

TRANSLATING KAURISMÄKI:

A Stylistic Analysis of the English Translation of *The Man without a Past*

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Master's Thesis

April 2018

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MÖRTTINEN ALEKSI: Translating Kaurismäki: A Stylistic Analysis of the English Translation of *The Man without a Past*
Master's Thesis, 59 pages + Finnish Summary, 8 pages
April 2018

This thesis focuses on stylistic analysis of the English translation of the Aki Kaurismäki film *The Man without a Past* (2002) in order to determine to what extent the film's highly idiosyncratic style of dialogue has been emulated in the English-language target text. This is done through a detailed analysis of the Finnish source text and a subsequent study of the target text. The aim of the thesis is to study the translation strategies employed in translating highly idiosyncratic and unconventional language.

My hypothesis is that while the English translation of *The Man without a Past* functions well as an audiovisual translation when studied from the perspective of more established and traditional translation theory, the so-called "Kaurismäki-esque" dialogue has not been emulated sufficiently in the target text.

I am using the Blu-ray release of the film from 2013 as my source material, as it has the exact same translation that can be found on the VOD-versions and the DVD-discs. The material for my analysis consists of extracts from the film involving the two main characters. This allows me to present the story of the film in chronological order, while analyzing and commenting on the material. After examining the extracts, I present my findings categorically and compile them into specific answers to my research questions.

The specific aspects of the translation under analysis are the emulation or imitation of Kaurismäki's language through the use of formal language and vocabulary, multimodality's effect on translation choices, and how well the translation retains the main roles of fictive dialogue: plot, character, and thematic development.

During my analysis, I found that although the translation functions well in recreating the plot, character, and thematic development in the film, the translation was rather inconsistent in the way that it emulated Kaurismäki's style of dialogue. Sometimes it seemed that the target text functioned well stylistically by utilizing formal language and unconventional vocabulary, while other times the choices by the translator seemed much too informal and mundane to faithfully represent the highly idiosyncratic source material. Therefore, the answers to my research questions are inconclusive, as I could not identify any specific translation strategies utilized in the target text.

Key words: audiovisual translation, poetic/theatrical dialogue, multimodality, subtitling

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1 Introduction

Although audiovisual translation has been a subject for considerable study in recent years, I believe there are still ways in which the practices in the field could be improved. Often articles and studies of audiovisual translation focus mainly on the technical challenges posed by the medium, while not focusing enough on the importance of translations of high literary quality. This can partly be attributed to the fact that such an overwhelming amount of translated material comes from the United States where English, the most widely spoken language in the world, is the dominant language. However, I am willing to propose that in this time when visual media can be distributed effortlessly around the world, the high quality translation of minor languages, such as Finnish, is more important than ever. This is why I have decided to study the English translation of *The Man without a Past* (2002) by Aki Kaurismäki.

Aki Kaurismäki is the most popular and respected Finnish filmmaker of all time. His films have won numerous prestigious awards at international film festivals, and his films have been distributed all over the world. He is the only Finnish director of a feature film to be nominated for an Academy Award. It is, therefore, safe to say that his work is of great cultural and popular importance in the field of Finnish art.

Films do not live in cinemas anymore, and the most significant way of distributing films today are VOD (video on demand) platforms, Blu-rays and DVDs, and other forms of home media. This is why I have chosen to analyze the English translation of the Aki Kaurismäki film *The Man without a Past* by Mikko Lyytikäinen found on the Blu-ray version of the film. This translation appears to be identical with the translation in the DVD release and the VOD-version, which leads me to believe that this was also the translation used for the international cinematic release of the film, although I have not been able to verify this.

As a subject for linguistic study, Kaurismäki's films are quite popular. The easiest way to justify yet another thesis on this subject is recognition of Aki Kaurismäki's international popularity. Of course, there is a multitude of other reasons, such as how the author's voice should be treated in translations of material that is very idiosyncratic, but the main factor remains the fact that Kaurismäki's films are so celebrated and widely distributed that they deserve to be taken seriously from the point of view of translation studies, especially because Kaurismäki represents a minor language in the cinematic field.

Obviously, I have personal motivations for the study, as well. I have loved Kaurismäki's work my entire life, and as a cinephile and a translator I want to make certain that his films are translated with utmost professionalism and respect for the author.

As I stated before, Aki Kaurismäki's films are by no means a new subject for a translation related study. At the University of Tampere, Sari Kokkola (2003) wrote her Master's Thesis on the subject of how Finnish films are translated according to their perceived genre and status. While the study does not exclusively focus on the films of Aki Kaurismäki, a significant portion of it deals with the ways in which the English translation of *The Man without a Past* employs the tactic of foreignization in order to retain the exotic qualities of a Finnish film. Kokkola has also written an article about how sound affects a translator's work, this time using as her source material the Aki Kaurismäki film *Lights in the Dusk* (2006) (Kokkola 2014). Another thesis written on the translation of *The Man without a Past* by Marika Karhu (2012) at the University of Tampere examines the ways in which Aki Kaurismäki's idiosyncratic language has been represented both in the French subtitles and the French dubbed version of the film. The thesis also focuses on the difficulty of cultural representation through a foreign language and how that affects the translation process. She found that Kaurismäki's formal and idiosyncratic language had lost some of its potency through being brought closer to spoken informal French, which, I would agree, has potential to undermine the very stylistic use of language Kaurismäki is so well known for in Finland. In addition to these scientific studies, plenty of articles and books have been written about the special nature of Kaurismäki's films within the framework of contemporary Finnish cinema, and about the uniqueness of Kaurismäki's dialogue.

The reason for my personal interest in the translation of Aki Kaurismäki is two-fold. Firstly, as an admirer of Aki Kaurismäki, and Finnish films in general, I am greatly concerned about the way in which Finnish films are presented to an international audience. This is not limited only to English language translations, but that is what I am focusing on as it is one of my working languages as a translator. Because Finnish is not widely spoken anywhere outside of Finland, it is greatly important that the viewers of Finnish films can rely on audiovisual translations to be faithful to their source material. One part of this issue is, in the case of subtitles, the literary quality of the text itself. Without at least a rudimentary knowledge of Finnish, it can be very difficult for an audience to detect subtle linguistic or tonal aspects that can have a great effect on the plot or the characters. Therefore, it becomes very important to emphasize these aspects in the translation anyway the translator sees fit.

The second reason is more specific to Aki Kaurismäki. One of the most well-known aspects of his films, even to those who are not particularly interested in cinema, is his use of language. While most contemporary Finnish films usually attempt to portray life in Finland more realistically, Kaurismäki employs a very specific cinematic style, one part of which is the use of very idiomatic and poetic language. His characters tend to speak literal written Finnish and articulate as if they are reciting poetry or performing a stage play. In other words, Kaurismäki's dialogue is not realistic, but it is not meant to be. This raises many interesting questions regarding translation, for example, whether or not the translator should employ a more formal version of the target language in order to emulate the differences found in Kaurismäki's dialogue when compared to so-called spoken Finnish, or whether the translator should use some other tactics to draw attention to the fact that the characters speak in a highly idiosyncratic manner.

If there is anything that I can add to a topic that seems to have been written about quite extensively already, it is the fact that I will attempt to compile a solid theoretical framework to describe Aki Kaurismäki's dialogue. With a subject such as this, there is a real danger of losing one's objectivity and starting to analyze the material through the point of view of opinions and interpretations. I will divide Kaurismäki's dialogue into two intertwining categories, *poeticism* and *theatricality*, in order to comment on the content and the style of the dialogue respectively. This way, I can formulate a theory in which all the components that make Kaurismäki's dialogue so unique are presented one by one, aiding the eventual analysis where I will attempt to determine whether or not the translation has retained these components. In addition to this original theoretic approach, I will also implement existing theories on the varied functions of dialogue in fictive storytelling, and remain aware of how the multimodal nature of cinema can affect the decisions that a translator makes.

My thesis will attempt to answer the following research questions:

a) How has the translator of *The Man without a Past* dealt with the highly idiosyncratic and unconventional dialogue of the film? What specific translation strategies were used and how did they affect the target text? Could the translation be improved through the theoretical framework in my thesis?

b) Does the translation function when evaluated with criteria set by more traditional theories of audiovisual translation? Does the translation utilize the multimodal aspects of the film? Has the translation faithfully recreated the plot, theme, and character development inherent in dialogue?

Through answering these central questions, I hope to determine the strengths and weaknesses of the translation, and thus create a stronger framework for translating the works of the most important Finnish filmmaker in history for an audience that, in all likelihood, has no understanding of Finnish or of why Kaurismäki's use of language is so unique.

After seeing the film several times with the English subtitles, a few general ideas about its faithfulness and quality seemed to occupy my mind, which I hope my analysis will help to either prove or disprove. First of all, while the translation did seem to function in moving along the plot and retaining the characterization inherent in dialogue, certain parts that in the source text have a great emotional impact on me seemed to fall flat. I began to wonder whether or not it was because the idiosyncratic dialogue of Kaurismäki is so difficult to translate faithfully. That led me to think even more seriously about the stylistic choices that audiovisual translators make and how they might affect the reception of the translated material.

My hypothesis is quite simple: the translation is effective as an entity of its own – meaning that it does fulfill the basic necessities of audiovisual translation and it functions in translating the basic roles that dialogue plays in fiction – but at the same time, as a representation of the dialogue of Aki Kaurismäki, the translation is inadequate. Something seems to be missing. The main function of my thesis will be to discover what these supposed missing elements are.

To be more exact, I believe that the translator has not paid the necessary attention to the stylistic factors of the translation in order to recreate Kaurismäki's idiosyncratic style of dialogue faithfully. Although these stylistic factors are obvious to a Finnish speaking audience, consider an audience that does not understand Finnish at all. How are they supposed to derive this rather important stylistic feature from the film if not from the translation?

A good way to demonstrate this would be to ask a Finnish audience to observe a Japanese film, for example, Akira Kurosawa's *Ran* (1985), where the characters intentionally use old fashioned words more appropriate for the historical setting of the film (Marker 1985). Perhaps a few people with rudimentary knowledge of Japanese could be able to pick up on these slight variations of vocabulary

and tone, but I would find it hard to believe that this would be the case for the majority of the audience. Therefore, I believe these special aspects of the film should be emphasized in the translation, so that the audience has an opportunity to understand the film as completely as possible.

I do believe that some of the stylistic features of Kaurismäki's dialogue can be understood solely from the multimodal aspects of the film, but this might not be the case for all of them. Perhaps, this is more a study of what to emphasize in a translation in order to bring certain features and aspects of the source text to the foreground than a study of whether or not these features can be found in the target text. In any case, my hypothesis will either be proved or disproved by the analysis, and I will comment on this in the summary of my findings.

In chapter 2, I will first explain the concepts of audiovisual translation, multimodality, and subtitling, hopefully building a strong foundation for understanding the processes involved in translating films. After that, I will examine the ways in which multimodality and culturally specific references affect a translator's work, because of my assumption that these aspects of translation will play a part in my analysis. Although the bulk of my analysis will focus on stylistic evaluation, this groundwork is important to understand, if one is to make comments about audiovisual translation. Hopefully, this will provide a solid overview of the practice of audiovisual translation and subtitling. I will also establish the primary roles that dialogue plays in fiction, and what relevance they have for a translator of fictive films.

In chapter 3, I will present and stylistically analyze the film *The Man without a Past*. The explanation of the plot and the central themes will provide my analysis with the proper context and background. It is important to understand the core plot and themes of the film if there is to be an assessment of how faithfully the translated dialogue fulfills the plot, theme, and character developing roles of dialogue. In addition to this, I will create a framework for the analysis of the idiosyncratic side of the dialogue of Kaurismäki, meaning, I will present a theory of the uniqueness of Kaurismäki's dialogue by dividing the findings of my stylistic source text analysis into two categories: *poetic dialogue* and *theatrical dialogue*, commenting on the content and style of Kaurismäki's dialogue respectively. I will also speculate on hypothetical translation strategies that might be effective in translating "Kaurismäki-esque" dialogue.

The bulk of my thesis will consist of the analysis of the English translation of the film in chapter 4. I will first introduce the specific context of the scene and describe the actions of the characters. Then I will present the original Finnish dialogue and the English translation side by side. My analysis will consist of making observations about the target text, sometimes analyzing it comparatively with the source text, and placing these observations under scrutiny through the previously established theoretical framework. I will report on all relevant findings and attempt find evidence of specific tactics and translation choices employed by the translator. After the analysis, I will sum up the findings and my interpretations. Chapter 5 of my thesis will be a chapter of self-reflection and summary. There I will present specific answers to my research questions, regardless of whether they are conclusive or not. I will also examine the method of study critically, and make a sincere attempt at objectively reflecting on the successes and failures of my thesis.

2 Translating Dialogue for the Screen

Before delving into the actual topic of the thesis, it is important to define clearly and accurately what exactly is meant by audiovisual translation and how the multimodality of cinema affects the translation of audiovisual texts. I will give a brief explanation on the principles of audiovisual translation and attempt to define multimodality by offering a few examples of how it can complicate the translation process. The effects of multimodality are usually taken for granted in visual storytelling and dialogue by the general public but a translator must dissect and study them all the same in order to have a full understanding of all the intentions and meanings conveyed in the text. After this, I will examine the fundamental roles that dialogue plays in fiction in order to lay a solid groundwork for my analysis.

2.1 Audiovisual Translation: Multimodality, Subtitles, and Culture-bound Terminology

Audiovisual translation is an umbrella term for a whole variety of different types of translation: such as subtitling, dubbing, opera translation, and translation of video games, which means, basically, that it includes all translation that, in addition to textual elements, involves auditory and visual elements: image and sound. (Oittinen & Tuominen: 11.) Even though the source material requiring translation often includes many different modes of communication that the translator must be aware of (for example, image, sound, movement, music), it is still simply referred to as an *audiovisual text*. The main defining characteristic of an audiovisual text is the way in which it links several sensory dimensions to convey meaning, the two main components being the visual dimension and the auditory dimension (McLaughlin, Biscio & Ní Mhainnín 2011: 1). When I refer to audiovisual translation in my thesis, I am mostly referring to subtitling because the main source material I intend to analyze is in the form of subtitles.

Multimodality means the diversity of expression within a text, and thus audiovisual texts are considered multimodal in the way they impart meaning (Tuominen, Hirvonen, Ketola, Pitkäsalo & Isolahti 2016: 11). According to this definition, meaning is derived not only from the verbal components of the text but also from other modes of communication. A mode is thus defined as a channel of communication, such as the visual mode or the auditory mode, which themselves can be seen to consist of several components that can be considered as individual modes of communication as well. While a regular text will only include visual information in a form of written language or images, an audiovisual text can include meanings communicated not by language but by movement, sounds,

and even the perceived attitudes of the language user that can be identified from the user's gesture, posture, gaze or tone. These extra-textual aspects do not only strengthen the meanings of the verbal text but also possess meanings and meaning-making potential of their own (Borodo 2015: 23).

In other words, multimodality is, especially in the realm of translation, a series of semantic relationships; a practice of using several different modes of communication to create a single entity. These modes can be singled out if one is to analyze a multimodal text but I would argue that, for a translator, the focus should remain on the whole, as all the modes may work together in order to contribute meaning to the text. According to the principles of multimodality, the combination of different modes of communication in an audiovisual text creates a special meaning itself. Therefore, it can be said that a multimodal *whole* is not equal to the sum of its parts.

Specific visual components that can be identified when analyzing an image include space, shape, color, and interactions between elements depicted in the image (Aaltonen 2013: 7). Because film is an audiovisual art form in which the image moves, I would add the sense and timing of movement to the list as well. The specific auditory components that define multimodality in the same way include volume, tone, intonation, and possible idiosyncratic ways in which the characters might speak. These are the kinds of features that work separately and together to create meaning in an audiovisual text. When translating a film, an audiovisual translator's job is to recognize these meanings and analyze them so that they can make educated decisions about how to represent the film's verbal information in the form of subtitles.

Subtitles are written translations positioned in the lower part of the screen that appear and disappear in accordance to the rhythms dictated by the audiovisual source material, drawing attention to the fact that one of the most unique aspects of subtitling is that while many other forms of translation completely replace the source text with the target text, interlingual subtitles appear in synchrony with the source text (Georgakopoulou 2008: 21). Thus, not only must the translator be capable of translating the message which the dialogue carries, but he must also take in account all the various multimodal aspects in the text, which may alter the meaning of the dialogue, not to mention the many technical constraints to subtitling. These constraints include, but are not limited to, the physical space available for the translation, the amount of time the translation can appear on the screen, and the presentation objects and characters on the screen (Georgakopoulou 2008: 22).

Because translating every single nuance and cultural representation is often impossible, a competent audiovisual translator must make decisions while subtitling to offer a translation as faithful as possible in spite of the various technical limitations imposed by the discipline (Kokkola 2008: 205). One could, therefore, see the work of a subtitler as a process of condensing, editing, and interpreting in order to convey what is most essential in the original dialogue. The translator must be aware of possible polysemous readings of the source text, which often depend on visual information as much as auditory information (Díaz Cintas & Remael 2007: 31). For example, the French phrase *encore du rouge* can be translated as “more red color” or “more red wine” depending on the visual information offered by the image.

Although subtitling often requires editing and condensing, I would argue that it does not liberate the translator from the burden of creating linguistically and aesthetically pleasing translations. One could claim that when translating from a widely spoken language such as English, the process of condensing does not have such a dramatic effect on the audience because there is always another channel (i.e. the audiovisual channel of the film itself) to help understand the situation. However, when translating from a relatively unknown language like Finnish, I believe the non-Finnish speaking audience should be able to have the full experience of the film while relying solely on the subtitles. This is obviously a challenge, but a challenge that I wish all audiovisual translators would face gladly.

If an audiovisual translation of a film is to function effectively, the subtitles must become part of the intricate semiotic system of the film itself (Díaz Cintas & Remael 2007: 45). Viewers make sense of the visual and acoustic information presented on the screen, and this information must be complemented by the verbal elements of the translation. They are an important addition to the film and must interact with all the different modes and channels through which the film presents information. Not all the additional information presented by the film is visual, though. Aspects such as the tone or volume of a character's voice are important factors as well and can drastically affect the way a translator utilizes the subtitles (Kerkkä 2011: 188). These modes of communication should not be ignored because, although they are usually secondary to spoken language, they reinforce and clarify the meaning or message of the dialogue (Perego 2009: 60). This *paralanguage* guides the semantic choices made by the translator, and can also be the main vehicle conveying important messages.

Sari Kokkola (2014: 41–43) writes in her article about the translation of the Aki Kaurismäki film *Lights in the Dusk* (2006) that multimodality, and especially the dimension of sound, has a profound impact

on how a subtitler handles a scene. She uses as an example a scene where the main character is hanging out alone in a bar, while a sinister figure watches him from a distance. The sinister figure's dialogue is heavily obscured by the sounds of the bar, and because the whole scene is portrayed from the main character's point of view, the decision to either subtitle the distorted speech or not to subtitle it affects the interpretation of the scene drastically. In fact, the English and the German subtitles for the scene differ in the amount that is translated, the English opting to only translate selected phrases from the obscured dialogue, and the German deciding to fully transcribe even the dialogue that is not completely understandable on the audio track. Kokkola argues that even small things like these affect our interpretations, as the English version retains the point of view with the main character, while the German version perhaps attempts explain too much and therefore alters the mood of the scene.

Christopher Taylor (2004: 163–165) uses as his example a scene from the British television sitcom *Blackadder*, through which he points out the various ways how a multimodal examination can affectively cause translators to change the way that they would normally act in that situation. For example, when the character of Edmund Blackadder very angrily asks his henchman Percy, who Blackadder feels nothing but contempt towards, to leave the room and perform a rather uncomfortable quest on his behalf, he exclaims loudly: “Go on! Go on!” If the viewer has even a rudimentary understanding of English, they realize that Blackadder has just said the same command twice, and therefore the translator might see it as fit to only translate it only once in order to condense the text and block as little of the screen as possible. But if we take account of all the multimodal messages on the screen at this very moment (such as Blackadder's aggressive posture, his domineering presence in the middle of the frame, and his annoyed tone of voice), we can deduce that the repetition has a specific comedic effect. Therefore, as the repetition of the command would not take an excessive amount of space, the translator could very well leave the repetition in to fully accentuate the humor. Obviously, this is a very simple example but the same principle applies to dialogues that are more complicated. Also, if the scene would have been originally been made in Finnish, the effect of multimodality on the translation could be considered to be even more drastic, because very few people outside of Finland have even a rudimentary understanding of the language, and thus the comedic repetition might fall on deaf ears.

What the multimodal approach to audiovisual translation offers is a very useful tool for translators to make the choices that hopefully provide the most faithful translation of audiovisual text possible. It can

help translators choose between the strategies of domestication and foreignization, which refer to tactics where a translator can either intentionally move the target text closer to the target culture or the source culture (Kokkola 2008: 206), and furthermore give translators hints on what to cut, edit or condense in the subtitles. Understanding the role of multimodality in the cinematic medium is thus of a vital importance, if the translator wishes to create quality subtitles for films in minority languages that are easily accessible to foreign audiences with minimum effort (Taylor 2004: 170).

Translators use a variety of different tactics to emulate spoken language, especially if the characters in the film speak with very strong dialects, sociolects or idiolects (Díaz Cintas & Remael 2007: 191–195). Dialects are often impossible to translate because of the way they are embedded in a region or social group, and the translator must make a conscious choice on whether or not to use a target language variant, which might have similar connotations attached to it. However, the translator should always attempt to remain invisible, and writing out subtitles that are very specifically from a culture that is not represented in the source language media could potentially be extremely distracting. In addition, translators often correct grammatical mistakes and inconsistencies that are prevalent in spoken language in order to make the reading of subtitles as easy as possible.

Audiovisual translators are expected to tackle the issues of dialects, sociolects, and idiolects in their work, but how exactly should they do it? It is often preferable to suggest specific types of language variation while relying on the interaction of the other modes that provide the audience with information about the characters. Some slight alterations to the accepted linguistic norms can work but there is always the question of degree. Sometimes too much linguistic variation can have a damaging effect on the translation, even if the translator has attempted to remain faithful to the source material by emphasizing a specific cultural or linguistic variation that is essential to the story or characters (Díaz Cintas & Remael 2007: 191 – 192). It is, in my view, a question of subtlety and good taste about how far a translator should go.

That being said, there is one interesting question that I would like to pose concerning subtitling: should a character's manner of speech be instantly recognizable in the subtitles as it is in the spoken language of the source material? It is a translation, after all, and if the original language of the film is, for example, Finnish, which not many people in the world understand, it could be extremely difficult to pick out specific idiolects and speech patterns which might be integral to telling the story, setting the mood or characterizing the protagonists.

It is often thought that the subtitles should be extremely easy to read and understand immediately (Díaz Cintas & Remael 2007: 191 – 195), but does this mean that all idiosyncracies and idiolects of the characters should be abandoned outright in fear of over-complicating the reading process, or is there perhaps room for compromise? This is one of the questions I will attempt to answer in my analysis of the English translation of the Aki Kaurimäki film *The Man without a Past* and the highly idiosyncratic way the characters of that film speak. My fear is that many of the aspects that make Kaurismäki's dialogue so enjoyable for a Finnish audience might not have as strong an impact if the various idiosyncracies are not given enough attention in the subtitles, but allow me to return to this topic later.

Another specific challenge for audiovisual translators is the translation of culturally bound words, phrases, and terms within the context of spoken dialogue (Díaz Cintas & Remael 2007: 200–202). This means the translation of elements in the dialogue that have no corresponding elements in the target culture. Often when translating a novel or some other type of literature the translator can make a choice between domestication and foreignization. Audiovisual translators can also choose from a variety of tactics in order to convey the original message as faithfully as possible. However, because of the audiovisual and multimodal nature of subtitling and the fact that the message conveyed in the image must correspond with the message conveyed in the subtitles, this can sometimes prove to be impossible for audiovisual translators.

A perfect example of a challenge like this would be a scene where two men are walking in the forest and the other screams: “Duck!” The other man then falls to the ground while a cute little duck walks past them. Obviously, this is not a specific *cultural* reference per se, but it is a very specific and strange aspect of the English language where the words for the water-bird and the action of taking cover are homonyms. A situation like this would be nightmarish for an audiovisual translator because they cannot change the reference to anything else due to the duck being visible on the screen nor can they change the exclamation because of the action of the characters. Understanding all this, the exclamation could possibly be translated as “Tipu!”, which does not quite carry the same meaning but would be effective enough this, proving that there is always a way if a translator simply puts his mind to it.

Another wonderful example of culturally specific interactions which might be extremely challenging for an audiovisual translator was pointed out by Patrick Zabalbeascoa (2012: 68) when he mentioned the film *Pulp Fiction*. In *Pulp Fiction* one of the characters intends to call her date “a square” but instead cuts off her own sentence and only draws the shape of a square in the air in front of him

(Tarantino 1994). “A square” has a derogatory meaning in English and within American culture which does not translate well into other languages, especially because of the visual nature of the scene in question.

If a translator is faced with a culturally specific reference that does not have an equivalent in the target culture, the translator can always attempt to “write around” the problem by including additional information about the reference (Díaz Cintas & Remael 2007: 207). This can be very effective if the line of dialogue is short and there is plenty of space for addition, but often space and fast-paced timing are an issue, which substantially limits the translator’s capacity for adding explanatory information. This creates a kind of a “catch-22”, as the translator should not compromise the integrity of the translation by changing too much but they cannot retain the elements perfectly either as it would not make sense in the target culture. Incidentally, the term “catch-22” itself is a culturally specific term which might be extremely difficult for an audiovisual translator.

I find all this important to note in order to emphasize the fact that audiovisual translation is not always as simple as it seems to be. There are many challenges that can complicate the translation process, and it is the job of a skilled audiovisual translator to find solutions to these various problems. There are rarely “right” or “wrong” answers, but through thorough theoretical study of audiovisual translation, I believe that translators can obtain the tools to create functional and faithful translations for films from all over the world.

Translating spoken dialogue from Finnish into English entails a very specific challenge, which is that spoken Finnish differs quite dramatically from grammatically correct written Finnish. According to Kersti Juva (1998: 49–50), this is due to Finnish written language being developed very quickly during the 16th century from a language mainly spoken by “commoners” whose way of speaking as such was not deemed fit to serve in the areas of science and culture. This can especially be seen in the way spoken Finnish avoids the use of certain personal pronouns, such as the third person singular and how it has a tendency to abbreviate and compound words.

Obviously, Finnish has many colloquial variants and regional dialects, but when I refer to spoken Finnish in this thesis, I refer to the most common style of spoken Finnish, which is spoken in the most populous area of southern Finland. Because spoken and written English do not differ from each other as much as spoken Finnish does from written Finnish, often translators have seen it fit to simply avoid

this issue. However, I believe that in order to faithfully translate a Finnish-language film into English, the translator must be aware of these differences and, if relevant, show it in the translation.

Although the quality of the translated dialogue is often measured by comparing the way in which the people of the target culture actually speak and the way the translator has emulated that, some source text dialogues may be intentionally very different from the actual speech patterns within the respective culture on which the text is based. Often this could be due to idiosyncratic character portrayal or a wider emphasis on the thematic function of dialogue, both of which may distort the way the translator chooses to handle the dialogue (Zabalbeascoa 2012: 64). It is the translator's responsibility, in my view, to make the distinction between arbitrary character traits in dialogue and the traits which are essential to convey through translation.

What makes the dialogue in the films of Aki Kaurismäki so interesting is the fact that his characters seem to have abandoned spoken Finnish completely and speak in an extremely literal fashion, almost as if reciting poetry or performing a stage play. They do not speak Finnish in the way that most people do in real life situations. The translator should be aware of this linguistic idiosyncrasy and recreate the dialogue in English accordingly, especially if the language itself has a strong thematic and characterizing role within the story, as I believe it to have in the works of Aki Kaurismäki. However, before I attempt to explain what exactly it is that makes Kaurismäki's dialogue so special, I must first define the primary roles that dialogue plays in fiction.

2.2 Primary Roles of Dialogue in Fiction

I will now introduce three main roles that dialogue plays in fictive storytelling. These roles have originally been theorized to apply to dialogue in written fiction but in my thesis I will attempt to apply them to audiovisual translation, as I believe that in spite of the technical and physical limitations that subtitling imposes, the translator should always attempt to create translations that are of a high literary quality. Thus, it is, in my view, appropriate to subject my source material to similar scrutiny to what I would subject a work of classic literature.

Exposition: Dialogue as Plot Advancement

Dialogue usually has a distinctive role in storytelling as a force to move the plot. The audience learns information about the story and its events through the characters' conversations (Koivisto & Nykänen 2013: 16–17). Dialogue is also used to develop relationships between the characters which can

themselves be central parts of the plot. This can be often seen in novels and plays in which the story is usually driven forward through conversations and dialogue, but it can be just as important in visual arts, such as the cinema. Dialogue is an especially useful tool for storytelling when there is a lot of backstory that the audience needs to be aware of, and there isn't time to show it all. When dialogue is used in this way, it is called *expository dialogue* (Koivisto & Nykänen 2013: 16–17).

Characterization: Dialogue as Character Development

Something that well-crafted dialogue offers the viewer is a sense of a “real” person. An illusion can be created where the audience begins to feel as if they know what the character is like, that the character likes and dislikes, and what kind of motives do they have that influence their actions. The method by which the author creates this illusion is often called *characterization*. In novels, characterization is always purely verbal as all the actions and utterances of the character exist only on the page as text, but in films and theatre the characterizing forces of dialogue are multimodal.

What makes characterization in films so unique, even when compared to the bombastic nature of the theatre, is that it is much more based on the same kind of evidence by which we evaluate people in real life, meaning, we can empirically sense someone's character with very little actual evidence beyond simple features, such as the expressions a character makes or the intonation of their speech (Walcutt 1966: 7). Tactics like these have the potential to give extra non-verbal meaning to dialogue that can further enhance a character and give more options for the translator when they are attempting to create a faithful recreation of the character's speech. According to Patrick Zabalbeascoa (2012: 65–66), characterization in the dialogue of films revolves around two contradictory forces: uniqueness of personality and stereotyping, both of which are created through verbal, paralinguistic, and non-verbal features.

Characterization through dialogue is usually built on special ways in which the character communicates (Koivisto & Nykänen 2013: 17–18). It can be something as simple as a stutter or an exited tone, but it can also be certain topics of conversation that the character finds interesting. These are ways in which to bring out their character in memorable ways and also create the illusion that the character is a “real” person. Characterization can thus be seen as an attempt to create authenticity to a fictional character in order for the audience to become attached or relate to said character.

Hidden Meanings: Dialogue as Thematic Development

The final role of dialogue that should be mentioned is dialogue as thematic development. It has a distinctive role from the other roles as it is much more based upon interpretation. Dialogue that does not necessarily affect or move the plot, nor give out any new information about a character, but has an important function in developing the themes and symbolic meanings in the work as a whole, is known as *thematic dialogue* (Koivisto & Nykänen 2013: 18). This kind of dialogue is often effective in bringing out the views, feelings, and style of the author, or in the case of film, the director and the screenwriter, through fictitious characters.

As the dialogue of Aki Kaurismäki is rather idiosyncratic and un-naturalistic, sometimes veering off to topics that seemingly have nothing to do with the plot, as in a scene in *The Man without a Past* where one of the characters suddenly begins to talk about a trip he went on to the moon, I believe that this role of dialogue, more than the others, is extremely important for a translator to understand. As a filmmaker, Kaurismäki does not have the same possibilities as an author of a novel to infuse his own style and personality in narration and thus has to evoke these stylistic features through dialogue. This creates an interesting contradiction as it is commonly thought that audiovisual texts usually bring dialogues closer to real or authentic orality (Zabalbeascoa 2012: 66), but in the case of Kaurismäki, it seems to do the exact opposite. His dialogue is full of thematic purpose but he does not even attempt to hide it in authentic orality, as evidenced by his stylistic use of absolute minimalism, where all visual stimulation such as movement of the camera or the actors is kept to a minimum.

These three roles of dialogue should cover the most important functions that dialogue has in storytelling. What interests me is how well this theoretic framework will fit with an audiovisual translation, as it was originally theorized to apply to written fiction, although I believe it will not be an issue. I believe the categories are broad enough to facilitate their use for analysis of audiovisual text.

Next I will move on to the stylistic source text analysis in which I will present the most vital framework for the eventual target text analysis later in my thesis, which will comment on the English translation of *The Man without a Past*. However, I find it important to stress the relevancy of the main roles of dialogue for my analysis, as this particular theoretical framework is arguably much more objective than the one which is to follow. There is always a possibility in researching anything relating to translation that the findings are too subjective. This is also a danger this thesis. By also commenting on the translation of *The Man without a Past* through a more objective theoretical framework such as

this, I hope to broaden my perspective and make it possible for me to make more profound observations about audiovisual translation and the translation cinematic dialogue in the context of this particular film.

3 Stylistic Source Text Analysis of *The Man without a Past*

In this chapter I will first present a brief plot summary to the film *The Man without a Past* in order to provide some context to my impending analysis. After the summary, I will focus more on examining the themes and symbolism found in the film, which will help me establish the thematic aspects of the film and its dialogue, and also determine whether or not the translation retains the same thematic purpose. Finally, right before I begin the analysis of the translation, I will employ a stylistic source text study, through which I will attempt determine the various unique aspects of Kaurismäki's dialogue, and explain the method by which I will analyze the film and its translation.

3.1 Born Again: Plot Summary

The Man without a Past tells the story of an unnamed man – only referred to in the end credits as “M” – who arrives into Helsinki on a train in the middle of the night. He sits down on a park bench and falls asleep. Three muggers then proceed to beat him senseless with a baseball bat and rob him, which leaves M lying unconscious in a pool of his own blood. After he is found and transported to a hospital, he dies, covered in white hospital sheets. However, just moments later, he miraculously wakes up and walks out of the hospital. He cannot remember his name, his home, his job, his family. He cannot remember anything.

He ends up in a small community by the waterfront where the homeless of Helsinki live. Instead of a rabble of dirty drunks and drug addicts, he finds a neighborhood of hopeful and dignified people living in surprisingly habitable shipping containers. Because M has no identity or perceivable past, he has the opportunity to start his life again. He finds himself his own container, fixes it up, and makes friends with the other vagabonds.

The story truly begins, however, only once he meets a devout aid worker from the Salvation Army called Irma. He falls madly in love with her at first sight and starts courting her. At the same time, she helps him get his life together, and they begin a relationship. The film then focuses on M's attempts at making his new life work: finding a job, starting to cultivate his own potato patch, and managing the members of the Salvation Army orchestra so they can start playing rock n roll music instead of the old hymns they are forced to play.

Disaster strikes when M gets involved in a bank robbery as a bystander and is arrested. The police start to uncover his identity and they find out that he has a wife who has been looking for him. This breaks

Irma's heart as she believes in the sanctity of marriage and is forced to let him go back to his wife. However, when M arrives back home, he finds that he and his wife have not been happy for a long time, and that his wife has actually fallen in love with someone else. They part ways amicably and M returns to Irma. They walk into the horizon together, hand in hand, hopefully towards a bright future.

3.2 All is Grace: Themes

Although the structure of the story is very traditional, almost functioning in the same way that fairytales do, the thematic aspect of the film is slightly more complex. The film holds many themes and ideas – most of them revolving around the idea of grace and rebirth. Other important themes have to do with attitudes towards the most vulnerable members of society: homeless people.

The theme of grace is most clearly represented in the love story between M and Irma. Irma is a lonely person spending all of her time in the aid of others. When the story begins, she is hardened by this loneliness, which is exemplified in the way how she, at first, seems very skeptical of M's advances, believing that he only wants something from her like an extra portion of food. At night she lies alone in bed listening to the radio while a picture of a guardian angel watches over her. She believes that grace and mercy are divine concepts, as she explains to M that even though God's grace reigns in heaven, on earth people must help themselves.

However, M falls madly and unconditionally in love with her, and when his life starts to fall in place, he credits Irma as being the inspiration for his almost miraculous recovery. At this moment, she realizes that grace and mercy work through everything. All is grace. Grace is not something bestowed upon people by God. Grace is acts of human kindness.

Her character arc is the most important in the film, as it is so closely connected to the main theme of the film. When M loses everything, at first it seems completely impossible that he would ever rise from this situation. Everything seems absolutely desperate. Still, one small human kindness after another, people around him start to help, and soon he feels happy and fulfilled again. There is no great miracle that will fix it all. The miracle is that people still care. This wide-eyed and optimistic outlook is emphasized even more by the storybook construction that the film employs. Many events hint at this story being only a fairytale. For example, after M is already proclaimed dead in the hospital, he simply stands up and walks out. Perhaps the film is purely a fantasy and works as a statement about the

impossibility of human kindness, were it part of some divine grace or not, but I would argue that an interpretation such as that would be far too cynical.

Lauri Timonen notes that the religious themes are visible through-out the film, not just in the character of Irma. He argues that the coldness of the bureaucratic world of government officials, exemplified in the workers of the unemployment office and the police officers in the city, is a clear tactic to accentuate the goodness of so-called common people (Timonen 2006: 295) who are sometimes photographed angelically, as in an early scene where two boys find the unconscious M that is a clear pastiche of the Hugo Simberg painting *The Wounded Angel* (Väliaho 2003: 100). The theme of faith and grace is thus probably the most prevalent and important in the film.

This leads us to a theme in the film that is heavily tied to the theme of grace: romance. At its core, *The Man without a Past* is a love story. When considering the motivation for Kaurismäki to use such poetic and theatrical dialogue, one must also accept that this style is employed to evoke a more romantic view of life. The film is unashamedly full of anachronism, and the conduct and wardrobe of the main characters is often more reminiscent of the 1950's than the early 2000's (Väliaho 2003: 101). In this sense, the film is perhaps saying that romance and pure – almost divine – love are relics of the past, or worse yet, figments of the imagination.

Another important theme in the film relates to societal structures and the humanization of homeless people. Although the film deals with this difficult and sad subject, the homeless themselves are not portrayed as dirty or unwanted in the film. Instead, the film shows them as living their lives just like everyone else with the same dignity and composure. An important part of this theme is the way Kaurismäki uses dialogue in the film. If we are to believe that one of the reasons for using formal written Finnish is the fact that Kaurismäki wants to give characters that are stereotypically seen as drunks and drug addicts an aura of respect, then the choice of dialogue stops being simply an aesthetic choice and actually has a strong thematic purpose.

Although the film has a variety of other themes, some more dominant than others, I will focus mainly on the theme of grace and the character development of Irma in my thesis. All the extracts that I have chosen to focus on in my analysis are from scenes between the two main characters, M and Irma, and through them the thematic development of the film and the arcs of the characters are clearly visible. The purpose of this thesis is not to dwell too much on the theme itself, but to place the dialogue that I

will analyze in the proper context. In order to make accurate observations about how the translated dialogue handles the thematic and the characterizing aspects of the source dialogue, the themes, character arcs, and thematic developments must be presented carefully.

3.3 Idiosyncratic Dialogue of Aki Kaurismäki

Before I can begin to determine whether or not the translation of *The Man without a Past* attempts to faithfully recreate the style of Kaurismäki's dialogue, I must first define of what exactly is Kaurismäki's style composed. There have been numerous articles and books written on the subject with varying opinions on what makes something "Kaurismäki-esque" and I will present a few of them and attempt to recognize the most common aspects that are usually seen as making Kaurismäki's dialogue so special.

I have divided my findings into two categories: *poetic dialogue* and *theatrical dialogue*. These categories attempt to define the content and the style of Kaurismäki's dialogue respectively in order to compile a theoretical framework for an analysis of the English translation of the film *The Man without a Past*. When appropriate, I will also mention some stylistic cinematic elements that allow the dialogue to utilize the multimodal aspects of the medium.

3.3.1 Poetic Dialogue: Content

It is first important to establish the idiosyncratic content of Kaurismäki's dialogue. This does not only refer to the topics of conversation between the characters but also to the tone and the choices of vocabulary. In comparison to most other contemporary Finnish films, what Kaurismäki's characters talk about can sometimes seem rather strange and even arbitrary, but even in the most extreme examples the dialogue functions thematically as if it were poetry, like in a scene in *The Man without a Past* where the main character M asks a homeless person to point him to the direction of the unemployment office. Instead of referencing street names or landmarks, he asks M to follow the shadow of the church's bell tower, almost like in a fairytale. In addition to strengthening the religious themes of the film, this kind of dialogue has an inherent poetry to it which affects the audience's reaction to the scenario and the characters.

According to American film critic and essayist Roger Ebert: "[Kaurismäki's] characters tend to plant their feet and deliver their dialogue as if eternal truths are being spoken [...]" (Ebert 2003). I suppose it is exactly these kinds of "eternal truths" that constitute the idiosyncratic content of Kaurismäki's

dialogue that, as a translator, I am so fascinated by. Henry Bacon and Jaakko Seppälä (2016: 217) agree with Ebert as they state: “[In Kaurismäki’s cinema] things are often said and shown as if in inverted commas” referring to how much Kaurismäki’s films avoid mundane topics in favor of grand and melodramatic statements.

Both these quotes also refer to the highly un-naturalistic style of Kaurismäki’s dialogue, which, not only, seems to abandon the assumed norms of spoken Finnish, but also the typical content of everyday conversations. I will refer to this aspect of Kaurismäki’s dialogue as *poetic dialogue*. In this sense, poeticism means dialogue that is more interested in the form and thematic content of the dialogue instead of simply moving the plot along. Bacon further emphasizes in another article that Kaurismäki’s dialogue is essentially absurdist in the way that it poetically comments on the situations and the circumstances in the story, which is accentuated by the comically laconic tone of the characters’ speech (Bacon 2003: 90).

Another writer who believes that Kaurismäki attempts to portray life in Finland not through realistic but poetic ways is Lauri Timonen. According to Timonen (2006: 291–292), in *The Man without a Past*, Kaurismäki does not capture modern Finland as if to document a period or a landscape. Kaurismäki instead works like a poet and portrays the spiritual state of the land and its people. He also states that for the first time in Kaurismäki’s career the main narrative force driving the film is the dialogue; placing particular emphasis on the films accentuated poetry.

In summary, according to the various interpretations from multiple sources, I have concluded that the poetic content of Kaurismäki’s dialogue consists of the following elements: elevated subject matter, choice of vocabulary, and slight absurdism. Elevated subject matter refers mainly to the topics of conversation the characters have, even in casual circumstances, and to the fact that the characters tend not to delve in mundanities but to instead favor dramatic themes. Choice of vocabulary is possibly the most important of these elements for a translator as it directly affects the writing process. Kaurismäki’s choices of vocabulary tend lean towards formal language, utilizing old-fashioned terms and anachronisms, which sets him apart from other contemporary Finnish filmmakers and creates, to a certain extent, a unique cinematic universe. Therefore, whatever the target language may be, the translator should aim towards formal language when appropriate to recreate and accentuate the poetic content of the dialogue. Finally, there is the idea of absurdism, which is promulgated through the fact

that the previous two elements are highly unusual for a realistic and casual Finnish conversation. They create dialogue that is not meant to be interpreted in realistic terms, but instead in poetic terms.

3.3.2 Theatrical Dialogue: Style

The aim of Kaurismäki's poetic dialogue is not so much to imitate actual speech patterns or to create an illusion of an authentic conversation, but to amplify the thematic aspects of the work through poetic literature-influenced dialogue. However, what makes this device so idiosyncratic to the works of Kaurismäki is the fact that while this poetic dialogue is being spoken, Kaurismäki employs a style of absolute minimalism, which is an overriding stylistic feature in all of his films (Bacon & Seppälä 2016: 218). Therefore, I would argue that any translator attempting to convey Kaurismäki's dialogue in another language should be aware of how the minimalism of Kaurismäki's style affects the interpretation of the dialogue through multimodal cinematic means, for example, how it creates humor or pathos. Because the minimalistic cinematic style and the poetic nature of the dialogue go consistently hand-in-hand, it would be a mistake, in my view, for the translator to view them as separate stylistic choices. As I argued in the previous chapter of this thesis, the multimodal means of storytelling do not only affect the meanings conveyed in the text but also have meaning-making potential of their own.

Possibly the most recognizable stylistic aspect of Aki Kaurismäki's dialogue is the fact that his characters do not speak so-called spoken Finnish, but instead speak as if they are more like characters in an old fashioned novel or a play, i.e. literal written Finnish. As a stylistic cinematic choice this is quite radical because it instantly abandons the view of cinema as attempting to re-create reality through believability or authenticity. Instead, Kaurismäki goes for total theatricality and melodrama in his own laconic and minimalist way. I will refer to this style as *theatrical dialogue*.

Unfortunately, not much has been written about this aspect of his dialogue from the perspective that it could have some narrative purpose or deeper meaning. Often it is only seen as a superficial stylistic choice. However, writer Tuomas Muraja (s.d.) comments in an article on his website that he believes that the literal way of speaking creates another layer of comedy in Kaurismäki's films as most of the characters in them are losers in a desperate situation. Thus, the perceived politeness of written Finnish works as a comical contradiction which gives even the most pitiful characters an aura of self-respect and class. The video essayist Lewis Bond (2017) argues that the minimalism of Kaurismäki's cinematic style, and by extension the style of his dialogue, is in fact a purely comedic choice. He believes that

when characters show little to no emotion, even when the situation around them would warrant a strong emotional reaction, the situation becomes comedic, and we as the audience can comfortably laugh at the subtle cruelties of everyday life.

In his thesis, Ville Muhonen (2010: 10) refers to Kaurismäki's dialogue as a collection of short, stripped down lines delivered in their written form as a way to fend off realism. This would support my view that there is in fact a specific reason for the characters to talk the way they do. When the characters do not speak in any regional variant of spoken Finnish, the material has a chance to transcend national characteristics and instead become more of a universal statement. It can also support the overall stylistic choices made by Kaurismäki that often seem to remind the audience that all they are seeing is a story: an adult fairytale.

According to Pasi Väliaho (2003: 102), Kaurismäki's films have a distinct rhythm to them: the pace of the action and the dialogue is dictated by emptiness, small pauses, and "dead moments", which are accentuated by immobility, both by the actors and the camera. In this sense, it could be argued that one of the most important parts of Kaurismäki's dialogue is not what is said, but what is not said. The dialogue is slow and quiet, and there is a constant feeling that there are things left unsaid. This all plays a part in the minimalism that Kaurismäki utilizes in his storytelling.

One interpretation for the minimalist theatrical style that Kaurismäki employs is that the style is evoked in order to convey a sense of alienation: of not belonging. As Andrew Nestingen observes (2013: 36), many of Kaurismäki's films revolve around characters that are deliberately left outside the society. They are not meant to be seen as representatives of a specific culture or country, mainly because they seem to inhabit a space outside these constructs. Therefore, perhaps the style of dialogue is so blatantly theatrical because Kaurismäki wants to isolate the characters even from the audience. Aspects such as these are just more and more reason for the translators of Kaurismäki to seriously consider the narrative and stylistic implications of the dialogue.

To summarize, Kaurismäki's theatrical dialogue consists of the following elements: minimalism, the written form of Finnish, and the rhythm of delivery. Minimalism refers to a co-operation between the performance and the cinematic style, as both are kept to an absolute minimum. The characters do not move frantically or raise their voices, instead speaking slowly and often in a monotone way, and the camera usually remains stationary. Although at first it may seem that commenting on cinematic

technique is rather arbitrary in a thesis focusing on translation, in actuality the multimodal elements of cinema have a tremendous effect on how the audience interprets dialogue. Therefore, the translator should be aware of how Kaurismäki's cinematic minimalism co-exists with his minimalism of performance, in order to fully understand the dialogue and its intentions. This is all obviously accentuated by the use of the written form of Finnish, which refers to Kaurismäki's choice of not utilizing any variant of spoken Finnish. The rhythm of delivery is also a key factor in understanding the theatrical style of Kaurismäki's dialogue. The rhythm is deliberately kept slow and calm, which gives the audience more time to acclimate to the idiosyncratic style, and gives translators more freedom in their choices as there is rarely an issue of running out of space or time.

3.4 Translating Kaurismäki: Is it Possible?

There are a few specific ways how a translator can emulate the poetic and the theatrical aspects of Kaurismäki's dialogue. Firstly, the translator could focus more on the literal aspect of the text by dealing with it as if it was poetry or dialogue in a novel. Obviously, the multimodal aspects of cinema would ultimately make this tactic ineffective but it could be an interesting starting point.

According to Jorge Díaz Cintas (2009: 9), approaching any audiovisual translation challenge by translating only the linguistic component without taking into account all the other semiotic dimensions is a recipe for disaster and I agree. But seeing as Kaurismäki has a tendency to stylistically distance his works from other contemporary Finnish films through his poetic and theatrical dialogue that is more heavily laden with literary influences than the influences of spoken Finnish, I would argue that a literary starting point for the translation of Kaurismäki's dialogue would not be a completely insane proposition. In this case, the translator should view Kaurismäki's dialogue as inherently poetic. Otherwise this could be a very risky tactic to employ as the perceived theatrical influences in Kaurismäki's dialogue would perhaps guide a translator to emphasize the oratory dimension of dialogue with which the purely literary-based interpretation might be in conflict.

The minimalism and laconism of Kaurismäki's cinematic style could be either an asset or a draw-back if the translator were to focus solely on the poetic side of the dialogue. On one hand, it could allow for the translator to lose himself/herself completely in the verbal text because the actors' intonations and tone remain comically laconic throughout. If the characters are intentionally oblivious to what kind of reactions would be considered proper in the context of the conversation in real life, sometimes to a ridiculous degree, perhaps the translator should remain oblivious as well. The matter-of-fact approach

might emphasize the comedic nature of Kaurismäki's laconic minimalism. On the other hand, this minimalism is a rather important part of what makes Kaurismäki's dialogue unique and it might, in fact, be extra important to focus on the multimodal meanings found within the restrained narrative style. Perhaps there should be a thorough investigation into how Kaurismäki specifically creates humor and pathos with his minimalist style. The translator should then make difficult translation choices in order to remain faithful both to the literary qualities found in Kaurismäki's work and to the film itself of which the laconic tone is an integral part.

Another way to think about translating Kaurismäki's dialogue would be to approach it from the realm of play translation. This tactic would heavily emphasize the theatrical aspects of the dialogue and raise to the forefront more the orality of cinematic narrative instead of the poetic literature-influenced aspects. The theatre and the cinema often have many aspects in common: obvious examples include story structure and characters that have dialogue that fulfills the three roles that I laid out earlier. While novels usually have narrators and only partially rely on dialogue for storytelling, theatre is the literary genre which is reliant on dialogue and orality the most clearly (Pujol 2012: 53). Therefore, studying the translation of dialogue in stage plays could be an interesting window into the theatrical dialogue of Aki Kaurismäki's films. However, the play is always translated to be read out loud, while subtitles are just read, which affects the kinds of solutions the translator makes. But what if an audiovisual translator should approach subtitling as if the text were to be spoken out loud?

Satu and Pekka Milonoff (1998: 61) said once in an interview about the translation of stage plays that 80 % of the message in a play can be conveyed through the rhythms in the text. Could this mean that if one was to consider the translation of Aki Kaurismäki's films through the lens of play translation, the translator should be aware of the rhythms of the characters' speech and attempt to convey it in the written translation, as if the audience would then play the dialogue in their respective heads? Translators could attempt to evoke a certain rhythm in the audiovisual translation through choice and arrangement of words, and using shorter words to accelerate or longer words to decelerate the pace of the dialogue (Pujol 2012: 57).

However, the rhythmic approach to subtitling is not solely based upon the verbal or auditory elements. It has been suggested that even something as seemingly arbitrary as line breaks in subtitles can have a tremendous impact on the interpretation of the dialogue. While Elisa Perego (2008: 212–213) writes about this aspect of subtitling more from a user-friendliness point of view, perhaps there should be a

clearer connection between the rhythms of the speech and the layout of the text. According to Perego (2008: 213), reading subtitles is a very demanding perceptual situation, which entails the simultaneous understanding of multiple modalities. This means that the attention of the reader is always divided between the various visual stimuli and the auditory information. Perego argues that film perception and reception are in fact affected by the way subtitles are displayed (Perego 2008: 213), and therefore I would argue that a study of audiovisual translation should also take in account the rhythmic elements outside the verbal sphere and consider the text also as a visual element of the film.

For example, in the case of translating Aki Kaurismäki, who uses dialogue quite sparingly and in a calm tempo, this would mean, for example, that the translator should also focus on whether or not to include two lines of dialogue within the same insert of subtitles in order to accentuate the rhythms of the speakers. Presenting two lines of dialogue at the same time, instead of having them appear separately, can have an effect on how the audience perceives dialogue. Tactics like these can be extremely important in situations where a character reveals something through dialogue or a character's response to something is surprisingly fast or slow, but I digress.

Fortunately, there is one common audiovisual translation issue that Kaurismäki's style of dialogue almost eliminates. Often in films that are filled with dialogue, the translator must make compromises due to the time and space constraints that the medium imposes. While this can also be a challenge in the case of Kaurismäki, principally the dialogue in his films is sparse and intentionally slow in its pacing. With this extra time and extra space, I would argue that translators can create more appropriate translations that fit Kaurismäki's dialogues poeticism, without a fear that the subtitles are changing too rapidly for the audience, or that the text is running out of space in the frame. On the other hand, just because the translator has the space for a translation of any length does not mean that there is no reason to condense the subtitles. Sometimes condensing can be used to dictate the rhythm of the film, which would make this tactic entirely justifiable.

Perhaps ultimately the strongest approach to translating Kaurismäki's dialogue is an understanding of both the tactics I have presented. The separation of poetic and theatrical aspects of dialogue might in itself be an unnecessary process, like the separation of the verbal elements from the multimodal aspects is as well. After all, the poetic aspects refer more to the content of the dialogue while the theatrical aspects describe the style in which the dialogue is delivered and portrayed. In the end, the translator should probably be aware of both of these aspects, and how they work together, and make decisions by

drawing from all possible theoretical frameworks in order to produce a faithful adaptation of the source material.

In my view, Kaurismäki's dialogue is both poetic and theatrical. There is a delicate balance between the influences of literature and theatre: poetry in theatricality. This is the strange and unique world that Kaurismäki's stories and characters inhabit.

If I were to translate a film of Aki Kaurismäki into English, my main focus would be to find a balance between the poetic and theatrical aspects of the dialogue and to translate them without sacrificing neither the literary quality of the text or breaking the basic ground rules of audiovisual translation. Afterwards, I would employ a simple quality assessment process in which the following aspects of the translated dialogue would be put under review: (1) the idiosyncracies of Kaurismäki found within the dialogue's poetic content and theatrical style, and (2) the main roles of dialogue. These aspects will serve as my starting point for analyzing the extracts from the film *The Man without a Past* in chapter 4 of my thesis.

The most vital part of the theoretical framework established in this thesis, is the idea that dialogue itself is a multimodal phenomenon. It is not simply words arranged in a certain order, but a complex collection of intertwining meanings communicated by a variety of different modes and their components, ranging from tone, movement, and volume to verbal content and style. The translation of film dialogue should, therefore, focus on all the vital aspects of the respective medium in order to create high-quality translations.

3.5 Method of Study: Stylistic Text Analysis

It is probably safe to say that translation is not an exact science. Therefore, making statements about the work of another translator is always somewhat risky because it is very difficult to be certain about specific interpretations or motivations behind certain translation solutions. In chapter 4, I will analyze the English translation of *The Man without a Past* by Mikko Lyytikäinen. I will make a sincere attempt not to criticize the translation from the point of view of my personal interpretations, but instead focus on analyzing it through the theoretical framework that I have laid out previously.

Before I actually analyze and comment on a particular extract and its translation, I will briefly explain the context of the scene. After that, I will present a transcript of the original Finnish dialogue in conjunction with the English subtitles. This is done for the sake of the reader's convenience so that it is

as effortless as possible to follow the extracts themselves while I describe my findings. The actual analysis of the presented material will take place after the transcript. The extracts themselves will be presented in chronological order.

If I find that the translations of certain passages do not fit within the theoretical framework I have devised in order to measure their faithfulness to Kaurismäki's dialogue, I will present alternative translations that I believe would function better in one way or another. This is not an attempt to sneer at the work of a fellow translator, but instead provide examples and suggestions to improve the translation of an important work of art. I will attempt to pick out examples of translations that both function and have room for improvement according to my theoretical approach with a sincere focus on remaining objective and fair.

In my analysis, I will mainly be commenting on the following aspects of the source text: vocabulary choices, stylistic cinematic choices that affect dialogue, and the formality or informality of certain phrases, as I see that these are the most important aspects for a translator to understand in order to emulate Kaurismäki's dialogue. After watching the film several times with special attention on the English subtitles, my hypothesis is that the translation fulfills the traditional requirements that subtitles have been expected to fulfill, namely the role of plot, character, and thematic development, but that it falls short of creating a faithful representation of the various idiosyncratic elements in Kaurismäki's dialogue. It is my belief that, even though audiovisual translation has tremendous technical restrictions as to the kinds of solutions the translator decides upon, the subtitles should be of a high literary quality and always translate all the essential elements, regardless whether they are vitally important to developing the plot or simply stylistic choices. Due to this reason, I find it appropriate to base my analysis partly on theory that was designed to analyze dialogue in literature and not audiovisual texts. In summary, my analysis will mostly be based on the stylistic source text study I focused on previously in chapter 3, and on the more general theories of dialogue translation presented in chapter 2. Although I will also study the translation from a more traditional point of view of dialogue interpretation, the emulation of Kaurismäki's dialogue's poeticism and theatricality will take center-stage. When appropriate, I will present and comment on analysis from the pre-existing studies that focus on this subject.

At the end of the target text analysis, I will re-report my finding divided into three categories: poetic/theatrical dialogue, roles of dialogue: plot, theme, and character, and the effects of

multimodality. I will also add a short critique of the effectiveness of the ideas I personally expressed about the translation of Kaurismäki in chapter 3.4. This way all the important factors laid out as my theoretical framework will be taken into account. This summarizing is also done for the sake of the reader, as the stylistic analysis of the target text extracts will move along in a chronological order. The findings will, therefore, be scattered all along the analysis, giving me incentive to collect them into more manageable categories in order to observe the results with less effort.

I believe the method I have chosen to be functional for an analysis such as this, but it is not entirely unproblematic. The obvious problem with my method is that I will be presenting a multimodal extract of spoken dialogue, which is represented by a transcript, in conjunction with a written translation, effectively commenting on two completely different forms of communication. However, I will attempt to evade this issue by describing the scene as vividly as possible and by specifying all the multimodal elements present in the scene that have potential to alter the meanings in the dialogue. This way, both the original spoken dialogue and the written English translation can be observed as components of the multimodal entity of the film, and therefore be subjected to an analysis, which is not comparative at its core but requires the presentation of both the source and target texts in a comparative fashion.

As I refer to “comparative”, I do not mean that the source text and the target text will simply be compared to each other. The level of comparison runs deeper into the aspects I have laid out in my theoretical framework. The comparison will mainly be a comparison of interpretation, harking back to the classic translation theory by Eugene Nida (Nida 2003 [1964]: 159–160), referred to as dynamic equivalence. According to the dynamic equivalence theory, a translation is faithful when it evokes essentially the same emotional or intellectual response in the reader as did the original source text in its respective readers. Although this approach is clearly problematic due to its subjectivity, it raises interesting ideas about the comparison of source and target texts. If there is a perceived response to a certain passage of the source text, this same response should be perceived in the target text, as well. The only functional way to accomplish this is by presenting the original Finnish dialogue and the English subtitles in conjunction, and by making well justified interpretations about the target text in relation to the source text. In this sense, the approach is comparative, although in the following chapter of stylistic target text analysis I will only specifically analyze the target text, as I have already made such detailed remarks about the source text in this chapter.

4 Stylistic Target Text Analysis: The English Translation of *The Man without a Past*

I will now move on to presenting the extracts that I have chosen from the film that I believe most strongly represent the idiosyncratic style of Kaurismäki's dialogue, and also analyze them within the theoretic framework that I established earlier in the thesis. Because there are many characters in the film and too much dialogue for a thesis of this length, I have decided to choose 7 extracts only from scenes that involve the two main characters, M and Irma, and the central love story which unfolds around them. This way I can limit the amount of study material, but still have enough to make justifiable observations about the translation.

4.1 Extract 1: "You look lousy, by the way."

Although the characters of M and Irma meet briefly very early in the film, it takes a little while to get to the first scene where they exchange any kind of significant dialogue. M and his newfound container-dwelling friends go out to eat free food served by the Salvation Army. Right before the meal, it starts raining. Once M has finished his supper, he goes to Irma to complain about the food, all the while harboring a hidden intent of getting to know her. They then have their first real conversation:

(1)

Original Finnish dialogue	English subtitles
M: Keitossa oli liian vähän suolaa. I: Sade on saattanut laimentaa. Olihan siinä kaalia ja perunaa. Kas kun et lihaa halua. M: Pois se minusta. Hyvää se oli. Mikäs sinun nimesi on? I: Haluat toisen annoksen. Ei tipu. Näytät muuten surkealta. M: Minulla on ollut vastoinkäymisiä, mutta tokenen kyllä näinä päivinä.	M: The soup had too little salt in it. I: Perhaps the rain watered it down. There was cabbage and potatoes, anyway. What more do you want? Meat? M: Never. Good it was. What's your name? I: Angling for another plateful? No chance. You look lousy, by the way. M: I've had misfortunes but I'll overcome them in a couple of days.
[Irma then offers M a card with an address written on it.]	
I: Tule käymään täällä. Tarvitset uudet vaatteet. Tuollaisena kukaan ei ota sinua vakavasti. M: Olen huomannut. I: Koita muutenkin ryhdistäytyä. Nyt näkemiin. On jo kiire.	I: Visit us. You need new clothes. Looking like that no one'll take you seriously. M: So I've noticed. I: And try to pull yourself together. Bye now. I must hurry.
MVM (2002/2013), 00:28:37	

In my view, the choices of vocabulary function effectively in representing the tone of the original dialogue. In this perspective, the poetic nature of Kaurismäki's dialogue seems to work in the translation, even though the wording used to convey the phrase "näinä päivinä" as "in a couple of days" is lacking in the sense of plot advancement. The phrase "in a couple of days" seems to refer to a rather tight frame of time, while the character, judging from his dreadful outward appearance, is likely making a more general statement about his outlook and condition. He does not really expect to be in a better situation very soon. One could argue that a phrase like "any day now" might retain the sadly comedic tone of the line better, as it could be interpreted as more of a broad statement about his apparently failing attempts to make his new life work.

Another problematic passage would be the line "Angling for another plateful?" Although it seems to function in the poetic sense, it does this with the cost of sacrificing certain characterizing elements that

the scene puts forth. The tone of the original Finnish line is extremely blunt and honest because Irma as a character cannot believe that anyone would actually be interested in her as person. We have seen how she leads a lonely life, sitting in her room at nights beneath a picture of an angel and listening to the radio. When she says: “Haluat toisen annoksen”, she says it in a slight tone of hostility and bluntness, which the more creatively worded English version with its clever use of the word “angling” seems to fail to deliver due to its perceived insincerity and playfulness. Additionally, the way the translator has changed the statement into a question alters the tone of the scene and affects the tension between the characters. If the translation was more simple and blunt, perhaps the tone would not be downplayed so clearly.

This extract of dialogue has many positive examples of emulation of Kaurismäki’s dialogue with regards to vocabulary, but it also contains some unfortunate phrasing that undermines its effectiveness. This specific extract has already been analyzed by Sari Kokkola in her thesis (2003: 64), and I mostly agree with her findings. She argues that Kaurismäki’s stylistic elements are well represented in this extract of the translation, especially in the use of atypical words such as “misfortunes” and “overcome” as equivalents to words “vastoinkäyminen” and “toeta”.

Kokkola is not completely complimentary in her analysis, however. She finds the word “lousy” as an equivalent for “surkea” to be too informal to work as a part of Kaurismäki’s style. She instead offers the replacement “miserable”, which undoubtedly does carry a more distinguished and formal connotation. She also mentions how the contractions “I’ve” and “I’ll” carry the translation further away from formality in an attempt to imitate actual realistic speech patterns. If this is the case, then parts of the extract can be seen to be in conflict with the theatrical aspects of Kaurismäki’s dialogue. The delivery and cadence of the original Finnish dialogue is very formal and uncharacteristic of spoken Finnish, which causes contractions like this to stand out in comparison with the source text.

The translation does offer refreshing ingenuity when it comes to domesticating some of the more culturally bound phrases used by the characters. The Finnish phrase uttered by M “Pois se minusta” is very old fashioned and dramatic, and although the word “Never” does not carry the exact same meaning, literally or content-wise, it does provide a strong alternative in the sense of plot advancement and characterization. The assured tone of voice also bolsters the image of the character, and the slightly comedic and pathetic tone of the scene. One could even see the highly eccentric continuation “Good it

was” as reflecting the same tonal choice, even though the wording would be quite unusual for a native English speaker.

However, the phrase “*pois se minusta*” also has a biblical connotation that probably should not be ignored, especially because the character of Irma is a devout Christian. The phrase is from Galatians 6:14, which in the Finnish translation of the Bible (Gal. 6:14) goes: “*Mutta pois se minusta, että minä muusta kerskaisin kuin meidän Herramme Jeesuksen Kristuksen rististä...*” The translator could have inspected any number of English language Bibles and utilized the phrasing found within. For example, in the King James Bible (Gal. 6:14) the verse goes: “*But God forbid that I should glory, save in the cross of our Lord Jesus Christ...*” Optionally, the translator could have also used the English Standard Version (Gal. 6:14) verse: “*But far be it from me to boast except in the cross of our Lord Jesus Christ...*” In this sense, the phrases “*god forbid*” and “*far be it from me*” could have also functioned as equivalents in the translation, if the translator would have wanted to emphasize more the poetic nature of the dialogue, although the current translation functions well enough, even without the specific biblical reference.

The conversation ends with a delightful representation of the almost overwhelmingly theatrical conclusion of “*Nyt näkemiin. On jo kiire.*” The translation has the same comedic effect of the original line mainly due to the multimodal elements of the scene. Irma is merely very calmly cleaning a soup pot. It is quite clear that there is in fact no hurry to go anywhere, which is accentuated by her simply continuing her scrubbing once M has left. The translation “*I must hurry*” therefore functions perfectly as a representation of the comically laconic tone of the original dialogue, which is in wonderful contrast with the content of the line and the behavior of the characters. For example, if the line had been translated as “*I can’t waste time*” or “*It’s getting late*”, the comedic absurdity and awkwardness would not be carried over so clearly.

All in all, it is visible from this first extract that the translator has used a variety of tactics in translating Karismäki, some of them easily applicable to the theoretical background I have proposed, some of them not. It would seem at first glance that the translator has opted to focus more on the poetic content of the source text and less on recreating the theatrical stylistic elements of the dialogue. However, it is far too early to make generalizations, so let us move further on with the analysis.

4.2 Extract 2: “You’ll go far yet.”

Later in the film when M comes to the Salvation Army offices, Irma helps him pick out a free suit. He tries it on and stands pathetically in a fitting room as Irma tries to encourage him.

(2)

Original Finnish dialogue	English subtitles
I: Pääset vielä pitkälle. Et vaikuta juopolta. Haluaisitko kertoa mitä sinulle on tapahtunut? M: Jos kerrot nimesi. Kysyin sitä jo kerran. Enkä nykyisessä tilanteessani uskalla keskustella vieraiden kanssa. I: Se on Irma. Odota siellä.	I: You’ll go far yet. You don’t look like a drunk. Like to tell me what happened to you? M: If you tell me your name. I asked it once already – and in my present situation I’m afraid to talk to strangers. I: It’s Irma. Wait in there.
[Once she has stopped talking, she closes the curtain of the fitting room and leaves M to comically stand alone and out of sight.]	
MVM (2002/2013), 00:35:41	

Ignoring the same contraction issue that was present in the previous extract, the translation of this exchange is solid in almost all the aspects that I am interested in. The plot advancing role is fulfilled, and the character development role is emphasized in with Irma’s last line as the comically awkward way she asks M to “stay in there” while pulling the curtain. For example, if the line was translated only as “wait”, I believe it would not carry as comic a tone. This action, and its emphasis in the translation, is also important thematically because it reminds us how poorly she is accustomed to dealing with other people on the account of her loneliness.

When it comes to the poetic content of the dialogue, I would argue that the use of phrases such as “in my present situation” fulfills this requirement quite effectively. The theatrical aspect functions well in the line where Irma finally tells her name. In the original dialogue, she exclaims it extremely awkwardly as if she has never told her name to anyone before. Because there is no fear of running out of space with a line this short, the translator has made the wise decision to retain the “It’s” part, although I would argue that the longer form “It is” might have been more faithful to literal style of Kaurismäki’s dialogue.

There is also a wonderful example of the rhythmic presentation of subtitles when M pauses briefly in the middle of his line. The line is so long that the translator cannot fit all the text on to the screen at once, and therefore the translator has broken it into two separate subtitles, which are separated by a dash. Although the pause in the speech is very short, the subtitles still manage to emphasize the latter part of the line by presenting it separately, which is very effective as it is this moment that Irma begins to feel sympathy for M. This allows time for the audience to accustom themselves into the situation before giving them the most important line of dialogue.

4.3 Extract 3: “I’m not a gentleman.”

Irma finds M work in the Salvation Army offices as a janitor. After a long day at work Irma runs into M outside the front doors. M has been secretly waiting for her but resumes sweeping the leaves once she arrives. He starts the conversation:

(3)

Original Finnish dialogue	English subtitles
<p>M: Asutko jossain? I: On minulla koti. Asuntolassa. M: Voisinko saattaa sinut? Kadut ovat levottomia nykyisin. I: En asu kaukana. Selviän kyllä itsekin. M: Niin varmaan. Ajattelinkin lähinnä itseäni. Pelkään pimeää. I: Ei ole sopivaa kuljeskella tuntemattomien kanssa. M: Mehän olemme työtovereita. I: Hyvä on. Mennään.</p>	<p>M: Do you live somewhere? I: I've got a home, in a dormitory. M: May I escort you there? The streets are not safe these days. I: It's not far, I can manage. M: I'm sure you can. I was thinking of myself. I'm afraid of the dark. I: It's not proper, with a stranger. M: But we are colleagues. I: All right, let's go.</p>
<p>[They start off but come to an almost instant stop because it seems that Irma lives in the very next building.]</p>	
<p>M: Tässäkö asut? I: Tässä. Kiitos vain saattamisesta. En pelännyt hetkeäkään. M: Sepä hyvä. Varo! I: Mitä? M: Sinulla on roska silmässä. I: En tunne mitään. M: Se on vasta menossa. Anna kun katson.</p>	<p>M: Is this where you live? I: Yes. Thank you for escorting me. I wasn't afraid for a moment. M: That's fine. Look out! I: What? M: There's something in your eye. I: I can't feel anything. M: It's just going in there. Let me have a look.</p>
<p>[M then leans towards Irma and kisses her on the cheek.]</p>	
<p>I: Varastit suudelman. M: Olen pahoillani. En ole herrasmies. Tapaammeko huomenna? I: Epäilemättä jos tulet töihin. Hyvää yötä.</p>	<p>I: You stole a kiss. M: Forgive me. I'm not a gentleman. Will we see each other tomorrow? I: Without a doubt, if you come to work. Good night.</p>
<p>MVM (2002/2013), 00:39:24</p>	

There is plenty of formal vocabulary in the translation of this scene, which to me seems like an attempt by the translator to emphasize the tone of the source material. Phrases such as “may I...”, “forgive me”, and “it’s not proper” do not seem like the kind of phrases that many people would use in a casual conversation. However, there is still the overarching tactic of contraction that the translator employs, which slightly undermines the effectiveness of the translation. The use of the phrase “I’ve got” instead of “I have” in the translation seems to have the same effect. Also, the use of “that’s fine” in conjunction with the slightly disappointed face that M makes radiates an aura of slight hostility, which I am sure the source material does not intend to do. “Fine” is such a cold word to use. A phrase like “I am glad” would emanate the true emotion of the character while retaining the disappointment that they have arrived and now have to go their separate ways.

This extract shows very well the main issue with the whole translation. While the translator has used some formal language and suitable vocabulary in order to emulate the “Kaurismäki-esque” dialogue, in my view, this method has not been taken far enough. Consider the fact that so many of the translated lines have contractions in them, that only make the dialogue appear more naturalistic than it should, and that could be very easily avoided. For example, the line “there’s something in your eye” could just as well be “something is in your eye” and the phrase “I can’t feel anything” could very well be “I feel nothing”. This makes it clear that the translator has not considered this informal use of language as a hindering element, which I believe it to be, as formal language would be one of the simplest ways a translator could emulate the poetic language of Kaurismäki.

4.4 Extract 4: “The thought of a grave with no name...”

After some time has passed since their first kiss, M invites Irma to spend the evening in his container, which at this point he has cleaned and furnished to appear as civilized as possible.

(4a)

Original Finnish dialogue	English subtitles
[M stands by the stove clearly over-cooking a lump of meat in a frying pan. A steady stream of black smoke rises from the pan and M tries to remedy the situation by calmly and laconically pouring a huge amount of salt on the steak. Irma sits by the table, worried.]	
I: Oletko varma, etten voi auttaa?	I: Are you sure I can't help?
M: Luulen, että tämä on jo pilalla. Joka tapauksessa se on valmista.	M: I think it's ruined already. Anyway, it's ready.
MVM (2002/2013), 00:43:27	

When compared to many other lines of dialogue in the film, this conversation seems much more informal and grounded in realistic speech. Even the characters seem to be emphasizing the joke through comedic timing and facial expressions, which are quite a rarity for Kaurismäki's actors. Irma is sitting in an awkward pose in the corner, M is grimacing at his cooking, and the vocabulary is somewhat more mundane than in many of the other scenes. This would feel like a place where the translator could fall back on more natural and realistic style of dialogue, especially when considering the multimodal elements at play. However, there does not appear to be any stylistic difference in the translation when compared to previous extracts, probably owing to the fact that the previous extracts did not emphasize the theatrical style of Kaurismäki's dialogue to their fullest extent. Perhaps the internal stylistic consistency of the translation is more important than trying to determine whether or not this particular line should be more formal or informal. After the meal the scene reverts back to full "Kaurismäki-esque" dialogue dripping with poetic and theatrical undertones.

(4b)

[M and Irma sit quietly at the table. M is smoking a cigarette and Irma begins the conversation.]	
I: Laitatko useinkin ruokaa?	I: Do you cook often?
M: En kovin usein.	M: Not very often.
I: Herneet olivat hyviä.	I: The peas were fine.
M: Kävin eilen kuussa.	M: I went to the moon yesterday.
I: Vai niin. Millaista siellä oli?	I: I see. How was it?
M: Rauhallista.	M: Peaceful.
I: Tapasitko ketään?	I: Meet anyone?
M: Enpä juuri. Oli sunnuntai.	M: Not really, it was a Sunday.
I: Siksikö palasit?	I: Is that why you came back?
M: Siksi ja muutenkin.	M: Yes. And for other reasons, too.
MVM (2002/2013), 00:43:53	

Possibly no other extract demonstrates the interplay between the poetic content of theatrical style of Kaurismäki's dialogue better than this one. Not only is the dialogue sparse and simple, and the actors stationary and laconic, but the content cannot be described as being mundane or realistic, no matter what the situation might be. This is the most extreme example of the poeticism of Kaurismäki's dialogue in the film.

The translation also functions rather solidly. There are no specific cultural references that would affect the expository, characterizing or thematic aspects of the dialogue, and the theatrical style of the source material is retained fairly well in the short and to-the-point equivalents. It is simple and effective.

This time there are no contractions that would cause concern in the translation. Instead, the problematic parts that hinder the recreation of the formal original style lie in vocabulary. None of these examples cause the translation not to function, but they are interesting all the same, and when pointed out they facilitate my arguments about how the translation could take a few extra steps towards formal poetic language.

Again the translator uses the word "fine" in a complimentary context, although it fits better this time as the dinner had been so awful that any other term would seem like hyperbole. Still, when interpreted

alongside the multimodal aspects, such as her tone of voice, I believe the line complementing the peas to be sincere, so there could be a conflict between the intention of the original dialogue and its representation. Another peculiar decision by the translator is the dropping of the formal question form of in the line “meet anyone”. Because there is absolutely no risk of running out of space with a line this short, I can find no reason for the translator to avoid the full form “did you meet anyone”. Shortening the line only makes it seem more casual and thus it sticks out in comparative analysis. While on the subject of casual language, it can be pointed out that when Irma asks: “Is that why you came back?” there was an opportunity to use the word “return” instead to emphasize the formality of their speech, as “return” as a word is more formal and dramatic than the phrase “come back”. The scene then continues as Irma changes the subject to M’s memory loss:

(4c)

<p>I: Teeskenteletkö vai etkö tosiaankaan muista mitään? M: Muistan minä jotain. Maantien varressa, pitkän suoran puolivälissä oli tehdashalli. Tein jotain työtä. Kirkas liekki on kuuma. Voi se olla untakin. Olen alkanut taas nähdä niitä. I: Se on hyvä merkki. M: Ehkä. Ajatus nimettömästä haudasta... Istutaanko sohvalle kuuntelemaan musiikkia?</p>	<p>I: Are you pretending or don't you really remember anything? M: I do remember something... A factory hall by a long stretch of a highway. I did something. A bright flame, it's hot... It may be a dream. I've started having them again. I: That's a good sign. M: Maybe. The thought of a grave with no name... Shall we sit on the couch and listen to some music?</p>
MVM (2002/2013), 00:44:18	

In contrast with the deficiencies found within the translation of this conversation that are very similar to the ones in the previous extracts, there is a refreshing emphasis of formal language, which fits the tone of the original dialogue perfectly. I am referring specifically to the very last sentence: “Shall we sit on the couch and listen to some music?” Because the character of M wants appear to be a gentleman, even though it is in comic contradiction with his disposition and situation, there needs to be an exaggeration of politeness and tact to imitate the quiet and hyper-dramatic way he asks the question. Therefore, the use of the construction “shall we” is in my view completely justified.

All in all, the translation of this extract is immaculate in the way it fulfills the three main roles of dialogue, and although the issue of contraction prevails, the poeticism of the dialogue is adequately apparent in the translation. An example of unordinary wording and formal use of language is the use of the phrase “a grave with no name” instead of “a nameless grave”, which would seem more casual and colloquial for a native English-speaker.

4.5 Extract 5: “It’s all mercy.”

After a successful date picking mushrooms, the character M decides to take Irma to a concert that he has organized. He tells her that he wants to become a rock ‘n’ roll manager. The following conversation ensues.

(5)

Original Finnish dialogue	English subtitles
I: Olet kovin puuhakas nykyisin. Elämänilosi näyttää palanneen.	I: You’re very energetic nowadays. You’ve regained your joy of life.
M: Tunnen itseni voimakkaaksi, koska sinä innoitat minua.	M: I feel strong because you inspire me.
I: Kaikki on armoa.	I: It’s all mercy.
MVM (2002/2013), 00:52:21	

Although the conversation is rather faithfully recreated in the ways that it fulfills the plot and character developing roles of dialogue, there is a serious lacking in the thematic aspect. The final line of dialogue by Irma is seen in a more human way in the English translation as it uses the term “mercy” instead of relying on the more divine concept of “grace¹”. Because the character of Irma is a very religious person working for the Salvation Army, I believe the original intent of the line leans more towards the divine interpretation than the more naturalistic idea of human mercy. In addition to mere interpretation, the line is also an intertextual reference to a Robert Bresson film called *Journal d’un curé de campagne* (1951) and its famous final line of dialogue: “Tout est grâce” (Bresson 1951). The original language of the film is French, so in that sense the translator of *The Man Without a Past* should be allowed to make

¹ Grace: (in Christian belief) the free and unmerited favor of God, as manifested in the salvation of sinners and the bestowal of blessings. (Oxford English Dictionary)

their own interpretation when translating the line into English, but I would argue that the English version “All is grace” has cemented itself to cinema history so strongly (Cunneen 2004: 44) that the translator should be aware of it and use the same English translation. Kaurismäki himself speaks very fondly of Bresson in Peter von Bagh’s interview book (von Bagh 2006: 90), which further proves to me that this line is a deliberate reference. Therefore, I would argue that because neither the intertextual reference, nor the idea of divine grace, are represented in the translation of the dialogue, the line loses its original meaning and intent, and thus suffers in the thematic aspect. Of course, it could be seen as unfair to assume that an audiovisual translator should have knowledge of references as specific as this, but I would argue that a translator of films should have special understanding of the history of film and film form, just as a translator of written fiction is expected to have a deep understanding of literature.

Even though, in my view, the translation is lacking, it still holds a certain internal consistency. Earlier in the film, when the character M meets Irma for the second time, she speaks of God and tries to get M to pull his shattered life together by saying:

Original Finnish dialogue	English subtitles
I: Jumalan armo pätee kyllä taivaassa, mutta täällä maan päällä on itse autettava itseään.	I: God’s mercy reigns in heaven but here on Earth one must help oneself.
MVM (2002/2013), 00:34:49	

Because the scene later in the film is heavily connected to this moment, it is fitting that the translator uses the same equivalent to the Finnish word “armo”. In that sense, the translation is successful in its role of plot advancement and character development because when she says: “It’s all mercy” she is really referring to her own changed attitude towards the whole concept of mercy, which she earlier saw only as the virtue of God. It is also pleasing to see that the highly romantic and idiosyncratic way in which Irma declares the will of God has been retained in the translation by using a bombastic sentence like “God’s mercy reigns in heaven...” and her use of the pronoun “oneself”. Tactics like these are effective in conveying the theatrical and melodramatic style of dialogue that Kaurismäki is known for.

4.6 Extract 6: “The child of sorrow?”

In another scene, when the character M has learned that he has a wife, Irma escorts him to the train station so that he can go and meet her. Before he boards the train they share what they both fear might be their final moment together.

(6)

Original Finnish dialogue	English subtitles
I: Tein sinulle eväät. Kotisi on niin kaukana. M: Ethän unohda? I: Surun lastako? Kuinka voisin? Olithan ensirakkauteni. M: Se oli kauniisti sanottu. I: Niin oli. Mene. On jo aika.	I: I made you sandwiches. Your home is so far away. M: You won't forget... I: The child of sorrow? How could I? You were my first love. M: That was beautifully said. I: Yes. Go now. It's time.
MVM (2002/2013), 01:14:55	

This scene is a brilliant example of how the translation utilizes the multimodal aspects of visual storytelling. When Irma says: “Mene”, she gives a very dramatic glance off-screen. If the command was translated simply as “Go”, in conjunction with the glance and her monotone voice, the dialogue might be infected with an improper sense of rudeness, which I do not believe to be the message of the source material at all. By adding the word “now”, the translator can take advantage of the multimodal aspects of the scene and retain the original melodramatic and romantic tone of the conversation.

The translation partially recreates the poetic nature of the scene's dialogue. While the reference to M being the so-called “child of sorrow” is translated accurately, and the rhetorical question “How could I?” gives the target text a wonderful aura of melodrama, the translation misses an opportunity for further stylistic imitation when Irma says the line: “Olithan ensirakkauteni.” In the translation, the line is given as a simple statement: “You were my first love”, which works well in the perspective of dialogue as plot advancement, but fails to acknowledge the suffix “-han” that appears in the original Finnish line. If the translator wishes to emphasize the poetic nature of the dialogue, the phrase “after all” could be added to the translation, either at the beginning or at the end, which I believe, in co-

operation with the minimalistic style of the scene, would bring the translation closer to the poetic nature of the source text.

4.7 Extract 7: “For a moment I was afraid.”

When M visits his wife and learns that their marriage had soured a long time ago, he returns to Irma and finds her at a cantina where all the residents of the container commune have gathered to listen to the band that M manages. He goes down on one knee and looks in her eyes in silence. They then walk outside hand-in-hand.

(7)

Original Finnish dialogue	English subtitles
I: Et viipynyt kauan.	I: You did not stay away for long.
M: En.	M: No.
I: Pelkäsin jo hetken.	I: For a moment I was afraid.
M: Turhaan.	M: For no reason.
MVM (2002/2013), 01:27:41	

This short conversation, which happens to be the very last scene of the film, shows both the positive and the disappointing aspects of the translation. On one hand, the construction of the phrase “for a moment I was afraid” is so wonderfully unconventional and formal that it seems to echo the tone of the original dialogue very clearly. On the other hand, M’s response “for no reason” seems frustratingly ineffective mainly due to its wording. While the original single word response combined with M’s assertive tone of voice and his deep stare into Irma’s eyes works so wonderfully as a clear reassurance of the power of love at the end of the film, the three-word counterpart does not utilize the multimodal aspects of the scene and seems to ring hollow. This is mostly a matter of vocabulary, since the longer translation still carries the same plot advancing and thematic elements, but I would argue that without an assertive short response M’s characterization at the end as a confident person ready to move on with his life alongside his new love is not emphasized enough. Optionally, the translator could have used a word like “needlessly”, or if that seems too flowery for the character of M, another option could be “in vain”. Keeping the response as short as possible, preferably a single word as in the original Finnish

dialogue, has the benefit of fitting the rhythm of the character's speech better and leaving a stronger impact, as I find the last word of the film to be of great importance.

4.8 Assessment of Results

I will now divide my findings into categories based on what struck me as relevant during the analysis. These findings are presented due to them having an important effect on the stylistic faithfulness of the translation. I will also critically comment on the speculative translation strategies I presented in chapter 3.

Poetic Dialogue/Theatrical Dialogue

There are numerous positive examples of the translation either recreating or contributing to the poetic/theatrical nature of the dialogue. In Extract 1, when Irma tells M to leave because she must hurry, the theatrical nature of the dialogue is perfectly recreated in the translation mainly due to the wonderful wording of the phrase: "I must hurry" and the multimodal aspects accentuated by Irma's laconic and emotionless scrubbing of the soup pot. In Extract 2, the exchange between Irma and M, where M stands miserably in the changing booth and exclaims that "in my present situation I'm afraid to talk to strangers", is recreated wonderfully in the subtitles. Not only is the wording unusually polite and formal, but Irma's response "it's Irma" takes advantage of the actress' blunt and monotone voice creating a juvenile aura, as if we were witnessing the attempted meeting of two children incapable of tenderness. Both of these choices emphasize the poetic/theatrical nature of the dialogue and thus increase the stylistic faithfulness of the target text.

While the positive examples in Extract 3 are mainly due to choices of vocabulary, in Extract 4c, there are very interesting ways in which the translator emulated the formal language of Kaurismäki. Phrases such as "a grave with no name" and sentences such as "shall we sit on the couch and listen to some music" are effective choices to emphasize the poetic/theatrical aspects of the dialogue. The same can be said about the line in Extract 5: "God's mercy reigns in heaven..."

In Extract 6, the phrase "child of sorrow" functions well in recreating the melodramatic nature of the scene, mainly due to the use of the word "sorrow" instead of a more mundane word such as "sadness". The translator was also attentive enough to utilize the multimodal aspects of cinema by adding the word "now" in conjunction with Irma's quick look off screen, which in my estimation emphasizes the theatricality of the scene. Extract 7 has possibly the most distinct example of how phrasing can be used

to imitate the style of a source text successfully, as with the line: “For a moment I was afraid.” The use of “afraid” instead of “scared”, and the phrase “for a moment” both appear to heighten the poeticism and theatricality found within the source dialogue.

With these essential examples, it can be observed that there are multiple parts in the translation, where the translator seems to have imitated the stylistic factors of the source text faithfully, at least according to the factors theorized in this thesis. Judging from these examples the translation seems immaculate. However, there must be an equal account of the possible shortcomings of the translation, if the analysis is to be fair and balanced.

There are also multiple missed opportunities in the translation to increase the faithfulness of the target text, which could have been accomplished with more focus on the poetic/theatrical nature of the source dialogue. In Extract 1, although the translation of “*pois se minusta*” as “never” worked in the sense of plot advancement and characterization, the specific biblical reference was overlooked and can be seen as undermining the thematic aspect of the scene, not to mention the poetic nature of the dialogue, as the reference from the Bible would have definitely enhanced the poetic/theatrical qualities of the translation, mainly due to the fact that exclamations such as this are rather rare in informal conversation. The accusation “angling for another plateful” is also problematic in the sense that it seems to soften a line which is delivered very bluntly and simply in the original dialogue, although it utilizes more idiosyncratic vocabulary, perhaps as an attempt to imitate Kaurismäki’s style. However, in this case, I would argue that the tactic is ineffective, mainly because of the softening effect on the dialogue and the simplicity of the original line. It appears that the translator should not strain to emulate the poeticism of Kaurismäki in lines where it does not belong. This is a rare case of over-emphasis in the translation.

In Extract 4b, Irma’s questions: “Meet anyone?” and “Is that why you came back?” ignored the need for stronger imitation of the source text style, mainly due to inappropriate shortening of the first question and the disregard for more formal vocabulary in the latter question. I find this peculiar because otherwise the extract was filled with positive examples of complying with the factors emphasized in the source text analysis, which made these two examples particularly visible. This highlights the main issue that can be observed in the translation, which is not that it does not function, or that it is linguistically invalid or unacceptable, but that it is inconsistent in the way it emulates dialogue that has a solid consistent style.

Although Extract 6 was mainly filled with positive examples of poetic/theatrical dialogue, there was also a missed opportunity in the line “You were my first love”, which could have been brought closer to the content and style of the source dialogue simply by adding the phrase “after all” either at the beginning or the end of the line. Observations such as this might seem insignificant and hypercritical, but it only goes to show how much a simple phrase can alter the reaction to a line of dialogue. The original Finnish line is more explanatory than the simple statement as it appears in the translation. There is an inherent sadness about the fact that she needs to explain why she will remember him forever, instead of just blurting it out.

Extract 7 also suffers from inconsistent emulation of the source dialogue style. While Irma’s lines show ingenuity in the way they were translated, it is M’s response at the end, which undermines the effectiveness of this extract. While a single word response in the source dialogue acts almost as punctuation – a period – for the entire film, the longer form of “for no reason” does not quite have the same poetic/theatrical effect. Although, “for no reason” is rather formal in its construction, it still does not carry the impact of a single word acting as a declarative statement. As I stated in the analysis, the translator could have used the word “needlessly” or the phrase “in vain” to both keep the response short and imitate the formal style of the dialogue.

Perhaps the most easy-to-categorize aspect of the translation that has a clear impact on the perceived formality and informality of the target text is the use of vocabulary. If the source text employs an overarching use of formal language, focusing on this aspect in the target text could provide a rather simple way to emulate the poetic/theatrical style of Aki Kaurismäki. In certain parts, the translator seems to have brought the translation stylistically closer to the source text by using more formal vocabulary, and yet in other parts these tactics are not employed, leaving the translation to feel somewhat informal and mundane. Because the formality of the original dialogue is often so blatant, a question is raised whether or not the translation should place special emphasis on emulating this formality. I would argue that the translator should, in fact, use this tactic consistently throughout the translation, as it is a very easily recognizable way to move the dialogue away from realistic everyday speech-patterns. The lack of formal language is an issue in Extract 3, and it persists with the constant use of contraction throughout the extracts; a view which is supported by Sari Kokkola (2003: 64) in her thesis about the translation of Finnish films. However, it must be mentioned that contractions are often used when there is an issue of space and the text must be shortened, which would explain their

prevalence, although in the case of *The Man without a Past* this should not be a problem due to the relatively small amount of dialogue, and the tendency for the characters of Kaurismäki to talk rather slowly, which would enable the translator to split lines into multiple different subtitles. In other words, the style of dialogue employed by Aki Kaurismäki should make it unnecessary for a translator to use contractions so frequently, especially as they have a tendency to move the translation more towards informal language.

Roles of Dialogue: plot, theme, character

The role of plot advancement seems to have been fulfilled in the translation admirably. The source text is surprisingly vacant of challenging culture-bound terminology, which made choices between domestication and foreignization mostly irrelevant, as there were no such examples that would have affected the expository nature of the dialogue. In this regard, the translation can be considered a success.

Forgetting about the specific intertextual reference in Extract 5, there is a strong internal consistency in the translation of the thematic elements of the source text. The primary theme of grace – or “mercy” as it was called in the translation – does not lose its potency in the translation. The idea of grace acting through the kindness of people shines through, even if the choice of vocabulary by the translator was unfortunate.

There are a few small problems in the way the translator handled the characterization of the main characters, for example in extracts 1 and 7. These minor deficiencies refer to choice of vocabulary and phrasing undermining the source text tone. However, I would consider these both just minor deficiencies in an otherwise functional representation of the main roles of dialogue. All in all, the translation retains the characters’ traits well enough that my analysis does not reveal any major differences between their personalities in the source text and the target text.

These findings prove my hypothesis to a certain degree as these basic roles of dialogue seem to have been fulfilled successfully. Unsurprisingly, the translation functions technically in the ways that an audiovisual translation is expected to function. However, this was only one part of what I believe the translator must focus on when translating an author such as Kaurismäki, and the findings I summarized previously on the poetic/theatrical style of the translation gave a more detailed summary of the merits and faults of the target text.

Effects of Multimodality

A special reason for contentment is the apparent attention given to multimodality, as evidenced by Extracts 1 and 6. Multimodality itself, however, is not the central focus of my thesis. Instead, what I find meaningful about the parts where multimodality plays an important role in the translation is the way how multimodality supports the proposed poetic/theatrical nature of the original dialogue. The translator has used the multimodal aspects of certain scenes, for example in extracts 1, 2, and 6, to emphasize the melodramatic theatrical style of Kaurismäki's dialogue, and it functions well without drawing too much attention to itself.

Commenting on multimodality through the viewpoint of audiovisual translation is rather difficult, because in order to be fully aware of the different modes and components at work, one must specify and categorize them separately. However, this can distract the translator from the idea that multimodality is not a separate element of an audiovisual text, but instead part of its nature at its core. I feel that at point I have commented on multimodality as a separate entity in my thesis, while the idea of it should be inherent in any analysis or evaluation of an audiovisual text. In this sense, it feels somewhat stagnant to even consider multimodality as a separate theory, when I believe that the study of audiovisual translation should move towards considering multimodality as a fundamental way in which audiovisual texts impart meaning. It should not even have to be mentioned that audiovisual texts are multimodal. It should be an obvious idea.

In Retrospect: Evaluation of Proposed Translation Strategies

Earlier in my thesis – specifically in chapter 3 – I hypothesized some tactics of my own, which I thought might be functional for translating the idiosyncratic dialogue of Aki Kaurismäki. As I write now in retrospect of my analysis, it is wise to evaluate those ideas critically. What at first seemed plausible has revealed itself as implausible.

The first approach I detailed was a purely literary approach focused on Kaurismäki's poeticism, based on the fact that his characters intonations are so monotone and their dialogue relatively limited, which would lead to a translator not having to devote their focus on extra-textual elements. After the detailed analysis of both the source text and target text, I have found this approach to be unsatisfactory. During the analysis, I became increasingly aware of the fact that Kaurismäki's dialogue has meanings that are extra-textual, despite his minimalist narrative style. In this sense, a faithful translation that did

not take in account the multimodal elements of each scene is impossible. Perhaps, through a purely literary approach, a translation more reminiscent of literary dialogue could be produced, but this would ultimately come at the cost of what makes audiovisual translation so unique as a discipline.

The second approach considered theatre translation as a prospective translation strategy. In retrospect, this idea has more value than the previous one. The most interesting part about this approach would be the fact that it would place two aspects at the forefront that are probably rarely emphasized in subtitling: orality and rhythm. It is a difficult prospect to bring a spoken dialogue into textual form and assume it to have the same emotional impact, especially if the language in question is a relatively small language, such as Finnish. Perhaps audiovisual translators should approach subtitling in a way as if the subtitles were meant to be read aloud. This would force the translators to consider the language they are using, so that it would seem as if spoken language. As a translation strategy for the dialogue of Aki Kaurismäki, this approach would be extremely interesting because the translator would have to employ a tactic of intentionally creating subtitles that seemed particularly un-oratory and had a distinctive slow rhythm, due to the special nature of Kaurismäki's style. If in Finnish the characters' speech is highly formal, literary, and poetic, the nature of the translated dialogue should emphasize these elements by evoking a style which seems almost impossible to recite believably. This would cause obvious complications, however, because highly formal and unordinary language might be much simpler to listen to than to read. The use of linguistically complex subtitles might cause the audience be distracted from the film, which subtitles should never do.

5 Conclusion: Summary, Assessment of Method, and Final Thoughts

It will be difficult to assess the results of my analysis because the strengths and weaknesses of the translation according to my criteria depend so heavily on the idea of faithfulness to the source material, which is itself a matter of viewpoint. In fact, it has become increasingly clear to me that even though many people have written about the language that Kaurismäki uses in his films, it is still very difficult to pin it down to easily definable elements, as the formation of a clear and uncontroversial definition seems impossible. Perhaps the essential weakness of my study might be the fact that such a definition does not exist and had to be formulated by me based on writings of varying opinions and points-of-view. However, there were many interesting decisions made in the translation, which will allow me to make certain generalizations about its effectiveness. An overall view of all the analyzed extracts reveals that while the translation functions well in how it conveys the basic necessities of translated dialogue, i.e. expository information, character information, and plot details, its success with imitating the highly idiosyncratic style of Kaurismäki's dialogue varies from scene to scene.

What does this thesis reveal about the overall quality of the English translation of *The Man without a Past*? According to the findings of this thesis, the translation has brought the material closer to casual, informal, spoken English in many parts, although there are examples of formality in the translation, as well. It is not easy to categorize the translation as following a single certain translation strategy, which it in all likelihood did not, because there are contradictory pieces of evidence throughout the target text. Furthermore, in order to be as clear as possible, I will now summarize the findings in my analysis as specific answers to the research questions I presented in chapter 1.

a) The translator dealt with the idiosyncratic dialogue of Aki Kaurismäki in various ways, if not always consistently. The findings in my analysis proved to make the answers to my research questions inconclusive, at best. While at times the translation seemed to show ingenuity in the way it emulated and mimicked the style of Aki Kaurismäki, occasionally the translation felt much too mundane and informal for a recreation of dialogue that is anything but. The answer to whether or not the translator focused on emulating the poetic content and the theatrical style of Kaurismäki's dialogue is both yes and no.

b) While the success or failure of the translation to emulate Kaurismäki's style of dialogue remains a matter of contention, the functionality of the translation from the perspective of multimodality and the

main roles of dialogue is easier to define. The translation utilized the multimodal aspects of the films on several occasions, and the roles of plot, theme, and character development were fulfilled to varying degrees of success – mostly admirably. As a translation, the text functions. As a representation of the style of Aki Kaurismäki, it is more inconsistent and open to debate.

The nationality of the translator raises an interesting question. Because the English language translator of *The Man without a Past* is Finnish, it begs the question whether or not a native English speaking translator would have made different translation choices. This is obviously difficult to say and I would not place too much emphasis on this question because, due to Kaurismäki utilizing the Finnish language in a very idiosyncratic way, perhaps it is better for the translator to be a native Finnish speaker, so as to be able to recognize the uniqueness of the language. In a perfect world, a native speaker of English and a native speaker of Finnish would collaborate on projects such as this and create a translation that would take in account the special aspects of both the source language and the target language. Not a very realistic idea, I do admit.

As I do not wish to seem overly critical of my thesis, I will first establish its strengths. In some aspects, I believe my thesis could offer a fresh perspective on the issue of stylistic imitation in translation and the translation of atypical language. Hopefully, this thesis will encourage translation researchers to think about the connection between cinematic studies and translation studies, as I believe that audiovisual translators of films should have the same level of expertise with cinema as a translator of classic novels has with literature. There needs to be an awareness of stylistic choices that are common for a certain director or a screenwriter so that the translator can then effectively emulate these choices in the translation. In this sense, audiovisual translation is not merely the translation of spoken dialogue. It is the translation of cinema itself as an entity.

I also believe that I was quite adequately able to summarize the special qualities of Kaurismäki's dialogue. I found it helpful and constructive to dissect and categorize the elements that many critics and writers have recognized into a somewhat comprehensive catalogue that I could always refer back to during my analysis. The categories of poetic dialogue and theatrical dialogue sufficed for the purposes of this particular thesis.

However, the method I chose to analyze the target text was ultimately somewhat too broad and general to provide fully conclusive results to all my research questions. It is difficult to assess the faithfulness

of a translation in many respects because such assessments are so often subjective and up to debate. My attempt was to eradicate this subjectivity by offering a strong theoretical framework and analysis of the most important stylistic elements of Aki Kaurismäki's dialogue, but sometimes during the target text analysis I found myself making subjective interpretations and basing my study on opinions rather than facts. It seemed difficult at times to successfully argue formality or informality within dialogue because they too are constructs that rely on interpretation and context. In a few cases, I was able to refer to previous studies to accentuate my points, but mostly the observations were mine, which only calls in question the authority with which I make these observations.

Another weakness I have observed after the fact about my thesis is the apparent separation of the different theoretical frameworks I established. While I do believe that the study of the primary roles of dialogue is important for an audiovisual translator, in my thesis the focus on the plot, character, and theme developing aspects of dialogue seemed somewhat irrelevant in contrast with the study of the poetic/theatrical dialogue of Aki Kaurismäki. Yet, I felt it was necessary to include these aspects of analysis in my thesis. Perhaps I felt this way because I did not want to seem overly critical of a translation of which I had preconceived attitudes towards due to my hypothesis. Through including the more general theory of dialogue translation, I was able to give a more balanced and fair view of the target text.

One could easily question the decision I made in focusing on multimodality as a separate piece of the translation puzzle. After all, cinema is constantly multimodal and multimodality affects the translator at all times, most likely even if the translator only consciously focuses on it during certain passages. What I have become to believe during my analysis is that the study of dialogue and its translation in film needs to incorporate the idea of multimodality as a foundational element, not a special aspect. Film dialogue is at its core multimodal. There are no separate entities of verbal, aural and visual modes, but instead a whole of dialogue where all the different modes take effect. What still confounds me is the question of how audiovisual translations should be studied. In order to comprehensively analyze an audiovisual text and its translation, a breakdown of the different modes that affect that text seems necessary, and yet, at the same time, it seems to derail the analysis into an exercise where the analyst picks apart different aspects that may very well lose their functionality when not understood in the context of the whole, or rather, not understood as the whole itself.

What we as audiovisual translators should detach ourselves from is the way of thinking about dialogue as a textual element or as an element possible to even separate from the cinematic whole. The idea of subtitling itself draws attention to the practice of adding a textual element to a multimodal assortment, while I believe the focus should be much deeper. I would be willing to propose that cinematic translation should be heralded as its own sub-category of audiovisual translation – regardless whether or not we are dealing with subtitling or dubbing.

In this sense, the *skopos* – or the function – of the translation of cinema would be to translate the film itself, not merely the dialogue. Although the language of cinema is universal in many ways, culturally or stylistically specific references found aspects other than dialogue could be emphasized in the target text, if necessary. The way Kaurismäki's style of dialogue affects his films and their interpretation by the audience is perfect example of this, as we can see from the way his characters act and speak, Kaurismäki's style is also extra-lingual, and these elements might be completely overlooked by an audience without a rudimentary understanding of Finnish. Due to this, I propose cinematic translation as its own unique discipline, where a specific set of standards and translation practices could be established, without regard for the various other forms of audiovisual translation.

I do understand that this approach would be problematic, though. It would require that audiovisual translators of films have a rather deep understanding of the cinematic form, cinematic language, and cinema history, which many might see as an implausible idea. However, do we not expect these traits from translator in regards to literature? Why should film be approached any differently?

If studies consisting of stylistic translation analysis, such as this thesis, raise interest for further study on the subject, I can consider this work a success, although I strongly believe that a stronger theoretical foundation should be established, and I am not exactly sure what kind of future studies there should be on the subject. The starting point for this particular thesis was somewhat experimental, but the motivation behind the study was genuine and the analysis raises – in my view, anyway – important questions about stylistic emulation and imitation of highly idiosyncratic source material. Hopefully more translators will take on the challenge of considering stylistic elements of audiovisual translation and move towards the proposed idea of cinematic translation studies. I truly believe that this would lead to higher quality translations and push audiovisual translation, especially subtitling, further towards being respected as a serious form of literature, where linguistic and stylistic elements were taken into consideration as much as the actual content of the text. This is especially important to me

because audiovisual translation will likely only become more and more important, due to the far-reaching nature of contemporary visual media that modern media platforms enable.

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KAURISMÄEN KÄÄNTÄMINEN: MIES VAILLA MENNEISYYTTÄ - ELOKUVAN ENGLANNINKIELISEN KÄÄNNÖKSEN TYYLILLINEN ANALYYSI

1 JOHDANTO

Vaikka audiovisuaalinen kääntäminen on ollut viime vuosina valtavan suosittu tutkimusaihe käännöstieteen saralla, väittäisin silti, että siihen liittyvissä käännösteorioissa on puutteita, jotka liittyvät lähinnä alan teknisten haasteiden painottamiseen. Audiovisuaalisesta kääntämisestä nostetaan usein esiin sen luomat tekniset rajoitukset ja vaikeudet, ja täten huomio kaunokirjallisesti korkealaatuisiin käännöksiin jää taustalle. Nykypäivänä, kun audiovisuaalista mediaa voidaan vaivattomasti jakaa joka puolelle maailmaa, korkealaatuiset käännökset, erityisesti pienistä kielistä kuten suomesta, ovat tärkeämpiä kuin koskaan.

Aki Kaurismäki on kansainvälisesti menestynein ja arvostetuin suomalainen elokuvantekijä. Hänen elokuviaan on levitetty maailmanlaajuisesti ja ne ovat voittaneet lukuisia palkintoja kansainvälisillä elokuvafestivaaleilla. Hänen elokuvansa ovat suuria yleisömenestyksiä ja niitä arvostetaan myös elokuvakriittisissä piireissä valtavasti. Siksi olen päättänyt analysoida tutkielmassani Aki Kaurismäen elokuvan *Mies vailla menneisyyttä* (2002) englanninkielistä käännöstä.

Kaurismäen elokuvia on tutkittu kielitieteellisestä perspektiivistä runsaasti. Tampereen yliopistossa Sari Kokkola (2003) ja Marika Karhu (2012) ovat käsitelleet Kaurismäen kääntämistä. Lisäksi Kokkola on kirjoittanut artikkelin Kaurismäen elokuvan *Laitakaupungin valot* (2006) äänimaailmasta kääntäjän perspektiivistä (Kokkola 2014). Oma kiinnostukseni Kaurismäkeen käännöstieteellisestä näkökulmasta kumpuaa lähinnä kahdesta lähteestä. Ensinnäkin olen hyvin intohimoinen elokuvaharrastaja ja ihailen suunnattomasti Kaurismäen elokuvia. Täten haluan, että niiden kääntäminen otetaan vakavasti. Toiseksi minua kiinnostaa idiosynkraattisen kielen kääntäminen. Kaurismäen kieli on hyvin epätyypillistä suomalaisen elokuvan kontekstissa, sillä Kaurismäen elokuvissa ei pyritä jäljittelemään niin sanottua suomen puhekieltä, vaan niissä nojaututaan jokseenkin vanhahtavaan ja melkein liioitellunkin formaaliin suomalaiseen kirjakieliseen dialogiin.

Vaikka aihetta on tutkittu jo paljon, tutkimukseni on sinänsä oikeutettu, että yritän tosissani määritellä ja analysoida, mitkä ilmiöt ja keinot tekevät Kaurismäen dialogista ”kaurismäkeläistä”. Määrittelen aluksi teoreettisen viitekehyksen, joka on koostettu useiden eri tutkijoiden, kirjailijoiden ja kriitikkojen

näkemyksistä Kaurismäen kielestä. Tämän jälkeen asetan englanninkielisen kohdetekstin analyysin kohteeksi hyödyntäen tätä viitekehystä. Tällä tavoin pystyn toivottavasti kiertämään käänöstulkinnallisuuden subjektiivisuuden ja tekemään tieteellisesti korkeatasoisia havaintoja elokuvan käännöksestä.

Tutkielmani pyrkii vastaamaan seuraaviin tutkimuskysymyksiin:

- a) Millä tavoin *Mies vailla menneisyyttä* -elokuvan kääntäjä on käsitellyt elokuvan idiosynkraattista dialogia englanninkielisessä kohdetekstissä? Mitä käänösstrategioita käännöksestä on hyödynnetty ja miten ne vaikuttavat tekstin tulkintaan? Onko käännöstä mahdollista parantaa esittelemäni teoreettisen viitekehyksen avulla?
- b) Täyttääkö käännos perinteisemmät audiovisuaalisen kääntämisen asettamat vaatimukset? Onko käännöksestä hyödynnetty elokuvataiteen multimodaalista luonnetta? Onko juonen, hahmonkehityksen ja temaattisuuden roolit kyetty toteuttamaan käännöksestä uskollisesti?

Olen nähnyt elokuvan englanninkielisillä tekstityksillä useaan kertaan, ja hypoteesini on, että käännos toteuttaa kiitettävästi dialogin pääroolit ja toimii hyvin audiovisuaalisena käännöksestä, mutta samalla se ei emuloi Kaurismäen tyylillisiä piirteitä tarpeeksi.

Tutkimukseni alkaa teoriaosuudella, jossa esittelen audiovisuaalisen kääntämisen ja erityisesti tekstittämisen peruseräaatteet ja yleiset haasteet. Sen jälkeen esittelen Aki Kaurismäen elokuvan *Mies vailla menneisyyttä*, sekä kokoan yhteen niitä piirteitä, joille ”kaurismäkeläinen” dialogi perustuu ja esittelen kohdetekstianalyysin metodin. Tutkielmani pääanalyysin jälkeen kertaan vielä havaintoni ja kommentoin kriittisesti omaa metodiani.

2 ELOKUVADIALOGIN KÄÄNTÄMINEN: AV-KÄÄNTÄMINEN, MULTIMODAALISUUS JA DIALOGIN PÄÄTEHTÄVÄT FIKTIOSSA

Audiovisuaalinen kääntäminen käsittää kaiken sellaisen materiaalin kääntämisen, jossa käytetään kuvaa ja ääntä (Oittinen & Tuominen: 11). Tämä tutkielma käsittelee erityisesti tekstittämistä audiovisuaalisen kääntämisen muotona, sillä käytetty aineisto on tekstitysten muodossa. Audiovisuaaliset tekstit ovat multimodaalisia, sillä ne hyödyntävät useaa eri kommunikaation kanavaa – tai moodia – jotka saattavat vaikuttaa tekstin tulkintaan tai sisältää täysin omia merkityksiään. Merkitys ei siis synny ainoastaan verbaalisesta tasosta, vaan myös muista moodeista. (Tuominen,

Hirvonen, Ketola, Pitkäsalo & Isolahti 2016: 11.) Audiovisuaalisen kääntämisen tutkimuksessa on tärkeää ymmärtää multimodaalisuuden rooli, sillä pieniltäkin tuntuvat tekstin ulkopuoliset piirteet, kuten hahmojen ilmeet, äänenpainot, liikkeet tai muut erityispiirteet, voivat vaikuttaa tekstin merkityksiin oleellisesti.

Tekstitykset elokuvissa ja TV-ohjelmissa ovat kuvan alalaitaan dialogin rytmin mukaan ilmestyviä käännoiksi, jotka ovat siinä mielessä kiinnostava ilmiö, että siinä missä yleensä käännoksella korvataan lähdeteksti, tekstitykset esiintyvät yhtä aikaa lähdetekstin kanssa (Georgakopoulou 2008: 21). Tästä syystä multimodaaliset merkitykset ovat tärkeitä. Kääntäjä joutuu huomioimaan kaikki visuaaliset ja auditiiviset ilmiöt ja varmistamaan, että tekstitetty dialogi ei ole ristiriidassa minkään kuvassa näkyvän asian kanssa. Multimodaalisuuden lisäksi tekstittäjä joutuu harkitsemaan useita rajoittavia tekijöitä, kuten repliikin ajoitusta, fyysistä tilaa ruudulla tai valkokankaalla ja sitä, ettei teksti peitä mitään tärkeää kuvassa. Tekstittäminen onkin täten täynnä haasteita, mutta omasta näkökulmastani tämä ei vapauta kääntäjää tekemästä kaunokirjallisesti korkeatasoisia käännoiksiä.

Dialogilla on kolme selkeää päätehtävää fiktiivisessä tarinankerronnassa: juonellinen kehitys, hahmonkehitys ja temaattinen kehitys. Juonellinen tehtävä kattaa kaiken ekspositorisen dialogin, jonka tehtävänä on selvittää juonenkulkua katsojille ja kuljettaa tarinaa eteenpäin. Hahmonkehityksellinen – eli karakterisoiva – tehtävä taas kattaa kaiken dialogin, jonka tarkoitus on kertoa meille jotain tietystä hahmosta ja kehittää kyseistä hahmoa. Temaattinen tehtävä on dialogin tehtävistä kaikkein tulkinnallisimmin ja siinä näkyy parhaiten teoksen tekijän ääni, sillä temaattinen dialogi pyrkii tuomaan esille tarinan implisiittisiä merkityksiä ja teemoja hahmojen dialogin välityksellä. (Koivisto & Nykänen 2013: 16–17.)

3 TYYLILLINEN LÄHDETEKSTIANALYYSI: MIES VAILLA MENNEISYYTTÄ

Mies vailla menneisyyttä on tarina miehestä, joka menettää pahoinpitelyn takia muistinsa ja jää kodittomaksi. Hän päätyy pieneen konttikylään, jossa hän joutuu muiden kodittomien avustuksella aloittamaan elämänsä uudestaan. Samaan aikaan hän rakastuu tulisesti Irmaan, Pelastusarmeijan työntekijään. Elokuva on tarina heidän rakkaudestaan.

Elokuvan tärkeimpiä teemoja ovat armollisuus, uudelleensyntymä ja asenteet kodittomia kohtaan. Elokuva ei näytä kodittomia likaisina ja kurjina olentoina, vaan pyrkii tekemään heistä arvokkaita ja ahkeria näyttääkseen, ettei varallisuus vaikuta ihmisarvoon. Elokuvan tärkein teema on varmasti

jumalallisen armon teema, joka ilmenee Irman hahmon kautta. Koskaan ei ole liian myöhäistä aloittaa uudestaan. Uudelleensyntymä ei ole elokuvassa eksplisiittisen hengellinen, mutta se saa hengelliset raamit, kun näemme tarinan osittain uskovaisen Irman perspektiivistä.

Tutkielmalleni tärkein puoli Aki Kaurismäen elokuvissa on niiden idiosynkraattinen dialogi. Amerikkalaisen kriitikon Roger Ebertin mukaan Kaurismäen hahmot puhuvat aina kuin lausuisivat elämää suurempia ikuisia totuuksia (Ebert 2003). Henry Bacon ja Jaakko Seppälä (2016: 217) ovat samaa mieltä. Heidän mukaansa Kaurismäen dialogi kuulostaa aina siltä, kuin se olisi lainausmerkeissä. Jokainen repliikki on kuin siteeraus. Kaurismäen dialogi on siis sisällöltään ja tyyliään erikoislaatuista. Se koostuu yleivistä aiheista, hyvin tarkoista sananvalinnoista ja lievistä absurdismista. Tässä tutkielmassa Kaurismäen dialogin sisällölliseen puoleen viitataan termillä *poettinen dialogi*.

Tyyllillisesti Kaurismäen dialogi on hyvin minimalistista ja lakonista. Nämä kaksi piirrettä ovat säilyneet Kaurismäen dialogissa hänen koko uransa ajan. (Bacon & Seppälä 2016: 2018.) Hahmot siis puhuvat hitaasti ja rauhallisesti, eikä kuvassa tapahdu erityistä liikettä tai dramaattista elehdintää. Hahmot myös puhuvat suomalaista kirjakieltä. Puhekielellä yritetään usein jäljitellä tavallista realistista keskustelua, mutta Kaurismäki pyrkii selvästi erottamaan elokuvansa tällaisesta kerronnasta. Tässä tutkielmassa Kaurismäen dialogin tyyllilliseen puoleen viitataan termillä *teatraalinen dialogi*.

Kaurismäen dialogin kääntäminen on täten varmasti hyvin haastavaa, sillä kääntäjän täytyy päättää, millä tavoin edellä mainittuja idiosynkraattisia piirteitä tulisi edustaa kohdetekstissä. Yksi lähestymistapa olisi esimerkiksi se, että dialogiin keskityttäisiin kaunokirjallisena tuotoksena audiovisuaalisen tuotoksen sijaan. Tämä lähestymistapa olisi problemaattinen, mutta se saattaisi avata kääntäjälle mahdollisuuksia kielellisen ilmaisun kehittämiseen, joka itsessään saattaisi jo jäljitellä kaurismäkeläistä tyyliä. Toisaalta Kaurismäen minimalismin ymmärtäminen on todella tärkeää multimodaalisesta perspektiivistä, joten tällainen lähestyminen saattaa olla tuhoon tuomittu. Kaurismäen kääntämisessä tulisi siis ottaa audiovisuaalisen kääntämisen peruseriaatteiden lisäksi huomioon dialogin poetiikka ja teatraalisuus ja pyrkiä emuloimaan näitä piirteitä keinolla millä hyvänsä. Saattaa olla helpommin sanottu kuin tehty.

Kaurismäen dialogi koostuu siis tämän tutkielman puitteissa poettisesta sisällöstä ja teatraalisesta tyylistä. Kohdetekstianalyysini aikana pyrin tekemään havaintoja, jotka joko tukevat tätä näkemystä tai

ovat sen kanssa ristiriidassa. Tällä tavoin voin tehdä käännöksen uskollisuudesta havaintoja ja tutkia käännöksessä hyödynnettyjä käännöstaktiikoita.

Analyysini koostuu kohdetekstianalyysistä, joka toteutetaan esittelemällä lähde- ja kohdetekstit rinnakkain ja tekemällä niistä huomioita ja tulkintoja. Ennen itse analyysiä esittelen analysoitavan katkelman kontekstin ja kuvailen sen tapahtumat, jotta kohtauksen multimodaaliset merkitykset eivät jäisi epäselviksi. Katkelman jälkeen kirjoitan auki havaintoni ja pyrin analysoimaan niitä määrittelemäni teoreettisen viitekehyksen puitteissa.

4 TYYLILLINEN KOHDETEKSTIANALYYSI: THE MAN WITHOUT A PAST

Tässä luvussa tiivistän lyhyesti tutkielmassani tehdyt havainnot ja työstän analyysini vain löytämäni asioiden ja lopputulosten esittelyyn. En aio kerrata yksittäisiä katkelmia, sillä ne löytyvät tutkielmasta suomeksi ja englanniksi. Pyrin kertaamaan kaiken oleellisen, jotta tutkielmani lopulliset loppupäätelmät tuntuisivat oikeutetuilta.

Analyysini vahvuuksia ja puutteita on vaikea arvioida, sillä lähestymistapani oli loppujen lopuksi hyvin riippuvainen perspektiivistä ja perustettu tulkinnallisuudelle. Yritin välttää tätä määrittelemällä analysoimani ilmiöt selkeästi teoriaosuudessa, mutta huomasin analyysin edetessä, että en kyennyt välttämään subjektiivisia tulkintoja täysin. Tieteellisen tutkimuksen tulisi olla objektiivista, mutta käännöstieteessä tämä aiheuttaa ongelmallisuutta, sillä käännösratkaisut ovat usein riippuvaisia useista eri asioista, kuten näkökulmasta, käännöstilanteesta ja jopa mielipiteistä.

Poettinen dialogi / Teatraalinen dialogi

Löysin tekstistä useita katkelmia ja esimerkkejä siitä, miten käännös joko emuloi tai ei emuloi Kaurismäen dialogin tyyliä. Positiivisia esimerkkejä oli lukuisia. Katkelmassa 1 dialogin lakonista humoristisuutta korostettiin käännöksessä käyttämällä melodramaattista fraasia ”I must hurry” tilanteessa, johon se ei lainkaan sopinut. Tämä sai minusta aikaan hyvin samanlaisen koomisen sävyn, kuin kohta alkutekstissä. Myös katkelman 2 pateettinen ”In my present situation I’m afraid to talk to strangers” on sanailtu ja muodostettu loistavasti kohtauksen multimodaalisten merkitysten kanssa luomaan kuva sääliävästä miehestä, jonka kielenkäyttö on merkillisen arvokasta ja runollista. Katkelmissa 3 ja 4 oli loistavia sananvalintoja, jotka saivat dialogin vaikuttamaan formaalimmalta. Erityisesti katkelmassa 4 oli hyviä oivalluksia lauserakenteen tasolla, esimerkiksi fraaseissa ”a grave

with no name” ja ”shall we sit on the couch...” Samaa voidaan sanoa myös katkelmasta 5, jossa Irman mukaan: ”God’s mercy reigns in heaven...” Formaalisuus on tulkintani mukaan yksi tehokkaimmista keinoista jäljitellä Kaurismäen dialogia, sillä se on yksinkertainen, mutta toimiva tapa erottaa dialogi arkipäiväisyydestä ja autenttisesta puhekielisestä dialogista. Katkelmissa 6 ja 7 oli myös tehokkaita sananvalintoja ja niissä oli hyödynnetty multimodaalisuutta kiitettävästi. Sananvalinnat näkyivät lainauksissa ”child of sorrow” ja multimodaalisuus esimerkiksi siinä, että kääntäjä oli lisännyt yhteen repliikkiin sanan ”now” korostaakseen tilanteen melodramaattisuutta, kun Irma vilkaisee ulos kuvasta. Myös fraasi ”for a moment” toimii hyvin formaalina vastineena katkelmassa 7.

Käännöksessä oli myös useita katkelmia, joissa olisi voitu vahvistaa alkutekstin tyyllisiä piirteitä. Katkelmassa 1 oli jätetty huomioimatta raamatullinen viittaus, joka olisi voinut tuottaa poeettisesti uskollisemman lopputuloksen, vaikkakin juonelliselta rooliltaan käännös toimi kiitettävästi. Samassa katkelmassa oli myös hyvin suora ja vahva toteamus, joka oli muutettu käännöksessä hyvin kaunopuheiseksi kysymykseksi ”angling for another plateful?” Tässä tapauksessa tekstissä oli havaittavissa tyyllinen ylilyönti, joka puolestaan heikensi tekstin uskollisuutta. Havaitsin katkelmassa 4 ongelmia epäformaalin sanaston käytössä ja lauserakenteiden turhassa lyhentämisessä. Tämä esimerkki valotti sitä, kuinka käännös toimii omana tekstinään ja on kielellisesti riittävä, mutta ei kykene ylläpitämään johdonmukaista tyyliä samalla tavalla kuin lähdeteksti. Muita vajavaisia katkelmia tyyllisen analyysin näkökulmasta löytyi myös katkelmista 6 ja 7. Katkelmassa 6 kieltä oli yksinkertaistettu osittain ja katkelmassa 7 oli havaittavissa liian pitkä vastine suomenkieliselle sanalle ”turhaan”, joka heikensi elokuvan lopun melodramaattisuutta.

Dialogin pääroolit

Juonellinen rooli täyttyi käännöksessä moitteettomasti. Lähdetekstissä oli yllättävän vähän kulttuurisidonnaista sanastoa, joka olisi voinut vaikeuttaa dialogin juonellisen roolin kääntämistä. Tässä mielessä käännöstä voidaan pitää korkeatasoisena.

Yhtä tiettyä puuttellista intertekstuaalista viittausta lukuun ottamatta katkelmassa 5, käännös oli temaattisesti yhtenäinen ja eheä. Elokuvan pääteema armo näkyi käännöksessä riittävästi, eikä se menettänyt voimaansa, vaikka kääntäjä oli valinnut mielestäni huonon vastineen sanalle ”armo”. Lopulta elokuvan pääteema – armon voima ihmisten tekojen kautta – säilyi käännöksessä ilman ongelmia.

Karakterisaatiossa oli muutamia pieniä ongelmia, esimerkiksi katkelmissa 1 ja 7. Nämä ongelmat johtuivat lähinnä sananvalinnoista, jotka olivat ristiriidassa alkutekstin sävyn kanssa. Ongelmat olivat kuitenkin pieniä, eivätkä ne vaikuttaneet tekstin tulkintaan olennaisesti.

Nämä havainnot osoittavat, että hypoteesini oli ainakin osittain oikea. Toisaalta käännös osoittautui tarkemman analyysin myötä hieman uskollisemmaksi kuin oletin. Tästä huolimatta käännöksen suurin heikkous on sen tyyllinen epäjohdonmukaisuus. Dialogin pääroolit on käännetty ansiokkaasti, mutta Kaurismäen idiosynkraattinen dialogi kärsii vertailussa lähdetekstin kanssa.

Multimodaalisuus

Kääntäjä oli selvästi ottanut huomioon elokuvan multimodaaliset vaikutukset, sillä käännöksessä oli useita katkelmia, joissa hahmojen eleitä ja liikkeitä oli hyödynnetty myös tekstin tasolla. Erityisesti käännöksestä löytyi esimerkkejä valinnoista, jotka tukivat tekstin poeettisuutta/teatraalisuutta. Tällaisia esimerkkejä löytyi muun muassa katkelmista 1, 2 ja 6.

Multimodaalisuuden käsittely tieteellisessä tekstissä on kuitenkin haastavaa, sillä multimodaalisten ilmiöiden ja merkitysten käsittely vaatii niiden kategorisoimista. Tämä kuitenkin ajaa käännöstutkijan ajattelemaan multimodaalisuutta liikaa erillisenä ilmiönä sen sijaan, että koko elokuvaa käsiteltäisiin multimodaalisena kokonaisuutena. Kenties multimodaalisten merkitysten erittelemineen on itsessään tutkimukselle hieman haitallista, mutta en osaa nimetä mitään muuta keinoa, millä aihetta voisi tutkia.

5 PÄÄTÄNTÖ

Analyysini avulla löysin seuraavat vastaukset tutkimuskysymyksiini:

1) Kääntäjä on käsitellyt Aki Kaurismäen idiosynkraattista dialogia hyvin vaihtelevasti. Käännösratkaisut eivät olleet aina täysin johdonmukaisia. Käännöksessä oli teoreettisen viitekehysten mukaan selkeitä vahvuuksia ja myös selkeitä heikkouksia, eikä analyysini paljastanut käännöksestä mitään täysin yksiselitteistä.

2) Vaikka käännös oli tyyllisesti epäjohdonmukainen, audiovisuaalisena käännöksenä se toimi kiitettävästi. Juonellinen, karakterisoiva ja temaattinen dialogi oli käännetty oivallisesti ja multimodaalisuuteen oli kiinnitetty erityistä huomiota.

Tutkielmani edessä ajattelin paljon kääntäjän kansallisuuden ongelmaa. Koska elokuvan kääntäjä on suomalainen, aloin pohtimaan, olisiko kääntäjän aina suositeltavaa olla kohdekielen natiivipuhuja? Tavallaan tämä kuulostaa loogiselta, mutta esimerkiksi Kaurismäen elokuvia käännettäessä tästä voisi koitua ongelmia kielen alkukielen idiosynkraattisuuden takia. Täydellinen ratkaisu olisi tietysti kummankin kielen natiivipuhujan yhteistyö.

Parhaassa tapauksessa tutkielmani voi tarjota uuden näkökulman idiosynkraattisen dialogin kääntämiseen. Toivottavasti se saa käänöstutkijat ajattelemaan tyyllillistä emulaatiota ja taiteilijan ääntä vakavasti. Mielestäni elokuvan kääntäjillä tulisi olla vahva elokuvallinen taustatieto käänösurakkaan ryhdyttäessä, jotta tietyn ohjaajan/käsikirjoittajan tyyllilliset elementit tulisi käännettyä johdonmukaisesti. Omasta mielestäni kykenin myös tiivistämään Kaurismäen kielen erityispiirteet onnistuneesti.

Tutkielmassani on myös useita heikkouksia. Niistä näkyvin on varmasti tulkinnallisuuden subjektiivinen luonne. Yritin parhaani kehittää vahvan teoreettisen viitekehyksen, jotta tutkimukseni olisi ollut mahdollisimman objektiivinen, mutta lopulta huomasin tehneeni myös subjektiivisia tulkintoja lähdetekstistä ja sen käännöksestä. Ehkä metodini oli liian laeva tällaiselle tutkimukselle.

Lopuksi haluaisin painottaa elokuvan tutkimuksen arvoa audiovisuaalisessa kääntämisessä. Kääntäjien tulisi välttää ajattelemasta dialogia tekstuaalisena elementtinä, vaan aina käsittää käännöstehtävä koko elokuvan kääntämisenä. Elokuvakäännöksen skopos – eli tarkoitus – tulisi siis olla elokuvan itsensä kääntäminen pelkän dialogin kääntämisen sijasta. Ehdotankin elokuvakääntämistä uudeksi audiovisuaalisen kääntämisen alalajiksi, jossa voitaisiin keskittyä ainoastaan elokuvataiteen ja käänöstieteen yhteiseen toimintaan. Tämä lähestymistapa olisi tietysti pulmallinen, koska se vaatisi kääntäjiltä valtavaa erityisosaamista elokuva-alalta. Toisaalta kyllähän romaanikäntäjienkin oletetaan ymmärtävän kaunokirjallisuutta syvällisellä tasolla. Miksi elokuvaa pitäisi kohdella eri tavoin?