



# **LANGUAGE, CULTURE, TRANSLATION:**

## **TRANSLATION ACTIVITIES IN TEACHING AND LEARNING FOREIGN LANGUAGES**

**Zuzana Jánošíková (Ed.)**

**2021**



University of Hradec Králové  
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## Table of contents

<b>Introduction</b>	7
<b>Commented translation of a short story “The Mark on the Wall” by Virginia Woolf</b> Rebeka Juhászová	9
<b>Translation challenges in the sitcom Modern Family: A comparative analysis of English audio and Czech dubbing</b> Veronika Haščáková	47
<b>Assessing and postediting of machine translations</b> Mária Bajzová	111
<b>Summary</b>	185

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## Introduction

Translation is a complex creative activity that requires its author to master a range of skills and competencies. These include not only an excellent command of both languages. To create an adequate transfer, one also needs to master the abilities related to reading comprehension, text analysis, (inter)cultural competence etc. and be able to use them in real practice.

The student papers included in this collection will demonstrate that these skills are necessary to create as well as analyze and evaluate translations. They introduce translation from various perspectives and in various forms. The collection provides an insight into different types of translation, including audiovisual, literary, and machine translation, and their specifics through the creation and analyses of final translation products. Moreover, it shows how well-designed translation activities can benefit the students of foreign languages on various levels.

Rebeka Juhászová is the author of the commented translation of Virginia Woolf's short story "The Mark on the Wall", which is the core of the first paper. She translates the text from English into Slovak and deals with the specifics of literary translation and transferring literary texts from source to target contexts.

The issue of dubbing as one of the most frequently used forms of audiovisual translation (especially in our context) is addressed in the paper Translation Challenges in the Sitcom *Modern Family* by Veronika Haščáková. It presents translation strategies and solutions used in the Czech dubbed version of the sitcom *Modern Family* and discusses their possible causes.

Mária Bajzová focuses on machine translation, its specifics, evaluation, and post-editing. The paper introduces it in theory and practice; it provides theoretical background related to the field, includes a machine-translated evaluated text and its post-edited version. Moreover, it deals with some of the most frequent mistakes identified in the analyzed text and emphasizes the human factor in translation.

The following pages might be beneficial for those interested in translation, translation activities, and their position and possible forms within the field of training of translators, future non-native teachers of foreign languages, or any other language learners willing to consider new forms of language learning.

Editor

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## Commented translation of a short story “The Mark on the Wall” by Virginia Woolf

Rebeka Juhászová

### Introduction

“The Mark on the Wall” is a short story written by Virginia Woolf who was an English writer during the 20th century. It was first published in 1917 as part of the first collection of short stories *Two Stories* written by her and her husband, Leonard Woolf. “The Mark on the Wall”, as Hilský indicates, has already got two firsts - it is the first published short story by Virginia Woolf and the first radical break between the still relatively unknown author back in those times and the traditional literary technique at the same time (2009). What makes this short story even more captivating are the circumstances under which it came into the world. Virginia and her husband Leonard wanted to buy a small printing machine, but they could not afford it, until March 1917 (also known as Hogarth Press, see, e.g., Rosenfeld, 2000). When they have finally purchased it, both were thrilled by the production independence that the device provided them. The machine led to new autonomy in Woolf’s writing; it encouraged her to print out whatever she decided to write. This feeling of freedom was reflected in a series of whirling, brisk collection of stories. They are born from almost nothing and gradually fold in the air (Harris, 2013).

“I shall never forget the day I wrote “The Mark on the Wall”- all in a flash, as if flying, after being kept stone breaking for months” (Woolf, 1930 in Marcus, 2004, p. 17).

“The Mark on the Wall” came out in July. The second short story that is part of the collection is called “Three Jews”. The short story was later published again, in 1921, as part of the collection *Monday or Tuesday* along with other seven stories - “A Haunted House”, “A Society”, “Monday or Tuesday”, “An Unwritten Novel”, “The String Quartet”, “Blue & Green” and “Kew Gardens”. The last-mentioned story has the most in common with “The Mark on the Wall”. In both stories, a snail is the center of Woolf’s attention. While in “Kew Gardens” she can undoubtedly identify it, describe its color and shape, in the source text, she cannot even precisely define whether it is a snail or not at all. Luckily for both the snail and English literature, it was Woolf and no other writer who saw that mark on the wall. With this story, she demolished the “scaffolding” of traditional prose (Hilský, 2009). It is a combination of modernist techniques and feminist consciousness.

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The source text this paper works with comes from a collection called *The Mark on Wall & Other Short Fiction* (Oxford World's Classics) published by Oxford University Press in 2001 along with another 15 short stories written by Virginia Woolf – “Kew Gardens”, “An Unwritten Novel”, “A Haunted House”, “Monday or Tuesday”, “Blue & Green”, “The String Quartet”, “A Society”, “Solid Objects”, “In the Orchard”, “The Lady in the Looking-Glass: A Reflection”, “The Shooting Party”, “The Duchess”, and “The Jeweller”, “Lappin and Lapinova” and “The Legacy”. All examples used throughout the following chapters are from the source mentioned above – *The Mark on Wall & Other Short Fiction* (p. 3-10).

### **Plot**

The story begins and takes place in a room in the storyteller’s house, probably during a winter evening (“Perhaps it was the middle of January,...”). Sitting in a chair while smoking a cigarette, she spots a mark on the wall. She cannot immediately identify it, but at this moment, a stream of different thoughts begins to flow in her mind. She broods about the past, future, development of society, gender roles, nature, art, and the ongoing war, too. Whenever she is about to stand up and take a closer look at that mark, she changes her mind and remains sitting, continuing pondering. In her words, the mark represents “the impersonal world which is proof of some existence other than ours.” The story ends with her husband entering the room and revealing the mysterious mark on the wall.

### **Genre**

As stated before, the selected source text belongs to a short story genre. A short story can be characterized as a brief fictional prose narrative, shorter than a novel. The plot is mostly static, and it usually deals with only a few characters. However, the word *short* might be a little confusing and it does not have to refer to the length of the text. “The word short interprets something that is briefly stated or presented” (Sithole, 2019, p. 19). “The short story should be a sacred form – since it’s the most common way we tell our lives and everybody else’s. That’s why, in my opinion, the most effective kind of story is short indeed, very short and pointed. Short enough and pointed enough to make your teeth curl” (Baraka, 1996). “The Mark on the Wall” offers an insight into Woolf’s mind and it is, indeed, short and pointed. It meets all the criteria mentioned above. Therefore, it can be defined as a short story with reason.

### **Autobiographical connections**

Firstly, there is London, playing an important role in the story. It is mentioned more than once – Sundays in London, afternoon walks in London – a tradition she shared with her siblings. Woolf, being born in London into a typical

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Victorian family, used to walk in the nearby Kensington Gardens twice a day, many times with a quick stop at a teahouse. For nine months of the year, London was the scenery of her life. She spent the remaining three months of the year in Talland House, St Ives. This summer vacation place etched in her memory the most and she wrote about it for the rest of her life as a paradise (Harris, 2013). She and her family had been visiting this place for 13 years since Woolf was a baby. The last time they went there was in 1894, one year before her mother died. After her mother's death, she often became upset, sad, depressed, felt lonely. Those were the beginnings of her mental health, which will be further discussed in the following chapter. It may be mentioned that she lived in London even after marrying Leonard Woolf. Unfortunately, their house was ruined by a bomb during the Second World War, so they moved to the Monk's House in Rodmell (Sussex) where they had a new room with a porch built, so they could breathe in the fresh air while reading during the evenings (ibid.).

This information leads to another connection which is Sussex, specifically the South Downs, which are treeless chalk uplands forming a ridge and extending across the southern English counties of Sussex and Hampshire. Woolf, living there with her husband, has been mentioning them very often in her diaries. "The Downs... too much for one pair of eyes, enough to float a whole population in happiness, if only they would look" (Woolf, diaries).

Another connection worth mentioning is the month Woolf chooses. She decided to "see" the mark in January, the same month she was born. This relation could mean anything; publishing her first work ever = being born again, speaking up on behalf of the society, expressing an opinion on the ongoing war = being born, becoming free. To avoid overinterpretation, one can only speculate about it, but there is no word in her works by mistake.

In addition to connections, there are others that we can speak today as autobiographical, for example, the chair which is mentioned more than once. Woolf used to write her books/stories while sitting in an old armchair with a three-ply board on her knees. She was also known as a feminist, which is reflected in this short story, too. She as the narrator dismisses "learned men" as the descendants of witches and hermits who crouched in caves and woods brewing herbs, interrogating shrew-mice". Based on such comparisons, it seems that she devalues men of society. She also mentions the image of a world without the masculine authority - "one could imagine a very pleasant world [...] without professors or specialists or housekeepers with the profiles of policemen."

### **Analysis of the source text**

The analysis itself was preceded by reading the short story several times, perceiving images, understanding the meaning and purpose of the text, decoding it. It was challenging even though the reader's attention had been grabbed

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immediately. It also needs to be added that this short story has not yet been translated into Slovak.

The following analysis of the source text will be performed based on Christiane Nord's model described in detail in *Text Analysis in Translation* (1991). According to her, all the factors of the communicative situation in which the source text fulfills its function are important for text analysis. She refers to these factors as extratextual and intratextual factors.

### **Extratextual factors**

#### **Sender and his intention**

"In many cases, the roles of sender and producer of the text are combined in one persona" (id., p. 42). It is likewise in "The Mark on the Wall". Since it is a literary work, both the sender and the producer are represented by Virginia Woolf. The sender's intentions depend on many factors and circumstances, but one thing is sure, and that is the "sender usually initiates the process of communication because he wants to convey a message to a recipient" (id., p. 80). In this study, intentions will be evaluated according to Neubert who considers as relevant information about the language user age, origin, social environment, and education (1968/1981, p. 60 in Nord, 1991).

Woolf, as mentioned before, was of British origin, she was born in London and she spent much of her life there as well. In her unfinished autobiographical essay *A Sketch of the Past*, she wrote: "Who was I then? Adeline Virginia Stephen, the second daughter of Leslie and Julia Prinsep Stephen, born on 25th January 1882, descended from a great many people, some famous, others obscure; born into a large connection, born not of wealthy parents, but well-to-do parents, born into a very communicative, literate, letter writing, visiting, late nineteenth-century world [...]" (Woolf, 1985, p. 65). When she wrote "The Mark on the Wall", she was 35 years old and married. As for her education, she attended the Ladies' Department of King's College London, where she studied English classics and history. However, she always felt most comfortable while writing. "I feel that by writing I am doing what is far more necessary than anything else" (id., p.73). After her father died, Woolf also got access to his private library, which stimulated her writing talent and education in general even more. In 1917, when the short story was first published, the First World War was on. Not only England, but the whole world was concerned about it. In the text, there are many references to the war, to the then political and social situation in the country. Woolf wanted to pass on a message to British society, ordinary people, and express her subjective opinion. If she were not educated so well, she would not have a sufficient general overview and would not be able to put all the contexts stated in her work into context.

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“The intention of the sender is of particular importance to the translator because it determines the structuring of the text with regard to content [...] and form” (Nord, 1991, p. 48). These references, by which she tries to point out her opinion are so straight and direct that it is essential to translate them as accurately as possible, with minimal adjustments.

### **Recipient**

The recipient “is considered to be a very important, if not the most important, factor” (id., p. 51). If the author does not reach a suitable reading group, the work may be criticized, unread, or worst of all, could be misinterpreted or completely misunderstood. Of course, that also depends, as in the case of the sender, on gender, education, social background, origin, or the age of the recipient. These factors are essential not only for the author but in the case of translation, for the translator as well. Since translating means to change one work's language to another and the recipient could be a member of a different country, from another cultural and linguistic community, a translation can never be addressed to “the same” recipient as the original (Nord, 1991). The chosen text is a literary text; therefore, it is not possible to clearly define the group of recipients, but it can be assumed that artistically oriented readers, anglophiles, or people with colorful imaginations, just like Woolf, could be interested in it. Since the short story was first published in printed form – book, it was directed not at one individual recipient but targeted at many people.

There are also many references to English culture - writers, places, the royal family, and other cultural references such as Greek mythology, elements of Chinese, Roman, or African culture. It is important to preserve their functionality and true meaning during translation and ensure that the work is not interpreted and understood differently after the translation. On the other hand, it is important to mention that despite the necessary changes, the text of the translated work remains connected to the place and the epoch of its origin, reflecting a foreign culture and a different perception of the world. The reader must realize that the work falling into his hands was created in a different environment and assume the presence of exotic elements, both formal and thematic (Vilikovský, 2002).

### **Place and time**

The term *time*, in this case, refers to the communication difference resulting from the fact that the original and the translation did not take place at the same historical moment

(Popovič, 1971). As language constantly changes and evolves, new words are enriching the vocabulary, old ones are leaving. It is essential to know the exact time when the text was written before translation. A language barrier can occur,

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not just in spoken form, but also if the recipient, despite speaking the language, does not understand the words. Such words are called archaisms, historicisms, and old-fashioned words and they must be given special attention when translating. An example of an old-fashioned word in the short story is the word *barrow*. Barrows, in England, were ancient burial places covered with a large mound of earth. They were constructed in England from the Neolithic until late pre-Christian times (Britannica, 2011). A Slovak reader could interpret this expression/symbol differently than an English one.

As Nord states, the dimension of time throws light on the communicative background of the sender and the recipient, too (1991). “The Mark on the Wall” came out in 1917, that is, 104 years ago. And even if there are no strict postulates to which the translator must adhere, the interim factor requires individual solutions; still, if a non-contemporary original is translated, the translator must “make it present”, generalize the past, and make the work current (Popovič, 1971).

### **Intertextual factors**

#### **Subject matter**

It is essential to know what the sender talks about. Our source text presents a lot of different topics, there is not only one dominant subject and this can present an obstacle. When a situation like this occurs, the text must be disassembled into individual components (Nord, 1991). Although the title of the short story corresponds to the story itself, there is this something on the wall, which real meaning we find out only at the end. That real meaning or “real subject of a text can be hidden in stylistic devices such as metaphors or similes” (Reiss, 1980a in Nord, 1991, p. 85).

#### **Lexical peculiarities**

This chapter deals with lexicology; it will examine the short story from all aspects of vocabulary. Woolf used almost all types of words from the English lexicon. Besides standard English words, the text also contains elements of the national language and emotionally colored expressions.

In terms of the origin of the words, there are French, Latin, and Old English origin words in the text. Finding such words is not a problem because “Anglo-Saxon, French and Latin words together make up more than 80 percent of today’s English lexicon” (Béřešová, 2017, p. 23). All explanations below are obtained from *Online Etymology Dictionary* (Harper, 2001-2021).

- English words of French origin: jewel (n.) – “from Old French *jouel*” lieutenant (n.) – “from Old French *lieu tenant*” tomb(s) (n.) – “from Old French *tombe*”

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- English words of Latin origin: lip(s) (n.) – “from Latin *labium* “lip” modest (adj.) “from Latin *modestus*” art (n.) – “from Latin *Artem*”
  - English words of Old English origin:  
read (v.) – “from Old English *rædan* (West Saxon), *redan* (Anglian)” think (v.) – “from Old English *þencan*” you (pron.) – “from Old English *eow*”

Words created by compounding occur in the text the most often. The origin of Woolf is the most noticeable here since almost all the compounds are written as one word or they are hyphenated (-) and “in British English, there is a tendency to hyphenate compounds” (Béřešová, p. 34). For example: *mantelpiece*, *power-dusted*, *coal-scuttle*, *race-horse*, *mouse-colored*, *self-protection*, *cross-country journey(s)*, *house-keeper(s)*, *wine-glass*, *roseleaf*. But there are also words created differently, for example by derivation or conversion.

Given that the source text is artistic, not administrative nor scientific, there are no abbreviations, technical terms, acronyms, reduplications, or clipped words. However, there are eponyms, which are “words created by widening the meaning of a personal name” (Béřešová, 2017, p. 43), for example, *Elizabethian* nails, *Queen Anne* coal-scuttle. There are also many lexemes of cultural specifics in the text, such as *Kingsway*, *South Downs*, *Shakespeare*, *London*, *Archbishop of York*, etc.

Synonyms can express a different attitude when used in the wrong context. Therefore, the choice of words in writing is very important. The following list of words was chosen for analysis because of the fact that they have multiple meanings and it took the translator a while to understand their specific meaning and translate them properly. In addition to the explanation of the words, there are also given some examples which could be replaced in the original text. All explanations below are obtained from *Cambridge Dictionary* (Cambridge, 2021):

“...and that old *fancy* [...] came into my mind,...” – (n.), “the imagination; something that you like very much;” other synonyms: desire, idea, vision, thought, image.

“...*laborious* progress...” – (adj.), “needing a lot of time and effort;” other synonyms: tiresome, arduous.

“...*vigilant* housekeeper” – (adj.), “always being careful to notice things, especially possible danger” other synonyms: watchful, open-eyed, attentive, observant.

A specific group of words occurring in the text are complementaries and contrasts typical for Woolf’s personal life. Because of her mental state, she had moments when she found herself in the dark, then again during better times in the light. As an example from the text, we could use these words: *Gods-Devils*, *Hell-Heaven*, *men- women*, *light-dark*.

British English is also typical for its pronunciation rules. As an example there have been chosen the following words occurring in the short story:

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Homophones: *two-too* [tu:], *hole-whole* [həʊl], *night-knight(s)* [naɪt].

Homonyms *tail* [teɪl], *figure* (n.) [ˈfɪɡ.əɹ], *saw* (v.) [sɔ:], *red* (adj.) [red].

Homographs *read* (v. in present simple) [ri:d], *evening* (n.) [ˈi:v.nɪŋ], *can* (v.) [kæn].

To show that Woolf uses multiple words from a similar field or sphere, some hyperonyms with corresponding hyponyms were created:

House – *room, furniture, coal-scuttle, wall, mantelpiece, window, door, arm-chair, tablecloths, chest of drawers, bedroom.*

Nature – *asphodel, meadows, stalk, flower, tree, botany, seed, tassel flower, woods, herbs, river, water-beetles, mud, moorhen.*

Material – *opal, smaragd, glass, tapestry, wood.*

Color – *light, dark, pink, blue, purple, green, red, yellow, black, white.*

### **Morphological peculiarities**

From the morphological point of view, the following specifics have been chosen. In English, we define eight parts of speech – noun, pronoun, verb, adverb, adjective, preposition, conjunction, interjection. All of them are substituted in the source text.

Typical for the source text is a large number of proper nouns. Among them, there are surnames (*Whitaker, Shakespeare, Landseer*), places (*Kingsway, South Downs, London*), days of the week and months (*January, Sunday*), royal titles, and deity appellations (*Queen Anne, Archbishop of York, Lord High Chancellor*). Fröland calls these words “thematic words” containing hidden clues to the real subject matter of the text (1978 in Nord, 1991).

Another frequent feature is the occurrence of proper adjectives. Some examples from the text are *Chinese* murderess, *Elizabethan* nails, *Tudor* clay pipes, *Roman* pottery. The above-mentioned proper nouns and adjectives can be described as a group of names related to specific periods and places, especially England. The recipient does not have to understand the historical context or the reason for their occurrence in the text in all circumstances; therefore, it has been decided to elucidate them. Queen Elizabeth I., Tudors, and William Shakespeare all come from the same period, which historians often refer to as “the golden age” in English history. William Shakespeare was an English poet, playwright, and actor, considered to be a national poet, moreover national saint (Potter, 2012). Elizabeth I., daughter of the Tudor king Henry VIII. and Anne Boleyn, was the queen of England during a period called the Elizabethan Age. It was a period during which England asserted itself as a significant European power in politics, commerce, and the arts (Morrill, Greenblatt, 2021). House of Tudor was an English royal dynasty of Welsh origin and Tudor style was a type of British architecture, mainly domestic, that grafted Renaissance decorative elements onto the Perpendicular Gothic style between the years 1485 and 1558. The



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interiors featured richly wood-paneled walls and the use of molded plasterwork to decorate walls, ceilings, and cornices (Britannica, 2020).

Furthermore, in the text, we can find free morphemes, bound-based morphemes, one morpheme (*white*), two (*sub-urban*), three (*lov-ing-ly*), and four-morpheme (*in-toxic-at-ing*) words, created with prefixes and affixes, both derivational and inflectional.

The occurrence of pronouns in the source text is very frequent, obviously, as English uses them to determine subjects. Since there are no characters and dialogues in the text, only (internal) monologues, the more frequent their occurrence is. Thanks to the author's choice of verbs and tenses, the short story is interesting. Typical for Woolf's writing style is the so-called *stream of consciousness*. This literary technique where thoughts and feelings just pass through the narrator's mind could be compared to a waterfall where the strong stream of the water just flows and flows and it cannot be stopped. Thus the reason why different tenses are used in our source text is that Woolf is "jumping" from the present to the past, then to the future, and again, back to the present. She thinks about things - what could have been, what happened, and what would happen if. Everything seems to be chaotic, sketchy, indefinite.

The poetic space-time of Virginia Woolf's proses is intended primarily for the "here" and "now", which form the imaginary center of her world and are surrounded by fragments of consciousness like stray planets (Hilský, 2009). "That is the sort of people they were—very interesting people, and I think of them so often, in such queer places, because one will never see them again, never know what happened next. They wanted to leave this house because they wanted to change their style of furniture, so he said, and he was in process of saying that in his opinion art should have ideas behind it when we were torn asunder..." Her writing style was closely related to her mental condition. Authors of biographies written about Woolf are very careful in defining her state of health. Still, most of them agree that she suffered from manic depression, today known as bipolar disorder. She experienced moments of sharp to ecstatic perception, a flood of insurmountable feelings, which could change in an instant, and with it an immense fear of public revelation and exhaustion from the nerves tensed to rupture. This illness became a part of her life. Virginia waited for it to begin, examined it, found it fascinating, hated it, and fought it forever (Harris, 2013). As for the verbs, it is impossible to say which type dominates in the text unequivocally, whether dynamic or static. The story takes place in a room; the narrator sits in her chair all the time while dreaming, thinking out loud, and speculating about a mark on the wall. It is a combination of narrative and descriptive stylistic styles. As an example, we use these sentences selected from the source text: "And yet that mark on the wall is not a hole at all." and "The tree outside the window taps very gently on the pane..."

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### **Syntactical peculiarities**

Virginia Woolf uses almost all types of sentences in her short story in terms of purpose. There are declaratives, interrogatives, imperatives, and exclamations. ("Nor is it entirely circular."; "And what is knowledge?"; "The inaccuracy of thought!"). The imperative sentences have the greatest representation. The composition of sentences in the text is very varied. As in the case of tenses, this fact can be attributed to the stream of consciousness. Readers may feel that Woolf wanted to get all her thoughts out of herself at once as quickly as possible. Therefore, she chooses to write long and complicated sentences. She separates thoughts from each other more often with a hyphen, comma, and a semicolon than with a period. We call that asyndetic coordination. This way, she achieves the dynamism of her thoughts. In terms of structure, there are all types of sentences - simple, compound, complex, and compound-complex.

### **Stylistic peculiarities**

Stylistics is a linguistic discipline studying texts. It interprets them and analyzes their style with respect to grammar, words, and in the spoken form, their pronunciation, too. Our source text is in written form, and it is a short story that classifies it as a literary work written in the artistic language. An artistic language style is essentially linked to aesthetic language function. It is a configuration of the expressive properties of experience and iconicity; the first of them generates tropes, the second figures (Pavlovič, 2011). Choosing the best figures and tropes is an essential part of the writing process for the writer. In the case of Virginia Woolf's work, the connection of sentences, the stream of consciousness technique, the use of proper names and adjectives referring to certain events in both history and personal life already evokes an aesthetic experience of reading. None of the words is mentioned by mistake. Of course, the source text also contains the already mentioned figures and tropes such as metaphors, hyperboles, rhetorical questions, and last but not least, symbols.

The most important symbol of the short story is the mark on the wall itself. The narrator looked up at the mark seven times, each time seeing something different in it. She never really stood up to take a closer look; she was just speculating about it the whole time. First, she thought it was a nail's head from an old picture. At that moment, she remembered the former owners of the house. Then she thought that it might even be a hole. Or just a dry rose leaf. In particular light, it seemed just like a shadow on the wall and once also like a crack in the wall. So what does that mark really symbolize? Nothing and everything at the same time. That mark, becoming a snail at the end of the story, is irrelevant in the true sense of the word. Woolf only needed one firm and tangible point around which she could divide her thought processes. The snails' greatest

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significance lies in the fact that it can "translate into anything" to what the narrator needs to transform it at that moment.

She is not interested in the physical form of the snail but in the mental states that the mark arouses in her (Hilský, 2009).

Another vital symbol is Whitaker's Table of Precedence. This chart is a list of hierarchies in England. Virginia mentions Lord High Chancellor and The Archbishop of York, pointing out society having fixed certainties. "Everybody follows somebody; such is the philosophy of Whitaker;" – that is the certainty.

Woolf in this work often escapes to nature. She refers to different types of flowers, such as tall flowers with purple tassels, asphodel meadows, or red and blue flowers. There is a different symbolism behind every flower.

"Hidden deep within the bowels of the earth and ruled by the god Hades and his wife Persephone, the Underworld was the kingdom of the dead in Greek mythology, [...] the Underworld was divided into at least four regions: Tartarus (reserved for the worst transgressors), the Elysian Fields (where only the most excellent of men dwelled), the Fields of Mourning (for those who were hurt by love), and the Asphodel Meadows (for the souls of the majority of ordinary people)." Asphodel meadows is also the place where "Odysseus meets the shade of Achilles in Homer's *Odyssey*" (The Underworld, 2021). This place is mentioned in connection with God and the flow of life. As mentioned above, asphodel meadows were, according to Greek mythology, a place for the souls of ordinary people. Using the comparison "we hurtle through life like paper parcels in the post office", Woolf points out that we can end up anywhere. Red and blue flowers and flowers with purple tassels refer to Virginia and her mother. One of the strongest memories of her was sitting together – "red and purple flowers on a black base on her dress. She is sitting either in the train or in the omnibus, and I'm on her knees" (Harris, 2013). Julia Stephen, Virginia's mother, died when Virginia was only thirteen years old. She referred to her very often in her works. Remaining at nature, the tree is also an important symbol. The longest mental monologue in the text which is full of imagery is about a tree symbolizing life. "I like to think of the fish balanced against the stream like flags blown out; [...] I like to think of the tree itself..." This monologue represents the natural cycle, order of life - everything is in balance, at least it is supposed to be.

Metaphors are as frequent in the text as symbols. For example, there is the dustbin. The Mark on the Wall was written during the First World War, which lasted from 1914 to 1918. Woolf expresses her resistance against it quite often. She believed that the war would be "laughed into the dustbin" meaning that everyone would soon realize how useless and ridiculous war was. At the end of the story, she acquaints us with the fact that her husband, who is mentioned for a split second, also does not support the war "Curse this war; God damn this war!".

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Woolf's husband's "ardent political engagements created fertile ground for their growth and expression" (Rosenfeld, 2000, p. 3).

Similes used by Woolf in the text are for example "middle of January – winter time; thoughts swarm upon as ants carry a blade of straw so feverishly; modest – mouse-colored; rapidity of life – flying back like the tail of a race-horse. There are also many rhetorical questions, for example, 'Why, after all, should one not be born there as one is born here, helpless, speechless, unable to focus one's eyesight, groping at the roots of the grass, at the toes of the Giants?'" She "asks" different questions in a surge of emotion brought to her by a mark on the wall, to which mankind seeks answers up to this day; some of them are impossible to be answered. Since the source text contains imaginary and symbolism, hyperboles cannot be missed out. Woolf likes to exaggerate basic things and situations, e.g., "A world without professors or specialists or house-keepers with the profiles of policemen..."

Most adjectives can be classified as epithets in both positive and negative senses. Using epithets, Woolf tries to express her feelings as much as possible. This phenomenon is pointed out in the following example: "I like to think of it, too, on winter's nights standing in the empty field with all leaves close-furled, nothing tender exposed to the iron bullets of the moon, a naked mast upon an earth that goes tumbling, tumbling, all night long." Thanks to these detailed descriptions of her thought processes, the reader can delve deeper into the story.

Inter alia, there is the numerical symbolism that Woolf uses. She looked at the mark seven times, but only three times was thinking about standing up and taking a closer look. The mark was "about six or seven inches above the mantelpiece." She mentions "three pale blue canisters" and Troy buried "three times over." Being blown "at fifty miles an hour" and also not being in a condition "for fifty years or so".

### **Anticipation of translating problems**

First of all, what is translation? Translation as a process knows many different definitions, which can be encountered from various authors of translation manuals or textbooks. According to Gromová, for example, translation studies are a scientific discipline dealing with phenomena associated with translation and interpretation (2009). Popovič speaks, in connection with translation, about the relationship between two "static" objects: the original and the translation (1971). Vilikovský speaks of translation as a secondary, derived form of literary communication (2002). In any case, we can certainly state that it is a discipline necessary for communication between communicators if different languages are used. Translating a work from one language to another is not easy. With each translation, so-called shifts occur. Gromová calls them the results of the translator's interpretation process (2009). We can speak of a good

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translation when these shifts have a positive and not a negative effect on the translated text.

The translator should preserve the core (invariant) of the original. The losses incurred must therefore be compensated functionally. The shift should always be a conscious change towards the original that the translator arrives at based on an in-depth interpretation of the original in his decision-making process (ibid.).

To preserve the core of the chosen short story, we must anticipate all the possible problems which could occur during the translation. They will be analyzed from the syntactic, stylistic and typographical (punctuation) point of view. The content itself will be taken into account, also possible semiotic operations such as modernization, naturalization, exoticization, or creolization, and last but not least, time and intercultural factors in translation.

### **Syntactic-stylistic specifics**

As mentioned before, syntax deals with sentences and stylistics with texts as a whole. Creating sentences as well as texts is very different in English and Slovak. In terms of morphological typology, we classify English as an analytical language. On the other hand, Slovak belongs to synthetic, specifically fusional languages (Závodný, 2016). Based on this fact, it can be assumed that many changes in translation will be within sentences. There are many compound and complex sentences occurring in the source text, which, in the Slovak language may not sound equally natural. Therefore, it will be necessary to divide them into shorter and simpler sentences. However, Woolf used the stream of consciousness technique, which is why many complex sentences and clauses will be left unchanged. Conversely, there are also many short sentences, often consisting only of interjections, which, again due to the more natural wording, need to be associated with the sentences to which they relate. All these changes are supposed to correspond as closely as possible with the original scope of the text and it is presumed that the reading experience will be, thanks to them, better.

### **Typographical specifics**

In terms of typographical changes, several ones can be expected, as in English, the use of semicolons, hyphens, or dashes is very common, while in Slovak they are not so frequent. These marks indicate an interruption or an abrupt change of thought (Straus et al., 2014). They will have to be replaced by appropriate punctuation, but with the preservation of the original idea/goal. Woolf uses a lot of exclamation points to show emotion and emphasis; ellipses, by those she can get more under the reader's skin and question marks, rhetorical questions, which will be retained, since in Slovak, as well as in English, rhetorical questions end with a question mark and have same intentions. There is also an

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example of sustention in the text, an artistic pause which is a rhetorical element. The statement is interrupted to escalate the narrative; in the written text, it is marked with a long dash (—). This element is in the Slovak language called *sustencia*, and it will remain in the target text. It is also worth noting Woolf's use of four dots at the end of the sentences. There is not a single sentence in the source text that would end with three dots, also known as the "three-dot disappearing act" (Netlingo, 2021), which indicates an unfinished statement or an intentional omission without modifying the original meaning. Four dots indicate "no reply needed" and it is the "end of discussion." The first three dots are an ellipsis and the fourth dot is a full stop period (ibid.). In the Slovak language, the use of four dots at the end of a sentence is considered incorrect, but since this is a literary work and it is one of Woolf's typical features, it will remain in the target text. As far as direct speech is concerned, there is only one dialogue in the text, so this factor poses no problem.

### **Semiotic and intercultural operations**

From this point of view, problems may occur in connection with proper names, places, typical cultural specifics of the given area, idioms, or those connotations which the Slovak language does not have. Some examples of problematic names could be *South Downs*, *asphodel meadows*, *Queen Anne coal-scuttle*, *Table of Precedency*, *diamond-cut red eyes*, *foot of a Chinese murderess*, *writing down the language of the stars*, etc. It is necessary to consider that a literal translation of these words may not be possible or may not sound so natural.

Even though domestic and foreign elements are in balance in the text, some exotic elements will need to be naturalized. If the translator cannot find the right words to express the original expressions, he must replace them with substitutes. It is usually an exchange of elements, replacing non-translatable elements with domestic ones, replacing expressive connections, idioms, etc. This type of translation transformation is called substitution. Another type of translation transformation is an inversion, which means to exchange the place of expression elements during translation (Popovič, 1971).

### **Analysis of the target text**

This chapter points out all the changes that occurred during translation. Specifics of both the source and target text are analyzed, again, within all linguistic levels. Furthermore, all shifts and intentions are explained.

### **Translator's intention**

The translation aimed to present the reader a full-featured translation of the selected artistic text and at the same time to convey the message of the sender

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(Woolf) to the recipient. In communication theory, the translator is considered to be the recipient of a foreign language message (English), the decoder, encoder, and at the same time the transmitter of the message in another language (Slovak), which is handed over to the recipient (Gromová, 2009). During the translation, the translator's attention was increased so he would not disrupt the authors' writing style, idiolect, intention, and message, which he wanted to refer to through the short story. Special accentuation was placed on the stylistic form of the text, punctuation, and intercultural elements.

### **Recipient of the target text**

As mentioned before, the source text is a literary text – a short story, so is the target text. Therefore, the recipient could be an artistically oriented reader, a person with rich imagination, just like Woolf, but also a student of English literature, or anyone interested in short stories. The only unwritten requirement for full-fledged reading of the target text is the knowledge of the Slovak language.

### **Intratextual changes**

#### **Lexical changes**

From the lexical point of view, these changes have occurred. Firstly, words created by compounding with a hyphen have been replaced with words without it (*race-horse* – *závodný kôň*; *coal-scuttle* – *uhliak*; *self-protection* – *sebaochrana*).

More current expressions replaced the words “omnibus” and “underground railways”. Instead of using “omnibus” and “podzemná dráha” words “autobus” and “metro” were chosen.

*“As we face each other in omnibuses and underground railways we are looking into the mirror...”*

*“Stojac oproti sebe v autobusoch a metrách, v skutočnosti sa pozerajú do zrkadla.”*

The word *bagatelle board* was also actualized (*biliardový stôl*) since it refers to a vintage wooden game and it does not have a Slovak equivalent. According to George F. Pardon, an English journalist who mainly wrote about sports and games under the pseudonym Captain Crawley, *bagatelle board* is an indoor table game similar to billiard with wooden pegs, pins, holes, and a number of balls. In England, it was popular in the 19th century. However, its name is of French origin (1866).

This sentence with an anaphoric reference “Generalizations bring back somehow Sunday in London, Sunday afternoon walks, Sunday luncheons, and also ways of speaking of the dead...” has been generalized with a dash “Zovšeobecnenia nám prinavracajú londýnske nedele – poobedné prechádzky, obedy, spôsoby, akými hovoríme o mŕtvych...” Realia, cultural specifics such as

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places in Great Britain (Kingsway, South Downs) or proper names (Queen Elizabeth, Nelson, Whitaker) has been left. This translation phenomenon is also known as exoticization, meaning that unusual, non-traditional elements typical of the original culture have not been changed (see e.g., Popovič, 1975).

### **Morphological changes**

Different changes have occurred at the morphological level. The Slovak language distinguishes ten parts of speech; all of them are substituted in the target text. As for the proper nouns and adjectives, they have been retained in their original form. However, declension in the Slovak language is different; so-called shape-forming formants had to be added to the names since they are the carriers of the grammatical meaning (Furdík, 2004 in Závodný, 2016). For example, *Whitaker's* – *Whitakerovej, Whitakerovho; Tudor - Tudorovcov*. If a proper name is used in the Slovak language as an adjective, it is not written in capital letters, this is one of the other changes in the text, for example, *Roman – rímskej; Chinese – čínskej, Elizabethan – alžbetínske*. Names of days and months are also not written in capitals in the Slovak language: *Sunday – nedeľa, January – január*. Elimination of the proper name *Sunday* can also be considered a morphological change. Using a hyphen, the word repeated three times had been replaced with one.

“Generalizations bring back somehow Sunday in London, Sunday afternoon walks, Sunday luncheons, and also ways of speaking of the dead, clothes, and habits...” – “Zovšeobecnenia nám prinavracajú londýnske nedele – poobedné prechádzky, obedy, spôsoby, akými hovoríme o mŕtvych, oblečenie a zvyky...”

In the target text, we can find different types of morphemes, words created with prefixes, affixes, one morpheme words (*čaj, večer, hore*), two morpheme (*mn-e, prv-ý, stojac*), three (*id-e-m, tr-i-krát, vln-iac-i*) and also four morpheme (*naj-lepš-i-e, chr-á-ni-t', venov-a-t'*) words.

One of the specifics of the Slovak language as a synthetic type of language is the expression of the subject and the grammatical meaning of person and number in conjugation. While in Slovak, these relations are expressed by suffix morphemes, in English they are expressed with personal pronouns (György, 2014).

“I looked up through the smoke of my cigarette and my eye lodged for a moment...” – “Zdvihla som zrak cez dymovú clonu cigarety, oči mi na moment uviazli nad žeravým uhlím...” “And then I came into the room. They were discussing botany.” – “A potom som vošla do izby. Diskutovali o botanike.”

The word order in analytical language types is fixed, while in synthetic languages flexible (ibid.); therefore, we were able to change the order and form of the words in sentences.



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“The military sound of the word is enough. It recalls leading articles, cabinet ministers—a whole class of things indeed which as a child one thought the thing itself, the standard thing, the real thing, from which one could not depart save at the risk of nameless damnation.” – “Úplne postačujúci je vojenský zvuk slov pripomínajúci dôležité články, ministrov – veci, o ktorých sme ako deti uvažovali ako o celkom bežných, ako o veciach skutočných, od ktorých sme sa nemohli odchýliť, pretože hrozilo riziko nevysloviteľného zatratenia.”

The expression “grinding of the storm” has been replaced with an interjection reminding the sound of cutting down a tree – *rez, rez*.

### **Syntactic changes**

The stream of consciousness writing method has played a significant role on this level. Based on the analytical part of the source text, typical elements of this short story are long sentences and asyndetic coordination. To keep this specific, most sentences remained unchanged, but in some cases, the sentences were divided into shorter sentences; on the contrary, one-word sentences were connected with the sentences to which they relate.

“As we face each other in omnibuses and underground railways we are looking into the mirror; that accounts for the vagueness, the gleam of glassiness, in our eyes.” – “Stojac oproti sebe v autobusoch a metrách, v skutočnosti sa pozerajúc do zrkadla. Do zrkadla, ktoré zodpovedá za nejasnosť a záblesky sklovitosti v našich očiach.” Such stylized sentence sounds more artistic in the Slovak language.

“Oh! dear me, the mystery of life; The inaccuracy of thought!” – “Achbože, tajomstvo života, nepresnosť myslenia!” Commas were most often used to join sentences.

Some sentences were deliberately left long due to greater tension, better flow of thoughts, and dynamism. It can cause momentary feelings of confusion in the reader, a so-called “thread loss” can occur, but all this is typical for Virginia's writing style. After all, she herself was sometimes lost in her own thoughts. “As Woolf herself recognized, but never formulated to her own satisfaction, gaps and absences are what bring the very different processes of reading and writing together, for the writer works by filling the gaps with her imagination, and so, if rather differently, does the reader” (Briggs, 2006, p. 1).

A more significant change noticeable in sentences was the transition from finite verb forms to non-finite ones.

“Opals and emeralds, they lie about the roots of turnips.” – “Opály a smaragdy ležiace pri koreňoch okrúhlíc.”

The phrase “at the feet of God” has been translated as “k nohám božím”, attribute *božím* is in postposition. According to Grepel and Karlík, the postposition of the consistent attribute can be motivated by communicative -

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pragmatic, historical, or stylistic factors (1998 in Ivanová, 2016). In this case, the motivation was an accentuation of the feature, which is a communicative-pragmatic factor. It means that the emphasis and intonation center is on the adjective, not the noun.

The way Woolf decided to reveal that mysterious mark on the wall is really interesting. After all those “decorated” sentences with adjectives, descriptions, different thought processes, she chose the simplest way – it is. Paradoxically, this simple sentence is the punch line of the whole story and only then arise all those inexplicable or rather hardly answerable questions in the reader’s mind. For this reason, the simplicity of this sentence is retained in the target text.

“It was a snail.” – “To bol slimák.”

### **Stylistic changes**

The main aim was to preserve the style of the short story as much as possible, as it is an artistic text. The source text provides the reader with an aesthetic experience; therefore, tropes and figures had to be kept and, if necessary, highlighted even more.

Rhetorical questions are very frequent in the text since the main character leads a monologue with herself, so they were translated the same way.

“Why, after all, should one not be born there as one is born here, helpless, speechless, unable to focus one’s eyesight, groping at the roots of the grass, at the toes of the Giants?”

– “Prečo by sa tam teda nemohol človek narodiť tak, ako sa rodí tu, bezmocný, nemý, neschopný sústrediť svoj zrak, tápajúci po koreňoch trávy pri nohách obrov?”

One of the most important words of the short story, which is also one of the symbols - *mark*, is translated as *škvrna*. “Škvrna” in Slovak refers to a dirty place, stain, or irregular surface differing in color, etc. from the surroundings (KSSJ, 2003), and since the mark always represents something else (leaf, shadow, hole, ...), this translation is considered to be suitable. The only place where the *mark* is translated differently is the title – *Virvar na stene*. *Virvar* in the Slovak language refers to confusion, chaos, rush, or bustle (ibid.). Moreover, it sounds euphonic; therefore, it is catchy.

*Whitaker's Table of Precedency and Whitaker's Almanack* are translated word by word (*Whitakerova tabuľka priorít; Whitakerov almanach*) as Slovak culture doesn't know such a document or book.

As regards botanical names, some have been thought over longer because it was not entirely clear from the description which plant or animal could be the one Woolf speaks about. The phrase “*flowers with purple tassels*” is translated as “*viskózie alebo verbeny*” as both of these plants correspond to the author’s description. Moreover, the specific type of flowers adds more aesthetics to the

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text. The process by which a translator decides on such shifts is called the decision-making process. Translators may express similarities and deviations in similar or equivalent terms, but they also may substitute the style of the original text. Such shifts result not only from objective situations and translation possibilities but also from such factors as hobbies, individual inclinations, and idiolect of the translator himself (Popovič, 1971). The alternative that has been chosen in the case of the phrase mentioned above is called amplification. It means that the translator, despite having equivalent means of expression, deliberately emphasizes some stylistic features and thus adds further aesthetic information to them (ibid.).

One of the other manipulations in the text is adding the word blue to the phrase *“the three chrysanthemums in the round glass bowl on the mantelpiece”*. In Slovak, the phrase *“tri chryzantémy”* sounds shallow and lifeless, so the color blue was added in order to enliven both flowers and the phrase – *“oválna misa zo skla na krbovej rímse, v nej tri modré chryzantémy”*. The blue color is generally defined as a cold, unemotional color, but on the other side, it gives the place/image a more rational and stable look. This definition could be figuratively compared to the story itself; shallow room, irrational events, and a stable-acting narrator at the same time. In the case of the phrase *“cavalcade of red knights”* it was decided to keep the adjective *“red”* (červený) as it is not certain from the text which order of knights had the author in mind. It could have been the group of 13 noblemen that King Henry had executed, the Templars, knights from the Arthurian legend, or other medieval tales.

In the phrase *“...if it were not for Whitaker's Almanack—if it were not for the Table of Precedency!”* was the repetition of the phrase if it were not amplified by the word *“prekliaty”* (cursed, damn) to make the exclamation more emotional and powerful. *“...ach, nebyť Whitakerovho almanachu, nebyť tej prekliatej tabuľky priorít!”*

Expressions such as *“To steady myself; catch hold the idea”* are similar as in Slovak and they had been translated as follows: *“Potrebujem si utriast' myšlienky, dovoľte mi teda chytiť sa tej prvej...”* In the case of the idiom *“something is getting in the way”* two alternatives were possible. Either *“niečo mi stojí v ceste”* or *“niečo mi bráni”*. *“Niečo mi stojí v ceste”* may refer to a long-term condition, *“niečo mi bráni”* is in this case more accurate, because right after that, the narrator is finding herself in a real conversation with her husband.

The phrase *“one to ten”* has been translated as *“stavím sa, že...”* which is a Slovak equivalent for *I bet that...*

Adjectives used by Woolf to better describe the setting were retained. Some comparisons have been changed to more natural and artistically sounding ones.

*“The song of birds must sound very loud and strange in June; and how cold the feet of insects must feel upon it, as they make laborious progresses up the*

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creases of the bark, or sun themselves upon the thin green awning of the leaves, and look straight in front of them with diamond-cut red eyes....” – “Spev vtákov musí znieť v júni naozaj zvláštne, a aké studené musia byť chodidlá hmyzu, keď pracne napredujú v záhyboch kôr stromov, alebo keď sa slnia na tenkých markízach listov hľadiac pred seba svojimi červenými kryštálmi...”

### **Typography and interpunction**

As for the overall structure of the text, there have been no major changes; the scope of the source text is the same as the scope of the target text. Also, the number of paragraphs is the same. Some changes occurred in the area of punctuation, sentences were divided into smaller sentences, semicolons, dashes, and hyphens replaced by commas. If dashes were left, it was due to a dynamic pause, for example, in this case: “...what cat would gnaw, what rat would nibble–three pale blue canisters of book-binding tools?” – “Aká mačka by už len hľadala a aká krysa by obhrýzala – tri svetlomodré kanistre plné nástrojov na viazanie kníh?” Other examples of increasing the dynamics of the story are: “Tá škvrna na stene ale vôbec nie je diera.” – conjunction “ale” in this case emphasizes the validity of the statement.

“Že hlavička gigantického starého klinca zatĺknutá pred dvesto rokmi, ktorá vďaka trpezlivému odieraniu mnohých generácií slúžok uzrela svetlo sveta a práve získava svoj prvý pohľad na moderný svet, len, z pohľadu na bledú, ale zato prudko osvetlenú miestnosť?” – this grammatical particle expresses an evaluative attitude towards the statement; by being separated with commas, it highlights its ironic meaning.

No changes were in the case of unfinished statements; four dots (ellipses) that are characteristic of the story were left. “Potrebujem si utriať myšlienky, dovoľte mi teda chytiť sa tej prvej, ktorá mi napadne.... Shakespeare...”

### **Pedagogical implications**

This chapter explains why translation, whether literary or professional, can be considered a pedagogical tool for English language and literature teachers.

The issue of pedagogical implications can be viewed from several perspectives (for more see Liashuk, 2018, 2019a, 2019b). First and foremost, it is the teacher's relationship with literature of any type. A general overview of works, their authors, and literary periods is very important to provide students with valuable and key information. Before translating and analyzing “The Mark on the Wall”, it was necessary to read several biographical works about Virginia Woolf, compare the short story with other short stories, and, last but not least, get to know her style of writing. Moreover, it was essential to get to know not only the foreign realia, cultural specifics, metatextual, and transtextual references, idioms, but also the Slovak ones (to produce a readable full-fledged

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text) by which one can broaden their horizon. This step is already considered to be of benefit for future pedagogical practice.

It is important to mention that the translation of a text is a complex matter. It is not just about translating from one language to another, but also about understanding the text, analyzing it, anticipating possible translation problems, and only based on them trying to do the best possible translation. The analysis cannot be performed without the knowledge of phonetics, phonology, morphology, linguistics, syntax, stylistics, or without knowing the proper grammar rules of both the original and target text's language. The contribution contains professional definitions and various theories in different fields of linguistics, which can serve as suitable teaching and studying material.

### **Conclusion**

The main aim of this paper was to present a commented translation of Virginia Woolf's short story "The Mark on The Wall", which was first published in 1917, along with another short story "Three Jews" published in a collection called *Two Stories*.

The translation itself was preceded by reading the short story more than once in order to understand it better and decoding the author's message. Then it was analyzed. The first chapter talks about basic information of the short story, reason, and time of its origin; moreover, it offers a brief summary and points out certain autobiographical connections that are essential for the following analyses. After comparing Woolf's personal life and realia found in the story, it can be stated that it is an autobiographical work and is influenced by real events, such as the First World War. Other historical figures mentioned are, for example, William Shakespeare, Charles the First, Queen Anne, or Edwin Landseer.

Defining the extratextual and intratextual factors and specifics in the second part was one of the longest-lasting processes. Intertextual factors were divided into smaller parts, whereas each one focused on the text from a different linguistic point of view – lexical, morphological, syntactic, and stylistic. Besides that, the second chapter also contains information not only about the author - sender and his intentions but also about the recipient of the text.

Based on the research from the second part, the third part anticipates all the possible translation problems and changes that may occur. Possible problematic words and phrases were names of realia, proper names, place names, metaphors, but also sentences and clauses in terms of stylization.

After getting acquainted with the problems, it came to translation of the short story from English into the Slovak language. The scope of the source text has not changed; the number of paragraphs and the form is also the same. The short story is written using the stream of consciousness method, this feature had to be

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and had been kept in the target text, too, and so, in some cases, the story may seem confusing, but the main goal was to stay as close as possible to the original.

The next part appraises the target text. Besides characterizing the text from different linguistic levels, it also justifies the translator's decisions, points out the shifts and changes. Another thing mentioned there is that one phenomenon could have been translated several other ways. This chapter proved that different changes took place at all language levels.

Phonetic and phonological levels were the only two absenting levels, as the text is written.

The last part focuses on translation from a different perspective, specifically from a pedagogical point of view. It explains how these two disciplines are related and how it is possible to apply the knowledge from translation to pedagogical practice. This paper has shown that it is beneficial to engage in this field to develop, learn, and broaden the general overview, not only about literature. The outcome of this paper is the translation of the short story "The Mark on the Wall" ("Virvar na stene"). In addition, the work serves as study material for various linguistic aspects, artistic elements, and translation theories and procedures. It also provides an insight into the author's mind, Virginia Woolf herself, through a detailed analysis of individual expressions, historical contexts, historical figures, and autobiographical connections. These results were achieved by studying several biographical and autobiographical sources.

We encounter several personal references in Virginia Woolf's works; this short story was no exception. During her life, she kept a personal diary, which was later published as a book and as an audio recording, thanks to which we have the opportunity to get to know her better. At the end of the main part of the paper, there is a farewell letter she wrote to her husband in 1941 before committing suicide. It is a symbolic connection – the last reference to Woolf in this contribution and at the same time her last hand-written message.

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Tuesday.

„Dearest,  
I feel certain I am going  
mad again. I feel we can't go  
through another of those terrible times.  
And I shan't recover this time. I begin  
to hear voices, and I can't concentrate.  
So I am doing what seems the best  
thing to do. You have given me  
the greatest possible happiness. You  
have been in every way all that anyone  
could be. I don't think two  
people could have been happier till  
this terrible disease came. I can't  
fight any longer. I know that I am  
spoilng your life, that without me you  
could work. And you will I know.  
You see I can't even write this properly. I  
can't read. What I want to say is  
I owe all the happiness of my life to you.  
You have been entirely patient with me and  
incredibly good. I want to say that –  
everybody knows it. If anybody could  
have saved me it would have been you.  
Everything has gone from me but the  
certainty of your goodness. I can't  
go on spoilng your life any longer.  
I don't think two people could have been happier than we have been. V.“

(Virginia Woolf: *A Painful and Poignant Farewell*, 1941)

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## Appendices

### **The Mark on The Wall**

Virginia Woolf

*PERHAPS it was the middle of January in the present year that I first looked up and saw the mark on the wall. In order to fix a date, it is necessary to remember what one saw. So now I think of the fire; the steady film of yellow light upon the page of my book; the three chrysanthemums in the round glass bowl on the mantelpiece. Yes, it must have been the winter time, and we had just finished our tea, for I remember that I was smoking a cigarette when I looked up and saw the mark on the wall for the first time. I looked up through the smoke of my cigarette and my eye lodged for a moment upon the burning coals, and that old fancy of the crimson flag flapping from the castle tower came into my mind, and I thought of the cavalcade of red knights riding up the side of the black rock. Rather to my relief the sight of the mark interrupted the fancy, for it is an old fancy, an automatic fancy, made as a child perhaps. The mark was a small round mark, black upon the white wall, about six or seven inches above the mantelpiece.*

*How readily our thoughts swarm upon a new object, lifting it a little way, as ants carry a blade of straw so feverishly, and then leave it! If that mark was made by a nail, it can't have been for a picture, it must have been for a miniature—the miniature of a lady with white powdered curls, powder-dusted cheeks, and lips like red carnations. A fraud of course, for the people who had this house before us would have chosen pictures in that way—an old picture for an old room. That is the sort of people they were—very interesting people, and I think of them so often, in such queer places, because one will never see them again, never know what happened next. They wanted to leave this house because they wanted to change their style of furniture, so he said, and he was in process of saying that in his opinion art should have ideas behind it when we were torn asunder, as one is torn from the old lady about to pour out tea and the young man about to hit the tennis ball in the back garden of the suburban villa as one rushes past in the train.*

*But as for that mark, I'm not sure about it; I don't believe it was made by a nail after all; it's too big, too round, for that. I might get up, but if I got up and looked at it, ten to one I shouldn't be able to say for certain; because once a thing's done, no one ever knows how it happened. Oh! dear me, the mystery of life; The inaccuracy of thought! The ignorance of humanity! To show how very little control of our possessions we have—what an accidental affair this living is after all our civilization—let me just count over a few of the things lost in one lifetime, beginning, for that seems always the most mysterious of losses—what cat would gnaw, what rat would nibble—three pale blue canisters of book-binding tools? Then there were the*

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bird cages, the iron hoops, the steel skates, the Queen Anne coal-scuttle, the bagatelle board, the hand organ—all gone, and jewels, too. Opals and emeralds, they lie about the roots of turnips. What a scraping paring affair it is to be sure! The wonder is that I've anyclothes on my back, that I sit surrounded by solid furniture at this moment. Why, if one wants to compare life to anything, one must liken it to being blown through the Tube at fifty miles an hour—landing at the other end without a single hairpin in one's hair! Shot out at the feet of God entirely naked! Tumbling head over heels in the asphodel meadows like brown paper parcels pitched down a shoot in the post office! With one's hair flying back like the tail of a race-horse. Yes, that seems to express the rapidity of life, the perpetual waste and repair; all so casual, all so haphazard...

But after life. The slow pulling down of thick green stalks so that the cup of the flower, as it turns over, deluges one with purple and red light. Why, after all, should one not be born there as one is born here, helpless, speechless, unable to focus one's eyesight, groping at the roots of the grass, at the toes of the Giants? As for saying which are trees, and which are men and women, or whether there are such things, that one won't be in a condition to do for fifty years or so. There will be nothing but spaces of light and dark, intersected by thick stalks, and rather higher up perhaps, rose-shaped blots of an indistinct colour—dim pinks and blues—which will, as time goes on, become more definite, become—I don't know what...

And yet that mark on the wall is not a hole at all. It may even be caused by some round black substance, such as a small rose leaf, left over from the summer, and I, not being a very vigilant housekeeper—look at the dust on the mantelpiece, for example, the dust which, so they say, buried Troy three times over, only fragments of pots utterly refusing annihilation, as one can believe.

The tree outside the window taps very gently on the pane I want to think quietly, calmly, spaciouly, never to be interrupted, never to have to rise from my chair, to slip easily from one thing to another, without any sense of hostility, or obstacle. I want to sink deeper and deeper, away from the surface, with its hard separate facts. To steady myself, let me catch hold of the first idea that passes... Shakespeare Well, he will do as well as another. A man who sat himself solidly in an arm-chair, and looked into the fire, so—A shower of ideas fell perpetually from some very high Heaven down through his mind. He leant his forehead on his hand, and people, looking in through the open door,—for this scene is supposed to take place on a summer's evening—But how dull this is, this historical fiction! It doesn't interest me at all. I wish I could hit upon a pleasant track of thought, a track indirectly reflecting credit upon myself, for those are the pleasantest thoughts, and very frequent even in the minds of modest mouse-coloured people, who believe genuinely that they dislike to hear their own praises. They are not thoughts directly praising oneself; that is the beauty of them; they are thoughts like this:

"And then I came into the room. They were discussing botany. I said how I'd seen

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*a flower growing on a dust heap on the site of an old house in Kingsway. The seed, I said, must have been sown in the reign of Charles the First. What flowers grew in the reign of Charles the First?" I asked—(but I don't remember the answer). Tall flowers with purple tassels to them perhaps. And so it goes on. All the time I'm dressing up the figure of myself in my own mind, lovingly, stealthily, not openly adoring it, for if I did that, I should catch myself out, and stretch my hand at once for a book in self-protection. Indeed, it is curious how instinctively one protects the image of oneself from idolatry or any other handling that could make it ridiculous, or too unlike the original to be believed in any longer. Or is it not so very curious after all? It is a matter of great importance. Suppose the looking glass smashes, the image disappears, and the romantic figure with the green of forest depths all about it is there no longer, but only that shell of a person which is seen by other people—what an airless, shallow, bald, prominent world it becomes! A world not to be lived in. As we face each other in omnibuses and underground railways we are looking into the mirror; that accounts for the vagueness, the gleam of glassiness, in our eyes. And the novelists in future will realize more and more the importance of these reflections, for of course there is not one reflection but an almost infinite number; those are the depths they will explore, those the phantoms they will pursue, leaving the description of reality more and more out of their stories, taking a knowledge of it for granted, as the Greeks did and Shakespeare perhaps—but these generalizations are very worthless. The military sound of the word is enough. It recalls leading articles, cabinet ministers—a whole class of things indeed which as a child one thought the thing itself, the standard thing, the real thing, from which one could not depart save at the risk of nameless damnation. Generalizations bring back somehow Sunday in London, Sunday afternoon walks, Sunday luncheons, and also ways of speaking of the dead, clothes, and habits—like the habit of sitting all together in one room until a certain hour, although nobody liked it. There was a rule for everything. The rule for tablecloths at that particular period was that they should be made of tapestry with little yellow compartments marked upon them, such as you may see in photographs of the carpets in the corridors of the royal palaces. Tablecloths of a different kind were not real tablecloths. How shocking, and yet how wonderful it was to discover that these real things, Sunday luncheons, Sunday walks, country houses, and tablecloths were not entirely real, were indeed half phantoms, and the damnation which visited the disbeliever in them was only a sense of illegitimate freedom. What now takes the place of those things I wonder, those real standard things? Men perhaps, should you be a woman; the masculine point of view which governs our lives, which sets the standard, which establishes Whitaker's Table of Precedency, which has become, I suppose, since the war half a phantom to many men and women, which soon, one may hope, will be laughed into the dustbin where the phantoms go, the mahogany sideboards and the Landseer prints, Gods and Devils, Hell and so forth, leaving us all with an intoxicating sense of illegitimate freedom—if freedom exists....*

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*In certain lights that mark on the wall seems actually to project from the wall. Nor is it entirely circular. I cannot be sure, but it seems to cast a perceptible shadow, suggesting that if I ran my finger down that strip of the wall it would, at a certain point, mount and descend a small tumulus, a smooth tumulus like those barrows on the South Downs which are, they say, either tombs or camps. Of the two I should prefer them to be tombs, desiring melancholy like most English people, and finding it natural at the end of a walk to think of the bones stretched beneath the turf. There must be some book about it. Some antiquary must have dug up those bones and given them a name. What sort of a man is an antiquary, I wonder? Retired Colonels for the most part, I daresay, leading parties of aged labourers to the top here, examining clods of earth and stone, and getting into correspondence with the neighbouring clergy, which, being opened at breakfast time, gives them a feeling of importance, and the comparison of arrow-heads necessitates cross-country journeys to the county towns, an agreeable necessity both to them and to their elderly wives, who wish to make plum jam or to clean out the study, and have every reason for keeping that great question of the camp or the tomb in perpetual suspension, while the Colonel himself feels agreeably philosophic in accumulating evidence on both sides of the question. It is true that he does finally incline to believe in the camp; and, being opposed, indites a pamphlet which he is about to read at the quarterly meeting of the local society when a stroke lays him low, and his last conscious thoughts are not of wife or child, but of the camp and that arrowhead there, which is now in the case at the local museum, together with the foot of a Chinese murderess, a handful of Elizabethan nails, a great many Tudor clay pipes, a piece of Roman pottery, and the wine-glass that Nelson drank out of—proving I really don't know what.*

*No, no, nothing is proved, nothing is known. And if I were to get up at this very moment and ascertain that the mark on the wall is really—what shall we say?—the head of a gigantic old nail, driven in two hundred years ago, which has now, owing to the patient attrition of many generations of housemaids, revealed its head above the coat of paint, and is taking its first view of modern life in the sight of a white-walled fire-lit room, what should I gain?—Knowledge? Matter for further speculation? I can think sitting still as well as standing up. And what is knowledge? What are our learned men save the descendants of witches and hermits who crouched in caves and in woods brewing herbs, interrogating shrew-mice and writing down the language of the stars? And the less we honour them as our superstitions dwindle and our respect for beauty and health of mind increases. Yes, one*

*could imagine a very pleasant world. A quiet, spacious world, with the flowers so red and blue in the open fields. A world without professors or specialists or house-keepers with the profiles of policemen, a world which one could slice with one's thought as a fish slices the water with his fin, grazing the stems of the water-lilies,*

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*hanging suspended over nests of white sea eggs. How peaceful it is down here, rooted in the centre of the world and gazing up through the grey waters, with their sudden gleams of light, and their reflections—if it werenot for Whitaker's Almanack—if it were not for the Table of Precedency!*

*I must jump up and see for myself what that mark on the wall really is—a nail, a rose-leaf, a crack in the wood?*

*Here is nature once more at her old game of self-preservation. This train of thought, she perceives, is threatening mere waste of energy, even some collision with reality, for who will ever be able to lift a finger against Whitaker's Table of Precedency? The Archbishop of Canterbury is followed by the Lord High Chancellor; the Lord High Chancellor is followed by the Archbishop of York. Everybody follows somebody, such is the philosophy of Whitaker; and the great thing is to know who follows whom. Whitaker knows, and let that, so Nature counsels, comfort you, instead of enraging you; and if you can't be comforted, if you must shatter this hour of peace, think of the mark on the wall.*

*I understand Nature's game—her prompting to take action as a way of ending any thought that threatens to excite or to pain. Hence, I suppose, comes our slight contempt for men of action—men, we assume, who don't think. Still, there's no harm in putting a full stop to one's disagreeable thoughts by looking at a mark on the wall.*

*Indeed, now that I have fixed my eyes upon it, I feel that I have grasped a plank in the sea; I feel a satisfying sense of reality which at once turns the two Archbishops and the Lord High Chancellor to the shadows of shades. Here is something definite, something real. Thus, waking from a midnight dream of horror, one hastily turns on the light and lies quiescent, worshipping the chest of drawers, worshipping solidity, worshipping reality, worshipping the impersonal world which is a proof of some existence other than ours. That is what one wants to be sure of. Wood is a pleasant thing to think about. It comes from a tree; and trees grow, and we don't know how they grow. For years and years they grow, without paying any attention to us, in meadows, in forests, and by the side of rivers—all things one likes to think about. The cows swish their tails beneath them on hot afternoons; they paint rivers so green that when a moorhen dives one expects to see its feathers all green when it comes up again. I like to think of the fish balanced against the stream like flags blown out; and of water-beetles slowly raising domes of mud upon the bed of the river. I like to think of the tree itself: first the close dry sensation of being wood; then the grinding of the storm; then the slow, delicious ooze of sap. I like to think of it, too, on winter's nights standing in the empty field with all leaves close-furled, nothing tender exposed to the iron bullets of the moon, a naked mast upon an earth that goes tumbling, tumbling, all night long. The song of birds must sound very loud and strange in June; and how cold the feet of insects must feel upon it, as they make laborious progress up the creases of the bark, or sun themselves upon the thin green*

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*awning of the leaves, and look straight in front of them with diamond-cut red eyes. One by one the fibers snap beneath the immense cold pressure of the earth, then the last storm comes and, falling, the highest branches drive deep into the ground again. Even so, life isn't done with; there is a million patient, watchful lives still for a tree, all over the world, in bedrooms, in ships, on the pavement, lining rooms, where men and women sit after tea, smoking cigarettes. It is full of peaceful thoughts, happy thoughts, this tree. I should like to take each one separately—but something is getting in the way.... Where was I? What has it all been about? A tree? A river? The Downs? Whitaker's Almanack? The fields of asphodel? I can't remember a thing. Everything's moving, falling, slipping, vanishing. There is a vast upheaval of matter. Someone is standing over me and*

*saying—*

*"I'm going out to buy a newspaper."*

*"Yes?"*

*"Though it's no good buying newspapers... Nothing ever happens. Curse this war; God damn this war! All the same, I don't see why we should have a snail on our wall."*

*Ah, the mark on the wall! It was a snail.*



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## **Virvar na stene**

Virginia Woolf

*Myslím, že prvýkrát to bolo v polovici januára tohto roku, čo som na stene zazrela tú škrvnu. V záujme lepšieho zapamätania si konkrétnej udalosti, je potrebné pamätať na to, čo jeden videl. Preto si v mysli vybavujem oheň - neprerušovaný obraz žltého svetla, vlniaci sa ponad stránky mojej knihy, oválna misa zo skla na krbovej rímse, v nej tri modré chryzantémy. Áno, určite to muselo byť cez zimu, práve sme dopili čaj, pamätám si, že som fajčila cigaretu, a práve vtedy som po prvýkrát uvidela škrvnu na stene. Dvihla som zrak ponad dymovú clonu cigarety, oči mi na moment uviazli nad žeravým uhlím, v mysli sa mi vynorila vidina karmínovej vľajky trepotajúcej sa na vrchole hradnej veže, za ňou kavalkáda červených rytierov uháňajúca po strane čiernej skaly. Chvalabohu, pohľad na škrvnu narušil môj myšlienkový pochod; tú starú, pravidelnú vidinu, ktorá je snád' ešte z detstva. Škrvna bola malá a okrúhla, čierna, na bielej stene, odhadom šesť alebo sedem palcov nad krbovou rímsou.*

*Zvláštne, ako ľahko sa naše myšlienky zroja k novému objektu záujmu. Ako mravce, ktoré tak horúčkovo prenášajú steblo slamy. Letmo ho pozdvihnú a potom, potom ho len tak nechajú. Ak by aj bola táto škrvna spôsobená klincom, nemohlo to byť kvôli obrazu,*

*muselo to byť kvôli miniatúre – miniatúre ženy s kučerami bielymi ako prášok, porcelánovými lícami a perami červenými ako karafiáty. Podvod, samozrejme. Ľudia, ktorí mali tento dom pred nami by si vybrali obrazy takýmto spôsobom – starý obraz do starej izby. Veru, takí ľudia to boli, veľmi zaujímaví. Myslím na nich tak často a na takých zvláštnych miestach, napokon, už ich nikto neuvidí, nikto sa nikdy nedozvie, čo bolo potom. Chceli z tohto domu odísť, pretože chceli zmeniť štýl nábytku, teda, aspoň takto to tvrdil on. Hovoril, že umenie by malo mať svoje opodstatnenie, keď už nás tak prudko roztrhlo na kusy, tak ako je jeden odtrhnutý od starej dámy, ktorá sa práve chystá naliať čaj a od mladého muža, ktorý sa práve chystá odraziť tenisovú loptičku rýchlosťou uháňajúceho vlaku v zadnej časti záhrady predmestskej vily.*

*Pokiaľ ide o tú škrvnu, nie som si ňou celkom istá. Koniec koncov, neverím, že bolaspôsobená klincom, na to je príliš veľká, príliš okrúhla. Mohla by som sa postaviť, ale stavím sa, že ak sa postavím a bližšie pozriem, stále by som nevedela s istotou povedať, čo to je, pretože akonáhle je niečo zavŕšené, nikto sa už nedozvie, ako sa to stalo. Achbože, tajomstvoživotu, nepresnosť myslenia! Nevedomosť ľudstva! Len aby sme ukázali, ako veľmi málo dokážeme ovládať svoj majetok, akou náhodnou záležitosťou je náš život po scivilizovaní sa. Dovoľte mi spočítať niekoľko vecí stratených za jeden život.*

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Začiatok, pretože práve ten vidí vždy tie najtajomnejšie straty. Aká mačka by už len hľadala a aká krysa by obhrýzala – tri svetlomodré kanistre plné nástrojov na viazanie kníh? Nesmiem zabudnúť na vtáacie klietky, kovové obruče, ocelové korčule, uhliak kráľovnej Anny, biliardový stôl či akordeón. Všetko je preč, aj šperky. Opály a smaragdy ležiace pri koreňoch okrúhlic. Aká škaredá záležitosť! Čudujem sa, že mám na chrbte vôbec nejaké oblečenie a že sedím obklopená pevným nábytkom. Prečo, keď sa jeden snaží prirovnať život k niečomu, druhý to musí prirovnať k vyleteniu z trubice rýchlou päťdesiat míľ za hodinu s pristátím na druhom konci bez jedinej vlásenky vo vlasoch?! Vystrelený k nohám božím úplne nahý. Kotúlajúci sa po asfodelami posiatej lúke ako hnedé papierové balíky, len tak pohadzované na pošte. S vlasmi vejúcimi ako chvost závodného koňa. Áno, myslím, že toto dokonale vyjadruje rýchlosť života, opravy života, a aj trvalé plytvanie ním; tak ležérne, tak náhodne...

Posmrtný život. Pomalé rozpadávanie sa zelených mäsitých stoniek, počas ktorého sa kvety vzájomne zahlcujú červeným a fialovým svetlom. Prečo by sa tam teda nemohol človek narodiť tak, ako sa rodí tu, bezmocný, nemý, neschopný sústrediť svoj zrak, tápajúci po koreňoch trávy pri nohách obrov? Človek schopný rozoznať stromy, ženy od mužov, alebo vedieť, či existujú veci, ktoré by sme nedokázali robiť napríklad 50 rokov nepretržite. Nebude tu nič, len priestory svetla a tmy preťaté hrubými stonkami, možno vysokými stonkami, možno nevýraznými, farebne tlmenými modrými či ružovými machuľami v tvareruží, ktoré sa postupom času stanú viac jednoznačnejšími, viac, viac neviem čím....

Tá škvrna na stene ale vôbec nie je diera. Môže to byť kľudne nejaká okrúhla čierna mota, napríklad list ruže, ktorý tu zostal ešte z leta, no a mne, ako nie veľmi ostražitej gazdinej, sa stačí pozrieť na ten prach na krbovej rímse; na prach, ktorý, ako sa hovorí, by dokázal pochovať Tróju hoci aj trikrát, no, až na fragmenty keramiky, ktoré, vraj, anihiláciu odmietli.

Konáre stromu jemne poklepávajú po skle okna. Túžim myslieť potichu, pokojne, vo veľkom. Túžim byť nerušená, nemusieť vstať zo stoličky, skĺznuť od jednej veci k druhej ľahkosťou, bez akéhokoľvek pocitu nevraživosti či prekážky. Túžim sa ponoriť hlbšie a hlbšie, čo najďalej od povrchu, spolu s ťažkými, samostatnými faktami. Potrebujem si utriať myšlienky, dovoľte mi teda chytiť sa tej prvej, ktorá mi napadne.... Shakespeare....

Nuž dobre, môže byť. Muž, ktorý sa slušne usadil do kresla a zadíval do ohňa; odvtedy mu dážd' myšlienok neustále stekal z nejakého veľmi vysokého Neba, priamo cez jeho myseľ. Opieral si čelo o ruku a ľudia sa dívali. Hľadeli dovnútra cez otvorené dvere, - otvorené, áno, lebo táto scéna sa má odohrávať v letný večer, nie toto je fádne, takáto historická fikcia!

Absolútne ma nezaujíma. Kiežby som narazila na príjemnú myšlienku, na takú, ktorá by odzrkadľovala len a len mňa, také myšlienky sú nielenže najpríjemnejšie, ale aj veľmi časté u takých skromných šedých myšiek, ktoré fakticky veria v odpor

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voči svojim vlastným uznaniam. Niežeby to boli úplne chválenkárske myšlienky, to nie, no práve v tom spočíva ich krása. Napríklad takáto myšlienka:

„A potom som vošla do izby. Diskutovali o botanike. Ja som im povedala, že som videla kvet rastúci na kope prachu, na mieste starého domu v Kingsway. Semeno, pokračovala som, muselo byť zasiaté ešte počas vlády Karola Prvého „Aké kvety kvitli počas vlády Karola Prvého?“, spýtala som sa. Na odpoveď si už nespomínam. Možno vistérie alebo verbeny.“ A takto to ide stále dookola. Zakaždým, keď sa zahalujem do svojej mysle, láskyplne a potajme ju zbožňujem, no zároveň musím byť zdržanlivá, ak by som nebola, prezradila by som sa a v sebaobrane siahla po knihe. Áno, je to skutočne zvláštne, ako intenzívne dokáže človek chrániť obraz seba samého pred modlárstvom alebo akýmkoľvek iným -stvom, ktoré by ho mohlo robiť smiešnym či príliš odlišným od originálu, ktorému sa už nedá dlhšie veriť. Či? Nie je to až také zvláštne? Hm, to je záležitosť väčších rozmerov. Predpokladajme, že zrkadlo sa rozbije, obraz zmizne a ani romantická postava so zeleňou lesných hlbín už nebude ďalej postavou, len obyčajnou škrupinou. Ach, čo za vzduchoprázdný, plytký, holý, prominentný svet to len bude! Svet, v ktorom sa nežije. Stojač proti sebe v autobusoch a metrách, v skutočnosti sa pozerajúc do zrkadla. Do zrkadla, ktoré zodpovedá za nejasnosť a záblesky sklovitosti v našich očiach. Spisovatelia si budú v budúcnosti, čím ďalej, tým viac, uvedomovať dôležitosť týchto zábleskov, pretože, samozrejme, neexistuje len jeden záblesk, je ich takmer nekonečné množstvo. To budú tie hĺbky, ktoré preskúmajú, tie príznaky, ktoré budú prenasledovať, čoraz viac vynechávajú opisy reality zo svojich príbehov, tak ako to robievali aj Gréci. A možno aj Shakespeare, aletieto generácie sú celkom zbytočné. Úplne postačujúci je vojenský zvuk slov pripomínajúci dôležité články, ministrov – vecí, o ktorých sme ako deti uvažovali ako o celkom bežných, ako o veciach skutočných, od ktorých sme sa nemohli odchyliť, pretože hrozilo riziko nevysloviteľného zatratenia. Zovšeobecnenia nám prinavracajú londýnske nedele – poobedné prechádzky, obedy, spôsoby, akými hovoríme o mŕtvych, oblečenie a zvyky, sedieť spoločne v jednej miestnosti do určitej hodiny aj napriek tomu, že to nikto z nás nemá rád. Mali sme pravidlo na všetko. Napríklad pravidlo obrusov. V tom období museli byť vyrobené z gobelínu, s malými žltými priehradkami, s takými aké môžeme vidieť na fotografiách kobercov z chodieb kráľovských palácov. Obrusy z iného materiálu neboli skutočnými obrusmi. Aké šokujúce a zároveň úžasné bolo objavovať tieto skutočné veci, nedeľné obedy, nedeľné prechádzky, vidiecke domy a obrusy, ktoré neboli tak celkom skutočné, boli to vlastne polovičné príznaky. A to zatratenie, ktoré v nich neveriaci videli, to bol len pocit zakázanej slobody. Čo teraz nahradí tie veci, tie skutočné, obyčajné veci? Muži, možno by ste mali byť ženami. Mužský uhol pohľadu, ktorý riadi naše životy a určuje štandardy Whitakerovej tabuľky priorít, ktorá sa, myslím, od čias vojenských stala čiastočným príznakom mnohých mužov a žien. Tabuľky, ktorú budú chcieť, dúfajme, čoskoro vyhodit' na miesto, kam patria aj príznaky, mahagónové príborníky, Landseerove výtlačky, bohovia a démoni, peklo, a

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*tak ďalej, zanechajúc nás s opojným pocitom zakázanej slobody. Ak vôbec nejaká sloboda existuje....*

*Pri určitých zábleskoch svetla mám pocit, že z tej steny niečo vytŕča. Úplne okrúhleto ale nie je. Nie som si istá, no zdá sa, že vrhá celkom viditeľný tieň, takže ak by som po tom páse prešla prstom, vzostúpilo a zostúpilo by to ako malá mohyla, taká malá hladká mohyla ako krypty v South Downs, ktoré, ako hovoria iní, sú buď hrobky, alebo tábory. Túžiac po melanchólií ako väčšina Angličanov a mysliac na kosti odpočívajúce pod trávnikom, na konci prechádzky, by som mala z týchto dvoch možností uprednostniť hrobky. Musí o tom existovať nejaká kniha! Nejaký starožitník predsa tie kosti musel vykopať a dať im meno. Aký typ človeka je vlastne starožitník? Dovolím si tvrdiť, že najčastejšie sú to plukovníci na dôchodku, vedúci starších robotníkov skúmajúcich hrudy zeme a kameňa, dobre vychádzajúci so susedným duchovenstvom, ktoré, keď sú otvorení v čase raňajok, im dáva ohromný pocit dôležitosti, no a vzájomné porovnávanie šípov, čo si vyžaduje cestovanie naprieč krajinou do panstiev – nevyhnutnosť pre mužov aj pre ich manželky, ktoré túžia upratovať knižnice, variť slivkový lekvár a mať právo na to, aby odpoveď na dôležitú otázku tábora, alebo aj hrobky, udržali v napätí, zatiaľ čo sám plukovník sa cíti v úlohe filozofa, počas zhromažďovania dôkazov na oboch stranách tejto otázky, príjemne. Napokon sa aj on prikloní k viere tábora, a, po kritike, ktorú si za svoj názor „vyslúžil“, zloží pamflet, ktorý plánuje predniesť na štvrťročnom zasadnutí miestnych obyvateľov. V tom ho ale zloží mŕtvica, a veru, svoje posledné vedomé myšlienky nevenuje ani manželke, ani dieťaťu, ale spolku a šípom, ktoré sú teraz pod drobnohľadom miestneho múzea, spolu s nohou čínskej vrahyne, hŕstkou alžbetínskych klincov, hlinenými fajkami Tudorovcov, kúskom rímskej keramiky a pohárom na víno, z ktorého píjaval Nelson – to nám dokazuje, vlastne ani neviem čo.*

*Nie, nie, nič nie je dokázané, nič nevieme. Ak by som teraz vstala a zistila, že tá škrvna je naozaj skutočná, čo povieme? Že hlavička gigantického starého klinca zatĺknutá pred dvesto rokmi, ktorá vďaka trepezlivému odieraniu mnohých generácií slúžok uzrela svetlo sveta a práve získava svoj prvý pohľad na moderný svet, len, z pohľadu na bledú, alezato prudko osvetlenú miestnosť? Čo tým získam? Vedomosti? Nové námety na špekulácie? To ja dokážem ako v stoji, tak aj v sede. Ale čo sú vlastne vedomosti? Čím sú naši vzdelaní muži, ktorí zachraňujú v lesoch a jaskyniach krčiacich sa potomkov čarodejnica pustovníkov variacích bylinky, vypočúvajúcich potomkov rejsky a zapisujúcich si jazyk hviezd? Čím menej si ich ctíme, tým sú povery menšie a naša úcta voči krásu a zdraviu mysle väčšia. Ach, aký príjemný svet by to len bol. Svet tichý, priestranný, s kvetmi na otvorených poliach, sýto červenými, modrými. Svet bez profesorov, bez špecialistov, ošetrovateľov s profilmí policajtov, svet, ktorý by človek mohol sekať myšlienkami ako ryba sekajúca vodu svojou plutvou, zachytená v stonkách liekov a potom už len visiaca na hniezde morského ježa.... Ako pokojne je tu dole, nehybne v strede sveta,*

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hl'adiac hore šedými vodami, s občasným zábleskom svetla a jeho odrazmi, ach, nebyť Whitakerovho almanachu, nebyť tej prekliatej tabuľky priorít!

No nič, musím sa postaviť a na vlastné oči vidieť, čo to na tej stene je. Klinec, list ruže, prasklina v dreve?

Znova sme pri jej starej hre o sebazáchovu. Tento sled myšlienok, ktorý vníma, je takým veľkým plytvaním energie, kolíziou s realitou, napokon, namietat' proti Whitakerovej tabuľke je priam nemožné. Canterburský arcibiskup nasledovaný kancelárom, Pán vysoký kancelár nasledovaný arcibiskupom z Yorku. Každý nasleduje niekoho, taká je Whitakerova filozofia. Najlepšie na celej veci je to, že všetci vieme, kto nasleduje koho. Whitaker si je toho vedomý a necháva prírodu, aby ťa utešila. A pokiaľ už ničím nedokážeš byť utešený, apotrebuješ rozbiť túto chvíľu pokoja, spomeň si na škrvnu na stene.

Úplne chápem túto hru prírody - jej výzvu konať v prospech ukončenia akejkoľvek myšlienky, ktorej hrozí vzrušenie alebo bolesť. Predpokladám teda, že tu prichádza mierne pohrdanie mužmi činu - mužmi, ktorí nemyslia, avšak podľa mňa vôbec nie je na škodu raz a navždy zastaviť chod tých nepríjemných myšlienok pozeraním sa na škrvnu na stene.

Vskutku, teraz, keď si tá škrvna získala moju úplnú pozornosť, mám pocit, že som uchopila v mori dosku; cítim upokojujúci zmysel skutočna, ktoré premieňa arcibiskupov a kancelára na obyčajné tiene, tiene tieňov. Je tu niečo pevné, niečo skutočné. Prebudením sa z hrozného sna, človek chytro rozsvieti svetlo a leží. Leží pokojne, obdivujúc komodu, obdivujúc jednotu, skutočnosť, obdivujúc neosobný svet, ktorý je dôkazom existencie inej ako tej našej. Tým si chce byť človek istý. Drevo, príjemná vec na uvažovanie. Vzniká zo stromu; a stromy rastú, a my ani len nevieme, ako. Dlhé roky len rastú a rastú, nevšímajúc si nás - ľudí. Rastú na lúčkach, v lesoch, v blízkosti riek - miesta, na ktoré človek rád myslí. V okolí tých miest sú kravy, kývajúce chvostami počas horúcich dní; farbía rieky tak zeleno, že keď sa sliepočka močiarna ponorí, jeden by dúfal, že sa vynorí s perím sýto zeleným. Rada si predstavujem ryby, plávajúce proti prúdu súmerne ako spustené vlajky, a vodné chrobáky, pomaly dvíhajúce kopule bahna z koryta rieky. Rada snívam o strome ako takom. Najprv ten suchý pocit byť dreveným, rez, rez, a potom už len pomalé vytekanie miazgy. Nad týmto rada uvažujem počas zimných nocí, stojac v prázdnom poli so všetkými listami tesne zvinutými, kedy nič nie je vystavené železným guľkám Mesiaca, len nahý stožiar na zemi, rúcajúci sa celú celučkú noc. Spev vtákov musí znieť v júni naozaj zvláštne, a aké studené musia byť chodidlá hmyzu, keď pracne napredujú v záhyboch kôr stromov, alebo keď sa slnia na tenkých markízach listov, hl'adiac pred seba svojimi červenými kryštálmi...

Jedno vlákno praská za druhým pod nesmierne studeným tlakom zeme, prichádza posledná búrka a prudko padajú, vetvy vracajú sa späť, hlboko do hlíny. Život napriek tomu nekončí. Stále je tu strom s miliónmi trpezlivých, bdelych životov po celom svete - v spálňach, na lodiach, na ulici, v obyvačkách, kde si po čaji, muži a

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ženy spolu dávajú cigaretu. Sú plné pokojných myšlienok, šťastných myšlienok, tie stromy. Chcela by som sa venovať každému jednému zvlášť, no niečo mi bráni. Kde som to len bola? Čo toto všetko malo znamenať? Strom? Rieka? South Downs? Whitakerov almanach? Lúka posiatá asfodelami? Nič z tohosi predsa nepamätám! Všetko zrazu padá, šmýka sa, hýbe sa, mizne Došlo k obrovskému

prevratu vecí. Nieкто nado mnou stojí a hovorí:

„Idem po noviny.“

„Vážne?“

„Nieže by bolo dobré kupovať noviny... Aj tak sa nikdy nič nedeje. Preklínam túto vojnu. Dočerta aj s takouto vojnou! Aj ten slimák, nechápem prečo by sme mali mať na stene slimáka.“

Ozaj, tá škrvna! To bol slimák.

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## **Translation challenges in the sitcom *Modern Family*: a comparative analysis of English audio and Czech dubbing**

**Veronika Haščáková**

### **Translation constraints**

When one culture suddenly encounters another one, even when the two cultures involved are not too distant, the situation may result in a “culture shock” that is reflected in the entire system, as argued by Leppihalme (1997, pp. viii-2). With less urgency, she also employs a more neutral label “culture bumps” that are described as problems occurring between speakers of different cultural backgrounds (ibid.). Zabalbeascoa (2005, p. 204) refers to these cases as “restrictive forces” and defines them as obstacles that need to be overcome in the translation process. Last but not least, Pedersen (2011, pp. 42-43) adopts the term “translation crisis points” when referring to features that present translation problems and further notes different names coined by other scholars such as “rich points” or “cultural key words”. Later, however, he is leaning towards a more general phrase “translation problems” justifying that there are more than necessary terminological neologisms in translation studies (ibid.). For the purpose of this paper, the term “translation challenges” is also used to evoke more universal connotations. Regardless of the preferred name, they all express identical or very close concepts which can be generally characterized as problems in intercultural communication that tend to hinder the communication of the meaning to recipients in another language culture. Pedersen (2011, p. 57) recaps that “what translation is basically about is communication, and the translation problem at hand here is to find a match between second worlds, i.e. the worldview of the sender of the message (e.g. the film-maker) and that of the viewer”.

There are varying views on what particular elements should be classified as translation problems (Perez, Brezovská, Jánošíková, 2021). For instance, Zabalbeascoa (2005, pp. 204-205) does not provide any explicit list of translation obstacles; instead, it is rather maintained that it can be all sorts of obstacles, most notably, contrastive differences resulting from three major areas: the background knowledge of the two audiences; moral and cultural values, habits, and traditions; and traditional joke-themes and types. Some researchers are more selective and restrict translation problems to phenomena that are not related to

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language ranging from natural (fauna, flora, topography, etc.) to man-made (social institutions, building, trademarks, etc.), whereas others associate them particularly with language features (idioms, puns, wordplay, ways of addressing people, complimenting, apologizing, etc.) (Leppihalme 1997, p. 2). On the contrary, Pedersen (2005, p. 1; 2011, p. 42) finds both of the previously mentioned areas problematic as he lists songs, poetry, cultural references, puns, and other types of wordplay among common translation crisis points, yet his research is mostly dedicated to ECRs (see chapter 2) that he believes are one of the most important problems faced by translators. Furthermore, it is necessary to point out that the whole issue may be perceived from a considerably broader perspective. For instance, Gottlieb (1997, p. 216) seems to go in his perception far beyond as he suggests there are not only language-specific constraints, which can be understood as the presence of problematic elements in the source text that mostly lack linguistic counterparts in the target language, but he also identifies media-specific constraints and human constraints. While the former is linked with the type of language transfer used, in this case dubbing (see chapter 4), the latter refers to the human factor where problems may arise from lack of the translator's talent or experience, time pressure, lack of interest or incentives, etc. (ibid.). This implies that there are more possible interpretations of what may impact the desired smooth process of mutual intercultural communication.

### **Strategic translation**

Pedersen (2011, p. 41) points out that translation problems “stand out from run-of-the-mill translation and require extra special care and the active and conscious employment of strategies.” From this point of view, it is essential to recognize between strategic and non-strategic translation where the former involves problem-solving prompted by certain ST elements (i.e. translation problems), whereas the latter can be characterized as a problem-free and automatic replacement of ST elements by TT elements (ibid.). However, it is highlighted that this does not mean that strategies are not employed in non-strategic translating. The difference is that their choice is more or less obvious and does not cause any serious problems (ibid., p. 42). On the contrary, translation problems “constitute turning points, at which the translators have to make active decisions, and these points are thus indicative of overall strategy and to what norms the translator professes” (Pedersen, 2005, p. 1). The norms that are normally hidden or unconscious (domestication vs. foreignization, degree of functionalism, awareness of skopos, etc.) are activated in the translator's mind and become overt (ibid.). Translation strategies can be basically understood as categories that are usually presented as taxonomies offering translation solutions, i.e. they are mainly used for dealing with problem areas, in addition, however, they are central to any study seeking to uncover translation norms that



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describe what options translators actually use, and how, with what frequency, in what contexts, etc. (Pedersen, 2011, pp. 70-71).

The translator needs to undertake several steps when dealing with problem areas. Speaking of text-related problems, for example, when a source-culture reference is made and there is no suitable target language equivalent at the translator's disposal, a translation problem occurs. Having identified the problem, there is a need and a wish to provide a solution to the problem, and there has to be a goal that may be generalized as "a translation which works" (Leppihalme, 1997, pp. 24-25). Subsequently, it is fundamental to specify the goal and make a plan to achieve it, which entails a number of extra- and intertextual factors that need to be considered as well as a number of decisions on both macro- and micro-levels that need to be made (*ibid.*). At this point, the translator poses numerous questions like who wrote the text and why, whom it is addressed to, what its function is, what it means in its situational and textual context, etc. Then, the translator has to consider various ways of solving the problem and decide on a particular strategy that, of course, corresponds to what attitude towards translation itself they have (see chapter 1.2), and finally, the result should be evaluated to determine whether or not the predetermined goal has been met (*ibid.*). At this final stage, it is also recommended to add more people in the evaluation process (including general readers of the target text) to provide valuable feedback that can help the translator realize how to enhance the process (*ibid.*).

### **Current trends in translation studies**

Leppihalme (1997, p. 2) states that the current emphasis in translation studies that can be seen in a more interdisciplinary and culturally oriented approach "concerned with a world between disciplines, languages, and cultures, and with texts in their larger context, situational and cultural". The source text (ST) and the target text (TT) can simply no longer be perceived as samples of linguistic material; instead, it is required to go beyond mere words since the text occurs in a given situation in a particular culture in the world, and each has a specific function and an audience of its own, as elaborated by Leppihalme (*ibid.*). Attardo (2020, p. 351) further explains that this approach originated in a functionalist theory, known as "Skopos theory", according to which the linguistic equivalence or fidelity to the ST imposed on translators is departed from and the purpose of the text is foregrounded instead since "translation is best achieved when the TT is adequate to the function or the purpose required by the recipients..." (*ibid.*). This implies a more receiver- and target-oriented approach; nonetheless, Leppihalme (1997, pp. 13-14) notes that the ST or TT orientation is closely related to the function of the TT and it would be incorrect to claim that the ST has no intrinsic value of its own. For instance, when some practical

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information on how to operate a household appliance is meant to be conveyed, it is recommended to observe TL culture norms on instructions written for this particular purpose, on the other hand, ST inclination seems to be more appropriate when some religious or philosophical text of another culture is intended to be delivered to a group of TL readers who are expecting and willing to process some unfamiliar information (ibid.).

It can be argued that in terms of sitcoms, as a specific genre of comedy, this function tends to revolve around humor retention so as to provide general readers with momentary relaxation or escape from work or family concerns. Even when the functions of both texts are nearly the same, which seems to be exactly this case, it still needs to be reminded that TT readers differ from ST readers in that they live in another language culture (ibid.). Therefore, what the translator has to do to achieve successful communication is to arrive at the intended interpretation of the original text, and then determine in what respects the TT should interpretively resemble the ST to be relevant for the target audience with its particular cognitive environment, as summarized by Leppihalme (ibid.).

Furthermore, it needs to be highlighted that humour itself is a very specific phenomenon. Williamson and Ricoy (2015, p. 166) stress that “while laughter and smiling are innate expressions, sense of humor is affected by nature and culture”. This is supported by Chiaro (1992, pp. 4-7), who points out that the same things are not funny to anybody as there are more boundaries (e.g. personal, geographical, linguistic, socio-cultural) that determine what people find funny. Besides, there are more ways of how to induce laughter, i.e. humor expressed via non-verbal means or verbally expressed humor where the latter is more relevant to this study. As a result, there is a lack of consensus regarding the working definition of humor as well as its scope or subdivisions (Williamson and Ricoy, 2015, p. 166). Thus, it is not the primary purpose of this paper to analyze humor translation as such, yet it is necessary to be aware of humor as one of the aspects that is often linked to translation problems.

### **Translator’s role(s)**

It can be concluded that translators play a significant role as mediators between different cultures and decision-makers who are trying to find the most suitable ways of overcoming various incompatibilities that hamper the transfer of meaning (Liashuk, 2012, 2014). Therefore, it has become a truism that they should be qualified professionals. With this in mind, Leppihalme (1997, pp. 19-21) stresses the importance of two qualities crucial to every translator, namely, “competence” and “responsibility” that she further elaborates as follows. The translator often needs to be not only bilingual but also bicultural to fully comprehend the original text and to be able to transmit it to the target audience.

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The knowledge of cultures and languages does not seem to be sufficient and needs to be complemented by the metacultural capacity to enable translators to analyze the similarities and differences between individual cultures. Consequently, communicative competence is required so as to make an assumption about the target audience's needs, expectations, and background knowledge (i.e. intercultural awareness) as well as to select a suitable strategy with regard to a particular problem (i.e. strategic or problem-solving competence). Acting in a responsible manner, which is the second keyword, can be explained as the observance of professional standards of integrity and thoroughness along with accepting liability for the end result (ibid.). Nonetheless, Zabalbeascoa (2005, p. 205) asserts that such conditions are easy to prescribe but difficult to find in the real world where "each translator has different strengths and weaknesses that play a significant role in the end result and how each problem is approached, including humor". The translator can be viewed as a variable in the process and neither the perfect translator nor the perfect translation does exist, as highlighted by Zabalbeascoa (ibid.). Leppihalme (1997, pp. 25-26) acknowledges that sometimes even being aware of a wide range of procedures and their application does not have to necessarily result in optimal solutions. In addition, intuition may be in certain situations justified as well. Translators often need to work under time and financial pressures, and they need to develop "minimax strategies", which can be understood as finding solutions that yield maximum effect with a minimum effort (ibid.). Troester (2002, p. 182) agrees and states that the impression one gains is that translating is "a complex intellectual process, whereas the reality is much more one of instinct and gut reaction". The general attitude towards translation plays a crucial role in this process too as outlined above. Simultaneously, it may be subjected to other factors like the translator's willingness to seek the most suitable counterpart in the target language, personal sense of humor, one's perception of the world, or even current state of mind.

Overall, the translator's goals depend on a host of variables of many different sorts that should not be neglected when analyzing or judging the translation since they all may have a considerable impact on the final result. In this case, it is also me who is participating in this evaluation process; however, it needs to be emphasized that under no circumstances is there an intention to question the capacity of translators or dubbers as it is not possible to ascertain what the translator's motivations, criteria and circumstances were in dealing with this particular text.

### **Culture-specific references**

It has been outlined in the previous chapter that cultural references belong to common hitches in the translation process. There are several names assigned to

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them in translation studies. Apart from cultural references, they are often referred to as culture-specific or culture-bound references, culture-specific or culture-bound items, cultural words, or cultural items, etc. In this paper, their name is shortened for the sake of brevity as CRs. Before providing further elaboration, however, it is relevant to clarify the term “culture” first. For instance, Newmark (1988, p. 94) 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 further distinguishes “cultural” from “universal” and “personal” language and emphasizes that cultural words cause a translation problem due to the cultural gap between the SL and TL unless there is cultural overlap between the languages (and its readership) (ibid.). Similarly, Hofstede (2004, p. 4) sees culture as “the collective programming of the mind that distinguishes the members of one group or category of people from others”. He even makes the same distinction (i.e. cultural, universal, and personal) only referring to “the software of the mind” instead of the language (ibid.). Another definition is offered by Lustig and Koester (2010, p. 25) who state that “culture is a learned set of shared interpretations about beliefs, values, norms, and social practices, which affect the behaviors of a relatively large group of people”. This definition implies that the notion of culture is far more complex and cannot be simply reduced to a collection of artifacts. It can be metaphorically compared to an iceberg where only its tip is visible (language, eating habits, appearance, popular culture, etc.) but its large part is difficult to see or grasp (communication style, beliefs, values, attitudes, perceptions, etc.) (Lázár et al., 2007, p. 7). Last but not least, Raymond Williams, one of the founders of cultural studies, focused on conceptual issues connected with the term and concluded that it is possible to distinguish between Culture (with a capital “C”) and culture (with a lowercase “c”) (Auslander, 2007, pp. 159-160). The former represents “the sum total of civilization’s greatest moral and aesthetic achievements” whereas the latter can be described as “all products of human activity, including language, social, political, and religious ideas and institutions, and other expressions, both conceptual and material” (ibid.).

That is to say, the term “culture” can be defined in many different ways and it is impossible to refer to all of them in this paper. Nonetheless, it might facilitate understanding a debate in translation studies between those who see language and culture as two separate categories and those who consider language as a part of the culture and vice versa. This demarcation is remarked by Pedersen (2011, p. 48; 2005, p. 2) who supports the latter proposition as he maintains that language and culture are intertwined. According to him, CRs can be divided into two groups, namely extralinguistic culture-bound references (ECRs) and intralinguistic culture-bound references (ICRs) (ibid.). The former can be described as a “reference that is attempted by means of any culture-bound

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linguistic expression, which refers to an extra-linguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience” (ibid.). In other words, ECRs refer to entities outside language that can be found “in the world” (places, people, institutions, customs, food, etc.), on the contrary, ICRs function solely within the language system (idioms, proverbs, slang, dialects, etc.) (ibid.). In terms of ECRs, however, Pedersen (2011, p. 45) highlights that it is the entity or process to which the ECR refers that is extralinguistic but the expression part of the ECR is always linguistic, and therefore always intralinguistic. By contrast, Newmark (1988, p. 95) does not regard language as a component or feature of culture but he rather believes that language “contains all kinds of cultural deposits which are not taken account of in universal either in consciousness or translation.” As a result, he categorizes CRs into five areas that seem to be in sympathy with Pedersen’s conception of ECRs, namely, ecology (flora, fauna, winds, etc.), material culture (artifacts like food, clothes, houses and towns, transport), social culture (work and leisure), organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic), and gestures and habits (ibid.). In this paper, it is rather supported that “even though ECRs are cultural, culture is a much more complex issue than just ECRs; it involves intralinguistic culture, value systems, text selection, belief systems, paralinguistics and so much more” (Pedersen, 2011, p. 48).

### **Rendering culture-specific references**

Concerning the translation of CRs, Newmark (1988, p. 95) argues that most cultural words can be easily detected since they are associated with a particular language and resist literal translation. This is concurred by Pedersen (2011, p. 48) who states that most ECRs can be detected simply by intuition as the majority of them are represented by proper names of people, places and institutions, which are clearly extralinguistic and culture-specific. Similarly, some references are judged to be clearly intralinguistic because of their functions within the language system, such as formal honorifics or informal slang expressions (ibid.). Pedersen (2011, p. 43) assumes that ECRs are one of the most problematic features translators tackle due to the fact that translators need to be not only bilingual but also bicultural. In other words, the knowledge of a language does not guarantee that ECRs can be comprehended. However, both ICRs and ECRs cause peculiar translation problems since they either do not exist in the target language or they do not have the same semantic range and literal translation would distort the meaning. More specifically, Leppihalme (1997, pp. 2-3) explains that extralinguistic problems are often expressed as lexical, i.e. the question is whether there is a word in the TL for a given feature of the SL,

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whereas with intralinguistic problems the question is how the ST meaning can be made accessible to TL receivers, if “just translating it” turns out to be inadequate.

### **Strategies for rendering CRs**

Different translators employ different strategies for rendering CRs into a target language (TL). For the purpose of this analysis, Pedersen’s taxonomy of ECR transfer strategies is selected as it offers a wide range of techniques, which may be especially helpful when trying to understand translation norms. Besides, Pedersen (2005, p. 3) himself explains that even though the model partly draws on previous scholars’ taxonomies, it makes finer distinctions. It also needs to be pointed out that it was constructed for ECRs and the subtitling modality but Pedersen (2005, pp. 2-3) maintains that it is possible to modify the model for the study of ICRs as well as “it could easily be adapted to suit other forms of translation as well as”.

The taxonomy presents several techniques translators can resort to when encountering CRs. These strategies are arranged on what might be called a scale, a continuum or an axis of the two different attitudes in translation studies (already outlined in chapter 1.2) that can be generally seen as the two opposite ends, poles or extreme points ranging from the most “foreignizing” to the most “domesticating” strategies, i.e. the terms coined by Venuti in 1955 (Pedersen, 2011, p. 71). The names considerably vary between writers (e.g. exotic vs. domestic, adequate vs. acceptable, literal vs. free, formal vs. dynamic) and Pedersen uses the more neutral labels “source-oriented” and “target-oriented” strategies (ibid.). That is to say, translators can either choose to preserve the source text (ST) as much as possible, which might result in a strange effect for the target audience (TA), or they can adapt the original and produce the target text (TT) that is as close to the TA culture as possible.

The diagram (Fig. 1) below provides an overview of Pedersen’s (2011, p. 75) taxonomy.

As seen above, the taxonomy can be divided into three source-oriented strategies, namely, “retention”, “specification” and “direct translation”. The remaining three strategies, namely, “generalization”, “substitution” and “omission”, represent target-oriented techniques. Using an “official equivalent” belongs to neither category. Each strategy is summarized in the following paragraphs based on Pedersen (2011, pp. 77-96). “Retention” can be characterized as the most source-oriented strategy as it keeps the ST element in the TT. The retained element may be “marked” using quotes or italics, or it can be “TL-adjusted” making some minor changes, for example, in spelling or dropping an article. However, the subcategorization of this strategy is not so significant since its overall effect is to preserve the foreign element in the TT. Pedersen

argues that “retention” is by far the most frequently used strategy as it requires minimum change and thus minimum effort.

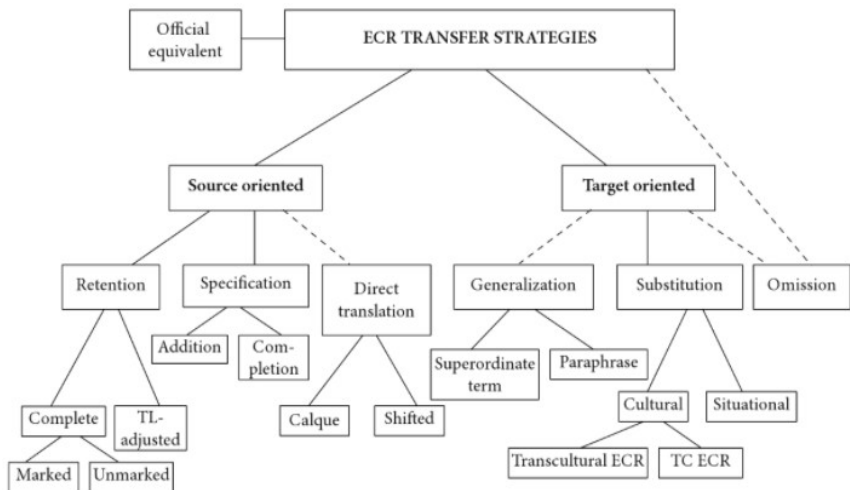


Figure 1: Taxonomy of ECR Transfer Strategies

On the other hand, translation crisis points might be caused by “monocultural ECRs” that are less identifiable within the TC due to differences in encyclopedic knowledge. When dealing with them, it may be necessary to intervene in order to help the audience to access the ECR. This could be done by “specification”, “generalization”, “direct translation” when possible, or “cultural substitution” (Pedersen 2007, p. 31).

The strategy of “specification” resembles the previously mentioned technique because it leaves the ST ECR untranslated but making it more specific to the target audience (TA) by including information that is not present in the ST. There are two possibilities for specifying the original ECR, i.e. “completion” or “addition”. The former implies completing information that is latent in the ST ECR by text expansion (e.g. introducing the first name of a person) or spelling out anything implicit (e.g. spelling out of acronyms or abbreviations), whereas the latter means adding information that only exists as part of the sense or connotations of the ST ECR (e.g. using an epithet). The overall problem of this strategy is that it is not space-efficient.

When using “direct translation”, nothing is added nor removed as the strategy implies more or less word-for-word translation, which might be classified as “calque” or “shifted direct translation” depending on the outcome. The first one is

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connected with purely linguistic translation of the ST ECR that may seem odd to the target audience (TA), whereas the other one, more commonly used and less source-oriented, is the result of some optional shifts of the ST ECR performed by translators to make it sound less exotic to the TA. Pedersen explains that the strategy is less likely to be employed with most proper names but possible to use with the names constructed of common nouns whose sense may be translated.

“Generalization” entails replacing the reference to something specific with something more general. This can be achieved through sense relations using “superordinate terms” (hyponymy or meronymy) or it can be done through more or less synonymous but less specific “paraphrase” when removing the ST ECR but keeping its original sense or connotations. The downside of “paraphrase” may be that it can vary in length and complexity when compared to the ST ECR.

In terms of “substitution”, the ST ECR is removed and replaced by a completely different ECR (“cultural substitution”) that can be known either in both the SC and the TC and/or belongs to a third culture (“transcultural ECR”) or it can be bound only to the TC (“TC ECR”). The advantage can be seen in space-efficiency, but the TA expectancy norms might be seen as a limiting factor with “TC ECRs”. The second option is replacing the ST ECR with a “situational paraphrase” that fits the situation, but the sense of the ST ECR is not transferred as there is not any connection between the ST ECR and the TT item. Since it is close to the strategy of “omission”, it is regarded as a quasi-omission method.

As its name implies, “omission” is basically deleting the ST ECR and providing no replacement, which makes it the most target-oriented strategy. It is a valid strategy that can be selected responsibly by translators as the only possibility after making an effort to find alternative strategies. Of course, it may be neglected and selected irresponsibly, out of laziness.

Finally, there is the strategy of “official equivalent” that is different from the rest of the discussed strategies. It is the only instance when translation is not necessary. It can be described as a bureaucratic process (rather than linguistic) that offers a pre-fabricated solution, which has been created through some sort of official decision (e.g. conversions of measurements). Since this strategy does not cause translation crisis points, it will be abandoned in the analysis.

## **Wordplay**

There is a general lack of consensus regarding wordplay and its translation. The first ambiguities are brought about by terminological disarray. As pointed out by Williamson and Ricoy (2015, p. 168), while some scholars clearly differentiate between the terms wordplay and puns and classify puns as a subcategory within wordplay (e.g. Leppihalme 1996), others use these terms interchangeably (e.g. Delabastita 1996). In other words, the former position refers to a particular instance of wordplay, whereas the latter is more abstract



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and can be interpreted more broadly. It seems that the final decision is always made by researchers who adjust the terminology to meet the needs of their studies, which can also be tricky. For instance, Delabastita (1996) uses the terms synonymously but when presenting a suggested taxonomy for the translation of wordplay, he distinguishes puns from wordplay-related devices (see chapter 3.2), which seems to be in contradiction to his other statements. For the sake of clarity and simplicity, this paper employs both terms with no difference.

The terminology is certainly important for any research, but particular attention should be paid to the working definition of wordplay that determines the scope associated with verbal playfulness. Gottlieb (1997, p. 208), as well as Williamson and Ricoy (2015, p. 168), clarify that many available definitions are rather vague and do not reflect the true nature of wordplay. Chiaro (1992, p. 5), for instance, explains wordplay very simply as “the use of language with the intent to amuse”. A more elaborate definition seems to be provided by Delabastita (1996, p. 128) who describes wordplay as “the general name for the various textual phenomena in which structural features of the language(s) used are exploited 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”. This definition is further elaborated and some important aspects of wordplay are emphasized by Delabastita (1997, pp. 128-131). Firstly, he refers to the linguistic component where similar forms of linguistic structures are in juxtaposition with different meanings. Gottlieb (1997, p. 186) also considers this ambiguity a central wordplay feature. Secondly, it is the importance of context where verbal contexts can be foregrounded by situational contexts, which is crucial to multimedia texts, and thus clusters of wordplay should be taken into consideration rather than single puns. Gottlieb (1997, p. 210) states that “the intended effect of wordplay can accordingly be conveyed through dialogue (incl. intonation and other prosodic features), through dialogue combined with non-verbal visual information, or through written text...”. Consequently, it is clarified that verbal playfulness can exploit linguistic features at any language structure (i.e. lexical, phonological, graphological, morphological, syntactic) and these features may be combined in a single pun. Finally, the notion of communicative significance is mentioned and the difference between accidental and intentional wordplay is stressed where the former includes an unfortunate display of incompetence or inattention (e.g. slips of the pen or the tongue, malapropisms) while the latter is associated with rhetorical skill and hence perceived communicatively significant. The aspect of intentionality is also highlighted by Attardo (2018, p. 91) who states that the goal or effect of the pun is to generate the perception of exhilaration or of the intention to do so while with involuntary puns, no intention may be present in the speaker.

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As regards typologies, having explored various sources, it can be concluded that there are varying views concerning what can be considered as an instance of wordplay and what not. Whereas some academics associate wordplay with an array of language plays, others are more selective when establishing their taxonomies. In Chiaro's (1992, p. 2) conception, for example, the term includes "every conceivable way in which language is used with the intent to amuse". To elaborate on the aforementioned definition of wordplay introduced by Delabastita, whose translation strategies will be later applied, the scope of his investigation will be presented. More specifically, he distinguishes four main categories of wordplay (puns) based on the relation of complete or partial formal identity, namely, homonymy (words that share both sounds and spelling), homophony (words that share sounds but differ in spelling), homography (words that share spelling but differ in sounds), and paronymy (words with slight differences in spelling or pronunciation) (1996, p. 128). Apart from describing wordplay formally, it is possible to determine wordplay textually, i.e. Gottlieb (1997, p. 209) explains that wordplay may not be only text-internal, as pertaining to anything within a particular type of text, but it may also refer to some realia outside of the language, which is the case of text-external wordplay.

### **Rendering wordplay**

Before considering how to translate wordplay, the first step towards the successful transfer of ST wordplay elements into the TT lies in identifying the instances of wordplay presented in the ST (Leppihalme 1996, p. 199). Chiaro (1992, p. 13) emphasizes that wordplay needs to play on shared knowledge between sender and receiver so that wordplay can be recognized. Since puns exploit the intrinsic structure of a language, the proficiency of the SL including every language structure is absolutely necessary (*ibid.*). This goes probably even beyond linguistic competence as it requires "the ability to recognize the ways in which linguistic options can be maneuvered in order to create the desired effect" (*ibid.*). It can be generally assumed that second-language speakers, in this case translators, need to put more effort into decoding and understanding puns regardless of their level of the SL (*ibid.*). Moreover, when some ECRs become part of wordplay, in addition to excellent language skills, it is necessary to possess the sociocultural knowledge of the SC (*ibid.*). In summary, it can be argued that translating wordplay constitutes a significant challenge for translators as it requires a multi-dimensional competence.

There have been numerous studies dedicated to wordplay renderings that focused on whether it is feasible to translate wordplay or not (Williamson and Ricoy 2015, p. 170). At this point, the lack of consensus continues. Some scholars (ST-oriented) are leaning towards the assertion that wordplay and translation form an impossible match and, as acknowledged by Delabastita (1996, p. 133),

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there are temptations for this argument, in particular, linguistic problems of translatability (i.e. different languages have different meaning-form distributions) increased by a structural and typological dissimilarity of languages. However, Delabastita (1996, p. 135) attributes this “wordplay untranslatability” belief to the fact that the translation solutions that are at the translators’ disposal do not meet their requirements. In particular, its proponents are often not willing to admit the methods and perceive them too radical, e.g. the omission, the introduction of a new pun or the fact that ST pun to TT pun renderings tend to involve noticeable translation shifts that may affect the formal structure, linguistic make-up, semantic content and sometimes even the textual environment that needs to undergo substantial changes to bring the TT wordplay to life (ibid.). Williamson and Ricoy (2015, p. 170) concur that the skeptical attitude is caused by a very narrow view of translation equivalence constrained to the intrinsic structure of a language and overlooking other types of equivalence such as pragmatic, semiotic, or functional. It might be deduced that scholars who advocate the untranslatability of wordplay represent a traditional approach towards translation studies where a successful translation equals a faithful translation. By contrast, Delabastita (1996, p. 135) justifies more or less free adaption and claims that sometimes “the only way to be faithful to the original text is paradoxically to be unfaithful to it”. He (ibid.) sees the importance in accommodating TA expectations by fulfilling the function of the original wordplay that is, in fact, as Pisek (1997, p. 38) notes, the creation of comic effects since wordplay is inseparably linked to humor which in turn is connected to laughter. Similarly, Gottlieb (1997, pp. 207-215) holds that “what is funny in the original should also be (made) funny in the translated version” and he claims that wordplay is in the majority of cases translatable. Zabalbeascoa (2005, p. 188) also points out that when humor is the goal of the text, as in comedy, what is the point in translating the contents if the humor is lost in the translation process. Williamson and Ricoy (2015, p. 187) conclude that the translation of wordplay is possible as long as this narrow understanding of translation based on a very close transfer with minimal changes in meaning, function, and form is avoided, however, they point out that “this approach can be seen as rather prescriptive and it hinges on the notoriously elusive notion of “effect”, which is often assumed to be monolithic and can hardly be empirically demonstrated” (ibid., 171). On the other hand, Leppihalme (1996, p. 203) objects that wordplay is seldom approached in an empirical way. Alexieva (1997, pp. 138-153) goes as far as to say that wordplay is translatable in any language and “should be studied not only in terms of the vehicles of expression that language puts at our disposal but also in terms of what lies beneath, i.e. in terms of the mechanisms governing the structuring of the various domains of knowledge and experience across languages and cultures”.

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### **Strategies for rendering wordplay**

Despite objections of those who consider puns untranslatable, it remains true that translators have to deal with them when they are encountered in the text. The translators can draw on a wide range of translation methods. Williamson and Ricoy (2015, p. 172) argue that one of the most comprehensive and widely adopted is the taxonomy suggested by Delabastita (1996, p. 134). More specifically, Delabastita (1996, p. 134) proposes the following eight strategies in his model:

- 1) ST PUN > TT PUN: the ST pun is translated by a TT pun, which may differ from the original wordplay regarding formal structure, semantic structure, or textual function
- 2) ST PUN > TT RELATED RHETORICAL DEVICE: the ST pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, etc.) in order to recreate the humorous effect of the ST pun
- 3) ST PUN > TT NON-PUN: the ST pun is rendered by a non-punning phrase which may salvage both senses of the original wordplay, or select one of the senses at the cost of suppressing the other, or no meaning at all is maintained
- 4) ST PUN > TT LITERALLY TRANSLATED PUN: the ST pun (and possibly its immediate environment) is reproduced in its original formulation
- 5) ST PUN > TT OMISSION: the part of text containing the pun is simply omitted
- 6) ST NON-PUN > TT COMPENSATORY PUN: the pun is introduced in the TT in textual positions where the ST has no wordplay to make up for ST puns lost elsewhere, or for any other reason
- 7) ST ZERO > TT PUN NOT PRESENT IN ST: totally new textual material is added that has no apparent precedent or justification in the ST except as a compensatory function
- 8) EDITORIAL TECHNIQUES: some metatextual elements of a text (footnotes, endnotes, translators' forewords, etc.) are added as explanatory devices

The model needs to be slightly modified to suit the analytical needs of this study. Since this paper is concerned with AVT dubbing mode and the model is primarily designed for monosemiotic texts, the last strategy of using editorial techniques (see strategy no.8) can be pre-excluded from the taxonomy in the analytical part. Additionally, since the terms puns and wordplay are used interchangeably in this paper, the first two strategies are merged, which basically shifts wordplay-related devices (that are perceived by Delabastita as a separate strategy) or other funny rendering as such among puns. This is done for practical reasons, but it also provides a solution to the contradiction in Delabastita's terminology concerning wordplay and puns that was discussed before (see

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chapter 3.1). As relevant with respect to the analysis, the individual strategies can be further categorized as follows:

- Preservation
  - ST pun to TT pun
  - ST pun to TT literally translated pun
  
- Loss
  - ST pun to TT non-pun
  - ST pun to TT omission
  
- Gain
  - ST non-pun to TT compensatory pun
  - ST zero to TT pun not present in ST

### **Audiovisual translation**

Since the sitcom genre is nowadays featured mainly on television, it can be classified under audio-visual texts or polysemiotic texts that need further elaboration as evincing peculiar features relevant to the translation process. Both terms are conceptually identical; the only difference is that the former focuses on the physical delivery of the text and the latter stresses more the semiotic structure of the text (Pedersen 2011, p. 10). As Díaz Cintas (2008, p. 1) points out, AVT belongs to the fastest growing areas in the field of translation studies. This is supported by Pedersen (2011, p. 3) who claims that “there is no shortage of AVT choice in the multifaceted mediascape of today’s world”. Gottlieb (1997, p. 143) uses the term polysemiotic and further defines it by “the presence of two or more parallel channels of discourse constituting the text in question.” Zabalbeascoa (2008, p. 21) refers to the audiovisual text and describes it as the act of communication that involves sounds and images. They both agree that the text can be subsequently divided into four channels or signs, namely, verbal audio (words uttered), non-verbal audio (all other sounds), verbal visual (writing) and non-verbal visual (all other visual sounds) (Gottlieb 1997, p. 143; Zabalbeascoa 2008, p. 21). Simply put, it can be viewed as the kind of communication where the recipients use their eyesight (to look, to watch, and to read) and their ears (to listen to speech and other sounds) (Zabalbeascoa 2008, p. 24). It is also noted that the four elements above should be combined to the same degree of importance and complement each other to achieve a fully satisfactory communication event (ibid.). Furthermore, AV texts can be characterized by three main stages of production: pre-shooting (scriptwriting, casting, rehearsing, etc.) and/or planning, shooting (directing, camera operating, make-up, acting) and post-shooting (editing and cutting) (ibid.).

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### **AVT modes**

Regarding AVT modes, Pedersen (2011, pp. 3-4) recognizes three major types within AVT, i.e. dubbing, subtitling, and voice-over. Dubbing can be characterized as the replacement of the SL soundtrack with a TL soundtrack making the original not audible in the background; on the other hand, voice-over does not remove the original but it turns down its volume and superimposes a TL translation that is usually performed by a single narrator, unlike dubbing that depends on a whole new cast of actors (*ibid.*). Subtitling also keeps the ST soundtrack but it superimposes a translation on the visual image of the film or TV program (*ibid.*). Díaz Cintas (2008, p. 7) claims that dubbing and subtitling are the most popular in the profession as well as the best known by audiences, but he additionally notes there are some others (e.g. narration, interpreting, voice-over, the translation of live performances) where the change of language is a common denominator for all of them. Due to its penchant for change, nonetheless, AVT needs to be flexible enough, as emphasized by Díaz Cintas (2008, p. 8), which may be demonstrated by the recent acceptance of SDH (subtitling for the deaf and the hard-of-hearing) and AD (audio description for the blind and the partially sighted) among AVT despite breaking the traditional feature of translation, i.e. the transfer from ST to TT.

Pedersen (2011, pp. 5-8) explains there are several factors that influence the national and individual choice of main AVT mode. First, it is the financial aspect, in which case dubbing has the economic disadvantage because, apart from the translating and editing of the script, it requires a whole new cast of dubbing actors. Thus, it is often said that dubbing is selected as the main mode of AVT in larger language communities; however, there are some exceptions to this rule, such as the Czech Republic or Slovakia that are dubbing countries when it comes to television. Another factor is related to language policy, i.e. by removing the SL soundtrack, it is possible to boost the local language. The defense of the national language via dubbing was typical of past regimes and thus is historical in nature but “politics remains a strong motor in AVT choice in some countries even today” (Pedersen 2011, p. 5). Besides political reasons, dubbing was also introduced in some countries due to illiteracy that excluded the subtitling choice. Consequently, the genre is one of the factors influencing AVT choice, for instance, children’s programming is almost always dubbed, whereas niche films tend to be subtitled. Pedersen (2011, p. 7) argues that the historical factor is the most influential since “once an AVT mode has been established in a language community, it is very hard to change it, at least for television”. In terms of cinema, the situation is different with subtitling that is gaining in popularity. Pisek (1997, pp. 39-41) additionally notes aesthetic and artistic criteria that may determine the choice between subtitling and dubbing, for example, the fact that dubbing takes away the foreignness of the text, on the other hand, this corresponds to the current trends

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in translation studies which favor a more functional approach. Unlike subtitling, it does not disturb visual experience and the TA attention does not have to be divided between the images and the text. On the other hand, dubbing removes an essential part of the cast craft and does not allow the TA to hear the original voices, which may impact the overall aesthetic experience of enjoying a film. It can be concluded that there are fierce arguments both on the side of subtitling and on the side of dubbing, yet “the choice probably boils down to what the TV viewers are used to, as AVT habits die hard” (Pedersen 2011, p. 7). The situation is much more complex and Díaz Cintas (2008, p. 1) argues that AVT needs to be considered from a myriad of angles rather than focusing on the controversy whether dubbing is better than subtitling or vice versa.

### **Dubbing as constrained translation**

In AVT, according to Pedersen (2011, p. 49), every translation solution depends on the context of the utterance, and there are more contexts in polysemiotic than monosemiotic texts since the whole message is transmitted through the four channels outlined above. Chaume (2004, pp. 16-17) explains that the translator should be familiar with the functioning and possible impact of both linguistic and non-linguistic signs since AVT is “a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning”. Williamson and Ricoy (2015, p. 165) state that it is this “simultaneity imperative” that imposes constraints on AVT modes. Arising from the fact that several channels of communication coexist, polysemiotic texts may be associated with a higher level of difficulty compared to normal written texts. By contrast, Gottlieb (1997, p. 226) maintains that obstacles brought by the semiotically complex environment are not very different from those in written texts. He argues that the polysemiotic nature may actually help the translator as the information can be conveyed orally as well as visually, which may offer solutions not available in “words only” texts. Nonetheless, it needs to be clarified that these arguments were made in the context of subtitling that has its own peculiarities.

In terms of dubbing, the translator is usually faced with more constraints than in written texts, mainly due to the constraints imposed by the image, as deemed by Díaz Cintas (2008, p. 14). It is the coherence between the voices of the dubbing artists and the images of the AV text what makes dubbing a strenuous task. It is argued that “especially noteworthy are lip-sync and isochrony that oblige translators to find solutions both phonetically and rhythmically similar to the words and to the length of the sentences uttered by the original film characters” (ibid.). Lorenzo et al. (2003, p. 271) goes into detail and divides the dubbing process into three types of synchronism: content synchronism (agreement between the translated version of the text and the original storyline),

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visual synchronism (harmony between the visible lip movements and the sounds that are heard) and character synchronism (harmony between the voice of the dubbing artist and the appearance and gestures of the actor or actress). It is also fundamental to adjust the translation of each statement to the length of time the characters' mouths are moving on the screen (maintaining isochrony), which can be achieved using various linguistic devices (ibid.). Pisek (1997, p. 41) concludes that "dubbing has the great advantage that - if it is well done - its audience has the impression of watching something as close to the original as possible. Achieving such quality can, however, be extremely demanding, which is why this form of translation is sometimes seen as representing the highest level in the art of translation".

### **The sitcom *Modern Family***

*Modern Family* is an American TV sitcom co-created by producers Christopher Lloyd and Steven Levitan. It debuted on the television network ABC in September 2009 and since then it has reached eleven seasons last of which was aired in April 2020 (BBC 2020). This long-running sitcom has gained a mass following and it was routinely one of the highest-rated comedies on television. During its peak popularity in the years 2013 and 2014, the show would generally garner about 14 million viewers per week, which is an immense success, in particular, when taking into consideration that video streaming services like HBO GO or Netflix had not yet reached their prime (ibid.). Over the course of its run, the sitcom received cumulative Emmy Awards and other accolades, including a Golden Globe for best comedy series in 2012 (ibid.).

### **MF style**

In many respects, the sitcom MF may be considered the ground-breaking sitcom. Unlike traditional sitcoms, for instance, the MF was one of the first shows embracing mockumentary format, i.e. there are moments or segments within each episode plot when its characters speak directly to the camera in what seems to be like confessional interviews dedicated to the audience (Sharma 2018). These fake on-set interviews enable the characters to comment on various humorous misunderstandings, to relieve themselves by expressing strong emotions about something, or to tell some funny stories, to provide background information, etc.

Consequently, the sitcom employs an ensemble cast that comprises multiple principal actors who are typically provided with roughly equal amounts of screen time (ibid.). In this context, the screen time is evenly divided among three different branches of the same family that the sitcom revolves around.

In terms of its structure, similar to other sitcoms, the MF can be characterized by an ongoing plot with several small stories presented in each episode. Typically, there are A, B, C storylines with the dominant A storyline and smaller B



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and C storylines that are more supplemental, however, the storylines in the MF seems to be of more equal weight and importance as the producer Christopher Lloyd explains: "...when we're telling three parallel stories they need to be a bit more compact than what you'd normally do on a television show, and the three should vary in tone (if one is a bit broad, another might be a bit more emotional). Also, the three should have some link – either a thematic one, or a story turn that brings the families together at some point during the episode" (Shaw 2010). Moreover, it should be mentioned that these three parallel stories do not necessarily revolve around members of one particular branch of the family but may involve a mixture of the sitcom characters.

Concerning the sitcom length, it covers approximately twenty-two-minute run time, i.e. the traditional run time of the sitcom genre. This time span is divided into a teaser (a brief scene, occurring before the opening credits with reference to the first act, which aims to attract the audience attention), followed by three acts (introduction of the problem, attempts to solve the problem, resolution of the problem) and a final tag (a quick funny segment before the closing credits addressing some funny situation from the episode) (ibid.).

Last but not least, argument for the sitcom's revolutionary or progressive nature is linked to its obvious effort to overcome stereotypes concerning several issues like non-traditional families, sexual orientation, age, or different cultures. The following chapter presenting the sitcom MF storyline and characters exposes more about this issue. The information provided below is compiled based on personal experience after years of watching the show.

### **MF storyline**

As the sitcom name suggests, this sitcom family represents a modern-day family that faces situations many families can identify with. Besides universal life problems, however, the sitcom apparently addresses some more serious issues. The storyline revolves around three diverse families, i.e. nuclear family, blended family, and same-sex family. Despite being very different from each other, they are all part of the same extended family living in Los Angeles. By chronicling this unusual kinship, the MF manages to portray diverse tendencies that are happening in society. In order to better illustrate these rather complicated relations across the family, the following diagram is presented.

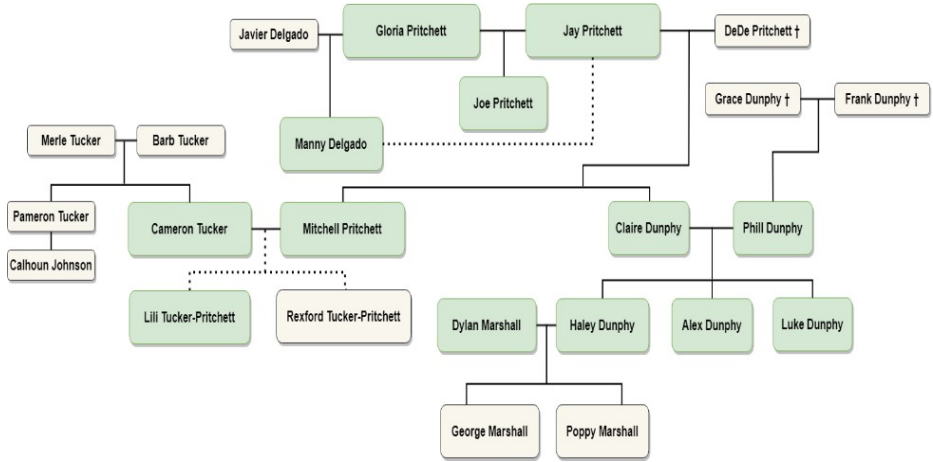


Figure 2: The Sitcom "Modern Family" Family Tree

The characters given in green color are the main cast of the sitcom that occurs regularly on the show, while the yellow color represents recurring characters that occur less frequently. The interrupted lines indicate a parental relationship resulting from adoption or remarriage and the crosses represent deceased characters. Since these three families are very different and so are their individual members, each of them is shortly described as follows. The provided description also attempts to reflect the major changes that happen with the cumulative series.

*The Pritchett-Delgado family* is formed by the old patriarch Jay Pritchett who is the head of the whole family. Jay is the owner of a closet business and the wealthiest family member. Later, he retires and spends time with his family and his beloved dog Stella. Jay is down-to-earth, old-fashioned, typical of sarcastic remarks and a dry sense of humor. From his previous marriage with DeDe, he has two now-adult children, i.e. daughter Claire and son Mitchell, who have their own families (see below). Jay remarries to a much younger, very attractive, and passionate Colombian immigrant, Gloria Delgado, and together they have a son Joe whose personality resembles Jay significantly. Similar to Jay, Gloria brings into this relationship a child from her previous marriage with Javier, son Manny who, despite being very mature for his age, lacks self-confidence, which improves as growing older. Gloria begins as a housewife, but later she becomes Phil's real estate business partner.

*The Dunphy family* seems to be the most traditional one headed by Jay's daughter Claire, a housewife who later returns to the business world when replacing her father Jay in the family closet business. Claire can be characterized as an overstressed but very organized and action-oriented mother unlike her

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husband, Phil Dunphy, who works as a real estate agent who is known for his juvenile, emotional and funny nature. They have three children. The oldest, Haley, is a stereotypical teenager interested more in social life than school performance, which changes after years when she starts her own family with Dylan with whom they have twins, George and Poppy. The middle child, Alex, is a very intelligent but often overlooked family member and the exact opposite of Haley. She becomes a successful and well-paid scientist. The youngest, Luke, is presented as a rambunctious and not very clever boy who is incessantly teased by his older sisters.

*The Tucker-Pritchett family* is comprised of Jay's homosexual son Mitchell who works as a lawyer and his partner Cameron Tucker, a Missouri farm boy, who takes care of the household but later works as a university football coach. Mitchell is a mild-mannered and uptight introvert, while Cameron is the exact opposite, i.e. very dramatic and outgoing. They adopt a baby girl from Vietnam, Lily, who becomes the most sarcastic family member. At the series finale, Mitchell and Cameron decide to adopt another child, a baby boy named Rexford.

### **Methodology and hypothesis**

The analytical part aims to reveal what particular translation challenges occur in the American sitcom *Modern Family* as well as to show how they are reflected within the target translation. The comparative analysis of the English audio and its Czech dubbed version was conducted in order to uncover what problems might be faced in the translation process. There are several reasons why this particular sitcom was selected. First and foremost, it is the subjective reason because I am an ardent fan of sitcoms, and the sitcom MF is my favorite one, in particular, due to its witty and elaborate language. Consequently, I consider the Czech dubbed version of the sitcom very good, which was the incentive why I decided to focus on the comparison of the original audio and the Czech dubbing. Moreover, owing to its popularity, the MF has been dubbed and subtitled into several languages, which makes the sitcom easily available. For the purpose of this analysis, the dubbing examples distributed by the streaming service HBO GO were selected. This particular provider is widely used and thus expected to deliver the proper quality of dubbing. Besides, there are also practical reasons behind this choice as this platform enables to quickly change from one language to another or add the subtitles as necessary. More specifically, the following stages were adopted:

#### **1. Hypotheses formulation**

Based on the available theoretical background and prior knowledge (as an ardent fan of the sitcom *Modern Family*), several hypotheses can be formulated. These will be evaluated while drawing the final conclusion:

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- The identified challenges will cover the majority of Pedersen's (2005, 2011) "Translation Crisis Points", i.e. translation problems that are not confined to sitcom translation. It is argued that puns will prove to be especially challenging among TCPs since exploiting the intrinsic structure of a language, which requires more change (and probably also time and effort) so as to be rendered, which, in turn, will result in numerous losses in the TT.
  - It is assumed that the translation norms will reflect the current trends in translation studies where more receiver- and target-oriented approach is foregrounded. As a result, the target-oriented strategies will mostly be adopted, and the translators will not always strive to preserve the ST elements in the TT. It is also expected that there will be some kind of compensation provided for the potential losses.
  - Lip constraints imposed by dubbing AVT mode will impact the choice of translation strategies. It is envisaged that the strategy of omission will be employed scarcely as it radically shortens the utterance. Since the strategy of using editorial techniques (generally used to provide background information) can be pre-excluded, direct copies (literal translation) are highly unlikely to occur in the corpus. Similarly, any strategies that tend to prolong the utterance, particularly specification and paraphrase, will be dropped.
  - Based on the premise that the streaming service HBO GO is likely to meet a certain standard of the provided dubbing, there are not expected any contextually inappropriate translation choices disrupting the coherence (synchronism and isochrony) between the texts.

## **2. Data collection**

The analysis was conducted watching thoroughly the eleventh season of the sitcom consisting of eighteen episodes in total, each episode following the typical sitcom format of approximately twenty-two minutes. This stage was based on watching the episodes parallelly in both languages (by switching from one language to another) to find any deviations and subjectively assumed intricate fragments that could help identify challenging areas. However, the focus was not reduced to the problematic areas within the ST; all the eighteen episodes had to be carefully watched to notice other interesting deviations, including the areas where the TT appeared to be more or less marked than the ST. All the gathered situations were then transcribed in both languages and collected in the corpus.

## **3. Comparative analysis**

The next stage was based on a more in-depth comparison of the source and target text, i.e. it was investigated how particular aspects, predetermined in the previous stage, were reflected in the TT and what might have been the incentives that led to these particular translation choices. The reoccurring intricacies were

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then grouped based on common features into several categories along with the found examples determining each category. Since the corpus included culture-bound items, it was necessary to consult various online dictionaries, corpora, encyclopedias, and other online sources to provide sufficient explication in the commentary. Consequently, suitable translation strategies were applied to better comprehend the preferred translation solutions.

#### 4. Data presentation

The analysis results will be first presented, providing some quantitative data that visualize how the particular hindrances are rendered in the TT. This will be followed by presenting a qualitative overview, including illustrative examples that represent the individual challenges. In order to organize the information more clearly, the following table will be applied with the listed examples. Another reason why they will not be provided in the running text is the importance of the context. It also needs to be highlighted that only a limited number of examples can be presented in this study.

Ex. X: episode information	
<b>Context:</b>	
<b>Source text</b>	<b>Target text</b>

Each table is given a number that identifies it. This is followed by the episode information, i.e. the number of the episode and the exact time when the situation was detected (e.g. EP08 - 04:36). Consequently, there is a sentence that summarizes the context for a better understanding of the situation. Then, the transcription of the ST audio and the TT dubbing are included next to each other to be easily contrasted. Following the table, the relevant aspects of the presented dialogue are discussed. These commentaries often include personal suggestions. Nonetheless, it needs to be emphasized that under no circumstances the capacity of translators or dubbers is questioned. The primary intention of the commentaries is to analyze the balance between the parallel texts and to clarify how the translators deal with the detected challenge.

#### Research findings and discussion

The following subchapters present the sitcom key translation challenges revealed by the comparative analysis, namely, intralinguistic items, extralinguistic items, wordplay, and some other problems that might not stem from the text-related environment.

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### Intralinguistic culture-specific references (ICRs)

In terms of ICRs, the difficulties are predominantly associated with the use of non-standard language which is overtly favored by sitcoms. In particular, slang and idioms proved to be troublesome. It needs to be emphasized that many ICRs are employed in more elaborate wordplay that is presented in a separate chapter as evincing peculiar features, i.e. this chapter reflects only ICRs that are not part of verbal playfulness. There were several problems that needed to be faced with them. The translators had to understand their exact meaning in the SL, which was facilitated by the context in which these ICRs were used. The major problem was caused by the fact that it was not possible to translate them literally as the ST connotation could not be preserved in the TC, which prompted the translators to find suitable solutions. To uncover the translation norms, the model for rendering puns by Delabastita (1996) was adopted despite Pedersen's (2005) assumption that the model for rendering ECRs is possible to modify for the study of ICRs. Pedersen's (2011) typology was not selected since the focus seems to be more on feeling and maintaining expressivity in these particular occasions, which is better reflected in the model presented by Delabastita. The model was slightly modified regarding terminology to suit the analytical needs of this study (see the legend in the following graph).

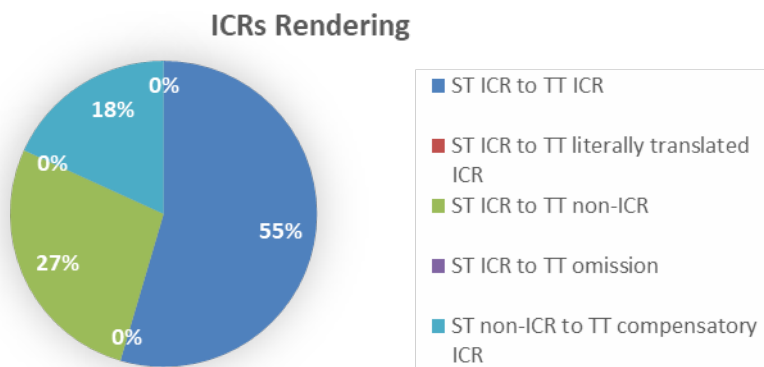


Figure 3: Strategies for Translating ICRs

The data show that 55% of the identified ST ICRs was preserved in the TT by the “ST ICR to TT ICR” strategy where the ST ICR was replaced by some contextually suitable TT ICR with the similar level of expressivity that was different formally (Ex. 1-3), semantically (Ex. 4-6) or even textually as shifted to other textual elements (Ex. 7, 8).

Assuming that literal translation was unlikely to be used with these items as they would not be comprehended in the TC, and, in addition, the use of editorial

techniques was excluded due to dubbing, it clarifies why the strategy of “ST ICR to TT literally translated ICR” was not found in the corpus. Their potential preservation would be confusing to the TA and thus considered less successful.

Finding suitable alternatives with a similar level of expressivity was sometimes not possible or it was too difficult. In addition, some suitable options might have existed but they could not be used due to some other constraints. This was reflected in the strategy of “ST ICR to TT non-ICR” (27%) where some sense of the ST ICR, ranging from similar to marginal, was preserved in the TT but this was achieved through an unmarked item (Ex. 9-11), or situations when neither similar semantic load nor expressivity level was preserved in the TT and the provided translation only generally fitted the context (Ex. 12, 13). This strategy probably also covers cases that were meant to be completely omitted but their removal was not feasible due to time restrictions imposed by dubbing as this would most likely result in visual asynchronism. As a result, the translators opted for some kind of necessary replacement. This may simultaneously clarify the absence of the “ST ICR to TT omission” strategy.

Finally, the corpus revealed interesting situations when the translators saw an opportunity and introduced more expressive solutions in place of the originally unmarked elements, i.e. ICRs occurring in the TT in textual positions where the ST had no ICR in order to make up for ICRs lost elsewhere or to compensate for some other restricted situations. These deliberate alterations are associated with the “ST non-ICR to TT compensatory ICR” strategy (18%) and prove that extra effort was invested by the translators (Ex. 14-18).

Ex. 1: EP04 – 02:07	
<b>Context:</b> Phil explains to Gloria that one of his real estate business competitors is trying to take over his clients. Gloria offers Phil that she will help to find out who is responsible for that.	
<b>Source text</b>	<b>Target text</b>
Gloria: Do you need me to go and <i>shake some trees</i> for you?	Gloria: Mám pro tebe <i>proklípnout pár kolínek?</i>

The TT provides the phrase with similar expressivity as well as semantic range (to provoke someone into taking some sort of action). Though not being commonly used in the TC, it is still comprehensible due to sufficient context. The reason for this particular choice may be an attempt to provide version typical of Gloria who (as a non-native speaker) often struggles with the peculiarities of English and is known for making unintentional mistakes. Another solution might be the idiom “zatahat za nitky” that fits the context and is commonly used in the TC.

Ex. 2: EP05 – 02:44	
<b>Context:</b> Cameron and Mitchel are excited about going to the party after a very long time.	
<b>Source text</b>	<b>Target text</b>
Cameron: You know, for the first time in years, we're gonna get a little <i>cray</i> and go to the big gay Halloween carnival, like we used to when we were young and childless... Mitchel: And people still said " <i>cray</i> ".	Cameron: Po letech si konečně užijeme <i>fičák</i> na duhovém karnevalu, kam jsme chodili jako mladí a bezdětní... Mitchel: A když se říkalo „ <i>fičák</i> “.

The translators might not have difficulty finding an alternative for the slang “cray” (expressing to be crazy or insane) but it becomes more complicated in this context as it should reflect not only similar connotation but also its decreasing significance among the young. The selected slang seems to meet the criteria and another suggested option might be the noun “nářez” whose current popularity might be also questioned.

Ex. 3: EP04 – 17:56	
<b>Context:</b> Lily reprimands her fathers for making her believe in herself but not giving a lead to her.	
<b>Source text</b>	<b>Target text</b>
Lily: So, I'm supposed to love who I am, but you guys don't? Hypocrites. Friend: <i>Tough love time?</i> We dig her. It comes off a little mean.	Lily: Mám se mít ráda jaká jsem, ale vy ne? Pokrytci. Kamarád: <i>Na rovinu...</i> je správná. Ale umí být hnusná.

The TT offers a very close alternative to the original idiomatic phrase (used when someone treats another person harshly with the intent to help them in the long run) that is a simplified version of the TL idiomatic phrase “jednat s někým na rovinu”. This solution is most likely provided due to lip constraints imposed by dubbing.



Ex. 4: EP06 – 09:42	
<b>Context:</b> Luke is presenting his business plan to Phil who does not approve of it.	
<b>Source text</b>	<b>Target text</b>
Phil: Well, I am so sorry, guys, but I like filling out medical forms, and I think there are millions of hardworking Americans just like me, so <i>this shark is out</i> .	Phil: Inu, je mi to moc líto, ale já formuláře vyplňuju rád, a se mnou miliony poctivých Američanů, takže <i>zvedám kotvy</i> .

The ST slang expression “shark” refers to someone who tricks other people out of their money by giving bad advice about buying, selling, or investments. The TT employs the idiomatic phrase that has a different connotation but maintains expressivity and fits the visual context perfectly since Phil is showing his lack of interest by leaving the room.

Ex. 5: EP10 – 05:48	
<b>Context:</b> Luke and Manny are heading to the aerobic lesson to meet some women.	
<b>Source text</b>	<b>Target text</b>
Luke: What kind of gym bag is that, anyway? Manny: It's a satchel, you ignorant <i>sneeze</i> .	Luke: Co je tohle za sportovní tašku? Manny: Je to brašna, ty <i>usmrkanče</i> .

The ST slang noun is challenging to translate as there is no description provided online. Despite this obstacle, the TT cunningly builds on the literal translation and finds the TC alternative that seems to apply well to Manny who generally tends to behave as an adult person and considers Luke immature despite their same age.

Ex. 6: EP08 – 12:36	
<b>Context:</b> Mitchel feels bad about refusing to become a sperm donor to his lesbian friends.	
<b>Source text</b>	<b>Target text</b>
Mitchel: We begged them. We're gonna look like such <i>flakes</i> . They're gonna be heartbroken.	Mitchel: My se nabídli. A roztáli jsme jak <i>vločky</i> . Tohle jim zlomí srdce.

The TT uses a semantically different ICR (the idiomatic phrase referring to a person who is deeply moved by something) that seems to be inspired by the literal meaning of the ST noun that occurs as a slang for a crazy or eccentric person in the ST.

Ex. 7: EP04 – 07:47	
<b>Context:</b> Mitchel and Cameron arrive at the homosexual pool party held by Longinus.	
<b>Source text</b>	<b>Target text</b>
Mitchel: We can't take our shirts off at this <i>smoke show</i> .	Mitchel: <i>Vystavovat se</i> tu nebudeme.

The SL slang phrase is applied when speaking about extremely physically attractive individuals. and there seems to be no obvious correspondent in the TL that could be used in this particular context. As a result, the TT provides a clever solution and shifts expressivity from the original slang noun phrase to the informal verb.

Ex. 8: EP16 – 07:23	
<b>Context:</b> Gloria initiates the discussion with movers.	
<b>Source text</b>	<b>Target text</b>
Gloria: Hey, you <i>humps</i> ! We're paying you by the hour!	Gloria: <i>Neflákejte se!</i> Platíme vás od hodiny!

Similar to the previous case, the ST slang is very specific (referring to movers who carry or lift heavy possessions, which affects their posture) and the alternative is not easy to find in the TL. The solution is introducing a new verb and shifting the original expressivity to this new verb.

Ex. 9: EP17 – 03:50	
<b>Context:</b> Jay is supposed to buy a gift for Mitchel and Cameron approved of by Gloria but he decides to buy something else. Manny informs Gloria about it.	
<b>Source text</b>	<b>Target text</b>
Manny: He <i>went rogue</i> on Mitch and Cam's housewarming gift.	Manny: Má pro Mitchella s Camem <i>jiný</i> dárek.

Since a suitable TT ICR cannot be found, the meaning of the ST idiom (to pursue one's own interests against expectation) seems to be paraphrased more loosely. The TL alternative could be the idiom “jet si po svém”. This option, however, might require more change and prolonging the utterance, which is not feasible due to time restrictions.

Ex. 10: EP05 – 02:55	
<b>Context:</b> Cameron and Mitchel realize it is time to allow Lilly her first unattended party.	
<b>Source text</b>	<b>Target text</b>
Mitchel: ...we are on a crusade to make her more independent, so when she got an invite to a party, we sort of, uh... Cameron: <i>RSVP'd</i> for her.	Mitchel: ...chceme, aby byla trochu víc nezávislá, takže, když jí přišla pozvánka na mejdan, tak jsme ji... Cameron: <i>Potvrdili</i> za ni.

Although there is the TC alternative to the ST initialism, i.e. “prosím, odpovězte”, the original slang takes form of the informal verb, which excludes the aforementioned option. Instead, a more general and less expressive verb is selected. To fit the context of the young generation as well as to preserve creativity, the phrase “odfajknout účast” could be one of the solutions.

Ex. 11: EP08 - 04:36	
<b>Context:</b> Mitchel explains to his lesbian friends why it is unwise to ask a family member for sperm to start a family.	
<b>Source text</b>	<b>Target text</b>
Mitchel: It's too complicated. “My daddy, my uncle, my daddy, my uncle.” <i>It's Chinatown.</i>	Mitchel: Tahle cesta je moc komplikovaná. „Táta, strejda, táta, strejda“. <i>Chudák dítě.</i>

In this context, the original expression implies a chaotic situation that would have to be faced by the baby. This could be conveyed with the TL phrase “hotový mišmaš” or “kocourkov”. The TT probably cannot find any suitable alternative and provides less expressive solution that seems to paraphrase or uncover the impact of the given situation.

Ex. 12: EP16 – 02:06	
<b>Context:</b> Haley, Alex and Luke hold a house party. There is a discussion between Alex and their neighbor at the party.	
<b>Source text</b>	<b>Target text</b>
Alex: There is no scenario where I accept a drink from you. Neighbor: <i>Lit.</i>	Alex: Od tebe si pití rozhodně nevezmu. Soused: <i>Yeah.</i>

There are multiple meanings of the ST slang noun that all seem to fit the given context (to describe a very attractive woman; to say that something is cool or fun; to express to be under the influence of alcohol). None of these meanings is reflected in the TT where it is especially difficult to find any suitable expressive alternative with respect to such limited time options, and therefore the TT resorts to the replacement of the original slang with a pause filler.

Ex. 13: EP11 – 15:25	
<b>Context:</b> Claire decides to call her father’s assistant to check some information.	
<b>Source text</b>	<b>Target text</b>
Claire: Since when was Dad a bartender? Mitchel: Wait, and this is right after our trip. Claire: I'm calling <i>work wife</i> .	Claire: Co dělal táta za barem? Mitchel: A navíc hned po té dovče. Claire: <i>Vím, kde to zjistit.</i>

Although there are some possible TL solutions to the ST slang, e.g. “manželka z povolání” or “jeho pravá ruka”, every sense of the ST ICR is removed and replaced by something to only generally fit the context. With respect to time limitations and the overall context, especially the latter option seems to be suitable.

Ex. 14: EP02 – 08:26

**Context:** Haley explains why their trip to Disneyland turned out to be a disaster.

**Source text**

Haley: George head-butted me and gave me this *black eye*. And Dylan read that skin-to-skin contact is good for baby bonding and wound up with a *massive sunburn*.

**Target text**

Haley: George mi dal hlavičku, takže mám *móňo*. A Dylan četl, že kontakt kůže podpoří pouto, takže je *rudej jak rajče*.

The originally unmarked noun phrases are replaced with more expressive solutions, which might be an attempt to emphasize the tragicomic situation implied not only by Haley's explanation but also via the provided visual context portraying desperate and wounded Haley and Dylan.

Ex. 15: EP07 – 00:08

**Context:** Cameron emphasizes it is necessary to buy a gift for their host.

**Source text**

Cameron: You know, *she* does not look kindly on an empty-handed guest.

**Target text**

Claire: K té *primadoně* nesmíme přijít s prázdnou.

In the ST, the pronoun “she” is used intentionally instead of the pronoun “he” to foreground that Cameron and Mitchel's friend is homosexual. Since Czech belongs to pro-drop languages, the pronoun would probably be skipped entirely in this utterance, i.e. “Víš, jak se dívá na hosta bez dárku”. This context, however, requires emphasizing the feminine gender to preserve the joke, which prompts the TT to provide a more expressive noun that seems to be very apt.

Ex. 16: EP11 – 03:19

**Context:** Phil tries to find out whether his elderly father is fine and asks him unpleasant questions.

**Source text**

Frank: Yes, I'm taking all my million pills. *You can come over and press my stomach*. I'm starting to feel like a bean bag chair.

**Target text**

Frank: Já zobám svých milion prášků. *A ty mi chceš zmáčknout pupek?* Připadám si jako sedací pytel.

The intention of the TT to introduce a more expressive solution might be to imply some hidden meaning, most likely, evoking the interrogative atmosphere. This results in the phrase that is generally used with the literal meaning in the TL and does not sound natural. In this context, therefore, direct translation seems to be a more suitable choice.

Ex. 17: EP02 – 00:34	
<b>Context:</b> Mitchel tells Cameron some new gossips about their homosexual friends.	
<b>Source text</b>	<b>Target text</b>
Mitchel: Word is, they recently invited a third party into their relationship. Cameron: Who is <i>he</i> ? Mitchel: You mean, who is <i>she</i> .	Mitchel: Šušká se, že si zřejmě přizvali do vztahu mladé masíčko. Cameron: Štramáka? Mitchel: Ně, štramandu.

In the TL it would be more natural to avoid the pronoun “he” in this type of question and the probable solution would be to ask “kdo je to”. In this context, however, it seems to be necessary to emphasize both genders. The unmarked solution could be “kterýpak/kterápak to je”, instead, more expressive nouns are selected. This might be done deliberately to foreground the affected speech typical of Cameron who, as a stereotypical gay, enjoys exaggerating and gossiping.

Ex. 18: EP06 – 12:15	
<b>Context:</b> Gloria explains why most of the priests refused to secretly baptize Hale and Dylan’s twins.	
<b>Source text</b>	<b>Target text</b>
Gloria: They said it was “borderline kidnapping”, that they found my trickery “devilish”. It’s like, when did Catholics become so <i>judgmental</i> ?	Gloria: Prý je to v podstatě přímo únos. A doslova možná i d’ábelská lest. Bože, od kdy jsou katolíci tak děsně <i>cimprlich</i> ?

The originally unmarked adjective is replaced with a more expressive slang expression that even conveys similar meaning. On the other hand, the expression seems to be obsolete and since not commonly used nowadays, it may be problematic for the TA to fully comprehend the meaning behind it. It is questionable whether expressivity should be selected at the expense of possible incomprehension (though it may limit only part of the TA).

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### Extralinguistic culture-specific references (ECRs)

Another challenge results from the presence of a significant number of ECRs pertaining to various realia. This includes references to phenomena outside of language like culture-specific people, customs, history, places, food, films, etc. that are likely to attract the translator’s attention. Similar to ICRs, many of ECRs were employed in a more elaborate play on words, which is discussed in a separate chapter dedicated solely to wordplay. The identified ECRs caused peculiar problems, namely, the language proficiency was not sufficient in these situations as the challenge was brought by certain cultural knowledge that the translators were supposed to be familiar with. It was probably often necessary to consult various sources to comprehend the items before trying to find the most suitable translation solutions. In order to see how these challenges were tackled in the TT, edersen’s (2011) taxonomy of translation strategies for rendering CRs was selected as particularly designed for the translation of ECRs.

As stated in the theoretical part, “retention” is the most common strategy for rendering ECRs (Pedersen 2011), which proved to be true in terms of the sitcom, i.e. many ECRs were preserved in their original formulation, however, not all of them were included in the provided data. There were three reasons when this strategy was employed. Firstly, when the translator assumed the references to be more or less equally accessible to both the ST and the TT audience and thus decided to preserve them (i.e. transcultural ECRs) like the names of singers, actors, movies, etc. These items are generally understood and expected in the American sitcom by the TA. Secondly, when ST ECRs were unlikely to be known in the TC (i.e. monocultural ECRs) but enough context (explanation) was provided in the ST, which enabled the translator to simply take them over without any greater effort or risk of causing confusion to the TA.

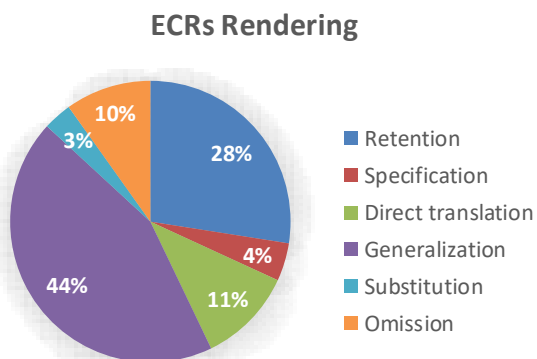


Figure 4: Strategies for translating ECRs

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These two situations were excluded from the corpus as not assumed to represent any translation problems. The rest of the retained monocultural ECRs (27%) remained virtually unknown to the TA as there was not any guidance provided, although the translators might have attempted to undertake some steps to access them to the TA but dubbing was a limiting factor (Ex. 1, 2). From a different point of view, however, the strategy could be adopted deliberately by the translators whose intention might have been to include the TA in the translation process and “broaden their horizons” by prompting them to find out answers on their own.

Using the strategy of “specification”, an effort was probably made to bring the retained ECR closer to the TA, which, in turn, carried the risk of prolonging the utterance. As the findings show, it happened only sparingly (6%) when this type of intervention was enabled in the TT, more specifically, when it was sufficient to add only a small amount of information that did not result in prolonging the text (Ex. 3) or situations when to do this it was necessary to modify the text significantly (Ex. 4).

“Direct translation” (10%) was mostly combined with “retention” due to the presence of proper names. In this case, the original connotations probably remained hidden to the TA (Ex. 5, 6). This strategy might have been selected due to time constraints imposed by dubbing that probably did not allow to provide more background information, or, it could be a deliberate choice to motivate the TA to seek out the answers themselves, as in the case of “retention”.

The most frequently employed strategy with ECRs proved to be “generalization” (44%) where the original item became less specific as there was not any suitable correspondent in the TL or when there were some pre-fabricated solutions but these seemed to be deliberately avoided as probably assumed to be too culture-specific. Generalization by superordinate term was a very frequent choice (Ex. 7, 8). The second but less often employed solution was providing some less specific but not lengthy (due to dubbing) paraphrase instead of the ST ECR (Ex. 9, 10). The reason why this strategy was favoured might be that it serves as a certain middle ground among the taxonomy, and, in addition, it is not so difficult to find less specific superordinate terms that enable to replace ST ECRs without prolonging the utterance.

Both types of “substitution” (cultural and situational) occurred in the corpus, though adopted very seldom (5%). Cultural substitution seems to be a suitable choice as accessing ST ECRs to the TA in a space-efficient manner, yet it was used occasionally and only with transcultural ECRs widely known in both cultures (Ex. 11, 12). It is probably not easy to find some contextually suitable alternatives known across cultures. The absence of TL cultural substitution may be attributed to the TA expectancy norms as this choice could sound disturbing or less believable in the sitcom of American origin. Substitution by situational paraphrase that removed any sense of ST ECRs was most likely selected in



situations when it was not possible to use complete omission due to dubbing and some replacement was necessary (Ex. 13, 14).

Finally, 8% of ST ECRs was entirely omitted in the TT, which was probably enabled since only small portions of the ST (mostly one-word expressions) were omitted. This step seemed to be undertaken intentionally to avoid ECRs that could be either problematic to the TA (since some extra comment was not feasible due to time restrictions) or that were generally understood but considered redundant as not typical of the TC (Ex. 15, 16).

Ex. 1: EP08 – 09:28	
<b>Context:</b> Phil complains about his painful arm caused by grinding polenta.	
<b>Source text</b>	<b>Target text</b>
Jerry: Polenta elbow is a real thing. <i>Marianne Williamson</i> was the only candidate with the guts to talk about it.	Jerry: Polentový loket. Nebýt <i>Marianne Williamsonov</i> ý, tak se o něm dodnes nemluví.

The retained name refers to an American politician advocating a healthy lifestyle. The joke is made that she mentioned health issues associated with grinding polenta during her political campaign, which actually did not happen. Since this reference cannot be grasped in the TC without providing some background knowledge, the joke is unlikely to be understood in the TT. Making the reference more accessible would probably result in unwanted prolonging the utterance. The ST ECR may also be preserved intentionally to let the TA discover the context.

Ex. 2: EP08 – 09:04	
<b>Context:</b> Gloria asks Luke to help her with the plan to reunion Manny and his former girlfriend.	
<b>Source text</b>	<b>Target text</b>
Gloria: Did you mention to her that Manny was retweeted by one of the “ <i>Property Brothers</i> ”?	Gloria: Řekls jí, že Mannyho retweetnul ten chlapík z „ <i>Property Brothers</i> “?

The association between Canadian reality television series and the previous context revealing that Sherry is a Canadian, remains hidden to the TA since the show is SC-bound. Similar to previous example, adding more context is unlikely due to dubbing and retention could be the only choice, or, there was an intention to use this strategy.

Ex. 3: EP01 – 16:38	
<b>Context:</b> Manny admires the performance of his old girlfriend Sherry.	
<b>Source text</b>	<b>Target text</b>
Manny: This is her best performance since that improv audience suggested <i>Jackie O.</i>	Manny: Takhle bezvadně naposledy zahrála <i>Jackie Kennedyovou.</i>

To bring the ST ECR closer to the TA, the strategy of “specification” is used and more information that is latent in the ST is added by completing the surname. This is enabled since the content of the text is modified and only a small amount of information is added, which does not impact the length of the utterance.

Ex. 4: EP01 – 00:44	
<b>Context:</b> Haley introduces her new-born daughter and explains the name choice.	
<b>Source text</b>	<b>Target text</b>
Haley: This is <i>Poppy, that’s my favorite flower.</i>	Haley: Tohle je <i>Poppy, podle vlčího máku.</i>

Since it seems to be important to clarify the meaning of the first name derived from a plant, and, at the same time, the sentence cannot be lengthened, the solution is deleting a substantial part of the utterance, which is deemed to be less relevant, and replacing it with the more needed background information.

Ex. 5: EP09 – 13:57	
<b>Context:</b> Claire does not believe that Mitchel could move and work as a lawyer in Missouri.	
<b>Source text</b>	<b>Target text</b>
Claire: Mitchell’s not moving to Missouri. What would he do for work? Prosecute <i>Otis, the town drunk?</i>	Claire: Mitchel a žít v Missouri? Čím by se živil? Hájil by <i>násosku Otise?</i>

The ST ECR is translated literally but retaining the proper name referring to the main character from the TV sitcom “The Andy Griffith Show”. This association is too culture-bound and unlikely to be drawn in the TT. On the other hand, the

TA could be deliberately provided only with a hint to be motivated to try to comprehend the ECR on their own.

Ex. 6: EP11 – 00:14	
<b>Context:</b> Jay is showing Mitchel some old things from his childhood before throwing them away.	
<b>Source text</b>	<b>Target text</b>
Mitchel: You have a painting upstairs by William “The Refrigerator” Perry, but there's no room for my baby teeth?	Mitchel: Nahoře máš obraz od <i>Williamama</i> „Chladáka“ Perryho, ale moje mlíčky musí zmizet?

The combination of direct translation and retention may be perceived strange by the TA, in particular, due to the literally translated nickname of a football player who was given the nickname due to his imposing size. On the one hand, the reference is too culture-specific to be understood in the TT without any broader context, on the other hand, it is questionable whether nicknames should be translated as it may cause problems when trying to learn more about the person, in which case complete retention would be a better choice.

Ex. 7: EP05 – 19:15	
<b>Context:</b> Phil introduces Claire his long-prepared plan to scare her on Halloween.	
<b>Source text</b>	<b>Target text</b>
Phil: Over the past year, Ida Mae joined the neighbourhood association, hung up a poster for her lost dog, signed up for <i>Meals on Wheels</i> . They're not bad, by the way.	Phil: Během roku se Toja přidala k sdružení vlastníků, zaběhl se jí pejsek, objednala si <i>rozvoz jídla</i> . Vaří celkem dobře.

Instead of using the monocultural ECR, referring to the program that addresses senior hunger and isolation, the TT becomes more general to prevent the TA from possible misunderstanding. By using this less specific alternative, however, the following context seems to be odd as not related to any particular company. Since the omission of the sentence is unlikely due to dubbing, it would require more modification.

Ex. 8: EP07 – 16:49	
<b>Context:</b> Cameron explains how protective he is when it comes to his daughter.	
<b>Source text</b>	<b>Target text</b>
Cameron: There was a little boy on Lily's soccer team always teasing her, so at the end-of-the-season party, I may have nudged him face-first into a freshly fried <i>funnel cake</i> .	Cameron: Lily hraje fotbal s jedním raubířem a já ho na rozlučce se sezonou omylem strčil tak, že spadl přímo hlavou do <i>dortu</i> .

The specific type of cake is replaced with the superordinate expression, although its literal translation “trychtýřový/nálevkový dort” can be found in the TC as the name adopted in recipes. In this context, nonetheless, it would sound exotic and using less specific noun seems to be an appropriate solution.

Ex. 9: EP10 – 06:57	
<b>Context:</b> Luke and Manny have just finished the aerobic lesson.	
<b>Source text</b>	<b>Target text</b>
Luke: The blond one liked me, and the brunette kept staring at you. Manny: Can you blame her? No one moves to “ <i>Caribbean Queen</i> ” like me.	Luke: Ta bloncka chtěla mě a bruneta tebe. Manny: Nedivím se. Mé <i>taneční kreace</i> jsou úchvatné.

The alluded song is removed and replaced by a looser paraphrase, but the relevant connotations of the ST ECR are kept in the TT. The provided alternative not only brings the text closer to the TA but it also seems to maintain the humorous context.

Ex. 10: EP15 – 13:38	
<b>Context:</b> Jay refuses to wear slim fit jeans.	
<b>Source text</b>	<b>Target text</b>
Jay: I'm sticking to my <i>Brett Favre jeans</i> !	Jay: Zlatý moje <i>fotrovský džíný</i> !

The TT uses a paraphrase that is reduced to the sense of the ST ECR. More specifically, the slang adjective that aptly describes the style of the jeans is provided.

Ex. 11: EP01 – 02:29	
<b>Context:</b> Haley explains that the language gap between her and her workmate is frustrating.	
<b>Source text</b>	<b>Target text</b>
Alex: My research partner, Yngvar, doesn't speak English. Yngvar: <i>Is me who did that?</i> Alex: Except for what he learned from reruns of <i>Family Matters</i> .	Alex: Ten můj kolega Yngvar vůbec neumí anglicky. Yngvar: <i>Ty jeden mrňavej....</i> Alex: Až na pár hlášek, které má ze <i>Simpsonů</i> .

The problematic monocultural ECR is substituted by the transcultural ECR that is well-known across more cultures including the TC. In this context, however, it poses more effort since it is necessary to find a suitable sitcom along with the catchphrase.

Ex. 12: EP05 – 06:11	
<b>Context:</b> Phil accuses Claire of not being honest with him.	
<b>Source text</b>	<b>Target text</b>
Phil: You don't think I can tell when you're faking it? "Oh, Phil, mmm. It's so good." I know you hated my <i>gumbo</i> .	Phil: Myslíš, že nevím, kdy předstíráš? „Ó Phile, mmm. Jsi třída.“ Víím, že ti můj <i>boršč</i> nejel.

Similar to previous example, the ST ECR is substituted, but in this case, by the ECR from a third culture that is commonly used in the TC. The TT manages to find a very close transcultural substitution, i.e. the soup that is similar in consistency and ingredients.

Ex. 13: EP04 – 03:14	
<b>Context:</b> Claire justifies her inappropriate remarks towards much younger waiter.	
<b>Source text</b>	<b>Target text</b>
Claire: No, it's cool. <i>Time's up</i> for dudes, not us.	Claire: Buďte v klidu. Chlapi stárnou, ženský zrajou.

Although the ST ECR is a worldwide phenomenon, it is still more tied to the SC than TC. Since complete omission is generally problematic due to dubbing, the allusion is replaced by a situational paraphrase that fits the context perfectly, but does not convey the important connotation of the original reference.

Ex. 14: EP05 – 04:52	
<b>Context:</b> Gloria is touchy about her age.	
<b>Source text</b>	<b>Target text</b>
Jay: Now my son can experience the kind of quality confection our generation grew up with. Gloria: Our? I am a Gen X. Don't make me a <i>Boomer</i> .	Jay: Konečně můj syn zakusí poctivou cukrovinku, na které jsme vyrůstali. Glorie: My? Jsem generace X <i>milej zlatej</i> .

Since the ST ECR is mostly associated with the SC and there is required some replacement in the TT due to dubbing, the situational paraphrase substitutes the original reference with a contextually suitable and also expressive phrase, though eliminating the sense of the ST ECR.

Ex. 15: EP18 – 12:08	
<b>Context:</b> Cameron is mowing away and he writes a moving goodbye letter to Gloria.	
<b>Source text</b>	<b>Target text</b>
Cameron: It was the perfect goodbye letter. It's " <i>The Notebook</i> " meets the first 10 minutes of "Up."	Cameron: Dokonalý dopis na rozloučenou. Jako prvních deset minut „Vzhůru od oblak“.

The allusion to the former movie is completely omitted although it is known in the TC where officially translated as “Zápisník jedné lásky”. This choice partially eliminates the humorous association implied in the ST, on the other hand, it is not possible to employ both equivalents due to their length, and the priority is given to the one assumed to be more popular in the TC.

Ex. 16: EP03 – 06:43	
<b>Context:</b> Mitchel invites his tenants to the museum but they already have different plans.	
<b>Source text</b>	<b>Target text</b>
Tenant: I'd love to, but I promised this one we'd go on a <i>canyon</i> hike.	Nájemník: To bych rád, ale někomu jsem slíbil, že půjdeme na túru.

The ST ECR could be translated literally as generally understood in the TC. As mostly associated with the SC and not typical of our environment, it is decided to be entirely omitted, which is enabled due to the length of the reference. On the

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other hand, the TA could be exposed to similar ECRs as they do not require clarification that could prolong the text, and, in addition, they can be generally expected in the American sitcom.

### **1.1 Wordplay**

The corpus analysis revealed that the sitcom MF wordplay is very complex as based on both text-internal (ICRs) and text-external (ECRs) elements. The former operates exclusively on the language, while the latter requires some prior knowledge. More specifically, there was discovered an array of language plays that can be divided according to the linguistic means, through which they were achieved, into lexical, graphological, phonological, morphological, and syntactic. The lexical wordplay, represented by polysemy and homonymy, was especially favoured. Another type resulted from the resemblance of sounds and spelling, i.e. the full homophonic or homographic wordplay based on identical sounds or spelling, but mostly situations with slight differences in sound or spelling that could be classified as paronymy. The comic impetus was also achieved at the word or sentence structure, i.e. coining new expressions (nonce words) mostly by blending; mingling individual words in set expressions; or breaking the utterance by the use of ellipsis. The examples are presented further in the text when comparing the ST and the TT.

The challenging nature of wordplay can be seen in its linkage to the intrinsic structure of language. It was not always easy to recognize these intentional deviations from linguistic rules. The less context was provided, the more difficult it was to identify verbal playfulness in the ST. Wordplay was sometimes more explicitly conveyed and easier to detect, but its identification became more complicated when linked to the visual context or some background knowledge. In addition, when some allusive elements were added, the translators were supposed to identify not only the particular type of wordplay but also understand these external references. After identification, it was necessary to find the most suitable way of presenting the original play on words in the TT. To uncover the translation norms, the typology of Delabastita (1996) was followed as designed particularly for puns. The model was slightly adjusted for the purpose of this analysis (see chapter 3.2).

As the data suggests, the strategy of “ST pun to TT pun” was the most commonly adopted solution (59%). More specifically, this was achieved by providing the TA with contextually suitable wordplay of any kind, i.e. either the same or different type of wordplay. The representative examples (Ex. 1-9) show that not only the type of wordplay was often changed, but this transfer also entailed differences in terms of formal structure, semantic structure, or textual function, yet the translators often managed to deliver very creative solutions even when monocultural ECRs were not rendered in the TT. Dropping SC ECRs

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seemed to be a deliberate step at the expense of preserving verbal playfulness in the TT.

### Wordplay Rendering

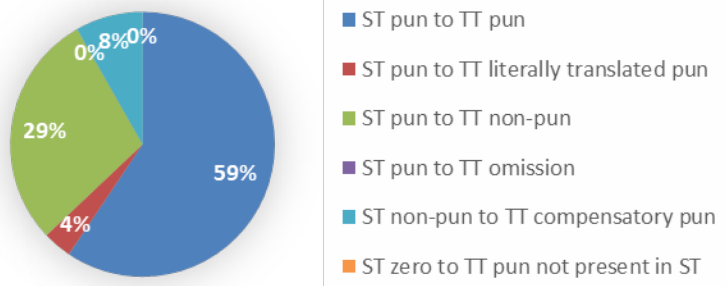


Figure 5: Strategies for translating wordplay

The corpus revealed a few examples that could be classified under the “ST pun to TT literally translated pun” strategy (4%). This emergence was restricted to songs, or, to be more precise, their modified versions, which would deserve further elaboration that, however, was more or less excluded by dubbing (Ex. 10).

It was not always possible to salvage wordplay in the TT and the strategy of “ST pun to TT non-pun” (29%) was selected. This includes situations when the ST puns were rendered using non-punning phrases where the meaning of ST puns was either entirely or only partially preserved in the TT (Ex. 11-15), and, it also covers situations when the sense of ST puns was completely eliminated and the ST puns were replaced by phrases that only fitted the general context and probably served as compensatory solutions required due to dubbing (Ex. 16, 17).

There were not identified any instances of the “ST pun to TT omission” strategy that could allow complete omissions of puns in the TT. This absence may be explained by dubbing constraints.

On the other hand, there were found several interesting cases with the strategy of “ST non-pun to TT compensatory pun” (8%) when various types of wordplay replaced the originally unmarked textual elements. This implies that extra effort was manifested by the translators who probably wanted to compensate for some other situations where wordplay could not be delivered in the TT (Ex. 18-23).



Ex. 1: EP03 – 04:45	
<b>Context:</b> Claire wants to lurk in the favorite coffee shop of her potential closet business partner.	
<b>Source text</b>	<b>Target text</b>
Claire: Today, I'm gonna buy that <i>latte</i> , we'll get to talking, and before you know it, she'll be buying a <i>latte</i> closet.	Claire: Dneska jí to latté zaplatím, pokecáme si a než se naděje bude <i>ruka v rukávu i se skříní</i> .

The ST polysemic expression is used as the noun that denotes a type of coffee and as the adjective representing the color associated with this type of coffee. The ST polysemic pun is rendered with the TT polysemic pun that is different in form, textual position as well as meaning, but it perfectly fits the context (as colloquially used when two parties agree on something important) and creates a witty association with the closet business.

Ex. 2: EP01 – 02:17	
<b>Context:</b> Haley and Claire argue about the book that advises on child raising. Claire thinks that Haley should not read it. Luke enters into their conversation without enough contextual information.	
<b>Source text</b>	<b>Target text</b>
Haley [to Claire]: Can you tone down the negativity? Chapter six says that it can cause an allergy to <i>peanuts</i> . Luke: No kid should grow up without <i>Snoopy</i> .	Haley [to Claire]: A nech si tu svou negativitu. Píše se tu, že způsobuje alergii na <i>voříšky</i> . Luke: Bacha, <i>voříšci</i> jsou nejlepší pejsci.

The ST homonymic pun is translated by a TT homonymic pun. More specifically, the ST noun refers literally to a particular type of food, but also alludes to the same name comic strip whose major character is Snoopy. Since Luke overhears only the end of the conversation between Haley and Claire, he assumes the former implied association, while Haley is speaking about the peanut allergy as the food allergy. The TT homonymic slang noun “voříšky” is selected instead of simple “oříšky” to preserve the association with both dogs and peanuts. The monocultural ECR is lost at the expense of a creative solution that preserves verbal playfulness in the TT.

Ex. 3: EP04 – 13:31	
<b>Context:</b> Phil interrogates the realtors since he suspects them of stealing his selling sign. To make the situation more dramatic, he is bursting promotional balloons when Gloria suddenly arrives.	
<b>Source text</b>	<b>Target text</b>
Gloria: Phil! I'm tracking the thief that stole our sign! Hurry! He's getting away! Phil: I guess this new information <i>bursts my balloon</i> .	Gloria: Phile! Jsem na stopě tomu zloději! Naskoč si, než s ní uteče! Phil: Jak se zdá, tak to <i>prasklo na někoho jiného</i> .

The ST polysemic wordplay is related to the visual context, which creates a funny situation as Phil is bursting real balloons. The TT preserves the same type of wordplay that is semantically different but fitted to the visual context.

Ex. 4: EP11 – 12:45	
<b>Context:</b> Jays is trying to sell one of his dog beds to a retailer.	
<b>Source text</b>	<b>Target text</b>
Seller: Sorry, Jay, none of these are <i>selling</i> . Jay: Even the ones that look <i>like hot cakes</i> ?	Prodejce: Promiň Jayi, <i>nejdou na odbyt</i> . Jay: Ani ty, <i>co vypadají jako byt</i> ?

The ST wordplay is associated with the implicitly expressed idiom “sell like hot cakes”. This polysemic wordplay is replaced in the TT with a different type of wordplay that is based on rhyming and fits the context.

Ex. 5: EP03 – 01:42	
<b>Context:</b> Phil is performing one of his magic tricks.	
<b>Source text</b>	<b>Target text</b>
Phil: <i>The Duke...becomes a uke...becomes a Luke.</i>	Phil: <i>A hele... ukulele... se změni v tele.</i>

The ST homographic wordplay results from the resemblance of the expressions “Duke”, “uke” and “Luke”. The first of them is the monocultural ECR, i.e. the nickname of an actor (John Wayne) whose photograph is included in Phil’s magic trick. The allusion is removed and substituted in the TT with the expression “hele” that removes the sense of the ST ECR. It is probably meant to avoid too culture-bound item that would require more explanation, which is not

facilitated due to dubbing. This is probably done at the expense of the visual context (i.e. the photograph of “The Duke”) that may be perceived odd as a result. On the other hand, the TT seems to compensate for this loss by replacing the name “Luke” (who is physically involved in the trick) with the TL slang expression “tele” referring to someone who often behaves unreasonably, which is typical of Luke’s character.

Ex. 6: EP03 – 03:36	
<b>Context:</b> Since Luke has not reached the majority yet and wants to buy some alcohol, he decides to use his sister’s babies and pretend to be their father to look older.	
<b>Source text</b>	<b>Target text</b>
Haley: Sweet of you to take them. Make sure they're someplace <i>shady</i> . Luke: Will do.	Haley: Dík, že je vezmeš do parku. Ideálně někam do <i>chládku</i> . Luke: Provedu.

The ST polysemic pun is rendered with the TT polysemic pun that is more or less identical in terms of its form, meaning and textual position. Both texts use the adjective that denotes to shelter babies from the direct light of the sun, but it is also associated with the meaning of doubtful, dishonest, suspicious, etc. This ambiguity creates a humorous situation implied in the episode context (Luke who intends to pose as the babies’ father to buy alcohol illegally).

Ex. 7: EP04 – 06:13	
<b>Context:</b> Gloria spends a lot of time at her new work and she needs to justify herself to Jay.	
<b>Source text</b>	<b>Target text</b>
Gloria: Jay, I finally found a job that I love. That’s why I’ve been <i>humping my bust</i> . Joe: Is that the right way... Jay: No. No. No, no. It’s not.	Gloria: Jayi, konečně jsem se v něčem našla. Ale musím na tom tvrdě <i>kakat</i> . Joe: To se opravdu říká? Jay: Ne, neříká.

The ST syntactic wordplay is based on spoonerism, i.e. the accidental mistake made by Gloria who replaces the SL idiom “to bust a hump” with the phrase “to hump my bust”. The TT presents the homographic wordplay different in form but similar in meaning as implying to work very hard on something.

Ex. 8: EP18 – 04:33	
<b>Context:</b> Cameron describes how they are going to get to Missouri.	
<b>Source text</b>	<b>Target text</b>
Cameron: Okay, well, now our only option is the 9:00 p.m. Fortunately, it's a direct flight into Kansas City and then just a short hop on <i>HamTrak</i> , so...	Cameron: Tak tedy teď musíme letět v 9 večer. Naštěstí je to přímý spoj do Kansas City a jen kousíček <i>Březínou</i> , takže...

The ST coinage used to describe a livestock train is created by blending the nouns “ham” and “Amtrak” where the latter is the monocultural ECR. The same type of wordplay is rendered in the TT that invents its own funny blending that is even semantically close as using the adjective “březí” (referring to gravid animals) and the noun “limuzína” (referring to a means of transport).

Ex. 9: EP01 – 04:48	
<b>Context:</b> Cameron explains to Lily why he invited some at-risk students to their house.	
<b>Source text</b>	<b>Target text</b>
Cameron: I don't want to just be their <i>Vice Principal</i> . I want to be their <i>nice principal</i> . Lily: I can't believe you let this happen. Mitchel: I didn't know there'd be wordplay.	Cameron: Nejsem totiž jen <i>zástupce ředitele</i> . Ale <i>zástupce rodiče</i> . Lily: A ty mu to dovolíš? Mitchel: Ty slovní hříčky ne.

The ST homographic pun based on the paronyms “vice” and “nice” is rendered in the TT with the same type of pun that tries to preserve similar connotation. In addition, the later context prompts the translator to provide the TA with some wordplay.

Ex. 10: EP01 – 00:27	
<b>Context:</b> Phil is singing lullabies to Haley's twins to make them fall asleep.	
<b>Source text</b>	<b>Target text</b>
Phil: ♪ When the rates fall, They will refi And that's the Realtor's lullaby! ♪	Phil: -

The original text of the lullaby is intentionally altered to create a funny association with real estate business. Since this ST play on words is reproduced in its original formulation in the TT, without further elaboration, it is not possible to recognize there is a deviation from the original song and the humorous situation is not retained in the TT.

Ex. 11: EP15 – 11:55	
<b>Context:</b> Mitchel and Cameron ask Gloria to share her experience with them and name some pros and cons of having a baby at higher age.	
<b>Source text</b>	<b>Target text</b>
Gloria: Are there nights where you don't sleep and you want to kill yourself? Of course. Are there shooting pains in your back from picking the baby and putting him down? Cameron: Okay, well, is there <i>a but</i> ? Gloria: It's hanging in there, but it's not the same.	Gloria: No, jestli bych se chtěla někdy uprostřed noci zabít? Ovšem. Vystřeluje mi bolest do zad z toho věčného nošení a pokládání prcka? Neustále. Cameron: A kdy přijde to <i>ale</i> ? Gloria: Šetři si to na výmluvy do postele.

The ST wordplay based on homophony “but” and “butt” occurs since Gloria fails to recognize the converted conjunction and after noticing the determiner, she expects the noun to follow. As it is not possible to preserve this wordplay in the TT, only one sense can be selected. By the choice of conjunction, the immediately following context requires modification.

Ex. 12: EP14 – 03:03	
<b>Context:</b> Lily is preparing for her first date that will be supervised by her parents. Cameron comes to give her some advice.	
<b>Source text</b>	<b>Target text</b>
Cameron: Don't say how much you want to have kids, and don't cry, because your makeup will <i>run</i> . Lily: I'm more worried about my date <i>running</i> when he sees you two there.	Cameron: Nemluv s ním hned o dětech a nebreč ať si <i>nezničíš</i> make-up. Lily: Bojím se, že <i>zdrhne</i> hned, jak vás uvidí.

Both senses of the ST polysemic verb are salvaged in the TT but in a non-punning way. Since the ST verb connotation cannot be preserved in the TT, it is necessary to introduce two separate verbs in the TT.

Ex. 13: EP03 – 08:01	
<b>Context:</b> Manny accuses Jay of prejudices he has in association with the poor and the rich.	
<b>Source text</b>	<b>Target text</b>
Jay: Unlike you, I grew up working-class. Manny: The only <i>blue collar</i> in this house is the bedazzled one on your purebred French bulldog.	Jay: Narozdíl od tebe jsem z dělnické třídy. Manny: No jasně, a proto tvůj čistokrevný buldoček nosí <i>obojek z diamantů</i> .

The ST noun phrase seemingly denotes its literal meaning (the strap worn around a dog's neck), but less explicitly, it also alludes to the idiom (representing a working-class person) implied in the preceding context. The ambiguity is lost in the TT where only literal meaning is salvaged.

Ex. 14: EP17 – 11:07	
<b>Context:</b> Arvin tries to prevent Alex from leaving the room as he wants to rediscuss the possibility of starting a romantic relationship with her. As leaving the room, Alex's handbag accidentally hooks on the office chair and the chair is pulled behind her.	
<b>Source text</b>	<b>Target text</b>
Arvin: Oh, hold on! Um, it seems like there's something that we should <i>circle back to</i> .	Arvin: Zadrž! Neměli bychom spolu <i>ještě něco probrat</i> ?

The comic situation arises from ST wordplay linked to the visual context. The ST verb implies two meanings in this context, i.e. to reconsider the discussion as well as to return the chair. The TT selects only one sense of the ST verb that better fits the context since seemingly suitable alternative “vrátit se k něčemu” does not fit syntactically.

Ex. 15: EP05 – 04:10	
<b>Context:</b> Gloria enters the room wearing a Halloween costume when she notices Jay is not ready yet.	
<b>Source text</b>	<b>Target text</b>
Gloria: Is it cold in here, or is it just me because I am the frozen lady from "Frozen"? Why aren't you wearing your costume? Jay: <i>Let it go</i> , Gloria. <i>Let it go</i> .	Gloria: Cítíte ten ledový vánek? Přichází ledová paní z „Ledového království“. Proč ještě nemáš svůj kostým? Jay: <i>Ale jdi Glorie. Nenosím ho</i> .

The ambiguity behind the ST phrase (i.e. the soundtrack from the alluded animated film) is not preserved in the TT although the transcultural ST ECR is popular in the TC, which proves the TC official name of the film used in the prior context. Since the TL soundtrack equivalent “Najednou” does not fit contextually, the ST wordplay is rendered in a non-punning way by presenting only the denotative meaning of the ST ECR.

Ex. 16: EP11 – 18:55	
<b>Context:</b> Phil explains how cool his father was when Phil was a child.	
<b>Source text</b>	<b>Target text</b>
Phil: He knew all the dances from “Grease”, all the expressions. BFF... best friends forever. TMI... too much information. <i>BJ... blue jeans.</i>	Phil: Uměl všechny tance z „Pomády“, všechny zkratky. BFF... nejlepší přátelé navždy. TMI... moc informací. <i>BTW... mimochodem.</i>

The ST derogatory slang initialism associated with oral sex is used incorrectly by Phil who still believes the story of his father who (probably intentionally since Phil was too young) told him that the slang stands for “blue jeans”. Due to time restrictions imposed by dubbing, the ST slang needs to be compensated and is substituted with the ST slang that is commonly used in the TC, but there is no ambiguity implied and the ST joke based on the homonymic malapropism is lost.

Ex. 17: EP01 – 12:22	
<b>Context:</b> Cameron suspects one of his students of stealing his porcelain clown figurine.	
<b>Source text</b>	<b>Target text</b>
Cameron: <i>Where’s it at, Wonderbread?!</i> Student: Don't know what you're talking about.	Cameron: <i>Kde je ten můj klaun?</i> Student: Nevím, o čem to mluvíte pane Tuckere.

Neither the sense of the ST derogatory slang nor the rhyming pattern is transferred in the TT. As there needs to be some replacement provided due to dubbing, the contextually suitable but less expressive alternative is provided.

Ex. 18: EP01 – 09:37	
<b>Context:</b> Manny’s old girlfriend Sherry is recording the voice for the dog beds commercial. Gloria comments on her performance. Gloria does not like Sherry since she broke up with her son Manny.	

Source text	Target text
Gloria: I believed that you're <i>a dog</i> . It's Gloria.	Gloria: Tu <i>čubku</i> jsem ti věřila. Tady Glorie.

While the ST situation is not marked with the denotative meaning of the noun, the TT employs a homonym that is literally used to refer to a female dog, but it also expresses derogatory slang for a woman, which might implicitly serve as an insult to Sherry.

Ex. 19: EP16 – 13:24	
<b>Context:</b> Jay and Manny make a wine tasting competition.	
Source text	Target text
Jay: Only you could make talking about wine into something <i>obnoxious</i> .	Jay: Tyhle hovory o víně s tebou mě pěkně <i>trpknou</i> .

The polysemic wordplay occurs only in the TT with the verb associated not only with the quality of wine but also to express something unpleasant that is experienced, i.e. the conversation about wine with Many that Jay is not enjoying.

Ex. 20: EP06 – 18:04	
<b>Context:</b> Inspired by her son, Claire decides to quit her job.	
Source text	Target text
Claire: Hey, Nick, you still there? I told my son this morning <i>that he should never quit. Well, I was wrong</i> . I'm out.	Claire: Nicku, jsi tam? Ráno jsem synovi řekla <i>ať s něčím nesečne. To jsem se sekla</i> . Končím.

The homonymic wordplay is invented in the TT with the phrase “seknout s něčím”, expressing the meaning of stop doing something, and the verb “seknout se” that means to be wrong.

Ex. 21: EP03 – 01:52	
<b>Context:</b> Alex comments on Phil's magic trick performance he is preparing for the realtors' banquet.	
Source text	Target text
Alex: Dad, that was <i>amazing</i> ! Phil: Yeah. <i>Amazing</i> that I think a hacky parlor trick is gonna cut it at SCARB.	Alex: Tati to bylo <i>boží</i> . Phil: Jasně, <i>boží nadělení</i> , se kterým nemám šanci oslnit na BURCE.



The TT becomes more expressive as it replaces the adjective with the colloquial expression “boží”, which enables to build on the idiomatic phrase that is used to speak about a potential disaster that Phil associates with his performance.

Ex. 22: EP03 – 13:38	
<b>Context:</b> Mitchel and Cameron’s tenants apologize for not staying any longer at their house.	
<b>Source text</b>	<b>Target text</b>
Tenant: I’m sorry, guys. <i>I was looking forward to that celerly. I could really use a cheat day.</i>	Nájemník: Moc mě to mrzí. <i>Na ten celer jsem se už fakt těšil. Zrovna dneska bych rád zhřešil.</i>

The ST unmarked elements seem to prompt verbal playfulness achieved in the TT with the rhyming pattern that is not present in the ST.

Ex. 23: EP11 – 00:23	
<b>Context:</b> Gloria explains why their garage needs to be reorganized.	
<b>Source text</b>	<b>Target text</b>
Gloria: It’s a warehouse full of dog beds <i>that nobody wants to buy.</i>	Gloria: Je to skladiště psích pelechů, <i>po kterých neštěkne pes.</i>

The TL idiomatic phrase cunningly replaces the unmarked ST. This intensification in expressivity creates a humorous association in the TT.

Despite the presumed attempt of the sitcom translators to deliver the best possible outcome, the corpus revealed several cases when the provided translation may be perceived as rather inadequate to the given context. In these situations, the TT is likely to catch the TA attention and make them think about its aptness. This occurrence was not expected as the streaming service HBO GO should provide the proper quality of dubbing. On the other hand, many aspects can limit the translation process, in particular, when AVT modes come into play. There might have been some implicit and not text-related challenges that contributed to these questionable translation choices. For instance, the translators or dubbers might not have been given sufficient time for their work, the visual or textual material was incomplete, some stressful situations were experienced, tiredness may have impacted the final result, etc. Therefore, without enough background information, it is not possible to question the capacity of translators or dubbers.

Taking a closer look into the problems, the proximity rule plays a crucial role in the identified problems since the closer the context the more noticeable the

inconsistencies. As a consequence, the immediate context may be found especially puzzling. There were discovered several situations when the utterance or the dialogue was disturbed by seemingly illogical solutions (Ex. 1-7). The problems were also identified in relation to what is happening onscreen, i.e. the inconsistencies associated with the visual context proved to be troublesome since what is happening onscreen cannot be changed and the visual background seems to even emphasize the misleading translation (Ex. 8-10). Apart from the surrounding context causing difficulties, the corpus revealed a few situations when the further context (the context of the sitcom and the situation outside the sitcom), though less obvious, might be considered questionable to a particular group of the TA. The violation of the sitcom context must be noticeable to the sitcom fans who are likely to struggle with the provided translation as they are well-aware of the sitcom storyline (Ex. 11-13). The context that is not immediately associated with the sitcom is the least obvious from all the aforementioned situations, nevertheless, it may cause confusion to the TA familiar with particular ECRs (see Ex. 14).

Ex. 1: EP07 – 12:06	
<b>Context:</b> Mitchel arrives at Longinus’s Thanksgiving party without any present.	
<b>Source text</b>	<b>Target text</b>
Longinus: Well, girl, come on in. Let's get you two drinks... <i>one for each empty hand you showed up to the party with.</i>	Longinus: Tak pojd' dál. Zasloužíš dva drinky... <i>do každé prázdné ruky — bez dárku jeden.</i>

The pause in speech seems to be placed incorrectly (as indicated by a dash) in the TT. Since the pause is long, it makes it difficult to understand the conveyed meaning and the humorous situation is probably lost too. The solution could be shifting the pause further in the text, i.e. “do každé prázdné ruky bez dárku — jeden”.

Ex. 2: EP05 – 02:00	
<b>Context:</b> Luke and Alex have accidentally planned their dates at the same restaurant and at the same time. Luke explains to Alex why he cannot postpone the time of his reservation and wants Alex to change hers.	
<b>Source text</b>	<b>Target text</b>
Luke: She [Janice] has to eat four hours before bed because of the reflux. <i>You change.</i>	Luke: [Janice] Musí jíst čtyři hodiny před spaním kvůli refluxu. <i>Ty běž dýl.</i>

The contextually nonsensical sentence is provided to the TA since the dialogue is about changing time of the reservation in the restaurant. Some more suitable translation might be “ty běž později” or “ty to změň”.

Ex. 3: EP09 – 04:06	
<b>Context:</b> Claire wants to speak neither with Gloria nor with Jay.	
<b>Source text</b>	<b>Target text</b>
Phil: What are we gonna do about Luke and Manny? Claire: Nothing. <i>The last thing I want is to get into a whole thing with Gloria.</i> Jay: Hey, hon, got a minute? Claire: Ugh. <i>Second to last.</i>	Phil: Jak vyřešíme Luka s Manny? Claire: Nijak. <i>To je to poslední, co chci řešit s Glorií.</i> Jay: Claire, máš chvilku? Claire: <i>Předposlední.</i>

The TT dialogue is puzzling, in particular, the lines of Claire who wants to express that the last thing she wants is to discuss anything with Gloria, but after Jay wants to speak with her, she realizes that speaking with him is even more unpleasant than the conversation with Gloria. The pause in speech would provide a solution, i.e. “To je to poslední, co chci... řešit něco s Glorií”.

Ex. 4: EP08 – 08:36	
<b>Context:</b> Jay invites a girl in an attempt to help Manny recover from a tough breakup.	
<b>Source text</b>	<b>Target text</b>
Jay: Manny, offer her a drink at the bar. Brandi: You got anything <i>with cinnamon</i> ? I'm not particular.	Jay: Manny, nabídní dámě pití. Brandi: Máš něco <i>ke skořici</i> ? Nejsem vybíravá.

In the ST, Brandi asks for a cinnamon flavored drink. The TT does not seem to make any sense in this context due to the misleading preposition that can be immediately noticed by the TA, though might have been shifted inattentively.

Ex. 5: EP03 – 06:07	
<b>Context:</b> Lily describes how she has designed the art project for school.	
<b>Source text</b>	<b>Target text</b>
Lily: I just grabbed something out of the trash and threw glitter glue on it. Got 70. Mitchel: She knows that's <i>out of 100</i> , right?	Lily: Našla jsem to v koši a posypala třpytkami. Za 70 bodů. Mitchel: Ví, že je to <i>ze skla</i> , vid'?

The numeral “sto” and the material “sklo” seem to be swapped as the result of the similar sound when used together with the preposition. There is no obvious reason why the original joke based on the points should be lost as this alteration does not evoke any humorous association.

Ex. 6: EP07 – 10:15	
<b>Context:</b> Manny tries to talk Claire out of accepting the job in a company that makes poles.	
<b>Source text</b>	<b>Target text</b>
Manny: Don't do it, Claire! It's beneath you! Claire: Whoa! Manny, show some respect! <i>If it weren't for poles, you would be pledging allegiance to a floor mat!</i>	Manny: Nedělej to Claire! Máš na víc! Claire: No tak Many, to už neříkej. <i>Vždyť nebýt tyčí, dostaly by nás rohožky.</i>

The missing cultural reference to the flag of the USA is troublesome in the TT. The comic impetus is based on the assumption that without poles there would be no flags but only mats. Although too culture-bound ECRs seem to be generally avoided, this translation is rather confusing as there is no obvious association between mats and poles.

Ex. 7: EP08 – 18:16	
<b>Context:</b> Claire is asked to speak to her dead mother DeDe (who is buried in the roots of their tree) and convince her that Jerry (DeDe's ex-partner and Claire's step-father) can already start a new relationship.	
<b>Source text</b>	<b>Target text</b>
Claire: Hey, uh, Mom? So, uh... Jerry wants to go to Mexico for a year... Jerry: Four months! Claire: <i>Worth a shot.</i>	Claire: Ahoj mami. Takže Jerry chce na rok do Mexika... Jerry: Na čtvrt roku! Claire: <i>Zkusím to.</i>

Claire uses the ST phrase to refer to what she has just said, i.e. she wants Jerry to stay abroad as long as possible as she does not enjoy his temporary presence at her house. The TT phrase, by contrast, seems to refer to what she is planning to say. The association with the previous context disappears along with the original joke. Instead, phrases like “za zkoušku nic”, “tak nic” or “zkusila jsem” could be used.

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Ex. 8: EP01 – 09:10

**Context:** Manny’s former girlfriend Sherry is recording the voice for Jay’s dog beds promo video. Gloria, who does not like her since she broke up with her son Manny, meets her in the studio.

**Source text**

Sherry: Hi, Gloria.  
Sofia: Hi, Sherry. *Break your legs.*

**Target text**

Sherry: Ahoj Glorie.  
Sofia: Nazdar. *Zlom vaz.*

Gloria uses the idiom incorrectly, which intensifies her hatred towards Sherry and implies that she does not wish her luck with her performance. Gloria is a non-native speaker and often makes unintentional mistakes (malapropisms). In this case, it seems that she is well-aware of the mistake and misuses her weakness. The correct version of the idiom is presented to the TA, which eliminates the original joke that is required with respect to the given visual context, i.e. the confused facial expression of Sherry. To preserve both the joke and the coherence with the visual context, possible solutions could be “zlom vazy” or “zlom si vaz”.

Ex. 9: EP02 – 11:39

**Context:** Luke confesses to Phil that he also has serious doubts about Gloria.

**Source text**

Phil: How much do we really know about Gloria?  
Luke: The exotic stranger who just popped into our lives out of nowhere? *I’ve had my suspicions about her for years.*

**Target text**

Phil: Co všechno vůbec víme o Glorii?  
Luke: Exotická cizinka, která se nám vkradla do života. *Od léta je mi podezřelá.*

The incorrect choice of preposition, “od” instead of “už”, reduces the meaning to last summer, whereas the ST mentions a considerably longer time period. This translation does not correspond with the immediately forthcoming visual context where the sitcom recalls the moment when much younger Luke overhears Gloria’s suspicious phone call.

Ex. 10: EP08 – 05:09	
<b>Context:</b> Manny is sad while preparing coffee for Jay since he has broken up with his girlfriend.	
<b>Source text</b>	<b>Target text</b>
Jay: What are these little drawings in the milk? Manny: <i>That's me staring out a window. I made the stars with my tears.</i>	Jay: Cos mi to nakreslil do mlíka? Many: <i>Sebe hledíc z okna na hvězdy z vlastních slz.</i>

The information that Manny has made the portrait in Jay's coffee with his own tears cannot be fully grasped in the TT. The intention was probably to use more expressive language typical of Many who often uses poetry. This, however, does not cohere with the visual image, i.e. the facial expression of disgusted Jay who after sipping his coffee finds out how it was prepared.

Ex. 11: EP15 – 07:20	
<b>Context:</b> Phil wants to persuade Jay that his home-grown mushrooms are better than the store-bought ones and insists on tasting some of them.	
<b>Source text</b>	<b>Target text</b>
Jay: That's damn good. Why do I always default to "no"? <i>Is Gloria right?</i> Should I try slim-cut jeans?	Jay: Fakt dobrý. Proč vždycky všechno šmahem odmítnu. <i>Kvůli Glorii?</i> Mám zkusit upnutý jeany?

Gloria, who is considerably younger than Jay, wants him to be more open-minded and adventurous throughout the sitcom storyline. The provided translation denotes the exactly opposite meaning presenting Gloria as the cause of Jay's unwillingness to try new things.

Ex. 12: EP02 – 13:47	
<b>Context:</b> Luke, Haley, and Alex have just realized their mom probably wanted to get rid of them to have the home for herself, and therefore she set all of them some senseless tasks.	
<b>Source text</b>	<b>Target text</b>
Luke: Plus, mom said she was sick, but she was wearing that stuff that makes her look like a prostitute. Haley: <i>Eyeliner?</i> Luke: Exactly.	Luke: Navíc řekla, že je nemocná, ale měla to s čím vypadá jako prostitutka. Haley: <i>Řasenku?</i> Luke: Jo, tohle.

Since Claire always wears makeup and mascara belongs to her everyday routine on the show, this translation causes some doubts as it is not something that would be associated with an occasional situation that is required in this context.

Ex. 13: EP15 – 03:03	
<b>Context:</b> Claire asks Phil to give her feedback on her job presentation.	
<b>Source text</b>	<b>Target text</b>
Phil: Yes, please! You've been such a cheerleader for me with all my magic shows and <i>SCARB dinners</i> , I'd love to be yours.	Phil: No jistě! Byla jsi mou oporou při <i>roztleskávání</i> , kouzlení a teď je řada na mě.

The problem with the TT is that Phil has never been interested in cheerleading in the previous sitcom context. The ST acronym (associated with the annual ball for real estate agents) probably meant to be avoided, though it has already appeared in the previous episodes and was replaced with another acronym “BURKA”. This modification, thus, does not seem to be necessary.

Ex. 14: EP08 – 08:15	
<b>Context:</b> Brandi is trying to soothe Manny who feels depressed about his former girlfriend.	
<b>Source text</b>	<b>Target text</b>
Manny: Brandi, I'm sure you're very nice, but I'm dealing with losing the love of my life and I just need some time. Brandy: I know what you're going through, honey. My man saw “Free Solo” and <i>tried to scale the local bank</i> . He died doing what he loved... <i>Daring the cops to shoot him</i> .	Manny: Brandy, určitě jsi úžasná, ale přišel jsem o svou životní lásku, a ještě to bolí. Brandy: Já tohle znám brouku. Ten můj skouknul „Free Solo” a <i>vlez do místní banky</i> . Umřel přitom, co miloval... <i>Dráždil poliše kvérem</i> .

The joke is based on the allusion to the film that tells the story about the adventure of free solo climbing. Brandi tries to explain that her boyfriend dies after he has been inspired by the film to climb the bank. The TT implies that the film has inspired him to rob the bank and provoke the police to shoot him, which is the exact opposite. This translation may be especially confusing to the TA familiar with the film plot.

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## Summary of challenges

The previous chapters discussed in more detail the particular translation problems typical of the sitcom MF along with uncovering the translation norms (often including personal suggestions) and the possible reasons behind them. Based on the provided graphical representations, it is possible to make some generalizations and evaluate hypotheses, which will be covered when drawing the final conclusion. This chapter provides a brief overview of the detected sitcom challenges visualized in the following graph.

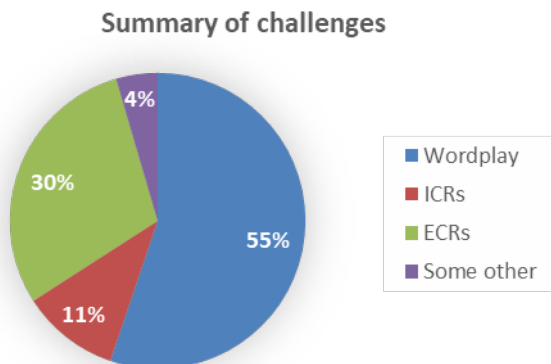


Figure 6: Summary of Challenges

It can be seen that wordplay is the prevailing challenge of the sitcom as it represents 55% of the identified problems. This is followed by extralinguistic culture-specific references (30%), intralinguistic culture-specific references (11%), and some other (non-textual) problems (4%) that the translators had to cope with. In total, 308 instances of more or less problematic nature were gathered from the last sitcom season and included in the comparative analysis. However, it needs to be noted that some items might have been overlooked as a result of the human factor and the total number of challenges per the episode may be even higher. On the other hand, this material provided enough data to be able to reach a conclusion.

## Conclusion

The proposed contribution endeavored to reveal the areas that tend to complicate the sitcom *Modern Family* translation process. This implies such situations that were likely to create a major stumbling block to the translators, and more effort, time and imagination seemed to be fundamental to transfer them into the TT. The comparative analysis of the English audio and the Czech dubbing was undertaken to derive the most common challenges that the sitcom



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MF imposed on translators. Besides identifying the hindrances, it was also investigated how these situations were tackled and what incentives might have led to these particular choices.

It was discovered that several text-related challenges recur in the sitcom, namely, intralinguistic culture-specific references (ICRs) represented mostly by slang and idioms, extralinguistic culture-specific references (ECRs) pertaining to various phenomena outside of language, and wordplay building a notional bridge between the two aforementioned challenges. More specifically, ICRs were troublesome as their semantic range could not be preserved in the TT by a mere literal translation. ECRs, on the other hand, incorporated some external realia that were too culture-bound. Wordplay may be considered as the most complex challenge of the sitcom since operating with both linguistic and extralinguistic items occurring in all language levels often closely linked to the visual context, which required adequate linguistic competence. Apart from the language-specific constraints, there were detected other problems triggered by some implicit non-textual factors related to human constraints like time or financial pressure, lack of experience or talent, some stressful situations, tiredness, etc. It is deemed that some of these factors might have led or contributed to the less appropriate translation solutions unexpected to appear in HBO GO dubbing as they seemed to be avoidable and some of them proved to be especially problematic since easily noticeable, i.e. when the TT did not cohere with the given visual context or seemed to be illogical with respect to the dialogue, or when further context (the context of the sitcom and outside it) was violated. Having considered all the identified challenges, these failings are (at least concerning their quantity) negligible.

The detected text-related problems all belong to Pedersen's (2005, 2011) "Translation Crisis Points", which only supports their challenging nature. It might be objected that they can be found across various types of texts, nonetheless, their occurrence in the sitcom seems to be peculiar due to their tendency to be employed in generous amounts, in a relatively short time span of approx. twenty minutes and mostly in comic contexts, which increased demands on the translators who faced the intricacies repeatedly and in addition to detecting, understanding, and finding a way to make them meaningful within the TT, they were also supposed not to lose the entertaining value within this new environment. Taking into consideration that this task was conducted in the context of dubbing, the attendant constraints posed further challenges. That is to say, the sitcom translators were exposed to recreating complex phenomena that required the choice of appropriate strategies. Seeking to uncover the translation norms, Pedersen's (2011) taxonomy for rendering ECRs and Delabastita's (1996) model for rendering puns and ICRs were applied. At first sight, the translation goal was associated with humor retention since the sitcom's primary, if not sole,

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function is to entertain. However, humor is a very subjective and complex issue, and it should not be the only aspect taken into consideration.

With wordplay and ICRs, the focus seemed to be more on providing a similar emotional impact where the level of expressivity and/or verbal playfulness was likely to be a priority. As a result, the strategies classified under preservation and gain may be associated with successful transfer. The former includes the strategy of “ST pun to TT pun”, but not the strategy of “ST pun to TT literally translated pun” since this strategy leaves the TA without any guidance. The latter category reflects the strategy of “ST non-pun to TT compensatory pun” when the level of expressivity was increased in the TT and the originally unmarked ST element became marked in the TT. These “self-triggered challenges” prove that extra effort was invested by the translators whose intention was most likely to compensate for the situations that had to be negotiated with a less desirable outcome. As a consequence, it can be concluded that there was identified 67 % of successful wordplay renderings in the TT, which disproves the predetermined hypothesis. Similarly, ST ICRs were successfully rendered in the TT in 73% of the cases.

In terms of ECRs, by contrast, it can be argued that the focal point was making the ST less foreignizing to the TA, which was sometimes achieved at the expense of funniness. Working on this assumption, it could be said that the more intervention was undertaken to bring the unfamiliar or too culture-bound reference closer to the TA, the more successful the rendering might be viewed. From a different point of view, preserving ST ECRs may be seen as a deliberate prompt to the TA to try to comprehend the text on their own instead of merely giving them the correct answers. I am leaning towards the former position, which may be supported by the prevalence of the target-oriented strategy of “generalization”, but also the presence of “specification” and “omission” (the strategies that risk either prolonging or shortening of the utterance), “substitution” of monocultural ECRs with transcultural ECRs or with situational paraphrases, and, by dropping monocultural ECRs in wordplay where the priority is preserving verbal playfulness in the TT. As a result, it can be stated that all strategies apart from “retention” (27%) represent more or less successful rendering as they attempt to make the ST text more or less accessible to the TA.

Dubbing proved to impact the translation choices, i.e. complete “omissions” that tend to radically shorten the utterance were employed scarcely and only with ECRs (mostly one-word ECRs) where this step generally meets the deemed translation goal. Further, prolonging the utterance with “specification” was seldom and enabled only when adding a small amount of information or when the text was significantly modified and substituted so as not to impact the length of the text. Similarly, “generalization by paraphrase” was allowed only when the ST item was replaced by a TT item of roughly equal length, which was not a

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common choice, instead, “generalization by superordinate term” was mostly selected. Finally, literally translated ICRs were absent in the TT similar to direct copies of puns (except for a few songs classified as wordplay). This can be clarified by pre-excluding the strategy of “editorial techniques” that would in monosemiotic texts serve as explanatory devices.

It is necessary to reemphasize that the challenges identified in this sitcom cannot represent universal sitcom challenges, but it can be anticipated that many of them might be a shared feature in this genre. As expected, the comparative analysis shed light on some interesting areas and could be perceived as a starting point to further research. For instance, the extension of this research by including more sitcoms to compare the challenging aspects and derive common problems in sitcom translation. The scope could be also narrowed down to a thorough study of one particular aspect to reveal nuances that could not be grasped in this analysis. In particular, wordplay deserves more attention as proved very complex. On balance, this paper may contribute to a better understanding of the complexity behind sitcom translation or translation as such and show that translators are required to draw from a rich repertoire of skills to deal with numerous intricacies imposed on them in the translation process. Besides, English learners may benefit from this type of research as the identified challenges can be commonly encountered in real-life situations where they need to be tackled. For instance, slang and idioms belong to the everyday communication of the young, puns are often found in various authentic teaching materials, literary texts, movies, etc. ELT strives to be more responsive to the current needs and the selection of interesting and personalized material that often goes beyond standard language favors a learner-oriented approach and supports motivation for learning English. Similar studies allow learners to see not only how language behaves in natural discourse, which develops their linguistic competence, but cultural references develop intercultural communicative competence necessary to interact successfully across cultures, anticipate misunderstandings, avoid stereotyping, etc. Thus, what is discussed in this paper basically supports the idea that language and culture form a unity and should be taught simultaneously as it prepares learners for something they are likely to face outside of the classroom.

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# Assessing and postediting of machine translations

Mária Bajzová

## Machine translation

Machine translation (MT) stands for computer systems capable of producing translation from one language into another. This term can be alternated by mechanical translation or automatic translation in academic literature. Interestingly, the equivalents of the stated terms in foreign languages are commonly used as well, for example, French *traduction automatique* (Hutchins and Somers, 1992, p. 3).

Alcina examines the types of computer programs used in translating (2008, p. 81) and claims that the distinction stands in the volume of automatisation in the translating process (2008). Amongst other things, traditional human translation is usually understood as translation without any automatisation. The opposite side of the axis appears to be fully automatic high-quality translation, where translation is done without human intervention.

Machine-aided human translation is a system where a human translator produces a translation with the support of a machine translation tool. In this case, it is necessary to adjust the text before performing the input to the translation tool. The adjustment is called *pre-editing*. According to Guerberof Arenas, pre-editing “involves the use of a set of terminological and stylistic guidelines or rules to prepare the original text before translation automation to improve the raw output quality” (2019, p. 333). It is also possible to edit the text afterwards, without any adjusting beforehand. In the second case, the proper term to use is *post-editing*, which is a crucial component of this paper’s analytical part. In the same chapter,

Guerberof Arenas states that “PE (post-editing) means to review a pre-translated text generated by an MT (machine translation) engine against an original source text, correcting possible errors to comply with specific quality criteria” (2019, s. 334).

However, the border between the human-aided machine translation and the machine-aided human translation appears to be small. According to Hutchins and Somers, both can be covered by the umbrella term *computer-assisted translation* or *computer-aided translation* (1992, s. 150). Computer-aided translation operates based on translation memory.

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Machine translation is a technique saving money, although the quality of such translation is undoubtedly lower than human translation. To summarise the whole process, analysis of the structure of each term in the source text precedes the act of translation. Afterwards, the system splits the structure into elements, easily translated in the target language, to assemble it into a structure resembling the original, but translated into the target language (Jánošíková, 2021).

Nevertheless, machine translators are not able to take into account the diversity of various languages' structures. It is one of the plenty of difficulties occurring in this field. From personal experience, word-to-word or literal translation usually contributes to unpleasant results. If anything, such work is not natural for the native speaker of the target language, contains grammatical mistakes and, most importantly, may not keep the original meaning.

A human analysis check is necessary due to the reasons listed above. Perfect understanding of the source text is essential, and machine translators are not able to do it because they do not make decisions with consideration of the factor of wide perspective.

### **Translation process explained**

According to Pym, et al., the term “‘translation’ is primarily taken to include the reception and/or production and/or reworking of spoken or written bi-texts (paired discourses in two languages)” (2013, p. 6). It is a process where a message communicated in one language (*source language*) is translated into another language (*target language*) via a translator.

Over time, different approaches have been observed in translation. *A positive approach* arises from the fact that it provides access to new ideas and experiences. Nevertheless, translation opens horizons that would have been unknown otherwise. The barrier of another language can easily turn into an advantage, opening the door to the world and wide knowledge. On the other hand, *a negative approach* arises from some sort of fear (House, 2018, p. 9). According to House, it is related to the fact that “translated texts can never be ‘the real thing’: they remain something secondhand, a kind of inferior substitute for the original” (2018, p. 9). Apparently, the negativity may result from disbelief and questioning, which sometimes surrounded translators in the past. Occasionally, people did not believe the information they received was translated to the full extent. Historically it is assumed that rulers tried to manipulate their nation through censoring information from other languages via translators. Possibly, this is a place where the potential roots of such disbelief originate.

Today, translators are, hopefully, reasonably valued. It is possible to compare the translating act to building bridges as they connect the knowledge from the whole world. However, House states that it is not possible to claim the translation is a primary communication of primary source of knowledge (2018, p.



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10). She maintains that the original message is repeated in a different language, so it is a secondary action (2018, p. 10). The act of mediating between different languages and cultures is an irreplaceable service, especially for those who only speak their mother tongue. Without it, they would have been excluded from the original information, but thankfully, translators allow them to understand and appreciate it.

Translation typically involves two stages. The first one requires a complete understanding of the source text and the absolute understanding of the original message communicated via certain channels, for example, speech or text. The second stage requires the translator's interpretation of the original message in the target language. Translation, therefore, is not only a reproduction of the source text (House, 2018). Considering all aspects of the target language, the translator interprets the source text to preserve the original message.

Being a translator should equal being highly advanced in both source and target language. Professional translation education can be obtained in various types of courses worldwide, which would develop a positive approach to the languages and an appreciation for foreign countries' cultural heritage. The implementation of translation into the curriculum is crucial for future teachers of languages. To enable effective communication inside and outside the classroom, the teacher must be confident in a particular language (Jánošíková, 2021a, 2021b, 2021c; Liashuk, 2018).

### **Machine translation systems**

Further in the analytical part of the paper, the Yandex Translate system is used. Its description is provided below.

The security guidelines published on the official website say that all information stays on the Yandex site. Also, users' personal data is claimed to be protected and considered confidential. However, according to Russian legislation, if the government requests such information, the service provider is obliged to submit it.

The main reason for the choice of Yandex translator is that from personal experience, such a tool is seemingly not preferred by the Slovak audience. In addition to that, in my opinion, it would have been beneficial to introduce the Yandex translator in this paper. I am interested in getting acquainted with the mentioned tool and decide whether to recommend it for further use or not. The paper introduces Yandex translate system and therefore diversifies Slovak consumers' portfolio of translating tools.

**Yandex Translate system** has been developed by a Russian search engine. However, its adequate description is impossible due to a lack of published information. More importantly, details about its service are part of knowhow. This is stated as secret information, and the developers do not share it with the

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public. However, here is official information listed on the official website providing translation:

- Yandex has limits in a number of languages, and translation is available in 97 of them.
- An app for smartphones is created, supported by iOS and Android operational systems.
- The device operates with self-learning, rule-based, statistical machine translation.

### **Online translators in general**

Free, available, online translators are becoming more popular every day, mainly due to their ability to translate quickly, effortlessly and without charge to a certain extent.<sup>1</sup> Even though the overall quality of the translated output may not be sufficient, machine translation provides a general overview of the original message to be understood in the bigger picture. Furthermore, online translators can translate between many language pairs.

However, online translators may appear disadvantageous as well. According to information published on the official websites of Google Translate, Bing and Yandex Translate, machine translating tool does not guarantee confidentiality when translating documents. In other words, text submitted to the tool is not private anymore and can be found in the system's database, publicly accessible to any user of the translating tool.

Problems may occur if the source text is too long since online translators allow only a limited number of signs. To prevent such problems, it is advised to submit the text to the translator in parts. Also, machine translation quality depends on the original text's quality. Therefore, if the source text displays some defects, the text translated into the target language will not be satisfying.

### **Machine translation and its place in today's world**

Machine translation undergoes rapid development. According to Stephen Doherty, "the sophistication of MT improves, its reliance on human data is becoming more difficult to identify as the lines between human and machine are continually blurred and professional translators become more reliant and embedded into the translation process that they had hitherto controlled" (2016, p. 962). Even amateur translators use such tools to their advantage. No special technological competencies are required, and machine translation tools are available to most people nowadays.

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<sup>1</sup> If user selects certain online translator, part of the process is accepting the terms of use, which include warning about confidentiality and possible misuse of inserted information.

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Even if one needs for one's work just native language, there may be some concepts concerning specific jobs demanding further study and recognition in a foreign language. Also, part of each job is to proceed and build upon new knowledge. If the employer provides no proper further education, employees often try to educate themselves.

Machine translation systems have a stable and irreplaceable position in the educational system. Companies are aware of this fact, and as Thierry Poibeau claims, "in a multipolar, multilingual world, mastering this technology is an absolute must for Internet and telecommunications companies with global ambitions" (2017, p. 162). Furthermore, Poibeau also states that machine translation necessarily contributes to developing multiple products with great potential (2017). Companies mastering future planning strategies are already using machine translation tools daily.

### **Evaluation of the machine translation**

Evaluation, especially the questioning of quality, has been a phenomenon accompanying the evolution of machine translation. The quality of the output is the main objective. Considering different approaches to machine translation, methods of evaluation are diverse.

Evaluation of the machine translation is presumably a challenging task to complete. Languages vary in their properties. Therefore, we should not say that there is only one correct translation for particular discourse. When evaluating machine translation, the original intention and function of the original is what matters. However, it may be challenging for evaluators to depersonalise themselves from translation. According to Poibeau, "it is clearly difficult to evaluate the quality of a translation, since any evaluation involves some degree of subjectivity and strongly depends on the needs and point of view of the user" (2017, p. 130).

This chapter will concentrate on the two evaluation strategies characteristic of today's approach to the evaluation process: *human-assisted evaluation* and *automatic evaluation*. While automatic evaluation compares evaluated translation to the referring, existing one, human-assisted evaluation is provided by a person mastering both source and target language.

### **Human-assisted evaluation**

Human-assisted evaluation is rooted in the fact "that no automatic system is capable of producing a perfect translation" (Poibeau, 2017, p. 133). It is reasonable to attempt to evaluate machine translation. Hutchins and Somers suggest three tests of the quality of a translation (1992, s. 163). First, fidelity or accuracy deals with matching the transmitted message and the original message. For translation to be adequate, there must be no information omitted in the

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overall output, and also, no additional information not obtained in the original text can be added. Secondly, clarity is quality, a level to which the text is understandable for the target audience. Finally, stylistics is an important component of a machine translation, since the suitability of chosen stylistics and language is evaluated. High intelligibility is usually associated with accuracy. Listed quality testing stages can be evaluated individually but can also complete one another (Hutchins and Somers, 1992, s. 163). Anja Schwarzl lists the same criteria (2001, s. 87). In the following part, only some of the evaluation methods will be discussed. The descriptions provide general depictions and are not meant to be considered professional framework.

Translation can also be evaluated via *sentence comprehension*. The intelligibility of translation can be checked by answering questions, and the answers should have been based on the knowledge obtained in the translation. Sentence comprehension evaluation contains two steps: blind editing and adequacy check. At first, the evaluator receives output from the translator without any background documents, and such output must be corrected. Secondly, another evaluator receives corrected text as well as the background documents. Adequacy check can be performed via answering questions. The answers should have included only information from the translation.

A considerable evaluation method is also done by measuring the *time* postediting of translation required. However, in evaluating via this method, it is important to depict the desired quality limit beforehand.

Error flagging is a method where evaluators receive the translations and their aim is to depict mistakes in them, based on the classification previously agreed on (Bojar, 2012, p. 108).

### **Automatic evaluation**

Overall, automatic evaluation methods are covered in the umbrella term *MT evaluation metrics*. The main aim of automatic metrics is to make the process of evaluation faster. There are many automatic evaluation methods, and in this paper, the three most prevalently used will be discussed.

BLEU is one of the oldest and most frequently used metrics. It is a shortened version of Bilingual Evaluation Understudy. This approach is based on the idea that the more machine translation approaches the human-produced translation, the better it is. As Poibeau explains, “if two texts,  $T_{ref}$  and  $T_{auto}$  are identical, then BLEU score is 1” (2017, p. 135).  $T_{ref}$  and  $T_{auto}$  refer to the relationship between the human translated text and machine translation. Score 1 represents perfect equality between them.

NIST is metrics derived from the National Institute of Standards and Technology. NIST uses “the same period as the BLEU score” (Poibeau, 2017, p.

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135). The same principles are conveyed; two segments are compared. However, the main difference lies in the factor of informativeness.

METEOR is derived from Metric for Evaluation of Translation with Explicit Ordering. Such a method has been developed recently with an interest in semantics. If the METEOR score is 1, the translation is semantically flawless. In the words of Poibeau, "METEOR is based on identification of semantically 'full' words (nouns, verbs, adjectives) shared between the two texts" (2017, p. 135).

### **Post-editing**

Post-editing is key activity following generated translation. It is safe to say that post-editing has existed since the invention of machine translation. The process of post-editing is, according to Koby, "usually understood as a human being (normally a translator) comparing a source text with the machine translation and making changes to it to make it acceptable for its intended purpose" (2001, p. 1).

"The process of using pre-translated text as a basis and improving it to the final translation is called post-editing" (Herbig et al. 2019, p. 1). Post-editing processes are more likely to differ from translation (Koponen, 2016, p. 13). According to Krigs, "there are two ways that the nature of MT may influence the process: firstly, the defects present in MT may break up normal reading patterns, and secondly, the equivalency search processes may be affected by suggestions already provided by the MT" (2001, p. 165-166). The translation and post-editing processes differ not in the types of processes but their distribution.

Many research studies are concerned with the differences between post-edited translation and manually translated text (by a human). According to Fiederer O'Brien (2009, p. 62-63), post-edited versions were very similar to manual translation. Findings present the following differences: post-edited versions were stylistically worse but more accurate in meaning than manual translation. Also, in terms of error-based evaluation, postedited texts were rated better. The manually translated text contained sentences requiring further correction in comparison to PE. The overall conclusion is that while the two activities are not identical, they offer a mutual quality of the outcome.

### **Post-editing strategies**

Post-editing is at its growth. Constantly expanding machine translation requires translators to meet the market's expectations and move to postediting. Machine translation tools are increasing in popularity as well as in liability. Often only final touch is needed in terms of putting parts of translation into a the meaningful whole. Also, control of the grammar, spelling or misunderstanding is done by post-editors.

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Computer-aided tools are widespread and commonly used by translators, who, at the same time, happen to be post-editors. However, such tools are reliable only to some extent. If a machine translation tool is used before post-editing, it is helpful to do pre-research to discover how the engine operates. The post-editing process can be easier if one knows the foundations of the previous step.

Marco Trombetti provided results of analysis conducting 20 million translated words. Interestingly, his findings show that linguists tend to correct every match contained in a translation memory. It supports Krings' argument that individual variation is related to revising the machine translation (2001). "Some of the post-editors considered multiple alternatives in their target audience verbalisations," and that appears to be the main reason post-editors may have a tendency to correct almost every word generated in the machine translation (Krings, 2001, p. 530).

### **Post-editing without source text**

Post-editing is a process where text in the target language is produced based on the machine translation of the source text in the source language. Despite that, Maarit Koponen states that "studies have also explored another possibility, sometimes termed 'monolingual machine translation', where the post-editor works based on the MT alone, without the source text" (2016, p. 18). The assumption that the monolingual process can be useful (Koby, 2001) means that a proper post-editing can be provided without attempting to approach the original source text.

It was also argued (Koponen, 2016, p. 18) that "in this monolingual scenario, the central question is whether, and to what extent, it is even possible for a post-editor to interpret the meaning and correct errors without the source text." Comparing post-edited texts with the source text achieved similar percentages of improved fluency scores (Koponen, 2016, p. 20). Accuracy occurred more often if source text was available. However, in terms of reliability, post-editing without source text reached a higher score and more often – 67% of sentences (Koponen, 2016, p. 20).

Interestingly enough, no post-editing has reached a flawless score – with source text or without. This system also presented divergence amongst post-editors. Often it relates to the editor's familiarity with the subject's area. Confidence in a particular field of studies influences the speed and quality of translating and post-editing. Experts in a certain subject are expected to succeed in post-editing without source text (Koponen, 2016: 20). According to Krings, "extra-lingual knowledge becomes the most important source of knowledge if there is no wellformed source text" (2001, p. 170).

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## **Multimodal approaches for post-editing**

The suitability of chosen approach to the post-editing significantly influences the overall quality and editor's productivity. According to Herbig et al., "the use of speech recognition for dictating translations dates back a long time" (2019, p. 2). "Multimodal approach is the first translation environment combining standard mouse & keyboard input with touch, pen, and speech interaction for post-editing of the machine translation," and having such alternatives at hand may be encouraging the operator to use them (Herbig et al. 2020, p. 1691). Removing the words from text and reorganising text benefit most from pen and touch modalities. On the other hand, multimodal interaction and speech suit the best when inserting or replacing text.

Multiple models and multiple combinations of models are area of research. For example, "the combination of automatic speech recognition and typing could boost productivity" (Herbig, et. al. 2020, p. 1692). As a result, commercial CAT tools, such as MateCat, integrate such combination into their system. Some of the multimodal approaches used to post-edit are *touch and speech*, *pen and touch*, and *mouse and keyboard* (O'Brien, 2014).

## **Relevance-theoretical approach for post-editing**

### **The relevance principle**

The relevance principle studies the relation between processing effort and cognitive effects. If the process follows the principle of relevance, it means that humans seek the maximum result providing minimum effort necessary to reach the expected conclusion. In the words of Fabio Alvez et al. "the principle of relevance regulates effort and effect relations in inferential processing in order to enhance human beings' cognitive environments" (2016, p. 112). To put it in other words, such a principle prevents one's mental capacity from being overwhelmed by the unnecessary effort and therefore saves energy.

In post-editing, it is crucial to depict the *relation* between time and the quality of performing a given task. Every post-editor works upon agreed terms on prearranged text. Therefore, one should be aware of choosing the right method, "reducing time (and eventually processing effort) to a minimum possible and increasing quality (related to cognitive/contextual effects) to the maximum required for the post-editing modality in focus or almost as good as a human professional translation" (Alvez, et al. 2016, p. 115). If the post-editor aims to finish the work in the shortest amount of time, the main goal is not precise formulation and stylistics of the text, but rather fast submission of the original information to the target audience.

Post-editors working with machine-translated text tend to face pressure to finish the work quickly. Some may argue the pressure is appropriate since "posteditor is expected to save time and cognitive effort as the machine

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translation system generates a first version of the text” (Alvez et al. 2016, p. 115). If approaching postediting through relevance, the editor must consider the target audience’s knowledge and possible requests.

Attempting to post-edit text as fast as possible, as high in quality as possible, can perhaps be gained by combining interactive systems, which can be helpful and time-saving. If the editor decides to do so, “(he) will be offered some optional solutions for specific problem in case he decided to change something in a translation unit” (Alvez, 2016, p. 115).

### **Automatic post-editing**

There is a correlation between the quality of the machine translation output and the space that is left for automatic post-editing. The lower in quality MT output is, the more room is left for automatic post-editing. It is important to note that while machine translation needs further post-editing, human translation does not require automatic post-editing at all. “Automatic post-editing systems are usually trained by complementing human post-edited data with large, artificial data generated through back-translations, a time-consuming process often no easier than training a MT system from scratch” (Correia and Martins, 2019, p. 3050).

Automatic post-editing systems derive data from platforms, which human translators and post-editors work. The delivery of profit consists of three parts: source sentences, machine translation outputs, and human post-edits (Correia and Martins, 2019, s. 3050). In other words, such system is learning from human corrections and saves acquired knowledge into data storage. The system can generate its own “triplets” afterwards since it already knows how to create them.

### **Automatic post-editing and the translation industry**

Many developers are interested in combining technologies *to support the automatisation* of the whole translating process. Possibly, a computer-assisted translation could provide automatic suggestions for words. That would increase the level and accelerate the speed of the translating and, afterwards, post-editing. One of the statements discussing such an issue is that “developing machine translation engines that make automatic post-editing useless is still a prerogative of few” (Negri et. al. 2018, p. 6).

### **Importance of post-editing**

As stated previously, post-editing refers to the process of editing the machine-translation output. The purpose of post-editing is to detect mistakes and ensure the target audience receives information the same as in the original text. The output obtained from machine translation cannot always be argued as correct until the post-editing process is completed. This raw output can be confusing to



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an inexperienced user of the machine translation tool; it may consist of literal translations and some correct translations. However, the blend of such translation may create an environment not corresponding to the original idea of the original message. Therefore, the foremost point of proper translation - to translate the original message truthfully - would not be completed without depriving the target audience of any part of the overall notion. Aside from the service of completing translation services, post-editing can also be considered a booster for machine translation technologies. It helps navigate machine translation tools, which often use databases of already completed human post-edits. This way, systems can benefit from post-editing backwards and create certain patterns on such basis. According to House, "one of the most exciting developments in the field of audiovisual translation today is the involvement of cybercultures as sites of interventionist practises" (2018, p. 173).

Machine translation is not absolutely reliable. Systems not containing the understanding and processing of cognitive procedures and certain neurobiological structures found only in human brain cannot compete with their accuracy. Studies show (Mitchell, 2015, s. 73) that the absolute dependency on the machine translation is surreal.

### **Pedagogical contribution of the machine translation and post-editing**

Pedagogy is possibly one of the most important fields machine translation and post-editing find use in. The translation is traditionally part of exercise and tests of learners' knowledge, especially that concluding vocabulary, grammar and non-textual abilities (House, 2018, p. 143).

Even though translation as such has been part of history nearly for seven hundred years (House, 2018, p. 144), machine translation has been developing only in the last century. Its advantages are irreplaceable in the field of education. According to House, "in the more recent cognitive and communicative trends in language teaching and learning, conscious understanding and control of structures of the foreign language through study and analysis are emphasised as well as the ability to creatively use the foreign language" (2018, p. 145).

This paper's aim is to discuss the concept of machine translation and postediting. If studied properly, machine translation can be examined into depth, hand in hand with post-editing process. It may be quite interesting to look at translations from different perspectives.

The overall goal is to inspire the reader of the paper towards being interested in machine translation as nowadays, computer linguistics is claiming its position in our lives.

The use and possible application of the conclusions from this paper in practise is considerable. This paper can contribute to viewing (machine) translation as a form of exercising one's competences in language.

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## Analytical part

One of the main goals of this work is to consider the appropriateness of machine-translated text in respect to the information communicated initially. As Poibeu states, “the translation should be faithful to the original text”, which means preserving the information stated in the source text but translating it into in the target language (2017, s. 16). It is the post-editor’s work to guarantee the reliability of the translated text. Post-editors should respect not only the meaning of the text but also its grammar, overall structure, and cultural heritage of the language.

## Depiction of prevalently occurring mistakes

In the following part, selected examples are characterised and problematic sequences, which were not satisfactorily translated by machine translator Yandex, are corrected. Then the modification of post-edited segments is explained. Whole post-editing of the translation is attached as an appendix. Chosen examples of mistakes are listed in tables, containing segment number, original text, machine translated text, and post-edited text. Meanings of the medical terminology in Slovak was confirmed via *Slovníkový portál Jazykovedného ústavu L. Štúra SAV*. The meaning of the medical terms in English was checked via the online *MerriamWebster Medical Dictionary*. To overcome the differences between English and Slovak terminology, *IATE European Union Terminology* was used.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
1.	Diet and Dermatitis: Food Triggers	Diéta a dermatitída: spúšťače potravín	Strava a dermatitída: potravínové spúšťače

Tab. 1: Post-edited segment no. 1.

Firstly, in this table, the word “*diéta*” is problematic. In Slovak, it usually refers to a limitation in eating or to a specific eating plan (usually used due to medical reasons or to lose weight). In the introduction of the chosen medical article, the “diet” is meant to refer to the overall combination of food and drink. Due to differences between similar-looking words stated above, the decision to edit the translation to the word “*strava*” was necessary. “*Strava*” in the Slovak language possesses the same meaning as “*diet*” In English. As in all post-edits, it is crucial to preserve the original information in the target language, and “*diéta*” sends a different message about the introduction to the article than “*strava*.” “*Dermatitis*” is a word of Latin origin and an internationally accepted term for the health condition. In some languages, the word borrowed from another language

is adjusted to be pronounced better or suit the language's structure. "Dermatitis" as "dermatitída" in the Slovak language results from the described process. At the end of the first table, *food triggers* was translated as "spúšťače potravín". It is not a correct conversion of meaning since the suggested translation shifts the attention to the things triggering the food rather than the original message. The original meaning was meant to concentrate on the food triggering dermatitis, and in Slovak "potravínové spúšťače".

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
9.	This is why the gold standard for diagnosis remains the double-blind, placebo-controlled food challenge.	To je dôvod, prečo zlatý štandard pre diagnostiku zostáva dvojito zaslepenou, placebom kontrolovanou potravinovou výzvou.	To je dôvod, prečo zlatým štandardom pre diagnostiku zostáva dvojito zaslepené a placebom kontrolované vyvolanie reakcie potravínou.

Tab. 2: Post-edited segment no. 9.

The above sentence is challenging as a unit. Even though in translation, the original intention of the message was preserved, it was not translated correctly. That is from the grammatical point of view and the lexical point of view in the Slovak language. The translating tool did not acceptably process the declension in Slovak, it did not recognise the pairs correctly. Also, I had to search for proper medical expressions listed via IATE. It was necessary to adjust such expressions to fit in the sentence as well. Further in the post-editing, „*dvojito zaslepené a placebom kontrolované vyvolanie reakcie potravínou*” is also used to correct the incorrect translation. The segment above is the first one such verbalisation occurs in. Further, in the examined text, the phrase reoccurs and is corrected in the same manner.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
70.	<i>Of these children, 63 experienced symptoms on food challenge.</i>	<i>Z týchto detí 63 zaznamenalo príznaky potravinovej výzvy.</i>	<i>63 detí z tejto štúdie zaznamenalo reakciu vyvolanú potravínou.</i>

Tab. 3: Post-edited segment no. 70.

The original message remained. The translator did not correctly generate the terminology used in the original sentence. After adjusting terminology, word order had to be altered. It was necessary to edit this sentence to stylistically correspond with the previous sentence. In this case, repeating of the same words was the main reason rearrangement occurred. It is natural to recognise the differences between syntaxes of English and Slovak, and different rules have to be obeyed. For that reason, the word order cannot be identical in both cases, even though it may appear suitable. Adjustment is essential in order for a phrase or sentence to sound natural.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
71.	All symptoms occurred within two hours, with a recurrence of pruritus in some patients occurring 6 to 8 hours later.	Všetky príznaky sa vyskytli v priebehu dvoch hodín, pričom u niektorých pacientov sa objavil pruritus o 6 až 8 hodín neskôr.	Všetky příznaky sa vyskytli v priebehu dvoch hodín, pričom u niektorých pacientov sa o 6 až 8 hodín opakovane objavilo svrbenie.

Tab. 4: Post-edited segment no. 71.

The first half of the sentence was translated correctly. However, in the second part, two changes were made – a change of the word order and conversion of the word of Latin origin. The shift of the word order was done due to the attempt to adjust the machine-translated sentence in a way natural for the Slovak language. “*Pruritus*” was changed to “*svrbenie*,” since the original word is borrowed from Latin, and it describes an itchy, uncomfortable condition, for which the Slovak language has its own term. The practice in medical articles is to name the condition using the term existing in Slovak if possible. If additional information is needed, Latin expressions can be used. “*Pruritus*” is not exactly the wrong choice, but the Slovak target audience tends to prefer Slovak terms if possible.

*Symptoms* in English were initially translated as “*príznaky*”. The generated translation was not wholly inaccurate. However, the context of the chosen medical article discusses skin and symptoms on the surface. Therefore, I have decided to change the “*kožné príznaky*” (prevalently used in describing inner symptoms of the disease of discomfort) to “*kožné prejavy*”. “*Prejav/y*” in Slovak medical vocabulary is an external, surface reaction of illness or skin condition.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
72.	Cutaneous symptoms were seen in 84 percent of challenges, with a diffuse erythematous macular or morbilliform rash and pruritus.	Kožné príznaky boli pozorované u 84 percent výziev s difúznou erytematóznou makulárnou alebo morbiliformnou vyrážkou a svrbením.	Kožné prejavy boli spozorované u 84 percent reakcií, sprevádzané difúznou erytematóznou makulárnou vyrážkou alebo morbiliformnou vyrážkou a svrbením.

Tab. 5: Post-edited segment no. 72.

There is only a slight difference in the meaning and usage of the terms. Native Slovak speakers can immediately recognise the suitable term. Further on, the original message was kept. The segment, however, required appropriate reformulation. Phrase “84 percent výziev s” was reorganized to “84 percent reakcií, sprevádzané (...)”. Literal translation and preserving the word order of the English version was not natural-sounding to the Slovak audience. A grammatically correct change, accompanied by adjustment of the terminology, was completed in post-editing.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
73.	It was notable that while most children had demonstrated reactions to multiple foods on SPT, most who reacted to the oral food challenge reacted to only one food.	Bolo pozoruhodné, že zatiaľ čo väčšina detí preukázala reakcie na viaceré potraviny na BRR, väčšina, ktorá reagovala na orálnu potravinovú výzvu, reagovala iba na jedno jedlo.	Za zmienku stojí fakt, že zatiaľ čo kožné prick testy preukázali u väčšiny detí reakciu na viaceré potraviny, orálne vyvolávacie dávky vyprovokovali u majority detí reakciu len na jednu potravinu.

Tab. 6: Post-edited segment no. 73.

The original message was preserved. The sentence in this table altogether required correction. To avoid repeating the same words in Slovak, the sentence was modified, and word order was transformed. The segment was also prolonged due to an attempt to transmit the original message as correctly as possible. Structural changes were done as well. „SPT” – skin prick test, was translated as „BBR”, abbreviation making no sense in the Slovak language. Therefore, I have

decided to correct it into the version used in Slovakia by dermatologists: “*kožné prick testy*”. The change was done based on reading parallel online texts and Slovak medical reports accessible online. “*Food*” was translated as “*jedlo*”. Overall, the translation is correct, but a more exact expression needed to be found in the chosen medical article. “*Jedlo*” in Slovak can be a whole meal made from various allergens, not specific enough for this segment. “*Potravina*,” on the other hand, refers to a specific, individual element meal can be made of. The second term is more accurate for doctors since, in Slovakia, doctors do not run tests for allergy on “*jedlo*” – pizza, salad or meat pie. The specific allergy to cheese, milk, oat, or individual fruits is detected – and that is called “*potravina*” in the Slovak language.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
76.	SPT and allergen-specific serum IgE tests may be helpful in identifying potential food allergens, as they test for sensitisation.	SPT a alergén-špecifické sérové IgE testy môžu byť užitočné pri identifikácii potenciálnych potravinových alergénov, pretože testujú na senzibilizáciu.	Kožné prick testy a testy sérového imunoglobulínu E testujú senzibilizáciu, čiže môžu byť užitočné pri identifikácii potenciálnych potravinových alergénov.

Tab. 7: Post-edited segment no. 76.

Interestingly, the machine translator managed to translate the same English abbreviation, previously corrected, differently in segment no. 76. Still, “*SPT*” had to be post-edited to “*kožné prick testy*”. The translator followed the word order pattern in Slovak from the original segment in English. Slovak sentence structure does not seem natural in machine translation. Also, the phrase “*alergén-špecifické sérové IgE testy*” is not used in Slovak. It is only a similarly sounding translation that is inaccurate and does not correspond to Slovak medical dictionary. The word order was edited. Resulting editing sounds natural and straightforward, whereas the machine-translated output is shapeless, a raw translation that needs to be adjusted.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
77.	However, neither test alone is diagnostics of food allergy.	Samotný test však nie je diagnostikovaný potravinovou alergiou.	Samotný test však nie je diagnostikou potravinovej alergie.

Tab. 8: Post-edited segment no. 77.

The first half of the sentence was translated correctly and required zero adjustments. However, in the second half, translated output incorrectly shifted the attention to the “test” diagnosed by food allergy. Translating tool mistakenly generated the Slovak adjective “*diagnostikovaný*” with “*potravinovou alergiou*” in Slovak, which caused a misinterpretation of the original message - the diagnostics of food allergy was not supposed to be done only by a single test. Such misinformation had to be corrected for the target audience to receive the same information as the original audience.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
78.	Studies have found that these tests exhibit multiple false-positive reactions and have low predictive value for food allergy.	Štúdie zistili, že tieto testy vykazujú viacnásobné falošne pozitívne reakcie a majú nízku prediktívnu hodnotu pre potravinovú alergiu.	V štúdiách bolo zistené vykazovanie viacnásobne falošne pozitívnych reakcií u takýchto testov a teda majú nízku prediktívnu hodnotu pre potravinovú alergiu.

Tab. 9: Post-edited segment no. 78.

The original message was preserved in the translated output. However, the translation was edited in order to fit in the Slovak professional journalist style. The word order was modified to follow the grammar rules of the target language. The adjustment of the translated phrase „*štúdie zistili*” to „*v štúdiách bolo zistené*” was performed. In the Slovak language, we refer to people who stand behind studies by saying “*v štúdiách bolo zistené*”, rather than only referring to the study itself by simply saying “*štúdie zistili*”. However, the crucial information remains the same; based on the choice of words, the post-edited version presents more respect towards the researchers.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
86.	These eczematous reactions usually require at least six hours to develop, and in one study occurred on average 24 hours later.	Tieto ekzematózne reakcie zvyčajne vyžadujú najmenej šesť hodín na vývoj a v jednej štúdii sa vyskytli v priemere o 24 hodín neskôr.	Takéto ekzematózne reakcie zvyčajne potrebujú najmenej šesť hodín na vývoj. V jednej štúdii sa dokonca vyskytli v priemere o 24 hodín neskôr.

Tab. 10: Post-edited segment no. 86.

The table's content required a division into two shorter sentences, which thus guaranteed a straightforward understanding of the message. Readers also often tend to focus better on shorter sentences than on one long sentence containing plenty of information. Therefore, in the process of post-editing, it was easier to split the information from the original, long sentence into two adequately informative ones. Also, in the Slovak language, eczematous reactions cannot possibly *require* certain circumstances to develop. We use the words “*vyžadujú*” and “*potrebujú*” interchangeably, but there is a difference between them. “*Potrebovať*” (verb in infinitive, base form) is equivalent to the English verb *to need*. This verb is prevalently used in Slovak when describing health condition and their development.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
102.	In this study, patients also underwent testing for food-specific IgE and atopy patch testing.	V tejto štúdii pacienti tiež podstúpili testovanie na testovanie IgE a atopických náplastí špecifických pre potraviny.	V tejto štúdií pacienti tiež podstúpili potravinové testy sérového imunoglobulínu E a testovanie atopickými náplastami.

Tab. 11: Post-edited segment no. 102.

This segment is a demonstration of how English is spared of prolonged sentence structures in comparison to Slovak. In the generated translation, the meaning is preserved to some extent. However, the repetition of “*testovanie*” was confusing and needed to be corrected. Suffixes in Slovak were not generated



correctly. Terminology in the target language was adjusted to fit the customised forms accepted in Slovak.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
124.	A diagnostic elimination diet may also be utilised initially, in which a suspected food (based on history) is excluded for a period of 4 to 6 weeks.	Diagnostická eliminačná diéta môže byť tiež použitá na začiatku, v ktorej je podozrenie na jedlo (založené na histórii) vylúčené počas 4 až 6 týždňov.	Na začiatku môže byť tiež použitá diagnostická eliminačná diéta. V nej je podozrivá potravina na základe záznamov vylúčená na 4 až 6 týždňov.

Tab. 12: Post-edited segment no. 124.

In the process of post-editing of this sentence, there was a dilemma of whether to divide the machine-translated sentence into two. However, to make the original information clear, it was parted. The shift of words from back to the front was made in the first sentence. Obviously, the word order could not be kept as in the suggested translation when creating new sentences as individual units. In the centre of attention, there is “*eliminačná diéta*”, and everything else is bound at this phrase. The following sentence created from the original segment agrees with the phrase “*eliminačná diéta*”, being introduced by “*v nej*” (in it/in her). Further, the translator incorrectly generated the translation “*podozrenie na jedlo*”, which communicates different message than the original text. Post-editing offers an exact depiction of the original information “*podozrivá potravina*”. In the post-edited version, information in the brackets was incorporated into the text. The machine translation generated exact translation of the source text in parenthesis. In order to make sense in Slovak language, it was necessary to either add what kind of *history* was meant, or to change it to make it sound natural. In conclusion, „*podozrenie na jedlo (založené na histórii)*” was replaced by „*podozrivá potravina na základe záznamov*”. The post-edited version is more suitable and accurate in the Slovak language and preserves information.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
131.	However, as stated earlier, these test for sensitisation only.	Avšak, ako už bolo uvedené vyššie tieto testy pre senzibilizáciu iba.	Avšak, ako bolo uvedené vyššie, tieto testujú len senzibilizáciu.

Tab. 13: Post-edited segment no. 131.

The sentence was translated incorrectly. In order to follow the rules of Slovak grammar, the word order was adjusted. “*Iba*” is a particle of the sentence, which is not suitable if put at its end. It leaves the sentence unfinished as if other information should have occurred. The replacement “*len*” is synonymic to “*iba*”, but such word is more suitable in the overall context. A crucial mistake to mention is the Yandex translator, not recognising the English verb “*test*” as a verb in Slovak, but as the noun in plural – “*testy*”. In the context of the sequence, a second verb revealing another activity is missing. Such translation is confusing, therefore in the post-editing, the noun was changed to the verb to preserve the original information in the translated version of the text.

The translation generated for this segment was confusing and did not properly transmit the original information into the Slovak language. Firstly, the translation “*ani jeden test sám*” is not grammatically correct and does not fit well into the sentence, making it sound rough and unthoughtful. To edit it as “*žiadan samostatný test*” emphasises the original message of the phrase - any single, separate, individual test. The following mistranslation of “*diagnostic*” is more a matter of interpretation. Although the word is an adjective in the original sequence, in the Slovak sentence, it does not fit. Also, such translation causes a shift of attention from the important subject to the “*test*”.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
132.	Therefore, neither test alone is diagnostic of food allergy, and positive test results must typically be confirmed via <i>food challenge</i> test.	Preto ani jeden test sám nie je diagnostikovaný potravinovou alergiou a pozitívne výsledky testov sa zvyčajne musia potvrdiť prostredníctvom testu <i>food challenge</i> test.	Preto žiadan samostatný test nie je diagnostikou potravinovej alergie a jeho výsledky musia byť podložené výsledkami testu <i>potravinovej výzvy</i> .

Tab. 14: Post-edited segment no. 132.

Correction and difference in the interpretation were essential in the process of postediting. Translating mistake connected to misinterpretation of the previous expression is in the declension of the Slovak form of the adjective and following noun. What suffix is added to the word can often change the meaning of the whole sentence. For example, “*potravinovou alergiou*” is the Instrumental case (asking questions: By whom? By what?) and implies the message of the test, being diagnosed by food allergy. Actually, the original message is the opposite. Editing it to “*diagnostikou potravinovej alergie*” does not change its case. However, the direction of the main focus was changed. That is why post-editing

was important in such a case, not to spread medical misinformation, which would have been caused by not a very obvious mistake. Following edits were those of the overall suitability and style of the text. Yet, for an unknown reason, the Yandex translator did not translate the English expression “food challenge”. From experience, even if the translator does know how to translate words individually, joining those words into the phrase can be problematic. „*Food challenge*” was edited as “*potravinová výzva*”, a term commonly used amongst Slovak doctors. Longer and alternative phrase to “*potravinová výzva*” is “*vyvolanie/vyprovokovanie reakcie potravínou*”.

As Tab. 15 shows, the machine translation preserved the original information obtained in the original message. However, corrections were needed. Firstly, there is no short form of “*DBPCFC*” in the Slovak language; in recent studies, the whole name “*dvojito zaslepené a placebom kontrolované vyvolanie reakcie potravínou*” is used. The translator, therefore, did not recognise the equivalent of such English short form in the Slovak language, and it was left untouched.

<b>Segment number</b>	<b>Original text in English</b>	<b>Translation from Yandex Translator</b>	<b>Post-edited text</b>
134.	Therefore, DBPCFCs remain the gold standard in diagnosis, with an observation period that extends to two full days.	Preto DBPCFCs zostávajú zlatým štandardom v diagnostike, s obdobím pozorovania, ktoré sa predlžuje na dva celé dni.	Preto dvojito zaslepené a placebom kontrolované vyvolanie reakcie potravínou zostáva zlatým štandardom v diagnostike s obdobím pozorovania predlžujúcim sa až na dva celé dni.

Tab. 15: Post-edited segment no. 134.

The post-editing was extended to “*dvojito zaslepené a placebom kontrolované vyvolanie reakcie potravínou*”, so that the recipient of the message in Slovak receives the accurate information without being misled. Post-editing of the next part of the sentence involved the adjustment of the declension in the Slovak language to make the outcoming text look natural. In addition to that, the phrase from the generated translation „*ktoré sa predlžuje na*” was shortened to „*predlžujúcim sa*”.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
154.	Indiscriminate restriction of potentially allergenic foods may adversely affect growth and development and lead to nutritional deficiencies.	Nerozlišujúce obmedzenie potenciálne alergénnych potravín môže nepriaznivo ovplyvniť rast a vývoj a viesť k nedostatkom výživy.	Neuvážené obmedzenie potenciálne alergénnych potravín môže nepriaznivo ovplyvniť rast a vývoj, či viesť k nedostatkom výživy.

Tab. 16: Post-edited segment no. 154.

The original message was preserved in the machine translated version. In the postediting, by studying various sources of Slovak vocabulary, the translation “*nerozlišujúce obmedzenie*” was changed to „*neuvážené*”, as the second option appeared as more suitable than the original. The machine-translated option is also not credible when considering the further context of the translated text. The rest of the sentence required minor adjustments and little to no changes.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
168.	Research indicates that in a subset of patients with allergic contact dermatitis (ACD) to specific allergens, dietary elimination of these allergens will result in improvement of their dermatitis.	Výskum naznačuje, že v podskupine pacientov s alergickou kontaktnou dermatitídou (ACD) na špecifické alergény, diétna eliminácia týchto alergénov bude mať za následok zlepšenie ich dermatitídy.	Výskum naznačuje, že v podskupine pacientov s alergickou kontaktnou dermatitídou (ACD) na špecifické alergény bude mať diétna eliminácia týchto alergénov za následok zlepšenie ich dermatitídy.

Tab. 17: Post-edited segment no. 168.

The original information was preserved in the machine-translated version. However, in post-editing, the Slovak language required adjustment. The outcome was slightly changed – the word order was adjusted. Also, the acronym, ACD, was left in brackets because it refers to the internationally recognised name for allergic contact dermatitis. Therefore, the target audience can find additional information about the topic by searching for “*ACD*”.

The adjustment in terms of word order was made because the generated text contained non-suitable distribution of commas. Also, even though the order of the information obtained between the commas was accurate in English, it was not appropriate in Slovak. The word order should not exactly follow the English example at all. The distribution of the verbs chosen by Yandex translator appeared confusing, so in the post-editing, it was changed.

As shown in Tab. 18, the translation generated from the Yandex translator changed the original meaning of the sentence and therefore did not transmit the message to the target language correctly. Even though the translator was correct in recognising Slovak versions of chemical components, it did not manage to inflect them according to the rules of Slovak orthography.

<b>Segment number</b>	<b>Original text in English</b>	<b>Translation from Yandex Translator</b>	<b>Post-edited text</b>
170.	Multiple reports have implicated other food allergens, including propylene glycol, chamomile, and formaldehyde.	Viaceré správy sa podieľajú ďalšie potravinové alergény, vrátane propylénglykol, harmanček, a formaldehyd.	Viaceré správy naznačujú ďalšie potravinové alergény, vrátane propylénglykolu, harmančeku a formaldehydu.

Tab. 18: Post-edited segment no. 170.

The inaccurate translation of the English verb phrase *“have implicated”* was translated as *“sa podieľajú”*, which brought confusion into the meaning and also into further direction of the sentence. In post-editing, the original sentence was translated without considering the generated sequence and compared to the machine translation. Verb carrying the meaning of the sentence was adjusted to *“naznačujú”* in Slovak. Chosen verbs represent a suggestion, direction of the reports. On the other hand, the machine-translated version *“sa podieľajú”* changes the original meaning to report participating in something or being involved.

The original sentence was long and contained various information about the study. In the post-editing, the sentence was divided into two sentences. The first sentence is the possessor of the dominant information. However, by listing the additional information as the second sentence, the focus is concentrated on the primary information. It is to make the sequence more understandable in Slovak.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
195.	In one study, patients who underwent patch testing and were found to be fragrance-allergic, but who did not improve with avoidance of external fragrance allergens, were asked to follow a BOP avoidance diet.	V jednej štúdií boli pacienti, ktorí podstúpili patch testovanie a zistilo sa, že sú alergickí na vôňu, ale ktorí sa nezlepšili pri vyhýbaní sa vonkajším alergénom na vôňu, požiadaní, aby dodržiavali diétu na vyhýbanie sa BOP.	V jednej štúdií pacienti podstúpili patch test a bola im zistená alergia na vôňu, avšak zlepšenie nenastalo ani pri vyhýbaní sa vonkajším alergénom na vôňu. Títo pacienti boli požiadaní, aby sa vyhýbali BP.

Tab. 19: Post-edited segment no. 195.

The Slovak pronoun “*ktorí*” was erased in post-editing, allowing the sentence to be shortened and straightforward. Also, the usage of the Slovak version of “*diet*” – “*diéta*” was erased since it did not correspond to the meaning of the directions concluding from segment no. 198.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
198.	Since spices, such as cinnamon, vanilla, and cloves, are related to BOP, patients must be careful with baked goods, <i>certain condiments, and certain liquors.</i>	Keďže korenie, ako napríklad škorica, vanilka a klinčeky, súvisia s BOP, pacienti musia byť opatrní s pečivom, <i>určitými koreninami a určitými likérmí.</i>	Keďže koreniny ako škorica, vanilka či klinčeky súvisia s BP, pacienti musia byť opatrní pri pečive a pri <i>určitých druhoch korenín a likérov.</i>

Tab. 20: Post-edited segment no. 198.

Even though the machine-translated version of the chosen segment carried the original message, adjustments were made in post-editing to sophisticate it.

Firstly, in English, “spice” is a term used in general to refer to a certain substance from a plant (or synthetic) to give a special flavour to food. For the same meaning, in Slovak there is “korenina”. However, “korenie” refers to a group of spices used in cooking, a mixture of spices or an individual one. In English, the term remains: “spice”. Languages are diverse, and this is an example.

In English, one word is enough to name a group of spices and individual spice simultaneously, but the Slovak language recognises for each case a particular term. Also, followed by changes in word structure and adjustment of Slovak inflexion, “BOP” – Balsam of Peru – was changed to “BP” – Balzam Peru in the INCI lists, Peruánsky balsam colloquially. The change was made to adjust the short form to the Slovak audience. Readers may find additional information on the topic by searching for “BP”. Slovak websites and medical dictionaries recognise such abbreviations, so the original English version was unnecessary.

Segment number	Original text in English	Translation from Yandex Translator	Post-edited text
211.	Avoidance for 6 to 8 weeks may be required to see improvement.	Na zlepšenie sa môže vyžadovať vyhýbanie sa počas 6 až 8 týždňov.	Zlepšenie stavu si môže vyžadovať 6 až 8 týždňov vyhýbania sa alergénu.

Tab. 21: Post-edited segment no. 211.

The segment chosen for post-editing referred to the information contained in the previous sentence. However, it was necessary to adjust the word order in the Slovak language. A machine-translated version of reflexive verbs was not needed. For that reason, in the post-editing, the form was adjusted to fit the sentence.

In addition to previously mentioned changes, the sequence of words “6 to 8 weeks” was in the generated translation moved at the end of the sentence. However, additional information for sentence to be coherent in the target language was included in post-editing. “Zlepšenie stavu” was stated as a requirement, needing a specified interval.

With the information added at the end, “vyhýbania sa alergénu”, the final recipient knows exactly what the whole segment meant and the causality and result of the approach mentioned in the text.

### Analysis of the texts

The editor must be familiar with the topic discussed in the source text to analyse the post-edited text. The text chosen for the paper discusses atopic dermatitis and its relation to food. Such a condition is perhaps common among children and not among adults. Since atopic dermatitis is my skin condition, I am familiar with basic terms. However, it was not enough to examine the machine-translated text. Therefore, further research in the field had preceded the analysis. To get acquainted with the theme, I have read current guidelines by MUDr. Marie Selerová, PhD., and MUDr. Miroslav Kobsa and MUDr. Katarína Bergendiová, PhD., as well as other medical articles listed in the references at the end of the paper.

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## **Analysis of the source text**

### **The intention of the text**

The text was first published as an article in *The Journal of Clinical and Aesthetic Dermatology* in March 2014, in the 7<sup>th</sup> volume, pages 30 to 36. The journal is a monthly publication for practising dermatologists and patients experiencing certain skin conditions. Text is also available on the US National Library of Medicine - National Institutes of Health. The article was written by Rajani Katta, MD., and by Megan Schlichte, BSc.

The article is intended to be widespread in the target audience, written by experts and published for aestheticians and dermatologists. It is also possible that the patients suffering from a condition called *atopic dermatitis* are an important audience to be reached. Misinformation is easy to be found in the area of health. Patients coming to the doctor's office, not truthfully informed on the diagnosis, may sometimes be more challenging to deal with than the health concern itself. That appears to be one of the main reasons articles, such as the above mentioned one, are published online. They are for the general public to be informed truthfully and spare doctors from the contradicting encounter.

### **Characteristics of the source text**

The scientific text is structured systematically into paragraphs. Abstract introducing the theme of the article precedes the body of the text. Each subtopic the article deals with is introduced by the subtitle and following paragraph. There, the collected data are inspected. The authors describe the causalities and influencing possibilities leading to the possible occurrence of atopic dermatitis. On the other hand, solutions for probable improvement are offered based on data from studies conducted by notable researchers. The informative character of the text is to be profited from by doctors and by patients as well. Descriptions of the results of tests are provided.

The language chosen by the authors is formal and straightforward. At the same time, the text is understandable to the public. Specific professional terms are explained in parentheses or supported by an index linked to the definition from a reliable source. Additional links do not only serve as support for claims but also offer to study the topic further.

### **Key words and main theme, subthemes**

The main goal of the publication regarding atopic dermatitis is to accurately inform about the topic. Reliable sourcing of available information is a must. Patients can gain knowledge through the internet, from a reliable source, so when they come into the doctor's office for examination or procedure, they are informed, and the information is properly sourced.



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As the text title foreshadows, the main concern is atopic dermatitis and food triggering it. The authors discuss the link between skin health and the type of nutrition income. The determination to inform correctly on the topic is supported by several research studies. It is to demonstrate the difference in results, question them, and not confuse the reader.

Food allergy, occasionally causing atopic dermatitis, is described in connection to an already existing predisposition for dermatitis. This information, among others, can help potential patients stop eating certain types of foods. To improve one's skin health, this article suggests observing types of reactions after a particular type of food. This idea can be helpful not only in the dermatology area but also in other health areas.

Furthermore, the careful explanation of the differences between immediate and late reactions is particularly advantageous and understandable. The clarification of the process of testing for allergies as a whole might prevent many patients from fearing such procedures. Previous researches support information provided on the topic.

In conclusion, the article's main aim is to provide information on atopic dermatitis. The factors influencing such a condition are genetic predisposition, the possibility of food allergy, dietary changes and hormones. As stated, proper tests run on the condition are important and explained as well as the previously stated factors.

### **Language and stylistic devices**

The medical article is subject-oriented. Authors do not present their own ideas and opinions. The main focus is on the topic discussed in the article, with the support of factual knowledge from reliable sources. The facts presented are described properly and reliably. The authors present the results of various studies and deliver links between the debated topic and aspects of human life. Such links depict the cause and effect (if an allergic person eats nuts, an allergic reaction may appear). According to previously stated properties of the text, the article can be considered written in an *expository style*.

The language chosen for writing the medical article is formal. The article does not violate the English language rules but follows them properly. The language is not personal at any level. For example, authors do not refer to themselves when presenting an idea about the topic, nor do they state: "In my opinion," or "We think that". Opposite to personal orientations, the ideas in the article are formulated followingly:

- "Research has found dietary factors can indeed exacerbate atopic dermatitis or cause dermatitis due to systemic contact dermatitis."

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The stated sentence introduces the topic by the background supporting information and *research*. No personal pronouns are used, facts are presented.

In the sentence, *repetition* of the words “*dermatitis*” occurs. The device is used to make the word, or the information brought by it, memorable. Repetition also suggests that repeated words will be significant further in reading the text.

Example:

- “*Unlike* an immediate reaction, the onset of late eczematous reactions is delayed.”

In the English language, *simile* is “perhaps the simplest and essential trope” (Pokrivčáková, 2006, s. 62). In Pokrivčáková’s words, “a simile compares two seemingly unlike things by using explicit means of comparison, words ‘like’ or ‘as’” (2006, s. 62). However, the relation is not about the similarity between two subjects but the difference in the stated example. For that reason, “*unlike*” is the opposite of the *simile*. The mentioned word is used to determine the difference, *dissimilarity*, between immediate reaction and late eczematous reaction. Authors use dissimilarity to emphasise the information for the reader to recognise the difference further in the reading.

Example:

- “Werfel summarised the results of eight studies and found a reported prevalence of food allergy in children with eczema, as proven by double-blind placebocontrolled food challenge (*DBPCFC*), ranging from 33 to 63 percent”.

*Parenthesis* is significant in the discussed article. In order for the readers to get acquainted with the article, authors shorten long terms into commonly used abbreviations. One can claim that primarily doctors and practitioners are knowledgeable of such terms in medicine. However, the article is not intended only for professionals, so such notions make sense. In the stated sentence, parenthesis is used to introduce the term for the reader, and from then on, only the shortened form is used in writing.

However, shortening of the previous phrase is not the only use of parenthesis in the article:

- “A diagnostic elimination diet may also be utilised initially, in which a suspected food (*based on history*) is excluded for a period of 4 to 6 weeks.”

In the example, *parenthesis* is used to add an explanatory phrase to support previously stated information.

### **Machine translating problems**

The article is engaged in the area of atopic dermatitis and food allergies. In order to translate such professional text faithfully, the translator must be well informed in such a field. Yandex translator uses a hybrid model of machine

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translation, including both neural network and statistical approaches. However, even a tool as advanced as Yandex is not spared of errors.

Chapter “correction of the machine translation” lists exemplary mistakes and their correction with an explanation.

The generated translation was faithful to the source text and, in many cases, transferred the message rightfully. Individual words were translated correctly, but the distribution of the words was a problem.

Inappropriate word order, as in the Table no. 12, segment 133. „ Avšak, ako už bolo uvedené vyššie *tieto testy pre senzibilizáciu iba.*“, had to be post-edited.

Translations prevalently followed the same sentence structure – the English structure was transferred into the Slovak translation. In such cases, even if the words were rightfully translated, the sentence lost the original meaning and overall sense.

Yandex translator has also inappropriately translated specific medical terms. Such errors possibly show that the mentioned engine does not usually translate professional articles or studies from the dermatology field. Lack of knowledge in specific terms shows that the translator has not built proper vocabulary and links on how to use such vocabulary.

“*SPT a alergén-špecifické sérové IgE testy môžu byť užitočné pri identifikácii potenciálnych potravinových alergénov, pretože testujú na senzibilizáciu.*“

The mentioned sentence is also examined earlier in table no. 7. segment 78. The segment is introduced by a statement specifying SPT and allergen-specific serum IgE tests.

However, such terminology and word order are acceptable in English, not in Slovak. SPT is not used as a short term for skin prick test in Slovak language, and rather than that, form bend towards the Slovak language is commonly used.

- SPT=skin prick test in English;
- Kožný prick test=in Slovak (notice the remaining English variation, only the adjective is translated).

A common mistake occurring in the machine-translated version of the text was not translating all text segments. For example, the word “watchbands” was not translated at all. Generated translation skipped the word, left it in its original form, and the translation continued. Also, the word phrase “food challenge” was not translated in one case.

In the translation of “allergen-specific serum IgE tests”, the exact translation of the sequence was generated. However, in the Slovak language, the following terminology, “testy sérového imunoglobulínu E”, is used.

Prevalently, most machine translating problems resulted from the lack of the tool’s vocabulary memory.

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### **Analysis of the post-edited text**

In order to edit the examined article properly, I had to acquaint myself with the topic properly. As mentioned earlier, I have been familiar with atopic dermatitis for about eleven years. However, I have never read professional articles written by dermatologists, so I have decided to use dictionaries to study specific vocabulary. Comparing the original text and its machine-translated version also required comparing different medical articles.

### **Machine translated text vs post-edited text**

The machine translation produced by Yandex contained some parts that were harsh and required further adjustment. As stated in the source text analysis, the article under consideration was professional and formal. There are no special literary devices that would be challenging in translation to the Slovak language (besides abbreviations or similes, but no metaphors or personifications). Overall, pleasantly, most of the machine-translated text needed little to no correction.

However, when a mistake appeared, it was usually a matter of word order. Machine translation often followed the pattern of the English language. In the process of post-editing, adjustment of such mixes was corrected.

Some parts had a changed meaning in the machine-translated version of the text. For the English word “*diet*”, the translator used Slovak “*diéta*”. However, as a post-editor, I considered the synonym “*strava*” more suitable than the machine translation, as the resulting word provides a more similar meaning to the original word (in the context) than the generated word.

Inflection of the word classes in the Slovak language was also a challenge for the Yandex translator. In some translations, Slovak masculine words were inflected as feminine and opposite. In the post-editing process, I had to be careful and noticeable of such mistakes. Replacement of suitable endings in Slovak was crucial. In the Slovak language, the way words are given the combination of gender and ending is important and often may lead to misunderstanding if combined incorrectly. The intention surrounding the process of post-editing was to avoid such confusion.

The machine-translated text is attached alongside the post-edited text in the appendix.

### **Evaluation of the machine translation**

The method of evaluation used for the Yandex generated machine translation was manual human evaluation. Such evaluation may be time-consuming but high in quality. However, human evaluation is subjective. “To alleviate the problem of subjectivity, more experts are usually asked to evaluate the translations in the same evaluation set” (Mauček, Donaj, 2019, p. 8). As far as this article is

concerned, the text was evaluated, with respect to intelligibility, by the author of the paper.

It is necessary to define a certain evaluation scale to evaluate the text. Based on the information from the scale, the post-editor (me) attempts to decide on the value displayed by the text. The table was created based on the evaluation tests by Hutchins and Somers (1992) and by Anja Schwarzl (2001).

Value	Evaluating formulation	
	Fluency	Adequacy
1	Segment is understandable and grammatically correct. Translation is readable and has zero mistakes.	Text corresponds to the source text. The original message is transmitted properly and understandingly.
2	Segment is understandable in the context. Besides occasional ambiguities, reader can understand meaning of the segment.	The most of the information is transmitted. Reader is not given misleading information even though the formulation is confusing.
3	The main idea is understandable only after careful examination. However, the segment contains grammatical mistakes and inaccurate selection of words.	Information of lower quality is transmitted and may appear misleading in context.
4	Segment is not understandable. There is no point in examining the segment in order to find its meaning.	Segment does not carry the original meaning. Information was switched to different subject.

Tab. 22: Evaluation scale

### **Degree of adherence of the target text – fluency**

When evaluating the fluency of the translated text, the source text is not necessary to read. The main focus was on the generated machine translation. Individual sentences were given numbers based on the evaluation scale from table no. 22.

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### **Source text adherence – adequacy**

Deciding how much the machine-translated text parallels the source text was a challenging task. The generated translation was judged based on the similarities with the source text, meaning, and overall style. Adequacy is evaluated, as well as fluency, based on the evaluation scale from table no. 22. The machine-translated text was evaluated as follows:

**Fluency:** on average, machine-translated text received an evaluation score of 2.28. Such evaluation proves that, on average, the text was understandable. Even when the whole segment did not carry the information properly, it was possible to denote the meaning from the context. However, occasional mistakes occurred and had to be post-edited.

**Adequacy:** machine-translated text was evaluated by the given evaluation scale on its adequacy. In the evaluation process, the value of 2.27 was received on average. The resulting number means the almost proper transmission of the original text's meaning. The reader was not given misleading information.

However, some of the information generated by Yandex appeared confusing.

### **Conclusion**

The results outcoming from the analytical part suggest the following findings: A chosen online translator is reliable for a common language, but not for specific terms. The analysis showed that the original intention of the article was to inform professional and general public about the chosen topic. Such intention in translation, however, requires the translator to be knowledgeable of specific terms in the field. The medical area is strict in terms and varies amongst languages. Yandex translator was not sufficiently trained in such area in the Slovak language. It was proven that professional vocabulary from medicine was often mistranslated in the Slovak language.

In some cases, the translator did not even translate an English specific term into the target language and left it in its original form. The evaluation of the machine translation was performed on the basis of the evaluation scale. Each segment in the text was given a numerical value according to the table. The text was judged in its fluency and adequacy. When evaluated, numbers were averaged. The resulting value displayed a number corresponding to the evaluation of the whole text.

Based on the results from the analytical part, the chosen machine translating tool, Yandex, was not reliable to its full extent. Individual words used in ordinary Slovak speech were translated properly in most cases. However, their distribution, word order, and the translation of specific terms from English were problematic. This text is an example of the amount of work and time saved by the machine translator. On the other hand, even such a time saver needs to be

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improved in its quality. The machine translation and post-editing process need each other in order to produce a high-quality output.

Supposedly, translation studies have been proven to be important in a quickly changing world. In some cases, the needed information may not exist in the language particular recipients are able to receive it in. For this reason, instant transmission of information is vital in our lives.

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## Appendices

### 1. Original article: **Diet and Dermatitis: Food Triggers**

#### **Abstract**

*Given increasing awareness of the link between diet and health, many patients are concerned that dietary factors may trigger dermatitis. Research has found that dietary factors can indeed exacerbate atopic dermatitis or cause dermatitis due to systemic contact dermatitis. In atopic dermatitis, dietary factors are more likely to cause an exacerbation among infants or children with moderate-to-severe atopic dermatitis relative to other populations. Foods may trigger rapid, immunoglobulin E-mediated hypersensitivity reactions or may lead to late eczematous reactions. While immediate reactions occur within minutes to hours of food exposure, late eczematous reactions may occur anywhere from hours to two days later. Screening methods, such food allergen-specific serum immunoglobulin E tests or skin prick tests, can identify sensitization to specific foods, but a diagnosis of food allergy requires specific signs and symptoms that occur reproducibly upon food exposure. Many patients who are sensitized will not develop clinical findings upon food exposure; therefore, these tests may result in false-positive tests for food allergy. This is why the gold standard for diagnosis remains **the double-blind**, placebo-controlled food challenge. In another condition, systemic contact dermatitis, ingestion of a specific food can actually cause dermatitis. Systemic contact dermatitis is a distinct T-cell mediated immunological reaction in which dietary exposure to specific allergens results in dermatitis. Balsam of Peru and nickel are well-known causes of systemic contact dermatitis, and reports have implicated multiple other allergens. This review seeks to increase awareness of important food allergens, elucidate their relationship with atopic dermatitis and systemic contact dermatitis, and review available diagnostic and treatment strategies.*

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*The subject of diet and dermatitis has been studied for decades. Many patients with chronic dermatitis, and many parents of children with atopic dermatitis (AD), are concerned about whether diet can either cause or exacerbate dermatitis. This concern has intensified as the prevalence of food allergy has risen in recent decades, with increasing numbers of food-induced anaphylaxis. In fact, the majority of parents of children with AD have attempted dietary changes.*

*A number of studies have been performed to investigate the link between diet and dermatitis. Research has established that for some patients with AD, specific foods can indeed lead to an exacerbation of dermatitis. In the case of systemic contact dermatitis (SCD), specific foods can actually cause dermatitis. Establishing which patients may be helped by avoiding specific foods, however, requires a thorough medical evaluation.*

### **ATOPIC DERMATITIS AND FOOD ALLERGY**

*Atopic dermatitis is a chronic, relapsing, inflammatory skin condition that causes erythematous, pruritic skin lesions. While estimates vary, particularly according to geographic region, it has an estimated lifetime prevalence in children of 10 to 20 percent, and a prevalence in adults of 1 to 3 percent. A rising prevalence over the last several decades has been noted in particular in industrialized countries. Although clinical and family history are usually sufficient to make the diagnosis, the United Kingdom Working Party's minimum criteria for a diagnosis of AD (independent of age, sex, region, social class, or ethnicity) include a history of dermatitis involving the flexural surfaces, history of dry skin, onset prior to two years of age, personal history of asthma, history of cutaneous pruritus, and visible flexural dermatitis. While the pathophysiology of AD is not fully understood, a genetic predisposition to skin barrier dysfunction in combination with environmental factors, such as irritants, microbes, extremes of temperature, psychological stress, and allergens, contribute to its multifactorial development.*

*While the development of AD has clearly been shown to be multifactorial, one area of research has focused on food allergies as an exacerbating factor. It is well known that AD and food allergy are highly correlated. The overall estimated prevalence of food allergy in children with AD has ranged widely, from 20 to 80 percent, due to different populations, AD severity, and defining criteria for food allergy. In general, food allergies are more likely with earlier onset and increasing severity of AD. Werfel summarized the results of eight studies and found a reported prevalence of food allergy in children with eczema, as proven by double-blind placebo-controlled food challenge (DBPCFC), ranging from 33 to 63 percent. These studies included both unselected children with AD and those with moderate-to-severe AD.*

*While AD and food allergy are clearly correlated, the subject of food allergens serving as an exacerbating factor for AD has historically been a subject of*

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controversy. Clinical studies over the last several decades, though, have confirmed that food allergy may play a role in exacerbating AD in some patients. Those most likely to be impacted are infants and children with moderate-to-severe AD. The proportion of AD patients whose skin symptoms are linked to food allergens has varied considerably in different studies. This is due to several variables: AD severity, age of subjects, criteria for diagnosis of food allergy, and duration of observation following food ingestion, among others.

Many food allergies will resolve in early childhood, and food allergy is not felt to be a common exacerbating factor of AD in older children and adults. While some adult patients have exhibited eczematous reactions to foods that are cross-reactive to birch pollen (such as green apple, carrot, hazelnut, celery, and pear), the prevalence of this type of reaction in unselected adult AD patients appears to be low. With limited studies, however, this is an area requiring further study.

### **FOOD ALLERGY**

The majority of food allergic reactions in the United States are triggered by peanuts, tree nuts, cow's milk, eggs, soy, wheat, seafood, and shellfish. The term "food allergy" is frequently used by patients as well as the media. Some use the term to refer to anaphylaxis, while others use the term to refer to any type of reaction that occurs following ingestion of a specific food.

Due to the confusion surrounding food allergy, an expert panel was convened to publish clinical guidelines for the diagnosis and management of food allergy. The panel represented 34 professional organizations, federal agencies, and patient advocacy groups and was sponsored by the National Institute of Allergy and Infectious Disease (NIAID), a division of the National Institutes of Health (NIH). Food allergy was defined by the panel as an "adverse health effect arising from a specific immune response that occurs reproducibly on exposure to a given food." The term therefore encompasses several different types of reactions and includes both immunoglobulin E (IgE)-mediated and non-IgE mediated immunological reactions.

The panel, in reviewing the literature, noted that "multiple studies demonstrate that 50 to 90 percent of presumed food allergies are not allergies." History, therefore, is often not a reliable indicator. Several diagnostic tests exist, but must be utilized and interpreted with care due to the high rate of false-positive testing and low predictive value for some tests when used alone.

Much of the confusion surrounding testing for food allergy is related to the concept of sensitization. The panel stated that sensitization is evidenced by allergen-specific IgE. However, patients can have sensitization without ever developing clinical symptoms upon exposure to these foods. Therefore, a diagnosis of IgE-mediated food allergy requires both sensitization and specific signs and

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symptoms following food exposure. In other words, a positive skin prick test (SPT) or serum IgE test alone is not sufficient to diagnose food allergy.

Complicating the clinical picture is the fact that food allergy can present as a single symptom or as a symptom complex, and these can develop anywhere from minutes to days following ingestion of foods.

### **ATOPIC DERMATITIS AND IgE-MEDIATED IMMEDIATE REACTIONS**

Immediate reactions are IgE-mediated and may include a wide spectrum of clinical findings. These may occur within minutes to hours of food ingestion and can present as a single symptom or a combination of symptoms. These reactions may involve a single organ system or multiple systems, including the cutaneous, respiratory, cardiovascular, and gastrointestinal systems. While immediate reactions can manifest as anaphylaxis, which is a rapid-onset, severe, and potentially fatal reaction, reactions may also vary widely in severity. Cutaneous findings may include pruritus alone or in combination with erythema, morbilliform eruptions, urticaria, or angioedema.

It has long been recognized that immediate reactions can lead to an exacerbation of AD due to pruritus and the resultant scratching. In 1936, Engman described a child with AD, sensitive to wheat, whose symptoms improved on a wheat-free diet. When fed wheat again, the child developed pruritus, began scratching, and again developed eczematous changes. While it has been suggested that immediate reactions may also lead to AD exacerbation via immune mediators, this requires further study.

One study of children with severe AD demonstrated that when foods triggering immediate reactions were eliminated from the diet, AD improved. In a study of 113 children with severe AD, SPT was performed and was followed by DBPCFC in children with positive tests. Of these children, 63 experienced symptoms on food challenge. All symptoms occurred within two hours, with a recurrence of pruritus in some patients occurring 6 to 8 hours later. Cutaneous symptoms were seen in 84 percent of challenges, with a diffuse erythematous macular or morbilliform rash and pruritus. It was notable that while most children had demonstrated reactions to multiple foods on SPT, most who reacted to the oral food challenge reacted to only one food. Of children with a documented food allergy followed by dietary elimination, most showed significant improvement of their AD, typically within 1 to 2 months.

Diagnosis of immediate reactions can be challenging. SPT and allergen-specific serum IgE tests may be helpful in identifying potential food allergens, as they test for sensitization. However, neither test alone is diagnostic of food allergy. Studies have found that these tests exhibit multiple false-positive reactions and have low predictive value for food allergy. Therefore, positive test results must typically be confirmed via a food challenge test. The gold standard for diagnosis is the DBPCFC,

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in which the suspect food and placebo are administered in the clinic or hospital setting. In cases with a suggestive medical history, elimination of one or a few specific suspect foods may also be helpful in diagnosis.

### **ATOPIC DERMATITIS AND LATE ECZEMATOUS REACTIONS**

Late eczematous reactions may occur anywhere from hours to two days following ingestion of a trigger food. Unlike an immediate reaction, the onset of late eczematous reactions is delayed. Following ingestion of a food, affected persons experience an exacerbation of AD. These eczematous reactions usually require at least six hours to develop, and in one study occurred on average 24 hours later. This has been described as “food responsive eczema.” While late reactions may occur in conjunction with immediate reactions, they may also occur as isolated reactions.

The overall prevalence of late eczematous reactions is unknown, but is likely underestimated, as studies of food allergy do not always evaluate for this type of reaction.

Werfel et al<sup>8</sup> state that “a problem in most published clinical evaluations of food allergy in atopic eczema is that eczema which usually worsens on the day after the oral food challenge or even later was not scored systematically before and the day after oral food challenges.” In other words, if a researcher is not specifically seeking this type of reaction, it will not be noted.

In one study, DBPCFC (with cow’s milk, egg, soybean, or cereals) were administered to 73 patients with AD following SPT and patch testing. The food challenge triggered immediate onset exanthematous reactions in 22 cases and late onset eczematous reactions in 29.<sup>17</sup>

In another study, DBPCFC were administered to 106 children with AD. The foods included cow’s milk, egg, wheat gluten, and soy. In 46 percent of these food challenges, an allergic reaction resulted. Of these, 43 percent were immediate reactions, 45 percent were immediate symptoms followed by late eczematous reactions, and 12 percent were late eczematous reactions alone. The immediate reactions always included skin reactions, mainly erythema or urticaria. With late eczematous reactions, after an average of 24 hours, patients exhibited a flare of AD, typically a flare of pre-existing lesions.

Interestingly, a flare of eczema following ingestion of a specific food had only been suspected by the parents in 33 percent of patients. In this study, patients also underwent testing for food-specific IgE and atopy patch testing. Both of these tests were often false positive, and therefore exhibited low positive predictive value.

The pathogenesis of late eczematous reactions remains unknown. In this study, 25 percent of patients with positive food challenges had negative tests for food-specific IgE, indicating that IgE may not be directly involved. In another study of DBPCFCs, 10 percent of positive food challenges were not associated with food-specific IgE. This may also explain the results of a dietary exclusion trial, in which

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60 percent of children with AD experienced significant improvement following exclusion of milk and eggs. In this DBPC trial, children with AD completed a trial of an egg and milk exclusion diet. AD in children on the exclusion diet improved significantly, based on number of areas affected, pruritus, and sleeplessness, as compared to controls. Despite this improvement, no correlation was noted between a positive SPT and response to the trial diet.

While late eczematous reactions are broadly categorized as non-IgE-mediated, the pathophysiology is unclear. Due to this fact, no accurate laboratory testing is available at this time. While studies of DBPCFCs have confirmed that some patients exhibit food allergen-specific IgE on testing, the positive predictive value (PPV) is low. The PPV was only 33 percent for eczematous reactions as opposed to 57 percent for immediate reactions.

T cells do play a role, as food allergen-specific T cells have been shown to be involved in late eczematous responses to food. T-cell clones from patients with AD worsened by milk have shown higher proliferative responses than those from controls. Patch testing is used to diagnose allergic contact dermatitis, another type of allergic reaction mediated by T cells. Researchers have therefore studied whether atopy patch tests (APT) with food allergens may be of utility in late eczematous reactions. While positive APTs have been noted in some patients with positive food challenges and negative food-specific IgE tests, results from different studies have indicated a great variation in PPV for this test. While this may be due to the types of reactions studied, as well as variations in allergen preparation, at this time APTs are not used routinely.

From a diagnostic standpoint, DBPCFCs remain the gold standard in diagnosis of late eczematous reactions. With late reactions, it is particularly important that the period of observation extends to two full days. A diagnostic elimination diet may also be utilized initially, in which a suspected food (based on history) is excluded for a period of 4 to 6 weeks. Since improvement in AD symptoms may be coincidental, or due to placebo effect, suspect food allergies may still require confirmation via food challenge.

### **RECOMMENDATIONS FOR FOOD ALLERGY TESTING IN PATIENTS WITH ATOPIC DERMATITIS**

While testing for food allergies is not warranted in all children with a new diagnosis of AD, it may be helpful in a specific subset of patients. The NIAID expert panel suggests that children less than five years of age with moderate-to-severe AD should be evaluated for a food allergy if they have intractable AD despite optimal management and topical treatment. Children should also be tested if they have experienced an immediate reaction following ingestion of a specific food.

If suspecting an immediate reaction, testing may include SPT and allergen-specific serum IgE tests. However, as stated earlier, these test for sensitization only.



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Therefore, neither test alone is diagnostic of food allergy, and positive test results must typically be confirmed via food challenge test.

In cases of suspected late eczematous reactions, no accurate laboratory testing is available at this time, as the pathophysiology is unclear. Therefore, DBPCFCs remain the gold standard in diagnosis, with an observation period that extends to two full days. Some researchers have also recommended a diagnostic elimination diet, in which a suspected food (based on history) is excluded for a period of 4 to 6 weeks. Since improvement in symptoms may be coincidental or due to placebo effect, confirmation by food challenge may still be required.

### **FOOD ELIMINATION DIETS IN PATIENTS WITH ATOPIC DERMATITIS**

In cases of confirmed food allergy, patients would expect that avoidance of that food would help with their dermatitis. Studies have confirmed this, in both IgE-mediated reactions and late eczematous reactions. In a randomized controlled trial (RCT) of 55 children with AD and possible egg sensitivity as identified by RAST later confirmed by food challenge, children in the egg exclusion group demonstrated, after four weeks, a significant reduction in eczema surface area and severity as compared to controls. This has been demonstrated in multiple case reports and studies.

While food elimination diets may be helpful in a subset of patients with AD, they must be recommended with caution, and only in specific cases. The National Institute of Allergy and Infectious Diseases (NIAID) expert panel recommends avoidance of the specific food allergen(s) in cases of documented food allergies concurrent with one or more atopic conditions, including AD, asthma, or eosinophilic esophagitis. While avoidance of food allergens may reduce symptom severity, available evidence does not indicate whether avoidance will alter the pathological progression of AD, eosinophilic esophagitis, or asthma.

Food elimination diets should not be recommended to all patients with AD. The effects of food restriction diets are difficult to quantify due to the multifactorial nature of AD development, the challenges inherent in compliance to diet, the need for patient education, and the shift to alternative foods that may have increased or decreased nutrients.

However, a systematic review of nine RCTs, which investigated the effect of elimination diets on unselected AD patients, found little evidence to support dietary exclusions. Restriction of more than three foods has shown no significant benefit in diminishing AD severity in the pediatric population, possibly secondary to alterations of vitamin and mineral stores. While some dietary exclusion trials have suggested positive effects on AD even with negative SPT, this type of testing alone is not sufficient to diagnose all cases of food allergy, and therefore, such results may be misleading.

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*In summary, food elimination diets may be helpful in a subset of patients with AD, but they must be recommended with caution and only in specific cases. The NIAID expert panel recommends avoidance of the specific food allergens in cases of documented food allergies concurrent with AD. In the absence of documented food allergies, dietary restrictions are not advised for patients with AD, as no evidence exists to suggest reduction of symptom severity. Even among those for whom there is proven benefit, care must be taken with food avoidance. Indiscriminate restriction of potentially allergenic foods may adversely affect growth and development and lead to nutritional deficiencies. Other risks of food elimination diets include social isolation, especially among children, and anaphylaxis following uncontrolled re-introduction of a previously restricted food.*

*Food allergies among children tend to diminish with age, with the exception of nuts. Most children with food allergies eventually tolerate milk, egg, soy, and wheat, while allergy to peanuts and tree nuts is likely to persist. Thus, after 12 to 24 months, restricted foods may be reconsidered for inclusion in the diet. It has been demonstrated with trials of allergen-restricted diets (duration ranging from 6 months to 4 years) that when a patient develops immunological tolerance to a food, re-introduction of the food is possible without a return of symptoms or exacerbation of existing AD. In one study of 75 children with AD (ranging in age from 3 to 18 months), 60 percent of whom had at least one diagnosed food allergy, 26 percent of patients no longer exhibited food allergy in response to a food challenge test following 1 to 2 years of an allergen-restricted diet. Patients who demonstrate co-morbid respiratory symptoms upon food challenge are much less likely to experience resolution of a food allergy relative to those with symptoms limited to the skin and/or gastrointestinal tract.*

### **SYSTEMIC CONTACT DERMATITIS**

*In persons with systemic contact dermatitis (SCD) due to dietary allergens, ingestion of specific foods can cause dermatitis. SCD is a specific immunological reaction, mediated by T cells, in which dermatitis occurs following systemic exposure to an allergen. The reaction requires sensitization to an allergen with subsequent systemic exposure. This exposure may occur via several routes, including ingestion, inhalation, intravenous administration, or intramuscular administration. Our focus is on dietary exposure to allergens. Research indicates that in a subset of patients with allergic contact dermatitis (ACD) to specific allergens, dietary elimination of these allergens will result in improvement of their dermatitis. Well-described allergens in foods that can trigger SCD include balsam of Peru (BOP) and nickel. Multiple reports have implicated other food allergens, including propylene glycol, chamomile, and formaldehyde.*

*ACD and SCD are related but have distinct immunological reactions. A subset of patients with ACD to a specific allergen will develop SCD following systemic*

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exposure. Both reactions are T-cell mediated, and patch testing is used in both conditions to identify the causative allergens. Clinical presentation, however, may differ markedly. ACD occurs due to external allergen exposure that results in a local inflammatory response at the site of skin contact. SCD may have multiple clinical presentations. Some patients present with localized flares of dermatitis at sites of previous involvement, while others present with a non-specific exacerbation of their dermatitis. SCD due to ingestion of BOP may result in either localized dermatitis, such as of the face, hands, or genitals, or a widespread dermatitis. Nickel SCD often presents with acute vesicular hand dermatitis, while several allergens have resulted in a maculopapular rash. SCD may result from a number of oral medications, and may result in a specific cutaneous reaction pattern known as SDRIFE (symmetrical drug-related intertriginous and flexural exanthema). This pattern was originally known as baboon syndrome, due to the symmetric erythematous eruption of the buttocks and flexural areas. Cutaneous reactions may occur within hours or days following allergen exposure.

While both ACD and SCD are mediated by T cells, the pathogenesis of SCD is not wellunderstood. A key question is why only a subset of patients with ACD will react to allergens upon dietary exposure. No laboratory test is available to determine if a patient with ACD is also affected by SCD. Therefore, if a patient with ACD to nickel, BOP, or another wellrecognized dietary allergen does not improve upon avoidance of cutaneous contact, dietary avoidance would be recommended for a period of 6 to 8 weeks. It is also important to note that SCD may occur in conjunction with AD. In these cases, dermatitis may improve with allergen avoidance, but not resolve, due to the underlying AD.

**Balsam of Peru.** SCD to BOP in foods has been recognized for decades. BOP is obtained from the tree *Myroxylon balsamum pereirae* and consists of a mixture of potential allergens. These include chemicals such as cinnamates and vanillin that are related to or are found in flavorings, spices, and certain foods. BOP serves as a marker of allergy to fragrance and is one of the most common allergens in North America.

In patients allergic to BOP, some do not improve with external avoidance of fragrance additives. In these patients, BOP avoidance diets may be effective. In one study, patients who underwent patch testing and were found to be fragrance-allergic, but who did not improve with avoidance of external fragrance allergens, were asked to follow a BOP avoidance diet. In these 45 patients, 47 percent either cleared or had substantial improvement.

Major related foods to avoid include citrus fruits, tomatoes, and certain spices. Since spices, such as cinnamon, vanilla, and cloves, are related to BOP, patients must be careful with baked goods, certain condiments, and certain liquors. Other potential triggers include chocolate and colas.

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**Nickel.** Nickel is the most common allergen in North American patients undergoing patch testing. While many patients are aware that nickel may trigger ACD via jewelry, watchbands, or other metal objects in contact with the skin, fewer patients are aware that dietary nickel can lead to dermatitis. Acute vesicular hand dermatitis in particular has been associated with dietary nickel.

In one DBPC trial, patients were asked to ingest nickel in capsule form. Some nickel-allergic patients reacted to levels that would be expected in a normal diet. In contrast, patients who were not sensitive to nickel did not react to high-nickel doses.

Other studies have found that compliance with a low-nickel diet leads to skin improvement. Use of an oral nickel chelating agent, disulfiram, has also shown benefit. In a study of nickel-allergic patients with hand eczema, use of disulfiram led to significant improvement in 8 of 9 patients.

Patients with dyshidrotic hand eczema and allergy to nickel may therefore benefit from a low nickel diet. Avoidance for 6 to 8 weeks may be required to see improvement. Guidelines for a low-nickel diet have been published, but these recommendations can only serve as guidelines. Studies have found that nickel content of foods can vary in different parts of the country, based on such factors as local soil conditions and the use of fungicides. Individual factors also play a role, as dietary absorption of nickel from food and water can vary significantly.

Foods that are higher in nickel include certain grains, including whole wheat bread and oatmeal. Vegetables that are higher in nickel content include beans, lentils, peas, soybeans and soy products, and some canned vegetables. Shellfish, processed meats with fillers, and canned meats or fish are also included. Other sources of dietary nickel include chocolate, nuts, seeds, black tea, and canned foods in general.

**Other causes of SCD.** A number of other allergens found in foods or dietary supplements can trigger SCD. Propylene glycol (PG) is one such allergen, found in some artificial food products. PG is an excellent humectant and solvent, and therefore is found commonly in many skin and hair care products as well as topical medications. It is also used in various industries and is found in anti-freeze and brake fluid. Interestingly, this same substance is also found in many commercially prepared food products. It may be found in a diverse range of commercial food products, including such items as salad dressings, barbecue sauce, snowcone mixes, food colorings, and sour cream. A review of a website listing ingredients of more than 75,000 foods found that propylene glycol was found in 2,001 food products. Its presence is indicated on the ingredient list of these foods.

Some ingested herbs and flowers may also trigger SCD. One example is chamomile, a member of the Asteraceae plant family whose members contain sesquiterpene lactones. These can act as allergens and have resulted in SCD following ingestion of chamomile tea.

*Formaldehyde and formaldehyde-releasing preservatives are commonly used in skin and hair care products, but can be found in some foods as well. Foods that contain formaldehyde have triggered dermatitis, such as eyelid dermatitis, due to formaldehyde derived from ingested aspartame.*

### **CONCLUSION**

*While the cutaneous manifestations of exposure to food allergens vary in terms of the underlying immunological reaction, clinical presentation, severity, and time course, it is clear that multiple food allergens may serve as triggers for dermatitis. In patients with AD, food allergens may lead to an exacerbation of dermatitis. In patients with SCD, food allergens may be the cause of the dermatitis. In selected patients with AD, avoidance of specific dietary allergens has resulted in improvement of signs and symptoms of chronic dermatitis. In patients with SCD, avoidance of allergens, as identified by patch testing, has resulted in resolution of the dermatitis. Increased awareness of potential food triggers, in conjunction with the appropriate diagnostic testing, can facilitate early identification of allergens, thus reducing the morbidity associated with chronic dermatitis and improving quality of life.*

### **Appendix 2: Evaluation scale for Yandex MT**

Yandex generated machine translation of the source text, evaluated on the basis of Evaluation scale from Table n. 22.

<b>Machine Translated text - Yandex translator</b>		<b>Evaluation</b>	
		Fluency	Adequacy
<b>1</b>	Diéta a dermatitída: spúšťáče potravín	1	3
<b>2</b>	Vzhľadom na rastúce povedomie o spojitosti medzi stravou a zdravím sa mnohí pacienti obávajú, že diétne faktory môžu vyvolať dermatitídu	1	1
<b>3</b>	Výskum zistil, že diétne faktory môžu skutočne zhoršiť atopickú dermatitídu alebo spôsobiť dermatitídu spôsobenú systémovou kontaktnou dermatitídou	1	1
<b>4</b>	Pri atopickej dermatitíde je pravdepodobnejšie, že diétne faktory spôsobia exacerbáciu u dojčiat alebo detí so stredne ťažkou až ťažkou atopickou dermatitídou v porovnaní s inými populáciami	1	1

<b>5</b>	Potraviny môžu vyvolať rýchle imunoglobulínové esprostredkované reakcie z precitlivenosti alebo môžu viesť k neskorým ekzematóznym reakciám	2	2
<b>6</b>	Zatiaľ čo okamžité reakcie sa vyskytujú v priebehu niekoľkých minút až hodín po expozícii jedlom, neskoré ekzematózne reakcie sa môžu objaviť kdekoľvek od hodín do dvoch dní neskôr	2	1
<b>7</b>	Skríningové metódy, ako sú testy sérového imunoglobulínu E špecifické pre potravinové alergény alebo testy pichania kože, môžu identifikovať senzibilizáciu na konkrétne potraviny, ale diagnóza potravinovej alergie si vyžaduje špecifické príznaky a symptómy, ktoré sa vyskytujú reprodukovateľne po vystavení potravin	2	1
<b>8</b>	U mnohých pacientov, ktorí sú senzibilizovaní, sa pri expozícii potravín nevyvinú klinické nálezy; preto tieto testy môžu viesť k falošne pozitívnym testom na potravinovú alergiu	1	1
<b>9</b>	To je dôvod, prečo zlatý štandard pre diagnostiku zostáva Dvojito zaslepenou, placebom kontrolovanou potravinovou výzvou	2	2
<b>10</b>	V inom stave, systémová kontaktná dermatitída, požitie konkrétnej potraviny môže skutočne spôsobiť dermatitídu	2	1
<b>11</b>	Systémová kontaktná dermatitída je zreteľná imunologická reakcia sprostredkovaná T-bunkami, pri ktorej má expozícia špecifickým alergénom za následok dermatitídu	2	1
<b>12</b>	Balzam Peru a nikel sú dobre známe príčiny systémovej kontaktnej dermatitídy a správy zahŕňali niekoľko ďalších alergénov	2	1
<b>13</b>	Cieľom tohto preskúmania je zvýšiť povedomie o dôležitých potravinových alergénoch, objasniť ich vzťah s atopickou dermatitídou a systémovou kontaktnou dermatitídou a preskúmať dostupné diagnostické a liečebné stratégie	1	1
<b>14</b>	Predmet stravy a dermatitídy bol študovaný už desaťročia	1	1
<b>15</b>	Mnoho pacientov s chronickou dermatitídou, a mnohí rodičia detí s atopickou dermatitídou (AD), sú znepokojení, či strava môže buď spôsobiť alebo zhoršiť dermatitídu	1	2
<b>16</b>	Táto obava sa zintenzívnila, keďže prevalencia potravinovej alergie v posledných desaťročiach vzrástla, so zvyšujúcim sa počtom potravín vyvolaných anafylaxiou	1	1
<b>17</b>	V skutočnosti sa väčšina rodičov detí s AD pokúsila o zmeny stravovania	1	1
<b>18</b>	Bolo vykonaných niekoľko štúdií na preskúmanie súvislosti medzi stravou a dermatitídou	1	1
<b>19</b>	Výskum zistil, že u niektorých pacientov s AD môžu špecifické	1	1

	potraviny skutočne viesť k exacerbácii dermatitídy		
20	V prípade systémovej kontaktnej dermatitídy (SCD) môžu konkrétne potraviny skutočne spôsobiť dermatitídu	1	1
21	Určenie, ktorým pacientom môže pomôcť vyhnúť sa konkrétnym potravinám, si však vyžaduje dôkladné lekárske vyšetrenie	1	1
22	Atopická dermatitída a potravinová alergia	1	1
23	Atopická dermatitída je chronické, recidivujúce, zápalové ochorenie kože, ktoré spôsobuje erytematózne, pruritické kožné lézie	1	1
24	Zatiaľ čo odhady sa líšia, najmä v závislosti od geografickej oblasti, odhaduje sa, že celoživotná prevalencia u detí je 10 až 20 percent a prevalencia u dospelých je 1 až 3 percentá	1	1
25	Rastúca prevalencia v posledných niekoľkých desaťročiach bola zaznamenaná najmä v priemyselných krajinách	1	1
26	Hoci klinickej a rodinnej anamnéze sú zvyčajne dostatočné pre stanovenie diagnózy, Spojené kráľovstvo pracovná skupina je minimálne kritériá pre diagnózu AD (nezávisle na veku, pohlavie, región, sociálna trieda, alebo etnický pôvod) zahŕňajú históriu dermatitídy zahŕňajúce ohybové plochy, história suchá koža, nástup Pred dvoch rokov veku, osobné anamnéza astmy, história kožné svrbenie, a viditeľné ohybu dermatitída	3	3
27	Zatiaľ čo patofyziológia AD nie je úplne pochopená, genetická predispozícia k dysfunkcii kožnej bariéry v kombinácii s environmentálnymi faktormi, ako sú dráždivé látky, mikróby, extrémne teploty, psychický stres a alergény, prispievajú k jej multifaktoriálnemu vývoju	2	2
28	Zatiaľ čo vývoj AD sa jasne ukázal ako multifaktorový, jedna oblasť výskumu sa zamerala na potravinové alergie ako exacerbujúci faktor	1	1
29	Je dobre známe, že AD a potravinová alergia sú vysoko korelované	1	1
30	Celková odhadovaná prevalencia potravinovej alergie u detí s AD sa značne pohybovala od 20 do 80 percent v dôsledku rôznych populácií, závažnosti AD a definujúcich kritérií pre potravinovú alergiu	2	1
31	Vo všeobecnosti sú potravinové alergie pravdepodobnejšie s skorším nástupom a zvyšujúcou sa závažnosťou AD	2	2
32	Werfel zhrnul výsledky ôsmich štúdií a zistil hlásenú prevalenciu potravinovej alergie u detí s ekzémom, čo dokazuje dvojito zaslepená placebo kontrolovaná potravinová výzva (DBPCF) v rozmedzí od 33 do 63 percent	1	1

33	Tieto štúdie zahŕňali nevybrané deti s AD aj deti so stredne ťažkou až ťažkou AD	1	1
34	Zatiaľ čo AD a potravinová alergia sú jasne korelované, predmet potravinových alergénov, ktorý slúži ako zhoršujúci sa faktor pre AD, bol historicky predmetom kontroverzie	2	1
35	Klinické štúdie v posledných niekoľkých desaťročiach však potvrdili, že potravinová alergia môže u niektorých pacientov zohrávať úlohu pri exacerbácii AD	1	1
36	Najpravdepodobnejšie sú dojčatá a deti so stredne ťažkou až ťažkou AD	1	1
37	Podiel pacientov s AD, ktorých kožné príznaky sú spojené s potravinovými alergénmi, sa v rôznych štúdiách značne líšil	1	1
38	Je to spôsobené niekoľkými premennými: závažnosť AD, vek subjektov, kritériá diagnostiky potravinovej alergie a trvanie pozorovania po požití potravy	1	1
39	Mnoho potravinových alergií vyrieši v ranom detstve a potravinová alergia sa nepovažuje za spoločný zhoršujúci faktor AD u starších detí a dospelých	1	2
40	Zatiaľ čo niektorí dospelí pacienti vykazovali ekzematóznou reakciu na potraviny, ktoré sú krížovo reaktívne na peľ brezy (ako je zelené jablko, mrkva, lieskový orech, zeler a hruška), prevalencia tohto typu reakcie u nevybraných dospelých pacientov s AD sa zdá byť s obmedzenými štúdiami, je to však oblasť, ktorá si vyžaduje ďalšiu štúdiu	2	2
41	Potravinová alergia	1	1
42	Väčšina potravinových alergických reakcií v Spojených štátoch je vyvolaná arašidmi, stromovými orechmi, kravským mliekom, vajíčkami, sójou, pšenickou, morskými plodmi a mäkkými	1	1
43	Termín "potravinová alergia" je často používaný pacientmi, ako aj médiami	1	1
44	Niektorí používajú termín sa odkazovať na anafylaxia, zatiaľ čo iní používajú termín sa odkazovať na akýkoľvek typ reakcie, ktorá nastane po požití určitej potravy	2	2
45	Vzhľadom k zmätku okolo potravinovej alergie, expert panel bol zvolaný publikovať klinické pokyny pre diagnostiku a liečbu potravinovej alergie	2	2
46	Panel zastupoval 34 profesijných organizácií, federálne agentúry a skupiny pacientov na obhajobu a bol sponzorovaný Národným inštitútom pre alergiu a infekčné choroby (NIAID), divíziou Národných inštitútov zdravia (NIH)	2	2
47	Potravinová alergia bola panelom definovaná ako "nepriaznivý vplyv na zdravie vyplývajúci zo špecifickej	1	2



	imunitnej odpovede, ktorá sa vyskytuje reprodukovateľne pri vystavení danej potravinu		
<b>48</b>	Termín preto zahŕňa niekoľko rôznych typov reakcií a zahŕňa imunoglobulín E (IgE) sprostredkovaný aj imunologické reakcie sprostredkované IgE.	2	3
<b>49</b>	Panel pri preskúmaní literatúry poznamenal, že "viaceré štúdie ukazujú, že 50 až 90 percent predpokladaných potravinových alergií nie je alergiou	1	1
<b>50</b>	História preto často nie je spoľahlivým ukazovateľom.	2	2
<b>51</b>	Existuje niekoľko diagnostických testov, ale musí sa používať a interpretovať opatrne kvôli vysokej miere falošne pozitívneho testovania a nízkej prediktívnej hodnote pre niektoré testy, ak sa používajú samostatne.	1	1
<b>52</b>	Veľa zmätku obklopujúce testovanie pre potravinové alergie súvisí s pojmom senzibilizácie	1	1
<b>53</b>	Panel uviedol, že senzibilizácia je dokázaná alergénovým špecifickým IgE	2	1
<b>54</b>	Pacienti však môžu mať senzibilizáciu bez toho, aby sa pri vystavení týmto potravinám vyvíjali klinické príznaky	1	1
<b>55</b>	Preto diagnóza potravinovej alergie sprostredkovej IgE vyžaduje senzibilizáciu a špecifické príznaky a symptómy po expozícii jedlom	2	2
<b>56</b>	Inými slovami, pozitívny kožný prick test (SPT) alebo sérový IgE test samotný nestačí na diagnostikovanie potravinovej alergie	1	1
<b>57</b>	Komplikujúci klinický obraz je skutočnosť, že potravinová alergia sa môže prejaviť ako jediný príznak alebo ako komplex symptómov, a tieto sa môžu vyvinúť kdekoľvek od minút do dní po požití potravín.	1	1
<b>58</b>	Atopická dermatitída a okamžité reakcie sprostredkované IgE	2	2
<b>59</b>	Okamžité reakcie sú sprostredkované IgE a môžu zahŕňať široké spektrum klinických nálezov	2	2
<b>60</b>	Môžu sa vyskytnúť v priebehu niekoľkých minút až hodín po požití potravy a môžu sa prejaviť ako jediný príznak alebo kombinácia príznakov	1	1
<b>61</b>	Tieto reakcie môžu zahŕňať jeden orgánový systém alebo viac systémov, vrátane kožných, respiračných, kardiovaskulárnych a gastrointestinálnych systémov	1	1
<b>62</b>	Zatiaľ čo okamžité reakcie sa môžu prejaviť ako anafylaxia, ktorá je rýchlym nástupom, ťažkou a potenciálne smrteľnou reakciou, reakcie sa môžu tiež veľmi líšiť v závažnosti	1	1
<b>63</b>	Kožné nálezy môžu zahŕňať pruritus samotný alebo v	1	1

	kombinácii s erytémom, morbiliformnými erupciami, urtikáriou alebo angioedémom		
64	Dlho sa uznáva, že okamžité reakcie môžu viesť k exacerbácii AD v dôsledku pruritu a výsledného poškriabania	1	1
65	V roku 1936 Engman opísal diéta s AD, citlivé na pšenicu, ktorého príznaky sa zlepšili na diéte bez pšenice	1	1
66	Pri opätovnom kŕmení pšenice sa u dieťaťa vyvinul pruritus, začal sa poškriabať a opäť sa vyvinuli ekzematózne zmeny	1	1
67	Aj keď sa predpokladalo, že okamžité reakcie môžu tiež viesť k exacerbácii AD prostredníctvom imunitných mediátorov, vyžaduje si to ďalšie štúdium	1	1
68	Jedna štúdia detí s ťažkou AD ukázala, že keď boli potraviny vyvolávajúce okamžité reakcie vylúčené zo stravy, AD sa zlepšila	1	1
69	V štúdiu s 113 deťmi s ťažkou AD bola vykonaná SPT a nasledovala DBPCFC u detí s pozitívnymi testami	2	1
70	Z týchto detí 63 zaznamenalo príznaky potravinovej výzvy	2	2
71	Všetky príznaky sa vyskytli v priebehu dvoch hodín, pričom u niektorých pacientov sa opakoval pruritus o 6 až 8 hodín neskôr	1	1
72	Kožné príznaky boli pozorované u 84 percent výziev s difúznou erytematóznou makulárnou alebo morbiliformnou vyrážkou a svrbením	1	1
73	Bolo pozoruhodné, že zatiaľ čo väčšina detí preukázala reakcie na viaceré potraviny na BRR, väčšina, ktorá reagovala na orálnu potravinovú výzvu, reagovala iba na jedno jedlo	2	2
74	U detí so zdokumentovanou potravinovou alergiou, po ktorej nasledovala diétna eliminácia, sa u väčšiny detí ukázalo významné zlepšenie ich AD, zvyčajne v priebehu 1 až 2 mesiacov	1	1
75	Diagnóza okamžitých reakcií môže byť náročná	1	1
76	SPT a alergén-špecifické sérové IgE testy môžu byť užitočné pri identifikácii potenciálnych potravinových alergénov, pretože testujú na senzibilizáciu	2	2
77	Samotný test však nie je diagnostikovaný potravinovou alergiou	3	4
78	Štúdie zistili, že tieto testy vykazujú viacnásobné falošne pozitívne reakcie a majú nízku prediktívnu hodnotu pre potravinovú alergiu	1	1
79	Preto sa pozitívne výsledky testov musia zvyčajne potvrdiť prostredníctvom testu potravinovej výzvy	1	1

<b>80</b>	Zlatým štandardom diagnostiky je DBPCFC, v ktorom sa podozrivé jedlo a placebo podávajú na klinike alebo v nemocnici	2	1
<b>81</b>	V prípadoch s sugestívnou anamnézou môže byť pri diagnostike užitočné aj odstránenie jednej alebo niekoľkých špecifických podozrivých potravín	1	1
<b>82</b>	Atopická dermatitída a neskoré ekzematózne reakcie	1	1
<b>83</b>	Neskoré ekzematózne reakcie sa môžu vyskytnúť kdekoľvek od hodín do dvoch dní po požití spúšťacieho jedla	1	1
<b>84</b>	Na rozdiel od okamžitej reakcie je nástup neskorých ekzematózných reakcií oneskorený	1	1
<b>85</b>	Po požití potravy sa u postihnutých osôb vyskytne exacerbácia AD	1	1
<b>86</b>	Tieto ekzematózne reakcie zvyčajne vyžadujú najmenej šesť hodín na vývoj a v jednej štúdii sa vyskytli v priemere o 24 hodín neskôr	1	1
<b>87</b>	Toto bolo opísané ako " ekzém citlivý na potraviny."	2	3
<b>88</b>	Zatiaľ čo Neskoré reakcie sa môžu vyskytnúť v spojení s okamžitými reakciami, môžu sa vyskytnúť aj ako izolované reakcie	1	1
<b>89</b>	Celková prevalencia neskorých ekzematózných reakcií nie je známa, ale je pravdepodobne podceňovaná, pretože štúdie potravinovej alergie nie vždy hodnotia tento typ reakcie	1	1
<b>90</b>	Werfel et al8 uvádzajú, že " problémom vo väčšine publikovaných klinických hodnotení potravinovej alergie pri atopickom ekzéme je to, že ekzém, ktorý sa zvyčajne zhoršuje v deň po perorálnej potravinovej výzve alebo dokonca neskôr, nebol systematicky hodnotený pred a deň po perorálnych potravinových výzvach."	2	2
<b>91</b>	Inými slovami, ak výskumník nie je konkrétne hľadá tento typ reakcie, nebude potrebné poznamenať	3	3
<b>93</b>	V jednej štúdii bola DBPCFC (s kravským mliekom, vajcom, sójou alebo obilninami) podaná 73 pacientom s AD po BRR a patch testovaní	2	2
<b>94</b>	Potravinová výzva vyvolala okamžitý nástup exantematózných reakcií v 22 prípadoch a neskorý nástup ekzematózných reakcií v 29.17	1	1
<b>95</b>	V ďalšej štúdii boli DBPCF podávané 106 deťom s AD	2	2
<b>96</b>	Potraviny zahŕňali kravské mlieko, vajce, pšeničný lepok a sóju	1	1
<b>97</b>	V 46 percentách týchto potravinových výziev vznikla alergická reakcia	1	1

<b>98</b>	Z nich bolo 43 percent okamžitými reakciami, 45 percent boli okamžitými príznakmi, po ktorých nasledovali neskoré ekzematózne reakcie a 12 percent boli len Neskoré ekzematózne reakcie	1	1
<b>99</b>	Okamžité reakcie Vždy zahŕňali kožné reakcie, najmä erytém alebo urtikáriu	1	1
<b>100</b>	Pri neskorých ekzematózných reakciách pacienti po priemere 24 hodín vykazovali vzplanutie AD, zvyčajne vzplanutie už existujúcich lézií	2	1
<b>101</b>	Zaujímavé je, že vzplanutie ekzému po požití konkrétnej potraviny bolo podozrivé iba rodičmi u 33 percent pacientov	2	1
<b>102</b>	V tejto štúdii pacienti tiež podstúpili testovanie na testovanie IgE a atopických náplastí špecifických pre potraviny	2	1
<b>103</b>	Oba tieto testy boli často falošne pozitívne, a preto vykazovali nízku pozitívnu prediktívnu hodnotu	1	1
<b>104</b>	Patogenéza neskorých ekzematózných reakcií zostáva neznáma	1	1
<b>105</b>	V tejto štúdii malo 25 percent pacientov s pozitívnymi potravinovými problémami negatívne testy na IgE špecifické pre potraviny, čo naznačuje, že IgE nemusí byť priamo zapojený	2	2
<b>106</b>	V ďalšej štúdii DBPCFCs nebolo 10 percent pozitívnych potravinových výziev spojených s IgE špecifickým pre potraviny	2	2
<b>107</b>	To môže tiež vysvetliť výsledky štúdie vylúčenia stravy, pri ktorej 60 percent detí s AD zaznamenalo výrazné zlepšenie po vylúčení mlieka a vajec	2	2
<b>108</b>	V tomto DBPC trial, deti s AD dokončil skúšku vajcia a mlieko vylúčenie stravy	2	2
<b>109</b>	AD u detí na vylúčenie stravy výrazne zlepšila, na základe počtu postihnutých oblastí, svrbenie, a nespavosť, v porovnaní s kontrolami	2	2
<b>110</b>	Napriek tomuto zlepšeniu nebola zaznamenaná žiadna korelácia medzi pozitívnou SPT a reakciou na skúšobnú stravu	2	2
<b>111</b>	Zatiaľ čo Neskoré ekzematózne reakcie sú široko kategorizované ako non-IgE-sprostredkované, patofyziológia je nejasná	2	2
<b>112</b>	Z tohto dôvodu nie sú v súčasnosti k dispozícii žiadne presné laboratórne testy	1	1
<b>113</b>	Zatiaľ čo štúdie DBPCFCs potvrdili, že niektorí pacienti vykazujú IgE špecifické pre potravinové alergény pri testovaní, pozitívna prediktívna hodnota (PPV) je nízka	2	2

<b>114</b>	PPV bola iba 33 percent pri ekzematózných reakciách, na rozdiel od 57 percent pri okamžitých reakciách	1	1
<b>116</b>	T bunky zohrávajú úlohu, pretože sa ukázalo, že T bunky špecifické pre potravinové alergény sú zapojené do neskorých ekzematózných reakcií na jedlo	2	2
<b>117</b>	Klony T-buniek od pacientov s AD zhoršenou mliekom vykazovali vyššiu proliferatívnu odpoveď ako odpovede z kontrol	2	2
<b>118</b>	Patch testovanie sa používa na diagnostiku alergickej kontaktnej dermatitídy, iného typu alergickej reakcie sprostredkovanej T bunkami	1	1
<b>119</b>	Vedci preto skúmali, či môžu byť atopické náplast'ové testy (APT) s potravinovými alergénmi užitočné pri neskorých ekzematózných reakciách	1	1
<b>120</b>	Zatiaľ čo pozitívne apt boli zaznamenané u niektorých pacientov s pozitívnymi potravinovými problémami a negatívnymi IgE testami špecifickými pre potraviny, výsledky z rôznych štúdií ukázali veľkú zmenu v PPV pre tento test	2	2
<b>121</b>	Aj keď to môže byť spôsobené typmi študovaných reakcií, ako aj zmenami v príprave alergénov, v súčasnosti sa APTs bežne nepoužívajú	1	1
<b>122</b>	Z diagnostického hľadiska zostávajú Dbpcfc zlatým štandardom v diagnostike neskorých ekzematózných reakcií	2	2
<b>123</b>	Pri neskorých reakciách je obzvlášť dôležité, aby sa obdobie pozorovania predĺžilo na dva celé dni	1	1
<b>124</b>	Diagnostická eliminačná diéta môže byť tiež použitá na začiatku, v ktorej je podozrenie na jedlo (založené na histórii) vylúčené počas 4 až 6 týždňov	1	1
<b>125</b>	Keďže zlepšenie príznakov AD môže byť náhodné alebo v dôsledku účinku placebo, podozrivé potravinové alergie môžu stále vyžadovať potvrdenie prostredníctvom potravinovej výzvy	1	1
<b>126</b>	Odporúčania pre testovanie potravinovej alergie u pacientov s atopickou dermatitídou	1	1
<b>127</b>	Zatiaľ čo testovanie na potravinové alergie nie je zaručené u všetkých detí s novou diagnózou AD, môže byť užitočné u špecifickej podskupiny pacientov	1	1
<b>128</b>	Odborná skupina NIAID naznačuje, že deti mladšie ako päť rokov so stredne ťažkou až ťažkou AD by mali byť hodnotené na potravinovú alergiu, ak majú neriešiteľnú AD napriek optimálnemu manažmentu a topickej liečbe	1	1
<b>129</b>	Deti by sa mali tiež vyšetriť, ak po požití určitej potraviny	1	1

	zaznamenali okamžitú reakciu		
<b>130</b>	Ak existuje podozrenie na okamžitú reakciu, testovanie môže zahŕňať sérové IgE testy špecifické pre BRR a alergén	2	2
<b>131</b>	Avšak, ako už bolo uvedené vyššie, tieto testy pre senzibilizáciu iba.	2	2
<b>132</b>	Preto ani jeden test sám nie je diagnostikovaný potravinovou alergiou a pozitívne výsledky testov sa zvyčajne musia potvrdiť prostredníctvom testu food challenge test	3	4
<b>133</b>	V prípadoch podozrenia na neskoré ekzematózne reakcie nie je v súčasnosti k dispozícii presné laboratórne vyšetrenie, pretože patofyziológia nie je jasná	1	1
<b>134</b>	Preto DBPCFCs zostávajú zlatým štandardom v diagnostike, s obdobiem pozorovania, ktoré sa predlžuje na dva celé dni	2	2
<b>135</b>	Niektorí vedci tiež odporučili diagnostickú eliminačnú diétu, pri ktorej je podozrenie na jedlo (založené na anamnéze) vylúčené na obdobie 4 až 6 týždňov	2	2
<b>136</b>	Keďže zlepšenie symptómov môže byť náhodné alebo kvôli účinku placeba, môže byť stále potrebné potvrdenie potravinovou výzvou	1	1
<b>137</b>	Diéty na elimináciu potravín u pacientov s atopickou dermatitídou	1	1
<b>138</b>	V prípadoch potvrdenej potravinovej alergie by pacienti očakávali, že vyhýbanie sa tejto potravine by pomohlo pri ich dermatitíde	1	1
<b>139</b>	Štúdie to potvrdili pri reakciách sprostredkovaných IgE a pri neskorých ekzematózných reakciách	2	2
<b>140</b>	V randomizovanej kontrolovanej štúdií (RCT) s 55 deťmi s AD a možnou citlivosťou na vajíčka, ako ich identifikoval RAST neskôr potvrdený food challenge, deti v skupine s vylúčením vajícok preukázali po štyroch týždňoch významné zníženie plochy a závažnosti ekzému v porovnaní s kontrolami	1	1
<b>141</b>	Toto bolo preukázané vo viacerých prípadových správach a štúdiách	1	1
<b>142</b>	Aj keď diéty na elimináciu potravín môžu byť užitočné u podskupiny pacientov s AD, musia sa odporúčať s opatrnosťou a iba v konkrétnych prípadoch	1	1
<b>143</b>	Národný inštitút pre alergiu a infekčné choroby (NIAID) odborná skupina odporúča vyhnúť sa špecifickým potravinovým alergénom (alergénom) v prípadoch zdokumentovaných potravinových alergií súčasne s jedným	1	1

	alebo viacerými atopickými stavmi vrátane AD, astmy alebo eozinofilnej ezofagitídy		
<b>144</b>	Zatiaľ čo vyhýbanie sa potravinovým alergénom môže znížiť závažnosť symptómov, dostupné dôkazy nenaznačujú, či zamedzenie zmení patologickú progresiu AD, eozinofilnú ezofagitídu alebo astmu	1	1
<b>145</b>	Diéty na elimináciu potravín by sa nemali odporúčať všetkým pacientom s AD	1	1
<b>146</b>	Účinky stravy s obmedzením výživy sa ťažko kvantifikujú kvôli multifaktoriálnej povahe vývoja reklamy, výzvam spojeným s dodržiavaním stravy, potrebe vzdelávania pacientov a prechodu na alternatívne potraviny, ktoré môžu mať zvýšené alebo znížené živiny	1	1
<b>147</b>	Systematický prehľad deviatich RCT, ktorý skúmal vplyv eliminačnej diéty na nevybraných pacientov s AD, však našiel len málo dôkazov na podporu vylúčenia stravy	1	1
<b>148</b>	Obmedzenie viac ako troch potravín nepreukázalo žiadny významný prínos pri znižovaní závažnosti AD v pediatrickej populácii, pravdepodobne sekundárne k zmenám zásob vitamínov a minerálov	1	1
<b>149</b>	Zatiaľ čo niektoré pokusy o vylúčenie zo stravy naznačujú pozitívne účinky na AD aj pri negatívnych BRR, tento typ testovania sám osebe nestačí na diagnostikovanie všetkých prípadov potravinovej alergie, a preto môžu byť takéto výsledky zavádzajúce	1	1
<b>150</b>	Stručne povedané, diéty na elimináciu potravín môžu byť užitočné u podskupiny pacientov s AD, ale musia sa odporúčať s opatnosťou a iba v konkrétnych prípadoch	1	1
<b>151</b>	Odborná skupina NIAID odporúča vyhnúť sa špecifickým potravinovým alergénom v prípadoch zdokumentovaných potravinových alergií súčasne s AD	1	1
<b>152</b>	Pri absencii zdokumentovaných potravinových alergií sa pacientom s AD neodporúčajú diétne obmedzenia, pretože neexistuje žiadny dôkaz, ktorý by naznačoval zníženie závažnosti symptómov	1	1
<b>153</b>	Dokonca aj medzi tými, pre ktorých je preukázaný prínos, je potrebné dbať na vyhýbanie sa potravinám	1	1
<b>154</b>	Nerozlišujúce obmedzenie potenciálne alergénnych potravín môže nepriaznivo ovplyvniť rast a vývoj a viesť k nedostatkom výživy	1	1
<b>155</b>	Ďalšie riziká diéty eliminácie potravín zahŕňajú sociálnu izoláciu, najmä u detí, a anafylaxiu po nekontrolovanom opätovnom zavedení predtým obmedzeného jedla	1	1

<b>156</b>	Potravinové alergie u detí majú tendenciu klesať s vekom, s výnimkou orechov	1	1
<b>157</b>	Väčšina detí s potravinovými alergiami nakoniec toleruje mlieko, vajcia, sóju a pšenicu, zatiaľ čo alergia na arašidy a orechy stromov pravdepodobne pretrváva	1	1
<b>158</b>	Po 12 až 24 mesiacoch sa teda môžu potraviny s obmedzeným príjmom prehodnotiť na zaradenie do stravy	1	1
<b>159</b>	V štúdiách s obmedzenou alergénovou diétou (trvanie od 6 mesiacov do 4 rokov) sa preukázalo, že keď sa u pacienta vyvinie imunologická tolerancia na potravinu, opätovné zavedenie potravy je možné bez návratu symptómov alebo exacerbácie existujúcej AD	1	1
<b>160</b>	V jednej štúdií so 75 deťmi s AD (vo veku od 3 do 18 mesiacov), z ktorých 60 percent malo aspoň jednu diagnostikovanú potravinovú alergiu, 26 percent pacientov už nevykazovalo potravinovú alergiu ako odpoveď na test potravinovej výzvy po 1 až 2 rokoch diéty s obmedzeným alergénom	1	1
<b>161</b>	U pacientov, u ktorých sa prejavia komorbídne respiračné príznaky pri potravinovej výzve, je oveľa menej pravdepodobné, že dôjde k vyriešeniu potravinovej alergie v porovnaní s pacientmi so symptómami obmedzenými na kožu a/alebo gastrointestinálny trakt	1	1
<b>162</b>	Systémová kontaktná dermatitída	1	1
<b>163</b>	U osôb so systémovou kontaktnou dermatitídou (SCD) v dôsledku potravinových alergénov môže požitie špecifických potravín spôsobiť dermatitídu	1	1
<b>164</b>	SCD je špecifická imunologická reakcia sprostredkovaná T bunkami, pri ktorej dochádza k dermatitíde po systémovej expozícii alergénu	1	1
<b>165</b>	Reakcia vyžaduje senzibilizáciu na alergén s následnou systémovou expozíciou	1	1
<b>166</b>	K tejto expozícii môže dôjsť niekoľkými spôsobmi, vrátane požitia, inhalácie, intravenózneho podania alebo intramuskulárneho podania	1	1
<b>167</b>	Zameriavame sa na vystavenie alergénom v potrave	1	1
<b>168</b>	Výskum naznačuje, že v podskupine pacientov s alergickou kontaktnou dermatitídou (ACD) na špecifické alergény, diétna eliminácia týchto alergénov bude mať za následok zlepšenie ich dermatitídy	1	1
<b>169</b>	Medzi dobre opísané alergény v potravinách, ktoré môžu vyvolať SCD, patrí balzam Peru (BOP) a nikel	1	1



<b>170</b>	Viacere správy sa podieľajú ďalšie potravinové alergény, vrátane propylénglykol, harmanček, a formaldehyd	2	2
<b>171</b>	ACD a SCD sú príbuzné, ale majú odlišné imunologické reakcie	1	1
<b>172</b>	Podskupina pacientov s ACD na špecifický alergén sa vyvinie SCD po systémovej expozícii	1	1
<b>173</b>	Obe reakcie sú T-buniiek sprostredkované, a patch testovanie sa používa v oboch podmienok na identifikáciu príčinných alergénov	2	2
<b>174</b>	Klinická prezentácia sa však môže výrazne líšiť	1	1
<b>175</b>	ACD sa vyskytuje v dôsledku vonkajšej expozície alergénom, ktorá vedie k lokálnej zápalovej reakcii v mieste kontaktu s pokožkou	1	1
<b>176</b>	SCD môže mať viacero klinických prejavov	1	1
<b>177</b>	Niektorí pacienti majú lokalizované erupcie dermatitídy na miestach predchádzajúceho postihnutia, zatiaľ čo iní sú prítomní s nešpecifickou exacerbáciou ich dermatitídy	1	1
<b>178</b>	SCD v dôsledku požitia BOP môže mať za následok buď lokalizovanú dermatitídu, ako je tvár, ruky alebo genitálie, alebo rozšírenú dermatitídu	1	1
<b>179</b>	Nikel SCD sa často prejavuje akútnou vezikulárnou dermatitídou rúk, zatiaľ čo niekoľko alergénov malo za následok makulopapulárnu vyrážku	1	1
<b>180</b>	SCD môže vyplývať z radu perorálnych liekov, a môže mať za následok špecifické kožné reakcie vzor známy ako SDRIFE (symetrické drog súvisiace intertriginous a ohybové exantém)	1	1
<b>181</b>	Tento model bol pôvodne známy ako paviánsky syndróm v dôsledku symetrickej erytematóznej erupcie zadku a ohybových oblastí	1	1
<b>182</b>	Kožné reakcie sa môžu vyskytnúť v priebehu niekoľkých hodín alebo dní po expozícii alergénom. <sup>31</sup>	1	1
<b>183</b>	Zatiaľ čo ACD aj SCD sú sprostredkované T bunkami, patogenéza SCD nie je dobre pochopená.	2	2
<b>184</b>	Kľúčovou otázkou je, prečo iba podskupina pacientov s ACD bude reagovať na alergény po expozícii prostredníctvom stravy	2	2
<b>185</b>	Nie je k dispozícii žiadny laboratórny test na určenie, či je SCD postihnutý aj pacient s ACD	1	2
<b>186</b>	Preto, ak sa pacient s ACD na nikel, BOP alebo iným dobre známym alergénom v potrave nezlepší pri vyhýbaní sa kožnému kontaktu, odporúča sa vyhýbanie sa strave počas 6 až 8 týždňov	2	2
<b>187</b>	Je tiež dôležité poznamenať, že SCD sa môže vyskytnúť v spojení s AD	1	1

<b>188</b>	Balzam Peru	1	1
<b>189</b>	SCD na BOP v potravinách sa uznáva už desaťročia	1	1
<b>190</b>	BOP sa získava zo stromu <i>Myroxylon balsamum pereirae</i> a pozostáva zo zmesi potenciálnych alergénov	1	1
<b>191</b>	Patria sem chemikálie, ako sú cinnamát a vanilín, ktoré súvisia alebo sa nachádzajú v arómach, koreniach a určitých potravinách	1	1
<b>192</b>	BOP slúži ako marker alergie na vôňu a je jedným z najbežnejších alergénov v Severnej Amerike	1	1
<b>193</b>	U pacientov alergických na BOP sa niektoré nezlepšujú s vonkajším vyhýbaním sa vonným prísadám	1	1
<b>194</b>	U týchto pacientov môže byť účinná diéta na vyhýbanie sa BOP	2	1
<b>195</b>	V jednej štúdii boli pacienti, ktorí podstúpili patch testovanie a zistilo sa, že sú alergickí na vôňu, ale ktorí sa nezlepšili pri vyhýbaní sa vonkajším alergénom na vôňu, požiadani, aby dodržiavali diétu na vyhýbanie sa BOP	2	2
<b>196</b>	U týchto 45 pacientov sa 47 percent buď vyčistilo alebo malo podstatné zlepšenie	1	1
<b>197</b>	Medzi hlavné súvisiace potraviny, ktorým sa treba vyhnúť, patria citrusové plody, paradajky a určité korenie	1	1
<b>198</b>	Keďže korenie, ako napríklad škoricca, vanilka a klinčeky, súvisia s BOP, pacienti musia byť opatrní s pečivom, určitými koreninami a určitými likérm	1	1
<b>199</b>	Medzi ďalšie potenciálne spúšťače patrí čokoláda a koly	1	1
<b>200</b>	Nikel	1	1
<b>201</b>	Nikel je najbežnejším alergénom u severoamerických pacientov, ktorí sa podrobujú patch testovaniu	1	1
<b>202</b>	Zatiaľ čo mnohí pacienti sú si vedomí, že nikel môže vyvolať ACD cez šperky, watchbands, alebo iné kovové predmety v kontakte s pokožkou, menej pacientov sú si vedomí, že diétne nikel môže viesť k dermatitídy	3	2
<b>203</b>	Najmä akútna vezikulárna dermatitída sa spája s nikelom v potrave	1	1
<b>204</b>	V jednej štúdii DBPC boli pacienti požiadani, aby požili nikel vo forme kapsúl	1	1
<b>205</b>	Niektorí pacienti s alergiou na nikel reagovali na hladiny, ktoré by sa očakávali pri bežnej strave	1	1
<b>206</b>	Naopak, pacienti, ktorí neboli citliví na nikel, nereagovali na Vysoké dávky niklu	1	1
<b>207</b>	Iné štúdie zistili, že dodržiavanie diéty s nízkym obsahom niklu	1	1

	vedie k zlepšeniu pokožky		
208	Použitie perorálneho chelatačného činidla niklu, disulfiram, tiež preukázalo prínos	1	1
209	V štúdiu pacientov s alergiou na nikel s ekzémom na ruky viedlo použitie disulfiramu k významnému zlepšeniu u 8 z 9 pacientov	1	1
210	Pacienti s dyshidrotickým ekzémom rúk a alergiou na nikel preto môžu mať prospech z diéty s nízkym obsahom niklu	1	1
211	Na zlepšenie sa môže vyžadovať vyhýbanie sa počas 6 až 8 týždňov	1	1
212	Boli uverejnené usmernenia pre diétu s nízkym obsahom niklu, ale tieto odporúčania môžu slúžiť iba ako usmernenia	1	1
213	Štúdie zistili, že obsah niklu v potravinách sa môže v rôznych častiach krajiny líšiť na základe faktorov, ako sú miestne pôdne podmienky a použitie fungicídov	1	1
214	Úlohu zohrávajú aj jednotlivé faktory, pretože absorpcia niklu z potravy a vody sa môže výrazne líšiť	1	1
215	Potraviny, ktoré majú vyšší obsah niklu, zahŕňajú určité zrná vrátane celozrnného chleba a ovsených vločiek	1	1
216	Zelenina, ktorá má vyšší obsah niklu, zahŕňa fazuľa, šošovicu, hrach, sójové bôby a sójové výrobky a niektoré konzervované zeleniny	2	1
217	Zahrnuté sú aj mäkkýše, spracované mäso s plnivami a konzervované mäso alebo ryby	1	1
218	Medzi ďalšie zdroje dietetického niklu patrí čokoláda, orechy, semená, čierny čaj a konzervované potraviny vo všeobecnosti	1	1
219	Ďalšie príčiny SCD	1	1
220	SCD môže vyvolať množstvo ďalších alergénov nachádzajúcich sa v potravinách alebo potravinových doplnkoch	1	1
221	Propylénglykol (PG) je jeden taký alergén, ktorý sa nachádza v niektorých umelých potravinárskych výrobkoch	1	1
222	PG je vynikajúci zvlhčovač a rozpúšťadlo, a preto sa bežne vyskytuje v mnohých výrobkoch na starostlivosť o pokožku a vlasy, ako aj v lokálnych liekoch	1	1
223	Používa sa tiež v rôznych priemyselných odvetviach a nachádza sa v nemrznúcej a brzdovej kvapaline	1	1
224	Zaujímavé je, že tá istá látka sa nachádza aj v mnohých komerčne pripravených potravinárskych výrobkoch	1	1
225	Možno ho nájsť v rozmanitej škále komerčných potravinárskych výrobkov vrátane takých položiek, ako sú šalátové dresingy, grilovaná omáčka, zmesi snehu a kužľa, farbivá potravín a kyslá smotana	1	1

<b>226</b>	Prehľad webových stránok so zoznamom zložiek viac ako 75 000 potravín zistil, že propylénglykol bol nájdený v 2,001 potravinárskych výrobkoch	1	1
<b>227</b>	Jeho prítomnosť je uvedená na zozname zložiek týchto potravín	1	1
<b>228</b>	Niektoré požitie bylinky a kvety môžu tiež spustiť SCD	1	1
<b>229</b>	Jedným z príkladov je harmanček, člen čeľade rastlín Asteraceae, ktorého členovia obsahujú seskviterpénové laktóny	1	1
<b>230</b>	Tieto môžu pôsobiť ako alergény a vyústili do SCD po požití harmančekového čaju	1	1
<b>231</b>	Konzervačné látky uvoľňujúce formaldehyd a formaldehyd sa bežne používajú vo výrobkoch na starostlivosť o pokožku a vlasy, ale nachádzajú sa aj v niektorých potravinách	1	1
<b>232</b>	Potraviny, ktoré obsahujú formaldehyd, vyvolali dermatitídu, ako je dermatitída očných viečok, kvôli formaldehydu získanému z požitého aspartámu	1	1
<b>233</b>	Záver	1	1
<b>234</b>	Zatiaľ čo kožné prejavy expozície potravinovým alergénom sa líšia, pokiaľ ide o základnú imunologickú reakciu, klinickú prezentáciu, závažnosť a časový priebeh, je jasné, že viaceré potravinové alergény môžu slúžiť ako spúšťače dermatitídy	1	1
<b>235</b>	U pacientov s AD môžu potravinové alergény viesť k exacerbácii dermatitídy	1	1
<b>236</b>	U pacientov s SCD môžu byť príčinou dermatitídy potravinové alergény	1	1
<b>237</b>	U vybraných pacientov s AD má vyhýbanie sa špecifickým alergénom v potrave za následok zlepšenie príznakov a symptómov chronickej dermatitídy	1	1
<b>238</b>	U pacientov s SCD malo vyhýbanie sa alergénom, ktoré boli identifikované patch testovaním, za následok vyriešenie dermatitídy	1	1
<b>239</b>	Zvýšená informovanosť o potenciálnych potravinových spúšťačoch v spojení s vhodným diagnostickým testovaním môže uľahčiť včasnú identifikáciu alergénov, čím sa zníži chorobnosť spojená s chronickou dermatitídou a zlepší sa kvalita života	1	1
		2,29	2,26

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## Appendix 3: Post-edited text

### Strava a dermatitída: potravinové spúšť'ače

Vzhľadom na rastúce povedomie o prepojení stravy a zdravia sa mnohí pacienti obávajú, že faktor stravovania môže mať za následok vyvolanie dermatitídy. Výskum preukázal zhoršenie atopickej dermatitídy v závislosti od stravy a tiež privodenie dermatitídy ako následok systémovej kontaktnej dermatitídy. Pri atopickej dermatitíde je pravdepodobnejšie, že diétne faktory spôsobia zhoršenie u dojčiat alebo detí so stredne ťažkou až ťažkou atopickou dermatitídou v porovnaní s inými časťami populácie. Potraviny môžu vyvolať rýchle a okamžité imunoglobulínové reakcie z precitlivenosti alebo môžu viesť k neskorším ekzematóznym reakciám. Zatiaľ čo okamžité reakcie sa prejavujú v priebehu niekoľkých minút až hodín po expozícii jedlu, neskoršie ekzematózne reakcie sa môžu objaviť od hodín až dvoch dní. Poznáme skríngové metódy, ktoré dokážu identifikovať citlivosť na konkrétne potraviny, napríklad testy sérového imunoglobulínu E sú špecifické pre potravinové alergény, alebo testy vpichovania látok do kože. Tie môžu identifikovať citlivosť na konkrétne potraviny, avšak stanovenie diagnózy potravinovej alergie si vyžaduje opakovaný výskyt špecifických príznakov a symptómov pri vystavení sa určitým potravinám. U mnohých pacientov vyznačujúcich sa citlivosťou sa pri vystavení potravinám nevyvinú klinické nálezy. Následkom môže byť falošná pozitivita testov na potravinovú alergiu. To je dôvod, prečo zlatým štandardom pre diagnostiku zostáva dvojito zaslepené a placebokontrolované vyvolanie reakcie potravinou. Za iných podmienok môže systémová kontaktná dermatitída alebo požitie konkrétnej potraviny skutočne spôsobiť dermatitídu. Systémová kontaktná dermatitída je odlišná imunologická reakcia sprostredkovaná T bunkami, pri ktorej má expozícia špecifickým alergénom za následok dermatitídu. Peruánsky balzam (**esenciálny olej**) a nikel sú dobre známe príčiny systémovej kontaktnej dermatitídy a správy zahŕňajú niekoľko ďalších alergénov. Cieľom tohto preskúmania je zvýšiť povedomie o dôležitých potravinových alergénoch, objasniť ich vzťah s atopickou dermatitídou a systémovou kontaktnou dermatitídou a preskúmať dostupné diagnostické a liečebné stratégie.

Téma stravy a dermatitídy sa študuje už celé desaťročia. Mnoho pacientov s chronickou dermatitídou a veľa rodičov detí s atopickou dermatitídou (AD) sa obáva, či strava môže dermatitídu spôsobiť alebo dokonca zhoršiť. Obavy sa zintenzívnili, keďže prevalencia potravinovej alergie v posledných desaťročiach vzrástla, so zvyšujúcim sa počtom potravín vyvolaných anafylaxiou. V skutočnosti sa väčšina rodičov detí s AD pokúsila o zmeny stravovania.

Bolo vykonaných niekoľko štúdií na preskúmanie súvislosti medzi stravou a dermatitídou. Výskum zistil, že u niektorých pacientov s AD môžu špecifické

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potraviny skutočne viesť k exacerbácii dermatitídy. V prípade systémovej kontaktnej dermatitídy (SCD) môžu konkrétne potraviny naozaj spôsobiť dermatitídu. Určiť to, ktorým pacientom pomôže vyhnúť sa konkrétnym potravinám, si však vyžaduje dôkladné lekárske vyšetrenie.

#### ATOPICKÁ DERMATITÍDA A POTRAVINOVÁ ALERGIA

Atopická dermatitída je chronický, recidivujúci a zápalový stav, ktorý spôsobuje erytematózne, svrbivé kožné lézie. Hoci sa odhady líšia najmä v závislosti od geografickej oblasti, predpokladaná celoživotná prevalencia u detí je 10 až 20 percent a u dospelých predstavuje 1 až 3 percentá. Rastúca prevalencia v posledných desaťročiach bola zaznamenaná najmä v priemyselných krajinách. Aj keď na stanovenie diagnózy zvyčajne stačia klinické a rodinné záznamy, the United Kingdom Working Party stanovila minimálne kritériá – bez ohľadu na vek, pohlavie, región, sociálnu triedu či etnickú príslušnosť. Tie predstavujú anamnézu dermatitídy zahŕňajúcu flexurálne povrchy, tiež anamnéza suchej kože, nástup do dvoch rokov života, osobná anamnéza astmy, anamnéza svrbenia kože a viditeľná flexurálna dermatitída. Aj keď patologická fyziológia AD nie je úplne známa, genetická predispozícia k dysfunkcii kožnej bariéry v kombinácii s environmentálnymi faktormi, ako sú dráždivé látky, mikróby, extrémne teploty, psychický stres a alergény, prispievajú k jej multifaktorálnemu rozvoju. Zatiaľ čo rozvoj AD bol jasne preukázaný ako multifaktorový, jedna oblasť výskumu sa zamerala na potravinové alergie ako exacerbujúci faktor. Je dobre známe, že AD a potravinová alergia spolu veľmi úzko súvisia. Celková odhadovaná prevalencia potravinovej alergie u detí s AD sa pohybovala v širokom rozmedzí, a to od 20 do 80 percent, kvôli rôznym populáciám, závažnosti AD a definovaniu kritérií pre potravinovú alergiu. Všeobecne sú potravinové alergie pravdepodobnejšie so skorším nástupom a zvyšujúcou sa závažnosťou AD. Werfel zhrnul výsledky ôsmich štúdií a zistil prevalenciu potravinovej alergie u detí s ekzémom, čo dokazuje dvojito zaslepené a placebo-kontrolované vyvolanie reakcie potravinou (DBPCF) v rozmedzí od 33 do 63 percent. Tieto štúdie zahŕňali neselektované deti s AD aj deti so stredne ťažkou až ťažkou AD.

Zatiaľ čo AD a potravinová alergia sú jednoznačne v korelácii, predmet potravinových alergénov slúžiaci ako exacerbujúci faktor pre AD, je historicky predmetom kontroverzie. Klinické štúdie v posledných desaťročiach však potvrdili, že potravinová alergia môže u niektorých pacientov zohrávať úlohu pri exacerbácii AD. Najpravdepodobnejšie postihnuté sú dojčatá a deti so stredne ťažkou až ťažkou AD. Podiel pacientov s AD, ktorých kožné príznaky sú spojené s potravinovými alergénmi, sa v rôznych štúdiách značne líšil. Je to spôsobené niekoľkými premennými: závažnosť AD, vek subjektov, kritériá diagnostiky potravinovej alergie a trvanie pozorovania po požití potravy.

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Mnoho potravinových alergií odznieva v ranom detstve a potravinová alergia sa nepovažuje u starších detí a dospelých za spoločný zhoršujúci faktor AD. Zatiaľ čo niektorí dospelí pacienti vykazovali ekzematóznou reakciu na potraviny, krížovo reaktívne na peľ brezy (ako je zelené jablko, mrkva, lieskový orech, zeler a hruška), prevalencia tohto typu reakcií u dospelých pacientov s neselektovanou AD javí obmedzené štúdie, avšak toto je oblasť vyžadujúca ďalší výskum.

### **Potravinová alergia**

Väčšinu potravinových alergických reakcií v Spojených štátoch je vyvolajú arašidy, stromové orechy, kravské mlieko, vajcia, sója, pšenica, morské plody a mäkkýše. Termín "potravinová alergia" často používajú pacienti aj médiá. Niektorí používajú tento výraz na označenie anafylaxie, zatiaľ čo iní používajú termín na označenie akéhokoľvek druhu reakcie nastávajúceho po požití konkrétnej potravy.

Vzhľadom na zmätok okolo potravinovej alergie bol zvolaný panel odborníkov, ktorý zverejnil klinické pokyny pre diagnostiku a zvládanie potravinovej alergie. Panel zastupoval 34 profesijných organizácií, federálne agentúry a skupiny obhajujúce pacientov. Bol sponzorovaný Národným inštitútom pre alergie a infekčné choroby (NIAID), divíziou Národných inštitútov zdravia (NIH). Potravinová alergia bola definovaná panelom ako "nepriaznivý vplyv na zdravie vyplývajúci zo špecifickej imunitnej odpovede, ktorá sa vyskytuje reprodukovateľne pri vystavení danej potravy." Výraz preto označuje niekoľko rôznych typov reakcií a zahŕňa imunologické reakcie sprostredkované imunoglobulínom E (IgE) a iné ako IgE.

Panel pri preskúmaní literatúry poznamenal, že "viaceré štúdie ukazujú, že 50 až 90 percent predpokladaných potravinových alergií nie sú skutočne alergie." História preto často nie je spolahlivým ukazovateľom. Existuje niekoľko diagnostických testov, ale je potrebné ich používať a interpretovať opatrne vzhľadom na vysokú mieru falošne pozitívnych testov a nízkej prediktívnej hodnoty pre niektoré testy, ak sú používané samostatne.

Veľa zmätku okolo testovania pre potravinové alergie súvisí s konceptom senzibilizácie. Panel uviedol, že senzibilizáciu dokazuje alergén špecifický IgE. Pacienti však môžu mať po vystavení týmto potravinám senzibilizáciu bez toho, aby sa u nich vyskytli klinické príznaky. Diagnóza potravinovej alergie sprostredkovanej IgE si teda vyžaduje senzibilizáciu a špecifické príznaky a symptómy po expozícii jedlu. Inými slovami, samotný pozitívny kožný prick test (KPT) alebo sérový IgE test nestačí na diagnostiku potravinovej alergie.

Klinický obraz komplikuje skutočnosť, že potravinová alergia sa môže prejavíť ako jediný príznak alebo ako komplex symptómov, a tieto sa môžu vyvinúť kdekoľvek od minút do dní po požití potravín.

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Atopická dermatitída a okamžité IgE sprostredkované reakcie

Okamžité reakcie sú IgE sprostredkované a môžu zahŕňať široké spektrum klinických nálezov. Môžu sa vyskytnúť v priebehu niekoľkých minút až hodín po požití potravy a môžu sa prejavovať ako jediný príznak alebo ako kombinácia príznakov. Tieto reakcie môžu zahŕňať jediný orgánový systém alebo viac systémov, vrátane kožného, respiračného, kardiovaskulárneho a gastrointestinálneho systému. Zatiaľ čo okamžité reakcie sa môžu prejavovať ako anafylaxia - rýchla, ťažká a potenciálne smrteľná reakcia, závažnosť takýchto reakcií sa môže veľmi líšiť. Kožné nálezy môžu zahŕňať svrbenie samotné, či v kombinácii s erytémom, morbiliformnými erupciami, žihľavkou alebo angioedémom.

Už dlhší čas je spozorované, že okamžité reakcie môžu viesť k exacerbácii AD kvôli výskytu žihľavky a následného škriabania sa. V roku 1936 Engman popísal dieťa s AD citlivé na pšenicu. Symptómy sa zlepšili vďaka diéte bez pšenice. Pri opätovnej konzumácii pšenice sa u dieťaťa vyvinula svrbivka, škriabanie a opäť sa vyvinuli ekzematózne zmeny. Predpokladá sa, že okamžité reakcie môžu tiež viesť k exacerbácii AD prostredníctvom imunitných mediátorov, avšak je potrebný ďalší výskum.

Jedna zo štúdií detí s ťažkou AD preukázala zlepšenie stavu pri vylúčení potravín vyvolávajúcich okamžité reakcie. V štúdiu so 113 deťmi s ťažkou AD bol vykonaný kožný prick test, nasledovalo dvojito zaslepené a placebo-kontrolované vyvolanie reakcie potravínou u detí s pozitívnymi testami. 63 detí z tejto štúdie zaznamenalo reakciu vyvolanú potravínou. Všetky príznaky sa vyskytli v priebehu dvoch hodín, pričom u niektorých pacientov sa o 6 až 8 hodín opakovane objavilo svrbenie. Kožné prejavy boli spozorované u 84 percent reakcií, sprevádzané difúznou erymatóznou makulárnou vyrážkou alebo morbiliformnou vyrážkou a svrbením. Za zmienku stojí fakt, že zatiaľ čo kožné prick testy preukázali u väčšiny detí reakciu na viaceré potraviny, orálne vyvolávacie dávky vyprovokovali u majority detí reakciu len na jednu potravinu. U detí so zdokumentovanou potravinovou alergiou, po ktorej nasledovala diétna eliminácia, sa u väčšiny detí preukázalo významné zlepšenie ich AD, zvyčajne v priebehu 1 až 2 mesiacov.

Diagnóza okamžitých reakcií môže byť náročná. Kožné prick testy a testy sérového imunoglobulínu E testujú senzibilizáciu, čiže môžu byť užitočné pri identifikácii potenciálnych potravinových alergénov. Samotný test však nie je diagnostikou potravinovej alergie. V štúdiách bolo zistené vykazovanie viacnásobne falošne pozitívnych reakcií u takýchto testov a teda majú nízku prediktívnu hodnotu pre potravinovú alergiu. Preto sa pozitívne výsledky testov musia zvyčajne potvrdiť prostredníctvom testu potravinovej reakcie. Zlatým štandardom diagnostiky je dvojito zaslepené a placebo-kontrolované vyvolanie reakcie potravínou, v ktorom sa podozrivá potravina a placebo podávajú na



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klinike alebo v nemocničnom prostredí. V prípadoch so sugestívnou anamnézou môže byť pri diagnostike užitočné aj odstránenie jednej alebo niekoľkých špecifických podozrivých potravín.

### **ATOPICKÁ DERMATITÍDA A NESKORÉ EKZEMATÓZNE REAKCIE**

Neskoré ekzematózne reakcie sa môžu vyskytnúť kedykoľvek od hodín do dvoch dní po požití spúšťacieho jedla. Na rozdiel od okamžitej reakcie je nástup neskorých ekzematózných reakcií oneskorený. Po požití potravy sa u postihnutých osôb vyskytne exacerbácia AD. Takéto ekzematózne reakcie zvyčajne potrebujú najmenej šesť hodín na vývoj. V jednej štúdií sa dokonca vyskytli v priemere o 24 hodín neskôr. Bolo to opísané ako "ekzém citlivý na potraviny." Neskoré reakcie sa môžu vyskytnúť v spojení s okamžitými reakciami, avšak môžu sa vyskytnúť aj individuálne.

Celková prevalencia neskorých ekzematózných reakcií je neznáma a pravdepodobne podceňovaná, pretože v štúdiách potravinovej alergie sa nie vždy hodnotí tento typ reakcie. Werfel a spol. uvádzajú, že "Problémom vo väčšine publikovaných klinických hodnotení potravinovej alergie pri atopickom ekzéme je to, že ekzém zvyčajne zhoršujúci sa v deň po perorálnej potravinovej výzve alebo dokonca neskôr, nebol systematicky hodnotený pred a deň po perorálnej potravinovej výzve." Inými slovami, ak výskumník nehľadá konkrétne uvedení typ reakcie, nezaznamená sa.

V jednej štúdií bola dvojito zaslepená a placebo-kontrolovaná potravinová výzva (s kravským mliekom, vajcom, sójou alebo obilninami) podaná 73 pacientom s AD po kožnom prick teste a patch testovaní. Potravinová výzva vyvolala okamžitý nástup exatematózných reakcií v 22 prípadoch a neskorý nástup ekzematózných reakcií v 29 prípadoch.

V ďalšej štúdií bola rovnaká výzva podaná 106 deťom s AD. Potraviny zahŕňali kravské mlieko, vajce, pšeničný lepok a sóju. V 46 percentách týchto potravinových výziev vznikla alergická reakcia. Z nich bolo 43 percent okamžitých reakcií, 45 percent boli okamžité príznaky nasledované neskorými ekzematóznymi reakciami a 12 percent boli len neskoré ekzematózne reakcie. Okamžité reakcie vždy zahŕňali kožné reakcie, najmä erytém alebo urtikáriu. Pri neskorých ekzematózných reakciách pacienti po priemerne 24 hodinách vykazovali vzplanutie AD, zvyčajne na mieste už existujúcich lézií.

Zaujímavé je, že vzplanutie ekzému po požití konkrétnej potravy bolo spozorované rodičmi len u 33 percent pacientov. V tejto štúdií pacienti tiež podstúpili potravinové testy sérového imunoglobulínu E a testovanie atopickými náplastami. Obe testovania boli často falošne pozitívne, a preto vykazovali nízku pozitívnu prediktívnu hodnotu.

Patogenéza neskorých ekzematózných reakcií zostáva neznáma. V tejto štúdií malo 25 percent pacientov s pozitívnymi potravinovými odozvami negatívne IgE

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testy na špecifické potraviny, čo naznačuje, že s IgE to nemusí mať priamu súvislosť. V inej štúdií dvojito zaslepeným a placebo-kontrolovaným vyvolaním reakcie potravinou nebolo 10 percent reakcií spojených s IgE špecifickým pre potraviny. To môže tiež vysvetliť výsledky vychádzajúce z vylúčenia stravy, pri ktorej 60 percent detí s AD zaznamenalo výrazné zlepšenie stavu po vylúčení mlieka a vajec. Tento dvojito zaslepený a placebo-kontrolovaný test dokončili deti s AD vylúčením vajec a mlieka zo stravy. AD sa u detí s upravenou stravou výrazne zlepšila, berúc do úvahy počet postihnutých oblastí, svrbenie a nespavosť, v porovnaní s kontrolami. Napriek tomuto zlepšeniu nebola zaznamenaná žiadna korelácia medzi pozitívnym kožným prick testom a reakciou na skúšobnú úpravu stravy.

Zatiaľ čo neskoré ekzematózne reakcie sú široko kategorizované ako nesprostredkované IgE, patofyziológia je nejasná. Z tohto dôvodu nie sú v súčasnosti k dispozícii žiadne presné laboratórne testy. Štúdie dvojito zaslepených a placebo-kontrolovaných vyvolaní reakcie potravinou potvrdili, že niektorí pacienti vykazujú špecifické IgE pre potravinové alergény pri testovaní. Avšak, pozitívna prediktívna hodnota (PPV) je nízka. PPV bola pri ekzematózných reakciách iba 33 percent, na rozdiel od 57 percent pri okamžitých reakciách.

T bunky zohrávajú úlohu, pretože sa preukázalo zapojenie T bunky špecifickej pre potravinové alergény do neskorých ekzematózných reakcií na jedlo. Klony T-buniek od pacientov s AD zhoršenou mliekom vykazovali vyššiu proliferatívnu odpoveď v porovnaní s výsledkami z kontrol. Patch testovanie sa používa na diagnostiku alergickej kontaktnej dermatitídy, ďalšieho typu alergickej reakcie sprostredkovej T bunkami. Vedci preto skúmali, či môžu byť atopické náplastové testy (APT) s potravinovými alergénmi užitočné pri neskorých ekzematózných reakciách. Pozitívne APT boli zaznamenané u niektorých pacientov s pozitívnymi potravinovými odpoveďami a negatívnymi testami IgE pre špecifické potraviny. Výsledky rôznych štúdií však preukázali veľkú zmenu v pozitívnej prediktívnej hodnote pre tento test. Aj keď to môže byť spôsobené typmi študovaných reakcií, ako aj zmenami vo vývoji alergénov, v súčasnosti sa atopické náplastové testy bežne nepoužívajú.

Z diagnostického hľadiska zostávajú dvojito zaslepené a placebo-kontrolované potravinové testy zlatým štandardom v diagnostike neskorých ekzematózných reakcií. Pri neskorých reakciách je obzvlášť dôležité, aby bolo obdobie pozorovania predĺžené na dva celé dni. Na začiatku môže byť tiež použitá diagnostická eliminačná diéta. V nej je podozrivá potravina na základe záznamov vylúčená na 4 až 6 týždňov. Keďže zlepšenie príznakov AD môže byť náhodné alebo v dôsledku účinku placebo, podozrivé potravinové alergie môžu stále vyžadovať potvrdenie prostredníctvom potravinovej reakcie.

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## ODPORÚČANIA PRE TESTOVANIE POTRAVINOVEJ ALERGIE U PACIENTOV S ATOPICKOU DERMATITÍDOU

Zatiaľ čo testovanie na potravinové alergie nie je odporúčané u všetkých detí s práve diagnostikovanou AD, môže byť užitočné u špecifickej podskupiny pacientov. Skupina odborníkov NIAID naznačuje, že deti mladšie ako päť rokov so stredne ťažkou až ťažkou AD by mali byť testované na potravinovú alergiu, ak sa AD nezlepšuje napriek optimálnemu manažmentu a topickej liečbe. Deti by mali byť tiež vyšetrené, ak je po požití určitej potraviny zaznamenaná okamžitá reakcia.

Ak existuje podozrenie na okamžitú reakciu, testovanie môže zahŕňať kožné prick testy a alergénovo-špecifické sérové IgE testy. Avšak, ako bolo uvedené vyššie, tieto testujú len senzibilizáciu. Preto žiaden samostatný test nie je diagnostikou potravinovej alergie a výsledky musia byť podložené výsledkami testu potravinovej výzvy.

V prípadoch podozrenia na neskoré ekzematózne reakcie nie sú v súčasnosti k dispozícii presné laboratórne testy, pretože patofyziológia je nejasná. Preto dvojito zaslepené a placebo kontrolované vyvolanie reakcie potravinou zostáva zlatým štandardom v diagnostike s obdobím pozorovania predlžujúcim sa až na dva celé dni. Niektorí vedci tiež odporúčili diagnostickú eliminačnú diétu, pri ktorej je podozrivá potravinová (na základe anamnézy) vylúčená na obdobie 4 až 6 týždňov. Keďže zlepšenie symptómov môže byť náhodné alebo kvôli účinku placeba, môže byť stále potrebné potvrdenie potravinovou reakciou.

## DIÉTY NA ELIMINÁCIU POTRAVÍN U PACIENTOV S ATOPICKOU DERMATITÍDOU

V prípadoch potvrdenej potravinovej alergie pacienti môžu očakávať, že vyhýbanie sa tejto potravine pomôže pri ich dermatitíde. Štúdie to potvrdili pri sprostredkovaných IgE reakciách aj pri neskorých ekzematózných reakciách. V randomizovanej kontrolovanej štúdií zahŕňajúcej 55 detí s AD a možnou citlivosťou na vajcia, identifikovanou RAST-om potravinovou výzvou, sa preukázala významná redukcia plochy a zníženie závažnosti ekzému v porovnaní s kontrolami vylúčením vajec zo stravy po 4 týždňoch. Toto bolo preukázané vo viacerých prípadových štúdiách a správach.

Diéty eliminujúce určité potraviny môžu byť užitočné u podskupiny pacientov s AD, musia byť odporúčané opatrne a len v konkrétnych prípadoch. Odborníci z Národného inštitútu alergií a infekčných chorôb (NIAID) odporúčajú vyhnúť sa špecifickým potravinovým alergénom. Odporúčanie platí v prípadoch zdokumentovaných potravinových alergií súčasne s jedným alebo viacerými atopickými stavmi vrátane AD, astmy alebo eozinofilnej ezofagitídy. Zatiaľ čo vyhýbanie sa potravinovým alergénom môže znížiť závažnosť symptómov,

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dostupné dôkazy nenaznačujú zmenu patologickej progresie AD, eozinofilnú ezofagitídu alebo astmu.

Eliminačné diéty by sa nemali odporúčať všetkým pacientom s AD. Účinky stravy s obmedzením výživy sa ťažko kvantifikujú kvôli multifaktoriálnej povahe vývoja dermatitídy, výzvam spojeným s dodržiavaním stravy, potrebe vzdelávania pacientov a prechodu na alternatívne potraviny, ktoré môžu mať zvýšené alebo znížené živiny.

Systematický prehľad deviatich RCT, ktorý skúmal vplyv eliminačnej diéty na nevybraných pacientov s AD, však našiel len málo dôkazov na podporu vo vylúčení stravy. Obmedzenie viac ako troch potravín nepreukázalo žiaden významný prínos pri znižovaní závažnosti AD v pediatrickej populácii, pravdepodobne sekundárne k zmenám zásob vitamínov a minerálov. Zatiaľ čo niektoré pokusy o vylúčenie potravín zo stravy naznačujú pozitívne účinky na AD aj pri negatívnych kožných prick testoch, tento typ testovania samotný nestačí na diagnostikovanie všetkých prípadov potravinovej alergie. Takéto výsledky môžu byť preto zavádzajúce.

Stručne povedané, eliminačné diéty môžu byť užitočné u podskupiny pacientov s AD, ale musia sa odporúčať s opatrnosťou a iba v konkrétnych prípadoch. Odborníci z NIAID odporúčajú vyhnúť sa špecifickým potravinovým alergénom v prípadoch zdokumentovaných potravinových alergií súčasne s AD. Pri absencii zdokumentovaných potravinových alergií sa pacientom s AD diétne obmedzenia neodporúčajú, pretože neexistuje žiadny dôkaz, ktorý by naznačoval zníženie závažnosti symptómov. Je potrebné dbať na vyhýbanie sa potravinám medzi pacientmi, ktorí z toho preukázateľne benefitujú. Dokonca aj medzi tými, pre ktorých je preukázaný prínos, je potrebné dbať na vyhýbanie sa potravinám. Neuvážené obmedzenie potenciálne alergénnych potravín môže nepriaznivo ovplyvniť rast a vývoj, či viesť k nedostatkom výživy. Ďalšie riziká eliminačnej diéty zahŕňajú sociálnu izoláciu, najmä u detí, či anafylaxiu po nekontrolovanom opätovnom zavedení predtým obmedzeného jedla. Potravinové alergie u detí majú tendenciu klesať s vekom, výnimkou sú orechy. Väčšina detí s potravinovými alergiami nakoniec toleruje mlieko, vajcia, sóju a pšenicu, zatiaľ čo alergia na arašidy a orechy stromov pravdepodobne pretrváva. Po 12 až 24 mesiacoch sa teda môže obmedzenie potravín prehodnotiť a zaradiť do stravy. V štúdiách s diétou obmedzujúcou alergény (trvanie od 6 mesiacov do 4 rokov) sa preukázalo, že keď sa u pacienta vyvinie imunologická tolerancia na potravinu, opätovné zavedenie potravy je možné bez návratu symptómov alebo exacerbácie existujúcej AD. V jednej štúdii so 75 deťmi s AD (vo veku od 3 do 18 mesiacov), z ktorých 60 percent malo aspoň jednu diagnostikovanú potravinovú alergiu, 26 percent pacientov už nevykazovalo potravinovú alergiu ako odpoveď na test potravinovej reakcie po 1 až 2 rokoch diéty s obmedzeným alergénom. U pacientov, u ktorých sa prejavia komorbidné respiračné príznaky pri

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potravinovej výzve, je oveľa menej pravdepodobné, že dôjde k utlmeniu potravinovej alergie v porovnaní s pacientmi so symptómami obmedzenými na kožu a/alebo gastrointestinálny trakt.

### **SYSTÉMOVÁ KONTAKTNÁ DERMATITÍDA**

U osôb so systémovou kontaktnou dermatitídou (SCD) v dôsledku potravinových alergénov môže požitie špecifických potravín spôsobiť dermatitídu. SCD je špecifická imunologická reakcia sprostredkovaná T bunkami, pri ktorej dochádza k dermatitíde po systémovej expozícii alergénu. Reakcia vyžaduje senzibilizáciu na alergén s následnou systémovou expozíciou. K tejto expozícii môže dôjsť niekoľkými spôsobmi, vrátane požitia, inhalácie, intravenózneho podania alebo intramuskulárneho podania. Zameriavame sa na vystavenie alergénom v potrave. Výskum naznačuje, že v podskupine pacientov s alergickou kontaktnou dermatitídou (ACD) na špecifické alergény bude mať diétna eliminácia týchto alergénov bude mať za následok zlepšenie ich dermatitídy. Medzi dobre opísané alergény v potravinách, ktoré môžu vyvolať SCD, patrí Peru balzam a nikel. Viaceré správy naznačujú ďalšie potravinové alergény, vrátane propylénglykolu, harmančeku a formaldehydu.

ACD a SCD sú príbuzné, ale majú odlišné imunologické reakcie. V podskupine pacientov s ACD na špecifický alergén sa vyvinie SCD po systémovej expozícii. Obe reakcie sú sprostredkované T-bunkami. Patch testovanie sa používa v oboch prípadoch na identifikáciu príčinných alergénov. Klinická prezentácia sa však môže výrazne líšiť. ACD sa vyskytuje v dôsledku vonkajšej expozície alergénom, ktorá vedie k lokálnej zápalovej reakcii v mieste kontaktu s pokožkou. SCD môže mať viacero klinických prejavov. Niektorí pacienti majú lokalizované erupcie dermatitídy na miestach predchádzajúceho postihnutia, zatiaľ čo iní sa vyznačujú nešpecifickou exacerbáciou ich dermatitídy. SCD v dôsledku požitia BOP môže mať za následok buď lokalizovanú dermatitídu, na tvári, rukách či genitáliách, alebo rozšírenú dermatitídu. Nikel SCD sa často prejavuje akútnou vezikulárnou dermatitídou rúk, zatiaľ čo niekoľko alergénov malo za následok makulopapulárnu vyrážku. SCD môže vyplývať z perorálnych liekov, a môže mať za následok špecifický kožný reakčný vzor známy ako SDRIFE (symetrická, s liekmi súvisiaca intertriginózna a flexurálna exantéma). Tento model bol pôvodne známy ako paviánsky syndróm v dôsledku symetrickej erytematóznej erupcie zadku a ohybových oblastí. Kožné reakcie sa môžu vyskytnúť v priebehu niekoľkých hodín alebo dní po expozícii alergénom.

Zatiaľ čo ACD aj SCD sú sprostredkované T-bunkami, patogenéza SCD nie je dobre pochopená. Kľúčovou otázkou je, prečo iba podskupina pacientov s ACD reaguje na alergény po expozícii prostredníctvom stravy. Nie je k dispozícii žiaden laboratórny test na určenie, či je SCD postihnutý aj pacient s ACD. Preto, ak sa pacient s ACD na nikel, BOP alebo iný dobre známy alergén v potrave

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nezlepši pri vyhýbaní sa kožnému kontaktu, odporúča sa vyhýbanie sa strave počas 6 až 8 týždňov. Je tiež dôležité poznamenať, že SCD sa môže vyskytnúť v spojení s AD. V týchto prípadoch sa môže dermatitída zlepšiť s vyhýbaním sa alergénom, ale nevyrieši sa vzhľadom na základ v AD.

**Balzam Peru (BP).** SCD na BP v potravinách sa uznáva už desaťročia. BOP sa získava zo stromu *Myroxylon balsamum pereirae* a pozostáva zo zmesi potenciálnych alergénov. Patria sem chemikálie, ako sú cinamáty a vanilín, ktoré súvisia alebo sa nachádzajú v arómach, koreniach a určitých potravinách. BP slúži ako ukazovateľ alergie na vôňu a je jedným z najbežnejších alergénov v Severnej Amerike.

U pacientov alergických na BP sa niektoré nezlepšujú s vyhýbaním sa vonkajším vonným prísadám. U týchto pacientov môže byť účinná diéta vyhýbajúca sa BP. V jednej štúdií pacienti podstúpili patch test a bola im zistená alergia na vôňu, avšak zlepšenie nenastalo ani pri vyhýbaní sa vonkajším alergénom na vôňu. Títo pacienti boli požiadaní, aby sa vyhýbali BP. Zo 45 pacientov sa 47 percent buď vyčistilo alebo zaznamenalo podstatné zlepšenie.

Medzi hlavné súvisiace potraviny, ktorým sa treba vyhnúť, patria citrusové plody, paradajky a určité koreniny. Keďže koreniny ako škoricca, vanilka či klinčeky súvisia s BP, pacienti musia byť opatrní pri pečive a pri určitých druhoch korenín a likérov.

Medzi ďalšie potenciálne spúšťače patrí čokoláda a koly.

Nikel. Nikel je najbežnejším alergénom u severoamerických pacientov, ktorí sa podrobujú patch testom. Zatiaľ čo mnohí pacienti sú si vedomí, že nikel môže vyvolať ACD cez šperky, hodinkové náramky, alebo iné kovové predmety v kontakte s pokožkou, menej pacientov vie, že nikel v potrave môže viesť k vzniku dermatitídy. Najmä akútna vezikulárna dermatitída sa spája s nízkym obsahom niklu v potrave.

U jednej dvojito zaslepanej a placebo-kontrolovanej štúdií boli pacienti požiadaní, aby požili nikel vo forme kapsúl. Niektorí pacienti s alergiou na nikel reagovali na hladiny, ktoré by sa očakávali pri bežnej strave. Naopak, pacienti, ktorí neboli citliví na nikel, nereagovali na vysoké dávky niklu.

Iné štúdie zistili, že dodržiavanie diéty s nízkym obsahom niklu vedie k zlepšeniu pokožky. Užitie perorálneho chelátotvorného činidla niklu, disulfiram, tiež preukázalo zlepšenie. V štúdií pacientov s alergiou na nikel s ekzémom na ruky viedlo použitie disulfiramu k významnému zlepšeniu u 8 z 9 pacientov.

Dyshidrotický ekzém rúk sa u pacientov môže zlepšiť vďaka diéte s nízkym obsahom niklu. Zlepšenie stavu si môže vyžadovať 6 až 8 týždňov vyhýbania sa alergénu. Boli uverejnené usmernenia pre diétu s nízkym obsahom niklu, ale tieto odporúčania môžu slúžiť iba ako usmernenia. Štúdie zistili, že obsah niklu v potravinách sa môže v rôznych častiach krajiny líšiť na základe faktorov, ktorými sú napríklad podmienky miestnej pôdy či použitie fungicídov. Úlohu zohrávajú aj

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individuálne faktory, keďže absorpcia niklu z potravy a vody sa môže výrazne líšiť.

Potraviny s vyšším obsahom niklu zahŕňajú určité zrná vrátane celozrnného chleba a ovsených vločiek. Zeleninou s vyšším obsahom niklu je fazuľa, šošovica, hrach, sójové bôby a sójové výrobky, či niektoré konzervované zeleniny. Zahrnuté sú aj mäkkýše, spracované mäso s plnivami a konzervované mäso alebo ryby. Medzi ďalšie zdroje niklu v potravinách patrí čokoláda, orechy, semená, čierny čaj a konzervované potraviny vo všeobecnosti.

**Ďalšie príčiny kožnej kontaktnej dermatitídy (KKD).** KKD môže vyvolať množstvo ďalších alergénov nachádzajúcich sa v potravinách alebo v potravinových doplnkoch. Propylénglykol (PG) je alergén nachádzajúci sa v niektorých umelých potravinárskych výrobkoch. PG je vynikajúce zvlhčovadlo a rozpúšťadlo, preto sa bežne vyskytuje v mnohých výrobkoch na starostlivosť o pokožku a vlasy, ako aj v lokálnych liekoch. Používa sa tiež v rôznych priemyselných odvetviach a nachádza sa v nemrznúcej zmesi a v brzdovej kvapaline. Zaujímavé je, že rovnaká látka sa nachádza aj v mnohých komerčne pripravovaných potravinárskych výrobkoch. Možno ho nájsť v rozmanitej škále komerčných potravinárskych výrobkov vrátane takých, ako sú šalátové dresingy, grilované omáčky, zmesi na cukrovú vatu, farbivá potravín aj kyslá smotana. Prehľad webových stránok so zoznamom zložiek viac ako 75 000 potravín zistil, že propylénglykol bol nájdený v 2,001 potravinárskych výrobkoch. Jeho prítomnosť je uvedená na zozname zložiek týchto potravín.

Niektoré požitie bylinky a kvety môžu tiež spustiť KKD. Jedným z príkladov je harmanček, člen čeľade rastlín Asteraceae, ktorého členovia obsahujú seskviterpénové laktóny. Tieto môžu pôsobiť ako alergény a vyústili do KKD po požití harmančekového čaju.

Konzervačné látky uvoľňujúce formaldehyd a formaldehyd sa bežne používajú vo výrobkoch na starostlivosť o pokožku a vlasy, ale nachádzajú sa aj v niektorých potravinách. Potraviny, ktoré obsahujú formaldehyd, vyvolali dermatitídu, napríklad dermatitídu očných viečok, kvôli formaldehydu získanému z požitého aspartámu.

## ZÁVER

Zatiaľ čo kožné prejavy expozície potravinovým alergénom sa líšia, pokiaľ ide o základnú imunologickú reakciu, klinickú prezentáciu, závažnosť a časový priebeh, je jasné, že viaceré potravinové alergény môžu slúžiť ako spúšťače dermatitídy. U pacientov s AD môžu potravinové alergény viesť k exacerbácii dermatitídy. U pacientov s KKD môžu byť príčinou dermatitídy potravinové alergény. U vybraných pacientov s AD má vyhýbanie sa špecifickým alergénom v potrave za následok zlepšenie príznakov a symptómov chronickej dermatitídy. U

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pacientov s KKD malo vyhýbanie sa alergénom, ktoré boli identifikované patch testovaním, za následok upokojenie dermatitídy. Zvýšená informovanosť o potenciálnych potravinových spúšťačoch v spojení s vhodným diagnostickým testovaním môže uľahčiť včasnú identifikáciu alergénov. Tak sa zníži chorobnosť spojená s chronickou dermatitídou a zlepší sa kvalita života.



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## Summary

The collection of student papers *Language, Culture, Translation: Translation Activities in Teaching and Learning Foreign Languages*, consisting of three contributions, deals with various forms of translation and their possible use in pedagogical practice. The papers discuss audiovisual translation, literary translation, and machine translation.

Commented translation of a short literary text offers valuable insight into the issues of literary translation. The author Rebeka Juhászová creates a Slovak translation of “The Mark on the Wall” by Virginia Woolf. Using her own examples from the text, she examines the act of literary communication and the translation process.

The field of audiovisual translation is examined in the form of dubbing. Veronika Haščáková provides a comparative analysis of English audio and Czech dubbing of the sitcom *Modern Family*. She uses examples to clarify the decision-making process of a translator and takes a closer look at the most frequent translation strategies.

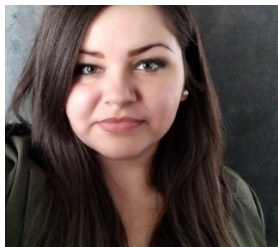
Mária Bajzová’s paper *Assessing and post-editing of machine translation* examines another translation field and introduces basic terminology and definitions related to machine translation, possible forms of its evaluation and focuses on the process of post-editing. Emphasizing the human factor, the author analyzes the product of machine translation and identifies some of the most frequent errors.

The papers offer a wide variety of translation areas and provide some examples of how students can apply their (often theoretical) knowledge in real practice and work with authentic materials in the form of translation assignments and analyses. The collection provides a valuable source of inspiration for those interested in this topic and might serve as a set of possible models for further research within the field.

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## Editor



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