíš nos a – a pusu a uši, tak je tam nápadná podoba.
(back translation)	*If you neglect the nose and also the mouth and the ears, there is a certain resemblance.*	*If you leave out the nose and-and the mouth and the ears, then there's a striking resemblance.*

Examples 12 and 13.

While I agree that basic isochrony should be achieved, "as it is here that the viewer is most likely to notice the fault" (Chaume 2004b, 44), I highly doubt that the average viewer values good lip-sync over a faithful and natural translation. I am not the first to question this priority; for example both Whitman-Linsen (1992) and Chaume (2007) believe that "the naturalness and credibility of dubbed dialogue is to take precedence over other parameters...when assessing the quality of dubbing" (Fresco 2009, 32).

The abstract idea of prioritizing synchronization over every other dubbing quality manifests itself in what I believe is a severely flawed dubbing process, in which the professional translation "is not even one of the final phases of the overall project" (Martínez 2004, 3). Once handed in, the translation can be altered by the proofreader,[15] the dialogue writer, the director, and the actors. To put it mildly, "so many different people are involved that problems do tend to occur" (Ibid.), especially when "neither the proof-reader nor the synchroniser understand the original language" (5), and when the only person capable of making

[15] In his January 2015 interview, Pavel Dominik said that there are no proofreaders in Czech dubbing, but that the Czech Television channel employs dubbing dramaturges to edit dubbing translations. In commercial dubbing studios, this phase is apparently skipped entirely.

professional decisions about the language transfer – the translator – has no control over the final product.

In his January 2015 interview, Pavel Dominik commented on the Czech dubbing practices thusly:

In my experience, if there are errors in dubbing, they were most probably caused by an undereducated or negligent dialogue writer or director. Not everyone who gets to modify the translations knows the source language – for example, the task of dialogue writing is often taken up by the directors so that they would get paid more. The actors are a category of their own, as they will say absolutely anything that is written in front of them...[16]

Since the top priority of the dialogue writer and director is synchronization, dubbing becomes a bizarre translation process where the more revisions are made, the further the text shifts from its faithfulness and target-language integrity.[17]

The very profession of a dialogue writer, as long as it is kept separate from the translator, seems to me to be a mistake. Imagine if a subtitle translator handed his or her work over to a technician who would not only position the subtitles in the film, but also make cuts whenever a subtitle was slightly shorter or longer than the original line, and what is worse, change the word order and substitute words for other expressions in order to achieve matching pauses, pace, and lip movements.

That is a description of a broken system. The resulting transfer of content and style can hardly achieve better quality than that of an English film translated into Czech through its German subtitles. And as Chaume (2004b) points out, the fact that "the figure of the dialogue writer has been in existence since the advent of dubbing...does not necessarily mean that it should last forever" (37).

[16] Pavel Dominik, in an email exchange with the author, January 2015, my translation.

[17] I am assuming that dubbing translators no longer deliver neutralized literary translations that only provide the information transfer while disregarding the style, the mode, and the necessary length. That is an even older dubbing archaism that is hopefully gone for good.

The clear answer seems to be that the dialogue writer's role should be absorbed by the profession of the dubbing translator – a solution that has been proposed by Whitman-Linsen (1992), Agost (1999), Fontcubierta (2001), and of course, Chaume (2003). This step is already sometimes practiced, but not as a rule.

I would go even further and propose that the translator should not only function as the dialogue writer, but also as a consultant in the dubbing studio. Or perhaps what the industry needs is a new profession – one of an editor who is familiar with the film, proficient in the source language and keen on maintaining natural target language. This editor could take up the mantle of guarding the translation's integrity once it enters the dubbing studio, and oversee all final modifications.

A Diachronic Analysis of Czech Dubbing Translation Quality: Conclusions

The dubbing practices have been set up to achieve good synchronization at the expense of language transfer quality. To change this system, I propose that the function of the dialogue writer should be dissolved into the profession of the dubbing translator, and that during the rest of the dubbing process, no modification should be done without the supervision of someone proficient in both languages.

This, however, will never be achieved as long as synchronization is hailed as the top priority of dubbing production. I believe that other than basic isochrony, synchronization is not the most important dubbing quality – in fact, not even the second or the third. In my opinion the number one priority is a successful transfer of the film language: its plot, characterization, atmosphere, social commentary,

themes and messages, jokes to be laughed at, or romance to sweep the viewers off their feet.

6. PROPOSAL OF FURTHER RESEARCH WITH THE CORPUS

The En-Cz-Cz Dubbing Corpus holds potential for much more research than what I have conducted here. In this chapter, I would like to propose research topics that would make use of the corpus in the future. I begin the list with topics closest to my own work.

- Translation Errors Caused by Lip-Sync

A study that links translation errors to good lip-sync could be useful not only for the scholars of translation studies, but also for dubbing professionals. Along with the transcripts, the author would require the film recordings, which I would be happy to lend. The study might, against my expectations, also prove that the negative impact of lip-sync on translation quality is milder than I believe it to be.

- The Unnaturalness of Czech Dubbese

A deeper analysis of the target-language errors I identified could bring various results. Comparing the language of Czech dubbing with corpora of authentic spoken Czech may on one hand prove that some of the perceived errors are actually typical for oral expression; or, on the other hand, it might reveal that dubbings contaminate viewers with interference errors that they reproduce in their everyday language use.

- Diachronic Analyses of Dubbing Phenomena

Using the lists of shifts and errors as a starting point, various error types or translation-specific tendencies can be studied with special focus on the twenty-year span of 1991-2011. Other translation aspects I did not highlight, such as the use of characters' names in dialogue or cultural references, can become a topic as well.

The En-Cz-Cz Dubbing Corpus also offers itself to other areas of research:

- An Analysis of a Translation-Specific Tendency in Dubbing

The corpus is of a good size for an in-depth analysis of a solitary tendency. The lists I provide in the appendix can help in locating explicitation and implicitation, whereas simplification, standardization and normalization would require a search conducted from scratch.

- The Effects of Formality Shifts in Dubbing

Diverting slightly from my observations on inappropriate changes in formality levels and their mixing, this analysis could focus on specific formality tools in human interaction, such as the T-V distinction, the use of literary or common declensions, or the translation of vulgarisms, and then explore how they influence the perception and interpretation of dubbed films as opposed to the originals.

- Dubbing Translator Style

The En-Cz-Cz Dubbing Corpus contains complete transcripts of entire films, which should be enough for a proper analysis of a translator's style. In the lists of shifts and errors as well as in the notes I left beneath my highlighted transcripts, I make a few comments about translator style features that I noticed.

- A Comparison of Female and Male Dubbing Translation

The corpus offers five films with both a woman's and a man's dubbing translation: *Overboard* (1987), *Spaceballs* (1987), *Lethal Weapon 2* (1989), *The Bodyguard* (1992), and *Stargate* (1994). The En-Cz-Cz Dubbing Corpus is therefore a perfect opportunity for the comparison of female and male translators' styles. The results may be affected more by the client's demands than by gender

stereotypes. For example, Simona Richterová's 1992 dubbing of *Lethal Weapon 2* is much more vulgar than the one from Petr Šaroch (1997).

- The Sociolinguistic Impact of Dubbing

With dubbing as the preferred mode of translation on Czech screens, "the translated language that circulates thanks to the dubbing industry has enormous sociolinguistic impact" (Freddi 2013, 495). The pragmatic and sociolinguistic features of Czech dubbese deserve a study of their own.

- Another Study of Synchronization Techniques

With the film recordings borrowed from me, a student may attempt a reconstruction of how specific cases of isochrony and lip synchrony were achieved. For those interested in the technical quality of dubbing, there are external comments highlighted in red among my many transcript notes, pointing out when the line is played at a wrong time, or given to the wrong character.

Finally, the corpus would gain even more research options if it was further expanded:

- Dubbing Process Analysis

Dubbing could be analyzed as a process instead as well as a product if the corpus was upgraded with the versions translators handed to the dubbing studios, or at least with their commentary on the final product.

- Sampling the History of Czech Dubbing

Another way to expand the corpus would be to add films that were dubbed (multiple times) before 1991 and after 2011, creating a continuum that would allow for wider diachronic research. To be sincere, my corpus could also use a few more dubbings from the years 1998-2004.

- A Comparison with Other Corpora

A quantitative analysis, especially one executed with corpus software, could compare the En-Cz-Cz Dubbing Corpus with the subtitles to the same eight films; with television dubbing; with the films dubbed from another source language; or with the dubbing of children's films. But first, these corpora would have to be created.

7. CONCLUSION

I set out to introduce the En-Cz-Cz Dubbing Corpus, to show with several chapters of different analyses how useful it can be, and to entice other students to use the corpus for their own work, so that more dubbing research would be conducted with a substantial sample size. In that respect, I hope to have succeeded.

My individual corpus analyses delivered mixed results. The chapter about problem areas in dubbing translation, though promising, proved to be too long for the diploma thesis, and I hope to finish and publish it at some point in the future.

The chapter about the development of dubbing quality between 1991 and 2011 brought no solid statistics, but the research led me to my critique of dubbing practices and priorities. Prioritizing seamless synchrony over every other quality, the dubbing industry partially encourages errors in target-language naturalness. More types of errors are allowed through because in the final stages of dubbing creation, there is no oversight from anyone closely familiar with the source-text. Orality issues and severe style inconsistencies are so severe they form a category of their own, as dubbing perpetually neutralizes orality and reduces its cohesion while shifting back and forth between literary and spoken styles.

The only chapter that remained in its full length is the one where I propose new translation-specific tendencies: completization and flavorization.

As a tendency that uses addition strategies to complete what is left incomplete in the source material, completization manifests in dubbing in all its audiovisual facets – the sound, the visual focus, and the text. Sound-derived completization targets silence and lack of comprehension in the soundtrack. Focus-derived completization aims to verbalize and explain what is happening

onscreen. Text-derived completization targets an unfinished word, utterance, or dialogue exchange, and as such, might prove to be more or less universal in all types of translation.

The other phenomenon is flavorization, the tendency to make the translated text more untypical or more interesting. It manifests as any of the two types of avoidance of repetition, or verbal creativity (including humor), or oralization. Flavorization is the counter-tendency to standardization and normalization.

After introducing, analyzing, and showing examples of the two new concepts, I moved on to propose twelve topics for further research. Each is broad enough to inspire various small-scale or large-scale analyses. The En-Cz-Cz Dubbing Corpus has potential for all this work and more. I do hope it will be used in the future.

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ABSTRACT

This diploma thesis introduces the En-Cz-Cz Dubbing Corpus, a newly-made corpus of 188,000 words that can be found on the appendix CD. It contains the transcripts of 8 English films and 17 Czech dubbings, with two or three dubbing versions per film.

Once the particulars of the corpus are explained, the thesis presents the first research conducted with it. Based on the shifts found in the dubbing translations, two new translation-specific tendencies are proposed: completization, the tendency to complete what is incomplete in the source material, and flavorization, the tendency to make the translated text more untypical or more interesting.

Results from other analyses are summed up in a chapter that critiques the dubbing priorities and dubbing practices that lead to translation errors and low-quality target language.

Topics for further research with the En-Cz-Cz Dubbing Corpus are then proposed.

RESUMÉ

Tato diplomová práce představuje a ve své příloze nabízí nově vytvořený Anglicko-česko-český dabingový korpus (En-Cz-Cz Dubbing Corpus) o délce 188 000 slov. Tvoří jej transkripty osmi anglicky mluvených filmů a jejich sedmnácti českých dabingů. Ke každému filmu tedy korpus nabízí dvě nebo tři verze dabingového překladu.

Po vysvětlení veškerých potřebných detailů ohledně korpusu se práce přesouvá na jeho první analýzu. Porovnání originálů s překlady vede k objevu dvou nových překladatelských tendencí: kompletizace (completization) a ozvláštňování (flavorization). Kompletizace je pak definována jako tendence dokončovat, co je ve zdroji neúplné, a ozvláštňování jako tendence ozvláštňovat překlad zajímavými nebo neobvyklými výrazy.

Výsledky z dalších analýz, na které mi v práci nezbyl prostor, shrnuji v rámci kritiky dabingových principů a praktik. Současné dabingové standardy totiž vedou k častým překladovým chybám a nepřirozené češtině.

Na závěr navrhuji několik dalších možných témat pro překladatelské práce s Anglicko-česko-českým dabingovým korpusem.