Focus on the Audience: Three Cases of User-Centered Translation

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Tässä pro gradu -tutkielmassa perehdytään käyttäjäkeskeiseen kääntämiseen ja tarkastellaan käyttäjäkeskeisen käännösteorian menetelmien toimivuutta käytännössä. Tutkimuksen hypoteesi on, että käyttäjäkeskeisen kääntämisen menetelmien hyödyntäminen käännösprosessissa edesauttaa kääntäjää vastaamaan käännöksen vastaanottajan tarpeisiin. Näin ollen teoria tarjoaa kääntäjille metodeja, joiden avulla käännöksestä saadaan mahdollisimman käyttäjäystävällinen.

Tutkimuksen teoreettisena viitekehyksenä käytetään Tytti Suojasen, Tiina Tuomisen ja Kaisa Koskisen kirjassaan *Käyttäjäkeskeinen kääntäminen* (2012) esittelemää teoriaa. Käyttäjäkeskeisyyden ajatus on ollut käytössä jo jonkin aikaa mm. ohjelmistokehityksessä ja dokumentoinnissa, mutta käännöstieteen alalla sen käyttö on vielä vähäistä, eikä sen toimivuutta ole vielä tutkittu käytännössä. Käyttäjäkeskeisessä kääntämisessä kääntäjä asettaa tekstin vastaanottajan etusijalle käännösprosessissa. Teoria tarjoaa tähän monenlaisia välineitä ja keinoja, joista tässä tutkimuksessa esitellään mentaaliset mallit ja heuristinen arviointi. Käyttäjäkeskeinen käännösprosessi on lisäksi iteratiivinen, eli käyttäjäkeskeisyyttä ja käytettävyyttä arvioidaan koko käännöstyön ajan, jotta lopullisesta käännöksestä saataisiin mahdollisimman käytettävä.

Asetettua hypoteesia arvioidaan tutkielmassa kolmen tapaustutkimuksen avulla. Tutkimuksista ensimmäinen testaa mentaalista mallia *vastaanottajakeskeinen viestinnän suunnittelu* (audience design) audiovisuaalisen käännöksen apuvälineenä. Toisessa tapaustutkimuksessa käytetään asiakirjakäännöksen apuna mentaalista mallia *sisäislukija* (implied reader), ja tutkimusta varten tuotetun käännöksen käytettävyys arvioidaan käännösten arviointia varten tuotetun heuristiikkalistan avulla. Kolmannessa tapaustutkimuksessa haastatellaan käännöskoordinaattoria käännöstoimiston sisäisestä käännösprosessista sekä pohditaan, miten prosessista saisi tehtyä käyttäjäkeskeisemmän.

Aineiston analyysi osoittaa, että käyttäjäkeskeisen kääntämisen keinoista mentaalisten mallien käyttö soveltuu hyvin myös pienempien käännöskokonaisuuksien kääntämiseen, ja niiden avulla käännöksestä on mahdollista saada käyttäjäystävällinen. Huomioitavaa on kuitenkin, että kaikki mentaaliset mallit eivät välttämättä sovellu kaikkiin käännöstoimeksiantoihin, ja näin ollen käytettävät käyttäjäkeskeisen kääntämisen keinot on valittava huolella ennen käännösprosessin alkua. Lisäksi analyysistä on todettavissa, että heuristisen arvioinnin avulla käännöksen käytettävyyttä pystytään tutkimaan loogisesti ja johdonmukaisesti käyttäjän näkökulmasta. Kolmannessa tapauksessa käännöstoimiston käyttöön ehdotettuja käyttäjäkeskeisen kääntämisen menetelmiä olivat esimerkiksi heuristinen arviointi sekä mentaalisten mallien esittely toimistossa työskenteleville kääntäjille.

Tutkimuksen johtopäätös on, että käyttäjäkeskeisen kääntämisen menetelmien avulla on mahdollista tuottaa käytettävä ja käyttäjäystävällinen käännös. Tutkielmassa lisäksi todetaan, että vaikka monet käyttäjäkeskeisen kääntämisen menetelmät ovat edullisia toteuttaa ja helppoja ottaa käyttöön, kannattaa käyttöönotto tehdä vaiheittain, jotta siitä aiheutuva lisätyötaakka ei kävisi liian suureksi.

Avainsanat: käyttäjäkeskeinen kääntäminen, käytettävyys, käännösteoria, mentaaliset mallit, heuristinen arviointi

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1. INTRODUCTION

A new translation theory has emerged, namely user-centered translation. It is a theory that extends the possibilities of user-centeredness from technical communication and software development to translation. In user-centered translation, the recipient of the text is present in every step of the translation process from refining the target audience to releasing the final translation. So far this theory has not been widely used in translation, but in technical communication the idea of a product's usability in relation to its user has been present for a long time, and therefore the theory is heavily influenced by technical communication.

As a topic for this thesis the theory of user-centered translation is a fruitful one, because the theory is so new. Indeed, the theory has only recently been outlined in writing by Tytti Suojanen, Kaisa Koskinen and Tiina Tuominen in their work *Käyttäjäkeskeinen kääntäminen* (2012). However, the idea of a target audience should already be used by every translator in every translation task as the audience is ultimately to whom the translator is translating. Therefore, the importance of determining and knowing who you are translating for is emphasized in the training of new translation professionals. Douglas Robinson encourages students and translators to pay close attention to whom they are translating and why, to consider the needs of the target audience and, in case the information is insufficient, to use their professional judgment to project the audience (2003, 208). Therefore, the theory of user-centered translation is worth observing, as it takes the idea of a target audience – already widely used in translation theory – to a new level, and expands it so that it can be used as a tool to more effectively include the user in the translation process.

The basis of my work is in the aforementioned *Käyttäjäkeskeinen kääntäminen* (2012), which is a textbook introducing the theory of user-centered translation as a tool for translators.

However, due to the newness of both the theory and the book, the theory has not yet been studied in practice. Therefore, the idea for this research topic sprang from the authors' need to test the theory of used-centered translation as well as the methods introduced in their work in practice. Consequently, the results of this master's thesis will be published in the English translation of Suojanen et. al.'s work, called *User-Centered Translation* (St. Jerome, 2014).

Although the idea of a target audience has been known and used in translation studies for quite some time, the idea of usability is fairly new. In technical communication, user-centeredness has been in the focus for some time already, and even longer in software development. However, only recently has user-centered thinking been gaining ground in the world of translation studies. From the user's point of view, user-centered translation means that the aim of the translation process is to create a translation that is as usable and as user-friendly as possible. Alternatively, from the translator's point of view, user-centered translation aims to provide translators with a more profound knowledge of the target audience's needs, and thus helps translators meet these needs and produce a translation that is usable and functional. The theory relies heavily on a functional perspective, and the functionality and usability of the final text is very important. However, as a translation theory, user-centered translation is a very practical approach and therefore also a very good basis for case studies.

In the past, many translation theory experts have called the target audience of a translation with many different terms, such as reader, receiver and recipient. In this thesis, the terms used by the quoted scholars remain as they are in their work, but otherwise either the term *target audience* or *recipient* is used. The reason for this is that, in my opinion, calling the target audience either reader or receiver sets the audience in a passive role, which in turn negates the idea of user-centeredness where the user is in the focus. Thus, the term target audience is used when talking about the abstract audience of a translation, and the term receiver is used when discussing a more concrete representation of the audience.

As Suojanen et. al. state, user-centered translation is not “a radically new departure from previous approaches. It is, instead, an updated and pragmatic version of functionalist translation theories” (2012, 152). Instead of just an end-of-process quality assessment, the translation can be assessed and the methods modified according to the user’s needs along the translation process (ibid). In other words, the theory develops what is already present in translation theory and expands it to include processes that are already in use in software development and, to some extent, in technical communication. The result of this is a translation theory that includes the recipient of the text in every step of the translation process, which, in turn, increases the translation’s usability.

1.1 The aim of this study

The aim of this study is to test the theory of user-centered translation, introduced by Suojanen et. al. (2012), by conducting three different case studies on three different translators, using slightly different methods of user-centered translation. In this thesis, I will explain the method for those case studies, as well as present and analyze the results. For case studies 1 and 2 professional translators will translate a different kind of text using user-centered translation methods for each case study. For case study 3, I will interview a translation coordinator about usability and user-centeredness in coordinating translations, as well as explore different ways of how usability could be monitored and tested on a translation agency level. Finally, I will compare the results of the three case studies to see how the different methods work in different kinds of translation situations.

The case studies will provide the English translation of *Käyttäjäkeskeinen kääntäminen* with more hands-on knowledge of how the theory can be applied to real-life translation work. This is essential in establishing the theory of user-centered translation as a legitimate translation theory. My hypothesis is that the case studies will prove that the theory of user-centered translation is a very practical theory that can be easily applied to real-life translation commissions – regardless of their extent – and that the implementation of said theory will help in keeping the recipient's needs in mind while translating a text. Thus, the theory can provide the translator with tools for making the translations as user-friendly as possible.

1.2 Structure

Apart from Introduction and Conclusions, this thesis can essentially be divided into two parts. In Chapter 2 the theoretical basis for this study is introduced and in Chapter 3 that theory is put to use in conducting three case studies. Both parts are of equal interest: the theoretical part will elaborate on the theory of user-centered translation with an emphasis on Suojanen et. al.'s approach to it. Then, in the second part, that theory will be put to the test. The translations, case studies and the results of the case studies will be analyzed in detail in Chapter 3. Conclusions and discussion on whether the case studies confirm the hypothesis or not will be presented in Chapter 4. Below, I will present the content of each following chapter in more detail.

In Chapter 2 I will introduce the theoretical basis for this thesis. The chapter is divided into two sub-chapters in which I will go more into detail about the different aspects of user-centered translation. In the first sub-chapter I will discuss and examine three different mental models that can be used in user-centered translation: personas, addressees and audience design. In the second sub-chapter I will then explore heuristic evaluation. Heuristic evaluation is a form of expert evaluation, in which an expert or a group of experts perform an evaluation of the translation using a set of heuristics, i.e. a set of predetermined quality evaluation criteria (Korvenranta 2005).

After heuristic evaluation, in Chapter 3 I will present the study methods and study material, as well as analyze the result of the three case studies and present the results. The chapter is divided into sub-chapters based on the case studies: each case study is presented in a separate sub-chapter.

Finally, in Chapter 4, I will discuss the conclusions of the three case studies conducted in light of the used theory. I will also try to determine whether or not the case studies confirmed my hypothesis that the theory of user-centered translation will help the translator in keeping the recipient’s needs in mind while translating a text and thus will also help in making the translations as user-friendly as possible. I will also discuss how the methods used in the case studies could be applied to other kinds of translations than where they were used in this study, and how easily adaptable those methods seem to be.

2. EXPLORING USER-CENTERED TRANSLATION

In this chapter I will introduce the theoretical base for the case studies (see Chapter 3). The theoretical base for this thesis is based mostly on Suojanen et. al.'s work *Käyttäjäkeskeinen kääntäminen* (2012), because the purpose for these case studies is to test the theory of user-centered translation introduced in the book. The results of the case studies will then be included in the English translation of Suojanen et. al.'s work. I will, however, aim to expand the scope of the authors' work in order to make the case studies as widely applicable as possible. Furthermore, I will deliberate how the theory of user-centered translation could be used not just in technical translation, but also in other areas of translation.

Computer scientist and author Bill Buxton states that "arguing the need for user involvement in a modern book on product design is as pointless as a discussion about the need to know the rules of arithmetic in an advanced mathematics textbook" (2007, 143). According to Buxton, the involvement of the user already in the design process should be self-evident. Granted, in his statement Buxton is referring to user interface and software design, but should this type of thinking not be the norm with translations as well? Regardless of the type, scope and genre of the translation, I would argue that involving the recipient in the translation process helps to better meet their needs. Consequently, it would also help make the translation better, as well as possibly improve the usability of the translation based on the recipient's feedback.

Moreover, in his work *Becoming a translator*, Douglas Robinson states that "translators don't translate <u>words</u>; they translate <u>what people do with words</u>" (2003, 142; original emphasis). What this means is that instead of just translating words on a lexical level, translators must strive to translate the meanings behind the words as well as the purpose for which the author has used the words. In essence, Robinson's idea can be viewed as being a close companion to Eugene Nida's idea of dynamic equivalence. In dynamic equivalence, the goal is to evoke the same kind of reaction from the recipient of the translation as the recipient of the original text got form it (Nida 2012, 144). Nida's approach to translation theory can be described as sociolinguistic, because he emphasizes the role and the responses of the receptor in all translation work (Dil 1975, xiii) and considers the role of the recipient as a part of the target culture very important. However, it is worth mentioning that this statement is not valid if the purpose of the translation is consciously different from the purpose of the original text.

In my opinion, Nida means that a translation is not an exact replica of the original text in another language, but rather a version of it in which translators have had to use their own judgment to make changes and alterations to the original in order to transfer its idea into the target language. Since there are no two languages that are identical, there can never be a perfect and absolute correspondence between the source text and the translation. Hence a translator will always have to do a certain amount of interpretation, regardless of the source and target languages.

However, determining how a text needs to be translated to best meet the needs of the target audience is no easy feat, as the target audience may be broad or the translator's information of it might be limited. In cases like these, a user-centered approach to translation is helpful, because it provides the translator with the tools to take the target audience information and expand it so that the translation would best meet their needs.

In viewing whether user-centered translation can be considered similar to Nida's dynamic equivalence, both sides of the argument have value. On the one hand, when utilizing user-centered translation, the needs of the recipient are paramount to the translator in the translation process. On the other hand, the similarity between the source text's recipient's reaction to the source text and the translation's recipient's reaction to the translation is not important, but the usability of the translation is. In other words, in dynamic equivalence, the recipient is viewed in relation to the translation, and in user-centered translation, the translation is viewed in relation to the recipient.

The user-centered translation process, as outlined by Suojanen et. al. (2012), is illustrated in Figure 1 below.

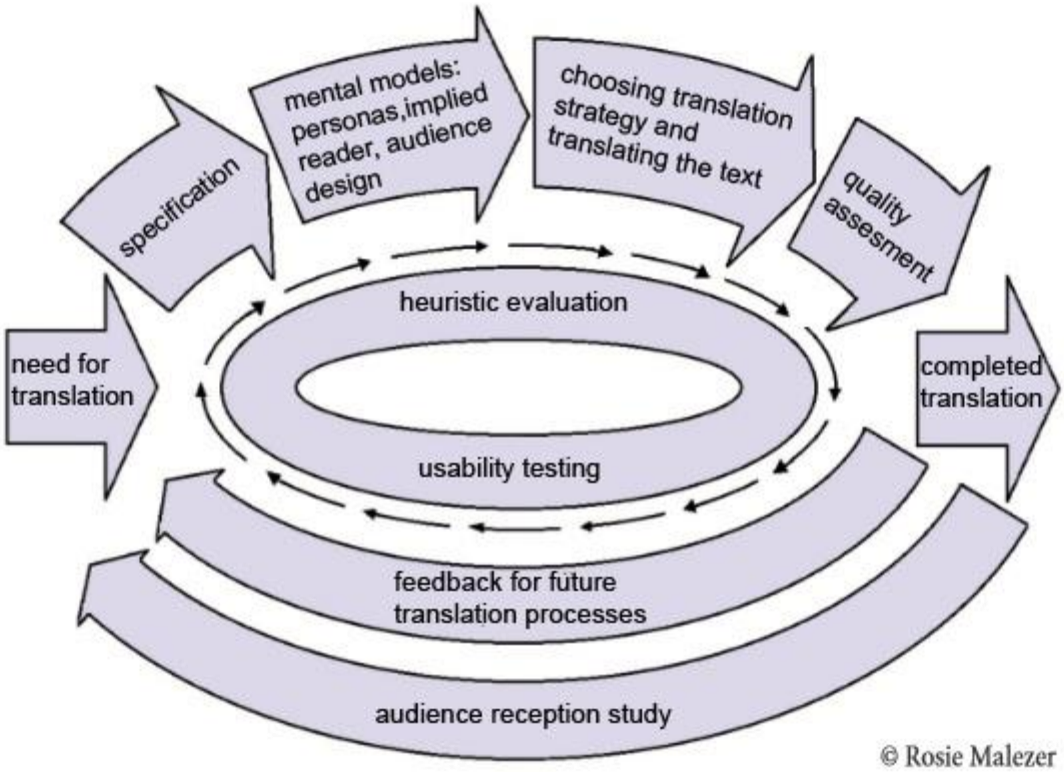

Figure 1. User-centered translation process (Malezer in Suojanen et. al. 2012, 132; translated by AO).

The process begins when the need for a translation arises, seen in the figure on the far left. First, a specification outlining the translation's essential factors, such as the target audience and the aspired level of quality, is created for the specific text. At the beginning of the translation process, the translator may also utilize mental models to refine the target audience in more detail, and, based on the specification and the possible mental models used, the translator then chooses a suitable translation strategy. (Suojanen et. al. 2012, 131.) Mental models are fictitious representations of what the translator believes the recipient of the translation to be like and it is "constructed to represent the needs of a whole range of real users" (Garrett 2003, 54). There are multiple ways of constructing mental models, and the models used in the case studies for this thesis are explored in more detail in Chapter 2.1.

During the translation process, the quality of the translation can be assessed in many different ways. Two of the most central ways are heuristic evaluation and usability testing, which are illustrated in the middle of the figure. In heuristic evaluation, usability specialists evaluate the translation with a list of established usability heuristics (Nielsen 1995). Both heuristic evaluation and different types of usability testing can also be utilized after the translation process is completed, as can different types of audience reception studies. (Suojanen et. al. 2012, 131–132.)

The feedback received during and after the translation process benefits all following translation processes and helps translators to build mental models that are more accurate and reliable. This is especially beneficial to translation tasks and processes that are continuous or repetitious, because the iterative nature of these processes define and focus the mental model of the recipient, and thus facilitates and helps the translator to make the right choices for the recipient. (Suojanen et. al. 2012, 131–132.) Thus, in an iterative translation process, the same or similar translation tasks are repeated so that the translation is improved and the target audience is refined after each translation based on user feedback, usability testing or heuristic evaluation.

What kinds of texts then benefit from a user-centered approach? From a financial perspective, extensive usability testing and heuristic evaluation are often possible only in large scale translations, since smaller translation services and freelance translations do not often have the means to conduct them. However, this does not necessarily mean that the option of user-centered translation is completely unreachable to these entities. Applying the principles of user-centered translation does not in itself require large scale translation projects, but they can be applied to virtually all translation tasks regardless of their length, type or genre, and the final translation will not necessarily take any more time to produce or cost any more to its commissioner than it would otherwise (Suojanen et al. 2012, 105). However, so far this is only true in theory, since Suojanen et. al. cannot yet offer any proof of this due to the novelty of user-centered translation.

Every translation has an audience, and the better the translator knows the audience and is aware of it, the better are the chances of producing a good and usable translation. As an example of a genre where the approach would, in my opinion, be highly usable is in children’s literature. In children’s literature, audience is in the forefront of translation, mainly because the needs of the audience vary greatly between different age groups. The translator needs to be very aware of this, as neglecting to consider the needs of the audience can have a profound effect on how the translation is received, how well the translated work sells and so on.

However, taking only the child audience into account when translating children’s literature might not be enough. The translator must also take into account the fact that some child audiences are not yet old enough or skilled enough to read by themselves. Riitta Oittinen describes this as a *dual audience* (2000, 64). In addition to the actual intended audience, children, the translator must also consider a secondary audience, the adults who read the story out loud to the children. In continuation, Christine Sousa points out that “the reader of a translated text is particularly important when the translation is intended for a young audience” (2002, 16). This duality presents a unique dilemma: which one of the audiences should the translator view as the primary audience and which one is the secondary. Clues to this can be, of course, found in the source text. But, sometimes a story takes on a life of its own. Sometimes a story that was originally intended for adults (cf. *Gulliver’s Travels*) becomes a story written to children, or vice versa (Oittinen 2006, 35). If a shift like this has happened, the translator must then make the choice of which audience to translate to based on the source text, its intended audience, as well as its actual audience.

Still, in my opinion, user-centered translation can be used in the translation process of children’s literature regardless of the duality of the audience. The translator must certainly be very aware and careful when considering the audience, but it is not an impossible task. By using the methods outlined earlier in Figure 1, the translator can, for example, produce an audience persona for both the primary and the secondary audiences of the text and use them both side by side (see also Chapter 2.1). This way a passage that might be difficult to translate for the primary audience can be considered from the point of view of the secondary audience.

2.1 Mental models

In user-centered translation it is of utmost importance to recognize who the recipient of the translation will be. The translator needs as much information as possible of the intended recipient in order to make the translation the best possible translation for that recipient. However, it is rarely possible to get a lot of detailed information about the recipient, especially since the target audience might not even be very familiar to the translation’s commissioner either. Therefore in user-centered translation, it is important to take what little information the translator has of the recipient, expand it and use it as much as possible in order to cater for the needs of the recipient.

In this chapter I will examine mental models and how a translator might use them to benefit the recipient. Mental models are abstract representations of what the end-user of a product, or, in this case, the recipient of a translation is like. In using mental models, a translator gathers information about the recipient and forms a mental model of them based on that data. It is not always possible to reach the actual recipients, and therefore mental models are a good way to fill in the gaps in the recipient profile (Suojanen et. al. 2012, 54).

As stated earlier, mental models are fictitious representations of what the author, software developer or translator believes the recipient or the end-user to be like and it is constructed to represent the needs of a variety of real users (Garrett 2003, 54). The models are based on the users' needs, either deduced heuristically or by collecting user data and constructing the models based on that data.

In the following three sub-chapters, I will introduce three different ways of constructing mental models: *personas*, *implied readers* and *audience design*. From all the tools of user-centered translation introduced by Suojanen et. al. (2012), I chose these three mental models to be used in the case studies, because I think that they are the most suited to small translation commissions such as the ones conducted later on for this thesis. In addition, I believe that mental models are the easiest to construct, even based on very little data about the audience. All three mental models are relatively similar to one another with minor differences in construction as well as usage.

2.1.1 Personas

The basis for a user-centered translation is always the needs of real recipients (Suojanen et. al. 2012, 55). However, very rarely a translator has any access to the translation's real recipients, and often the information about those recipients is limited, or the intended audience base is so broad that the translation's commissioner cannot provide the translator with the information needed for successfully translating a text. Instead of translating with limited recipient information, the translator may create a fictional persona that represents the average recipient.[1] In this way, the translators are able to expand the recipient data they may have and create a focused representation of the recipient, and by extension of the target audience to whom the translation is targeted.

Personas are a way of getting a concrete image of the user that help to keep the user's needs in mind throughout the process of creating something, or, in this case, translating something. Personas are as tangible a way of keeping the focus on the user as the translator wishes, as translators can create a persona as thorough and complete as they wish. The persona can have a name, age, hobbies, interests, level of knowledge and even a photograph. (Calabria 2004.) First and foremost, a persona is a tool for the translator to solve problematic areas of the translation. As an example, let us examine the case of a fictional horseback-riding magazine targeted for pre-teens and young teenagers. One of the reader personas for such a magazine could be as follows:

> Sarah is a 12-year-old girl, who enjoys horseback riding, pop music and hanging out with friends. She belongs to a close-knit group of four girls who all go to the

[1] Or, as in children's literature, the dual audience, i.e. the intended audience and the secondary audience of the translated text (see Oittinen 2000).

> same school, ride horses and like the same bands, such as Justin Bieber, One Direction and Nicki Minaj. She has been riding for four years and attends private riding lessons twice a week. She is quite athletic and enjoys being outdoors.
>
> Sarah is familiar with the day-to-day life of a horse stable and taking care of horses, but still requires the supervision of more experienced riders for the more demanding tasks. She has not competed in equestrian sports, nor is she particularly interested in competing in them – she likes trail riding the most – but has some basic knowledge of competitions as some of her friends plan on participating in them later on.[2]

The benefit of a persona such as the one above is that if the translators of the horseback-riding magazine encounter a problem in translating the text, they can ask themselves: "Would Sarah understand what this means?" or "Would Sarah find this interesting?" Similarly, they might have multiple of such personas to represent different facets of their readership, readers with different interests or with a different level of knowledge. With the help of personas, the magazine staff can then adjust the translation to correspond to the needs of the entire target audience based on the needs of the personas.

Wille Kuutti points out that personas are purposefully fictional, since real users rarely make for good personas (2003, 122). This is due to the fact that no user is average, that is, users have their own quirks and eccentricities that muddle the process, even in cases where there is a lot of user data available. Therefore, it is better to use fictional personas that are created based on real user data, so that the persona only has qualities that are common in the entire user base. (Ibid.) In essence, a persona is an archetype of a member of the target audience and thus an individual that represents the entire group.

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[2] Even though this example does not include a picture, the personas used in real-life translation situations usually include a photo to even more concretely represent the persona.

2.1.2 Implied readers

The concept of implied reader is somewhat more theoretical than that of a persona. Where a persona is a concrete representation of the target text user, created with personal characteristics, age, name and even a picture, an implied reader is a much more abstract tool. An implied reader is a text's built-in reader position or – in other words – an image of the kind of readership to whom the writer has intended the text and what kind of reader image a researcher might build from the text through analysis (Suojanen et. al. 2012, 57)[3]. According to Outi Alanko, an implied reader is a group of characteristics or criteria that a text requires from its reader (2001, 220). Therefore, it can be said that where a persona is a fictitious personification of the target text's recipient, an implied reader is an abstract collection of characteristics the text requires from the recipients so that they can fully understand it.

The greatest difference between a persona and an implied reader is that the former is based on gathered and deduced user information, whereas the latter is based on the text itself. Moreover, unlike a persona, an implied reader can be distilled form an existing text through analysis. In a way, the basic idea of a persona and of an implied reader is essentially the same, but the approach is from two different viewpoints.

The construction of an implied reader is based on the evaluator's – or translator's – analysis of the translation process (Suojanen et. al. 2012, 59). In order to construct it, the translator must understand what the implied reader of the source text is like, and how the implied reader of the target text would differ from it due to, for example, cultural differences. Typically, the source text and the target text have different kinds of implied readers, which

[3] The idea and different applications of an implied reader in prose fiction is discussed thoroughly by Wolfgang Iser in his work *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (1990).

can both explain and justify changes and alterations that are made to the target text in relation to the source text (ibid).

Christine Sousa (2002) has studied the implied reader in translations that are targeted at children. She argues that a translation can have two different types of readers: the implied reader and the real reader:

> [T]he implied reader [is] the person the author addresses in his work, explicit [sic] or implicitly, and who shares in some assumed measure the author's knowledge. Contrastingly, the real reader – the person who actually performs the act of reading – in fact may or may not be the writer's intended reader. He may simply be an accidental reader, someone who reads the book but who is not part of the intended audience. (Sousa 2002, 17.)

In my view, Sousa's distinction is accurate especially when translating to very young audiences, when the real reader of the text can be assumed to be an adult, but the implied reader of the text is the child. However, I would argue that, in the light of user-centered translation, the real reader is just as important as the intended audience, because the translation should be of interest to both the adult reader and the child recipient. Indeed, if the translation is not at all interesting to the real reader, it can also be argued that the translation might not be read at all. After all, in the case of young children who do not yet read, it is often someone else who chooses what is read to them.

Sonia Livingstone agrees with Sousa in the notion that a text can have both an implied and an actual reader (2004, 80). She also suggests that this is especially true in relation to newer media, such as television and the Internet, and that much more research should go into defining their audiences (ibid.). Therefore, translators need to be conscious of the multiple audiences of any text or media they are translating, as well as make the distinction clear, so that they do not confuse the implied reader with the actual reader.

Sousa also states that the readers' cultural knowledge affects their interaction with the text, and the translator should be aware of this and consider it when constructing the model of an implied reader (2002, 21). "As the recipient of the translator's work, the TL reader is of major importance to the translator and vital to the translation process, and should not, therefore, be dissociated from the TT" (ibid. 27; TL signifies the target language and TT the target text). Therefore, the translator needs to evaluate the target language recipient's receptivity to the target text and address it while building the target text from the source text (ibid.), but also to evaluate to what extent the target text recipient is able to understand allusions to, for example, the source culture's history, and make the necessary changes to the target text according to that evaluation. In essence, based on evaluation of the target audience, the translator's source text affects what kind of an implied reader he or she produces in the user-centered translation process (Suojanen et. al 2012, 60). Critical analysis of both the source text and the target text is crucial when constructing an implied reader and that analysis should be conducted as an iterative process as the translation progresses (see Figure 1).

2.1.3 Audience design

Much like an implied reader, audience design is also an analytical, source text based approach in defining the target audience of a translation. The idea was originally introduced by Allan Bell (1984), and it was used to analyze the speech patterns of radio journalists, and how those patterns and their speech style varied according to whom they were speaking to and how their speech was received. According to Bell, audience design is more than simply style shifting. Instead, it affects "all levels of a speaker's linguistic choices – the switch from one complete language to another in bilingual situations, the form of speech acts, pronoun choice, the use of honorifics" and so on. (Ibid. 1984, 161.) The same can also be said of a writer's or of a translator’s choice. Based on this, it appears safe to say that the theory could easily be applied to translation as well: instead of analyzing how the different audiences affect the linguistic choices in speech, one can apply the same methods to written words, and vice versa. Consequently, the theory is later applied to translation by Basil Hatim and Ian Mason in their work *The Translator as Communicator*, where they viewed film dialogue and their subtitles from the view of Bell’s classification (1997, 68–70).

Bell’s theory divides the listeners – or recipients – into a classification of five different groups (Bell 1984, 159–161; Mason 2000, 4):

- *addressees*, whose presence is known, who are ratified participants in an exchange, and who are directly addressed;
- *auditors*, who are known, ratified but not directly addressed;
- *overhearers*, who are known but not ratified participants and not addressed;
- *eavesdroppers*, whose presence is not even known;
- *referees*, who the speaker identifies with, appreciates, and aims to please.

The first four categories here are presented in the order that they have influence over the speaker: the addressees have more influence than the auditors, the auditors more than the overhearers, and so on (Mason 2000, 4). However, the referees are a third-party group that does not essentially belong to any of the other groups, but is important because the speaker or the writer holds them in high regard.

As an example of audience design, let us examine an excerpt of Suojanen et. al. (2012, 66). In this example, the authors are examining the world of EU translations through the classification of audience design:

> The *addressees* of the Finnish translation of an EU related press release are Finnish reporters, whose interest is angled by highlighting a Finland related theme or a detail in the press release. Everybody who is actively interested in the affairs of the EU is an *auditor*, because anyone can, if they so wish, subscribe to a weekly report of the press releases via e-mail. All internet users who understand Finnish are *overhearers*, because the press releases are readily available on the internet. There are not many *eavesdroppers* in a communication situation as open as this one, but such could be, for example, a reader, whose knowledge of Finnish is not known. All Finns belong to *referees*, because the ultimate goal of EU's bulletin policy is to build a positive image of the Union. The translator's role in this situation is to convey an interesting and appealing message to the reporters who act as gatekeepers, so that the translator and the organization they represent would get their message across to the referees. (ibid. 66; translated by AO.)

In the example above, the translators' ultimate goal is to get their message heard by as large a portion of the Finnish public as possible, and thus it can be said, that the driving force of the whole process are in fact the referees.

From the translator's point of view, audience design can be utilized to refine and clarify the translation's target audience (Suojanen et al. 2012, 67). Not all texts necessarily have a very distinct representation of each audience, but the classification can nevertheless be a useful tool for the translator.

Above I have explained how mental models can be constructed and used by translators to create a user-centered, user-friendly translation. In the following chapter I will present a way to evaluate translations to determine whether they are user-centered or not. The method I will explore is heuristic evaluation.

2.2 Heuristic evaluation

Heuristic evaluation is a form of expert evaluation, in which an expert or a group of experts perform an evaluation of the user interface, technical document, translation and so on by using a set of heuristics, which are a set of predetermined criteria for quality evaluation (Suojanen et. al. 2012, 98–99). In translation, translators can act as experts who perform the heuristic evaluation. In this case, translators must look at the translation objectively through a list of predetermined heuristics and evaluate the translation. The purpose of heuristic evaluation, as with the mental models presented above, is for translators to step in the shoes of the recipient and see what works and what does not in the translation. Based on this observation, translators must reassess their own work and change what needs to be changed in order for the recipient to get the best possible user experience. In other words, with the help of heuristic evaluation a translator ensures that the translation is as user-friendly as possible and it caters for the needs of the recipient.

I chose to present heuristic evaluation in my thesis for three reasons. First of all, heuristic evaluation has a long-standing tradition in software development and design, so the methodological base for the process is already established. The most famous list of heuristic evaluation was first introduced by Jakob Nielsen and Rolf Molich in 1990 (Sauro 2011)[4], and since then, many others have compiled lists of usability heuristics with slight variations. I believe that the basis of heuristic evaluation in software development and design is a beneficial one since software is always designed for an audience, and hence testing its usability is paramount to its success.

Secondly, heuristic evaluation is a usability method that can be used and conducted without actually involving the users, and therefore it is practical and relatively easy to

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[4] See also Nielsen and Molich's articles "Heuristic evaluation of user interfaces" (1990a), "Improving a human-computer dialogue" (1990b) and the book *Usability Inspection Methods*, edited by Jakob Nielsen and Robert L. Mack (1994). Nielsen's article "Heuristic evaluation" in the book refines the ideas he and Molich introduced in 1990.

conduct. Furthermore, heuristic evaluation "tend[s] to generate results for a fraction of the time and cost as empirical techniques like usability testing" (Sauro 2011). These factors make the method especially applicable to be used in the thesis case studies, since the translations used for the case studies are rather small, and the cost for conducting them should be minimal. Lastly, heuristic evaluation methods are, in my opinion, easily adaptable to different kinds of situations – also for different kinds of translations.

The first step in conducting a heuristic evaluation is to choose the set of heuristics to be used. Heuristics have traditionally been used in iterative product development, where a product is evaluated several times during the development process and the possible shortcomings are corrected, and it is made sure the same usability problem will not appear again in the following iterations. The most commonly used heuristic list is Jakob Nielsen's list of ten usability principles that can be used to find and correct usability problems in software, user interfaces and so forth (Korvenranta 2005, 111−114; Nielsen 2005; see also Suojanen et. al. 2012, 98–130). Nielsen's heuristics and their definitions are introduced in Table 1 below.

Table 1. Nielsen's list of heuristics (Nielsen & Molich 1990a; Nielsen 1995a).

1. Visibility of system status	The system should always keep users informed about what is going on, through appropriate feedback within reasonable time.
2. Match between system and the real world	The system should speak the users' language, with words, phrases and concepts familiar to the user, rather than system-oriented terms. Follow real-world conventions, making information appear in a natural and logical order.

3. User control and freedom	Users often choose system functions by mistake and will need a clearly marked "emergency exit" to leave the unwanted state without having to go through an extended dialogue. Support undo and redo.
4. Consistency and standards	Users should not have to wonder whether different words, situations, or actions mean the same thing. Follow platform conventions.
5. Error prevention	Even better than good error messages is a careful design which prevents a problem from occurring in the first place. Either eliminate error-prone conditions or check for them and present users with a confirmation option before they commit to the action.
6. Recognition rather than recall	Minimize the user's memory load by making objects, actions, and options visible. The user should not have to remember information from one part of the dialogue to another. Instructions for use of the system should be visible or easily retrievable whenever appropriate.
7. Flexibility and efficiency of use	Accelerators – unseen by the novice user – may often speed up the interaction for the expert user such that the system can cater to both inexperienced and experienced users. Allow users to tailor frequent actions.
8. Aesthetic and minimalist design	Dialogues should not contain information which is irrelevant or rarely needed. Every extra unit of information in a dialogue competes with the relevant units of information and diminishes their relative visibility.
9. Help users recognize, diagnose, and recover from errors	Error messages should be expressed in plain language (no codes), precisely indicate the problem, and constructively suggest a solution.
10. Help and documentation	Even though it is better if the system can be used without documentation, it may be necessary to provide help and documentation. Any such information should be easy to search, focused on the user's task, list concrete steps to be carried out, and not be too large.

When reading Nielsen's list of heuristics above, it is abundantly clear that each heuristic has been designed and outlined with the user in mind, and their goal is to make sure the user interface is clear, logical, legible, easy to understand and follow, and that even the possibilities for making any kind of errors is, if not eliminated, at least reduced as much as possible. However, although Nielsen's list of heuristics is widely used in the evaluation of user interfaces, it cannot directly be applied to translations due to the list's technological nature. A vast majority of translated material is something else than user interfaces. Texts such as forms, briefs, novels, letters, and user manuals that are not embedded or integrated to the product do not have system status or a need for user control of the interface, nor do they require error prevention or documentation in order to be usable to the target audience. Nevertheless, the list is comprehensive, and when adapted to more suit translations, the list would be a very good starting point for heuristic evaluation of translations.

In continuation, Vesa Purho (2000) has taken Nielsen's list of heuristics and used it as a basis for a list that is targeted for technical documentation. Purho's list can thus be assumed to be more suitable for adapting it to translation, because both documentation and translation are often more text-based and less interactive than user interfaces. Purho has stripped Nielsen's list from references to interactive parts of user interfaces and made some heuristics more general. This way, Purho's list can be more easily applied to different kinds of texts without much alteration. Purho's heuristics and their definitions can be seen in Table 2.

Table 2. Purho's list of heuristics (2000).

1. Match between documentation and the real world	The documentation should speak the users' language, with words, phrases, and concepts familiar to the user. Follow real-world conventions, making information appear in a natural and logical order.

2. Match between documentation and the product	The forms, screens, manuals, and online helps system should match so that the same terminology is used in all of them.
3. Purposeful documentation	If the documentation set contains several documents, the purpose of each type of document should be clear, as well as the intended use.
4. Support for different users	The documentation should support users with different levels of knowledge on the domain as well as those assigned different tasks in the domain. Any unnecessary information for a specific user must be hidden from other users or be easily overlooked.
5. Effective information design	Information must be presented in a way that it is easily found and understood by the users. Short lines and paragraphs are easier to read. Graphics, tables, and lists are easy to scan and read, and appropriately used to support the information need the user has.
6. Support for various methods for searching information	Documentation should support people with different strategies for finding information. The index should contain users' own terminology as well as system terms, terms from international standards, and those used by competitors. The layout of documentation should support browsing.
7. Task orientation	Instructional documentation should be structured around the users' job tasks, that is, tasks that are independent of the tools used. The job tasks remain the same although the tools may change.
8. Troubleshooting	The documentation should contain a troubleshooting section giving users guidance for common problem situations and how to analyze rare situations.
9. Consistency and standards	Users should not have to wonder whether different words, situations, or actions mean the same thing. If the product has several documents, they should be consistent in their structure and the information in different documents should be designed so that no unnecessary overlapping exists. Be sure that the terminology is consistent throughout.
10. Help on using documentation	If the documentation set is large, provide instructions on intended use.

In my opinion, Purho's list is more in accordance with a translator's task than Nielsen's is. However, not all of the heuristics in Purho's list apply to all areas of translation. For example, a translation does not necessarily have a product to match (heuristic 2) or the translation is of a topic that does not require troubleshooting (heuristic 10).

I have chosen to introduce the two heuristic lists above because I intend to use them as a basis for a list of heuristics that will be used later in one of the case studies. As examined above, neither Nielsen's nor Purho's list is directly applicable to translations. They do, however, raise valid points on what kinds of usability issues one might encounter in software development and in documentation, and I believe them to be a good foundation for translation purposes as well.

In this chapter, I have introduced three different mental models: personas, implied readers and audience design, as well as presented information and examples on heuristic evaluation. The methods introduced in this chapter will be used in the case studies to produce translations that are user-centered and user-friendly, and to evaluate the user-centeredness and usability of said translations. In the following chapter I will put the methods introduced above to work. The chapter is divided into three parts, and in each part I will introduce a case study, how it is conducted, what material and methods were used, what results the case studies provided and so on. In the end of the chapter I will also compare the results of the three case studies to determine whether they support my hypothesis.

3. USER-CENTERED TRANSLATION IN ACTION

The need to test the theory of user-centered translation is apparent based on the previous chapters. The entire theory is based on the idea that the user is the center of everything, and thus the usability of the translation is in the focus. It is only fitting, then, that the theory of user-centered translation is tested in practice by translation professionals. In this chapter I will test the usability of user-centered translation theory.

As stated by Chowdhury & Chowdhury in the work *Information users and usability in the digital age*:

> A usability study may be conducted to assess an entire information product or service with reference to all its features and functionalities, or it may be conducted to assess one or more of its specific features. Alternatively a usability study may be conducted to compare various information products and services or comparable features of some selected information products and services, for example only the search interface and search options of comparable products as opposed to every feature and functionality. Whatever approach is taken, the overall goal of a usability study is always to improve the quality and efficiency of the information product or service and thus to meet the user requirements in a better way. (2011, 87–88.)

In accordance with the quote above, the actual empirical research for this thesis will be conducted as three case studies. The theory of user-centered translation is assessed both as an entire theory and how it is applicable to be used by a translation agency, and its specific features are assessed by individual translators in two different kinds of translation tasks. The first two case studies utilize the tools of user-centered translation, each in a different kind of translation task conducted by two professional translators. The third case study will be conducted as an interview study.

Both of the translators in the first two case studies will use different kinds of user-centered tools in their translation process, as each translator will utilize a different mental model in their translation process (see Appendix I and II).

After the translation process is completed, I will interview the translator of the first case study on the translator's opinions on how he perceived the translation process to be, how it differed from other similar commissions, was the used theory useful to him during the process and so on. Likewise, the translator in case study 2 will answer a set of questions about the user-centered translation process. Then, I will analyze the translation completed by the translator in case study 1 by looking at the translation in light of the used mental model, as well as analyze the translation in case study 2 by using a set of heuristics I compiled based on Nielsen's and Purho's lists of heuristics (see Chapter 2.2).

For case study 3, I will interview a translation coordinator about usability and user-centeredness in coordinating translations, as well as explore different ways of how usability could be monitored and tested on a translation agency level. Finally, I will discuss the feelings and opinions of the three participants' and reflect on the usefulness and functions of user-centered translation in light of the case study results, as well as compare the results of the three case studies.

I chose these methods for the case studies – mental model and interview for case study 1, mental model, heuristic evaluation and questionnaire for case study 2 and interview in case study 3 – because I feel that they illustrate the many possibilities that user-centered translation theory can offer. Furthermore, I wanted to include interview in some form in all of the case studies in order to be able to understand how user-centered translation works also from the translators' point of view. In each of the interviews I also asked the interviewees some questions on their professional background and their studies, and present them in the sub-chapters below in order to illustrate the professionalism of the case study participants.

Both the research material and research methods used for each case study will be explained in detail below. The chapter is divided into sub-chapters based on the case studies, and the methodology and material of each case study is introduced at the beginning of each sub-chapter.

Before conducting the case studies, the translators for case studies 1 and 2 received instructions for the case studies (see Appendix I), along with a text introducing mental models (see Appendix II). They were also instructed to read Chapter 7 of *Käyttäjäkeskeinen kääntäminen* (Suojanen et al. 2012), which concludes the aforementioned work and offers a concise summary what user-centered translation is. Based on these texts, the translators were given three choices of mental models (see Chapter 2.1) of which they chose one to use while translating. However, since there are three mental models but only two case studies in which they are used, one of the mental models will not be tested in the case studies. The translators were also instructed to read a mental model specific excerpt of Chapter 4 of *Käyttäjäkeskeinen kääntäminen* (ibid.), where the mental models are introduced in more detail based on their chosen mental model. After reading the instructions, the translators were to construct their mental models in writing based on the provided instructions and to translate the assigned texts with the help of these mental models.

The three case studies will be described in more detail in the following sub-chapters. Short introductions of the translators are also provided along with a description of the source texts used in the case studies. By the participants' request, the translators in case studies 1 and 2 will be called by their full names, but in order to protect in order to protect the anonymity of both the agency the coordinator represents as well as the agency's clients the coordinator/translator in case study 3 will be called Coordinator.

I chose these three professionals as participants in this study for various reasons. The translator in case study 1 had been in the media a little in the fall 2012 regarding the working conditions of audiovisual translators in Finland. I knew him to be a respected professional, and he agreed to participate in this study through a mutual acquaintance. The translator in case study 2 had expressed an interest to participate in a study regarding user-centered translation to the authors of *Käyttäjäkeskeinen kääntäminen* already before I chose to study it in my thesis, and her interest in the subject was valuable to the success of this study. The coordinator in case study 3 was already familiar with the principles of user-centered translation since she had previously worked closely with the theory during spring 2013. All in all, the reason for choosing these professionals for my study is their combined knowledge and experience in the field, as well as their interest in user-centered translation.

3.1 Case 1: Audience design

In the first case study, the translation was conducted by a professional audiovisual translator Ilmari Pirttilä. To begin this case study, the translator was instructed to choose a mental model (see Appendix I) after which he constructed the mental model, used it to translate the text and was interviewed about his views on the user-centered translation process.

The source text of the translation for the first case study is episode 904, "Focus on that Image", of the television show *Celebrity Apprentice* (2010). The episode aired originally on NBC in 2010, and later in Finland on MTV3 in the summer of 2013 (MTV3 2013). *Celebrity Apprentice* is a reality television game show, where celebrity contestants are divided into two teams, and the teams compete in various tasks with the goal of raising money for charity (NBC 2013). For the purposes of this case study, the translator translated the first 10 minutes of the program. It should, however, be noted that the translation was a real-life commission that Pirttilä had received from a customer and the translator had both the original video and a script of the episode when translating the program.

The 10 minute excerpt translated for the purposes of this study was translated into 173 Finnish captions. The length of the original script was approximately 17 pages while the translation fit onto 10 when using the same font, font size, adjustments and so on. Due to copyright issues, neither the script nor the translation can be attached to this thesis as appendices in their entirety. However, quotations to these texts are made when necessary.

After the program had been translated according to the constructed mental model, I interviewed the translator about how he perceived the used-centered translation process to be. Before the interview, I had compiled a set of 18 questions to be asked from the translator, and the interview was conducted in a semi-structured manner, meaning that additional questions were asked during the interview when necessary. At the translator's request, the interview was conducted in Finnish, which means that all quotations from Ilmari Pirttilä later on in this thesis will be translated by the author. However, the instructions Pirttilä received for the case study were in English.

The interview questions were divided roughly into three categories: translator background information, the translator's usual translation process and the user-centered translation process. The interview situation was rather informal and conversational, and thus it was recorded to better keep track of all the answers. As the sound quality of the interview tape was not excellent, the questions and answers were transcribed from the tape in order to facilitate the analysis.

Case study 1 translator, Ilmari Pirttilä, has been translating audiovisual texts professionally for approximately six years, since March 2007. Before that, he studied musicology and German translation and interpreting in the University of Turku. While studying, Pirttilä did some freelance work translating German user manuals into Finnish. However, for the last six years, Pirttilä has been doing only audiovisual translations from English to Finnish. Apart from his studies in German translation and interpreting, Pirttilä has not studied languages, notably English in any higher education institution. However, Pirttilä states that he has acquired the necessary language knowledge necessary in translation by being actively interested in improving and developing his language skills especially in English. (Pirttilä 2013.)

Before participating in the case study for this thesis, Pirttilä had never heard of user-centered translation, or the use of usability testing in the type of translations that he does. However, in his studies for German translation and interpreting, Pirttilä became familiar with the idea of a target audience. (Pirttilä 2013.) Based on this, it is safe to say that before this case study, Pirttilä was already familiar with the idea of a target audience and translating to a particular group. Furthermore, in Pirttilä's opinion, he needs to be conscious of the target audience for each program that he translates, because the audience – especially audience familiar with and interested in the program – is ultimately the group for whom he works and why he has work in the first place (ibid.).

From the mental models provided and introduced in the case study instructions (Appendix I), Pirttilä chose audience design as the one to be used in his translation. Pirttilä states that the reason for this choice was not obvious at first, and he might have just as easily chosen any of the two other mental models. However, he also states that audience design appealed to him because he considered it to be an extension of how he already viewed the audience, albeit less polarized. What this means is that before reading the texts provided with the case study instructions (Appendix I and Appendix II), Pirttilä considered the audience of a television show in more black-and-white terms: one group consist of the "hard core fans" of a particular show, and the other group consists of random viewers who just happen to turn the show on without much knowledge of the show's topic or its particular vocabulary. The basic knowledge of a target audience was also what ultimately made audience design feel like the natural choice. (Pirttilä 2013.)

Before exploring Pirttilä's chosen mental model and the translation more, let us take a moment to examine the nature of audiovisual translation in order to understand the nature of this case study better. According to Panayota Georgakopoulou, the "technical, spatial and temporal constraints of audiovisual [programs] relate directly to the format of subtitles" (2009, 21). The limited space allotted for the subtitles makes it impossible to translate everything that is said on the soundtrack – it would usually not fit onto the screen and the viewer could not comfortably read all of the text while at the same time following the image. Furthermore, "the length of the subtitle is directly related to its on-air time" (ibid. 22), meaning that accurate timing of the text is of utmost importance in subtitling, and the subtitles should always be in balance with what is happening on the screen and what is being said by the characters. Georgakopoulou also states, that in the end, however perfect the format and content of the subtitle may be, it will have failed in its task if the viewers do not have enough time to read it (ibid.).

Based on the above, it can easily be argued that the idea of a target audience is ever-present in audiovisual translation, and even without a strictly user-centered approach, translators must bear in mind all the technical restrictions created by the medium itself as well as the defining characteristics of the target audience. These characteristics may include, for example, the target audience’s reading speed and level of competency. Indeed, for instance when translating to young audiences, the time it can be assumed a viewer needs to read any individual subtitle is longer than when translating to adults. Thus, the translator needs to either make the subtitles shorter or increase the time they stay on the screen. Similarly, programs targeted to, for example, young children and documentaries about nuclear fission have very different target audiences with very different levels of language competency. Hence, translators also need to adjust the language they use according to the target audience. All of the examples above can easily be viewed as contributing to the usability of the translation, even if it is not explicitly expressed.

It is also worth noting that, unlike in virtually any other medium, in audiovisual translation the source text is present at all times, and the audience has access to both the source text and the translation simultaneously. Due to this, the translation almost becomes part of the image that is being watched, and the viewer uses the translation to understand and support the source. In this sense, the role of the translation is different as it can be considered almost a tool for the viewer. On the other hand, viewers that are fluent in the source language also pick up on possible mistakes immediately, which may be disruptive to the viewing experience. Therefore, the usability of an audiovisual translation is of utmost importance.

Lastly, a unique factor in translating television series is also the fact that the target audience already often has watched the series before, so they are familiar with the show’s vocabulary, and have a predefined conception of the kind of language they expect to see in the translation. This can work in two ways: on the one hand, it can be beneficial to the translator if the same translator has the opportunity to translate many consecutive episodes. On the other hand, it can be disadvantageous if the translator only has the chance to translate an individual episode. In the first case, the translator can perfect and develop the translation, the language, the register and vernacular according to audience's feedback and thus make the translations more and more usable. In this sense, the process would follow the iterative user-centered translation process introduced in Figure 1 in Chapter 2. Based on this, the audiovisual translation process can certainly be called user-centered, even if the user-centeredness and usability are not operations models the translator uses deliberately.

Based on the provided instructions (see Appendix I), Ilmari Pirttilä divided the audience of *Celebrity Apprentice* into the following categories:

- *Addressees*: television viewers in general
- *Auditors:* viewers, who watch television without a particular "cup of tea" but will watch a whole program if the circumstances are right
- O*verhearers:* anybody, who just happens to surf in
- *Referees:* the target audience, whose representatives are interested in American television reality shows.

Pirttilä argues that, in this case, there can be no *eavesdroppers* since it is free to watch television. This definition would, however, "exclude criminals, who [do not] pay their television fees, and download illegal material from the internet" (Pirttilä 2013).

What is interesting about Pirttilä's categories is that he does not consider the program's primary target audience as the addressees, but as referees of the program. Based on this, Pirttilä would consider the referees to be the actual audience of the show, as well as to be the audience to whom he translates. Pirttilä's view is thus somewhat different from the definition outlined by Bell (1984, 159–161) and Mason (2000, 4). According to their classification, addressees are readers, or viewers, "whose presence is known, who are ratified participants in an exchange, and who are directly addressed" and referees are readers or viewers, "who the speaker identifies with, appreciates, and aims to please" (Bell 1984, 159–161; Mason 2000, 4).

A more obvious classification of addressees and referees could be, in my opinion, that addressees are the intended target audience of the program, and referees are all television viewers, since the ultimate goal of a television show, and thus of its translation, is to please as many people as possible so that the show would get as many viewers as possible.

Still, in a way, Pirttilä's classifications have some similarities with the more traditional ones by Bell (1984) and Mason (2000). He agrees with Bell and Mason especially in the sense that referees are the group the translator identifies with and aims to please. However, Pirttilä also includes the actual target audience of the show in referees, which Bell and Mason have included in addressees. Indeed, I would argue that the target audience should in fact be in addressees, since that is the group to whom the show is addressed. By using Bell's and Mason's definition, it could also be argued that referees could be all other audiovisual translators with whom the translator of a particular show can identify. A translation that is aired and seen by the translator's peers is undoubtedly judged and assessed by them and the professional status and identity of a translator is dependent on the quality of their work. On the other hand, Pirttilä does identify the "hard core fans" of a particular show as the group who he aims to please, and ultimately also the reason why he has work (2013).

As stated earlier, Pirttilä named "television viewers in general" as the translation's addressees and "the target audience, whose representatives are interested in American television reality shows" as its referees (2013). In light of this definition, it can be difficult to determine what television viewers in general are, and even more difficult to analyze how the translation addresses the needs of the said group. Therefore, I will analyze how the translation meets the needs of the target audience as Pirttilä defines it – that is, the referees. I will also examine how the other roles can be seen from the translation, if at all.

The language used in the script for *Celebrity Apprentice* episode 904 “Focus on that Image” is fairly standard language, and the usage of more specified words or phrases is uncommon. The language does contain a few business related terms as well as a fair amount of spoken language, but the language is, in general, quite standard. However, vocabulary that is commonly related to reality shows is common, and will be examined in more detail later on. The program starts off with the announcer recapping the previous episode in voiceover while clips of the said episode are shown in between. After that, the program consists of dialogue between the contestants in addition to direct interaction by the contestants to the camera, a sort of interview without a visible interviewer.

All of the contestants are American, save for Sharon Osborne, who is British, and Curtis Stone, who is Australian. All of the contestants use spoken language in their interaction with each other and are on first name basis with each other. Interestingly, most of the contestants as well as the announcer use quite a few expressions and idioms that are related to sports. Examples for these are *jockeying for position*, *to score a victory* and *step up to the plate*. Whether or not this is done on purpose is unclear, but it does underline the competitive nature of the reality television game show. On the whole, the viewer is never allowed to forget that the show is indeed a competition, and the importance of winning and of being the best is underlined constantly both in the source text and in the translation.

As the episode translated for this case study is from the ninth season of the show, there is a substantial amount of vocabulary that is already established. In the source text, there are quite a few words that have a specific meaning in the context of this particular show. Most of the words are used in everyday language, but have a specific meaning in the context of

Celebrity Apprentice or its parent show, *The Apprentice.* Examples of these can be seen in Table 3.

Table 3. *Celebrity Apprentice* terminology.

Term in English	Term in Finnish
team	ryhmä/tiimi
project manager	ryhmänjohtaja
task	tehtävä
presentation	esitys
to present	esitellä
the boardroom	johtokunnan huone
the executives	johtajat
You're fired.	Saat potkut.
to nominate	ehdottaa
to report	raportoida

The terms in the table above all appear multiple times in the translated passage, and all of them are translated the same way every time, with one exception that is discussed later. One of the terms, *you're fired*, has even been used so often during the history of the show – notably by Donald Trump himself – that is has become a slogan for it. Every time anyone in the show talks about eliminating contestants or the elimination itself, it is always done by using the same verb, *to be fired*. Likewise, variations of the verb *saada potkut* are used in the same context in the Finnish translation.

There are two sets of terms in Figure 3 above that can be considered pairs because they are very closely linked with each other. These term pairs are *team* and *project manager*, as well as *the boardroom* and *the executives*. For each task, both of the teams choose a project manager to head the team who then leads them through it. The contestants always meet the executives in the boardroom for eliminations. What is interesting about the translation of these terms is that in Finnish, both terms in each pair have alliteration: *ryhmä* – *ryhmänjohtaja* and *johtokunnan huone* – *johtajat*. The result of this is, in my opinion, that viewers associate these term pairs more easily with each other, which in turn supports the viewers' understanding of the translation and the program.

The only time the word *team* is not translated as *ryhmä* is when a member of one team is giving the others a pep talk ("Focus on that Image", 2010):

> Source text: There's not one loser on this *team*.
> Translation: Tässä *tiimissä* ei ole häviäjiä.

In the context above, using the word *ryhmä* might have been too formal, and the colloquial style of the word *tiimi* suits the situation better. This is further supported by the fact that the speaker in this case is rocker Bret Michaels, whose style of speaking in the show is rather informal outside of the boardroom.

The examples above would support Pirttilä's classification that the target audience of the show is viewers who are "interested in American reality television game shows" (2013). The competitive nature of the show is underlined when possible and the established terminology of the show is used consistently throughout. In more general terms, the language used in the translation corresponds to that of the source text as much as possible within the limitations set by the medium itself. However, the usage of sports related vocabulary is much lesser than in the source text. Conversely, the usage of war related idioms and expressions, such as *olla tulilinjalla* and *vihollinen*[5], are more common in the translation than in the source

[5] In English: *to be on the firing line* and *the enemy.*

text. I would argue, however, that they serve the same purpose in the translation as the sports related terms do in the source text: they highlight the duality and competitive nature of the show.

Lastly, another good example of the translator taking into account the target audience is in the register of the language used. The contestants in the source text use spoken language with fairly many colloquialisms, while the announcer does the same interjected with some business and task specific terms and expressions. For example, the announcer uses the word *advertorial* when describing the teams' previous task. The word is not a part of everyday language, but the viewers can be expected to know the meaning and context of it on the basis of the previous episode. Likewise, in the translation, the translator has used the word *puffi*. It is a marketing term that describes an advertisement veiled as an editorial, which uncritically promotes a service, person, political cause, etc. (Suomen mediaopas 2013). Again, the term is not part of most television viewers' everyday vocabulary, but the show's target audience – viewers interested in American television reality shows – and the hard core fans of the show, who Pirttilä ultimately claims he translates to, can be safely assumed to understand what it is based on both the previous episode and the context.

This chapter introduced the first case study, which dealt with an audiovisual translation and audience design. The next chapter will introduce case study 2, which deals with document translation using implied reader.

3.2 Case 2: Implied reader

In the second case study, the translation was conducted by translator Tiina Leivo. Leivo studied translation studies (English) at the University of Tampere between 1998 and 2006, and has been working in "translation-related positions" for approximately nine years altogether. Of that, the last four years Leivo has worked exclusively as a translator. (Leivo 2013.)

Tiina Leivo's working languages are English and Finnish, and she translates both languages both ways. The majority of translations Leivo has done so far have been non-fiction texts, such as user instructions, maintenance manuals, company websites, brochures, reports, studies, user interface texts, financial statements, project plans and so on. Leivo feels the most comfortable and familiar with translating technical texts (Leivo 2013). The reason for not choosing a technical text for this case study is that I wanted to make a clear distinction between user-centered translation and technical communication, and the use of a technical text would not have served this purpose here. The source text for this case study is introduced later on in this chapter.

Unlike Pirttilä, Leivo was already somewhat familiar with the concept of user-centered translation prior to participating in this case study as she had read Suojanen et. al.'s book. However, she had not consciously used any user-centered translation techniques before. (Ibid.)

Leivo chose to use implied reader in the translation of the text for this case study. She states that her usual translation process differs from the user-centered translation process in the sense that in the latter, specifically when using implied reader, the theory "brings more emphasis on the assumed or ideal reader – as opposed to the text – and requires more conscious analysis of the implied reader's characteristics and his/her level of knowledge and understanding" (Leivo 2013). It also requires more conscious and in-depth analysis of the translation's recipient's knowledge level and personal traits. Leivo also states that she found similarities between user-centered translation and the notion of *relevance,* which she finds helpful in her translation process. (Leivo 2013.) In relevance theory, the translator looks into what is relevant in a text in terms of the assumed recipient and the context of reception and translates the text according to that analysis (see, for example, Gutt 2000).

The source text for case study 2 is the annual action plan for Tampere Youth Forum (Appendix IV). The document was not a real-life commission but a text chosen by me for the purposes of this case study. The action plan is readily available for everybody on the Internet in pdf-format on the Young People's Tampere website, maintained by Tampere Youth Services. This source text was chosen because it contains some specialized language, such as terminology related to the functions of the organization, while still being written mainly in standard language. Special terminology that appears in the text is mostly vocabulary related to the operation of the Youth Forum.

The layout of the document is set as it is an official action plan for an organization that functions under Tampere Youth Services. The text itself is arranged freely on the page but the header information and pagination follow the form of standard meeting records. As the organization is run by the city, the form of a document such as an action plan is fairly set.

Furthermore, the topic of the document is also an interesting one, because the operations of Tampere Youth Forum can be relevant to a group of people much larger than those immediately involved in its action. Translating it is also justifiable, because the city of Tampere does a great deal of international cooperation and there are a substantial amount of young people who do not speak Finnish as their mother tongue living in Tampere.

The beginning of case study 2 was conducted in the same way as case study 1: the translator received the instructions for choosing the mental model (see Appendix 1) after which she constructed the chosen mental model according to the provided instructions and translated the provided source text (see Appendix IV) using that mental model. The translator did not receive any additional information about the source text's intended audience or purpose, but was left to determine them when constructing the mental model. This was done to simulate real-life translation commissions, because the translators often have to translate texts with very little, if any, information on the target audience. However, I did determine a target audience for the source text so that I can compare my perceived notion of the target audience with that of the translator's. The results of the comparison will be presented later on in this chapter. After the translation process was completed, Leivo answered a short eight-question questionnaire about the translation process and her perception of it.

From the mental models outlined in the instructions (Appendix II), Tiina Leivo chose implied reader as the one to be used in this case study. In my opinion, the choice is an apt one since there was no information on the intended target audience in the commission. When constructing an implied reader, the translator looks for clues of the text's built-in reader position, the recipient for whom the author has intended the text (Suojanen et. al. 2012, 57). In other words, the implied reader can be deduced from the text through analysis and then be used as a guide when outlining the target audience.

After the translator received the source text for case study 2, I too considered how the implied reader of that text could be and how the characteristics of the translation's target audience could be derived from that implied reader profile. I did this so that it could be compared with the mental model and target audience constructed and defined by Tiina Leivo. Based on the text I determined the translation's recipient to be either a young person or an adult who lives in or around Tampere and is interested in the operations of Tampere Youth Forum. The recipient might also be living in another location but be interested in the Forum's operation. The recipient is also very likely a foreigner and cannot read this information in Finnish. However, as the text is informative rather than something used to advertise or endorse the Forum, it can be assumed that the recipient seeks to know more of the Forum and already has some basic information on the operation and the Finnish culture.

Respectively, Tiina Leivo outlined the main aspects of the implied reader of the target text to be as follows (for the full analysis, see Appendix III):

- an adolescent or an adult;
- does not know any Finnish or feels more comfortable reading the text in English;
- lives in Finland (possibly even Tampere) and is familiar with the local culture, at least on a general level;
- is fairly familiar with the basic structure of an action plan and the general flow of operations in an organization;
- is looking for background information on the forum and its operations;
- is or considers becoming involved in the forum's operations or granting funding for its operations.

As can be seen from the above, Leivo's definition of the main characteristics of the target text's implied reader are very similar to the ones outlined by the author. The biggest difference is that Leivo has also included in the implied reader the recipients who are considering becoming involved in the forum's operation or who are possibly looking for information on the forum because they are considering granting them funding. This is very plausible as the idea of international cooperation between Tampere Youth Forum and, for example, a similar instance of one of Tampere's twin towns abroad could be possible.

After the translator had translated the text, the translation was evaluated by using a set of heuristics compiled based on Nielsen's and Purho's lists of heuristics introduced in Chapter 2.2. Additionally, the translator answered some questions regarding the translation process and the usage of user-centered translation techniques.

Based on Nielsen's and Purho's lists of heuristics I compiled a list of usability heuristics that can be applied to translations. Both Nielsen's and Purho's lists include ten heuristics, and both of the lists contain similar components. Some of the heuristics can be borrowed into the list for translations with only minor alterations, but some are not applicable to translations. For example, a translation does not usually require documentation in order to be usable (Nielsen's heuristic 10, Purho's heuristic 3), nor does the recipient usually require support for various methods for searching information (Purho's heuristic 6). All of these aspects are taken into account in compiling the list targeted for translations.

My aim in creating the list of heuristics was to come up with a list that is as generic as possible, meaning that the list can be used to examine the usability of as many different types of translations as possible. I also aimed at compiling the list from the viewpoint of the user, and therefore the heuristics more concerned with user experience are at the beginning of the list, and the heuristics are listed in the order that they are meant to be used. After the list I will explain how each heuristic correlates with both Nielsen's and Purho's heuristics lists, as well as elaborate on what other aspects were considered when compiling the list. The list is displayed in Table 4 below. On the left hand column in Table 4 are the heuristics and on the right hand column are the definitions related to each heuristic. The definitions are written in the form of questions in order to help the conductor of the heuristic evaluation to check the appropriate aspects for each heuristic.

Table 4. Heuristics for translations.[6]

1. Correspondence between the translation and the user	Who are the translation's users? Do the translation choices support the users' needs? Is the text usable to multiple audiences?
2. Correspondence between the translation and the commission	Does the translation fulfill the purpose outlined for it in the translation commission?
3. Correspondence between the translation and the real world	What is the correlation between the source culture and the target culture? Does the text reflect the culture of its context and/or of its user?
4. Correspondence between the translation and the genre	Does the translation match the conventions of its genre? Does the genre match that of the source text?
5. Readability of the translation	Is the translation easy to read and follow? Is the reader guided through the translation with markers appropriate to the genre?
6. Comprehensibility of the translation	Is the meaning of the translation easily comprehensible without the need for excessive interpretation?
7. Appropriate register	Is the translation written in appropriate style and register with proper grammar? Are there any unwanted residual source language influences?
8. Consistency of style	Are the linguistic and stylistic choices used consistently throughout the translation?
9. Correspondence between the source text and the translation	Is all necessary material translated? Are all omissions or additions justified?
10. Error prevention	Is the possibility for misunderstandings minimized?

Since Purho's heuristics list is loosely based on Nielsen's list (Purho 2000), the themes in both of the lists are relatively similar. Both of the lists highlight the importance of match

[6] The English translation of Suojanen et. al.'s *Käyttäjäkeskeinen kääntäminen* will also include a proposed list of heuristics for translations.

between the system/documentation and the real world, as well as consistency and standards (Nielsen 1990a, 1995a; Purho 2000). Similarly, error prevention, recovery and help documentation are mentioned on both of the lists in slightly different ways. All of these themes are also important in translations, but not necessarily directly adaptable in the same form. In the heuristics in Table 4, heuristics 1–3 address the issue of matching the translation with the needs of the recipient, the commission and the source and target cultures. Heuristic 3 is especially important if the recipient is not familiar with the source culture. In these cases, the translator should be very careful in considering what the needs of the target audience are and what the purpose of the translation is, so that the translation would be as usable as possible to the recipient within the limits of the translation commission.

Similarly, the importance of consistency and standards is also paramount when evaluating a translation. Nielsen's definition of heuristic 3, that "[u]sers should not have to wonder whether different words, situations, or actions mean the same thing", (1990a, 1995a) holds fast also when it comes to translations. Therefore, the heuristic is also included in heuristic 8 on the list in Table 4.

With regards to error prevention, recovery and help documentation, erroneous navigation and troubleshooting are rarely applicable to translations. Therefore, heuristics 6 and 10 examine whether the possibility of misunderstandings is minimized in the translation so that the recipient understands the message and meaning of the translation without unnecessary interpretation. However, it should be noted that, for example, when translating fiction, a certain amount of interpretation is characteristic to the genre. In that case, the heuristics should be adjusted accordingly.

Additional basis for compiling the list was provided by Nielsen (1993, 26; 2012) as he has classified the components of usability to be:

- *learnability*: How easy is it for users to accomplish basic tasks the first time they encounter the design?
- *efficiency*: Once users have learned the design, how quickly can they perform tasks?
- *memorability*: When users return to the design after a period of not using it, how easily can they reestablish proficiency?
- *errors*: How many errors do users make, how severe are these errors, and how easily can they recover from the errors?
- *satisfaction*: How pleasant is it to use the design?

These components were helpful in compiling a list of heuristics for translations, because they could easily be applied to other fields besides software development and user interface design.

In the heuristics in Table 4, learnability has affected heuristics 1, 5 and 6 as they all have to do with how well the recipient understands the translation. Efficiency has affected heuristics 2, 7 and 9 as they all have to do with how well the translation fills its purpose and how well it conveys the message it is meant to convey. Memorability presents itself in heuristics 5, 6, 7 and 8 in the sense that when a text is consistent, well-structured and well-written, the recipient will find it easier to assimilate and retain the information. Heuristic 10, error prevention, does not deal with how quickly the recipient can recover from errors, but how well the possibility of misunderstandings is minimized in the translation. Finally, the satisfaction the recipient gets from the translation is the sum of all the components: the better all the heuristics are met in the translation, the more enjoyable the reading experience will be. Notably, this does not take into account the actual subject of the translation, that is, if the recipient does not find the subject of the translation enjoyable, the satisfaction the recipient gets from the translation cannot be very high regardless of how good the translation is technically.

In order to heuristically evaluate and to analyze Leivo's translation of the action plan and to present the results in a coherent and clear manner, I will go through the text step by step in the order of the heuristics presented in Table 4 in the following sub-chapters. For the source text and the translation, see Appendix IV and Appendix V.

Correspondence between the translation and the user

Leivo has analyzed who the translation's users are clearly in the mental model constructed for the translation (Appendix III). According to the mental model and the analysis, the characteristics and the level of knowledge of the translation's target audience do not significantly differ from those of the source text, and therefore footnotes and explanations of cultural elements or elements related to the forum's operation are not necessary. The user's needs are taken into account in the language of the translation, which is understandable and can be assumed to be easy to understand for the target audience based on the translation's constructed implied reader.

The text is also usable to multiple audiences provided that the recipient is fluent enough in English to be able to read the text and has some previous knowledge of how an organization such as the Tampere Youth Forum operates. However, audiences that do not possess this knowledge or who are not familiar with the vocabulary related to the running of such an organization may find the text difficult to understand. Furthermore, very young recipients will not benefit from the text as some of the vocabulary used in it is quite abstract. For example, phrases such as *decision-making*, *board meeting minutes* and various names for different governing bodies for the city of Tampere may prove to be difficult to comprehend, which in turn would make the text less usable to other audiences.

Correspondence between the translation and the commission

The translator did not receive any instructions for what audience the source text was to be translated. Therefore, the correspondence between the translation and the commission cannot be determined.

Correspondence between the translation and the real world

There is no significant difference between the source culture and the target culture in this case, or at least the cultural knowledge of the translation’s recipients can be assumed to be sufficient to understand the translation and its cultural context well. The target audience of the text is either part of the source culture or familiar enough with it so that culture specific aspects of the text do not require explanations, footnotes and so on. Therefore, the translation reflects the culture of its context and, to some extent, its user. The recipient is assumed to be familiar enough with the source culture so that the presence of culture specific terms does not hinder the understanding of the translation. This is also supported by Leivo in the mental model, as she states that since the text seems to belong to a continuum of texts on the subject, it is probable that other material is available on the forum itself and its operations, “and the translation should therefore not try and explicate the concepts used in the source text to a great degree” (Appendix III).

Correspondence between the translation and the genre

The layout of the source text document is set as it is an official action plan for an organization that functions under Tampere Youth Services. The translation follows the same form as the source text: the layout and style are similar to those of the source text. However, the translator has chosen to correct the few layout and spelling errors present in the source text. For example, the inconsistencies on how many empty lines titles are separated from the text with are corrected in the translation.

Both the source text and the translation have the same information in the header. However, the form of the headers varies slightly between the texts: in the source text, the header information is in two columns, whereas in the translation, the information is presented in only one column. In the source text, *Tampereen Nuorisofoorumi* (Tampere Youth Forum) is separated from *Toimintasuunnitelma* (Action plan), while in the translation they are written together (see Appendix IV and Appendix V). In my opinion, this practice goes against the conventions of the genre, because the organization, governing body etc. – in this case Tampere Youth Forum – are usually separated from the type of the document – in this case Action plan. Even though the change is only a minor stylistic fault, it does, in my opinion, affect the recipient, because the form of the document is not what it usually is in that particular genre.

Readability of the translation

The readability of a translation is dependent on how well the text is written and how well the recipient is guided through the text using genre appropriate markers. Register, sentence structure and vocabulary are all aspects of what makes a text readable to the recipient. Furthermore, the text needs to flow form one sentence to the next in a clear and coherent manner appropriate to the genre and register.

The translation is written in a consistent style. There are some markers that guide the recipient through the text, such as *in addition*, *furthermore* and *along with*. The use of those markers follows the pattern set in the source text. The used vocabulary is also appropriate to the target audience. However, some of the sentences run somewhat long, which might make the reading experience more difficult for the recipient, especially if the long sentence includes words or phrases not used in everyday language. On the other hand, the translator has followed the sentence structure used in the source text rather faithfully: the division of information is nearly identical in the two texts. Still, dividing the long sentences into shorter ones or rearranging the information in the sentences could have made the text more readable and thus more user-friendly. For example:

> The main goals for the communication by the Youth Forum during the 2013–2014 term include raising awareness of the Youth Forum among young people as well as providing information on the activities of the Youth Forum both to the youth and decision-makers and officials alike.

A suggestion for sentence division could be:

> The main goals for the communication by the Youth Forum during the 2013–2014 term include raising awareness of the Youth Forum among young people. Furthermore, the goal is to provide information on the activities of the Youth Forum both to the youth and decision-makers and officials alike.

Another factor that affects the readability of a translation is the layout. The readability of this translation would be even higher, if the heading "City of Tampere decision-making" (Appendix V) would have been at the top of page 2 of the translation. That way the recipient would have been able to mentally divide the text into sections better and to associate the heading with the following text.

Comprehensibility of the translation

Comprehensibility of the translation is closely linked with the translation's readability. If the recipients cannot read the translation, they cannot understand it either. However, it is also linked with the translation's correspondence with the real world, since the comprehensibility stems from the recipients' understanding of the themes, the background and how well the translator has taken into account the recipient's level of knowledge. Furthermore, since the source text is a non-fiction document, the translation should be comprehensible to the recipient without much need for interpretation. All of these aspects are done well in Leivo's translation. Since the target audience is outlined well prior to the translation process, the translation is understandable and the choices made when translating, for example, the special city-related terminology are justifiable. The only aspect that might require interpretation and knowledge that the recipient may not have is the term *Octafoorumi*, which the translator has chosen not to translate. Even if the target audience is familiar with the forum's operation, their knowledge might not be sufficient enough to know what the term means. Therefore, a footnote or a short explanation of the term could have been beneficial.

Appropriate register

The register of the translation corresponds to that of the original text well. The level of language is approximately the same: specific terms and special vocabulary, such as names for different governing bodies are translated if an official translation exists, and the terms that do not have a translation are presented in quotation marks. This also promotes the comprehensibility of the translation, because the recipients will understand that terms that are not translated are culture specific, and the recipients can then search for information on those terms if they so choose.

With the exception of one hyphen instead of a dash (Appendix V, under the heading "Cooperation and grants"), the grammar used in the translation is faultless. The translator has used British English throughout the translation, which is a good choice considering that

Finland belongs to the European Union, and British English is an official language in it. Furthermore, the use of British English is also justified in my view because it can be assumed that foreign cooperation within the EU is more likely than cooperation with the United States.

Consistency of style

Consistency of style can be determined by looking at how coherently the translator has used linguistic and stylistic choices in the translation. It is not always entirely necessary to preserve the form and layout of a document even if the form of the source text is fairly set. If the translation's recipient is not familiar with the conventions of the source culture, the form of it might seem too foreign and thus hinder the usability of the translation. In user-centered translation, the users' needs are set above what the source text is like. If the conventions of the translation's target culture are different from those of the source text culture, the style should reflect the needs of the target audience regardless of how the original text is. However, all stylistic changes and choices need to be done within the boundaries of the commission, genre and the appropriate register.

In this translation, the style remains consistent and conscious of the target audience throughout. The use of British English, the used vocabulary and the overall appearance of the document is in accordance with the outlined target audience as well as reflects the source text, the register and the genre well.

Correspondence between the source text and the translation

Correspondence between the source text and the translation is, in this case, complete. No omissions have been made from the source text, and choice of not to explicate culture specific terms is well-justified in the mental model. The one term that was not translated, *Octafoorumi*, is included in the translation as is because the term does not have an official English translation, and translating it merely based on the name might be misleading.

Error prevention

Error prevention in translation has to do with how well the translator has minimized the possibility of misunderstandings in the translation. Error prevention is the sum of all other aspects of translation discussed above. The possibility can be minimized by using appropriate word choices, by guiding the recipient through the text with genre appropriate markers and by making the sentence structure of the translation such that it leaves no room for misunderstandings.

In this translation, the translator has succeeded quite well in preventing the possibility of errors in understanding. The register and style of writing is appropriate to the genre and corresponds to the target culture, culture specific words and phrases have been translated when possible and the recipient is helped with genre appropriate markers. The only improvements in error prevention could be made in altering the sentence structure, correcting the few typographical errors and correcting the layout of the translation so that it corresponds with the target culture. These minor corrections would not only minimize the possibility of errors, but also make the translation more readable and comprehensible and thus more usable to the recipient.

This chapter introduced the second case study, which dealt with translating a non-fiction document with the help of implied reader. The next chapter will introduce the third case study, which was conducted as an interview study. In the study I interviewed a translation coordinator about the use of user-centered translation methods in managing the translations of an agency.

3.3 Case 3: Coordinating translations

Case study 3 differs from the two previous case studies in that the person participating in the study did not receive any information on the subject beforehand, nor did she receive a source text for a translation. Instead, the participant was interviewed about how the management of translations is handled in the translation agency where she works. I was especially interested in the use of user-centered translation techniques and principles in managing a larger number of translations, if the techniques were already used, and how the techniques could be incorporated into the agency's translation process. Due to privacy issues, the interviewee wishes to remain anonymous, and therefore will be referred to as the Coordinator from now on.

Before conducting this study, I knew the Coordinator to be already familiar with the concept of user-centered translation, and thus knew that the Coordinator could easily compare the processes used in the translation agency with the user-centered translation methods. After reviewing and analyzing the Coordinator's interview, I will use that information to determine how user-centered translation methods could be utilized systematically as a part of the translation process in a translation agency.

Prior to interviewing the Coordinator, I prepared a set of 20 questions which were then asked from the Coordinator in a personal semi-structured interview. The questions regarded the Coordinator's knowledge of the user-centered translation theory and the translation process as it is performed in the agency where the translator works. The interview was recorded, while I also took notes during the interview. Before the interview, the Coordinator had a few minutes to review the questions and to prepare for them. After the interview was completed, it was not transcribed as Ilmari Pirttilä's interview was, but the original tape was used when analyzing the interview.

The Coordinator first started working as a translator in a localization company in 1998 and worked with localization and translation for several years before moving on to technical communication and again back into the translation industry. For the past year or so she has been working as a coordinator in a translation agency. The Coordinator also does some freelance work translating mostly technical texts and texts related to the IT industry, as well as performs usability testing. The Coordinator's working language is English. (Coordinator 2013.)

According to the Coordinator, the agency does not have a universal translation approach or theory that all of the translators are required to use. Furthermore, the Coordinator states that user-centered translation methods are not used in the agency. The translation process in the agency works so that the Coordinator receives a translation commission from a customer and offers that commission to a translator in the agency. After the text is translated, the translator sends the translation back to the Coordinator. The Coordinator or a co-worker inspects all of the translations before they are returned to the customers. If discrepancies are found, the Coordinator either corrects them herself or sends the translation back to the translator. (Coordinator 2013.) This suggests that the translation process in the agency is iterative as the translations are reviewed and corrections are made according to the review (see also Figure 1). Furthermore, the Coordinator can be understood to perform an expert evaluation of the translations since she is a translation professional herself. This would already negate the Coordinator's claim that user-centered translation processes are not used in the agency (2013).

When the agency receives a new translation task from a customer, the Coordinator quickly reviews it to see what kind of a text the source text is so that she can then offer it to translators with some idea of the contents. Usually, the customer does not provide much information on the content of the translation task apart from the name of the program, its length, and the date when the translation is due. Based on the information provided by the customer and any additional checking the Coordinator does, she then offers the translation task to one of the translators. It is thus mostly up to the translator to decide at what kind of audience the translation should be targeted, how slow or fast the target audience can be assumed to read and so on. (Coordinator 2013.)

In my opinion, the fact that so little information is available to the translator is counter-productive from the customer's point of view. It would seem that providing the translator with information on the text and the target audience, such as the genre, the airing time, a short synopsis of the program and the age group of the target audience, would be beneficial to the customer as well, as the translator could then better cater for the needs of the target audience. The Coordinator also agrees with this and adds that the missing information has caused some confusion in cases when the program turns out to be completely different from what was expected (Coordinator 2013).

Usually, the customers of the agency do not have any specific requirements for the translation quality assessment, except for the technical aspects of audiovisual translations. These aspects include, for example, the file format and software requirements, as well as any specific requirements inside that specific software, such as how many characters fit on one line, how many lines can be visible at the same time and so on. Furthermore, the Coordinator states that, in addition to the technical specifications, the customers naturally expect the agency to deliver translations that are faultless, that the translations are done correctly, the language is good and there are no typographical errors, etc. (Coordinator 2013.)

Despite the fact that no specific quality assessment is required, the agency aims for the highest possible quality, that is, that the translations are done in the best possible way, both technically and language-wise. Furthermore, the high skill level and professionalism of the translators is part of the agency's quality assessment: because all of the translators are tested and carefully selected, the coordinators can trust the translators to deliver high quality translation. (Coordinator 2013.) In my opinion, the agency's aim for high quality translations would be a great starting point for the agency to implement a policy that all translators should use user-centered translation techniques in the translations. Implementing the policy would ensure that the translators do indeed aim for the best possible translation, more specifically from the recipient's point of view. A good quality translation should inevitably take into account the needs of the translation's recipient, and thus making the use of user-centered translation techniques a general policy in the agency, the quality of all translations could be ensured.

The Coordinator has a list of all of the aspects that need to be checked from a translation before it can be sent back to the customer (Coordinator 2013). In my view, this list can be regarded as sort of a heuristics list, even though it concerns more the technical and cosmetic aspects of the translations. This has to do especially with the nature of audiovisual translation: because the source text is constantly present with the translation, errors in the translation are spotted more easily than with other types of translations. Furthermore, because of the limited reading time the recipient has when reading an audiovisual translation, spelling errors, too short reading times and other technical issues are disruptive to the reading process and thus hinder the understanding of the translation (for more detailed analysis on the nature of audiovisual translation, see Chapter 3.1). In a way, the translation needs to be so good that the recipient's viewing experience is as undisturbed as possible. This idea is also supported by

Esko Vertanen who states that good translations are rarely noticed, but instead they follow the speech patterns and style of the source text so that the recipients do not even realize that they are reading the translation, but in effect, believe that they understand the original. (2007, 322.)

The technical aspects the Coordinator checks from every audiovisual translation include line length, number of lines, reading time and metadata, which includes customer-specific information about the translated program. The Coordinator deems these checks to be easy to perform as the used software has a built-in checking tool, which can be set to run an automatic checkup of the file. However, the checking tool is not fool proof, and therefore the Coordinator also browses the translation through after the automatic checkup, as well as performs more profound spot checks when time permits. The Coordinator notes that the quick spot checks have proved to be handy, as sometimes this process enables to eliminate spelling errors or other elements which might disturb the recipient. (Coordinator 2013.) Although the Coordinator claims that this practice serves first and foremost the agency's effort for high quality translations, I would argue that they also serve as a tool for usability: the fewer errors there are in the translation, the more usable the translation is to the recipient.

As regards customer feedback, the agency has never had a translation sent back to them from the customer because of contents problems. The only times a translation has been sent back to the agency from the customer, it has been due to technical issues regarding software compatibility, etc. Likewise, if translations are sent back from the customer they are never sent directly to the translator, but the Coordinator corrects the errors. (Coordinator 2013.)

Consequently, the amount of customer feedback the agency has received has been little. Most of the feedback has been about spelling errors, especially on numbers, where there has been for example an extra zero on a large number. However, the feedback the agency receives usually comes some time after the program has aired, in which case there is no opportunity to correct the mistake. Only one feedback so far has concerned the actual language used in the translation: a recipient watching a show translated by the agency commented on the translations wonderfully laid-back style that suited the program very well. After receiving the feedback the translator said that he had really been considering the style and wondering whether or not it would be suitable for the audience. (Coordinator 2013.) This would suggest that even though user-centered translation is not a general policy in the cooperation, individual translators do think about the translations' target audiences and make translation choices to accommodate that. However, the agency as a whole does not have a policy for using user-centered translation methods, nor is it likely that one will be implemented soon. The translation choices are left to the translators themselves. (Ibid.)

The Coordinator regrets that performing usability tests or quality assessments within the agency is not possible at the moment. The reason for this is that the agency simply does not get paid for them, and the time constraints related to each translation commission prevent any extensive testing. Even though the timeframe for translation commissions in the agency are generally good, they do not accommodate both the translation and testing that is already done as well as additional usability assessment. The Coordinator states this to be especially true for series, which air once a week, and for which the time constraints are usually tighter. (Coordinator 2013.)

Contrarily to the Coordinator's statements, I would attest that user-centered translation techniques are already in use to some extent in the agency. The use of a heuristics list, the iterative nature of the translation process and the effort for high quality are all aspects that serve the recipients of the translations. Unlike the Coordinator believes, the implementation of user-centered translation techniques in the agency would not necessarily require extensive usability tests, as has already been shown in this thesis both in case study 1 and case study 2.

All in all, the Coordinator stresses that good translation quality is a key factor in the operation of the agency. This is ensured by first selecting the translators carefully, secondly by monitoring the technical functionality of the translations and lastly by delivering high quality translations that are carefully made and inspected. (Coordinator 2013.) The systematic implementation of user-centered translation methods would initially be a strain on the budget, which might prevent especially small translation agencies from embarking on it. However, user-centered translation methods do not need to be introduced all at the same time, which leads me to believe that even small translation agencies can benefit from the techniques, as long as the implementation is well-planned and executed in stages. That way, the work and time the implementation requires would be distributed more evenly and thus also done with less staff without causing extra strain on the operation of the agency.

In this chapter I introduced the third case study, which dealt with using user-centered translation and translation coordination. Next, I will look into all three of the case studies and compare their results.

3.4 Comparisons

When analyzing Pirttilä's translation in light of audience design and Pirttilä's definitions of the different audience groups, it became more and more obvious that the needs of the three other groups besides addressees and referees – auditors, overhearers and eavesdroppers – were difficult to tell. Pirttilä himself claimed that television shows could not have overhearers since watching television is free and the show is aired on a national main channel (Pirttilä 2013). Still, the roles of auditors and overhearers remain ambiguous. Auditors, who in this case are viewers without any particular preference, are difficult to translate to, simply because the level of their knowledge is unknown. Same can be said for overhearers, who are viewers who just happen to be watching the show accidentally.

It would appear that taking into account the three secondary audience groups while at the same time focusing on the show's target audience is difficult, especially given the demands and constraints of audiovisual translation. This is supported by Pirttilä, who claimed it to be hard to determine all five of the audience groups present in audience design (2013). According to him, it is fairly easy to determine both the addressees and the referees of a show, but the remaining three categories seemed somewhat superfluous, since the technical demands of the medium alone often prevent the use of longer sentences or explanatory words that other viewers besides the target audience might need in order to fully understand the program (ibid). The same can also be said of the program's specific vocabulary (see Table 3): while the words are usually understandable to all audiences, their significance in the context of this particular show might at first escape the attention of viewers except for the members of the target audience.

In conclusion, audience design works fairly well in audiovisual translation in the sense that once the target audience is defined, the audience can quite easily be taken into account in the translation process. The presence of a predetermined target audience makes it easier for the translator to determine how to translate difficult passages (Pirttilä 2013) because the knowledge level of the target audience is known. However, other audience groups besides addressees and referees are difficult to take into account due to technical restrictions and the nature of the translation. This would suggest that while user-centered translation and mental models are an excellent approach to audiovisual translation, audience design might not be the best possible tool for it.

Somewhat contrarily to case study 1, based on the implied reader profile written by Leivo and the heuristic evaluation of the translation in case study 2, it can be said that implied reader is a usable method for translating non-fiction documents. Since the translator was provided with no information of the target audience, the task of translating such a text might feel difficult. However, as Leivo points out, this is often the case with real life translation tasks as well (2013). Despite the missing information, Leivo was able to distill the target audience from the text by using the mental model of the implied reader.

Based on case study 2, I would argue that implied reader is a cost-effective and relatively easy way of considering the target audience of the text while translating in order to make the translation as usable as possible. All the translator needs for creating an implied reader model is the knowledge and understanding of how to construct it as well as a little time. Granted, time is often of the essence when translating, but once the translator is familiar with the process of creating an implied reader, I would attest that it will become routine and the time constraints will level over time. Moreover, the translation process itself will also become easier as all possible translation problems can be reflected through the implied reader and the model's level of language and knowledge.

In case study 2, I also introduced a heuristics list designed to be used when evaluating translations. The list was compiled to be general enough so that it would be usable to multiple areas of translation. Generally, in my opinion, the list worked well in the analysis of Leivo's translation: the heuristics were functional and the different aspects of the translation were easy to analyze through it. However, when analyzing the translation, I encountered some overlapping in the heuristics: as the translation commission did not include any information on the target audience or the purpose of the translation, correspondence between the translation and the commission could not be evaluated. Furthermore, correspondence between the translation and the real world was closely related with comprehensibility of the translation. It could also be argued that aspects of the analysis of the translation's readability would be more suited as analysis of the translation's legibility. What I mean by this is that the readability of a translation has more to do with the recipient's satisfaction of the reading, whereas legibility concerns more the aspects outside the message, such as the translation's layout, possible typographical errors, etc. For these reasons it can be said that while heuristics proved to be a logical and efficient way of analyzing a translation, some revision of the list introduced in Table 4 should be made before the list can be deemed completely usable or general enough to be used as a basis for more specific lists for more specific translations.

It should also be noted that, in addition to evaluating completed translations, heuristics lists can also be used during the translation process even by the translators themselves. In that case, the list would be used as an iterative tool, which would help shape the translation already during the process, thus helping to eliminate the end-of the-line problem, introduced by Patricia Sullivan (1989). End-of-the-line problem means that the effectiveness of usability testing is weakened when it is only conducted to nearly finished documentation at the end of the documentation process (Suojanen et. al. 2012, 21). Even though Sullivan introduced the idea in relation to documentation, it is nevertheless true for translations as well. The earlier the audience is introduced into the translation process, the better the translation will take into account the audience's needs.

Based on the analysis conducted in the two case studies, audience design seemed a viable option, but perhaps not ideal for audiovisual translation since the constraints of the medium are such that taking into account the needs of multiple groups – even if only two of those are the primary focus – is not ideal. Initially, before conducting the case studies, I had also considered audience design to be a good option for audiovisual translation. However, after the case studies, I believe that audience design might be better suited for, for example, texts on the Internet, where the audience base is very large. Pirttilä also agrees with this notion, stating that audience design “fits the Internet-world like a glove”, but maybe is not the best possible user-centered approach for audiovisual translations (2013).

Leivo also considered audience design to be too cumbersome for non-fiction document translation:

> Initially, I had actually made a different choice, i.e. that of *audience analysis*, which I considered to be somewhat ideal for the intended purpose and the most thorough and therefore helpful approach, but then I quickly realised that it is highly unlikely that I would ever come across a translation assignment in which I could apply that approach in practice due to its extensiveness and time-consuming nature. Therefore I switched over to the concept of *implied reader*, which I find to be the most realistic tool that I could actually apply in authentic translation work. This approach also seemed to best allow me to respect the source text – which is one of the most important aspects of translation for me. (2013.)

Of the two mental models tested in the case studies, I also believe implied reader to be the most useful one in small scale translation commissions such as the ones conducted for this study. I also believe it to be easily adaptable in case the translation commission also has some specifications about the target audience. In that case, implied reader can easily be used to fill in the gaps in the information provided by the client. However, that is not to say that audience design is not a useful tool in translation, but the scale of the translation where it is used should perhaps be bigger than just an individual translation. Therefore, I believe audience design to be a useful tool, for example, in cases where the translation strategy for an entire company is being determined. An example of this could be when a company enters a new market and the user manuals and documentation of the company’s products need to be translated.

As regards case study 3, based on the interview conducted with the Coordinator I feel that some user-centered translation methods are used in the agency, but they are not used systematically or by design. What I mean by that is that even though the recipient of the text is undoubtedly in the forefront when the translators work the translations, the method itself is not encouraged by the agency, but the translators are in charge of the translation methods used. Likewise, even though the Coordinator uses a list of heuristics of sorts to check and inspect the translations, this process is considered user-centered by the Coordinator as the purpose of it is not to serve the users or the recipients per se, but to ensure the high technical quality of the translation to meet the customers' needs. However, the process does, in the end, also serve the recipient as it makes the translations more fluent and contributes to a more undisturbed viewing experience. Furthermore, the process of checking the translations can be called iterative to some extent, because the translations are sometimes sent back to the translators by the Coordinator if there are errors in them.

An easy and cost-effective way of introducing user-centered translation methods to the agency would be to first familiarize the translators with user-centered translation methods, such as mental models and heuristics, and then make it a policy that all the translators in the agency should use them. As can be seen from the case studies introduced in this thesis, mental models, for example, are an easy and cost-effective way of including the target audience more in the translation process. Moreover, both the translators in case studies 1 and 2 stated that the knowledge of user-centered translation methods has made them more aware of the recipient's role in the translation process. Leivo even chose implied reader as the mental model she used in translating the text because she felt that it was the one that she would also find the most usable in her real-life translation work. This would suggest that even familiarizing the agency's translators with user-centered translation methods can make the translators' approach to translation more user-centered and could thus promote the usability of the translations.

Additionally, heuristics lists and other methods of user-centered translation can be utilized both by the translators themselves and by the Coordinator. Initially, this might require more time and planning than the translation process previously has taken, but once the translators and the Coordinator are familiar with the methods used, I would argue that the process will become more automatic as the translators and the Coordinator get familiar with the process. Heuristics lists in general are – and should be – easily adaptable to different kinds of situations, and thus they are practical as well as cost-effective. The cost-effectiveness is also highlighted by the fact that heuristic evaluation does not necessarily need to be conducted by an external evaluator, but the translators themselves are able to check the usability of translations with the help of heuristics lists. Likewise, in a translation agency, for example the coordinator could perform the analysis and return the translation to the translator if some aspect of the translation is not as usable as it could be. This would also highlight the iterative nature of user-centered translation.

The notion of early audience involvement is equally applicable to the coordination of translation tasks. Even though user-centered translation methods were not systematically used in the agency, the individual translators could easily implement any of the user-centered translation methods introduced in this thesis. Both the mental models and heuristics are tools that can be easily adapted to different kinds of translation tasks with little effort.

In this chapter I have introduced the three case studies conducted for this thesis, as well as analyzed their results. Based on this chapter I would claim that the conducted studies and their analysis confirmed the hypothesis set for this thesis. The hypothesis was that the case studies will prove that the theory of user-centered translation is a very practical theory that can be easily applied to real-life translation commissions and that the implementation of said theory will help in keeping the recipient’s needs in mind while translating a text. In my opinion, the case studies proved that the various tools of user-centered translation can be adapted to different kinds of translation situations. Even if a method is not completely ideal to the task, such as in case study 1, parts of it can still be adapted to the task. Indeed, Pirttilä proved the functionality of the theory when he stated that participating in the study and using the mental model diversified his arsenal and that the theory added to his pre-existing view of the importance of the target audience and the importance of knowing for whom he is translating (2013).

4. CONCLUSIONS

In this thesis I have studied the usability of the theory of user-centered translation. The main theoretical basis for my study was the book *Käyttäjäkeskeinen kääntäminen* by Suojanen et. al. (2012). The aim of this thesis was to test the hypothesis that the theory of user-centered translation is a very practical theory that can be easily applied to real-life translation commissions – regardless of their extent – and that the implementation of said theory will help in keeping the recipient's needs in mind while translating a text. The need to test the theory in action arose from the theory's newness and the fact that it had not yet been tested in the field of translation.

The theory was tested through three case studies, all of which utilized different user-centered translation methods. In the first case study, a translator used the mental model *audience design* when translating an audiovisual text and was interviewed about the process afterwards. In the second case study, a translator used the mental model *implied reader* to translate a nonfiction document. The usability of the translation was then analyzed with the help of a heuristics list compiled especially for translations. In the third case study, a translation coordinator was interviewed about the translation process in the agency where she works, and the user-centered translation methods suitable to be used in such a setting were discussed. Finally, the three case studies were compared together to see what kind of results they produced.

Case study 1 indicated that while the target audience is especially important in audiovisual translation, the mental model audience design is not the most ideal user-centered translation tool for it. The reason for this is that even though the audience base for audiovisual translations is large, there really is no need to be able to divide the audience into so many different groups, as the constrains of the medium prevent the translator from catering for the needs of all of them. However, as the translator participating in the case study indicated, there are other types of translations where audience design would be a good tool to use (Pirttilä 2013), and the user-centered approach itself is highly suitable to audiovisual translation.

In case study 2, both the mental model implied reader as well as heuristic evaluation were used. Implied reader proved to be a useful technique of determining who the text's recipient is in case where only minimal information of the target audience is available to the recipient. Since implied reader is an abstract collection of characteristics the text requires from the recipients so that they can fully understand it, it can be distilled from the text to see for whom the source text was targeted.

To evaluate the usability of the translation and to test how heuristic evaluation would work in analyzing a translation, I compiled a list of ten heuristics based on those of Nielsen (Nielsen & Molich 1990a; Nielsen 1995a) and Purho (2000). The usability of that list was tested in evaluating the translation for this case study. The testing revealed that heuristics are a cost-effective and relatively quick way of analyzing the usability of a translation. They help the evaluator to analyze the translation logically and effectively. However, while parts of the heuristics list created for this case study worked well, some of the heuristics overlapped or could not be used in the analysis of the translation. Therefore, it was concluded that the list in itself was not yet refined enough to be used as a general list of heuristics for translations.

In the third case study I analyzed the translation process of a translation agency based on an interview conducted with the agency's translation coordinator. Based on the interview I determined that introducing user-centered translation elements to the translation process at the agency would be relatively easy. The process was already iterative to some degree and utilized a list of heuristics. However, at the moment, determining the translation strategies as well as the target audience of a translation rests solely on the translators' shoulders. By educating the translators on the user-centered translation process and making its use the company policy, as well as by implementing heuristic evaluation would be a relatively easy and cost-effective way of making the translations more usable. However, the problem with this is that since more usable translations have not been requested by the agency's customers, the agency will not get paid for the extra work the implementation of user-centered translation methods would initially generate. Therefore, especially in smaller translation agencies, the implementation of user-centered translation methods could be done in stages over time in order to distribute the work the implementation initially requires more evenly, thus also creating as little a strain as possible on the operation of the agency. Even if using user-centered translation techniques may initially take more time, the time needed for them lessens as both the translators and the evaluators become more acquainted with the methodology.

As stated earlier, the aim of the user-centered translation process is to create a translation that is as usable as possible. Furthermore, its goal is to provide translators with a more profound knowledge of the target audience's needs, as well as to help translators meet these needs and produce a translation that is usable and functional. Moreover, user-centered translation was said to be an extension of the notion of target audience which is already in use in translation. This was proved by case studies 1 and 2, as both of the translators declared that the theory deepened their pre-existing notion of the target audience. Also, Coordinator in case study 3 stated that she would be happy to be able to focus more on the recipient of the text if given the possibility. Furthermore, Pirttilä's notion that the "hard core fans" of the show being translated are to whom he ultimately translates (2013) supports the importance of the audience, and stresses the need of user-centeredness in the field of translation theory.

Based on the Suojanen et. al.'s book (2012), the three conducted case studies and parallels to Eugene Nida's dynamic equivalence, I would attest that the theory of user-centered translation fits well into the continuum of translation theory. It is a functional theory that draws from the pre-existing idea of a translation target audience, but takes it even further while aiming to make the translations as usable as possible. The theory offers translators the tools to more profoundly consider the target audience's needs as well as evaluate the usability of the translation. As is proven in the case studies, the theory is applicable even to small scale translation work, while other applications of user-centeredness, such as those used in technical communication and software development, illustrate the theory's usability in a larger scale.

In the future, literature on the theory of user-centered translation will be available to even more people as the English translation of Suojanen et. al.'s work *Käyttäjäkeskeinen kääntäminen* (2012) becomes available in 2014 (as *User-centered Translation,* St. Jerome). As this thesis is so far the only study of how the theory works in practice, more research on the subject could be made. The theory's applicability to, for example, translation of prose fiction or even poetry would be highly interesting, as the writing style in them is quite different from those of the texts studied in this thesis. Furthermore, audience reception studies, perhaps in relation to children's literature, would be an interesting topic of study as the scope of this thesis prevented such a large scale experiment.

In conclusion, I believe that this thesis confirmed the hypothesis set for the study. User-centered translation theory does indeed help translators to better cater for the needs of the translation's intended recipient and thus produce a translation that is more user-friendly. However, it should be noted that the various methods for implementing the theory (as outlined in Suojanen et al.'s *Käyttäjäkeskeinen kääntäminen*, 2012) are not all ideal or even applicable to all translation tasks. Therefore, the methods should be carefully chosen so that the result will be a translation that is usable and user-friendly. However, this thesis shows that even the translators' knowledge of user-centered translation methods brings the target audience to focus and thus enables the translators to produce translations that are more usable.

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APPENDICES

Appendix I: Case study instructions

INSTRUCTIONS FOR CASE STUDY TRANSLATION

Read chapter 7 from the work *Käyttäjäkeskeinen kääntäminen* (2012) by Tytti Suojanen, Kaisa Koskinen and Tiina Tuominen. The full text file is available at https://tampub.uta.fi/handle/10024/66333.

Read the provided pdf-file "Mental models in usability" and choose one of the mental models to use in your translation. Read the corresponding pages from chapter 4 in Suojanen, Koskinen and Tuominen's work:

- pages 55–57 for personas,
- pages 57–62 for implied readers,
- pages 65–67 for audience design.

Based on these texts, construct the mental model in writing (in English) and use it while translating the text. Once finished, return both your constructed mental model and your translation to anni.otava@uta.fi.

Mental models in usability

In user-centered translation it is of utmost importance to recognize who the reader or the recipient of the translation will be. The translator needs as much information as possible of the intended reader in order to make the translation the best possible translation for that reader or group of readers. However, it is rarely possible to get a lot of detailed information about the reader, especially since the target audience might not even be too familiar to the translation's commissioner either. Therefore in user-centered translation, it is important to take what little information the translator has of the reader, expand it and use it as much as possible in order to cater to the needs of the reader.

In this chapter I will examine mental models and how a translator might use them to benefit the reader. Mental models are abstract representations of what the end-user of a product, or, in this case, the reader of a translation is like. In using mental models, a translator gathers information about the reader and form a mental model of them based on that data. It is not always possible to reach the actual readers, and therefore mental models are a good way to fill in the gaps in the reader profile (Suojanen et. al. 2012, 54).

Mental models are fictitious representations of what the author, software developer or translator believes the reader or the end-user is like and it is "constructed to represent the needs of a whole range of real users" (Garrett 2003, 54). The models are based on the users' needs, either deduced heuristically or by collecting user data and constructing the models based on that data.

In the following three sub-chapters, I will introduce three different types of constructing mental models: personas, implied readers and audience design. All three are relatively similar to one another with minor differences in construction as well as usage.

Personas

The basis for a user-centered translation is always the needs of real readers (Suojanen et. al. 2012, 55). However, very rarely a translator has any access to the translations eventual readers, and often the information about those readers is limited, or the intended reader base is so broad that the translation's commissioner cannot provide the translator with the information needed for successfully translating a text. Instead of translating with limited reader information, the translator may create a fictional persona that represents the average reader of the translated text. In this way, the translator is able to expand the reader data they may have and create a focused representation of the reader or the group of readers the translation is targeted to.

As stated above, personas are fictional characters that represent the needs of the real users (Garrett 2003, 54). They are a way of getting a concrete image of the user and helps to keep the user's need in mind throughout the process of creating something, or, in this case, translating something. Personas are as a tangible way of keeping the focus on the user as the translator wishes, as the translator can create a persona as thorough and complete as they wish. The persona can have a name, age, hobbies, interests, level of knowledge and even a photograph[1]. First and foremost, a persona is a tool for the translator to solve problematic areas of the translation. As an example, let us examine the case of a fictional horseback-riding magazine targeted for pre-teens and young teenagers. One of the reader personas for such a magazine could be as follows:

> Sarah is a 12-year-old girl, who enjoys horseback riding, pop music and hanging out with friends. She belongs to a close-knit group of four girls who all go to the same school, ride horses and like the same bands, such as Justin Bieber, One Direction and Nicki Minaj. She has been riding for four years and attends private riding lessons twice a week. She is quite athletic and enjoys being outdoors.
>
> Sarah is familiar with the day-to-day life of a horse stable and taking care of horses, but still requires the supervision of more experienced riders for the more demanding tasks. She has not competed in equestrian sports, nor is she particularly interested in competing in them – she likes trail riding the most – but has some basic knowledge of competitions as some of her friends plan on participating in them later on.

[1] For more information on how to construct and utilize user personas, see Tina Calabria's article "An introduction to personas and how to create them" (2004). In the article, Calabria discusses the different aspects of gathering user information, creating a user persona and using the persona to create a highly usable intranet or website that answers to the needs of as many different user groups as possible. Although Calabria's article deals first and foremost with intranet of website, it is easily applicable to translation as well.

The benefit of a user persona such as the one above is that if the translator of the horseback-riding magazine encounters a problem in translating the text, they can ask themselves: "Would Sarah understand what this means?” or “Would Sarah find this interesting?". Similarly, they might have multiple of such personas to represent different facets of their readership, readers with different interests or with a different level of knowledge. With the help of personas, the magazine staff can then adjust the translation to correspond to the needs of the entire target audience based on the needs of the persona.

Implied readers

The concept of implied reader is somewhat more theoretical than that of a persona (see above). Where a persona is a concrete representation of the target text user, created with personal characteristics, age, name and even a picture, an implied reader is a much more abstract tool. An implied reader is a text’s built-in reader position or – in other words – an image of the kind of readership the writer has intended the text to and what kind of reader image a researcher might build from the text through analysis (Suojanen et. al. 2012, 57)[2]. According to Outi Alanko, an implied reader is a group of characteristics or criteria that a text requires from its reader (2001, 220). Therefore it can be said, that where a persona is a fictitious personification of the target text’s reader, an implied reader is an abstract collection of characteristics the text requires from the reader so that they can fully understand it.

The greatest difference between a persona and an implied reader is that the former is based on gathered and deduced user information, whereas the latter is based on the text itself. Moreover, unlike a persona, an implied reader can be distilled form an existing text through analysis. In a way, the basic idea of a persona and of an implied reader is essentially the same, but the approach is from two different viewpoints.

The construction of an implied reader is based on the evaluator’s – or translator’s – analysis of the translation process (Suojanen et. al. 2012, 59). In order to construct it, the translator must understand what the implied reader of the source text is like, and how would the implied reader of the target text differ from it due to, for example, cultural differences. Typically, the source text and the target text have different kinds of implied readers, which

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[2] The idea and different applications of an implied reader in prose fiction is discussed thoroughly by Wolfgang Iser in his work *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (1990).

can both explain and justify changes and alterations that are made to the target text in relation to the source text (ibid. 59).

Christina Sousa (2002) has studied the implied reader in translations that are targeted at children. She argues that a translation can have two different types of readers – the implied reader and the real reader:

> [T]he implied reader [is] the person the author addresses in his work, explicit or implicitly, and who shares in some assumed measure the author's knowledge. Contrastingly, the real reader – the person who actually performs the act of reading – in fact may or may not be the writer's intended reader. He may simply be an accidental reader, someone who reads the book but who is not part of the intended audience. (2002: 17)

Sousa's distinction is especially true when translating to very young audiences, when the real reader of the text can be assumed to be an adult, but the implied reader of the text is the child. Sonia Livingstone (2004, 80) agrees with Sousa in the notion that a text can have both an implied and an actual reader. She also suggests, that this is especially true in relation to new media, such as television and the Internet, and that much more research should go into defining their audiences (ibid. 80). Therefore, the translator needs to be conscious of the multiple audiences of any text or media they are translating, as well as make the distinction clear, so that they do not confuse the implied reader with the actual reader, which could lead to the translation being received differently than the source text was.

Sousa also states that the cultural knowledge of the reader affects their interaction with the text (2002: 21), and the translator should be aware of this and consider it when constructing the model of an implied reader. "As the recipient of the translator's work, the TL reader is of major importance to the translator and vital to the translation process, and should not, therefore, be dissociated from the TT" (ibid. 27). Therefore, the translator needs to evaluate the target language reader's receptivity to the target text and address it while building the target text from the source text (ibid. 27), but also to evaluate to what extent the target text reader is able to understand allusions to, for example, the source culture's history, and make the necessary changes to the target text according to that evaluation. In essence, "the translator's source text based evaluation of the target audience affect what kind of an implied reader they produce in user-centered translation process" (Suojanen et. al 2012, 60; translated by author). Critical analysis of both the source text as well as the target text is crucial when constructing an implied reader, and that analysis should be conducted as an iterative process as the translation progresses.

Audience Design

Much like an implied reader, audience design is also an analytical, source text based approach to defining the target audience of a translation. The idea was originally introduced by Allan Bell (1984), and it was used to analyze the speech patterns of radio journalists, and how those patterns and their speech style varied according to whom they were speaking to and how their speech was received. According to Bell (1984, 161), audience design is more than simply style shifts. Instead, it affects “all levels of a speaker’s [or a writer’s] linguistic choices – the switch from one complete language to another in bilingual situations, the form of speech acts, pronoun choice, the use of honorifics” and so on. Based on this, it appears safe to say that the theory could easily be applied to translation as well: instead of analyzing how the different audiences affect the linguistic choices in speech, one can apply the same methods to written word, and vice versa. Consequently, the theory is later applied to translation by Basil Hatim and Ian Mason (1997), where they adapted Bell’s classification to film dialogue and their subtitles (Hatim & Mason 1997, 82–96).

Bell’s theory divides the listeners – or readers – into a classification of five different groups (Bell 1984, 159–161; Mason 2000, 4):

- *addressees*, whose presence is known, who are ratified participants in an exchange, and who are directly addressed;
- *auditors,* who are known, ratified but not directly addressed;
- *overhearers*, who are known but not ratified participants and not addressed;
- *eavesdroppers*, whose presence is not even known;
- *referees*, who the speaker identifies with, appreciates, and aims to please.

The first four categories here are presented in the order that they have influence over the speaker: the addressees have more influence than the auditors, the auditors more than the overhearers, and so on (Mason 2000, 4). However, the referees are a third-party group that does not essentially belong to any of the other groups, but is important because of the high regard the speaker or the writer holds them in.

As an example of audience design, let us examine an excerpt of Suojanen, Tuominen and Koskinen's work *Käyttäjäkeskeinen kääntäminen* (2012). In this example, we are examining the world of EU translations through the classification of audience design (ibid. 66):

> The *addressees* of the Finnish translation of an EU related press release are Finnish reporters, whose interest is angled by highlighting a Finland related theme or a detail in the press release. Everybody who is actively interested in the affairs of the EU is an *auditor*, because anyone can, if they so wish, subscribe to a weekly report of the press releases via e-mail. All internet users who understand Finnish are *overhearers*, because the press releases are readily available on the internet. There are not many *eavesdroppers* in a communication situation as open as this one, but such could be, for example, a reader, whose knowledge of Finnish is not known. All Finns belong to *referees*, because the ultimate goal of EU's bulletin policy is to build a positive image of the Union. The translator's role in this situation is to convey an interesting and appealing message to the reporters who act as gatekeepers, so that the translator and the organization they represent would get their message across to the referees.

In the example above, the translators ultimate goal is to get their message heard by as large a portion of the Finnish public as possible, and thus it can be said, that the driving force of the whole process are in fact the referees.

From the translator's point of view, audience design can be utilized to refine and clarify the translation's target audience (Suojanen et al. 2012, 67). Not all texts necessarily have a very distinct representation of each audience, but the classification can nevertheless be a useful tool for a translator.

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Appendix III: Case study 2, implied reader

Mental model used: implied readers

Material used: Toimintasuunnitelma 2013–2014, Tampereen Nuorisofoorumi

Translator: Tiina Leivo

The text is an action plan for the Tampere Youth Forum. It contains basic information on the prospective operations of the Youth Forum for 2013-2014 and is fairly standard in form. The text seems to belong to a continuum of texts on the subject, which means that there are probably other material available on the forum itself and its operations in previous terms, and the translation should therefore not try and explicate the concepts used in the source text to a great degree.

My assumption is that the basic reader of the translation will be someone living in Finland, probably even Tampere, who is at least somewhat familiar with the Finnish culture but not the Finnish language, or at least feels more comfortable reading the text in English. This person may be an adolescent or an adult.

Another assumption is that this text will mainly be used to provide basic information on the forum and its operations, perhaps for official purposes, and that there will be other texts used to raise international awareness on the forum, to apply for funding from international sponsors etc. Therefore, these other texts may be written in a more explicit and explanatory manner and there is thus no specific need to add footnotes on cultural concepts in this particular translation. Also, the text would not seem to include many highly culture-bound aspects, so any average western reader should be able to understand the text, at least at a similar level to an average Finnish-speaking reader reading the source text.

Typical readers could include student association representatives from the international schools of Tampere or elsewhere in Finland who are interested or involved in the operations, foreign-born pupils and students, or an English-speaking councillor or other party seeking information on youth affairs in the City of Tampere and/or planning to participate in an event related to the forum. A prospective sponsor for the forum's operations or specific event may also be sent this text to provide background information on the forum, but my assumption is that this text alone will not be used as a central application or marketing document and it should therefore rather remain informative than persuasive.

Based on this and unless otherwise indicated by the customer (there was no specification available for this ‘commission’, which is why information on both the quality level required and the target group intended are missing – as the case usually also is in real life), I would not explicate the text to a great degree or change the register or tone of the text while translating. The main aspects about the implied reader, therefore, are:

- an adolescent or an adult;
- does not know any Finnish or feels more comfortable reading the text in English;
- lives in Finland (possibly even Tampere) and is familiar with the local culture, at least on a general level;
- is fairly familiar with the basic structure of an action plan and the general flow of operations in an organisation;
- is looking for background information on the forum and its operations;
- is or considers becoming involved in the forum’s operations or granting funding for its operations.

Appendix IV: Case study 2, source text

Tampereen Nuorisofoorumi **Toimintasuunnitelma** **1(3)**
Hallitus 11.4.2013

Tampereen Nuorisofoorumin toimintasuunnitelma kaudelle 2013 – 2014.

Tampereen Nuorisofoorumin päätavoitteena on kauden 2013 – 2014 aikana seurata kaupungin päätöksentekoa, erityisesti tärkeiden päätösten osalta. Tärkeä toiminnan painopiste on myös ajaa tamperelaisten nuorten asioita sekä työskennellä aktiivisesti nuorten hyväksi. Nuorisofoorumi tulee järjestämään tapahtumia ja olemaan myös mukana monissa tapahtumissa sekä käyttämään tehokkaasti tiedottamiskanavia.

Tässä toimintasuunnitelmassa määrättyjen asioiden lisäksi Nuorisofoorumi tulee toteuttamaan myös suurkokouksen vireille panemia asioita.

Hallitus

Nuorisofoorumin operatiivista toimintaa ja toimintasuunnitelman kirjausten toteuttamista johtaa hallitus. Erityisten tehtävien tai tapahtumien toteuttamiseksi hallitus voi asettaa työryhmiä. Tehtäviensä hoitamiseksi hallitus kokoontuu syyskaudella 6 – 10 kertaa sekä kevätkaudella 6 – 10 kertaa.

Hallitustoiminnassa tullaan kauden 2013 – 2014 aikana keskittymään erityisesti toiminnan suunnitteluun ja kehittämiseen. Näillä toimenpiteillä halutaan parantaa Nuorisofoorumin toimintaa ja luoda jatkumoa Nuorisofoorumin tapahtumiin.

Hallituksen yhteishenkeä ja toimintakykyä edistetään järjestämällä hallitukselle virkistäytymis- ja keskustelutilaisuuksia. Lisäksi hallitusta koulutetaan tarpeen vaatiessa.

Hallituksen edustajien edustusmatkat Nuorisofoorumin osaa ottamiin tilaisuuksiin tullaan korvaamaan käyttämällä talousarvion osoittamaa rahasummaa.

Tiedottaminen

Nuorisofoorumin kauden 2013 – 2014 tiedottamisessa pääasiallisina tavoitteina on saada Nuorisofoorumi tunnetuksi nuorten keskuudessa sekä Nuorisofoorumin toiminnasta tiedottaminen sekä nuorille että päättäjille ja virkamiehille. Myös kahdensuuntaista yhteistyötä nuoriin sekä kanssakäymistä hallituksen ulkopuolisten nuorten kanssa kehitetään.

Nuorten suuntaan pyritään avoimeen ja rehelliseen tiedottamiseen. Hallituksen kokouspöytäkirjat ja -esityslistat julkaistaan internetissä. Lisäksi Tampereen Nuorisofoorumin tiedotteen julkaisemista jatketaan säännöllisesti. Nuorilta vastauksena tuleva palaute otetaan huomioon Nuorisofoorumin työskentelyssä keskeisenä ohjenuorana. Nuorisofoorumi pyrkii myös saamaan medianäkyvyyttä ja saamaan kantojaan esille esimerkiksi mielipidekirjoituksen muodossa.

Tampereen kaupungin toimijoille pyritään näkymään tehokkaan lauta- ja johtokunta sekä kaupunginvaltuustotoiminnan kautta. Lisäksi päättäjille tarjotaan mahdollisuuksia tutustua toimintaamme niin tiedotteen kuin konkreettisen kokouksiin ja tapahtumiin osallistumisenkin kautta.

Tiedotteen ja Nuorisofoorumin internetsivujen tehokkaan käytön lisäksi käytetään myös Facebookia ja muuta sosiaalista mediaa Nuorisofoorumin toiminnan ja järjestämien tapahtumien mainostamiseen. Lisänäkyvyyttä pyritään myös saamaan osallistumalla aktiivisesti erilaisiin nuorille suunnattuihin tapahtumiin ensisijaisesti Tampereella.

Tampereen kaupungin päätöksenteko

Nuorisofoorumilla on edustuspaikat läsnäolo- ja puheoikeudella kahdeksassa eri lauta- ja johtokunnassa sekä kaupunginvaltuustossa. Lauta- ja johtokunnissa edustuspaikat ovat osaamis- ja elinkeinolautakunnassa, lasten ja nuortenpalvelujen lautakunnassa, sivistys- ja elämänlaatulautakunnassa, yhdyskuntalautakunnassa, toisen asteen koulutuksen johtokunnassa, päivähoidon ja perusopetuksen johtokunnassa, Tampereen Aterian liikelaitoksen johtokunnassa, sekä kulttuuri ja vapaa-aikapalveluiden johtokunnassa. Kussakin toimielimessä Nuorisofoorumilla on kaksi edustajaa.

Edustuspaikkojen aktiivisen hyödyntämisen ja toimielinten päätöksiin vaikuttamisen lisäksi Nuorisofoorumi seuraa aktiivisesti muuta kaupungin päätöksentekoa ja siitä käytävää julkista keskustelua sekä tarpeen vaatiessa laatii kannanottoja ja aloitteita ajankohtaisista aiheista. Myös valmisteluissa oleviin asioihin tutustutaan ja otetaan kantaa mahdollisuuksien mukaan.

Tapahtumat

Kauden 2013 – 2014 aikana järjestettävien tapahtumien tärkeimmät tavoitteet ovat nuorten kuulemisen ja heidän mielipiteensä saattaminen päättäjien tietouteen sekä sellaisten tapahtumien järjestäminen, jotka mahdollistavat hyvin nuorten vapaan kanssakäymisen keskenään mutta myös Nuorisofoorumin kanssa. Näitä tavoitteita sovelletaan myös osallistuttaessa muiden tahojen järjestämiin tapahtumiin.

Kauden 2013 – 2014 aikana Nuorisofoorumi järjestää johtosäännössä mainittujen syksyllä ja keväällä järjestettävien Octafoorumien lisäksi muita tapahtumia. Hallitus aikoo järjestää syksyn aikana nuorten ja poliitikkojen tilaisuuden, jossa valtuutetut vierailevat Tampereen yläkouluissa ja toisen asteen oppilaitoksissa ja keskustelevat yhdessä nuorten kanssa alueen asioista. Nuorisofoorumi tulee järjestämään syksyllä myös Toisen asteen opiskelijoille pormestarin kyselytunnin, jonka tarkoituksena on saada nuoret ja johtavat tamperelaiset päättäjät suoraan vuorovaikutukseen. Nuorille järjestetään myös keväällä 2014 hupitapahtuma. Hupitapahtuman suunnittelemiseen ja toteuttamiseen tulee antaa mahdollisuus myös hallituksen ulkopuolisille nuorille. Näiden tapahtumien lisäksi hallitus voi järjestää myös muita ajankohtaisikseen katsomiaan tapahtumia. Tapahtumien järjestämisessä käytetään mahdollisuuksien mukaan hyväksi mediaa ja kaupunkiorganisaatiota sekä painotetaan Nuorisofoorumin näkyvyyden ja tunnettavuuden parantamista.

Nuorisofoorumi osallistuu ainakin keväällä 2014 järjestettävään ChillHouse –hiihtolomatapahtumaan. Muihin tapahtumiin Nuorisofoorumi osallistuu, jos hallitus katsoo niistä olevan merkittävää hyötyä Nuorisofoorumille ja sen näkyvyyden parantamiselle sekä Tampereen nuorille.

Kouluttaminen ja esitelmöinti

Nuorten yhteiskunta- ja vaikuttamistietoisuuden lisäämiseksi Nuorisofoorumi tekee kauden 2013 – 2014 aikana aktiivista koulutus- ja esitelmöintitoimintaa. Nuorisofoorumi tulee järjestämään syksyllä puheenjohtajapäivät. Tämän tapahtuman tarkoituksena on kouluttaa oppilaskunnan hallitusten puheenjohtajia ja varapuheenjohtajia entistä sujuvampaan ja toimivampaan oppilaskunnan hallitustoimintaan. Kevään 2014 aikana Nuorisofoorumi keskittyy tarpeen mukaan oppilaskuntien yksilölliseen kouluttamiseen. Nuorisofoorumin edustajat tulevat myös kiertämään Tampereen alueen oppilaitoksia, erityisesti toisen asteen oppilaitoksia, kertoen Nuorisofoorumin toiminnasta ja vaikuttamisesta yleensä kevään 2014 aikana. Tarvittaessa Nuorisofoorumi voi kouluttaa itseään näiden koulutuksien tarjoamista varten.

Oppilaitoksille suunnatun esitelmöinnin lisäksi voidaan toiminnasta esitelmöidä myös muille esitelmiä haluaville tahoille.

Yhteistyö ja avustukset

Nuorisofoorumi myöntää kauden 2012 – 2013 aikana avustuksia erilaisille nuorten hyväksi toimiville tahoille. Avustuksia voidaan myöntää hakemuksesta niin oppilaskunnille ja nuorisoryhmillä kuin myös yksittäisille nuorille. Avustettavilla kohteilla on aina oltava yhtäläiset tavoitteet Nuorisofoorumin tavoitteiden kanssa. Nuorisofoorumi tulee tekemään kauden 2013 -2014 aikana paljon yhteistyötä. Yhteistyötä tullaan tekemään niin muiden lähialueiden nuorisovaltuustojen, koulujen oppilaskuntien, kuin myös Lasten parlamentin kanssa. Myös päättäjien ja virkamiesten kanssa aiotaan tehdä yhteistyötä.

Appendix V: Case study 2, translation

Tampere Youth Forum Action Plan 1(3)
Board, 11 April 2013

Tampere Youth Forum Action Plan 2013–2014.

The main goal of the Tampere Youth Forum during the term 2013–2014 is to monitor decision-making by the City of Tampere, especially as regards important decisions. Another central focus for the activities is to promote the affairs of the youth living in Tampere as well as to work actively for the benefit of the youth. The Youth Forum will organise and participate in several events and use communication channels in an effective manner.

In addition to the matters listed in this action plan, the Youth Forum will implement matters initiated by the General Assembly.

Board

The operative activities of the Youth Forum and the implementation of action plan entries are led by the Board. To implement special tasks or events, the Board may assign work groups. To manage its duties, the Board will convene 6–10 times in the autumn term and 6–10 times in the spring term.

Activity planning and development will be special focuses for the Board's activities in the 2013–2014 term. These measures aim at improving the activities of the Youth Forum and creating a continuum for the events organised by it.

The team spirit and functional capacity of the Board will be promoted by organising recreational and discussion events for the Board. The Board will also receive training as necessary.

Representational trips by board members to events in which the Youth Forum participates will be compensated by a sum specified in the budget.

Communication

The main goals for the communication by the Youth Forum during the 2013–2014 term include raising awareness of the Youth Forum among young people as well as providing information on the activities of the Youth Forum both to the youth and decision-makers and officials alike. Reciprocal cooperation with the youth and interaction with youth outside the Board will also be developed.

The aim is to provide open and honest communication to the youth. Board meeting minutes and agendas will be published online. In addition, the publication of the Tampere Youth Forum bulletins will be continued on a regular basis. Any feedback from the youth will be taken into account as a central guiding principle in the operations of the Youth Forum. The Youth Forum will also aim to receive media coverage and make its views known through opinion writings, for example.

As regards involved parties under the City of Tampere, the aim is to maintain visibility through effective activities in committees, boards of directors and the City Council. Furthermore, decision-makers will be offered the possibility to familiarise themselves with our activities both through bulletins and participation in meetings and events.

In addition to the effective use of bulletins and the Youth Forum website, Facebook and other social media tools will be used to advertise Youth Forum activities and the events organised by the forum. Additional visibility will be sought through active participation in various events targeted at young people in Tampere, in particular.

City of Tampere decision-making

The Youth Forum has representation, along with the related attendance rights and rights to speak, in eight different committees and boards of directors, as well as the City Council. The representation in the committees and boards of directors includes the Committee for Education, Competence and Economic Development Services, the Committee for Child and Youth Services, the Committee for Services Promoting Culture and Quality of Life, the Committee for City Planning and Infrastructure Services, the Board of Directors for Upper Secondary Education, the Board of Directors for Day Care and Basic Education, the Board of Directors for the Tampere Catering municipal corporation, and the Board of Directors for Culture and Leisure Services. The Youth Forum has two representatives in each organ.

In addition to actively using this representation and influencing the decisions made by these organs, the Youth Forum will actively monitor other decision-making by the city and the related public debate. It will also issue statements and initiatives on current topics as necessary. The forum will also familiarise itself with matters under preparation and take a stand as deemed possible.

Events

The most important goals for the events to be organised during the 2013–2014 term are to hear the youth and inform decision-makers about their opinions, as well as to organise events that enable young people to freely interact both with each other and the Youth Forum. These goals will also be applied when participating in events organised by other parties.

During the 2013–2014 term, the Youth Forum will also organise other events besides the 'Octafoorumi' events to be arranged in the autumn and in the spring as mentioned in the ordinance. The Board plans to organise an event for the youth and politicians during the autumn in which councillors will visit lower and upper secondary level schools around Tampere to discuss local matters together with the youth. The Youth Forum will also organise a Mayor's Question Time for upper secondary level students in the autumn, aiming to create direct interaction between the youth and leading Tampere-based decision-makers. In addition, a recreational event will be organised for the youth in spring 2014, and youth outside the Board must also be given the opportunity to participate in the planning and implementation thereof. In addition to these events, the Board may organise other events it deems topical. The media and the city organisation will be used as help if possible when arranging these events, and the focus will be on improving the visibility of the Youth Forum and raising awareness concerning it.

The Youth Forum will at least participate in the ChillHouse winter break event taking place in spring 2014. The Youth Forum will participate in other events if the Board finds them to have substantial significance to the Youth Forum, improving its visibility, and to the youth residing in Tampere.

Training and presentations

The Youth Forum will maintain active training and presentation activities during the 2013–2014 term in order to increase young people's awareness on social affairs and influencing. The Youth Forum will organise a Chair Event in the autumn, aiming to train the chairs and vice-chairs of student association boards to more fluent and functional activities. During the spring of 2014, the Youth Forum will focus on the individual training of student associations as needed. Youth Forum representatives will also visit schools in the Tampere region, especially upper secondary level schools, during spring 2014 and present the activities of the Youth Forum and influencing in general. If needed, the Youth Forum may seek training for itself in order to provide these training events.

In addition to presentations directed at schools, the forum may give presentations to other parties welcoming them.

Cooperation and grants

During the 2013–2014 term, the Youth Forum will provide grants to various parties promoting youth affairs. They may be provided to student associations, youth groups and individual adolescents alike through application procedures. The recipients must always have goals that are consistent with the goals of the Youth Forum.

The Youth Forum will have a lot of cooperation with various parties during the 2013 -2014 term, including other youth councils in the neighbouring areas, the students associations of schools, as well as the Finnish Children's Parliament. Cooperation will also be sought with decision-makers and officials.

SUOMENKIELINEN LYHENNELMÄ

Pääosassa yleisö: kolme tapaustutkimusta käyttäjäkeskeisestä kääntämisestä

Johdanto

Käännöstieteen alalle on hiljattain kehittynyt uusi teoria, käyttäjäkeskeinen kääntäminen. Teorian esittelivät Tytti Suojanen, Kaisa Koskinen ja Tiina Tuominen kirjassaan *Käyttäjäkeskeinen kääntäminen* vuonna 2012. Käyttäjäkeskeisessä kääntämisessä kääntäjä asettaa tekstin vastaanottajan etusijalle käännösprosessin joka vaiheessa aina kohderyhmän valinnasta valmiiseen käännökseen. Käyttäjäkeskeisyyden ajatus on ollut käytössä jo jonkin aikaa muun muassa ohjelmistokehityksessä ja dokumentoinnissa, mutta käännöstieteen alalla sen käyttö on vielä vähäistä.

Tutkimukseni teoriapohjana käytän yllämainittua kirjaa *Käyttäjäkeskeinen kääntäminen* (2012). Kirja on tarkoitettu oppikirjaksi kääntäjäopiskelijoiden ja käännösalan ammattilaisten tarpeisiin. Teorian uutuuden vuoksi sen toimivuutta ei ole vielä tutkittu käytännössä. Tämän tutkielman aihe kumpusikin tarpeesta kokeilla, miten teoria sekä kirjassa esitellyt käyttäjäkeskeisen kääntämisen metodit toimivat käytännön käännöstöissä. Tutkielman tuloksia esitelläänkin kirjan tulevassa englanninkielisessä versiossa *User-centered translation* (St. Jerome, 2014).

Käyttäjäkeskeisen kääntämisen perusajatusta voidaan tutkia kahdesta eri näkökulmasta. Käännöksen vastaanottajan kannalta käyttäjäkeskeinen kääntäminen tarkoittaa sitä, että koko käännösprosessin tavoitteena on luoda mahdollisimman käytettävä ja käyttäjäystävällinen käännös. Toisaalta taas teoria pyrkii tarjoamaan kääntäjille menetelmiä, joiden avulla nämä pystyvät ymmärtämään paremmin käännöksen vastaanottajan tarpeita. Tämän seurauksena kääntäjän on helpompi tuottaa käännös, joka vastaa sen käyttäjän tarpeita. Tutkimukseni hypoteesi onkin, että käännöksen laajuudesta riippumatta käyttäjäkeskeisen kääntämisen menetelmien hyödyntäminen käännösprosessissa edesauttaa kääntäjää vastaamaan käännöksen vastaanottajan tarpeisiin. Näin ollen teoria tarjoaa kääntäjille metodeja, joiden avulla käännöksestä saadaan mahdollisimman käyttäjäystävällinen.

Käyttäjäkeskeisen kääntämisen menetelmiä

Vaikka teoria käyttäjäkeskeisestä kääntämisestä onkin aivan tuore, ajatus vastaanottajan tärkeydestä ei ole käännöstieteen saralla täysin uusi. Monet käännösteoreetikot korostavat kohderyhmän merkitystä, mikä on tuttua myös käännöstieteen opetuksesta. Käyttäjäkeskeisen kääntämisen teoria kuitenkin vie kohderyhmäajattelun vielä pidemmälle ja tuo mukaan ajatuksen käännöksen käytettävyydestä. Jotta käännös todella palvelisi kohderyhmän tarpeita, on sen oltava käytettävä käyttäjän näkökulmasta.

Suojanen ym. (2012) esittelevät kirjassaan useita käyttäjäkeskeisen kääntämisen menetelmiä. Näistä menetelmistä tähän tutkielmaan valikoituivat mentaaliset mallit ja heuristinen arviointi. Valitsin nämä menetelmät tutkimukseni kohteeksi, koska kirjassa esitellyistä menetelmistä ne ovat mielestäni soveliaimpia tämän tapaiseen tutkimukseen sekä helppoja toteuttaa ja testata. Tutkielmani rajallisuus estää esimerkiksi laajempien vastaanottotutkimuksen tekemisen, mutta uskon valitsemieni menetelmien soveltuvan hyvin tapaustutkimuksiin. Tavoitteenani on saada selville menetelmien toimivuuden lisäksi se, voiko käyttäjäkeskeisen kääntämisen metodeja todella käyttää kaikenlaisiin käännöstöihin niiden laajuudesta riippumatta.

Käyttäjäkeskeisen kääntämisen teorian yhteyttä Eugene Nidan[1] ajatukseen dynaamisesta ekvivalenssista voidaan katsoa kahdesta eri näkökulmasta. Toisaalta kummassakin teoriassa käännöksen vastaanottajan tarpeet nousevat pääosaan koko käännösprosessin aikana. Toisaalta taas vastaanottajan reaktioon tekstiin suhtaudutaan käyttäjäkeskeisessä kääntämisessä ja dynaamisessa ekvivalenssissa eri tavoin. Dynaamisessa ekvivalenssissa käännöksen vastaanottajan reaktio käännökseen tulisi olla mahdollisimman samanlainen kuin lähdetekstin vastaanottajan reaktio lähdetekstiin. Käyttäjäkeskeisessä kääntämisessä puolestaan reaktioiden samankaltaisuutta tärkeämpää on se, kuinka käytettävä käännös on vastaanottajalle. Näin ollen voidaankin sanoa, että vaikka teorioiden välillä on yhtymäkohtia, niiden näkökulmat ovat erilaiset. Dynaamisessa ekvivalenssissa vastaanottaja nähdään suhteessa käännökseen, kun taas käyttäjäkeskeisessä kääntämisessä käännös nähdään suhteessa vastaanottajaan.

Suojasen ym. mukaan käyttäjäkeskeinen käännösprosessi on iteratiivinen (2012, 131–132). Prosessi alkaa tarpeesta kääntää teksti. Tekstille tehdään spesifikaatio, jossa määritellään mm. tekstin kohderyhmä sekä tavoiteltu laatutaso. Spesifikaation apuna voidaan käyttää esimerkiksi mentaalisia malleja, joiden avulla kohderyhmää voidaan määrittää tarkemmin. Spesifikaation perusteella valitaan käytettävä käännösstrategia ja teksti käännetään. Koska prosessi on iteratiivinen, tekstin käytettävyyttä ja laatua voidaan arvioida koko käännösprosessin ajan muun muassa heuristiikkalistojen avulla. Valmis käännös voidaan myös testauttaa vastaanottajilla. Käännösprosessin aikana ja sen jälkeen saatu palaute sekä arvioinnit hyödyttävät tulevia käännösprosesseja. Juuri tästä syystä käyttäjäkeskeinen kääntäminen on erityisen soveltuva toisteisiin käännösprosesseihin. (Ibid.)

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[1] Katso esim. Nida 2012.

Edellä mainitut mentaaliset mallit ovat abstrakteja kuvauksia siitä millaisia tuotteen loppukäyttäjät tai käännöksen vastaanottajat ovat. Koska käännöksen todellisten vastaanottajien tavoittaminen käännösprosessiin on usein vaikeaa, kääntäjä voi koota tietoa vastaanottajista ja rakentaa niiden avulla vastaanottajaa kuvaavan mentaalisen mallin. (Suojanen ym. 2012, 54.) Mentaaliset mallit perustuvat näin ollen vastaanottajien tarpeisiin, ja ne voidaan luoda joko todellisen vastaanottajatiedon pohjalta tai heuristisen päättelyn avulla.

Tutkielmassa käytettävät mentaaliset mallit ovat *persoona* (persona), *sisäislukija* (implied reader) ja vastaanottajakeskeinen viestinnän suunnittelu eli *audience design*. Persoona on mentaalinen malli, jonka avulla kääntäjä pystyy pitämään vastaanottajan konkreettisesti läsnä koko käännösprosessin ajan. Persoona kootaan vastaanottajatiedon perusteella, ja se edustaa keskivertovastaanottajaa. Persoonalle voidaan määritellä esimerkiksi nimi, ikä, harrastukset, kiinnostuksen kohteet, kielellinen taso ja jopa ulkonäkö. (Calabria 2004.) Persoonan tavoitteena on auttaa etenkin käännösongelmien ratkaisussa, jolloin ongelmakohtia voidaan peilata persoonan tietotason ja ominaisuuksien kautta.

Sisäislukija sen sijaan eroaa persoonista siten, että se lähestyy vastaanottajaa tekstin kautta, ja on näin ollen jonkin verran teoreettisempi lähestymistapa. Suojasen ym. mukaan sisäislukijalla tarkoitetaan tekstien sisäänrakennettuja lukijapositioita eli sitä, millaisille lukijoille kirjoittaja suuntaa tekstinsä (2012, 57). Outi Alangon mukaan taas sisäislukija on joukko ominaisuuksia, jonka teksti vaatii lukijaltaan (2001, 220). Tämän perusteella voidaankin sanoa, että sisäislukija koostuu joukosta abstrakteja ominaisuuksia, jotka tekstin vastaanottajalla tulee olla jotta tämä ymmärtäisi tekstin.

Kolmas mentaalinen malli, audience design, on sisäislukijan tapaan analyyttinen tekstiin perustuva tapa selventää tekstin kohdeyleisöä. Mentaalisen mallin on kehittänyt Allan Bell, joka loi sen alun perin radiojuontajien puheen vastaanottotutkimuksen analysointiin (1984).

Tutkimus selvitti miten eri puhujat säätelivät puhetapaansa sen mukaan kenelle he puhuivat, ja minkälaisen vastaanoton heidän puheensa saa (Suojanen ym. 2012, 65).

Bellin mukaan vastaanottajat voidaan jakaa viiteen ryhmään seuraavasti (Bell 1984, 159–161; Mason 2000, 4; Suojanen ym. 2012, 66):

- *tarkoitetut vastaanottajat* (addressees), joille viesti suoraan suunnataan.
- *kuulijat* (auditors), joiden tiedetään ja hyväksytään myös kuulevan viestin mutta joille sitä ei varsinaisesti suunnata.
- *satunnaiset kuulijat* (overhearers), jotka tiedetään mutta joita ei huomioida.
- *salakuuntelijat* (eavesdroppers), joiden puhuja ei tiedä kuulevan viestiä.
- *refereet* (referees), joihin puhuja identifioituu tai joita hän erityisesti arvostaa ja joiden suosiota hän tavoittelee.

Neljä ensimmäistä kategoriaa on esitetty tärkeysjärjestyksessä sen mukaan, miten ne vaikuttavat puhujaan – tai tässä tapauksessa kääntäjään (Mason 2000, 4). Viides ryhmä, *refereet*, koostuu vastaanottajista, jotka eivät varsinaisesti kuulu muihin ryhmiin, mutta ovat tärkeitä puhujan heitä kohtaan tuntevan arvostuksen vuoksi.

Mentaalisten mallien lisäksi tässä tutkimuksessa hyödynnetään heuristista arviointia. Heuristinen arviointi on asiantuntija-arvioinnin muoto, jossa alan asiantuntija suorittaa käytettävyysarvioinnin heuristiikkalistan avulla. Heuristiikat ovat ennalta määritelty joukko periaatteita ja sääntöjä, jotka voidaan luetteloida helposti käytettäväksi tarkistuslistaksi. (Suojanen ym. 2012, 98.) Käännöstieteen alalla myös kääntäjät itse voivat suorittaa heuristisia arviointeja. Heuristisen arvioinnin – kuten mentaalisten mallienkin – tarkoituksena on antaa kääntäjälle mahdollisuus asettua vastaanottajan asemaan ja arvioida objektiivisesti, mitkä käännöksen osa-alueet toimivat ja mitkä kaipaavat parannusta. Arvioinnin perusteella kääntäjän tulee arvioida uudelleen myös omat ratkaisunsa ja muuttaa tarvittavat asiat niin, että käännös on vastaanottajalle mahdollisimman käytettävä.

Heuristisen arvioinnin etu on se, että sen avulla käännöksen käytettävyyttä voidaan tutkia ilman, että varsinaiset vastaanottajat osallistuvat arviointiin. Tästä syystä heuristinen arviointi on verrattain helppoa ja edullista toteuttaa. Nämä seikat tukevat myös menetelmän soveltuvuutta tapaustutkimuksiin.

Ohjelmistokehityksen alalla tunnetuin ja käytetyin heuristiikkalista on Jakob Nielsenin kokoama kymmenen heuristiikan lista. Listaa voidaan käyttää muun muassa ohjelmistojen ja käyttöliittymien käytettävyysongelmien identifioimiseen ja korjaamiseen. (Korvenranta 2005, 111−114; Nielsen 2005; katso myös Suojanen ym. 2012, 98–130.) Listaa ei voi kuitenkaan suoraan käyttää käännösten käytettävyyden arviointiin listan teknisen luonteen takia. Tästä syystä Vesa Purho (2000) on koonnut Nielsenin listan pohjalta oman kymmenen heuristiikan listansa, joka on tarkoitettu teknisen viestinnän tarpeisiin. Purhon listasta on karsittu pois teknisiä ja interaktiivisia osia, jotka sisältyvät Nielsenin listaan. Purhonkaan lista ei silti ole suoraan soveltuva käännösten arviointiin. Sekä Nielsenin että Purhon listat nostavat kuitenkin esiin käytettävyysongelmia, joiden ilmeneminen käännöksissä on todennäköistä, ja näin ollen listat soveltuvat pohjaksi käännösten arviointiin tarkoitetulle heuristiikkalistalle.

Teoriasta käytäntöön

Tutkimuksessa testataan käyttäjäkeskeisen kääntämisen teoriaa sekä sen edellä esiteltyjä menetelmiä kolmen tapaustutkimuksen avulla. Ensimmäisessä tapaustutkimuksessa testataan mentaalista mallia *vastaanottajakeskeinen viestinnän suunnittelu* (audience design) audiovisuaalisen käännöksen apuvälineenä. Toisessa tapaustutkimuksessa käytetään asiakirjakäännöksen apuna mentaalista mallia *sisäislukija* (implied reader), ja tutkimusta varten tuotetun käännöksen käytettävyys arvioidaan käännösten arviointia varten tuotetun heuristiikkalistan avulla. Kolmannessa tapaustutkimuksessa haastatellaan käännöskoordinaattoria käännöstoimiston sisäisestä käännösprosessista sekä pohditaan, miten prosessista saisi tehtyä käyttäjäkeskeisemmän. Lopuksi tapaustutkimusten analyysiä ja tuloksia verrataan toisiinsa tutkielman hypoteesin testaamiseksi.

Tutkimusten aluksi ensimmäisen ja toisen tapaustutkimuksen osallistujat saivat ohjeet tutkimuksia varten (Appendix I) ja tietoa mentaalisista malleista (Appendix II). Heitä ohjeistettiin myös lukemaan luku 7 kirjasta *Käyttäjäkeskeinen kääntäminen* (Suojanen ym. 2012), sillä luku on tiivis yhteenveto siitä, mitä käyttäjäkeskeinen kääntäminen on. Näiden tekstien perusteella osallistujat valitsivat mentaalisen mallin tapaustutkimustaan varten, ja lukivat Suojasen ym. (2012) kirjoittaman kirjan neljännestä luvusta syvällisemmän esittelyn valitsemastaan mallista. Lopulta osallistujat kirjoittivat lukemansa pohjalta tapaustutkimuksensa lähdetekstiin sopivan mentaalisen mallin ja käänsivät tekstin muodostamaansa mentaalista mallia apuna käyttäen. Koska esiteltyjä mentaalisia malleja on kolme, mutta niitä hyödyntäviä tapaustutkimuksia vain kaksi, yhtä esitellyistä mentaalisista malleista ei testattu käytännössä tämän tutkimuksen puitteissa.

Kolmannen tapaustutkimuksen osallistuja ei saanut tapaustutkimusta varten ennakkomateriaalia, vaan tutkimus toteutettiin kokonaisuudessaan puolistrukturoituna haastatteluna.

Ensimmäisessä tapaustutkimuksessa kääntäjä Ilmari Pirttilä valitsi mentaaliseksi mallikseen *audience designin* avukseen audiovisuaaliseen käännökseen. Ennen tutkimukseen osallistumista Pirttilä ei ollut kuullut käyttäjäkeskeisestä kääntämisestä eikä näin ollen ollut käyttänyt sen menetelmiä. Tutkimuksen lähdeteksti oli Pirttilän todellinen toimeksianto, viihteellisen tositelevisiosarja Diilin yhdeksännen tuotantokauden neljäs jakso. Pirttilä käänsi jaksosta noin kymmenen minuutin osan tapaustutkimusta varten. Käännösprosessin jälkeen haastattelin Pirttilää hänen vaikutelmistaan siitä, millaiseksi hän mielsi koko käyttäjäkeskeisen käännösprosessin. Haastattelu toteutettiin puolistrukturoidusti ja litteroitiin jälkikäteen analyysin helpottamiseksi.

Pirttilä valitsi audience designin käyttämäkseen mentaaliseksi malliksi, koska se tuntui hänen mukaansa luonnolliselta jatkumolta hänen omaan kohderyhmäajatteluunsa. Pirttilä kuitenkin totesi myös, että hänen aikaisempi kuvansa kohdeyleisöstä on mustavalkoisempi: osa vastaanottajista on sarjan todellisia faneja ja toinen osa koostuu satunnaisista katsojista. (Pirttilä 2013.)

Annettujen ohjeiden (Appendix I) perusteella Pirttilä jakoi *Diilin* kohderyhmän seuraavalla tavalla:

- *tarkoitetut vastaanottajat*: televisionkatsojat yleisesti
- *kuulijat*: katsojat, jotka katsovat televisiota ilman erityistä mieltymystä, mutta jotka katsovat koko ohjelman jos olosuhteet ovat oikeat
- *satunnaiset kuulijat*: kuka vain, joka sattuu kanavalle
- *refereet*: kohdeyleisö, jonka jäsenet ovat kiinnostuneet amerikkalaisista tositelevisiosarjoista.

Pirttilän mukaan sarjalla ei voi olla *salakuuntelijoita*, sillä television katsominen on ilmaista (2013). Pirttilän määrittelyssä huomioitavaa on, että hänen mielestään ohjelman tarkoitetut vastaanottajat eivät ole sarjan kohdeyleisö. Koska Pirttilän tarkoitettujen vastaanottajien ryhmä on niin laaja, analyysissä keskitytään siihen, kuinka käännös palvelee Pirttilän rajaaman kohderyhmän eli *refereiden* tarpeita.

Käännöksen käytettävyyttä testattiin muun muassa vertailemalla käännöksen ja lähdetekstin sanastovalintoja. Analyysistä kävi ilmi, että käännöksessä käytetyillä sanavalinnoilla tuetaan katsojia esimerkiksi siten, että usein toistuvat termit käännetään aina samalla tavalla. Lisäksi toisiinsa yhteydessä olevien termien käännöksissä käytetty alkusointu helpottaa vastaanottajaa ymmärtämään termien välisen yhteyden. Analyysi osoitti myös, että audience designiin kuuluvien *kuulijoiden*, *satunnaisten kuulijoiden* ja *salakuuntelijoiden* ryhmien tarpeita oli vaikeaa tietää ja näin ollen huomioida. Ryhmien roolit jäivät epäselviksi, ja keskittyminen sekä näiden ryhmien että kahden muun ryhmän tarpeisiin samaan aikaan on vaikeaa. Tätä tukee myös se, että Pirttilän mielestä kaikkien viiden vastaanottajaryhmän määritteleminen oli vaikeaa. Ryhmistä *todelliset vastaanottajat* ja *refereet* olivat suhteellisen intuitiivisia, mutta muiden ryhmien määrittely tuntui hänestä hankalalta (Pirttilä 2013).

Analyysin ja Pirttilän haastattelun perusteella voidaan sanoa, että käyttäjäkeskeinen ajattelu itsessään sopii hyvin audiovisuaaliseen kääntämiseen, sillä kohderyhmäajattelu helpottaa sanavalintojen tekemistä ja käännösongelmien ratkaisua (Pirttilä 2013). Kuitenkaan audience design ei välttämättä ole käyttäjäkeskeisen kääntämisen keinoista ihanteellisin audiovisuaaliseen kääntämiseen, sillä kohderyhmä on siinä liian hajanainen palvellakseen kunnolla kääntäjän pyrkimystä mahdollisimman käytettävään käännökseen.

Toisessa tapaustutkimuksessa kääntäjä Tiina Leivo käytti mentaalista mallia *sisäislukija* apuna asiakirjakäännöstä tehtäessä. Leivo muodosti mentaalisen mallin (Appendix III) sekä kuvan käännöksen kohderyhmästä ohjeiden perusteella ja käänsi tekstin niiden avulla. Käännöksen valmistuttua Leivo vastasi kahdeksaan käännösprosessiin liittyvään kysymykseen. Käännöksen lähdeteksti oli Tampereen Nuorisofoorumin toimintasuunnitelma kaudelle 2013–2014 (Appendix IV). Teksti ei ollut aito käännöstoimeksianto, vaan tätä tutkimusta varten valikoitu teksti. Valitsin tekstin lähdetekstiksi koska se sisältää joitain erityistermejä kuten Tampereen kaupungin johtoon liittyvää terminologiaa, mutta yleisesti ottaen teksti on kirjoitettu yleiskielellä. Lisäksi tekstin aihe soveltui hyvin tapaustutkimukseen, sillä Nuorisofoorumin toiminta voi olla relevanttia myös paljon laajemmalle ryhmälle kuin sen sisäisille toimijoille. Tekstin kääntäminen on lisäksi järkevää, sillä Tampereella asuu melko suuri määrä nuoria, joiden äidinkieli ei ole suomi.

Leivon tekemän käännöksen (Appendix V) käytettävyyttä arvioitiin Nielsenin ja Purhon heuristiikkalistojen pohjalta kootun kymmenen heuristiikan listan avulla. Lisäpohjana listalle käytettiin myös Nielsenin käytettävyyden osa-alueita, jotka ovat *opittavuus*, *tehokkuus*, *muistettavuus*, *virheettömyys* ja *nautittavuus* (Nielsen 1993, 26). Tavoitteeni heuristiikkalistaa tehdessä oli luoda listasta mahdollisimman yleisluontoinen, jotta lista soveltuisi käytettäväksi mahdollisimman monien erityyppisten käännösten arviointiin. Listan avulla Leivon käännöksestä analysoitiin mm. käännöksen ja vastaanottajan vastaavuutta, tekstin luettavuutta ja ymmärrettävyyttä sekä väärinymmärrysten mahdollisuutta.

Analyysin perusteella voidaan sanoa, että sisäislukija on toimiva käyttäjäkeskeisen kääntämisen menetelmä asiakirjakäännöksissä. Vaikka kääntäjälle ei annettu toimeksiannon yhteydessä mitään tietoa käännöksen kohderyhmästä, pystyi hän kuitenkin lähdetekstin avulla määrittämään lähdetekstin sisäislukijan ja muodostamaan sen avulla kohderyhmän käännökselle. Näin ollen voidaan sanoa, että sisäislukija on edullinen ja verrattain helppo tapa määrittää käännöksen kohderyhmä ja luo kääntäjälle edellytykset tehdä tekstistä käytettävä. Vaikka menetelmän käyttäminen vie käännösprosessin alussa jonkin verran aikaa, kohderyhmän huolellinen määrittäminen hyödyttää kuitenkin hyödyllistä itse käännöstä tehdessä, sillä se auttaa myöhemmin mahdollisten käännösongelmien ratkaisussa.

Tutkimuksessa testattiin myös käännösten arviointia varten kootun heuristiikkalistan toimivuutta ja käytettävyyttä. Yleisesti ottaen lista oli toimiva työkalu Leivon käännöksen tutkimiseksi: heuristiikat olivat käytännöllisiä ja käännöksen eri osa-alueiden analysointi oli niiden avulla helppoa. Analyysin aikana selvisi kuitenkin, että jotkut listan heuristiikoista olivat osittain päällekkäisiä eikä esimerkiksi käännöksen ja toimeksiannon välistä yhteyttä voitu analysoida, sillä toimeksianto ei sisältänyt mitään tietoa käännöksen kohderyhmästä tai tarkoituksesta. Analyysi osoittikin, että vaikka heuristiikkalistat sinänsä ovat hyvä tapa analysoida käännöksen käytettävyyttä loogisesti ja johdonmukaisesti, tutkimusta varten luotua kymmenen kohdan heuristiikkalistaa tulisi vielä muokata, jotta sen käytettävyys paranisi.

Kolmas tapaustutkimus erosi kahdesta muusta siten, että tutkimuksen osallistuja ei saanut minkäänlaisia ennakko-ohjeita tai käännöstä tutkimusta varten. Sen sijaan osallistujaa haastateltiin hänen työstään käännöstoimiston käännöskoordinaattorina. Tutkimuksessa pyrittiin selvittämään, onko käännöstoimistossa tällä hetkellä käytössä käyttäjäkeskeisen kääntämisen menetelmiä, ja miten näiden menetelmien käyttöä voitaisiin lisätä. Yksityisyyssuojasyistä tutkimukseen osallistuva koordinaattori ei esiintynyt tutkimuksessa omalla nimellään.

Koordinaattorin haastattelu toteutettiin puolistrukturoidusti. Olin valmistellut haastattelua varten 20 kysymystä ja esitin koordinaattorille tarvittaessa tarkentavia kysymyksiä.

Käännösprosessi koordinaattorin työnantajatoimistossa toimii siten, että ensin koordinaattori vastaanottaa toimeksiannon asiakkaalta ja tarjoaa sitä jollekin toimiston kääntäjistä. Kääntäjä tekee käännöksen, lähettää sen takaisin koordinaattorille, jonka jälkeen koordinaattori tarkastaa käännöksen ja lähettää sen sitten takaisin asiakkaalle. Jos koordinaattori kuitenkin huomaa käännöksessä virheitä, hän lähettää käännöksen takaisin kääntäjälle korjausta varten. Vasta sen jälkeen käännös lähetetään asiakkaalle. Koordinaattorilla on lisäksi käytössään tarkistuslista asioista, jotka hän tarkistaa jokaisesta käännöksestä ennen niiden palautusta asiakkaille. Koordinaattorin mukaan toimiston toimintatapa on tällainen siitä syystä, että korkea laatu ja virheettömät käännökset ovat tärkeitä niin toimistolle kuin asiakkaillekin. Toimiston käännösten laatua pidetään yllä myös toimiston kääntäjävalinnoissa, sillä kaikilla toimistossa työskentelevillä kääntäjillä on pitkä työkokemus käännösalalta. (Coordinator 2013.) Huomioitavaa on kuitenkin, että esitellyt korjaustoimenpiteet ovat lähtöisin käännöstoimistosta, eivätkä esimerkiksi toimiston asiakkaat ole esittäneet käännösten laadusta tai laaduntarkkailusta erityisiä vaatimuksia.

Haastattelun perusteella tulin siihen tulokseen, että vaikka käyttäjäkeskeisen kääntämisen menetelmiä ei käytetä toimistossa systemaattisesti, toimiston toimintatavoissa on silti monia käyttäjäkeskeisyyden piirteitä. Toimiston käännösprosessia voidaan mielestäni kutsua iteratiiviseksi, sillä käännös korjataan aina koordinaattorin asiantuntija-arvion perusteella ennen kuin se annetaan asiakkaalle. Lisäksi koordinaattorin käyttämä tarkistuslista täyttää jossain määrin heuristiikkalistan tunnusmerkit, vaikka lista keskittyykin pääasiassa käännösten teknisten osa-alueiden tarkistukseen. Näin ollen toimiston pyrkimys laadukkaiden käännösten tekemiseen on oivallinen lähtökohta käyttäjäkeskeisten käännösmenetelmien käyttöönotolle. Toimistolle sopivia ehdotettuja menetelmiä on esimerkiksi toimiston kääntäjien kouluttaminen käyttäjäkeskeiseen kääntämiseen ja mentaalisiin malleihin liittyen sekä käyttäjäkeskeisen käännösteorian asettaminen toimiston toimintamalliksi. Tällä tavoin voitaisiin taata, että kaikki toimiston kääntäjät tähtäisivät aina parhaaseen mahdolliseen käännökseen juuri vastaanottajan näkökulmasta.

Toinen toimiston käyttöön soveltuva käyttäjäkeskeisen kääntämisen menetelmä on heuristiikkalista, sillä se on jossain muodossa jo toimiston käytössä. Lista olisi hyödyllinen niin koordinaattorille kuin kääntäjillekin, sillä kääntäjät voisivat käyttää listaa apunaan jo käännösprosessin aikana.

Kaiken kaikkiaan olen sitä mieltä, että käyttäjäkeskeisten käännösmenetelmien käyttöönotto toimistossa ei olisi välttämättä hankalaa eikä kallista – toisin kuin koordinaattori ajattelee. Menetelmien systemaattinen käyttöönotto vaatisi aluksi jonkin verran resursseja, mutta koska menetelmät voidaan ottaa käyttöön vaiheittain, uskon että myös pienet käännöstoimistot voivat hyötyä niistä, eikä niiden käyttöönotto vaatisi kohtuuttomasti lisätyötä.

Päätelmät

Aineiston analyysi osoittaa, että käyttäjäkeskeisen kääntämisen keinoista mentaalisten mallien käyttö soveltuu hyvin myös pienempien käännöskokonaisuuksien kääntämiseen, ja niiden avulla käännöksestä on mahdollista saada käyttäjäystävällinen. Huomioitavaa on kuitenkin, että kaikki mentaaliset mallit eivät välttämättä sovellu kaikkiin käännöstoimeksiantoihin, ja näin ollen käytettävät käyttäjäkeskeisen kääntämisen keinot tulee valita huolella ennen käännösprosessin alkua. Lisäksi todetaan, että heuristisen arvioinnin avulla käännöksen käytettävyyttä pystytään tutkimaan loogisesti ja johdonmukaisesti käyttäjän näkökulmasta. Kolmannessa tapauksessa käännöstoimiston käyttöön ehdotettuja käyttäjäkeskeisen kääntämisen keinoja olivat mm. heuristinen arviointi sekä mentaalisten mallien esittely toimistossa työskenteleville kääntäjille.

Tutkimuksen johtopäätös on, että käyttäjäkeskeisen kääntämisen menetelmien avulla on mahdollista tuottaa käytettävä ja käyttäjäystävällinen käännös. Tutkielmassa lisäksi todetaan, että vaikka monet käyttäjäkeskeisen kääntämisen menetelmistä ovat edullisia toteuttaa ja helppoja ottaa käyttöön, kannattaa käyttöönotto tehdä vaiheittain, jotta siitä aiheutuva lisätyötaakka ei kävisi liian suureksi. Tutkimuksen perusteella voidaankin sanoa, että tutkimus vahvisti hypoteesin olettamuksen siitä, että käännöksen laajuudesta riippumatta käyttäjäkeskeisen kääntämisen menetelmien hyödyntäminen käännösprosessissa edesauttaa kääntäjää vastaamaan käännöksen vastaanottajan tarpeisiin. Näin ollen käyttäjäkeskeisen kääntämisen teoria tarjoaa kääntäjille metodeja, joiden avulla käännöksestä saadaan mahdollisimman käyttäjäystävällinen.