

Humour in American Sitcom Subtitles: A Translation Analysis

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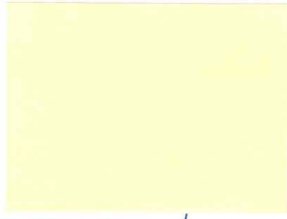
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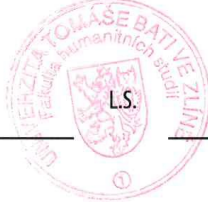
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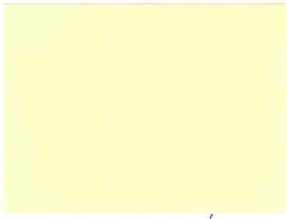
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ABSTRAKT

Tato bakalářská práce se zabývá analýzou titulků humorného amerického sitkomu Kancl. Teoretická část se zaměřuje především na tři oblasti, jimiž jsou překlad, humor a kultura. Praktická část rozebírá příklady z prvních tří sérií seriálu Kancl. Cílem práce je popsat metody překladu cílového textu, konkrétně českých titulků seriálu Kancl a analyzovat, jak se jejich autor vypořádal s překladem idiomů, slovních hříček a kulturních výrazů. Práce zjišťuje, že překlad humoru je vysoce kreativní činnost, pro kterou jsou potřebné zkušenosti a znalost jak cílového, tak zdrojového jazyka a kultury, aby byl výsledek co nejkvalitnější.

Klíčová slova: překlad, audiovizuální překlad, titulky, humor, idiomy, slovní hříčky, kulturní výrazy

ABSTRACT

This Bachelor's Thesis deals with the analysis of the subtitles of the humorous American sitcom The Office. The theoretical part focuses mainly on three areas which are translation, humour, and culture. The practical part analyses examples from the first three series of The Office. The aim of the thesis is to describe the methods of translation of the target text, namely the Czech subtitles of The Office, and to analyse how the author dealt with the translation of idioms, puns and cultural expressions. The thesis finds that translating humour is a highly creative activity that requires experience and knowledge of both the target and source language and culture to produce the best possible result.

Keywords: translation, audio-visual translation, subtitles, humour, idioms, puns, cultural expressions

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I hereby declare that both the printed version of my Bachelor's Thesis and the electronic version that can be found in the IS/STAG system are identical.

CONTENTS

INTRODUCTION	8
I THEORY	10
1 DEFINING TRANSLATION	11
1.1 TRANSLATION METHODS	11
1.2 AUDIO-VISUAL TRANSLATION	12
1.2.1 Issues Related to AVT	13
1.2.2 Subtitling	14
2 HUMOUR.....	15
2.1 VERBALLY EXPRESSED HUMOUR	16
2.1.1 Referential vs. Verbal Jokes.....	16
2.2 TRANSLATION OF HUMOUR	16
2.3 WORDPLAY.....	17
2.3.1 Puns	18
2.3.2 Verbal vs. Situational Context	20
2.3.3 Translation of Puns	20
2.3.4 Idioms vs. Fixed Expressions.....	21
2.3.5 Translation of Idioms	22
3 CULTURE IN TRANSLATION	25
II ANALYSIS	27
4 ANALYSIS OF TRANSLATING HUMOUR IN THE OFFICE.....	28
4.1 THE OFFICE: A POPULAR AMERICAN SITCOM	28
4.2 METHODOLOGY	28
4.3 IDIOMS IN TRANSLATION	29
4.3.1 Partial Conclusion to the Translation of Idioms	32
4.4 PUNS IN TRANSLATION	33
4.4.1 Partial Conclusion to the Translation of Puns.....	36
4.5 CULTURAL EXPRESSIONS IN TRANSLATION	37
4.5.1 Partial Conclusion to the Translation of Cultural Expressions	40
CONCLUSION	41
BIBLIOGRAPHY.....	43
LIST OF ABBREVIATIONS	45

INTRODUCTION

Humour is an important part of our lives. It simply makes our lives better and is an integral part of human communication. Humour is the subject of many disciplines such as philosophy, psychology and linguistics. Among linguists and translators, there are different approaches on how to perceive humour and what humour actually is. Some consider humour to be untranslatable, but if we consider that humour plays a fundamental role in our lives, we need to find appropriate ways of transferring it into other languages. Translating humour from one language to another is a challenging task because it often involves cultural nuances and linguistic differences that are difficult to capture in the target language.

The translator is given the task of analysing the text, finding the problematic elements in it and then using an appropriate method to deal with them. These problematic elements can be, for example, idioms, puns, culturally bound terms, dialect, slang, but also grammatical and lexical differences, etc. When combined with humour, the difficulty of the task is multiplied. Moreover, it should be stressed that what may be humorous to one culture may be perceived as inappropriate and inhumane by another. It follows that the translator should be familiar with the culture of both the target and the source language. The translator must produce a work that the target audience will understand, while maintaining context and similarity to the source text.

Humorous messages can be communicated via various forms of media. Closely related to this is the topic of audio-visual translation. This thesis is primarily concerned with subtitling, but audio-visual translation also includes, for example, dubbing. Audio-visual translation requires a completely new approach to translation solutions in order to make the transfer of language in cinematic production more effective. Certain principles and rules must be followed. All this is discussed in the chapter on audio-visual translation and subtitling.

The thesis is divided into theoretical and practical parts. The theoretical part is divided into 3 major headings, specifically translation, humour, and culture. These 3 parts are further subdivided. The analytical part then opens with an introduction to the series *The Office* from which all the examples used in this thesis are taken and continues with the methodology and finally specific examples of subtitles that contain idioms, puns and cultural elements are directly analysed and discussed.

The Office is an American sitcom that aired between 2005 and 2013 and has become a cultural phenomenon due to its distinctive brand of humour. The series has been translated

into many languages and subtitles have played a key role in conveying the humour of the series to non-English speaking viewers.

Overall, this thesis aims to shed light on the problems associated with translating subtitled humour as well as the strategies used to overcome these problems. By focusing on the series *The Office*, this study provides valuable insights into the translation of humour in a specific cultural context.

I. THEORY

1 DEFINING TRANSLATION

The concept of translation is broad. Translation could be thought of as a subject field or something that a person studies at school. Some people view translation as a product, or rather a piece of text that has been translated by a translator. Or eventually, it may mean the process of generating the product. Translation gives us new ways to share information, our ideas and stories that would otherwise remain hidden and inaccessible to many people. It is a great help that allows us to bridge the gap that would otherwise be created between languages (Munday et al. 2022, 8).

When it comes to the translation process, there are a few important terms to define. This process occurs between two different written languages in which the original written text (source text – ST) in the original language (source language – SL) is changed into a target text (TT) in a language other than the original language (target language – TL). For example, this Bachelor's Thesis deals with the translation of English into Czech. In this case, the English language is SL, and the selected English text (the sitcom script) is ST, on the other hand, the Czech language is TL, and the selected text translation (the sitcom subtitles) is TT (Munday et al. 2022, 8).

1.1 Translation Methods

In the framework of translation from one language to another, Newmark (1988) has divided the following translation methods:

- **Word-for-word (Interlinear) translation** – SL has a greater value than TL in this method, thus TL is subordinate to SL. The context does not matter here, the word order of the SL is preserved, and the words are translated one by one according to their literal meanings. This method is mainly used to understand how SL works or for the process of pre-translation.
- **Literal translation** – This translation method respects the grammatical relations of the TL so that the grammatical relations of the SL are replaced by adequate equivalents in the TL. However, the lexical words overlook the context and are translated one by one, so there may be poorly chosen collocations or phrases in the translation that may seem strange to the addressee. Therefore, again, this method can be used as a pre-translation and can help us identify problems that need to be dealt with.

- **Faithful translation** – The contextual meaning of the ST is respected and transferred to the TT following the grammatical constraints of the TL. This translation method tries to be faithful to the intentions added to the ST by the SL author.
- **Semantic translation** – Semantic translation is similar to faithful translation. The difference is that semantic translation is more concerned with the transmission of aesthetic value and takes creative exceptions. Furthermore, some less significant cultural words may be translated by using culturally neutral third or functional terms, but not cultural equivalents.
- **Adaptation** – This type of translation is mainly used for translating plays and poetry. It is a free form of translation where the text is translated literally and then rewritten by the playwright or poet, the culture of the SL is changed into the culture of the TL and themes, characters and plots are usually preserved.
- **Free (Interlingual) translation** – A translation that does not respect the elements of the ST and then lacks the form of the original.
- **Idiomatic translation** – It preserves the original message but prefers colloquial expressions and idioms where they do not occur in the ST. For the TT reader, the text is then livelier and more natural.
- **Communicative translation** – The aim is to accurately convey the contextual meaning of the ST in such a way that the language and content are easily understood and comprehensible to the TT reader. It is a method that focuses primarily on the message and the main point of the text is simple, clear, and concise, and written naturally but can lead to a poor translation (Newmark 1988, 45–48).

1.2 Audio-visual Translation

The need for audio-visual translation (AVT) has increased in most societies due to the importance and omnipresence of media in general. There are many reasons for this increase, and these include a large number of television channels, which leads to a large number of programmes produced, DVDs, the internet and online streaming platforms such as Netflix. As far as cinema and the film industry are concerned, film festivals, which there are many held almost all over the world, play a positive role in that too. Furthermore, we have live events such as theatre and opera, where translation in the form of surtitles may be necessary, and we should not forget the need to create subtitles for deaf people so they can enjoy the audio-visual material as well. In the 21st century, media are an integral part of our lives and

their function can vary. The media inform but also disinform, entertain people and act as an educational and sales element (Diaz Cintas and Anderman 2009, 1–2).

There are many ways of AVT. The two main ways are **revoicing** and **captioning** under which other ways are then subsumed. Any AVT method that works with audio recordings or inserting a new audio track and then synchronizing the audio is a subcategory of revoicing. This can include, for example, dubbing (lip-syncing the translated script) and voice-over (broadcasting the original and the translated audio track at the same time). Captioning is used for all AVT methods that involve written translation or transcription of the text. This text is displayed on or next to the screen. Examples include subtitling (TT usually at the bottom of the screen), surtitling (TT usually on a screen above the stage used for example in theatre) or fun subbing (amateur subtitling). All captions are limited in both time and space, i.e., in how long they can appear on screen and extensive they can be; unlike dubbing, they do not have to lip-sync (Dore 2020, 65–66, 74–75).

1.2.1 Issues Related to AVT

According to Dore (2020), some degree of manipulation is expected in AVT and it is dependent on many factors. However, the problem that manipulation can cause in the viewer is its acceptability. Some individuals may not accept these changes well. Dore mentions three types of manipulation:

1. **Technical manipulation** – These are technical constraints in AVT, such as the manipulation of TT in lip sync dubbing or the reformulation of TT due to the condensation of subtitles into the two lines that are allowed.
2. **Ideological manipulation** – This is the tendency to moderate or edit references to taboo topics, such as sexual insults or political and religious themes. The translator's choice of words is therefore influenced by the function of the text and the culture for which the TT is being produced. Censorship, however, is rarer in AVT today compared to the past.
3. **Functional manipulation** – For a humorous text or a show created to entertain, the translation may be conducted in the same style. Therefore, there may be various changes and shifts between ST and TT due to manipulation. In other words, when translating humorous texts, the interventions in the TT can be justified because they are intended to maintain a similar effect as the ST on the listener or reader (Dore 2020, 62–63).

Another point that can affect AVT is the human factor itself. Knowledge of the culture, knowledge of the SL and the skills of the translator, or the pressure of time to which the

translator may be exposed can have an inevitable effect on the accuracy of TT. This problem may be improved by expanding the teaching of AVT (Dore 2020, 63–64).

When translating audio-visual works, the use of idiomatic expressions, metaphors or the register of character deserves a special attention. Although the translator may find suitable equivalents in the TL, it is unlikely that these equivalents preserve the cultural meanings of the original in full (Dore 2020, 64).

1.2.2 Subtitling

Subtitles can be described as a translation process that is a written text that attempts to faithfully capture the original dialogue of the speakers as well as elements that appear on the screen such as graffiti, letters, signs as well as information from the soundtrack such as songs or noises. Subtitles are mostly placed at the bottom of the screen, but for Japanese audiences, for example, they appear on the right side of the screen, and they are vertically oriented. If we watch a programme with subtitles, we can notice three main components: the image, the spoken word and finally the subtitles. It is very important that the subtitles are aligned with the image and the spoken word and that the meaning of the dialogue spoken in the ST is accurately conveyed. The viewer is able to follow the image and read the text at a certain speed, so the subtitles must not change too fast, because the viewer might read them more than once, nor too slow because the viewer might not read them all (Diaz Cintas and Ramael 2014, 8–9).

Subtitles have also become very popular in foreign language learning. Reading subtitles within context while hearing the SL audio track provides people who want to learn a foreign language an opportunity to reinforce what they are learning, enriching their vocabulary while learning about the culture of the foreign language they learn. Subtitling is faster and cheaper than dubbing. The decision between dubbing and subtitling depends on various elements such as different habits, financial possibilities, the genre of the medium, and audience profile (Diaz Cintas and Anderman 2009, 4–7).

2 HUMOUR

This Bachelor's Thesis studies humour in translation and explores the complexities of translating humour from one language to another (in this case English and Czech). Humour is a common element of human communication, present in almost all languages and cultural contexts. Yet, when it comes to translating humour, linguistic and cultural differences might cause significant challenges.

A linguistic understanding of humour is closely connected to human communication. It is partly natural and partly acquired (Dore 2020, 14). The relationship between a joke teller, the audience, and the joke itself is complicated, made hazier by the culture in which it is. Different cultures view humour differently, and what might be humorous and funny for one culture could be offensive and rude for another. People are exposed to different history, customs, events, and other human beings and that is from where they might acquire their views on humour (Martin and Ford 2018, 2).

Apart from culture, which makes telling jokes and perceiving them complex, the personal perception of humour adds another layer. Raskin (in Dore 2020, 14) states that “the ability to appreciate and enjoy humour is universal and shared by all people, even if the kinds of humour they favour differ widely.” We can differentiate people by what they find humorous so we can say that every person has a specific preference and a taste of humour. (Dore 2020, 14). Some people tend to enjoy or laugh at the humour with greater intensity or frequency than others and this is sometimes ascribed to having a sense of humour (Ruch 2008, 35).

There is not only one universal definition of the term humour. Through the centuries, many people have tried to specify the term. According to Chiaro, “There are no explicit genre specific features or linguistic markers which signal at all times that a text is humorous.” That means the term is broad and includes a variety of seemingly similar concepts; however, in some cases, they differ from each other. These concepts could include comedy, fun, ridicule, and nonsense (Chiaro 2010, 13–14).

The word humour originates from Latin (Chiaro 2010, 13). Humour is studied by several disciplines, such as philosophy, psychology, or literature. It occurs in many forms, for example, visual (facial expressions, body movement, gestures), verbal (jokes relying on sounds, tone of voice or accents) and physical (slapstick comedy) (Sover 2018, 1).

It is said that laughter is the best medicine. Humour, often accompanied by laughter, tends to evoke positive emotions (Martin and Ford 2018, 1). Feeling this positive and

pleasant emotion from humour can positively influence our life regarding overall well-being and health. Therefore, people often surround themselves with items and other human beings that make them laugh, smile, and bring happy moments to them (Chiaro 2014, 15).

2.1 Verbally Expressed Humour

This Bachelor's Thesis focuses on the TV series *The Office* which contains verbal but also non-verbal (visual) humour. However, my interest will primarily be on verbal humour.

Verbal humour refers to humour that is conveyed through words, either written or spoken. From the historical perspective, verbal humour is the result of old, traditional folk humour that has evolved over thousands of years in various communities globally. It was shaped by various factors such as socioeconomic, cultural, and political conditions in these societies. In the 21st century, verbally expressed humour is often transmitted via e-mail, social media, blogs, and all other forms of smart technology in addition to more mainstream media like cinema, television, or video games (Sover 2018, 1–2).

Humour can come in various forms, such as puns, jokes, satire, irony, and wordplay. This type of humour often relies on language, plays on words, or makes use of subtle differences in meaning to create a humorous effect (Firjatullah et al. 2021, 2–3). For example, a joke from *The Office*, “Hey Carol, how goes the real estate biz? Is it real good?” uses wordplay to create a pun. Verbal humour can be an effective tool for lightening the mood, making people laugh, or getting a point across in a memorable way.

2.1.1 Referential vs. Verbal Jokes

Verbally expressed humour can be divided into **referential** and **verbal jokes**. According to Attardo (1994), they are both expressed through the linguistic system. Referential (also called conceptual) jokes are dependent on the meaning of the text. These jokes are not dependent on the phonology of the text. The referential jokes are thus, for example, stories that may describe some humorous situation or event. On the other hand, verbal jokes are dependent on both the meaning of the text and phonology. Verbal jokes use, for instance, homonyms, homophones, or ambiguous structures of sentences. That is why the translation of verbal jokes is more difficult than that of referential jokes (Attardo 1994, 95–96).

2.2 Translation of Humour

Since each person perceives humour in a slightly different way, definitions of humour vary. However, that is not the only issue that different authors deal with. Another challenging issue is humour translation. The translation of humour raises some questions and difficulties, and

some authors even talk about its untranslatability. It is true that humour can be interpreted differently in different cultures, as well as by different film directors who have diverse views on what is considered humorous. The translation of humour can also involve ethical considerations, especially when taboo topics or words are involved. In addition, linguistic and temporal distance must be considered, as some jokes rely on cultural references that may not be familiar to the target audience or may be outdated due to the progression of time. However, today's modern times shows that, whether on the screen or in book form, humour simply must be translated in some way (Díaz Cintas and Remael 2014, 212, 214).

From Díaz Cintas and Remael's (2014) point of view, the translator's first task must be to capture the humour in the ST, to recognise what exactly is humorous, and to find the various references that will help the audience to identify what kind of humour it is. Then the translator should think about the best way to bring the humour into the TT, and how best to frame the section so that the translation is fluent, natural to the TT audience, and preferably still humorous. The process of translating humour can therefore be summarised in three points. The initial stage of translating humour from the ST is to understand it, followed by an assessment of how the target audience in the TL will perceive and understand the humour, and finally reformulating the humour into a suitable form for the TL audience (Díaz Cintas and Remael 2014, 214).

Díaz Cintas and Remael (2014) mention that "humour should not be preserved at all costs, and certainly not at the expense of textual coherence, or loss of fluency and idiomatic language." It can be difficult for the translator to decide whether to preserve the humorous effect or whether it is more important for the text to preserve the specific meanings of the expressions. In the case of comedy, for example, it is clear that humour is an important part of the translation, but it is not only the specific genre of the text that determines whether the joke should be translated or replaced. Sometimes translation cannot be done because there are external factors that also play a role. We must keep both SL and TL in mind (Díaz Cintas and Remael 2014, 214–216).

2.3 Wordplay

Dirk Delabastita (1996) defines wordplay as a "general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings." In other words, wordplay, also known as play-on-words, refers to the smart and humorous way of using language and

the meaning of words. It involves the use of literary devices and techniques such as alliteration, onomatopoeia, puns, and slang to create funny and amusing written or spoken expressions. The use of wordplay techniques depends on various linguistic items which could be spelling, phonetics (pronunciation and sounds of words), and semantics (meaning of words) (Delabastita 1996, 128).

People generally understand wordplay within the meaning of jokes and puns. Someone telling a joke or someone making a witty aside or a pun are common instances of wordplay however it is possible to make people laugh by sheer accident simply by having a mistake in a speech at some point. Our focus is on the mistake itself rather than the social repercussions it may cause. Chiaro (1992) states that interestingly there are universal types of mistakes in natural languages that make people laugh because languages have hidden pitfalls thus a simple mistake in an utterance like switching a sound or misplacing a preposition can completely alter the meaning of a sentence and such a mistake might invoke laughter (Chiaro 1992, 17).

2.3.1 Puns

Punning typically utilizes the ambiguity of language to combine two meanings within a single statement. This is made possible by the multiple interpretations that can arise from various linguistic items.

Delabastita has put forward a taxonomy that classifies four different types of puns based on their characteristics:

- **Homonymy** (when words have “identical sounds and spelling”)

Example 1, S02E10	
Source Text (ST)	Target Text (TT)
Angela: What is that? Michael: This is Christmas spirit, as in spirits, booze.	Angela: Co to je? [What is that?] Michael: Nesu ducha Vánoc. Destilát. Chlast. [I am carrying the spirit of Christmas. Distillate. Booze.]

The word that is homonymous in this example is *spirit*. The word spirit has multiple meanings. It can mean an alcoholic drink or something that can be felt as present but cannot be seen, like a feeling (as in Christmas spirit).

- **Homophony** (when words have “identical sounds but different spellings”)

Example 2, S02E11	
ST	TT
Darryl: How about the sales department is the sails? Michael: Yes Darryl, the sales department makes sales.	Darryl: Mohl by obchod představovat lodní šroub? [Could the store represent a ship’s screw?] Michael: Ano, Darryle. Šrouby drží loď pohromadě. [Yes, Darryl. The screws hold the ship together.]

In example 2 the word *sales* and *sails* are homophonic, which means they have the same pronunciation, but they are written differently. The meaning is also different. The word *sales* means the action of selling something and the word *sails* means a part of a ship made of fabric, which catches the wind to propel the ship. The use of these two words creates a humorous effect because, in this part of the episode, Michael compares the office to a ship and asks his employees what part of it might be the sales department. When Darryl uses the word *sails* in his answer Michael probably does not know the word or does not understand that Darryl used a word other than *sales* because it sounds the same.

- **Paronymy** (when “there are slight differences in both sound and also spelling”)

Example 3, S01E01	
ST	TT
Jim: OK. Dwight, I am sorry, because I have always been your biggest fan.	Jim: Dobře za to želé se omlouvám. Nevěděl jsem, že seš taková bábovka. [Okay, I am so sorry about the jelly. I did not know you were such a sponge cake.]

This example shows that double meaning is based on the similar but not identical sounds involved in the words *flan* and *fan*. For more context, in this part of the episode, Jim plays a joke on Dwight and puts his stapler in Jell-O. His apology, however, involves a play on words and instead of saying I am your biggest fan, he says I am your biggest flan. Flan falls into the dessert category, just like Jell-O, Jim is still referring to the previous joke and therefore uses the word *flan* instead of *fan*.

- **Homography** (when words have “different sounds but identical spelling”)

I was not able to find a humorous example of homography in *The Office*. For this reason, I am going to use common example word *wind*. This word has two distinct meanings. It can be a noun which means the natural movement of the air or it can be used as a verb which means to turn or twist something. There is also a difference in pronunciation. Wind as a noun is pronounced with a short *ɪ* /wind/ and as a verb, it is pronounced as a diphthong *aɪ* /waɪnd/.

Puns are textual phenomena. They are depended on the structural attributes of language. The language contains possible ambiguities and associations. The words need to be employed in special textual settings to become effective in their associative power and structures (Delabastita 1996, 129).

2.3.2 Verbal vs. Situational Context

Understanding the contexts that accompany the pun(s) is crucial. Contexts can be verbal or situational. **Verbal contexts** arise from our expectation of grammatical correctness (the fact that certain classes of words are applied only in certain syntactic positions; therefore, we will know when to use *can* as a verb or as a noun) and of thematic coherence (the reader is looking for meanings that link together words and sentences and thus form the structure of the text). The contextual function can also be fulfilled by the usual coherence of phrases such as names, collocations (words that occur together regularly), proverbs, etc. **Situational contexts** are important for the understanding of puns in dialogues and multimedia texts. The visual image in commercials, cartoons or comics is often used to activate the secondary meaning of the accompanying verbal text (Delabastita 1996, 129).

Puns are not just jokes that can be found in written words, but they can also be used in different ways to make the text more interesting and coherent. For example, puns can help connect different parts of the text, make the reader or listener laugh, grab their attention, or make the point of the text more convincing (Delabastita 1996, 129).

2.3.3 Translation of Puns

According to Delabastita (1996), puns are translation challenges, but he does not support the often-held view that puns are untranslatable. When ambiguous and confusing puns occur in the ST, they can be difficult to translate accurately. Sometimes translators have to remove puns if they are not important or if they do not make sense in the TL. Other times they must try to keep puns if they are necessary to the meaning of the text. It is not always easy to translate a pun, but Delabastita lists several methods that translators can use. One way is to

replace the pun in the ST with a pun in the TL, even if the sentence structure is changed. Another way is to replace the pun with a phrase other than the pun that conveys the same meaning. This may mean sacrificing one of the meanings of the pun in favour of the other. Alternatively, a related rhetorical device such as repetition, alliteration, irony, or rhyme can be used in place of the pun. Sometimes the pun is omitted entirely, or a completely new pun is added to the translation to compensate for the omission of any of the ST puns. In addition, translators may use editorial techniques such as footnotes or comments to explain the pun to the reader (Delabastita 1996, 133–134). These are, however, not suitable for subtitles.

2.3.4 Idioms vs. Fixed Expressions

Idioms and fixed expressions are fixed patterns of language. These phrases have a form that changes only slightly, if at all. Additionally, the meanings of idioms cannot be simply derived from the individual components that compose them (Baker 1992, 63).

Under regular circumstances idioms such as *a piece of cake* (something very easy to do) or *kick the bucket* (to die) cannot be altered in form. Baker (1992) provided five points which a speaker or writer cannot commonly do with an idiom:

1. “change the order of the words in it” (*a cake of piece*)
2. “delete a word from it” (*a piece cake*)
3. “add a word to it” (*a big piece of cake*)
4. “replace a word with another” (*a piece of pie*)
5. “change its grammatical structure” (*the bucket was kicked*)

These points can be omitted just in case of conscious wordplay and joking (Baker 1992, 63).

Example 4, S02E03	
ST	TT
Michael: I'm an early bird, and I'm a night owl. So, I'm wise, and I have worms.	Michael: Jsem ranní ptáče i noční sova. Jsem moudrý a dál doskáču. [I am a morning bird and a night owl. I am wise and I jump farther.]

Fixed expressions behave very similarly to idioms in terms of variations in their forms. Fixed expressions, such as *pleased to meet you*, *Ladies and Gentlemen*, and *all of a sudden*, allow for little or no form variation. However, unlike idioms, fixed expressions often carry a fairly clear meaning. For example, the meaning of *all of a sudden* can easily be derived from the meaning of the words that compose the expression. In contrast, idiomatic expressions *a piece of cake* have a meaning that is not readily apparent from the literal

meanings of the individual words. To establish a clear meaning, the fixed expression must be taken as a whole. This is true of any established recurring pattern of language. A fixed expression evokes previous experiences in the reader or listener that are associated with the typical contexts in which the expression is used. This property can help with making the communication more predictable, stable, and efficient. Because fixed expressions always have the same meaning, they can be relied upon to convey a particular message or sentiment in a consistent way. This can be especially useful in situations where there might be uncertainty or ambiguity in communication. Situational or register-specific formulas, such as *Happy New Year* or *good luck*, are often used in specific situations and can have special meanings in communication (Baker 1992, 64).

2.3.5 Translation of Idioms

A person's ability to actively use idioms and fixed expressions in a foreign language is at a lower level than that of a native speaker. Translators translating idioms into a non-native language usually make more effort than native speakers to translate and manipulate the idiom correctly. As stated by Baker (1992), the problems in translating idioms and fixed expressions are divided into two areas. One area is the ability to recognize the idiom and interpret it correctly, and the other problem area is translating the idiom correctly into the TL and dealing with the difficulties that idiom translation brings, such as the transfer of individual elements of meaning into the TL. These problems are more prominent in the case of idioms than in the case of fixed expressions (Baker 1992, 63). That is why this chapter is about problems connected with translation of idioms and not fixed expressions.

As already mentioned, one of the problems a translator faces when working with idioms is the ability to recognize whether a phrase or expression is idiomatic. Some idioms are easier to recognize than others. There are different types of idioms, and the easy ones to recognize include those that violate truth conditions. For example, an idiomatic expression *someone's jaw dropped* describes a moment of shock or surprise. This expression is used in the script of *The Office* thus I am going to elaborate more on that later in the analysis. Other easily recognizable idiomatic expressions are those that do not follow the grammatical rules of the language such as an idiom *to be all ears* which means that someone is ready to listen and listens very carefully to what someone is saying and expressions that have a simile-like structure and begin with the word *like* for example an idiom *like two peas in a pod* which means that two people are very similar. These expressions should not be translated literally because they would be nonsensical. According to Baker, "the more difficult an expression

is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom.” On the other hand, when a translator does not have a good access to dictionaries and references there are idioms which can be very misleading. For instance, this misinterpretation may happen when an idiom in the SL has an equivalent in the TL that might look similar in structure but has a different meaning. Another possibility is that some expressions seem perfectly clear because they offer a literal interpretation, and thus the idiomatic interpretation of the sentence may be hidden from the translator. This can happen due to a small amount of context. Many English idioms carry both a literal and an idiomatic (figurative) meaning. This is the case, for example, with the phrase *to break the ice*. Literally, it means to crack the frozen water and figuratively it means to do or say something that makes people less nervous (Baker 1992, 65–66).

After the translator identifies and interprets the idiom correctly, the following challenging task is to determine how to translate it into the TL. Per Baker (1992), the problems associated with translating idioms can be as follows:

- “An idiom may have no equivalent in the TL.”

In translation, it is normal that identical idioms and expressions cannot be found in a TL, and it would be rather occasional that the form which is used to express the desired meaning would match. Every language has different ways and forms of expressing meanings. Therefore, one language expresses a given meaning in one word and another language expresses it in an idiom or a fixed phrase. It is also important to think about idioms that contain culture-specific items. The meaning conveyed by the idiom and its connection to culturally specific contexts may make the idiom untranslatable or difficult to translate.

- “An idiom may have a similar counterpart in the TL, but its context of use may be different.”

The two expressions may have different meanings or may not be pragmatically transferable.

- “An idiom may be used in the ST in both its literal and idiomatic senses at the same time.”

The intended play on idiom (words) will not be possible to convey successfully unless the idiom used in the SL matches the idiom used in the TL in both form and meaning.

- “The very convention of using idioms in written discourse, the context in which they can be used, and their frequency of use may be different in the SL and TL.”

Idioms are a natural and integral part of everyday language use and are likely to be used across various genres and contexts. They can occur in formal styles as well as in slang

expressions and they may be found in all kinds of literature from prose to poetry. However, the use of idioms may be more prevalent in certain genres than in others. For example, in English, it is common to see idioms in the advertisement or tabloid press but their use in quality-press news reports is not that often. Czech language idioms are regularly used in literary genres, such as poetry, drama, and fiction to create imagery, establish tone, and convey cultural and historical references. Conversely, in academic and technical writing, idioms are typically used less frequently (Baker 1992, 68–71).

3 CULTURE IN TRANSLATION

Newmark (1988) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.” He divides language into **universal**, **cultural**, and **personal**. Personal language, or idiolect, is a particular individual’s way of expressing oneself. This mode of expression can cause translation problems. Cultural expressions are often problematic for translation too. If there is no common cultural understanding between the SL and TL (and also the audience), translation then may be difficult. Conversely, universal words such as *chair* and *table* are not difficult to translate, but there are also universal words such as *kiss* or *dinner* that, while fulfilling a universal function, may be perceived differently by different cultures. Even within a single language, we can have different cultures that use dialectal expressions. And if people are dealing with a certain topic, for example sports, many new terms can arise (e.g., *strike* and *home run* in baseball) (Newmark 1988, 94).

Cultural expressions are usually easy to recognize and cannot be translated literally. A literal translation could change the whole meaning, so it is better to find a suitable equivalent for the word or phrase. When translating, there are a few rules to keep in mind. When translating cultural words, it is important to recognize and respect the cultural achievements referred to in the SL. According to Newmark (1988), there are two translation techniques available. **Transference** adds a local tone and atmosphere and emphasises the culture but may be difficult to understand for readers who are not as familiar with SL. On the other side, **componential analysis** is more accurate but may not have the same impact as the original because it reduces the culture and emphasises the message of the text. When translating cultural words that are less context-bound than the ordinary language the translator must consider the cultural competence and linguistic level of the readers (Newmark 1988, 95–96).

Cultural translation is a concept that is used in different situations and contexts. Sturge (2009) describes the term as “those practices of literary translation that mediate cultural difference, or try to convey the extensive cultural background, or set out to represent another culture via translation.” Thus, this type of translation differs from linguistic or grammatical translation, which is limited by focusing only on the sentences on the page. Cultural translation, therefore, presents a challenge and raises various technical questions for the translator. These questions may be, for example, how to work with dialects, references of artworks and culturally specific elements such as names of famous people, specific dishes, and architecture. All these elements give meaning to the text. Translators also have to decide

how to translate the text, whether to bring the text closer to the target audience and use naturalization or to use exoticization and leave these cultural elements as they are. In cultural translation, we consider how translations are influenced by the different languages and cultures they come from and how they affect people's beliefs and values (Sturge 2009, 67).

II. ANALYSIS

4 ANALYSIS OF TRANSLATING HUMOUR IN THE OFFICE

4.1 The Office: A Popular American Sitcom

The Office written by Greg Daniels, Rick Gervais and Stephen Merchant is an American comedy series (sitcom) or more specifically a mockumentary. It is based on the BBC series The Office and developed by Daniels for American television. The whole series is shot by an unseen film crew as a documentary about one specific office. There are used for example one-on-one interviews with the protagonists. It pictures the monotonous life of employees at the Dunder Mifflin Paper Company in Scranton, Pennsylvania. It premiered on NBC from 2005 to 2013, producing a total of 201 episodes in nine series in total. (Beeden and Bruin 2010, 4) The characters of this series are Michael Scott, a regional manager who considers himself the best boss and the funniest guy but for us, as viewers of the series he might be seen as cringy or a bit dumb, then Jim Halper and Dwight Schrute who are both salesmen. Dwight is kind of a weird guy, and he is constantly pranked by Jim and Pam Beesly, the receptionist. There are other characters but those that I named are the main ones.

4.2 Methodology

The concern of this analysis is a translation of humour in the subtitles of the TV series The Office into the Czech language. This analysis is going to be drawn from existing subtitles. All the selected examples will be analysed mainly according to how successful the transfer of humour from the SL to the TL was. I will also consider the translation methods that were used.

For the analysis of these subtitles, I had to find a suitable and trustworthy source from which to download the subtitles. There was not a problem with the English subtitles however with the Czech translation it was a bit tricky because most of the translated subtitles that you find on the internet are made by random people who translate text very automatically and do not understand the gist of the text. So, for example, the online translation of this series, which is supposed to be humorous and contains a lot of hidden humour, which the translator must take into consideration, completely lacked these elements. Therefore, I have decided to download subtitles from the streaming service Netflix and also watch the series there.

In total, I downloaded the subtitles from three series (from the first to the third) for a total of fifty-one episodes. I had to decide what I wanted to analyse and search for in the subtitles. I have chosen the following categories: idioms, puns/jokes, and cultural references. Then I watched all the episodes in the original language, which is English, read the Czech

subtitles along with that and searched for all the chosen categories in those subtitles and in English subtitles.

There are some specific things that some characters say throughout the series. For example, Michael Scott tends to deliver and use idioms and some commonly used phrases in an incorrect way. In this situation, translators must choose whether to represent those sentences humorously or literally so that the audience would understand the genuine meaning of the phrase. There are also significant references to American culture in the form of names of famous American personalities, films, organizations, etc. Significant culturally different humorous elements force translators to consider whether it is right to try to correctly transfer the humour into the TL or whether it would be better to sacrifice this element and stick to the coherence of the subtitles. That is why translating this series can be significantly challenging for a translator. This sitcom is very rich in terms of culturally based humour, cultural expressions, or idioms.

4.3 Idioms in Translation

I used Oxford Dictionary of Idioms edited by Judith Siefring for the correct meaning of English idioms.

Example 5, S01E02	
ST	TT
Jim: Thanks, Dwight.	Jim: Dík moc, Dwight. [Thanks a lot, Dwight.]
Dwight: Retaliation. Tit for tit.	Dwight: To byla pomsta. Oko za zub. [That was a revenge. An eye for a tooth.]
Jim: That is not the expression.	Jim: Takhle se to neříká. [That is not how you say it.]
Dwight: Well, it should be.	Dwight: Ale mělo by. [But it should.]

In example 5 the most problematic for translation would be the idiom *tit for tat* or perhaps the humorously changed and wrong version *tit for tit*. The idiom *tit for tat* is used in a situation when you do the same thing that someone has done to you. Most of the time it is something nasty like injury or insult given in retaliation. The translator of the subtitles used the Czech equivalent *oko za oko, zub za zub* [eye for an eye, tooth for a tooth] which conveys the same meaning and is used in the same context. The idiomatic expression in the TT is identical in contextual meaning to the idiomatic expression in the ST. The translator also

retained the wrong usage of the idiom in the TT and translated this section as *oko za zub* [eye for a tooth].

Example 6, S03E17	
ST	TT
Michael: Ready? Come on guys. Early worm gets the worm. Jim: Another worm? Like, are they friends? Dwight: It's early bird gets the worm.	Michael: Vyrážíme. Ranní skáče dál doskáče. [We are hitting the road. Early jumps jumps further.] Jim: Můžeš to nějak rozvést? [Can you elaborate?] Dwight: Ranní ptáče dál doskáče. [Morning bird jumps further.]

Example 6 is very similar to example 5 because there is again wrongly said idiom in the first line and then in the last line the idiom is corrected by another character. The idiom *early bird gets the worm* means that the first one to arrive has the greatest chance for success. On the other hand, the Czech idiom in the TT *ranní ptáče dál doskáče* [morning bird jumps further] is connected to getting up early. The meaning of this idiom is that a person who is hardworking from early morning can do more than a person who sleeps late. In this episode Ryan invites Michael to be a guest speaker at his business school and he prepares in the office from the early morning to be successful at his task so both meanings can be used in this context. The translator must consider the aesthetic elements of the ST by changing the meaning in TT a little as long as it is within reasonable limits. The final translation is still in accordance with the real message behind the ST.

If we look at the second line, the line that Jim says, we can see that in the ST Jim is trying to be funny and points out that Michael used the word worm twice and asks him sarcastically if these two worms are friends. But you cannot say it like that in the TL because the Czech idiom does not contain two nouns, but a noun and a verb at the end. Therefore, Jim's answer in TT loses its humorous and somewhat sarcastic nature and is turned into a neutral question *Můžeš to nějak rozvést?* [Can you elaborate?] which signals that Jim is confused.

Example 7, S01E03	
ST	TT
Dwight: What did I do? I did my job. I slashed benefits to the bone. I saved this company money.	Dwight: Co jsem udělal? Svoji práci. Zkrouhl jsem příspěvky na minimum. Ušetřil jsem firmě peníze. [What did I do? My job. I have cut the contributions to a minimum. I saved the company money.]

Here in example 7 we can see the idiom *slashed to the bone*. When something is slashed to the bone it is cut or reduced to the bare minimum and in this context, it is work benefits to save money for the company. Czech language has an expression *až na kost* [down to the bone] which is a word-for-word translation for the English idiom *to the bone* however the Czech idiom is used solely with the verb *promoknout, zmoknout (až na kost)* [to get wet by rain (down to the bone)]. It is good that the translator thought about this and used the expression *zkrouhl jsem příspěvky na minimum* [I have cut the contributions to the minimum] and therefore made the TT more natural for the reader. Despite the fact that, he omitted the idiom the text is still meaningful for the TT reader and conveys the same message as ST because the word *zkrouhnout* means to cut in Czech.

Example 8, S01E03	
ST	TT
Angela: You let him walk all over you. It's just pathetic.	Angela: Měl tě úplně na háku. Bylo to ubohý. [He had you completely on the hook. It was pathetic.]

The meaning of an expression *let somebody walk all over you* means to take advantage of you. When we look at the TT the translator used an idiom *mít něco/někoho na háku* [have something/someone on the hook] which has slightly different meaning than the English idiom. The meaning of the TL idiom is not caring about something or someone. More fitting expression used in the TT could be *vozit se po někom* because the meaning is closer to the original. I would say that the translator wanted to attempt an idiomatic translation method but did not really use the most accurate idiom in the TT.

Example 9, S01E06	
ST	TT
Katy: I uh, I probably should have told you, I don't need a ride now 'cause Jim can take me home after so you're off the hook. Michael: Okay. Great. Off the hook. Excellent. Okay, cool.	Katy: Měla jsem se zmínit, že už nepotřebuju odvoz. Jim mě pak hodí domů, tak můžete jet. [I should have mentioned I do not need a ride anymore. Jim is going to give me a ride home, so you can go.] Michael: Můžu jet, no bezva. [I can go, great.]

Example 8 and example 9 has something in common and it is the word *hook*. The denotative meaning of *hook* in English is identical to *hák* in Czech so there is a possibility that there could be a confusion and the translator could use an idiom from TL in the TT that contains the word *hook*, such as the one used in example 8, however, it means something completely different than the phrase *to be off the hook*. To be off the hook means to be relieved of a responsibility. As mentioned in Example 8, the Czech idiom containing the word *hook* *mít něco/někoho na háku* [have someone/something on the hook] means ignore or not care about someone/something, which is a different meaning than the one required in Example 9. Thus, the translator's choice of not using the Czech idiom was appropriate.

The TT does not contain an idiom however the context remains the same. In this episode, a young and beautiful girl named Katy comes into the office selling purses. She immediately charms Michael, and he starts flirting with her and offers her a ride home. Expecting to drive Katy home, Michael starts cleaning the whole car. Meanwhile, Katy meets Jim and completely forgets about Michael's offer of a ride. The whole episode ends with Katy going home with Jim and Michael having made all his efforts for nothing.

4.3.1 Partial Conclusion to the Translation of Idioms

The five examples of idiomatic subtitles demonstrate that translating idiomatic phrases is a real challenge. Idioms are not always translatable word for word, and the translator needs to find an equivalent expression in the TL that conveys the same meaning. I have selected these examples to showcase different translation methods and techniques. In some cases, the translator has used the idiomatic translation method preserving the idiom but changing it to a form suitable for the TL audience, resulting in a more natural text. Other times, the translator has omitted the idiom altogether while keeping the message of the ST in the TT.

If there were any specific aesthetic components in the ST that constituted the whole joke, the TT author usually tried to preserve them.

4.4 Puns in Translation

Example 10, S01E01	
ST	TT
Michael: And yeah, Jim this is the time to stop putting Dwight's personal effects into Jell-O.	Michael: Jime, teď nastal čas, abys Dwightovy osobní věci přestal zalívat do želé.
Jim: OK. Dwight, I'm sorry, because I have always been your biggest flan.	Jim: Dobře, za to želé se omlouvám. Nevěděl jsem, že seš taková bábovka.
Michael: Nice. That's the way it is around here. It just kind of goes round and round.	Michael: Dobře ty! Tak to tady chodí. Prostě si nedáme pokoj.
Ryan: You should've put him in custardy.	Ryan: Měl byste mu dát dortu.
Michael: Hey! Yes! New guy! He scores.	Michael: To je ono! Náš nováček! To bylo dobrý!
Dwight: OK, that's great. I guess what I'm most concerned with is damage to company property. That's all.	Dwight: Bezva. Mně dělá největší starost, že poškozuje firemní majetek. Nic víc.
Michael: Pudding. Putting... I'm trying to think of another dessert to do.	Michael: Kobliha. Pobíhá. Snažím se vymyslet vtip s nějakou další sladkostí.

This example shows a play on words. The joke is that the characters are forming and joining words together, and the theme of these jokes is always desserts. *Flan*, for example, is a type of dessert and is used instead of the word *fan* in a humorous way, and *custardy* is a combination of the words *custody* which means imprisonment and *custard* which is a dessert made of eggs, sugar, and milk. The translator did not use a literal translation because this joke would then not make sense and instead changed the words to make them familiar to the reader and kept the pun in the theme of desserts.

Homophony is used in the TT pun to preserve the humorous context. When Ryan says *Měl byste mu dát dortu* the phrase contains a double meaning because of the ambiguous word *dortu*. The meaning is rather [You should give him a cake] or [You should punch him in the lip]. We must remember that this word is homophonic and if we use it in conversation, we can only tell which meaning is the correct one by the context. In this case, both meanings are desirable in order to create that humorous effect.

Example 11, S02E01	
ST	TT
Michael: Was this year's Dundies a success? Well, let's see, I made Pam laugh so hard, that she fell out of her chair, and she almost broke her neck. So I killed, almost.	Michael: Slavili jsme letos úspěch? Tak schválně. Pam jsem rozesmál tak, že spadla ze židle. Málem si zlomila vaz. Skoro umřela smíchy. Panebože! [Did we celebrate success this year? Let's see. I made Pam laugh so hard that she fell off her chair. She almost broke her neck. She almost died of laughter. Oh, my God!]

The humour in this example is achieved by a double meaning because *I killed* can be understood as to cause someone to die or to make someone laugh a lot. The translator used a phrase *skoro umřela smíchy* which also has a double meaning, and the joke is thus preserved.

Example 12, S02E03	
ST	TT
Jim: Very nicely done. I think that's H-O-R for Stanley, and H-O for Phyllis. Phyllis: Are you calling me a hoe?	Jim: To se vám povedlo. Stanley je na prvním a Phyllis se courá na druhým místě. [That was a good one. Stanley is in first and Phyllis saunters in second place.] Phyllis: Takže jsem coura? [So, I am a whore?]

In this example the characters play a game named H-O-R-S-E basketball and every player gets a letter from the word horse when he or she shoots a hoop from a certain distance. Phyllis is given the letters H-O, which when pronounced sounds similar to the word *hoe*, a rude word for a sex worker. We can say that these words are paronyms because they are not identical neither in pronunciation nor spelling but they are similar. So, when Phyllis hears that she asks Jim if that is what he calls her. In Czech culture, a similar game called *osel* [a donkey] exists but if the translator focuses on the correctness of the translation of the game, then he would lose the joke. The translator used the words *coura* [a whore] and *courá* [saunters], which sound similar, to preserve the joke.

Example 13, S02E15	
ST	TT
Michael: Now you may look around and see two groups here. White collar. Blue collar. But I don't see it that way. And you know why not? Because I am collar-blind.	Michael: Když se rozhlédnete, možná vidíte dvě skupiny. Bílé a modré límečky. Já to tak ale nevnímám. Víte proč? Protože jsem límcoslepý. [If you look around, you might see two groups. White and blue collars. I do not perceive it that way. You know why? Because I am collarblind.]

Example 13 contains paronyms which are similar sounding words in the ST that create a humorous effect. Michael is talking here about dividing the classes of workers into blue-collar and white-collar ones. Blue-collar jobs usually involve manual labour and White-collar employees usually work in offices. The word collar sounds similar to the word colour, so when he says he is collar-blind, it sounds like he might also be saying colour-blind. In the TL, this ambiguity is lost.

Example 14, S02E16	
ST	TT
Jan: Surely, you cannot be serious? Michael: I am serious. And don't call me Shirley.	Jan: Bože, no... To nemyslíš vážně. [God, no... You do not mean that seriously.] Michael: Myslím to vážně. A neříkej mi Boženo. [I am serious. And do not call me Boženo.]

What can be seen in example 14 is a homophony. The word *surely* and the woman's name *Shirley* sounds the same in the certain dialect. In TT the translator used the woman's name *Božena*. When the name is used in the vocative case it is pronounced as *Boženo* and that sounds just like *bože no* [Oh God, no].

Example 15, S03E10	
ST	TT
Michael: Hey! I would like a nice slice of Christmas Pam. Side of candied Pams. And perhaps, some Pam-chops.	Michael: Čau! Dal bych si jeden plátek sváteční Pámočky. S Pamkrovím. A k tomu pár Pamřízků.

This example contains two elements the translator should be cautious about. The first is a play on words, which works by combining the name of one character (Pam) with another word. This next word is the cultural element that the translator needs to be aware of. This episode is set at Christmas time and the words used in the wordplay are therefore classic American dishes served at the Christmas table. The translator has changed these words and used words more familiar to Czech readers, namely food that is served at Christmas time in the Czech Republic, such as *řízek* (schnitzel), *cukroví* (various kinds of cookies) and *vánočka* (a type of sweet pastry made from yeast dough).

4.4.1 Partial Conclusion to the Translation of Puns

To analyse the translation of subtitles containing puns in *The Office*, I have selected 6 different examples that contain homophones, paronyms and wordplay. From these examples, it can be seen that the TT author attempted to preserve the humour in the TT. He or she did not rely on a literal translation and changed the words to be close to the reader. The translator used paronyms and homophones to keep the humour and puns in the translations. Humour also often relies on wordplay, which can be difficult to translate into another language without losing the intended meaning and humour. Translators must use their creativity and knowledge of the culture to adapt puns to the TL. The translator of *The Office* series did a good job of adapting the puns to the TL while maintaining the humour and message of the ST.

4.5 Cultural Expressions in Translation

Example 16, S01E01	
ST	TT
Michael: You can go mess with Josh's people, but I'm the head of this family, and you ain't gonna be messing with my chillun.	Michael: Víš? S Joshovýma lidma at' si klidně zahrávají, ale tady šéfuju já. S náma si nikdo zahrávat nebude. [You know what? They can mess with Josh's people, but here I am in charge. Nobody is going to mess with us.]

This example contains a slang word *chillun*. According to The Online Slang Dictionary it is the colloquial pronunciation of a plural form of a child (children). In the TT the word is not used at all and the message that Michael perceives the office workers like his family and his children is omitted.

Example 17, S01E02	
ST	TT
Pam: I'm saving that 'cause I like it when the cards go T-ts-ts-tch-tch-tch.	Pam: Šetřím si to, protože mám ráda, jak ty karty udělají frr. [I am saving it because I like how the cards make frr.]

This example shows that interjections in English language are different from the ones in Czech language. The translator should be using interjections usual for the TL because then the TT would not be natural for the reader.

Example 18, S01E02	
ST	TT
Michael: Where was the heart? I didn't see any heart. Where was my Oprah moment?	Michael: Nedal do toho srdce. Ani trochu. A co nějaký uvědomění? [He did not put his heart into it. Not a bit. What about some realization?]

When it comes to cultural elements such as celebrities, shows and movies the translator must think about whether there is a suitable equivalent in the TL or whether this item is popular enough among TL speakers to be used as it is. In an example 21 there is an expression *Oprah moment* which means that a person comes to some sort of truth about themselves. The

translator did not use this cultural element in the translation and replaced it with a common word *uvědomění* [realization].

Example 19, S01E04	
ST	TT
Michael: So I was thinking, if you haven't already got a cake, um, maybe going for one of those ice-cream cakes from Baskin-Robbins. Those are very good. Very delicious.	Michael: Jestli ještě nemáte vybraný dort, co kdybychom koupili nějaký zmrzlinový? Je to fakt dobrota. [If you have not picked out a cake yet, why don't we get some ice cream? It is really delicious.]
Angela: Meredith's allergic to dairy, so...	Angela: Meredith je na mléko alergická...
Michael: She's not the only one that's going to be eating it, right? I think everybody likes ice-cream cake. It's not, uh, it's not just about her, so...	[Meredith is allergic to milk...] Michael: Ale nebude ten dort jíst sama, ne? Zmrzlinový dort mají rádi všichni. Nejde tu přece jenom o ni. [But she is not going to eat that cake alone, right? Everybody likes ice cream cake. It is not just her.]
Pam: It is... her birthday.	Pam: Jsou to její narozeniny. [It is her birthday.]
Michael: Mint chocolate chip! That'd be good, how about some, mint chocolate chip?	Michael: Třeba pistáciový... je výborný. Třeba pistáciový dort. [Perhaps the pistachio... it's delicious. Perhaps pistachio cake.]

In the episode from which this example comes, a birthday party is being planned for one of the employees in the office. When it comes to choosing a cake, Michael interjects into the conversation and suggests that they should choose an ice cream cake with mint chocolate chip flavour. In the Czech culture, ice cream cake is unusual, but if the translator completely changed the type of cake, then it would not correspond with the fact that the cake will appear on the screen later and people will see something completely different from what the subtitles say. So, the translator left the type of cake as ice cream cake but changed the type of ice cream. Mint chocolate chip is not at all a typical flavour that a Czech person would order, so it was an appropriate choice not to translate the type the same as the ice cream flavour in ST. The translator changed mint chocolate chip to *pistáciová* [pistachio]. Both of

these ice creams are green and for the TL audience pistachio ice cream is much more familiar and preferred.

Another problem that can arise in this part is the translation of the name of the company that produces these ice cream cakes. Since ice cream cakes are not popular in the Czech culture, this company does not exist in the Czech Republic. The translator chose to completely omit the name of the company, and I think this was an appropriate move to do.

Example 20, S02E01	
ST	TT
Michael: Everybody looks forward to it, because, you know, a lot of the people here don't get trophies, very often. Like Meredith or Kevin, I mean, who's gonna give Kevin an award? Dunkin' Donuts?	Michael: Spousta našich lidí totiž trofeje moc často nevyhrává. Třeba Meredith nebo Kevin. Kdo by Kevinovi dal cenu? Koblíhárna? [A lot of our people don't win trophies very often. Like Meredith or Kevin. Who would give Kevin an award? The doughnut shop?]

Well-known brands in America do not necessarily exist in other countries, and that is what this example shows. Dunkin Donuts is a famous company that sells doughnuts but does not yet exist in the Czech Republic. There is no similar company name of which would serve as a translation equivalent. The translator used the word *koblíhárna* which is a general word for doughnut shop in TL.

Example 21, S02E03	
ST	TT
Kevin: Sometimes we play "Who can put the most M&M's in their mouth?"	Kevin: Občas soutěžíme, kdo si do pusy nacpe nejvíc lentilek.

In this example one of the characters is talking about sweets called M&M's. However, for a Czech reader is the word *lentilky* more natural and known. M&M's and lentilky are both identically shaped chocolate dragée sweets of various colours.

Example 22, S03E06	
ST	TT
<p>Andy: We have such a roller coaster thing, Karen and I.</p> <p>Jim: Scuse me?</p> <p>Andy: Roller-coastery friendship. Hot. Cold. On again. Off again. Sexual tension filled type of deal. It's very Sam and Diane. From Cheers.</p>	<p>Andy: Mezi mnou a Karen je to jak na horský dráze. [It has been a roller coaster between me and Karen.]</p> <p>Jim: Cože? [What?]</p> <p>Andy: Myslím naše přátelství. Nahoru dolů, sem a tam. Plus plno sexuálního napětí. Jsme jak Rachel a Ross. Z Přátel. [I mean our friendship. Up and down, back and forth. Plus, a lot of sexual tension. We're like Rachel and Ross. From Friends.]</p>

The United States are known for producing many TV series and movies. The translator must be careful whether the TL reader of the subtitles will be familiar with the names of series, movies, or characters. In this case, the American TV series Cheers is used in the ST, because one of the characters (Andy) compares his relationship with his office co-worker (Karen) to the characters Sam and Diane from the TV series Cheers. The translator in TT used more familiar TV series for Czech audience Friends and the characters Ross and Rachel from that series, who also have an overly complicated and stormy relationship. This makes it much more understandable for TT readers because the Friends series is very popular and well-known in the Czech Republic.

4.5.1 Partial Conclusion to the Translation of Cultural Expressions

Seven examples were selected from The Office containing different cultural expressions such as names of food, companies, or people. From these examples, it can be seen that translating cultural expressions requires careful consideration by the translator. What must be considered is whether a direct translation of the item is appropriate or if it needs to be adapted to fit the TL audience. The translator of the TT either omitted or adapted cultural elements in the text. These terms and names are often unfamiliar to the TL audience or there may be better equivalents. Therefore, when translating cultural expressions, the translator needs to carefully consider the target audience's knowledge and preferences and adapt the translation accordingly to retain the context of the ST.

CONCLUSION

The first part of this thesis is devoted to translation. The beginning addresses the question of what translation actually is, then the chapter continues with defining the methods of translation according to Newmark, and finally the important topic of audio-visual translation and then specifically subtitling is described in this chapter. AVT and subtitling helps us in making media (here specifically the series *The Office*) accessible to foreign audiences or also to audiences with audio disabilities. The second part deals with humour and describes in more detail the two previously mentioned strands of verbal humour, puns, and idioms. It also describes the problems that may arise when translating them. The section on culture mainly describes the problems associated with translating cultural elements into the target language. Cultural differences can have a significant impact on the translation of humour and translators need to be aware of these differences in order to accurately convey the intended meaning.

The aim of this Bachelor's Thesis is to analyse the translation of humour in the subtitles of *The Office* and with the help of examples of idioms, puns, and cultural elements highlight the problems associated with the translation of humour in different languages and cultures, as well as the strategies used to overcome these problems. *The Office*, as a sitcom, provided many examples on which to conduct the analysis to demonstrate translation methods. There are many idiomatic expressions and cultural elements in the show, relating to celebrities, other TV shows and films, food, and brands, for example. As far as puns are concerned, there are some interesting examples that certainly gave the translator a hard time. Translating humour requires a deep understanding of both the source and target language, the different cultural references and terms that may underlie them and knowing what humour the source language and target language audience prefer, whether there are major differences in their perception of humour or not.

Overall, this thesis has shown that idioms are usually changed to suitable equivalents or omitted entirely. Puns should not be translated literally, but it is better to preserve the structure from the source text, such as wordplay, homonymy, homophony or paronymy and the furthermore importance of considering both linguistic and cultural factors when translating subtitled humour. This task requires a high level of creativity and cultural knowledge to accurately convey the intended meaning and humour. Translating idioms, puns, and cultural expressions can be challenging, and translators need to carefully consider the target audience and adapt the translation accordingly. The translator's goal is to maintain

the context of the source text while making the target text accessible and natural for the target audience. The translator should be highly skilled and adaptable to produce high-quality translations of audio-visual content. By analysing the strategies used in translating idioms, puns, and cultural elements, one can better understand the challenges and complexities of translating humour, as well as the ways in which translators can effectively convey comedic impact across languages and cultures.

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LIST OF ABBREVIATIONS

Audio-visual translation – AVT

Source language – SL

Source text – ST

Target language – TL

Target text – TT

APPENDICES

Appendix A I: Research Corpus of The Office (2005 – 2007)

APPENDIX: RESEARCH CORPUS OF THE OFFICE (2005–2007)

IDIOMS

S01E01

Michael: So have you felt the vibe yet? We work hard, we play hard. Sometimes we play hard when we should be working hard. Right?	Michael: Tak už jsi nasál zdejší atmosféru? Makáme a děláme blbosti. Někdy děláme blbosti, i když máme pracovat.
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S01E02

Michael: They kind of beat me to the punch, the bastards.	Michael: Tak trochu mě předběhli. Parchanti.
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Jim: Thanks, Dwight. Dwight: Retaliation. Tit for tit. Jim: That is not the expression. Dwight: Well, it should be.	Jim: Dík moc, Dwighte. Dwight: To byla pomsta. Oko za zub. Jim: Takhle se to neříká. Dwight: Ale mělo by.
--	--

Michael: Pam, come on. "I like your food." Come on stir the pot. Stir the melting pot, Pam! Let's do it. Let's get ugly. Let's get real.	Michael: Pam! No tak. „Mám ráda vaše jídlo"? No tak. Přitvrd' trochu. Opři se do něj, Pam! Vůbec se s ním nemazli.
--	--

S01E03

Dwight: What did I do? I did my job. I slashed benefits to the bone. I saved this company money. Was I too harsh? Maybe. I don't believe in coddling people.	Dwight: Co jsem udělal? Svoji práci. Zkrouhl jsem příspěvky na minimum. Ušetřil jsem firmě peníze. Byl jsem až moc krutý? Možná. Rozmazlování lidí neuznávám.
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Michael: I have work up to my ears I'm busy, busy, busy.	Mám práce až nad hlavu. Jsem v jednom kole. Musím makat.
--	--

Angela: You let him walk all over you. It's just pathetic.	Angela: Měl tě úplně na háku. Bylo to ubohý.
--	--

S01E04

Michael: I think I have had a little stroke of genius...	Michael: Nejspíš mě zrovna osvítilo...
--	--

Jim: OK, OK. I have something that totally tops the box.	Jim: Poslyš, mám úplnou třešničku na dortu.
--	---

S01E05

Michael: Swish, swish, swish. Nothing but net. And their jaws just dropped to the floor.	Michael: Šup, šup, šup. Čisté trefy. Úplně jim z toho spadla čelist.
--	--

Michael: This is our warehouse. Or, as I like to call it, the whorehouse. But don't you call it that, I've earned the right.	Michael: Tohle je naše skladiště. Nebo jak říkám já, skladhřiště. Ty to ale neříkej. Nemáš právo.
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S01E06

Michael: Why don't I introduce you around, you know you can kind of get your foot in the door, meet potential clientele, right?	Michael: Co kdybych vás představil ostatním? Můžete se uvést, najít potenciální klienty.
---	--

Katy: I uh, I probably should have told you, I don't need a ride now 'cause Jim can take me home after so you're off the hook. Michael: Okay. Great. Off the hook. Excellent. Okay, cool.	Katy: Měla jsem se zmínit, že už nepotřebuju odvoz. Jim mě pak hodí domů, tak můžete jet. Michael: Můžu jet, no bezva.
--	--

Michael: I'm an early bird, and I'm a night owl. So I'm wise, and I have worms.	Michael: Jsem ranní ptáče i noční sova. Jsem moudrý a dál doskáču.
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S02E04

Michael: So, I let them out first, I have a lawsuit on my hands.	Michael: Kdybych je pustil jako první, měl bych na krku žalobu.
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S02E05

Pam: I think it's gonna put a damper on the party a little.	Pam: Asi nám to trochu zkaží oslavu.
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Michael: Oh, boy... look at you! Haha. Showing your colors. Bet you wish you wore a dress every day. Oscar: What are you implying? Michael: All good. Happy Halloween.	Michael: Heleme se. Pěkně ses vybarvil. Určitě bys šaty rád nosil pořád. Oscar: Co tím chceš říct? Michael: Ale nic. Veselý Halloween.
--	--

Dwight: Well, you know what? You can go to hell, too. And I will see you there... burning. Fine!	Dwight: Taky běžte k čertu. Uvidím, jak se tam budete smažit. Fajn.
--	---

Michael: And I understand that you'd wanna just spread your wings, and fly the coop.	Michael: Chápu, že chceš roztáhnout křídla...a vyletět z hnízda.
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S02E06

Michael: That's the problem with being a boss is that when you are tough they resent you and when you are cool they walk all over you. Ryan: Catch-22. Michael: Catch-22.	Michael: Jako šéf to máš těžké. Když se chováš přísně, mají ti to za zlé. Když ne, tak po tobě šlapou. Ryan: Začarovaný kruh. Michael: Začarovaný kruh. Ano.
---	--

Michael: He is such a sore loser. You heard, obviously, that I mopped the floor with him this afternoon.	Michael: Neumí prohrávat. Určitě jsi slyšel, že jsem mu to odpoledne s přehledem natřel.
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S02E07

Christian: So for us, the name of the game is budget reduction-	Christian: Hlavním cílem je pro nás snížení rozpočtu.
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S02E08

Michael: Ok, third wheel, why don't you do that?	Michael: Fajn, pátý kolo. Povídej.
--	------------------------------------

Michael: I just want to know, from the horse's mouth, what is the dealio?	Jen to chci slyšet z první ruky. O co jde?
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S02E13

Michael: Yechh, yeah, um, heard you were under the weather?	Michael: Jo. Slyšel jsem, že ti není moc dobře.
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Jim: Well the cat's out of the bag. I used to have a crush on Pam and now I don't. Riveting.	Jim: Už to prasklo. Dřív jsem k Pam něco cítil. A teď už ne. Strhující.
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S02E16

Michael: And Craig, you saw him, he's not the sharpest tool in the shed. Although he is a tool.	Michael: A Craig... Sám jsi ho viděl. Nepýšní se vybroušeným intelektem. Je pěkně tupej.
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S02E20

Jim: Dwight, dude, you gotta take a chill pill, man.	Jim: Dwighte, musíš se hodit do klidu.
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S03E01

Andy: Steer clear Big Tuna. Head for open waters.	Andy: Radši ji zeširoka obepluj, Tuňáku. V moři je místa dost.
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Pam: Yeah, I didn't go through with the wedding. I got a cold feet, a few days before.	Pam: Jo, svatbu jsem nakonec odřekla. Pár dní předem jsem si to rozmyslela.
--	---

S03E03

Angela: I know that patience and loyalty are good, and virtuous traits. But sometimes I just think you need to grow a pair.	Angela: Tak radši všichni skončíme na dlažbě! Trpělivost a oddanost jsou ctnostné vlastnosti. Ale občas musíte ukázat, že máte koule.
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S03E08

Dwight: Well, well, well. Look what the cat dragged in from Stamford.	Dwight: Vida ho. Koho to sem nesou čerti ze Stamfordu?
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S03E09

Michael: These people don't realize how lucky they are. This office is the American Dream. And they would rather be in the hole.	Michael: Jim vůbec nedochází, jakou mají kliku. Tenhle kancl je hotový americký sen. Ale oni by šli radši bručet.
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S03E17

Michael: Ready? Come on guys. Early worm gets the worm. Jim: Another worm? Like, are they friends? Dwight: It's early bird gets the worm.	Michael: Vyrážíme. Ranní skáče dál doskáče. Jim: Můžeš to nějak rozvést? Dwight: Ranní ptáče dál doskáče.
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S03E18

Jim: He saves my life, I get him a box for his desk toy. Even Steven.	Jim: Vitrína na hračku jako odměna za záchranu života. Hotovo dvacet.
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S03E19

Darryl: This particular time, I was reaching for a supply box on the top shelf, when one office worker, who shall remain nameless, kicked the ladder out from under me and yelled... "Hey Darryl, how's it hanging?"	Darryl: Tentokrát jsem se natahoval pro bednu na nejvyšší polici, když vtom mi jeden nejmenovaný zaměstnanec podkopl žebřík a zařval: „Darryle, ty jsi fakt držák.”
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S03E23

Michael: Good. Very good. I'm glad we are finally on the same page.	Michael: Ano. Výborně. Jsem rád, že si rozumíme.
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PUNS

S01E01

Michael: Uh, is Josh concerned about downsizing himself? Not downsizing himself but is he concerned about downsizing?	Michael: Má Josh strach ze snižování? Ne že by se snižoval on, ale stavy.
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<p>Michael: And yeah, Jim this is the time to stop putting Dwight's personal effects into Jell-O.</p> <p>Jim: OK. Dwight, I'm sorry, because I have always been your biggest fan.</p> <p>Michael: [Laughing] Nice. That's the way it is around here. It just kind of goes round and round.</p> <p>Ryan: You should've put him in custardy.</p> <p>Michael: Hey! Yes! New guy! He scores.</p> <p>Dwight: OK, that's great. I guess what I'm most concerned with is damage to company property. That's all.</p> <p>Michael: Pudding. Putting... I'm trying to think of another dessert to do.</p>	<p>Michael: Jime, teď nastal čas, abys Dwightovy osobní věci přestal zalívat do želé.</p> <p>Jim: Dobře, za to želé se omlouvám. Nevěděl jsem, že seš taková bábovka.</p> <p>Michael: Dobře ty! Tak to tady chodí. Prostě si nedáme pokoj.</p> <p>Ryan: Měl byste mu dát „dortu“.</p> <p>Michael: To je ono! Náš nováček! To bylo dobrý!</p> <p>Dwight: Bezva. Mně dělá největší starost, že poškozuj firemní majetek. Nic víc.</p> <p>Michael: Kobliha. Pobíhá. Snažím se vymyslet vtip s nějakou další sladkostí.</p>
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<p>Michael: If I'd brought in some burritos or some colored greens. Or some pad Thai. I love pad Thai.</p> <p>Stanley: It's collard greens.</p> <p>Michael: What?</p> <p>Stanley: It's collard greens.</p> <p>Michael: That doesn't really make sense. Because you don't call them collared people, that's offensive.</p>	<p>Michael: Kdybych přinesl burritos nebo barevnou zeleninu. Nebo pad thai. Pad thai zbožňuju.</p> <p>Stanley: Spíš připečenou.</p> <p>Michael: Cože?</p> <p>Stanley: Spíš připečenou zeleninu.</p> <p>Michael: To nedává smysl. Lidem neříkáš připečení. To je sprostý.</p>
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S01E03

<p>Dwight: Count Choculitis</p> <p>Jim: Sounds tough.</p> <p>Dwight: Why did you write that down Jim? Is it because you know I love Count Chocula?</p> <p>Jim: Do you?</p>	<p>Dwight: Cereálitida.</p> <p>Jim: To zní nepříjemně.</p> <p>Dwight: Proč jsi to napsal, Jime? Protože mám rád cereálie?</p> <p>Jim: Máš?</p>
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S01E04

Pam: This was tough. I suggested we flip a coin. But Angela said she doesn't like to gamble. Of course by saying that she was gambling that I wouldn't smack her.	Pam: Bylo to náročné. Navrhla jsem, ať si hodíme mincí, ale Angela řekla, že nemá ráda hazard. Ale tím, že to řekla, hazardovala, že jí jednu vlepím.
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S01E06

Michael: All right girls break it up, you're being infiltrated. Cock in the henhouse. Dwight: Cocks in the henhouse. Michael: Don't say cocks. Oh, what is your name, my fair lass?	Michael: Kohout v kurníku. Dwight: Ptáci v kurníku! Michael: Neříkej ptáci. Jaké ráčí být vaše ctěné jméno, má paní?
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S02E01

Michael: And I just want to tell you please, please, do not drink and drive. Because you may hit a bump and spill the drink!	Michael: Jen jsem vás chtěl moc poprosit, abyste nepili za volantem. Najedete na hrbol a polijete se.
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Michael: Was this year's Dundies a success? Well, let's see, I made Pam laugh so hard, that she fell out of her chair, and she almost broke her neck. So I k*ll, almost.	Michael: Slavili jsme letos úspěch? Tak schválně. Pam jsem rozesmál tak, že spadla ze židle. Málem si zlomila vaz. Skoro umřela smíchy. Panebože!
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S02E02

Darryl: Well, [points at Michael] those are some awful tight pants you have on. Where'd you get em? Like Queers R Us? Roy: Boys R Us!	Darryl: No...Máš dost těsný kalhoty. Kdes je sehnal? U gayů? Roy: Jsou na kluky.
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S02E03

Jim: Very nicely done. I think that's H-O-R for Stanley, and H-O for Phyllis. Phyllis: Are you calling me a hoe? Jim: Oh my god. Phyllis, coming alive. I like it.	Jim: To se vám povedlo. Stanley je na prvním a Phyllis se courá na druhém místě. Phyllis: Takže jsem coura? Jim: Bože. Phyllis se nám rozjela. To se mi líbí.
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S02E10

Michael: This is Christmas spirit, as in spirits, booze.	Michael: Nesu duch Vánoc. Destilát. Chlast.
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S02E11

Darryl: How about the sales department is the sails?	Darryl: Mohl by obchod představovat lodní šroub?
Michael: Yes, Darryl, the sales department makes sales. Good.	Michael: Ano, Darryle. Šrouby drží loď pohromadě. Výborně.

S02E13

Jim: Umm, is it me or does it smell like up-dog in here?	Jim: Zdá se mi to, nebo tady cítím kámo?
Michael: What's up-dog?	Michael: Co je „kámo“?
Jim: Nothin' much what's up with you?	Jim: Nic. Co je s tebou?

S02E15

Michael: Now you may look around and see two groups here. White collar. Blue collar. But I don't see it that way. And you know why not? Because I am collar-blind.	Michael: Když se rozhlédnete, možná vidíte dvě skupiny. Bílé a modré límečky. Já to tak ale nevnímám. Víte proč? Protože jsem límcoslepý.
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S02E16

Jan: Surely, you cannot be serious?	Jan:Bože, no... To nemyslíš vážně.
Michael: I am serious. And don't call me Shirley.	Michael: Myslím to vážně. A neříkej mi Boženo.

S02E22

Michael: And I consider myself a great philanderer.	Michael: Považuju se za velkého mizantropa.
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Michael: Hey Carol, how goes the real estate biz? Is it real good?	Michael: Zdravím, Carol. Co nemovitosti? Už jste movitá?
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S03E03

Michael: Sounds like a good dentist.	Michael: Asi kvalitní zubař.
Dwight: Oh, yeah.	Dwight: To jo.
Michael: What's his name?	Michael: Jak se jmenuje?
Dwight: Crentist.	Dwight: Crentista.
Michael: Your dentist's name is Crentist?	Michael: Tvůj zubař je příjmením Crentista?
Dwight: Yep.	Dwight: Jo.
Michael: Huh. Sounds a lot like dentist.	Michael: To zní skoro jako „dentista“.
Dwight: Maybe that's why he became a dentist.	Dwight: Možná proto se dal na zubařinu.

S03E04

Jan: So, I wanted to let you know that we lost Ed Truck.	Jan: Jen jsem ti chtěla říct, že jsme bohužel ztratili Eda Trucka.
Michael: Ookay. Let me see if I have his cell. Is this the only reason you are calling, Jan? Or does somebody miss me?	Michael: Dobrá. Mám ho zkusit sehnat? Voláš jen kvůli tomu, nebo se ti stýskalo?
Jan: Michael, Ed died over the weekend.	Jan: Michael, Ed o víkendu zemřel.

S03E10

Michael: Hey! I would like a nice slice of Christmas Pam. Side of candied Pams. And perhaps, some Pam-chops.	Michael: Čau! Dal bych si jeden plátek sváteční Pámočky. S Pamkrovím. A k tomu pár Pamřízků.
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S03E13

Kevin: Oh, hello, Oscar. How was your Gay-cation?	Kevin: Jak sis užil dovogaynou?
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S03E14

Michael: And when I came to, I had an epiphery.	Michael: Když jsem se vzpamatoval, měl jsem zjedení.
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Michael: A G-A-I. A gay. Not- not- it's uh, not gay, it's just a, it's a bridal shower for guys. A guy shower. An hour long shower with guys.	Michael: CHUJ. Chuj. Ne jako... Není to chuj. Je to spíš...svatební dýchánek, ale ryze chlapský. Hodinový dýchánek pro chlapy.
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S03E15

Michael: My name is Michael Scott. Webster's Dictionary defines "wedding" as the fusing of two metals with a hot torch. Well, you know something. I think you guys are two metals. Gold medals.	Jmenuji se Michael Scott. Ve slovníku najdete u slova „svatba” popis: „sazenice vypěstované ze semen např. ve školce či pařeništi.”Víte co? Podle mě jste vy dva překrásné sazenice. Ty nejspářenější.
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S03E20

Andy: William Dolittle at your service. A.K.A., Will Do.	Andy: Rozario Kazimír, k vašim službám. Alias RozKaz.
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CULTURAL EXPRESSIONS

S01E01

Michael: All right Jim. Your quarterlies look very good. How are things at the library? Jim: Oh, I told you. I couldn't close it. So... Michael: So you've come to the master for guidance? Is this what you're saying, grasshopper?	Michael: Jime, tvoje čtvrtletní statistiky vypadají výborně. Jak jsi pochodil s tou knihovnou? Jim: Nepodařilo se mi tu smlouvu uzavřít... Michael: Takže jsi přišel za mistrem pro radu? To se mi snažíš říct, hochu?
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Michael: Come on. Six-Million Dollar Man! Steve Austin!	Michael: Seriál <i>Six Million Dollar Man.</i> Steve Austin.
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Michael: You can go mess with Josh's people, but I'm the head of this family, and you ain't gonna be messing with my chillun.	Michael: Víš? S Joshovým lidma ať si klidně zahrávají, ale tady šéfuju já. S náma si nikdo zahrávat nebude
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S01E02

Pam: I'm saving that 'cause I like it when the cards go T-ts-ts-tch-tch-tch.	Pam: Šetřím si to, protože mám ráda, jak ty karty udělají fr.
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Michael: Where was the heart? I didn't see any heart. Where was my Oprah moment?	Michael: Nedal do toho srdce. Ani trochu. A co nějaký uvědomění?
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S01E03

Jim: Last night on Trading Spouses, there's... have you seen it? Pam: No. I have a life.	Jim: Včera ve Výměně manželek...Vidělas to? Pam: Ne, dávám přednost životu.
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S01E04

Michael: Mint chocolate chip! That'd be good, how about some, mint chocolate chip?	Michael: Třeba pistáciový... je výborný. Třeba pistáciový dort.
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S01E05

Michael: One o'clock, you better bring your 'A' game. Because me, and my, posse guys are gonna be in your face. Right in your face!	Michael: Radši se pořádně snažte, protože já a můj hvězdný tým vám nedáme nic zadarmo.
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S01E06

Dwight: I don't want a purse. Purses are for girls. Jim: Dwight, that's not necessarily true. Do you read GQ?	Dwight: Kabelky jsou pro holky. Jim: To není tak úplně pravda. Sleduješ módu?
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Michael: Giggle-giggle, juji-juji, I get it, I get it. Divine Secrets of the Ya Ya Sisterhood over here right?	Michael: Chi chi, cha cha, třesky plesky.nJasně, chápu. Probíráte nějaké holčičí tajnosti, že?
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S02E01

Michael: Everybody looks forward to it, because, you know, a lot of the people here don't get trophies, very often. Like Meredith or Kevin, I mean, who's gonna give Kevin an award? Dunkin' Donuts?	Michael: Spousta našich lidí totiž trofeje moc často nevyhrává. Třeba Meredith nebo Kevin. Kdo by Kevinovi dal cenu? Koblihárna?
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Pam: I have so many people to thank for this award. Okay, first off, my Keds. Because I couldn't have done it without them.	Pam: Za tuhle cenu vděčím spoustě lidem. Zaprvé svým botám. Bez nich bych to nezvládla.
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S02E02

Michael: We're like 'Friends'. I am Chandler and Joey and, uh, Pam is Rachel. And Dwight is Kramer.	Michael: Jsme jako Přátelé. Jsem Chandler. A Joey. A Pam je Rachel. A Dwight je Kramer.
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S02E03

Kevin: Sometimes we play "Who can put the most M&M's in their mouth?"	Kevin: Občas soutěžíme, kdo si do pusy nacpe nejvíc lentilek.
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S02E06

Michael: Let us play with him. This'll be hilarious. Oh, we're playing phone tag.	Michael: Vystřelíme si z něj. Bude to bomba. Ne a ne ho zastihnout.
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S02E07

Michael: Wow, graphs and charts, somebody's really been doing their homework. Looks like USA Today.	Michael: Páni. Grafy a tabulky. Někdo se pečlivě připravil. Je to jak z novin.
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Michael: [to Christian] I think we should share an Awesome Blossom, what do you say? They are awesome. Want to, Christian, blossom?	Michael: Co si objednat cibulový květ? Je to lahoda. Dal byste si, Christiane?
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S02E09

Jim: Angela, burger? Dog? Havin' fun?	Jim: Burger? Párek? Bavíš se?
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S02E10

Michael: I spent a lot of dough. Lot of dough. Wow.	Michael: Stálo mě to pěkej balík. Ty jo.
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S02E12

Michael: I want you to rub butter on my foot. Pam: No. Michael: Pam, please? I have Country Crock.	Michael: Namaž mi nohu máslem. Pam: Ne. Michael: Pam, prosím. Mám dobrou značku.
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S02E14

Michael: I am a big Fear Factor fan. I'm a big fan of anything Joe Rogan does.	Michael: Jsem fanda Faktoru strachu. Vlastně všeho, co Joe Rogan dělá.
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S02E15

Michael: So Roy is actually going to be marrying Pam sometime this summer. And... uh, she's our receptionist. Sort of a Brangelina thing. Roy: Why? Michael: Brangelina is the Brad Pitt and Angelina... Roy... Roy: I don't understand. Michael: Roy and Pam. It's a Ram. It's a Ram thing.	Michael: Roy si někdy v létě bude brát Pam. Dělá nám recepční. Je to taková naše Brangelina. Roy: Proč? Michael: Brangelina jako Brad Pitt a Angelina. Roy: To nechápu. Michael: Roy a Pam. Máme Ram.
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S02E18

Michael: And it is R rated, it is not rated G. I am like Eddie Murphy in "Raw," and they are trying to make me into Eddie Murphy in "Daddy Daycare." both great movies, but, still.	Michael: Je to podívaná pro dospělé, ne pro děti. Jsem jako Eddie Murphy ve Sprostákovi. Snaží se ze mě udělat Eddieho Murphyho v Bláznivé školce. Oba filmy jsou výborný, ale i tak...
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S02E20

Dwight: I loved my father very much. Every morning he'd wake up at dawn and make us biscuits with gravy.	Dwight: Otce jsem měl moc rád. Každé ráno vstával za úsvitu a vařil nám vdolky s omáčkou.
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S03E02

Angela: Is there a key for Jane Doe?	Angela: Klíč pro paní Colombovou?
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S03E06

Andy: We have such a roller coaster thing, Karen and I. Jim: Scuse me? Andy: Roller-coastery friendship. Hot. Cold. On again. Off again. Sexual tension filled type of deal. It's very Sam and Diane. From Cheers.	Andy: Mezi mnou a Karen je to jak na horský dráze. Jim: Cože? Andy: Myslím naše přátelství. Nahoru dolů, sem a tam. Plus plno sexuálního napětí. Jsme jak Rachel a Ross.
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S03E12

Andy: There are two of us left. Me and Karen. It's like we are touring Willy Wonka's Chocolate Factory and dropping off one by one. Well, guess what? I am not falling in a chocolate river.	Andy: Teď už zbývám jen já a Karen. Jako bychom na prohlídce továrny Willyho Wonky jeden po druhém odpadávali. Ale nebojte. Já do čokolády jen tak nezahučím.
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S03E18

Darryl: Okay, bring it home now. And don't forget the new black man phrase I taught you. Michael: Pippity poppity, give me the zoppity.	Darryl: Do toho, nedej se! A nezapomeň tu černošskou hlášku. Michael: Bacha na kejháky, navalte chechtáky.
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S03E23

Michael: Pam, Defcon ten. Houston, we have a problem.	Michael: Pam, vyhlášuji stav nouze. Houstone, máme tu problém.
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Pam: Maybe I'm being cliché. I don't care. Cause I am what I am. That's Popeye.	Pam: Jsem zkrátka jedno velké klišé. Konec zvonec. Úplná pohádka.
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