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Milla Kankaanpää

From Theory to Practice

The Application of User-centered Translation Theory by Finnish
Audiovisual Translators

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VAASAN YLIOPISTO**School of Marketing and Communication**

Author: Milla Kankaanpää
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ABSTRACT

Tässä pro gradu -tutkielmassa analysoin käyttäjäkeskeisen käännösteorian (UCT) soveltuvuutta audiovisuaalisen kääntämisen (AVT) apuvälineeksi suomalaisten AV-kääntäjien näkökulmasta. Kartoitin teorian tunnettuutta kyselyllä, joka oli suunnattu suomalaisille AV-kääntäjille. Oletukseni oli, että alle viisi vuotta AV-kääntäjinä toimineet kääntäjät ovat tietoisempia UCT:sta kuin yli viisi vuotta alalla toimineet. Kyselyssä oli kolme osiota, jotka oli jaettu seuraavasti: vastaajien taustatiedot, tietämys UCT:sta ja vastaajien työskentelytavat. Kyselyssä oli yhteensä 16 kysymystä ja se sisälsi sekä avoimia että suljettuja kysymyksiä.

Kyselyyn vastasi kahden viikon aikana yhteensä 30 AV-kääntäjää ja kaikkien vastaukset hyväksyttiin tutkimusaineistoon. Vastausten perusteella suomalaiset AV-kääntäjät eivät tunne UCT:ta hyvin, eivätkä käytä sitä tietoisesti apuna käännösten tuottamisessa. 10 vastaajaa 30:stä oli kuullut UCT:sta opintojensa aikana tai jossain muussa yhteydessä. Viisi vastaajaa 30:stä olivat tietoisia UCT:n työkaluista tai metodeista jossain määrin ja neljä vastaajaa 30:stä käytti UCT:n työkaluja tai metodeja apuna työssään. Työskentelytapoja koskevat vastaukset paljastivat, että suomalaiset AV-kääntäjät käyttävät tietämättään työssään metodeja, jotka voidaan tulkita liittyvän käyttäjäkeskeiseen käännösteoriaan. Tietämys UCT:sta oli parempi niillä vastaajilla, jotka olivat työskennelleet alalla yli 10 vuotta.

Tutkimukseni osoitti, että suomalaisten AV-kääntäjien tietämys UCT:sta ei ole suurta, mutta heidän työskentelytavoissaan on UCT:sta tuttuja piirteitä. AV-kääntäjät muunmuassa asettivat itsensä katsojan asemaan ja pohtivat myös muita katsojia kuin pelkästään kohdeyleisöä. Monet kiinnittivät huomiota myös tekstitysten laatuun, esimerkiksi hyvään suomenkieleen. Tutkimukseni perusteella ei voida kuitenkaan sanoa, miksi UCT ei ole saanut suurempaa jalansijaa suomalaisten AV-kääntäjien keskuudessa tai paransivatko heidän työskentelytapansa, jos he tutustuisivat teoriaan tarkemmin ja käyttäisivät sitä tietoisesti.

KEYWORDS: UCT, AVT, user-centered translation, subtitling, usability, mental models

1 INTRODUCTION

The aim of this thesis is to find out, whether the translators who are working in the field of audiovisual translation (from now on referred to as AVT) in Finland are aware of the user-centered translation theory (from now on referred to as UCT), and if they are, whether they use working methods related to UCT in their work. The research questions are the following: 1. Are the Finnish AV-translators using consciously UCT in their work? 2. Are the Finnish AV-translators using UCT related methods, such as mental models, in their work? 3. Is there any difference in the usage of UCT related methods between translators who have worked in the field for less than five years and translators who have worked in the field for longer than five years? My assumption is that because UCT was introduced in 2012, the translators who have been working in the field for less than five years are more aware of the theory.

In recent years, translation studies have gained more and more interest in the academic world. The birth of this discipline can be traced back to the 1950s and 1960s and from there to this day, many scholars have made a tremendous effort trying to define the very essence of translation studies. As a discipline translation studies is a relatively young one and it borrows and combines theories and concepts from many other disciplines, including psychology, communication theory, anthropology, philosophy and cultural studies (Baker 1998: 278). Although the discipline is young, there have been many interesting paradigm changes in the short history of it. Translation studies has gone through paradigms focusing on equivalence, the purpose of texts (the skopos theory), discourse analysis and a descriptive approach and these developments are only since the 1970s (Munday 2013: 20–21). All these theories have added something new into the field of translation studies.

Tytti Suojanen, Kaisa Koskinen and Tiina Tuominen (2012) have contributed to the field by introducing the user-centered translation theory (UCT) which, according to its name, puts the user into the focus in the translation process. The core idea of the user-centered translation theory is, that when the translators keep the theory in mind,

they are more capable of improving their translations from the point of view of the user, thus being able to provide more user-friendly translations. The theory offers practical methods (more of these in Chapter 3) which can be employed separately or together during the translation process in order to improve the quality of the translations.

Suojanen, Koskinen and Tuominen (2012) have stated in their work that UCT can be easily adapted to whatever process that includes translating. Anni Otava (2013) has in her Master's Thesis tested the applicability of the theory by conducting a case study in which she studied mental models and heuristic evaluation in three different situations. Her outcome was that UCT can be easily applied in translation processes (although it might take some time) and that it is cost-effective (which is another important benefit of UCT). She also stated that it might be a good idea to apply the methods of UCT to translation processes little by little, so that the workload of translators would not become too great (Otava 2013). This is possible because the methods of UCT can be used together or separately.

To be more specific, the mental model in focus in Otava's thesis was audience design (more of this tool in Chapter 3.3.3) and it was tested with a professional audiovisual translator, who translated one episode of *Celebrity Apprentice*¹. It is noteworthy that the translator himself chose the mental model he wanted to apply in the translation process. From the basis of her research, Otava stated that using audience design in the process of translating audiovisual material might not be the most effective method. She admitted that further research is needed because her thesis only handled three different cases and only one case related to the field of AVT. (Otava 2013) It is also possible that the translator chose the less effective method and more research is needed to figure out are the mental models effective or even needed in the field of AVT.

¹ In Finland *Celebrity Apprentice* is known as *Diili*

The reasons, why UCT and its methods might not be effective in the field of AVT are related to the fact that AVT is already very restricted field of translation because of the audiovisual medium. Because of the nature of AVT and its relation to the sound and images, there might be less opportunities for the translators to be mindful of UCT, even though it might help them to produce more user-friendly translations. The field also struggles with problems in the working conditions which also affects the possibilities of the translators to use all the possible theories and methods in their work. Time is of the essence and the trend has been lately, that audiovisual translations should be done in very fast pace. These problems will be discussed further in this thesis.

My contribution to the field is to produce more information about UCT and its mental models in the context of AVT. Because the theory is quite new, it is important to produce more information about the correlation between theory and practice, from many new points of view. Especially in the context of translating there are many possible ways of harnessing theories or part of them to have the best possible outcome. My aim in this thesis is related to the statements of Suojanen et al. and Otava, according to which UCT is easily applied to any translation tasks. In other words, I will re-assess the applicability of UCT in the field of AVT and try to find out whether the statements of Suojanen et al. and Otava are accurate from the point of audiovisual translations and translators.

In Chapter 2 I will introduce the term “audiovisual translation” more thoroughly and subtitling and its restrictions will be discussed. AVT is also discussed from the Finnish perspective and I will present some problems which affect the field. Studies of Jorge Díaz Cintas and Luis Pérez-González are used as sources together with articles from Tiina Holopainen and Riitta Jääskeläinen. In Chapter 3 I will introduce the theoretical framework, the focus being on the concept of usability, the skopos theory by Hans Vermeer and Katharina Reiss. UCT is discussed last, with the emphasis on the mental models. In Chapter 4 I will analyze and discuss the results of the questionnaire. In Chapter 5 I will present the conclusions of this study along with the ideas for further research and the limitations of this study.

1.1 Material & Method

The material of this thesis was gathered via questionnaire (see appendices 1 and 2) aimed for the audiovisual translators who are members of the Finnish Association for Translators and Interpreters (SKTL). The questionnaire was available via internet and the link to the questionnaire was also shared on SKTL's Facebook page which has nearly 2300 members. This way I was able to reach as many of the translators as possible and to gather enough answers to facilitate a proper analysis. Considering the limited resources of this study, a questionnaire is an effective way of gathering constructed data from a large group (Saldanha & O'Brien 2014: 152). As I am very aware of the difficulties which are connected to using a questionnaire as a data collection method, I have carefully taken these problems into account and will discuss further how these problems were avoided. (cf. Saldanha & O'Brien 2014: 151) The questionnaire was available for the respondents for two weeks in May 2018.

Though there are strengths in using a questionnaire as a data collection method, there are weaknesses as well. According to Saldanha and O'Brien (2014: 152):

[...] it is quite easy to get the design and administration of a questionnaire wrong [...] and although questionnaires are good for collecting exploratory data they are not the best instruments for collecting explanatory data (for example, about emotions, opinions and personal experiences) unless they are followed up by more in-depth interviews.

In this case, I was not interested in the emotions of the respondents, but to some extent one could say that there was interest towards their opinions and personal experiences. That is why part of the questions were open-ended, so the respondents had a possibility to tell of their personal experiences as translators and their working methods.

Saldanha & O'Brien (2014: 158) strongly recommend testing the questionnaire with an appropriate sample before giving it to the respondents or releasing it. My questionnaire was discussed among my fellow students and supervisor before its release and they gave me valuable feedback of it. An actual pilot testing did not take place because time restrictions and the limited resources of this study. From the point

of view of this questionnaire and the answers I got, the design and execution were successful although pilot testing was not conducted.

Because the most convenient way of gathering enough data from the viewpoint of this research was to share the questionnaire via internet, here are comments from Saldanha and O'Brien (2014: 167) on problems of internet-mediated collection methods:

The online method can result in exclusion (only participants who have online access can respond) and poor representativeness through self-selection. Furthermore, it is difficult to ensure informed consent electronically. Perhaps more serious still is that it is more difficult to confirm the identity of people who respond, and it is difficult (though not impossible) to prevent people from responding more than once, with different identities used each time (this is referred to as 'subject fraud' in Best and Krueger 2009: 221)

The above mentioned problems are also present in my data collection method, because the questionnaire was put into practice in electronic form. Saldanha & O'Brien's (2013: 167) worry about exclusion from the lack of online access did not play a big role in the context of this study, because the questionnaire was aimed for people who need computer and online access daily in their work.

After analyzing the answers my questionnaire gathered, it is unlikely that somebody answered twice and because the sample was chosen amongst assumed professionals or students of the field, identifying the respondents was not necessary to analyze the answers. Also because of the quite specific subject of the questionnaire, unfit answers or respondents would be easy to identify from the actual analysis, hence improving the reliability and validity of this study. I am glad to say, that all the respondents who have answered to the questionnaire, could be included in the total number and their answers could be used as a data for the analysis.

There is a possibility that somebody who does not work as an AV-translator or somebody who wanted to have a negative effect on the outcome of this study, has answered. These facts undeniably affect the reliability and validity of this study. On the other hand, one cannot become a member of SKTL's Facebook page, without registering. This demand for registration helps to control the membership and makes

it less likely that people, who have nothing to do with translations and interpreting, join the page. If the Facebook page would be open and the memberships would not be controlled, the reliability and validity of my questionnaire would be compromised.

Because the questionnaire was sent via an e-mail to nearly 300 audiovisual translators and it was also shared on SKTL's (Finnish Association for Translators and Interpreters) Facebook page that had nearly 2300 members, it is possible that the people who answered were not coherent on their level of professional skill. This means, that the sample could consist of translators with more or less experience from the field of AVT. This should not be a great problem, because one of the interests of this study is to find out, if there are differences of the usage of UCT between translators who have worked in the field for less than five years and translators who have worked in the field for longer than five years. For some other study this kind of incoherent sample could be a problem, but in the context of this study, answers from whatever level of professional skill were welcomed.

The respondents were informed about the research subject in the beginning of the questionnaire (see appendices 1 and 2), but not in depth. I thought it was not necessary because the respondents were already a defined group of people. In other words, the questionnaire was directed at audiovisual translators or students of the field, who should already have knowledge about the subject of the questionnaire. It was also important not to give too much information before the questions, so that the answers would not be distorted.

The order of questions is important in the questionnaire design. The order should be logical, and the participants should be able to link the questions to each other. The simple questions should be placed first and the more difficult questions could follow them. (Saldanha & O'Brien 2014: 158) In my questionnaire the order of the questions followed the aforementioned pattern. The questionnaire was divided into three different parts and the total number of questions was 16. The first four questions related to the background of the respondents, next three concerned UCT and last nine focused on the working methods of the respondents. There were two different ways of answering the questions. About half of the questions were open-

ended with a comment box and the other half were closed-ended questions, in other words there were two options from where to choose from.

The background section of the questionnaire offers valuable and necessary data of the respondents and it is an important part of the questionnaire and not just a compulsory part of it. Because of my assumption that the translators who have been in the field for under five years might be more aware of UCT than the translators who have been in the field for over five years, it is essential to gather data of the respondent's background. Questions dealing with the background of the respondents are usually, and in this case also, easy to answer, thus they encourage the respondents to go on and they also prepare them for the following questions.

The data collection method in this study was a questionnaire, by which the data on the usability rate and applicability of UCT in the context of AVT is gathered. In the key position were the translators, who shared their experiences with me. In this respect, my research can be labeled as empirical and participant-oriented. Gabriela Saldanha and Sharon O'Brien (2014: 150) recommend a questionnaire as a data collection method when conducting participant-oriented research, but with reservations. Questionnaires are not problem-free and there are many things which can go wrong when using one as a data collection method. Although my research can be classified as stated above, Saldanha & O'Brien (2014: 5) remind us of the overlapping of the methods which is inevitable also in this case:

It is important to stress, however, that (1) whether a piece of research is process-, product-, participant- or context-oriented is not determined by the methodology itself or even the source of data but by the ultimate aims of the researcher, and (2) when investigating any of these aspects of translation it is impossible to exclude from view all the others; there is inevitable overlap.

The data analysis method depends on the questionnaire and the questions which are included in it. In this case I have combined closed-ended questions with open-ended questions, the emphasis being slightly more on the closed-ended questions. The closed-ended questions yield quantitative data and the open-ended questions yield qualitative data. The quantitative data is easier to analyze than the qualitative and putting the emphasis on the closed-ended questions were justified because the

study's resources are limited. Placing the closed-ended questions with pre-selected answers in the beginning of the questionnaire should also encourage the respondents to answer the questions, which helps me to gather more data for the analysis.

Regarding the open-ended questions, the data they yield is more qualitative by nature and therefore little more demanding to analyze. To make the translators' opinions heard, I saw it as important to also have open-ended questions in the questionnaire. They also encourage the respondents to tell more about the subject and the open-ended questions might also offer some interesting secondary information about the working methods and conditions of translators and the field in general.

In the light of the collected data, it is possible to present some percentages of how many of the respondents are aware of UCT at least to some extent and if they are, are they using the methods and tools which UCT offers in their work. It could also be possible to determine, if there are differences in the way "young" and "old" translators or "trained" and "amateur" translators adapt of use the theory.

As it can be seen from the above, this study combines quantitative and qualitative research methods and the gathered data represents these two definitions. From that viewpoint this study could be labeled as mixed methods study and because the subject of study is contemporary, and it is restricted to concern the application of UCT among the Finnish AV-translators, this is a case study. (Saldanha & O'Brien 2014: 207–208) It is not possible to make great generalizations from the point of this study, but it offers guidelines of how the sample have adopted UCT or methods related to it or have they adopted it at all. The results of this study can also raise more questions about the subject and give hints of where to go from here and on what subjects the future research should be aimed at.

The questionnaire was discussed and commented on amongst my fellow students before I sent it to the actual respondents. The questionnaire was written in Finnish to encourage the Finnish respondents to answer. It is safe to assume that the English language is well understood among the AV-translators, but the possibility to use one's mother tongue makes the questionnaire more approachable for the respondents,

especially when the questionnaire includes open-ended questions. This decision might leave some possible respondents out, but because the questionnaire was sent to Finnish AV-translators residing in Finland, this is not a great problem.

The questionnaire was sent via an e-mail to the audiovisual translator's section of Finnish Association for Translators and Interpreters (SKTL) with the help of the association's communications officer Maarit Laitinen. The number of audiovisual translators in SKTL is nearly 300. The questionnaire was also shared on the SKTL's Facebook page, which has over 2300 members. The members consist of different translation professionals, including interpreters, literary translators, audiovisual translators and students of the field. The questionnaire gathered 30 answers over a two-week period, which approximately covers 10% of the registered AV-translators in SKTL. This is of course very careful calculation and from this percentage I cannot draw too generalized conclusions about the whole group of the Finnish AV-translators.

2 AUDIOVISUAL TRANSLATION IN A NUTSHELL

In this chapter, I will introduce the field of audiovisual translation, its history and practices which are included under the term, focusing mainly on subtitling. I will also discuss audiovisual translation and its conventions in Finland as well as some problems which are connected to the field worldwide.

2.1 Audiovisual Translation

Audiovisual translation is an area of research which focuses for the most part on the relation of spoken language and visually available texts. The aforementioned modes of communication are used simultaneously in order to transmit a message from one language and culture to other. Movies are a great example of a product which benefits from the use of audiovisual translation. Because the message is usually transmitted from a foreign language to other, the original soundtrack in a movie is referred as source language and if the language needs to be translated into a text (this often is the case) the text is referred as target text. The aforementioned definition of audiovisual translation is simplified, and the term includes many other practices than translating from SL to TL. These practices will be discussed more in depth later in this section. (see Díaz Cintas & Remael 2007; Munday 2012)

Audiovisual translation has been an identifiable professional practice since the 1950s when movie theaters started to reach popularity worldwide and the development of the field started. The last 20 years have been the most fruitful for AVT and for its research. (Díaz Cintas 2009: 1) As Patrick Zabalbescoa (2010) says in his essay *Translation in constrained communication and entertainment*, that film translation, i.e. audiovisual translation, has been disdained by the translation theorists, though it has been around for several decades. This has been because film translation has been seen as a constrained form of translation, lesser and non-prototypical. Especially if compared to more canonical forms of translation, such as translating novels. (Zabalbescoa 2010: 29)

As stated above, AVT has not enjoyed the same kind of popularity in the academic world as for example translating novels. This is because novels and other written works have been around for hundreds of years more than audiovisual material. For example, the Bible has been translated in several different occasions and in different centuries. Translating audiovisual material has been an identifiable professional practice since the 1950s, so we are speaking of rather young area of research. Researchers have also viewed AVT to be more of an adaptation of the source text or language, at least when compared to translating novels. Is it actually translating at all, when one does not need to or even cannot add everything what is said in the source text to the translation? Riitta Jääskeläinen (2007: 116) has argued that AVT is a translator's tour de force because he or she must be able to pick up the essential from the source text, time it right and in the defined space create an illusion of a dialect or epoch, for example.

Audiovisual translation as a research subject went through changes in the 1990s when it finally reached more interest amongst scholars (Gambier 2007: 74–75, 81–82). Before the year of 1995, the research had been occasional, not very wide spread and it focused on introducing the practices of AVT through isolated cases. In the early studies the attitude towards audiovisual translations and for example subtitling was sour, because the practice was not seen to lead to independent products, but the products were rather seen as dependent on the source text (Gambier 2007: 84). This again relates to the debate about subtitles being just an adaptation of the original message rather than an independent work (Díaz Cintas & Remael 2007: 9).

AVT is a wide and complicated area, mainly because, like in any other translation process, the translator must keep track of many things while producing a proper translation. In this context the term proper can mean many different things. The properness of the translation depends from the translation theory which the translator has chosen and how the chosen theory defines a functionable translation. It is also possible to combine different translation theories and a skillful translator should be able to choose the most fitting theory for different translation assignments.

The above mentioned theories take into consideration, for example, the texts' equivalence, the purpose of the translation and user-experience. Other things, which the translator must take into consideration, are cultural context, genre, localization and technical issues, just to name a few. After the technical developments in the 21st century, the work of AV-translators has become easier in this respect, but the field has been struggling with problems with the working conditions. (Díaz Cintas & Remael 2007: 36–37; Díaz Cintas 2009: 10) The problems connected to the field will be discussed in section 2.3.

As it was stated above, audiovisual translation is a wide term, which includes practices such as subtitling, re-voicing and dubbing, for example. Under these categories one can place practices such as subtitling for the hard-of-hearing, simultaneous interpreting, free commentary and narration. (Pérez-González 2014: 15, 19–22) In this thesis the focus will be on subtitling because it is the most used way of translating television series and movies in Finland. Dubbing is used in Finland mainly in television series or movies aimed for children and in some commercials. Other audiovisual practices that are used less but worth of mentioning are voice-over, audio description for the visually disabled and signed audiovisual interpreting. (Holopainen 2015: 81)

2.1.1 Subtitles and Subtitling

Jorge Díaz Cintas and Aline Remael (2007: 8) have defined the term “subtitling” in their book *Audiovisual Translation: Subtitling* as follows:

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen that endeavors to recount the original dialogue of the speakers, as well the discursive elements that appear in the images [...] and the information that is contained of the soundtrack [...].

This is the definition of subtitling which is used in this thesis. As it has been stated above, the term subtitling is a general term and many other translation practices can be placed under it. This study focuses on the general level of subtitling; thus, no difference is made between translation practices such as subtitling for the hard-of-hearing or audio description and these practices are not present in the questionnaire.

This would have widened the study too much and because the resources to conduct this study are limited, it was important to keep the aim simple and clear. Because questionnaires could be problematic and the answer rate low, it was not meaningful to deepen the term “subtitling” to cover practices which are in the marginal in Finland. This on the other hand does not rule out these practices, because the respondents might have experience on them and UCT could be helpful in those practices as well. However, this study focuses more on UCT and its relation to the AVT on more general level.

As can be assumed from the term “audiovisual translation”, the translation product or, in the case of this study, subtitles, are always in relation to a moving image and sounds. Díaz Cintas & Remael (2007: 9) have stated that these three are the main components which, with the viewer’s ability of follow the changing images and the written text simultaneously, create the interaction which is important in the audiovisual experience. The aforementioned relation also means that the AVT product in question must respect the synchrony which the director has constructed by combining image and sound. In other words, the translator must try to adapt the message the image and sound is transmitting, usually in a very restricted space. (Díaz Cintas & Remael 2007: 9)

Díaz Cintas & Remael (2007: 9) have also commented on the negative aspects which are connected to AVT. As was mentioned before, audiovisual translation and especially subtitling have been seen not to be independent forms of translation and they are viewed to be dependent of the source language and of the other elements of AVT product. Therefore, the subtitles are seen only to be an adaptation of the original message. The term “adaptation” has a negative meaning in this case, because the limited space in which the translation must be displayed does not allow the original message to be repeated exactly. (Díaz Cintas & Remael 2007: 9) In Finland, for example, the space that the translator has for the translated text is about 30 to 34 characters long and this includes punctuation marks. This inevitably leads to condensing and editing of the original message. (Vertanen 2007: 151)

For example, in Norway, Sweden and Finland the focus in producing subtitles is to condense the message from the source language and to make sure that the subtitles, with sound and images, create a whole and working audiovisual experience. These aforementioned countries can be labeled as “traditional” subtitling countries. In some countries subtitling is seen more of a word-for-word translation and it is important that the subtitles correspond to the content and shape of the ongoing speech. This is a rough division, and the conventions between traditional subtitling countries vary as well, but these two main orientations can be identified and classified as communicative and linguistic. (Holopainen 2015: 80)

Because this study focuses on most parts on the subtitling of the audiovisual material, it is justified to introduce some of the technical issues translators must consider when they are producing audiovisual translations. These technical issues also affect the quality of the translation, because they set limits for it. These said “limits” affect mostly how much information can be transmitted in the restricted space (in Finland the space for subtitles being from 30 to 34 characters). An average viewer is capable of reading 140 to 150 words per minute or about 2.5 words per second (Diaz Cintas & Remael 2007: 97). Diaz Cintas and Remael (2007: 96) quoting D’Ydewalle (1987) and Brondeel (1994) say that the six-second rule is known in the field of AVT and according to it, the viewer is capable of fully reading in six seconds two written subtitle lines, which together makes a maximum of 74 characters.

Though the translators can translate everything what is said on the screen, the technical side of AVT will not allow all the said information to be packed on the screen. This is easily noticed from the amount of characters the translator has available for the subtitles. Condensing the message is also important because the viewers are not capable of processing all the information what could be put on display in the form of text. The best possible outcome in AVT is that all the essential information is transmitted through subtitles and the viewer still has time to follow the happenings on the screen. (Diaz Cintas & Remael 2007: 95–96) AVT is always a sum of its parts and it is up to the translator, how he or she can balance between the

original happenings on the screen, the limitations of the technical side and the viewers' ability to receive messages in the text form simultaneously with the images.

2.1.2 Working Methods of Audiovisual Translators

The process of how audiovisual translation is born can be simplified into couple of steps. At first, there is a translation need and the company who needs the translation contacts another company which is able to forward the translation assignment to a translator who then produces the translation. When all the details in the contract (such as the nature of the translation, fees, deadlines) have been agreed on, the commission goes to a translator. (Díaz Cintas & Remael 2007: 30) It is noteworthy that nowadays it is more and more common that the translator himself or herself negotiates the commissions and contracts directly with the other parties, because many of the translators are entrepreneurs and they are working on a freelance basis. (Díaz Cintas & Remael 2007: 36)

If the translation commission is, for example, a full-length film which should be translated from English (source language) into Finnish (target language), a working copy of the film is made. In the 1980s and 1990s the working copies were made into a VHS format, but nowadays they usually are in a digital format and the translators can download them from the internet. Other popular platforms are different cloud services, which have made the sharing of the files very easy and efficient. Some translation offices also offer platforms, such as FTP² server for transferring the files. The working copies might contain special anti-pirate inserts to avoid illegal usage of the film and some companies might cut the other material beside dialogues or speech from the working copy for the same reasons (Díaz Cintas & Remael 2007: 30). With the working copy should come a written dialogue list to help the translator to work, but sometimes it is not delivered. In that kind of situation the dialogue should be transcribed from the soundtrack of the film from scratch (Díaz Cintas & Remael 2007: 30).

² File Transfer Protocol

When all the details concerning the translation need and commission have been agreed on, and the translator has all the needed information and material in order to produce the translation, the actual work begins. It is important to notice, that the nature of the translation directs the choosing of apt translation method. If the film is dubbed instead of being subtitled, the working methods vary. It is notable that approaches towards different translation tasks can vary from translator to translator, but there are some common steps that all the translators go through in the AVT process. One cannot take a stand on the processes which go through the translators mind while translating, but there are some general things AV-translators should take into account in order to produce a working audiovisual translation.

When translator receives the translation task in this case it could be a television show which needs to be translated from English to Finnish it is recommended that the translator familiarizes herself or himself with the subject of the television show. For example, if the show has a very specific subject matter, it is important that the translator familiarizes her- or himself with the terminology used in the show. An example of this kind of show could be *Grey's Anatomy*, in which the events take place in a hospital and the show contains a great deal of medical terminology. This is also a great example of a show where the written manuscript with a terminology list would benefit the translator and the translation greatly.

When the translator is familiar with the language used in the show and he or she can translate and condense it into proper Finnish, there are technical things the translator must take into account. Nowadays translators can purchase different translation programs on their computers, which help them to synchronize subtitles with the image and sound of the show. "Timing" of the subtitles is very important part of the translators work and they have to make sure that the subtitles i.e. translation works together with the audiovisual content. When the translator has gone through the translation process, synchronized the subtitles and proof read the translation product, the task is ready to be sent off to the client who ordered the work. (Díaz Cintas & Remael 2007: 32–33)

2.2 Audiovisual Translation in Finland

The group of active Finnish AV-translators is considerable. According to the Finnish Association for Translators and Interpreters, their audiovisual translator section has nearly 300 members (SKTL 2018), but the number of freelance translators is most probably much higher. AV-translators in Finland usually translate foreign-language television series, DVD and Blue-ray publications, movies, operas, video games and other products which combine image and sound. The aim is to produce condensed subtitles and make the content comprehensible for the Finnish- and Swedish-speaking audiences. In some cases, something produced in Finnish national languages can be translated into some foreign language. (Mäkelä 2013)

In Finland AVT has been around since the 1960s when Finnish broadcasting company Yleisradio started to offer foreign content. From the start, the purpose of the subtitles has been to convey the television series' central content shortly and unnoticeably to a viewer who has a little or no understanding of the source language. (Mäkelä 2013) This definition of the purpose of the subtitles can be applied to whichever country where subtitling is an option. When subtitling, for example, a television series, it is important that the viewer still has time to observe the events on the screen.

As I stated above, Finland belongs to the so-called subtitling countries together with the other Nordic countries. In subtitling countries, the source language is still hearable among the other sounds of the original television show, for example, and the subtitles are presented in target language. This sometimes causes confusion and irritation among the viewers who have some knowledge of the source language. Because the translated content is often edited to work in subtitles and for the target language, this in practice means that the content must be revised and condensed. This means that there can be differences between what is said and what is written in the subtitles. (Holopainen 2015: 78–79) Although in this thesis and in the questionnaire, there is no division between subtitling for the hearing and the subtitling for the hard-of-hearing, it is important to point out that in Finland this division is made, even

though the norms and conventions serve primarily the hearing audience. (Holopainen 2015: 79)

Audiovisual translations have been part of the everyday lives of the Finnish people since the 1960s, but the systematic research of the subject started to develop when the field of translation studies expanded and became more extensive. Translating and translations were seen as an expression of communication between cultures and the old thought of them being just narrow linguistic actions and word-for-word translations gave way to the new idea of carrying messages over cultural boundaries. Because of these changes, AVT also found a place in the field of translation studies (Díaz Cintas & Remael 2007: 10–11)

Gambier (2007: 79) also states that the research of audiovisual translations is for the most parts focused on Europe and the research has been strongly institutionalized from the 1990s onwards. In Finland the institutionalization is also true, because the research of AVT is mostly conducted in universities. Language and translation studies in Finland are offered in the University of Helsinki, Turku, Tampere and in the University of Eastern Finland. These studies have earlier been available in the University of Vaasa as well, but the cooperation with the University of Jyväskylä caused the translation studies not to be available in Vaasa or in Jyväskylä in the future. Overall, four universities (when Vaasa and Jyväskylä are not counted) in Finland are offering various language and translation studies. (SKTL 2018)

Riitta Jääskeläinen (2007: 117) has in her article *AV-kääntämisen tutkimus ja tutkimustarpeet Suomessa* [The Research of Audiovisual Translation and the Need of Research in Finland] taken a stand on the quality and subjects of audiovisual translation research conducted in Finland. Jääskeläinen (2007: 117) pointed out the need for more extensive studies, where the focus could be moved from individual words, idioms and dialects to a much broader perspective. In several cases the research material consists of subtitles, although there are many other possible research subjects at hand. These other research subjects could, for example, offer more information about the quality of the subtitles or answers to the questions which

are related to translation policies in the field of audiovisual translations. (Jääskeläinen 2007: 118)

2.3 Problems in the Field of Audiovisual Translation

Worldwide the field of AVT has been struggling with poor compensation for the work, too tight schedules and poor working conditions. The technology turn which took place in the 21st century made the work easier but at the same time the turn made it possible to outsource some of the translation practices. It is not mandatory anymore for the translator to be in the same city or country with the company who is commissioning the translation. This can also lead to problems, because the translator, who is most likely working as an entrepreneur, may not be in a very good position to negotiate for the best possible terms for translation tasks with globally working agencies. (Díaz Cintas & Remael 2007: 36–39)

Anna Matamala (2009: 109) quoting Chaume Varela (2003a: 149) says that the translator has between five to seven days to deliver a translation of one 90-minute show. This of course depends on many different variables, the style of the show (movie, document, cartoon, news) and today's working life's intense pace. Because the salaries are also a problem in the field, the delivery time could be less in order for the translator to be able to earn a decent salary. (Matamala 2009: 109–110)

Hurry in a translation process can lead to poor quality, too big workloads and stress, which are a threat to the wellbeing of translators. Though these factors have not been studied on extensive basis among translators, the factors which affect employee comfort are almost universal. People around the world are suffering from unmeaningful duties, stress, uncertainty in the working life and mental load, and the field of translation is no difference to this. (Manka & Manka: 2016: 26–39)

To produce an audiovisual translation, the translator should always have a written manuscript in the source language, a possibility to see, for example, the television program or episode he or she is translating and enough time to produce the

translation. It is essential for the translator to have access to the television program or episode he or she is working with, because the translation is in a relation to the image and the sounds. I would argue that it is more important for the translator to be able to observe the events on the screen than just read the possibly available manuscript. For example, humor and sarcasm are transmitted through facial expressions and stressing words, and these things are hard to transmit via written words in the context of audiovisual translation i.e. the timing of subtitles can change the meaning or flatten the joke. Though the technological progress has made the work easier, the most important processes still happen in the head of the translator. (Díaz Cintas & Remael 2007: 30)

Another problem in the field of AVT is that it has a reputation as a temporary work before moving on to other tasks. Students do AVT on a freelance basis on the side of the studies as do people who have just graduated. This all is connected to the problems in the field, and when students do the work, they will not ask for proper compensation and consequently, the translators who are doing AVT for living, suffer from the forced-down prices. These are the central problems in Finland as well, in addition to the fact that there is no collective labor agreement which would include interpreters, translators, AV-translators and all other translation and language specialists. (Mäkelä 2016)

The very first negotiations of labor agreement which concerned Finnish AV-translators started in 2010 and the first agreement was composed the same year and its validity period lasted from 2011 to 2014. The second and updated agreement was valid from 2014 to 2015. In December 2017 the latest labor agreement expired and composing the new agreement took some time, but from 1.1.2018 to 31.1.2019 the new labor agreement was valid. Because there were difficulties in composing the agreement, the validity period was wanted to be kept short in order to open the agreement for new negotiations. (AV-Kääntäjät 2019)

In Finland the employers are represented by Av-Käännöstoimistot [AV-Translation Offices] and the employees are represented by Suomen Journalistiliitto [Finland's Journalist Union] and Akavan Erityisalat [Akava's Special Fields] and Käännösalan

asiantuntijat KAJ³ [Specialists of Translation Field]. The labor agreement of 2018 was signed by BTI-Studios and its subsidiaries, Rosmer International Oy, Saga Vera Oy and Pre-Text Oy. Stellar Text Oy did not sign the agreement, though the company was involved in the second agreement from 2015 to 2017. (Av-Kääntäjät 2019)

In December 2018 Committee of Ministers of the Council of Europe gave a decision concerning the restrictions on collective bargaining for self-employed persons. The Committee of Ministers presented that there should not be any restrictions for collective bargaining for self-employed persons. The decision is not juridically fit, but the message is political and in line with earlier interpretations of the European competition law. In practice this would mean that all the self-employed persons could collectively negotiate for better conditions and compensation for their work. It is also possible to include freelancers and self-employed persons under the new labor agreements. (ETUC 2019; Haapalainen 2018)

The decision of the Council of Europe is very welcomed and it is hoped to have an effect on the future law-making concerning the competitiveness of the translation field and improve the working conditions of freelance translators and journalists. In Finland the decision could have not come in a better spot, because the negotiations of a new labor-agreement are just about to start, in January 2019. One of the key aims of Journalistiliitto is to get the self-employed AV-translators to the same negotiations of the collective labor-agreement as the permanent translators and the decision of the Council of Europe is encouraging this aim. (Haapalainen 2018)

³ From 1.1.2019 onwards KAJ will unite with Suomen Viittomakielen Tulkit Ry (Finland's Sign Language Interpreters) and from that on the association will be known as Kieliasiantuntijat Ry (Language Specialists)

3 UCT AND THEORIES RELATED TO IT

In this chapter I will introduce and discuss the user-centered translation theory and its background along with the theories which are connected to it. First, I will discuss usability and user-experience and then proceed to discuss skopos theory which is closely related to UCT. Lastly, I will discuss UCT on general level and the methods of the theory, the focus being on introducing the mental models, which constitute the main interest of this thesis. It is important to specify that Suojanen, Tuominen and Koskinen have published UCT first in 2012 in the book entitled *Käyttäjäkeskeinen kääntäminen*, but in this thesis I have been using the English version *User-Centered Translation Theory* from 2015, which is an expanded and revised version of the Finnish-language publication from 2012.

3.1 Usability and User-experience

Before getting to the actual user-centered translation theory, I will discuss its background. Usability and user-experience are key terms in UCT and by introducing them and their background, it is easier to understand UCT and the aim of the theory and its tools. In this study the term *usability* is used to define the usability of audiovisual translations from the point of users and their experiences. From that viewpoint, the term usability relates to *user experience research*, which is the latest addition to the discipline of usability. (Suojanen et. al 2015: 13)

Jakob Nielsen (1993) introduced in his book *Usability Engineering* to the world the term usability in the context of creating functional user interfaces. From the 1980s when the internet started its conquest to become a worldwide phenomenon, the need for functional user interfaces spiked and made room for a new area of research. This is why earlier the term usability has been closely connected to web design and technical writing, for example (Suojanen et al. 2015: 2).

Web design and technical writing are both good examples of how it is important to have working web pages, applications for mobile phones and instructions. It is more

than probable that every one of us has at some point of our lives come across web pages and instructions which have not been easy to use, and they may have even left us confused. So, it is easy to understand why usability and user-experience are useful to study and that these terms are worth of expanding to other areas than web design and technical writing as well.

Nielsen has had a tremendous effect on the usability of the web pages we use today, and he has also acted as an inspirer for Suojanen, Koskinen & Tuominen in their research where the usability and user-experience has been taken into the field of translation. Suojanen et al. have been successful in finding links between usability and translation studies and introducing concepts and findings from usability research into the practice of translation. (Suojanen et al. 2015: 2)

When talking about usability and user-experience, these two go hand in hand, basically the other cannot exist without the other. Usability is something which can be measured or sorted out with the help of user-experience, so these two terms or tools are fundamentally tied together. To really find out if the aforementioned web page is easy to use, its usability can be measured with different factors. In his work, Nielsen (2012; 1993: 24–25) says that usability is defined by a combination of five different quality components: *learnability*, *efficiency*, *memorability*, *errors* and *satisfaction*. By studying these five different components, it is possible to find out, if the web page is usable. Other standards or definitions exists as well, but Nielsen's definition is referred to most often. (Nielsen 2012; Nielsen 1993: 24–25)

Other popular definition is the ISO 9241-11 standard (1998: 6) which defines usability by how the user accomplishes his or her goals. The user's performance can be observed through three different factors which are connected to the user's experience of how well the user achieves his or her goals *profitably*, *efficiently* and *with satisfaction*. In this context profitable means how precisely and perfectly the user has accomplished his or her goals. Efficiency means how well the goals were accomplished when they are set in proportion with the available resources and satisfaction means the user's satisfaction to the usability of the device or system and the overall satisfaction to the effortlessness of the interactions and to the results of

this interaction. In this definition, the user, the goals and the environment where the actions take place, are seen as specific. (1998: 6)

In the user-centered translation theory Suojanen, Koskinen and Tuominen (2015) have created their own definitions in order to be able to define the usability of translation or other textual elements. These textual elements of usability are *legibility*, *readability*, *comprehensibility* and *accessibility*. From the viewpoint of Suojanen et.al, the reader can be and is viewed as a user as well, contrary to the idea that only people who use computers, interfaces or instructions are users. By widening the conception of a user or users to concern more fields than only technology, it is more probable to gain more information and more user-friendly texts, television programs and even services. (Suojanen et al. 2015: 49–59) Suojanen et al. (2015: 14) argue that almost every event which includes human activity can be examined from the viewpoint of usability.

The above mentioned argument of Suojanen et al. is a huge step in the usability research when kept in mind that the starting point in researching usability and user-experience were in Human-Computer Interaction (HCI). The research of HCI started in the 1970s and it was the predecessor of usability research. Though HCI is a multidisciplinary area of research because the interaction between human and computer is examined from several different points of view, the human is not seen as an active party in the interaction. Usability on the other hand takes the user and his or her experience into account and hence the user is seen as an active party. (Carroll 2003: 3; Sinkkonen, Kuoppala, Parkkinen & Vastamäki 2006: 17–18)

The aforementioned user experience research is a part of the third wave of HCI. Earlier the focus in HCI were in the usability, usability engineering and usability design, but in the 2000s the focus has turned from the product usability to the user's experience. In practice this means that, for example, the users' emotions such as how fun or pleased the user feels when using a product rather than the quality of the product is in the focus of the researchers. (Wilson 2005: 6) Suojanen et al. (2015: 25) emphasize that being able to produce user-friendly products, the focus should also be

on the users' sensations and feelings, not only on the cognitive aspects during interaction.

User experience has also been defined in an ISO standard, similar to the usability. ISO 9241-210 standard defines user experience as follows: "User experience is a person's perceptions and responses that result from the use or anticipated use of a product, system or services." (ISO 9241-210: 2010) Suojanen et al. have clarified this definition as follows: "User experience thus includes all the user's emotions, beliefs, preferences, perceptions, physical and psychological responses, behaviors and accomplishments. User experience is affected not only by the user, but by the system and the context of use." (Suojanen et al. 2015: 25)

For example, in the context of audiovisual translation it is important that the user is able to follow and absorb all the information on the screen. If and when this is achieved, it is also important to think, what feelings the translation solutions might spark in the user. Because AVT is restricted from the viewpoint of technology, it is challenging to be able to produce translations which satisfy the users and carries the central message of the show. It is important to notice, that these two things might not always be identical, and the goals of the user and the producers of the shows might differ. This is why it is important for the translator to have a deeper thought of the targeted viewers of the show i.e. the users.

Just like usability, user experience has also been defined by many scholars (see Battarbee & Koskinen 2005; Gabriel-Petit 2013) but the above mentioned examples give a clear picture of what user experience is and why it is important in the context of UCT. In section 3.3 I will discuss more thoroughly the tools which help the translators to employ translation strategies which best serve the needs of users.

3.2 The Skopos Theory

The word "skopos" comes from the Greek language and it means "purpose" or "aim" if translated directly. The word was introduced into translation theory as a technical

term by Hans J. Vermeer in the 1970s. “Skopos” is related to the purpose of the translation and to the action of translating. Vermeer, with Katharina Reiss, introduced the whole skopos theory in 1984 to the translation world. According to the theory, the function of the translation is the factor which should guide the whole translation process. The skopos theory was the starting point for the functional translation theories and it relies on the universal action theory. An act is made in order to reach the set aim and the pursued aim is seen to be more valuable than the prevailing situation. (Munday 2013: 122–124)

According to the skopos theory, the process of translating is an act which is determined by its purpose, and so the act is the function of its purpose. By adapting Reiss’ functional text-type model to the general translation theory, Reiss and Vermeer aimed to create a translation theory which would be usable with all texts and text types. Jeremy Munday has in the book *Introducing Translation Studies: Theories and Applications* (2013: 122) presented the underlying “rules” which are part of the skopos theory:

1. A *translatum*⁴ (TT) is determined by its skopos
2. A TT is an offer of information (Informationsangebot) in a target culture and TL concerning an offer of information in a source culture and SL.
3. A TT does not initiate an offer of information in a clearly reversible way.
4. A TT must be internally coherent.
5. A TT must be coherent with the ST.
6. The five rules above stand in hierarchical order, with the skopos rule predominating.

Munday (2013: 123) has offered explanation of these underlying “rules”: As it can be interpreted from the list above, rule 1 is the most important and TT is determined by its skopos. The importance of rule 2 lies in its relation to ST and TT and how the information between different linguistic and cultural areas could be respectively transmitted. Again, the role of the translator is big in the process of intercultural communication and production of a *translatum*. Rule 3 points out by its irreversibility that the function of a *translatum* in its target culture is not necessarily

⁴ Vermeer’s word for target text

the same as the ST in the source culture. Rules 4 and 5 point out how the success of the action and information transfer must be judged. (Munday 2013: 123)

From the above mentioned definition, it is easy to notice that UCT (more in section 3.3) has its roots in skopos theory. The skopos of UCT is to produce user-friendly translations and this happens by using the tools and methods the theory offers. When using UCT, the more accurate translation strategies must be always chosen from the point of view of the translation task at hand. Suojanen et al. have themselves stated that UCT has its roots in skopos theory and in other functional translation theories as well. Their aim has been to create a translation theory with a very practical outcome, so the translators could have more tools in the competitive field of translation. (Suojanen et al. 2015: 1)

The greatest difference between skopos theory and UCT is the fact, that in UCT the tools or steps of the process have not been arranged in a sequence, but the tools can be used together or separately, contrary to the skopos theory in which the first rule is the most important and the rest of the rules are in a hierarchical order. UCT is iterative by nature and the tools are presented in a special order by Suojanen et al., but how the translator decides to use the tools is completely up to he or she. So rather than following a rigid list of steps, the translator is encouraged to rely on his or her professional skills while using UCT. (Suojanen et al. 2015: 4, 6)

3.3 The User-Centered Translation Theory

As it was stated in the introduction, this thesis draws much from the work of Suojanen, Tuominen and Koskinen (2012). Their work in the field of translation studies has been groundbreaking and it has emphasized the role of the user in the translation process. They have based their theory on many universally acknowledged theories, including Jakob Nielsen's usability research and skopos theory. Suojanen et al. have been successful in finding links between usability & user experience research and translation studies and introducing concepts and findings from usability research into the practice of translation. (Suojanen et al. 2015: 2)

Suojanen et al. have in their work focused on joining two different disciplines, which are not so far away from each other when observed closer. The user-centered translation theory is related to usability research, which has earlier been connected to, for example, web design or technical writing. Although translation studies and usability research at first glance do not seem to have anything in common, some methods, such as think-aloud protocols, eye tracking and focus groups are familiar to translators from translation research. (Suojanen et al. 2015: 2)

As stated above, usability is a very important concept along with user experience for UCT. In practice this means that when creating user-centered translations, the user's experience of the usability of the text (or translation) is the most important thing. This means that the text or translation should be as usable as possible. This, in other words, means that for the user the reading experience is as convenient as possible, there are no errors in the text, the text is enjoyable and, for example, easy to learn. (Suojanen et al. 2015: 2–3)

Earlier in this thesis I have discussed the proper translation strategies and theories, which a skilled translator should be able to choose from the point of view of the translation task (see Chapter 2). According to Suojanen et al. it is also possible to choose a successful translation strategy or theory from the point of view of the user. Suojanen et al. nevertheless emphasize that they do not want to discuss any translation strategies in the context of UCT because they do not want to label any strategies to be more or less UCT-related. They also emphasize that the suitable translation strategy should always be assessed locally and that they trust the translators to have gathered enough knowledge about translation by other means. (Suojanen et al. 2015: 6)

Suojanen et al. state the following: “UCT means that the translators gather as much information about their future users as they can through various methods during the entire translation process, and that we design and revise the translation based on this information” (Suojanen et al. 2015: 1). Figure 1 below clarifies the citation above and it includes all the steps, which can be used together or separately to evaluate and improve the translation task at hand from the point of view of the user.

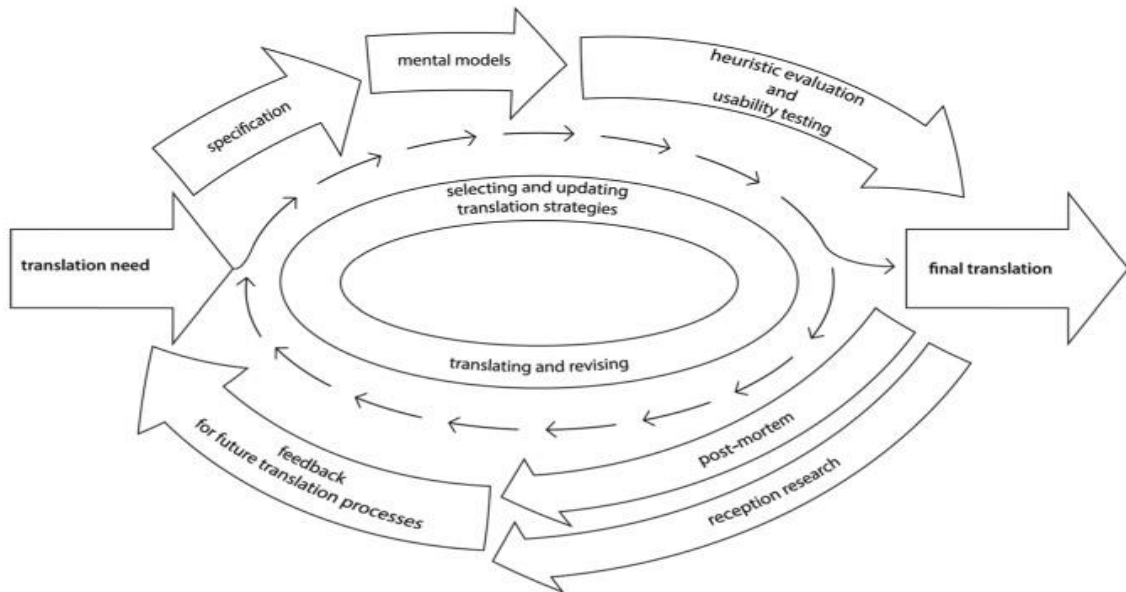


Figure 1. The user-centered translation process (Suojanen et al. 2015)

The list below clarifies Figure 1 above. Suojanen et al. have not numbered the tools of UCT process in their work, but I made it for the sake of clarity. Suojanen et al. have presented the tools in the same order as they have been presented in this study.

1. Inner circle: translation strategies, translating and revising
2. Translation need
3. Specification
4. Mental models
5. Heuristic evaluation and usability testing
6. Post mortem
7. Reception research

From the above list, translation need (2.) and specification (3.) are helpful when preparing for the translation process and post mortem (6.) and reception research (7.) help to go through the work which has been made. From the same list, mental models (4.) are in the main focus in this thesis, because they are the most practical tools which can be used in the actual translating process. The more practical side of UCT are also represented by heuristic evaluation and usability testing (5.) but they are in the side role in this thesis because the limitations of this study. Mental models (4.) consist of three different tools, which are called the implied reader, audience design

and personas. Inner circle (1.) contains acts which take place simultaneously with the translation process. (Suojanen et al. 2015: 4–6)

Though the main interest in this study is in the mental models and whether the Finnish AV-translators are using them in their work consciously or unconsciously, it is justified to introduce the UCT process in this study. This is done, because there is a possibility that the questionnaire reveals processes which can be identified to be part of another tool of UCT than the mental models. The mental models consist of three different tools for the translator. These tools are called *implied reader*, *audience design* and *personas*. These tools can also be used together or separately in order to produce more user-friendly translations. The UCT process is introduced in the next subsections and the mental models are introduced in a more in-depth manner.

3.3.1 A Closer Look at the UCT Process

As it was stated above, the whole UCT process includes different methods and tools which are gathered together in order to help the translator to produce more user-friendly translations. In this thesis the steps of UCT are numbered for the sake of clarity and I will introduce them in the same order as Suojanen et al. (2015: 4–6) have discussed them in their book. The discussion in this study also follows the picture which Suojanen et al. have provided to clarify the UCT process (see Figure 1).

As it can be seen from the Figure 1, the UCT process is iterative and the process can and is encouraged to be repeated in different stages of the translation process. Suojanen et al. (2015: 4) have stated that “the term iterativity refers to a cyclical mode of operation, where users are analyzed, and usability evaluated via recursive usability research methods.” In the context of UCT this means that the translation, revision and quality assessment are done iteratively, reassessing the usability of the translation from the point of a user, when new information has been gathered or the translators’ knowledge of the process has increased. (Suojanen et al. 2015: 4)

The model of user-centered translation is introduced in Figure 1 and it contains seven steps, which all have an important part in UCT:

1. Inner circle: translation strategies, translating and revising

Because UCT is about translation, it is important to place the translation in the center of the model. During the translation process the translator evaluates his or her translation strategies and solutions because of accumulating knowledge produced in the project and also according to the knowledge from the previous projects. As a help the translator uses the tools and methods visualized on the outer circle of Figure 1. (Suojanen et al. 2015: 4)

From the point of AVT and any other translation tasks, this is something which might be very obvious for the translators. On the other hand, it is noteworthy to bring this in focus, because during different translation tasks it is somewhat probable that the knowledge and knowhow of a translator improves and guides him or her to better results. Because AVT is a restricted form of translation and the work pace is intense, these things might have a negative effect on the translators' possibilities to revise his or her work, and hence the "iterativity" of UCT process might not be achieved in a non-recurrent translation task. On the other hand, if the translator is working on a television show for several episodes or even seasons, the iterativity could actually be achieved.

2. Translation need

According to Suojanen et al. (2015:4): "the fundamental assumption behind UCT is that there is a communicative need for the translation and thus also a necessity to define and describe the users and try to make sure that the translation matches their needs and expectations."

This fundamental assumption is true in the context of AVT as well. It is important for the translators to be, at the very least, aware of the targeted viewers of different audiovisual materials. Because the variety of audiovisual materials is nowadays vast, the translators are in a situation where ability to translate and transfer information from one culture and language to another are more important than ever. Basically, the goal is to get the message of news, commercials, movies and television shows from the SL to TL in a way that the viewers, i.e. users, are satisfied with the end result and the communicative goals are achieved as well. It is also important to notice, that nowadays the entertainment culture plays a considerably big role in the

world of translation, but the profit from the business tend to slide into someone else's pocket than the translators.

3. Specification

A specification is written agreement between the translator and stakeholders. The meaning of specification is to be a concrete tool in which the mutual understanding of the goals of the translation has been settled. The stakeholders can also determine the expected level of usability of the translation and which UCT methods are going to be employed, how and when. Though the stakeholders have much power on the specification, it is not just a client's wish list and it is important to negotiate in a good manner and to respect both parties expertise. A specification is a result of a dialogue and it is used in the end of the translation process to evaluate how the agreed level of usability has been achieved or was it not achieved. (Suojanen et al. 2015: 5)

According to my knowledge of the audiovisual translation industry, it is probable that this kind of discussion between the client and the translator might not exist. There might be some general instructions added to the contracts, but they might not cover the usability point of view. It is also possible that the translator receives the offer from a second party, for example via a translation agency and they might have their own expectations of the quality of the translation. This might lead to the situation where translator is balancing between many different expectations. It might also lead to a situation, where translator is not even sure what is expected from him or her. On the other hand, the actual translation might go through many different quality evaluations, when the translator, the agency and the client evaluate the translation before releasing it.

4. Mental models

This is the next step after specification and it is important that during the specification phase the translator has received enough information about the intended users of the oncoming product. After the needed information has been made available for the translator, she or he can construct a clearer picture of the users with the various mental models. The methods for mental models consist of analysis of the concept of implied reader, audience design and the constructing of personas. (Suojanen et al. 2015: 5)

Mental models will be discussed thoroughly from the point of AVT in Chapters 3.3.2, 3.3.3 and 3.3.4.

5. Heuristic evaluation and usability testing

In the UCT process the translations usability is repeatedly assessed as it progresses. If the translator finds it necessary, the translation strategies are re-evaluated and revised with the help of heuristic evaluation and usability testing. (Suojanen et al. 2015: 5) Suojanen et al. (ibid.) emphasize that the heuristic evaluation should be done by an expert or a group of experts with the help of heuristics, i.e. usability guidelines. In usability testing the behavior of the people who belong to the translation's real target group, while they are using it to do a predefined task, are observed. This is done to gather information about the usability of the text during the translation process. Heuristic evaluation and usability testing can be employed after the translation process has been concluded, but it is recommended to be done during the process, so the iterative nature of UCT is best harnessed and it also helps to redirect the course of the translation on an early stage, if the chosen translation strategy is noticed to be unfit. (ibid.)

As Suojanen et al. (2015: 5) suggest, an expert or a group of experts can conduct heuristic evaluation. The translator him- or herself can take the role of an expert in UCT and even reconstruct new heuristics suitable for his or her use. Conducting an excessive usability testing would be too time and resource consuming for a single translator in minor projects, but in bigger projects it is very usable method in order to gather information of the usability of translations. It is somewhat probable that the translator who is focused on AVT does not have the resources to conduct vast heuristic evaluation or usability testing for his or her translations. The translator could, for example, develop his or her heuristics which exclusively serve his or her goals, and with the help of them, the translator might be able to become more effective in the translation process and increase the quality of the translations. Developing and using these heuristics the translations might turn out to be more user friendly than without the help of heuristics, i.e. usability guidelines.

6. Post-mortem

Finally, when the whole cycle of UCT is completed, it is time to finish the whole process with a post-mortem. The members of the team reflect on their performance and also the different steps of the project as well. The analysis covers the negotiation phase, how was the specification achieved, how the mental models worked on this project and did the heuristic evaluation and usability testing reveal errors which would have affected on the translation strategies and so on. The documentation of a post-mortem is important, because it offers systematic feedback of the translation project and this feedback can be used as a tool in the future in new translation projects. (Suojanen et al. 2015: 5–6)

Because in Finland the workforce behind AVT consists of freelancers or “subcontractors”, post-mortems might be rare. The feedback for the translator could be only his or her paycheck, if the translation agencies do not have time or interest to “go back” to the project and give proper feedback. This is also a question of time and in the intense pace of nowadays’ work life post-mortem could also feel like a burden rather than effective tool. My opinion is, that the translator should take some time to close up his or her projects, archive notes and critically reflect on his or her contribution and also remember to thank him- or herself, if the work was conducted with good professional manner. The post-mortem is also a usable tool for the translator, with or without the whole group.

7. Reception research

Last, or simultaneously with the post-mortem, the UCT process contains a reception research tool. Though in some cases the translation process is finished when the completed translation is handed off for the client, in UCT process the already finished translation can be used as a tool for different reception research methods. In general, the goal of reception research is to gather information about the translations from the viewpoint of readers, how they understand the text and which translation strategies are most useful and acceptable from the readers’ perspective. In this process this is also the goal. (Suojanen et al. 2015: 6)

Again, it is quite unlikely that a translator who is working on a freelance basis with AVT would be capable to carry out such research. On the other hand, as a part of a translation team in a bigger project the translator could be a part of this kind of research. Translation agency or client who is ordering the translation could also be interested in reception research. From the point of view of localization, this could also be a useful tool when making decisions on which translation strategies should be used. As a conclusion, at least the translation of a translator might be a part of reception research, thus making the translator part of the research indirectly.

As Suojanen et al. (2015: 6) point out, these tools or methods are most usable in large and cyclical translation processes, where the iterative nature of the model stands out. After every iteration which consist of the above mentioned profiling and evaluation tasks, the user profiles and users’ needs became more detailed. After repeating these tasks several times, the translator has a very detailed picture of the

users and their needs and can adjust the most appropriate translation strategies to benefit the user. (ibid.) This can also be seen from the comments above, but then again, in AVT the cyclical nature can be seen in a way how some translators translate several episodes of the same television show, movies which are the same genre etc. and thus they could be able to employ UCT and its methods on their work.

3.3.2 The Concept of an Implied Reader

According to Suojanen et al. (2015: 62) the researchers of translation studies have given attention to the recipients in several different studies. Though this might give the impression that the readers' reception has been in the center of the researchers' interest, not so many of said researchers have actually studied real people and their concrete experiences with translations. In other words, the viewpoint of the studies has been more text-oriented and reception and readership has been approached from that point. Suojanen et al. (2015: 62) remark that in the field of translation studies many different terms have been used to refer to intratextual reader positions, including such positions as *addressee*, *implied reader* and *intended reader*. Suojanen et al. (2015: 63) have made the decision to use the term implied reader in their research.

The implied reader is a term which refers to reader positions built into texts themselves. The implied readers are hypothetical readers to whom writers target their texts. This in practice means that a kind of perfect recipient can be identified in the texts themselves. (Suojanen et al. 2015: 63) Peter Hühn et al. (2009: 170) define the implied reader being “an image of the ideal recipient who understands the work in a way that optimally matches its structure and who adopts the interpretive position and aesthetic standpoint put forward by the work”. Suojanen et al. (2015: 63) also rely on this definition in their work, explaining that the implied reader is “a theoretical construct which tells us what the text expects of its readers in terms of presuppositions and pre-existing knowledge, for example.”

When producing texts, the writers' decisions influence what the implied reader is like. These decisions can be made intentionally or unintentionally, but nevertheless

those decisions are indicative of the text's implied reader. Those decisions can, for example, be some of the following: does the writer explain in the text the technical terms or not, what register he or she uses and what kinds of cultural references are included in the texts. (Suojanen et al. 2015: 63) As Suojanen et al. (ibid.) explain, in the UCT process the implied reader works as a tool for the translator, who can analyze the source text and from the base of the analysis he or she can more easily plan the target text and be able to find clues and constructions in which the implied reader is present.

The translator usually bases the reader construct on his or her personal analysis of the source text and translation context. This is of course well suited for the purpose, because it is effective, and it is easy for the translator to use his or her proficiency in the analysis. It is also less probable that the implied reader turns out to be an ideal created by the translator, because all the indicatives of the reader can be found in the source text, contrary to the modelling of the personas, which I will discuss more in 3.3.3. (Suojanen et al. 2015: 64)

Sousa (quoted in Suojanen et al. 2015: 64) has pointed out, that the translation and the source text could have different implied readers and their level of receptivity can vary. In UCT this difference has been said to be caused by the translator's evaluations of the target audience as well as of the differences between the target audience and the implied reader of the source text. These factors have an influence over the implied reader which is constructed into the translation. (Suojanen et al. 2015: 64)

The implied reader can be seen as an assumption about the text's best possible recipient and these kind of assumptions or constructed evaluations can be made, for example, about the users of technical devices. Assumptions about the possible users can be built into technical devices, and this kind of similarity can be seen in evaluating and constructing the implied reader. A more practical example of this is that most of the technical devices or everyday items are designed for right-handed users, because they constitute the majority of the users. (Suojanen et al. 2015: 64)

The UCT process aims for understanding the diverse group of users of translations by offering practical categorizing and profiling tools for the translators. In the context of implied reader, it must be born in mind that it is primarily a textual tool which helps to analyze texts and how readers and their characteristics are visible in texts. (Suojanen et al. 2015: 64) Suojanen et al. (ibid.) also state that if UCT is chosen to be used in a translation project, “the implied reader could be used as a tool for analyzing the source text and again when evaluating the finished translation.”

Categorization and profiling are quite efficient and fast ways of gathering information about the implied readers. This is also very useful tool for translators who might work in a very specific field. Though in some cases the readers might seem to be very homogeneous, the translator must be careful not to generalize too much, but always evaluate the source text as an independent work. As it is stated earlier, the indicators which reveal or give hints of the implied readers, depend of the writer of the text and these indicators might vary from writer to writer.

The implied reader is a tool, where the supportive materials are essential for the translator in the context of AVT. In order to be efficient, the translator needs the audiovisual material, written dialogue list or /and a list of explained expressions, if the movie, television show or other type of audiovisual material includes such expressions. By watching and observing the delivered materials, the language and the words chosen, the translator should be able to recognize the implied reader i.e. the targeted viewers of audiovisual material.

3.3.3 Audience Design

Suojanen et al. (2015: 68) tell in their research that the history of audience design lies in sociolinguistics and that Basil Hatim and Ian Mason have applied the concept of audience design to translation studies in their work from the late 90s (see Hatim & Mason 1997). It is noteworthy to emphasize the differences between audience design and implied reader, so that these two concepts would not be mistaken. The fundamental difference between these two is, that audience design focuses on the context of reception and implied reader is a text-based analysis tool. (Suoja-

2015: 68) Though the word “reception” was mentioned in the context of implied reader as well, the focus was more on the side of what in the source text itself could be found about the possible recipients and how this information could be used to better the recipients’ ability to absorb the target text’s message.

Bell (quoted in Suojanen et al. 2015: 68) states that audience design is a recipient-oriented communication design, where the recipients of a speech have been divided into five different categories. Here the “recipients of a speech” is the key description. Originally audience design was created to be an analyzing method for radio journalists, who could use it as a tool to analyze their work. As Suojanen et al. (ibid.) put it: “audience design is based on the idea that speakers – or similarly writers – regulate their way and style of speaking according to the people they are addressing and the kind of reception their speech is receiving.” From the point of AVT, the users of translations are partly determined by the genre of translated material and the translators probably regulate the style of their translations from the same base as radio journalists and writers do as well.

Below is Allan Bell’s (see Mason 2000) categorization, which clarifies the above mentioned division of the recipients of speech:

- Addressees, to whom the message is directly aimed.
- Auditors, who the speaker knows and accepts to be hearing the message but to whom the message is not specifically aimed.
- Over hearers, of whom the speaker is aware but who are not taken into account.
- Eavesdroppers, who the speaker does not know are hearing the message
- Referees, with whom the speaker identifies or who the speaker particularly respects and whose favor the speaker seeks.

From the point of view of my study, I try to apply the idea into AVT in order to clarify the categorization. For example, addressees are the ones who could be described to be the desirable audience of a certain movie. In the light of this example, the movie could be a romantic comedy, which are mostly aimed for young adult females. The movie and the translation should therefore serve this audience. Auditors could be the partners of these females, who accompany them in the movies.

Then again, over hearers could be somebody outside these two definitions. Maybe an older man or a woman who might see the movie when it airs on television. The eavesdroppers could be teenagers or children under the age limit which might be set for the movie in order to protect them from inappropriate content. Referees are hard to identify in the context of AVT, because favoring some other group over another in choosing translation solutions could actually backfire. On the other hand, inside the group of addressees might be a subgroup to which the translator him- or herself might relate and he or she could be able to include wordplay or some other solutions which do not distract the addressees but serve humor for the subgroup or the auditors. This could be if the translator himself relates to the role of a partner who in order to please his partner has to go the movies to see a romantic comedy.

In the simplicity of audience design lies its brilliance and applying it in different communicative situations should be quite easy. As Suojanen et al. (2015: 68) explain, audience design could be used with all levels of communicative situations. This means that, for example, this method could be put to work in large projects, starting from the major aspects and eventually use the method to adjust the tiniest details. Suojanen et.al. (2015: 69) have used as an example of applying the idea of audience design into EU translation. When thinking of such vast communicator as European Union, giving a closer thought for their audiences could benefit them to reach all their communicative goals and presenting audience design for the EU translators should not be too time or effort consuming.

From the viewpoint of AVT, the potential of audience design lies in its ability of clarifying the target audience of the translation. This of course applies to other areas of translation as well. Audience design also seems to be rather simple and easy method to learn, so it should be accessible to AV-translators even though their work pace is intense. Because translations, i.e. subtitles, attached to movies or television shows or news are usually targeted for a larger group than one person, who the translator is already familiar with, the target audience could become a faceless entity, to which the translator cannot relate. That is why it is important for AV-translators

(and other translators) to think about the persons who represent the target audience of a certain translation task. (Suojanen et al. 2015: 69)

3.3.4 Personas

The third and final method to be introduced is the use of personas, which are imaginary characters who represent real user groups. Suojanen et al. (2015: 70) tell that “personas are used as an aid in designing a variety of products and services and they help the designers to relate to the world and/or the needs of possible users while designing the product.” In other words, in translation processes or projects the personas help the translators to understand the users better than without the help of personas. Because the translation needs in nowadays global world are various, the translator might face many challenging tasks and sometimes the tasks could be simultaneous. In order to be able to complete such multitasking, the mental models could come in handy and help the translator to separate different tasks and to better answer the special needs which different translation tasks most probably have, rather than just translating everything with the same “template”.

The personas are usually based on a real research material (reception research in translation studies), rather than the translator only inventing them from the thin air. It is not wrong to invent the personas, but there is a possibility that the persona might represent the designer’s or translator’s ideal of a user. When keeping this in mind, it is possible to create persona(s) relying on the expertise of a designer or translator. Basically the personas should be fictive archetypes of users and these archetypes should represent the needs and characteristics of real users (Suojanen et al. 2015: 70). In practice, using a persona as a help in translation process means that a 52-year-old male translator can more easily relate to the life of a 12-year-old girl who loves horses, when he is producing a translation for an equestrian-themed magazine, for example.

The greatest difference between personas and implied reader as methods is, that the former is formed with the help of a real image of a reader, whereas the latter is based on traits and clues found in the text itself. The personas exist outside of the texts,

being independent from the texts' construct. Because personas are often used in the process of designing different products and services, the ultimate goal in using them is for designer (or translator) to find a connection with the user. By giving the persona a name, background story, personality and a physical appearance, this connection is easier to create. (Suojanen et al. 2015: 70)

Thought this method might sound to be easy and efficient to use, there might also be challenges in using it. For example, in large projects where multiple personas might be needed to satisfy the variety of users it could be difficult to create all the personas needed to reach the wanted variety of users. In this kind of situation where the prioritization of the personas might be a challenging task, the specification could come in handy and clarify the construction process of personas by defining the intended target audience and the wanted level of usability.

However, the personas might turn out to be the translator's ideal of a user. Whereas the implied reader can be found in the text, the personas are somewhat immaterial and can easily be made to represent "the perfect user". In some cases, there is actual research material or empirical information on which the personas are based, but in a small-scale translation project the translator might create the personas himself or herself, and he or she must be very careful when doing so. Calabria (quoted in Suojanen et al. 2015: 70) says that this is because the personas should represent the needs of an actual user rather than the translator's vision of to whom he or she would like to translate.

4 RESULTS OF THE QUESTIONNAIRE SURVEY

This chapter is dedicated to the analysis of the data which have been gathered via the questionnaire. The aim of this thesis is to find out whether the translators who are working in the field of audiovisual translation in Finland are aware of the user-centered translation theory, and if they are, whether they use working methods related to UCT in their work. The questionnaire had 16 questions, four of the questions were about the background of the respondents, three of the questions were about UCT and nine questions were about the respondents working methods. My research questions were the following: 1. Are the Finnish AV-translators consciously using UCT in their work? 2. Are the Finnish AV-translators using UCT related methods, such as mental models, in their work? 3. Is there any difference in the usage of UCT related methods between translators who have worked in the field for less than five years and translators who have worked in the field for longer than five years?

The questionnaire was sent via an e-mail to the audiovisual translator's section of Finnish Association for Translators and Interpreters (SKTL) with the help of the association's communications officer Maarit Laitinen. As it has been stated before, the number of audiovisual translators who are members of SKTL is nearly 300. SKTL has not given the exact number on their web page (SKTL 2018). The questionnaire was also shared on SKTL's Facebook page, which has over 2300 members. The members consist of different translation professionals, including interpreters, literary translators, audiovisual translators and students of the field. The questionnaire gathered 30 answers over a two week period, which carefully estimated covers 10% of the registered AV-translators in SKTL.

In this chapter I will present the results of the questionnaire, first going through the background of the AV-translators, then moving on to the UCT part and lastly, I will discuss the working methods of the AV-translators and see if and how the data is related to UCT and the mental models.

4.1 Background of the Audiovisual Translators

The questions presented to the AV-translators of their background were the following⁵:

1. Have you studied translation or languages? If you have, which university have you studied at or received your degree from?
2. If you have a degree of Bachelor and/or Master, when did you graduate (the graduation year of the latest degree is enough)?
3. Is audiovisual translation your full-time or part-time job?
4. For how long have you worked with audiovisual translation?

These open-ended questions had an answer box attached to them. The answers will be analyzed in the same order as they were in the questionnaire.

All respondents had studied both translation and languages or at least one or the other. Three of the respondents mentioned that they had studied abroad. All of the universities mentioned in Chapter 2.2.1 were represented among the respondents. The University of Turku was mentioned 12 times, the University of Helsinki was mentioned seven times, the University of Tampere was mentioned five times, the University of Eastern-Finland was mentioned twice and the Universities of Jyväskylä and Vaasa were both mentioned once. Three respondents mentioned having studied in two universities, but in these cases only the university where they received their degree from was counted in. The studies abroad were left out from the listing, because one of the respondents did not have a degree and the other two had graduated from a Finnish university. Also, one of the answers could not be included in the data, because the respondent mentioned studies in “TY” which in this case could be interpreted as the University of Tampere or Turku.

In the answers to the second question, 24 respondents gave the year of their graduation. The earliest graduation took place in 1983 and the latest in 2017. Out of these respondents, 16 did not mention if they were Master of Arts or Bachelor of Arts. It is probable that the 24 respondents who did not specify their level of degree are in fact Master of Arts', because any additional information of their degrees or

⁵ The original questions of the questionnaire are in Finnish and these are my own translations of them

lack of degrees were not offered in the answers. One of the respondents told that he/she is Bachelor of Arts, one was the “DKK”⁶ and four of the respondents had not received a degree. Two of the respondents, who did not have a degree, offered voluntary explanation of the reason why they did not graduate. One answer left an impression of him or her maybe graduating at some point in the future.

The third and fourth questions revealed rather optimistic results of the careers of the respondents. 27 of the respondents were doing audiovisual translation as a full-time job and three of the respondents were doing AVT as a part-time job. Four of the respondents offered additional information on their way of working, informing for example that they are working on a freelance basis or that they were entrepreneurs. Two respondents mentioned the word “freelance” and the other two mentioned the word “entrepreneur”. The average length of a career based on the answers of this questionnaire was at this point over 15 years. The lengths of the careers varied from one year to 35 years.

A conclusion can be drawn from the above discussion that most of the people who are working in the field of audiovisual translation, have studied subjects which are related to the field. Though this might give the impression of high education rate among the Finnish AV-translators, it should be born in mind that the sample of this study is rather small. It is also possible that the questionnaire reached or was reacted to by the more educated people of the field. In any case, it would be desirable that the people producing audiovisual translations have enough experience and skill in their field, because subtitles are visible part of the lives of the Finnish people and subtitles might also forward the learning process of a foreign language (Caimi 2013: 167)

Among the respondents were also a considerable number of full-time AV-translators, which inspires trust in the field as an employer. From 30 respondents 27 told that they work in the field full-time. Two of the respondents told that they work on a part-time basis and one explained working in the field full-time, but he or she felt that

⁶ DKK is abbreviation for “diplomikielenkääntäjä”

the workload corresponds to a part-time work. In the next chapter I will discuss the results of the UCT-part of the questionnaire.

4.2 The Knowledge of UCT among the Audiovisual Translators

The questions presented to the respondents about UCT were the following:

1. Have you heard of user-centered translation theory in the course of your studies or on some other occasion?
2. Are you aware of the tools and methods of the user-centered translation theory at least to some degree?
3. Are you using these tools or methods in your work?

These questions were closed-ended and there were only two possibilities to answer them: yes or no. Every respondent answered these questions. These questions will also be analyzed in the same order as they were presented in the questionnaire. In order to make the discussion easier to follow, I have created tables in which the answers have been sorted out. Below are the answers to the first question:

Table 1. Division of the answers to question 1

1. Have you heard of user-centered translation theory in the course of your studies or on some other occasion?	
Yes	No
10	20

Answers to the first question divided in the following way: 10 of the respondents had heard of UCT in the course of their studies or on some other occasion and 20 respondents had not heard about the theory at all. In other words, if the whole group of respondents is seen to represent 10 % of the Finland's audiovisual translators, only 3,3 % of the Finnish audiovisual translators are aware of the theory. These numbers hold, if the used framework is the group of 300 registered AV-translators in Finland (SKTL 2018). As it was stated in section 2.2, the number of AV-translators in Finland is expected to be much higher, because there are no statistics of the number of freelance AV-translators. Therefore, all the numbers or claims made in this thesis should be considered to be approximations rather than generalized truths.

It is worth of noticing that not all respondents who had heard about the theory, necessarily answered “yes” to the second or third questions. This means that even though the respondents had heard of the theory and could remember its name, they were not familiar with it in any greater detail. Here are the answers to the second question:

Table 2. Division of the answers to question 2

2. Are you aware of the tools and methods of the user-centered translation theory at least to some degree?	
Yes	No
5	25

As regards the second question, only five of the respondents were familiar with the tools and methods of the theory at least to some extent. 25 of the respondents were not familiar with the tools and methods. This means that even though the respondents had heard about the theory, it has not raised enough interest among the translators to familiarize themselves with it more in-depth. It could also mean, that some of the translators have already developed efficient routines in their translating processes and were not interested in changing them or adapting new methods beside the old ones. Below are the answers to the third question:

Table 3. Divison of the answers to question 3

3. Are you using these tools or methods in you work?	
Yes	No
4	26

The third question revealed that four of the respondents who had answered “yes” to the two former questions were using the tools and methods in their work as audiovisual translators. 26 of the respondents were not using the tools and methods. One respondent who was aware of UCT was not using the tools and methods, although he or she was aware of them to some extent. The reason for why he or she is not using the tools and mehods is not clear, but perhaps he or she is not familiar

enough with them or he or she had experienced them not to be the most useful in the process of producing AV-translations.

From the point of view of the theory, these results were expected. UCT is a rather young theory in the field of translation studies and even though there are studies related to UCT, it takes time for a new theory to find solid foothold in the field. In the next section I will introduce and analyze the results related to the working methods of the respondents.

4.3 The Working Methods of the Audiovisual Translators

The last nine questions presented to the respondents about their working methods were the following:

1. Describe, what is the first thing you do, when you receive a new audiovisual translation assignment?
2. Will you complete the whole translation assignment at one go without breaks or will you divide it into smaller sections?
3. When you have completed the translation assignment, will you evaluate the quality of it later?
4. If you answered yes to the question above, would you kindly tell to which matters you especially pay attention to when you evaluate the quality of your translation?
5. Do you think of what kind of people might be a part of the target audience, before you start the translation process?
6. When you are translating e.g. a TV show or a movie, do you think of the future viewers of the said TV show or a movie during the translation process?
7. When you are translating e.g. a TV show or a movie, have you ever thought that there could be an ideal viewer for the said TV show or a movie?
8. When you are translating e.g. a TV show, do you ever think of the people who are not necessarily the target audience of the said TV show, but might still watch the show? and
9. Have you ever placed yourself in the role of a viewer, when you have been producing a translation?

Questions 1, 2, 4 and 5 were open-ended questions with answer boxes attached to them. Questions 3, 6, 7, 8 and 9 were closed-ended questions and there were only two possibilities to answer to them: yes or no. The data related to these questions will be analyzed in the same order as they were presented in the questionnaire.

In order to be able to analyze and present the answers to the open-ended questions, I have decided to categorise the answers from the point of view of what the answers revealed. This way I should be better equipped to discuss the results of this study and be more able to open up the results for the readers as well. This of course clarifies the mass of data I have gathered. I have categorised the answers by formulating new specifying questions concerning the data, but I have tried to limit the number of these new questions so that the analysis would not expand too much and the analysis would still be clear and coherent.

When the respondents were asked to describe, what they do first after receiving a new AV-translation assignment, there were a little confusion to be noticed. Some of the respondents had understood the question to be quite literal and the answers reflected this. For example, one respondent told that he or she saves the material from a server to his or hers computer and other respondent told that he or she checks that if he or she has all the needed materials for the work. These answers are not the most desirable ones from the point of the questionnaire and this study. Though the answers represent the working methods of the respondents, the answers could have been more translation related. This problem of course relates to the design of the questionnaire, so from that viewpoint the design could have been better or more carefully thought through. Despite this error, the majority of the answers to this question serve the purpose of this study.

The new questions mentioned above, which I have compiled in order to categorise the answers to the first question can be seen in Table 4. As it can be seen from the questions, my goal is to be able to present some numbers in order to clarify the answers to the open-ended questions but also efficiently enough to categorise the mass of data. If the respondent has answered with couple of sentences to the first question and has mentioned doing different things after receiving the AVT assignment⁷, the very first action the respondent has mentioned is sorted out on the basis of the above mentioned questions and the rest of the answer is ignored. This

⁷AVT assignment refers to a TV show, movie or to some other AVT project, for example.

way I have tried to prevent the possible distortion of the data and the results of the analysis. It is notable, that the answers could have included information which could have been also categorised under another specifying question, but it would have compromised the reliability of this study. The division between answers to the first question is seen in the table below:

Table 4. Categorised answers to question 1

1. Describe, what is the first thing you do, when you receive a new audiovisual translation assignment?	
a. How many of the respondents first watches through the AV-material, e.g. TV show or a movie?	16
b. How many of the respondents starts to translate the show right away?	3
c. How many of the respondents checks that they have all the needed material for the translation process?	6
d. How many of the respondents gather bakcground information of the AV-material?	2
e. How many of the respondents does something else not mentioned above?	3

As it can be seen from the Table 4. above, over half (16 from the group of 30) of the translators mentioned watching the AV-material they work with to be the very first thing they do. Only three of the respondents start to translate the assignment right away and six of the respondents check if they have all the needed material for the work. Two of the respondents gather background material and the remaining three mentioned doing something else. From my point of view, it is very probable that all of the translators go through all these different stages when starting a new AV-translation process, but their personal preferences/working methods influenced their answers, as well as the design of the questionnaire.

With regard to the second question, the answers were categorised using the same method as in the first question. I formulated three new questions to help me deal with the answers and they are also presented in Table 5 below. To make the discussion more simple, I have again created a table to clarify the division between the answers:

Table 5. Categorical answers to question 2

2. Will you complete the whole translation assignment at one go without breaks or will you divide it into smaller sections?	
a. How many of the respondents complete the assignment at one go?	18
b. How many of the respondents divide the assignment into smaller pieces?	2
c. How many of the respondents alternate between these two options?	10

The answers to the second question were very informative, the respondents generously used their opportunity to open up of their working methods. This of course lead to a problem of how the answers should be categorised, because the given information was diverse. Question c solved this problem, because 10 of the respondents emphasised that they alternate between translating the assignment at one go and dividing it to smaller pieces depending on the assignment and the amount of work it demands.

18 of the respondents said to be preferring the “at one go” method, but interestingly enough many of them also told that they might leave some hard bits and problematic parts for another go. Though the second question suggested that the translator should not take any breaks during the translation process, two respondents from the group of 18 told that they do take breaks. This again relates to the phrasing of the question, which could have been clearer. What I actually meant with the question 2 was, that do the translators keep working with the assignment until it is somewhat completed. Though some translators prefer translating the assignment “at one go”, it is important to have tiny breaks in order to keep the work efficiency as high as possible.

Only two of the 30 respondents told that they divide the assignment into smaller pieces, rather than translating the assignment as a “whole”. They did not mention anything of alternating between different working methods. Both of these translators had worked on the field for over 15 years, so they might have found the best working method which serves them and their clients efficiently.

The third question concerned the quality of the translation and if the translators evaluated the quality of their translations after they had completed their assignment. The third question was closed-ended with two alternative answers: yes or no. The answers divided as follows:

Table 6. Division of the answers to question 3

3. When you have completed the translation assignment, will you evaluate the quality of it later?	
Yes	No
22	8

As it can be seen from Table 6, over two thirds of the respondents evaluate the quality of the translation assignment after it is completed and under one third of the respondents did not do so. Some answers to question 2 did clarify these answers, overall 11 respondents emphasised, that they do revise the translation at least couple of times during the translation process. Eight of these 11 respondents, who answered “yes” to question 3, also mentioned in question 2 of doing draft translation and going the assignment through couple of times before it is completed. From my point of view, this is probably the reason why the remaining three of these 11 respondents answered “no” to question 3. They probably perform the needed amount of quality evaluation during the translation process.

Only one respondent of the eight who answered “no”, offered voluntary information on why he or she answered “no”. From his or hers point of view, the translation is not completed before it has gone through the final evaluation. The reason why the remaining four did not evaluate the quality of the translation assignment after it is completed remains unclear. It is most probable that these translators also revise and evaluate the translation during the translation process and do not feel the need to use time for one more evaluation after they feel that the assignment is completed.

In the fourth question the respondents were asked to clarify which matters they pay most attention to when they are evaluating the quality of their translation. Again, from the basis of the answers, I have created categories for the answers and make the

discussion easier to follow. The categorisation did again happen with the help of specifying questions which I formulated on the basis of the given answers and the questions are presented in Table 7 below.

As it can be seen from Table 6, altogether 22 respondents from the group of 30 answered “yes” when asked if they conduct a quality evaluation on the completed translation assignment. All the 22 respondents did answer to the fourth question and the results are presented below:

Table 7. Categorised answers to question 4

4. If you answered yes to the question above, would you kindly tell to which matters you especially pay attention to when you evaluate the quality of your translation?	
a. How many of the respondents pay attention to technical matters e.g. timing or lineation?	0
b. How many of the respondents pay attention to content e.g. fluent language or typing errors?	9
c. How many of the respondents pay attention to both, technical matters and content?	13

No one in the group of 22 paid attention to technical matters only. Nine of the respondents mention only content related subjects in their answers and 13 mention both technical matters and content related subjects. As an example, in three answers of the 13, the respondents mention both timing and fluent language to be in the center of their attention when conducting quality evaluation. Other content related subjects which are mentioned in the answers are: correcting typing errors, texts’ consistency, how idiomatic phrases work, do the target text represent the style of source text, interference. Other technical matters than timing mentioned in the answers were: the functionality of lineation, reading speed i.e. how many characters the translator has used and how the text is placed on the screen.

From the above mentioned discussion it can be interpreted, that the translators pay attention to AVT assignments as a “whole”, rather than only focusing on single matters. As it was discussed in Chapter 2, the audiovisual translation is a sum of its parts and the translators must pay attention to technical matters as well as the content

of the translation when producing an AVT. The answers to question 4 support this viewpoint. That is why I felt important to present question a on the Table 4. One respondent even mentioned that he or she focuses on “everything” when conducting quality evaluation on the completed translation assignment. From his or her answer it can be interpreted that he or she means both, the technical matters and content related subjects.

The fifth question tried to figure out, if the translators think of the possible target audience before they start the translation process. This question is also the last open-ended question in this questionnaire and the answers were categorised with the help of specifying questions formulated on the basis of the answers and the questions are presented in Table 8 below.

Table 8. Division of the answers to question 5

5. Do you think of what kind of people might be a part of the target audience, before you start the translation process?	
a. How many of the respondents do think the possible target audience before starting the translation process?	21
b. How many of the respondents do sometimes think the possible target audience before starting the translation process?	9

Altogether 21 respondents from the group of 30 mention thinking of the possible target audience before starting the translation process. This makes roughly two thirds of the respondents. Nine respondents mention thinking of the possible target audience sometimes or to some extent, but this might vary. One respondent mentioned, that he or she does not think of the possible target audience on every single translation assignment separately. The same respondent mentioned doing dubbing as his or hers main work and this might have something to do with the answer. If his or her subtitles are usually targeted for children, he or she might have already developed efficient working methods for that kind of work, hence he or she does not feel the need or does not have to give much thought for the target audience.

Interestingly enough, three of the respondents mentioned in their answers that audiovisual translation is based on target groups. All three thought this to be an important aspect of AVT. They also mentioned that there should not be too much of customization in AVT, because everyone should be able to follow television shows despite of to which genre they belong. Other interesting subject which rose from the answers to question 5, was that one of the respondents did not think of the target audience, because he or she receives supplementary material alongside with the translation assignment, in which the target audience is already defined. These aspects will be discussed more throughly in the Chapter 4.5.

The last four questions of the questionnaire were closed-ended and the purpose of the questions were to find out, if the respondents think of the users of the translations from the point of view of mental models. Though the mental models were not directly mentioned in the questionnaire nor in the questions, the form of the questions were related to mental models. In these four questions the respondents could choose “yes” or “no” for an answer. In order to save space and clarify the answers, I have created a table in which presents the answers of the respondents:

Table 9. Answers to questions from 6 to 9

6. When you are translating e.g. a TV show or a movie, do you think of the future viewers of the said TV show or a movie during the translation process?	Yes	No
	30	0
7. When you are translating e.g. a TV show or a movie, have you ever thought that there could be an ideal viewer for the said TV show or a movie?	Yes	No
	11	19
8. When you are translating e.g a TV show, do you ever think of the people who are not necessarily the target audience of the said TV show, but might still watch the show?	Yes	No
	26	4
9. Have you ever placed yourself in the role of a viewer, when you have been producing a translation?	Yes	No
	29	1

As it can be seen from Table 9, every one of the 30 respondents answered that they think about the future viewers of their AVT assignment during the translation process. Roughly one third, i.e. 11 respondents, had thought that for their AVT

assignment there could be an ideal viewer, whereas two thirds, i.e. 19 respondents, had not thought of the possibility of an ideal viewer. Most of the respondents, that being 26 of them, had given thought for the viewers who might not be part of the AVT assignment's target audience. Only four of the respondents had not given thought for secondary viewers. When it comes to the last question, 29 of the respondents had placed themselves in the role of a viewer during the the translation process and only one of the respondents had not done this.

From the users i.e. viewers point of view, things are on a solid base. In other words, the translators are taking into consideration the needs of the users in their AVT projects, though in Chapter 4.2 it came out that the respondents are not very well aware of UCT. However, the answers presented above support the view that the Finnish AV-translators are well aware of the restrictions of their field, but on the other hand they do their best to take into account the viewers, so that their work could serve them in the best possible way. In the next Chapter I will discuss how the answers of the questionnaire are related to UCT.

4.4 Relation Between the Working Methods and UCT

In this chapter I will represent the answers to my questionnaire from the point of view of user-centered translation theory. I will reflect the answers concerning the working methods of translators to the whole UCT, the emphasis being on the mental models. I will also conduct a cross analysis between the answers to the UCT part of the questionnaire and the working methods part. This is done in order to find out, is there any relation between the knowledge of UCT and usage of UCT related methods.

For the refreshment of memory, here are the questions concerning the UCT:

1. Have you heard of user-centered translation theory on the course of your studies or on some other occasion?
2. Are you aware of the tools and methods of the user-centered translation theory at least to some point?
3. Are you using these tools or methods in you work?

And here are the questions concerning the working methods of the respondents:

1. Describe, what is the first thing you do, when you receive a new audiovisual translation assignment?
2. Will you complete the whole translation assignment at one go without breaks or will you divide it into smaller sections?
3. When you have completed the translation assignment, will you evaluate the quality of it later?
4. If you answered yes to the question above, would you kindly tell which matters you especially pay attention to when you evaluate the quality of your translation?
5. Do you think of what kind of people might be a part of the target audience, before you start the translation process?
6. When you are translating e.g. a TV show or a movie, do you think of the future viewers of the said TV show or a movie during the translation process?
7. When you are translating e.g. a TV show or a movie, have you ever thought that there could be an ideal viewer for the said TV show or a movie?
8. When you are translating e.g. a TV show, do you ever think of the people who are not necessarily the target audience of the said TV show, but might still watch the show?
9. Have you ever placed yourself in the role of a viewer, when you have been producing a translation?

In subsection 3.3.1 we took a closer look at the UCT process and the steps which are included in it. In this discussion I will go through the steps from one to seven from the point of view of the answers to the working methods part of the questionnaire, the emphasis being on the mental models. As it can be seen from Figure 1, in the heart of UCT is translation strategies, translating and revising. As Suojanen et al. (2015: 4) emphasize, the UCT process is iterative by nature and the translation strategies and the quality of translation should be revised and evaluated during the translation process when translators' knowledge increases. (ibid.)

From the point of view of this step, the answers to the questions two and three revealed that the respondents do revise their AVT assignments during the translation process. The division of the answers was that 22 of the respondents do evaluate the quality of the AVT assignment after it is completed and eight of the respondents did not do so (see Table 5) The answers to question 2 revealed that the respondents do go through the translation several times, because the nature of AVT demands it.

To be more exact, the translators are usually in charge of the timing of the subtitles as well as creating them. Though it is possible to do the timing of the subtitles at the same time with the translation process, some translators do not do so, or they change their working methods depending on the length of the AVT assignment, for example. Answers to question 4 revealed the subjects to which the respondents pay most attention when evaluating the quality of AVT. Ten respondents of 22 did mention watching the AV-material with the subtitles on or watching the AV-material without sound to be sure that the subtitles work as an independent work. This points out, that some of the translators put into practice the iterative nature of UCT, but not necessarily consciously.

As it was discussed in subsection 3.3.1, from the point of UCT there is a fundamental assumption that in order to produce a translation, there should be a translation need (Suojanen et al. 2015: 4). From the point of view of this study and AVT as well, it is somewhat evident that there is a communicative need over linguistic and cultural boundaries. Otherwise the translators would not get translation assignments of any sort and language professions would not be needed, and they would cease to exist. Because Finnish is quite small language and the number of speakers is small when compared for example to English and German, there is an even bigger need for translations in Finland in order to make sure that everyone could have access to world's events, for example.

The third part of UCT process was specification, which was also presented in subsection 3.3.1. Specification is an agreement between the client, the translation office and/or the translator about the details of the translation agreement. These details include for example the desired level of usability and the preferred target audience. The aim of the specification is to help the translator to achieve goals which the client has defined for the translation, but as well work as a voice for the translator of what he or she sees possible for achieving during the translation process. The specification should be a result of dialogue between the client and the translator rather than an order from the client. (Suojanen et al. 2015: 5)

In the light of the answers to the questionnaire, three respondents mentioned getting supplementary material alongside the translation assignments. Two of the respondents revealed this in their answers to question 1, in which the respondents were asked to describe what they do first when they receive a new audiovisual translation assignment. One respondent used the term “work instruction” and the other used the term “reference material”. The third respondent revealed this in his or her answer to the question 5, in which the respondents were asked, if they think of what kind of people might be part of the target audience, before they start to translate their AVT assignment. This respondent told that he or she does not think of the people who might be part of the target audience, because the target audience is usually defined in the “age limits” or “brand or plot descriptions” which are delivered with the translation material.

Though loosely interpreted, the above mentioned descriptions of supplementary material could not be seen to match the definition of specification, at least not the way how Suojanen et al. (2015: 5) explain it. These “work instructions”, “reference materials”, “age limits” and “brand or plot instructions” appear to be more like the client’s requirements for the translation assignments rather than result of a fruitful dialogue between the parties. On the other hand, it is good that the translators receive instructions which can help them to work, but the instructions can also complicate the translation process. The lack of dialogue could also point to the fact, that the translators do not have enough time, readiness or possibilities to demand conversation with the clients, i.e. the clients are in a position where they can dictate the terms for translation assignments.

This is of course an unfortunate trend, but because the audiovisual translation world is dominated by large international translation companies, the translators are powerless against them. Another point which affects the terms and wages of the audiovisual translation assignments is, that the translations are often ordered from freelancers. Because the freelancers do not have collective labor agreement, the translation companies can dictate the time which the translator has for producing the

translation and the wage which the translator receives from the assignment. (Savon Sanomat 2017)

The rise of streaming services such as Netflix, Viaplay and HBO have also risen the demand for audiovisual translations. This has led to a situation where amateurs or students do AVT, but under the profession's wage level. This of course has a negative effect on the professions wage development and on the other hand the quality of translations can decrease. (Savon Sanomat 2017) A translator's possibility to follow the UCT process or adapting parts of it to his or her working methods could benefit him or her and the field of profession as well as the users.

The fourth part of the UCT process is the mental models, which were introduced in subsections 3.3.2, 3.3.3 and 3.3.4. The mental models consist of implied reader, audience design and personas. All these models can be attached to be a part of translation process and though they serve different purposes, the aim of the mental models is still to help the translators to better understand the possible users of translations and to better serve them and their needs. (Suojanen et al. 2015: 1) In the questionnaire, questions from six to nine in the working methods part were intended to find out, if the translators do pay attention to the viewers, i.e. users of their translations before or during the translation process.

In order to make the discussion easier to follow, I will present the answers to questions 6-9 in tables, go through the answers and try to point out a relation between them and the mental models. Here are the answers to the sixth question:

Table 10. Answers to question 6

6. When you are translating e.g. a TV show or a movie, do you think of the future viewers of the said TV show or a movie during the translation process?	
Yes	No
30	0

As it can be seen from Table 10 all the respondents think of what kind of people might be part of the target audience before they start working with their AVT assignments. However, in the questionnaire it was not asked from where the

respondents get the idea of the people who might belong to the target audience or what kind of people they are. That is why it is impossible to determine, if the respondents' working methods specifically relate to some of the mental models.

Every one of the mental models have their special characteristics, implied reader being found from the text, audience design having the categorization of hearers or viewers and personas, preferably being based on real-life users. (Suojanen et. al. 2015: 62, 68, 70) Some clues about these models could be found from the open-ended answers to other questions. For example, the three respondents who were mentioned when discussing specification, revealed that they do get supplementary material alongside the translation assignments and in them might be information of the target audience. From that point of view, audience design and personas could be related to the working methods of the respondents.

On the other hand, six of the respondents mentioned in their answers getting for example a dialogue list, script or first translation alongside the AVT assignment. When using these kinds of tools as a help in the translation process, the most fitting method would be implied reader. Two of the respondents mentioned that also the genre of the show has an influence on the language they choose to use in the translations. I would argue that even without a dialogue list or a script the linguistic side is strong with AV-material and though the genre of e.g. television show gives an idea of the target audience, the linguistic side could help the translators to better define the target audience. Either way, the fact that all the translators give a thought for the people who might be a part of the target audience of a specific AVT assignment rather than thinking the target audience of being a faceless entity tells that these AV- translators understand the diversity of the users of AVT.

The answers to the seventh question are presented below:

Table 11. Answers to question 7

7. When you are translating e.g. a TV show or a movie, have you ever thought that there could be an ideal viewer for the said TV show or a movie?	
Yes	No
11	19

In the seventh question of the working methods part, the respondents were asked if they ever thought that for the AVT assignment there could be an ideal viewer. As it can be seen from Table 11, 11 of the respondents had thought that for the AVT assignment there could be an ideal viewer and 19 of the respondents had not thought about this. This question is related to UCT, because in the course of the discussion on implied reader and personas, the concept of ideal user was mentioned. Though the audience design has also a category for the users for whom the message its directly aimed, there was no mention of an ideal viewer, user or hearer.

From the questionnaire it did not appear, whether the respondents use the idea of an ideal viewer as a help in their work. The fact that 11 respondents had given thought for the ideal viewer might point out that they also use it as a help in their work, but it cannot be stated to be true. In order to prove this, more research would be needed, for example in the form of an interview. As Suojanen et al. (2015: 70) state, it might not only be a positive matter if the translators create or think of an ideal user, because the ideal might turn out to reflect the translator's wishes rather than the actual needs of a real users.

The answers to the eighth question are presented below:

Table 12. Answers to question 8

8. When you are translating e.g. a TV show, do you ever think of the people who are not necessarily the target audience of the said TV show, but might still watch the show?	
Yes	No
26	4

In the eighth question the respondents were asked, if they ever think of the people who might not be among the target audience of an AVT assignment but could still watch the said assignment. As it can be seen from Table 12, almost every respondent had thought of people who are not necessarily part of the target audience, that being 26 of the group of 30. Only four of the respondents had not given thought for the people who are not part of the target audience.

This question related mostly to audience design, in which the “recipients of speech” were categorized by Allan Bell (see Mason 2000). This categorization is also presented in subsection 3.3.3. Three of the respondents mentioned in their answers to the fifth question “target groups” or “target group thinking”. Two more respondents also mentioned in their answers to the same question “target audience” or “specialized subject”. One of these five respondents did answer “no” to the eighth question, though he or she was aware of the target group thinking based on his or her answer to the fifth question. This of course could be, because he or she sees it more important to concentrate on the target audiences needs rather than on the needs of someone who might not even watch the AV-material. In other words, the idea of people who are not necessarily part of the target audience might feel too abstract for the translators.

The above mentioned terms could be related to audience design and they support the answers to the eighth question. The respondents are aware of the target audience, but they also understand, that AVT cannot be too specialized, because it could shut out people who are interested in the subject but do not have enough knowledge of the area. For example, if the translation of a nature document is full of terms, the message of said TV show could fail to reach all the possible viewers. Of course, more research should be done, in order to define, for example, to find out if the translators divide the target audience only to people who are part of it and to the people who are not part of it or is the division more considerate, in the spirit of Allan Bell’s categorization, for example.

The answers to the ninth question are presented below:

Table 13. Answers to the question 9

9. Have you ever placed yourself in the role of a viewer, when you have been producing a translation?	
Yes	No
29	1

In the ninth question the respondents were asked, if they have ever placed themselves in the role of a viewer during the translation process. Only one of the respondents had not done this and 29 of the respondents had placed themselves in the role of a viewer during the translation process. Though in UCT it was not directly spoken of setting oneself in the role of a user, there were recommendations of using translator's own expertise as a help in the translation process or in creating the personas (Suojanen et al. 2015: 70)

Suojanen et al. (2015: 70) pointed out that the personas could turn into representations of the translator's own ideals of the users. By placing him- or herself in the role of a viewer, the translator could gain important knowledge of what the viewers, i.e. users want, need and wish from the AV-material. On the other hand, placing oneself in the role of a user could turn out to be quite difficult, if the target audience is far from the translator's own age, represent different gender or both. The division of the answers to the ninth question reveals, that the respondents are using their personal experiences and expertise in their work in order to create AVTs which serve the viewers.

The fifth part of UCT process is heuristic evaluation and usability testing (Suojanen et al. 2015: 5). As it was stated in subsection 3.3.1, it is possible that this step of UCT might be too time consuming for a single translator in a small-scale project, but on the other hand translator could create heuristics i.e. usability guidelines, which could benefit him or her in projects which resemble one another. For example, if the translator works a great deal with second translations⁸, creating heuristics for them

⁸ Second translations are done for example from Swedish to Finnish, when the original ST has first been translated, for example, from English to Swedish.

could help the translator to work efficiently while producing user friendly translations.

From the point of view of the questionnaire, the answers did not directly relate to the heuristics or usability testing. When analyzing the answers to the fourth question, the respondents were specific of the matters to which they pay most attention when doing quality evaluation. Because the respondents were able to tell of the matters to which they focus when evaluating the quality of their translation, the respondents may have created working methods which are not far from using heuristics as a help in the translation process. The question specifically asked about “translation”, not “translations”, so from that perspective I need to be careful not to generalize too hastily, but because the respondents had worked on the field on average for over 15 years, it is probable that these matters are applied to other translations as well by the respondents.

For example, five of the 22 respondents, who answered “yes” to the third question of working methods part, mentioned paying attention to reference relation, i.e. whether the translation is in relation to what was spoken on the screen earlier. In other words, if the subtitles are logical for the user to follow. Ten of the 22 also mentioned paying attention to grammatical correctness. This includes matters such as writing errors and spelling mistakes, proper use of Finnish (or other target language) and avoiding interference. In addition to these, timing was mentioned seven times. Timing is an important part of AVT, because it enables the viewers’ possibility to follow the happenings on the screen and on the same time understand the spoken language. If the subtitles appear on the screen too early or too late, the usability of the translation decreases, and the user becomes frustrated.

Four of the respondents mentioned watching the said AV-material, when they are somewhat finished creating the subtitles. This could be seen to relate to the usability testing part of UCT. The translators do not necessarily have time or resources to conduct usability testing with real life users, and they must rely on their own professionalism. When they watch the AV-material as ready as it can be, they can judge the usability of it from the points of view I have mentioned in previous

paragraph. On the other hand, it could be difficult for the translators to switch from their professional side to the role of a user, the translator's professional ambition could put aside the needs and wishes of a user.

From the point of view of earlier discussion, it seems that the respondents of this questionnaire are successfully balancing between keeping the different users of AVTs in their minds during the whole translation process and still being able to produce technically high-quality translations. To be able to prove the quality of the translations, they should be studied, but from the viewpoint of this study and results of the questionnaire, the respondents', i.e. translators', working methods appear to be apt for producing audiovisual translations.

The sixth step of UCT process is post-mortem, which is conducted in order to end the translation project. The post-mortem is a tool which helps the co-operatives of translation project to reflect on their contribution to the project as well as reflect on the process from the viewpoint of the other steps of the UCT process. In other words, did the mental models work on the said project and did the heuristic evaluation and usability testing reveal problems which could have affected on the translation strategies. (Suojanen et al. 2015: 5-6) The answers to the questionnaire did not reveal anything related to this part of UCT process. It is not surprising, because the emphasis of the questionnaire was on the mental models and the quality of the translation, rather than the overall UCT process. The open-ended answers have been a treasure box, from where I have been able to find answers to many other questions, but not to this one.

The last step of UCT process is reception research, which according to Suojanen et al. (2015: 6) could be performed simultaneously with the post-mortem. Though the translation could be seen to be finished when it is handed over to the client, in UCT the finished translation task could be used as a tool in reception research. In UCT the reception research is used to gather information of how the real users experience the finished product, i.e. gather feedback of the usability of the translation. (ibid.) The answers to the questionnaire did not reveal anything about this step, but it is not a surprise because it was not asked about directly and the emphasis of the

questionnaire was on the mental models of UCT. This tool appears to be more useful for the translation agencies, who have the resources to conduct this kind of research better than a single translator, whose resources are limited. The results of this kind of research could of course benefit the translators, if they have access to them, for example via employment in a translation agency.

For the last part I have saved the cross analysis between the UCT part of the questionnaire and the questions 6-9 of the working methods part. This is because both areas of the questionnaire were formulated to be closed-ended with two answering options: yes or no. This also means, that the data from these questions is quantitative and easier to compare with each other than qualitative data. The earlier discussion has pointed out, that the Finnish AV-translators are using UCT related methods in their work. For example, I was able to recognize relation to the mental models and to the heuristic evaluation and usability testing from the answers to the questionnaire.

As was discussed in the section 4.2 (see Tables 1, 2 and 3), only 3.3 % of the Finnish AV-translators are aware of UCT, if the group of respondents is seen to represent 10 % of the Finnish AV-translators. This percentage is got, when the framework used is the 300 registered AV-translators in Finland (SKTL 2018). Because the actual number of AV-translators in Finland is expected to be much higher, any claims made in this study should be considered more as guidelines, rather than generalized truths. In other words, these claims cannot be stated to represent all the Finnish AV-translators.

From Tables 2 and 3 it can be seen, that even smaller group of Finnish AV-translators are using the methods of UCT consciously in their work. Though 3.3 % of the respondents had heard of UCT, only 1.6 % is aware of the tools and methods of UCT at least to some extent. Even smaller percentage, that being 1.3 % of the respondents, are using some tools or methods in their translation projects. Next, I will present some percentages of the answers to questions 6-9 of the working methods part.

When the answers to the sixth question (see Table 10) are presented in percentages, carefully expressed 10 % of the Finnish AV-translators are thinking of the people who might be part of the AVT assignment's target audience. This of course could be, because three of the respondents mentioned in their answers to the fifth question that the genre of said AV-material helps to define the possible viewers i.e. users. That is why it is not odd to have 30 "yes" answers to this question, though in the UCT part only ten from the group of 30 answered "yes" to the first question, in which I was interested to know, if the respondents had ever heard of UCT.

In the seventh question the respondents were asked of the concept of an ideal viewer, i.e. had they ever thought that for their AVT assignment there could be one. On the basis of the answers, the respondents were not so familiar with this concept (see Table 11). When the answers are changed to percents, 3.6 % of Finnish AV-translators have thought that for their AVT assignment there could be an ideal viewer. On the other hand, 6.3 % have not thought about the existence of an ideal viewer. This is not surprising, because in UCT the concept of an ideal user is not the main point, though it is mentioned couple of times when discussing the mental models.

The eighth question concerned the idea of secondary viewers, i.e. people who might not be part of the target audience of the AVT assignment but could also watch the AV-material. When the answers (see Table 12) are changed to percents, 8.6 % of the Finnish AV-translators have thought of the secondary viewers and 1.3 % have not thought of them.

In the ninth and last question of the working methods part the respondents were asked if they have ever placed themselves in the role of a viewer during the translation process. When the answers (see table 13) are changed to percents, 9.7 % of the Finnish AV-translators have placed themselves in the role of a viewer during the translation process and 0.3 % have not done so. The result to this question can also relate to the iterative nature of UCT, because if the translators do not have many resources or much support from e.g. a translation agency, they must rely on their own professionalism and harness their own experiences as a of a viewer to serve their aims.

In the light of the discussion above, it is interesting that the respondents of the questionnaire were not familiar with UCT to any greater detail, but from their answers to the working methods part one could recognize methods which are related to UCT. On the other hand, this might be because it is unavoidable not to think of the people who might be using audiovisual translations and because in Finland the translators themselves have probably used audiovisual translations a great deal during their lives. These experiences and observations could be facilitated in order to produce better translations, e.g. when translator has seen a mistake in subtitles, he or she can avoid doing the same mistake in his or her work.

As it was stated in section 4.1, the length of the careers of the respondents varied from one year to approximately 35 years. All four respondents, who answered “yes” to the third question of UCT part (Are you using these tools or methods in you work?), had worked in the field for over five years. This was in May of 2018, when the questionnaire was available for the respondents. From this viewpoint, my assumption that the translators, who have worked on the field for under five years have better knowledge about UCT, is wrong. The average working time in the field of these four respondents is 14 years, which undoubtedly proves my assumption being false.

If the viewpoint is changed to this hypothesis and the answers to questions from six to nine are used as a base for testing it, the result does not change. As it can be seen from Tables 10, 11, 12 and 13, the respondents of this study are mindful of the different viewers, i.e. users, of AVTs. Only three of the respondents had worked in the field for less than five years and one respondent had worked in the field for exactly five years. All these respondents had answered “yes” to the sixth question (When you are translating e.g. a TV show or a movie, do you think of the future viewers of the said TV show or a movie during the translation process?). One respondent from the group of four answered “yes” to the seventh question (When you are translating e.g. a TV show or a movie, have you ever thought that there could be an ideal viewer for the said TV show or a movie?) and the rest three answered “no”.

The same respondents, who answered “yes” to the seventh question, answered “no” to the eighth (When you are translating e.g a TV show, do you ever think of the people who are not necessarily the target audience of the said TV show, but might still watch the show?) and all the respondents who answered “no” to the seventh question, answered “yes” to the eighth. What makes this interesting is the fact that the respondent who answered “yes” to the seventh question, had been working in the field for about year, whilst the three others had worked in the field for a bit longer. Does the awareness about the secondary viewers evolve after spending some time working in the field? Is it easier for the novice to focus on the ideal viewer rather than on a large faceless entity? More research is required to figure these things out. All four answered “yes” to the ninth question (Have you ever placed yourself in the role of a viewer, when you have been producing a translation?). Two of these respondents had heard of UCT and the other two had not heard of the theory and none of them were using UCT in their work consciously.

5 CONCLUSIONS

The aim of this thesis was to find out, whether the translators who are working in the field of audiovisual translation in Finland are aware of the user-centered translation theory and are they using the mental models of the UCT in their work. My research questions were the following: 1. Are the Finnish AV-translators consciously using UCT in their work? 2. Are the Finnish AV-translators using UCT related methods, such as mental models, in their work? 3. Is there any difference in the usage of UCT related methods between translators who have worked in the field for under five years or for over five years?

The material of this study was gathered via a questionnaire. The questionnaire was aimed for the AV-translators of the Finnish Association for Translators and Interpreters (SKTL). The questionnaire was sent to them via an e-mail and the link to the questionnaire was shared on the SKTL's Facebook page. The questionnaire was divided into three parts. The first part gathered data of the AV-translators' background, the second part handled UCT and the AV-translators knowledge of the theory and the third part mapped out the working methods of AV-translators. The questionnaire gathered 30 answers during a period of two weeks.

The data the questionnaire gathered was mixed, meaning it was qualitative and quantitative. The qualitative data was analyzed with the help of specifying questions, which I formulated from the basis of the gathered data. With the help of these questions, I was able to categorize the answers and this way the analysis was easier to conduct and made the discussion easier to follow. The answers to the specifying questions were presented in the form of tables, which also made the discussion easier to follow.

The quantitative data was also organized in tables, which made the analysis clearer. The answers which yielded quantitative data, were changed into numbers, which were again changed into percentages. This way I got comparable numbers which were set in proportion with the framework. Because the framework was limited, it is important to notice that it affects the results of this study. As it was stated in section

1.1, this is a case study and the results cannot be generalized to concern all the Finnish AV-translators. However, the results of this study can be beneficial when considering new subjects for research.

On the basis of my discussion, I have succeeded in finding answers to my research questions. It is quite obvious that the Finnish AV-translators are not using UCT consciously. Though ten of thirty respondents had heard of UCT, only five respondents were familiar with the theory to some extent and only four of these five were using some of the methods and tools of this theory in their work. It would be interesting to know, which of the methods and tools the respondents had adopted from the theory and how they feel about them, i.e. do they feel that adopting the methods and tools have helped them to work more efficiently and helped them to produce more user-friendly translations.

However, not being familiar with UCT did not prevent the respondents from using UCT related methods unconsciously in their work. Though the interest of this study was mostly in the mental models, it was a surprise to notice that there were also methods related to heuristic evaluation and usability testing. On the other hand, this is not a surprise, because the AV-translators are usually responsible for the whole AVT process, which includes translation and technical aspects, such as timing their own subtitles. Therefore, the AV-translators go through their translations several times before handing in the assignments and at the same time they can perform quality evaluation for the translations. Future research could be aimed more at the processes which go through the translator's head while translating and in some form, this is already done when doing research of machine translation and why it cannot reach the same level of quality as human translators.

There was no notable difference in the usage of UCT related methods between translators who had worked on the field for under five years or translators who had worked in the field for over five years. As the discussion revealed, most of the translators were using UCT related methods, but unconsciously. I would argue, that the translators who had worked in the field for over five years, were more conscious of the UCT related methods than the translators who had worked on the field for

under five years. This is because, the four respondents who stated, that they use UCT in their work, had worked in the field for over five years.

Because there was not so much diversity in the length of the respondent's careers, the assumption of better knowledge of UCT among translators who have been in the field for under five years, was proven false. Though I was able to facilitate an analysis and the results pointed out that the respondents who had worked in the field for under five years, were not more aware of UCT than those respondents who had been working in the field for over five years. The result was quite the opposite, because the four respondents who were consciously using UCT in their work, had been in the field for over five years.

As stated before, the resources to conduct this study were limited. Therefore, for example, additional interviews which could have offered important extra information about the working methods of the translators, were not possible to arrange. On the other hand, the number of respondents was decent for this kind of study, though the results cannot be generalized to concern the whole group of Finnish AV-translators. On some occasions the phrasing of the questions in the questionnaire could also have been better or more carefully thought through. These minor errors could have been avoided, if the questionnaire had been pilot tested properly before sending it to the respondents.

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Appendix 1. The Questionnaire's Layout



Vaasan yliopisto

Kyselylomake

Lomake on ajastettu: julkisuus alkaa 2.5.2018 13.30 ja päättyy 16.5.2018 18.00
 Tämä kysely on osa loppuyötä, jossa tutkitaan käyttäjakeskeisen käännosteorian (user-centered translation theory, UCT) hyödyntämistä audiovisuaalisten kääntäjien näkökulmasta. Kyselyn vastauksia käytetään tämän kyseisen loppuyön aiheistona ja vastaukset käsitellään luottamuksellisesti. Loppuyö toteutetaan Vaasan yliopiston Kieliasiantuntijuus erikoistuneessa yhteiskunnassa -maisteriohjelmassa. Loppuyön arvioitu valmistumisaika on syksy 2018.

Kyselyyn vastaaminen kestää arviolta 10 minuuttia.

Kiitos vastauksistasi!

Milla Kankaanpää, v99598@student.uva.fi

Taustatiedot

1. Oletko opiskellut kääntämistä tai kieliä? Jos olet, missä yliopistossa olet suorittanut opintojasi tai valmistunut?

*** Vastaus**

2. Jos olet valmistunut kandidaatiksi ja/tai maisteriksi, koska olet valmistunut (viimeisimmän tutkinnon valmistumisvuosi riittää)?

*** Vastaus**

3. Teetkö audiovisuaalisia käännöksiä kokoaikatyönä vai osa-aikaisesti?

*** Vastaus**

4. Kuinka kauan olet tehnyt audiovisuaalisia käännöksiä?

*** Vastaus**

Käyttäjakeskeinen käännosteoria (UCT)

1. Oletko kuullut käyttäjakeskeisestä käännosteoriasta opintojesi aikana tai jossain muussa yhteydessä?

Kyllä Ei

Vastaus

2. Oletko tietoinen käyttäjakeskeisen käännosteorian tarjoamista työkaluista tai metodeista edes jossain määrin?

Kyllä Ei

Vastaus

3. Käytätkö näitä työkaluja tai metodeja työssäsi?

Kyllä Ei

Vastaus

Työskentelytavat

1. Kuvaile, mitä teet ensimmäiseksi kun saat käsiisi uuden audiovisuaalisen käännöstoimeksiannon?

Vastaus

2. Käännätkö koko toimeksiannon nopeaan tahtiin vai jaatko toimeksiannon pienempiin osiin?

Vastaus

3. Kun olet saanut käännöksesi valmiiksi, arvioitko sen laatua myöhemmin uudelleen?

Kyllä Ei

Vastaus

4. Jos vastasit ylempään kysymykseen kyllä, voisitko kertoa mihin seikkoihin erityisesti kiinnität huomiota kun arvioit käännöksesi laatua?

Vastaus

5. Pohditko ennen kääntämisen aloittamista, millaisia ihmisiä käännöksen kohdeyleisöön kuuluu?

Vastaus

6. Kun käännät esimerkiksi televisio-ohjelmaa tai elokuvaa, ajatteletko käännösprosessin aikana kyseisen televisio-ohjelman tai elokuvan tulevia katsojia?

Kyllä Ei

Vastaus

7. Kun käännät esimerkiksi televisio-ohjelmaa tai elokuvaa, ajatteletko koskaan, että kyseiselle televisio-ohjelmalle tai elokuvalle olisi olemassa ideaalikatsoja?

Kyllä Ei

Vastaus

8. Kun käännät esimerkiksi televisio-ohjelmaa, ajatteletko koskaan kääntäessäsi niitä henkilöitä, jotka eivät välttämättä kuulu kyseisen ohjelman kohdeyleisöön, mutta saattavat silti katsoa sitä?

Kyllä Ei

Vastaus

9. Oletko koskaan asettanut itsesi katsojan rooliin, kun olet tehnyt käännöstä?

Kyllä Ei

Vastaus

Tietojen lähetys

Tallenna

Appendix 2. English Translation of the Questionnaire

Questionnaire

This questionnaire is a part of a master's thesis, which focus on studying the user-centered translation theory (UCT) and its usage from the point of view of audiovisual translators. The answers of this questionnaire will be used as a material for the aforementioned master's thesis and the answers will be handled with trust. This master's thesis is done in the University of Vaasa's Language expertise in specialized society- training program.

The estimated time for handing in the Master's Thesis is autumn 2018.

Answering to the questionnaire takes approximately 10 minutes.

Thank you for your answers!

Milla Kankaanpää, v99598@student.uva.fi

Background

1. Have you studied translation or languages? If you have, which university have you studied at or received your degree from?

Answer:

2. If you have a degree of Bachelor and/or Master, when did you graduate (the graduation year of the latest degree is enough)?

Answer:

3. Is audiovisual translations your full-time or part-time job?

Answer:

4. For how long have you worked with audiovisual translations?

Answer:

User-centered translation theory (UCT)

1. Have you heard of user-centered translation theory on the course of your studies or on some other occasion?

Answer: Yes No

2. Are you aware of the tools and methods of the user-centered translation theory at least to some point?

Answer: Yes No

3. Are you using these tools or methods in you work?

Answer: Yes No

Working methods

1. Describe, what is the first thing you do, when you receive a new audiovisual translation assignment?

Answer:

2. Will you complete the whole translation assignment at one go without breaks or will you divide it into smaller sections?

Answer:

3. When you have completed the translation assignment, will you evaluate the quality of it later?

Answer: Yes No

4. If you answered yes to the question above, would you kindly tell to which matters you especially pay attention to when you evaluate the quality of your translation?

Answer:

5. Do you think of what kind of people might be a part of the target audience, before you start the translation process?

Answer:

6. When you are translating e.g. a TV show or a movie, do you think of the future viewers of the said TV show or a movie during the translation process?

Answer: Yes No

7. When you are translating e.g. a TV show or a movie, have you ever thought that there could be an ideal viewer for the said TV show or a movie?

Answer: Yes No

8. When you are translating e.g. a TV show, do you ever think of the people who are not necessarily the target audience of the said TV show, but might still watch the show?

Answer: Yes No

9. Have you ever placed yourself in the role of a viewer, when you have been producing a translation?

Answer: Yes No