

Women or Girls in Reality Television? Translating References
to Females in the Reality Dating Show *Love Connection*

Elina Raitio

Minor's Thesis

University of Turku

School of Languages and Translation Studies

Department of English

September 2014

The originality of this thesis has been checked in accordance with the University of Turku quality assurance system using the Turnitin OriginalityCheck service.

RAITIO, ELINA: Women or Girls in Reality Television? Translating References to Females in the Reality Dating Show *Love Connection*

Sivuaineen tutkielma, 48 s., 26 liites.

Englannin kielen kääntäminen ja tulkkaus

Syyskuu 2014

Tässä sivuaineen tutkielmassa tarkastellaan, miten naisiin viittaavat sanat on käännetty suomalaisen, mutta pääosin englanniksi puhutun *Love Connection* -tosi-tv-ohjelman suomenkielisissä tekstityksissä. Tavoitteena on selvittää, millä tavoin suomen ja englannin puhekielen erot naispuolisiin henkilöihin viitattaessa näkyvät ruututeksteissä, ja millaisia käännösstrategioita ohjelman kääntäjä on sarjaa suomentaessaan käyttänyt. Lisäksi tv-ohjelmassa tehtyjä naisiin kohdistuvia viittauksia verrataan ohjelman englanninkielisessä mainoslehtisessä käytettyihin naisiin viittaaviin sanoihin.

Tutkimuksen primäärimateriaali koostui *Love Connection* -tv-sarjan 12 osasta sekä niiden suomenkielisestä tekstityksestä, ohjelman Yhdysvaltoihin suunnatusta mainoslehtisestä sopivien osallistujien löytämiseksi sekä sarjan kääntäjän haastattelusta. Tutkimus toteutettiin sekä kvalitatiivisin että kvantitatiivisin menetelmin. Tv-ohjelman jaksoista litteroitiin englanninkielinen puhe ja suomenkielinen tekstitys niiltä osin kuin vähintään toisessa esiintyi viittaus naispuoliseen henkilöön, kuten *woman/nainen* tai *girl/tyttö*. Aineistosta poimitut viittaukset sijoitettiin lähdekirjallisuuden pohjalta luotuihin kategorioihin sen mukaan, millaista käännösstrategiaa niihin oli sovellettu. Lisäksi tarkasteltiin, millaisia eroja sovelletuissa käännösstrategioissa ilmeni ohjelman osallistujien tekemien viittausten välillä sekä toisaalta yksilöhaastattelujen ja keskustelutilanteiden välillä.

Analyysi ja kääntäjän haastattelu osoittivat, että suurin osa viittauksista käännettiin suomeksi lähimmällä semanttisella vastineella, mutta myös poistoja ja korvauksia esimerkiksi pronominilla oli tekstityksen vaatimien tila- ja aikarajoitusten vuoksi käytetty runsaasti. Merkittävin tutkimushavainto oli, että joissakin yhteyksissä englannin kielen sana *girl* oli käännetty suomeksi sanalla *nainen* suoran käännösvastineen sijasta, koska suomen kielen sana *tyttö* ei kyseisissä konteksteissa olisi soveltunut käytettäväksi aikuisesta naisesta puhuttaessa. Suomalaisten tuottajien laatimassa englanninkielisessä mainoksessa esiintyi suurelta osin kuvaannollisia, sukupuolineutraaleja henkilöviittauksia, eikä *girl*-sanaa käytetty kertaakaan.

Audiovisuaalisten käännösten kautta välittyvää naiskuvaa viihdegenren televisio-ohjelmissa on toistaiseksi tutkittu vähän, joten jatkotutkimusten kannalta vaihtoehtoja on runsaasti. Tulosten laajemman sovellettavuuden arvioimiseksi naisten puhuttelua voisi tutkia tarkemmin muissa, kansainvälisesti tunnetuissa tosi-tv-formaateissa esimerkiksi vertailemalla eri maissa esitettäviä ohjelmaversioita.

Asiasanat: tosi-tv, tekstitys, naiset, kulttuurienvälinen viestintä

Table of Contents

1 Introduction.....	1
2 Features of and Research on Subtitling.....	2
2.1 Subtitling as a form of audiovisual translation.....	2
2.2 Research on subtitling	4
2.3 Practices of subtitling in Finland.....	6
3 Women, Feminism, and Reality Show Media.....	7
3.1 Referring to women in the everyday language.....	7
3.2 Reality shows as a television genre	8
4 Material and Method	11
4.1 Primary material	12
4.2 Principles of excerpting and classification of the material.....	12
5 Analysis	14
5.1 References to adult female	14
5.1.1 No change	15
5.1.2 Omissions and substitutions	18
5.1.3 Additions and specifications	19
5.1.4 Contradictions.....	21
5.1.5 Other	21
5.2. References to young female	23
5.2.1 No change	23
5.2.2 Omissions and substitutions	25
5.2.3 Additions and specifications	30
5.2.4 Contradictions.....	31
5.2.5 Other	36

5.3 Comparison to the casting flyer.....	36
5.4 Translator's point of view.....	38
6 Results and Discussion.....	39
6.1 Overview	39
6.2 Differences among participants.....	39
6.3 Effect of age	42
6.4 On-camera interviews vs. discussion situations.....	42
6.5 Casting flyer and interview with the translator	43
7 Conclusion	43
References	45

Appendix 1 List of the transcribed references to females and their Finnish translations

Appendix 2 English casting flyer for *Love Connection*

Appendix 3 Finnish summary

1 Introduction

People working in the field of media are constantly facing the problem of how to refer to an adult female person: should she be addressed as *woman*, *lady*, or is it appropriate to use *girl* on some occasions? Audiovisual translators are also familiar with this question, and what makes it more complicated is the fact that the issue of referring to adult females differs more or less between cultures and languages. The purpose of this Minor's Thesis is to find out how words referring to a female adult person are translated into Finnish in the subtitles of the reality dating show *Love Connection*, which was aired on YLE TV2 during the autumn season 2013. The show presented three American bachelors with Finnish heritage wishing to find love from Finland and to get to know their Finnish roots. Though the three men had at least an elementary proficiency in Finnish, they mainly used English as their communicative language throughout the series. This created the need for audiovisual translation, i.e. subtitling, despite the format being entirely of Finnish origin. The series was subtitled by Jaana Wiik and produced by Eyeworks Finland Oy.

The primary material of my study consists of twelve episodes of *Love Connection* with Finnish subtitles. From the series I have transcribed all parts including references to female person(s) either in the English dialogues or in the Finnish subtitles. References including only personal or indefinite pronouns (such as *she*, *her*, *somebody* vs. *hän*, *hänet*, *joku*), first name, or a gender neutral expression in both languages are excluded from the primary material, since I wanted to concentrate on words which explicitly refer to a female person. English personal pronouns lack an equivalent in Finnish which would reveal the gender, and since indefinite pronouns are also gender neutral, I decided to leave them outside the scope of this study.

My hypothesis is that the constraints of audiovisual translation and cultural differences affect the translation of words referring to women. Firstly, my purpose is to find out whether the translator has made any omissions, additions or substitutions concerning this type of words. Secondly, I shall study how consistently these words are translated into Finnish, i.e. whether the equivalent of *girl* is *tyttö* in every case and whether *woman*, *lady* etc. are translated as *nainen*. To bring out the translator's

point of view, I shall interview the translator of the show, Jaana Wiik. In addition, I shall compare the references made in the show to the language used by the Finnish producers in the casting flyer directed to the United States, because even short texts may have an effect on the bachelors' way of talking about women during the show.

In chapters two and three I shall discuss the features of subtitling and its constraints more in detail, and present some relevant translation strategies concerning my topic. Chapter 3 focuses on how women are studied in the reality show media of English speaking countries from a feministic point of view. The fourth chapter discusses the primary material and principles of sampling, followed by the translation strategy analysis and results, which are compared to the language of the casting flyer and the interview of the translator. The results are discussed and conclusions presented in chapters six and seven, respectively.

2 Features of and Research on Subtitling

In this chapter, I shall discuss some fundamental features of audiovisual translating and subtitling and their research topics. I shall also present an overview of the subtitling practices in Finland.

2.1 Subtitling as a form of audiovisual translation

When translating the spoken language in audiovisual programmes, such as films or television series, there are two ways to process the translation: revoicing, including dubbing and voice-over, and subtitling. They all are forms of audiovisual translation (AVT). In the first case, the original soundtrack is either fully or partially replaced by the one in the target language. In the latter case, the original soundtrack is preserved, and the translation is given in the form of lines of text, usually on the foot of the screen. The translated texts, subtitles, appear and disappear in synchrony with the original dialogue (Luyken et al.1991: 31). More specifically, subtitles can be divided into *interlingual subtitles* when they present a translation from one language into another, and *intralingual subtitles* when the language remains the same as in the oral dialogue, for example when a programme is subtitled for deaf or hard-of-hearing. In addition to the dialogue, the subtitles cover the textual elements of the image that

require a translation, such as placards or graffiti (Díaz Cintas & Remael 2007: 8, 14). There are certain constraints concerning subtitling on the technical, textual and linguistic levels (Georgakopoulou 2008: 21–22). The original dialogue needs to be compressed and paraphrased in order to adapt it to the space available and the speech rhythm of the source language (Remael 2010: 15; Díaz-Cintas & Remael 2007: 146).

Traditionally, it is recommended that a subtitle is restricted to two lines and approximately 35 characters, which stay on screen for six seconds since this is estimated to be an average viewer's reading speed. However, due to modern DVD and mobile technology, today's viewer generation is assumed to read audiovisual texts faster than the previous ones, and the traditional recommendations have therefore been challenged. The new technology has also provided more flexibility to the number of characters per line, when the space occupied is measured by pixels instead of letters. While on the screen, the subtitle must be both read and understood by the viewer, who also needs time to scan and "read" the image and combine it to the information given by the subtitles. Each subtitle should form a semantically coherent and adequate unit, preferably one sentence (Díaz Cintas & Remael 2007: 96–99; Díaz Cintas 2010: 345; Vertanen 2008: 151–152). From the point of view of timing, it is recommended that a subtitle should not continue over a shot change, since this distracts the viewer to believe that the subtitle has changed too, and starts rereading the text (Díaz Cintas & Remael 2007: 91). Despite the dialogue being presented in writing, the illusion of speech should also be maintained. Line-breaking should ensure that words connected to each other by logic, semantics or grammar are not set apart, because the viewer cannot reread the previous subtitle to clarify the connection between the words. Although the subtitler often needs to partly delete or reduce the original message, the information with vital diegetic value is to be preserved in the translation, and the best solution to achieve this must be ascertained in each case individually (Vertanen 2008: 154, Díaz Cintas 2010: 346). As regards this study, one central question is whether the references to female persons in *Love Connection* can be considered plot-carrying elements, and whether they are regarded as redundant elements that can be left out to give space for more relevant information. As mentioned earlier, the vocatives or titles are not very commonly used in Finnish, and on the other hand they often represent information that can be left out

from the subtitles at least when the relationship between the people can be seen from the image on screen. According to Georgakopoulou (2008: 29–30), no systematic recipe for subtitling exists, because the constraints are so numerous. An analysis of an appropriate strategy should be based on the relevance of the plot, connotation, feedback effect of the soundtrack, media-related constraints and the viewers' assumed knowledge of the language and culture of the program or film. I assume that this knowledge varies greatly among the target audience of *Love Connection*. In addition, all three bachelors lead their lives in two cultures, so the question is not only how much the Finnish audience knows about the American culture and language, but also how it sees Finnish cultural features presented in a show produced mainly in English.

2.2 Research on subtitling

Most of the research concerning subtitling concentrates on interlingual subtitling, comparing the source and the target text in one way or another. An analysis of a certain phenomenon or translation strategies are among the most common topics of subtitling studies. For example, a whole movie or the works of one particular director may serve as research objects. Subtitles can be studied from various points of view: at linguistic level, the topic can be slang, expletives, sociolects or dialects. Idiomatic expressions, characteristics of speech, coherence, and explicitness and expressions of politeness have been studied during the 1990s and in the beginning of the 21st century, as well as subtitling strategies. The terms related to these strategies are rather diverse, for example *reduction*, *deletion*, *neutralisation*, *paraphrase*, and *generalisation* (Gambier 2008: 86–88). Some of the terms describing the strategies used in *Love Connection* are inspired by previous research, but not all terms are accurate enough to describe the result of the translation process. Therefore, I have also created a new term for my analysis. The terms *omission* and *substitution* are used, among others, by Christiane Nord (2003: 194) in her study concerning translation of proper names in *Alice in Wonderland*. Henrik Gottlieb (2009: 31–32) uses the same terms to describe the translation strategies for translating culture-specific items from Danish into English. In both studies, the terms refer to leaving something out from the translation and replacing an element of the original with a more general one, respectively. The terms *addition* and *specification* come from a

study by Elisa Perego (2009: 59), in which she defines *addition* as “insertion of linguistic elements absent in the original”. *Specification* is made when a word or phrase of general nature is replaced with a more precise one. (ibid.). This strategy is earlier presented in a study by Sylfest Lomheim (1999: 203). *Contradiction* is a term created specifically for this analysis. However, it does not refer to the semantic relation between *woman* and *girl*, since there is no contradiction involved. Rather, *woman* can in this case be understood as a general term for ‘female person’, and *girl* as a more specific term, ‘young female’. The relation can be explained with one of the sense-relations between words, *hyponymy*. It is defined as a hierarchical relationship where the meaning of a specific concept (*girl*) is included in the meaning of a more general concept (*woman*) (Jackson 1988: 65, 91, 213; Lyons 1995: 125). The term *contradiction* is used to illustrate instances where a reference to a female person is translated as a *hyperonym* of the original, and hereby the viewer’s expectations of the translation are contradicted. The detailed principles for the classification of the material collected from the show are discussed in 4.2.

Culture-bound characteristics are present in this study to some extent, because the vocatives and references to women vary from culture to culture more or less. Even the domesticating strategy presented by Lawrence Venuti may have some relevance here, if the translator has modified the target text to address people in a typically Finnish way. Venuti (1997: 20–21) describes the processes of domestication and foreignising translation methods as two ends of a dichotomy: the translator either accommodates the target text to the linguistic rules and culture of the target language, giving readers the feeling of the events taking place near home, or preserves the linguistic and cultural differences of the source language, hence making it explicit to the readers that they are reading a text from a foreign culture. Subtitles are a form of text that is presented to the readers, i.e. television viewers only briefly, and as a rule, they cannot be reread. In addition, the original speech can be heard on the background. The subtitles are visible on the screen only a few seconds, and the translator needs to create a translation which gives enough information to the target audience in this short period of time, but does not contain any confusing elements which could distract the viewers’ attention. This could happen if the translator chose

the fully foreignising strategy and consequently translated the references to females into Finnish in accordance with the rules of English. Therefore, it is likely that the translations of at least some references are partially domesticated to comply better with the Finnish cultural habits of addressing women.

In her article *AV-kääntämisen tutkimus ja tutkimustarpeet Suomessa*, Riitta Jääskeläinen (2008: 118–124, my translation) presents the current issues in research of audiovisual translation in Finland. The translation of cultural-bound characteristics, allusions or humour have been more popular research topics during the last few years. She brings forward the concept of *translation policy*, which covers the appreciation, position, and salaries of translators. There is little information on working conditions and quality requirements, and in these circumstances, it is hard to convince the large, international translation agencies of the significance of the translator's work. Unqualified translators are hired because the subtitles are regarded as marginal helping texts, whose quality or linguistic form are irrelevant. Generally, the wide knowledge of English is a weak argument for no need of subtitles, since viewers may not even acknowledge reading them, but it happens instinctively. A further research topic is the special conventions created for subtitles. These include features which make the subtitles coherent and easy to follow even when the original speech is divided into several subtitling units. However, unskilled translators or translation agencies are rarely aware of them. All in all, the need for research in the field of audiovisual translation is considerable.

2.3 Practices of subtitling in Finland

The constraints mentioned in the previous subsection are present practically in all languages, but the Finnish morphology with its numerous endings and long words creates a special challenge for translators, whether it be subtitling or the more rarely used dubbing. Since subtitling is clearly a cheaper alternative compared to revoicing, it has been adopted as the major form of audiovisual translation in Finland ever since the 1960s. Most subtitles are made on a freelance basis via multinational translation agencies, The Finnish Broadcasting Company (Yle) being the only employer that still hires freelancers directly. On the Finnish television of today, subtitles are

presented as an independent signal, which gives viewers the possibility to turn the subtitles on or off according to their wishes.

3 Women, Feminism, and Reality Show Media

In the following subsections, I shall discuss the reference practices to women from a feminist perspective, and present a study that discusses translations from the perspective of a woman. I shall also look at reality shows as a television genre, i.e. what kind of shows can be included in it and how *Love Connection* fits into the world of reality shows.

3.1 Referring to women in the everyday language

English, like many other languages, has separate personal pronouns for referring to male or female individuals. Naturally, pronouns are not the only way to bring out the gender of the person, and the views of whether these other ways are acceptable or not, vary according to situation and addresser.

In *Feminism & Linguistic Theory* (1992), Deborah Cameron discusses sexism in the everyday language from two points of view. Firstly, she discusses the conventions for addressing women and the vocabulary that exists for this purpose. Every language has systems of address – the ways to refer to other people – and what this system reveals about social distinctions in the culture and community. However, the norms are complicated and in no way unambiguous: Cameron gives an example of her position as a teacher: normally, she addresses her students by first name, but if there were a student considerably older than her, could she still address her by her first name, or would it be disrespectful? Another central question is what makes terms of endearment, such as *love*, *dear*, *honey* or *girl*, acceptable or offensive. This type of words are traditionally considered having a positive meaning, but on certain occasions they may also have a pejorative meaning, created either intentionally or unintentionally. In this kind of context, Cameron refers to these words as *small insults* (Cameron 1992: 105). As vocatives, terms of endearment are meant to express informality and intimacy between the parties, similarly to the usage of first name in formal situations. According to Cameron, however, women are required to

put up with these intimate vocatives from men even in formal situations where it would be unacceptable for a woman to address a male companion in a similar way. For example, it seems appropriate behaviour for men to address women by endearment terms even if the woman were older, of a higher status or a stranger to him, whereas a woman usually refers to a man with an endearment term only if he is younger or intimate with her. Thus, the relative respects are different between men and women, which creates inequality, using of endearment terms when the two parties are not intimate with each other in reality (Cameron 1992: 105–106, Cameron 1996: 132). From the point of a dating show, these views give an interesting added value to the process of finding a partner. Though *Love Connection* is not solely a dating show, the dating aspect is most probably the thing that keeps the viewers interested, and is therefore given a more significant role compared to the other aspect, the men getting to know their Finnish roots. As it is unlikely that the men would use the word *girl* in a trivialising sense, I assume that the usage was unintentional, guided by cultural habits and conventions.

Marcella de Marco (2009) has combined the audiovisual translation and gender studies in her research of gender portrayal in dubbed and subtitled comedies. Her aim is threefold: firstly, to see how the gender is portrayed in Western cinema through four movies, whether gender stereotypes transmit between cultures through subtitling and dubbing, and detect any differences between the gender portrayal in source and target cultures. She found out that subtitling was more synthetic and literal compared to dubbing, due to the constraints the subtitler faces. Subtitling, as also dubbing, has a significant role in transmitting and describing the social assumptions about gender. This research concentrates on not-so-small and indirect insults through sexist language, so it does not fully comply with the aims of this study, but gives an example of how the question of addressing women can be discussed.

3.2 Reality shows as a television genre

The role of women in audiovisual translation seems to be an uncovered area of studies. Instead, there are studies and articles about women and television and women as audience of reality shows. As early as 1987, women's relationship to television was discussed in the essay collection *Boxed in: Women and Television*,

edited by Helen Baehr and Gillian Dyer. The themes discussed in these essays are diverse, but reality TV as a separate genre developed later. The essays of this collection concentrate on the upcoming communications revolution of the 1980s, television programmes for women and women's role as audience, performers on the screen and programme makers. A more modern point of view can be found in *Reality TV: Audiences and Popular Factual Television* by Annette Hill (2005), to which I shall return below. Veijo Hietala also describes briefly the nature of reality TV in his article *Televisio ja tunteiden semiotikka* (2008). He compares the rise of all kinds of emotions in the television industry in the late 1980s to romanticism of the 17th century. When stronger emotional experiences expanded to cover even the daily chores, the concept of reality TV was born later in the 1990s. It is based entirely on the 'semiotics of emotions', as the title of the article suggests. Ordinary people are brought into situations which are bound to evoke emotions, but the programs themselves are based on traditional, fictional genres, such as police genre or romance. In reality TV, the main focus is on ordinary people and their feelings (Hietala 2008: 28, my translation).

Annette Hill has studied the viewing preferences and strategies of reality TV programmes in the UK, and defines dating shows as a subcategory of game shows (Hill 2005: 35). However, the terminology in the field of reality television is very diverse, since in recent times, the genre has widened to cover almost anyone and anything: from ordinary people to celebrities, from survival games to life experiment programmes. In television industry, alternative terms for reality TV are *factual entertainment* or *popular factual television*, which both describe the common feature of most reality programmes: a show that merges factual programming and television entertainment.

Due to its wide coverage, the categorising of reality TV shows depends greatly on the channel and country. For example, in the United States, two types of reality TV have been developed since the 1980s. The first type describes the 'raw' reality, such as a day in an emerge room, and the latter type of format was modified from these early reality programmes into more cultured varieties, such as gameshows. Even television scholars are unanimous about how the reality television should be defined and they are often classifying it with the help of television genres. The problem is the

danger of genre overload and a never ending flow of definitions, because the boundaries of reality television can be extended so that new hybrid formats are created by combining new things over and over. (ibid: 41–42, 44, 49).

For her research, Hill (2005) conducted group discussions for British television viewers. Deliberately, she excluded the term ‘reality TV’ from her definition, and used a more neutral term ‘entertainment programmes about real people’. She found out that the informants very often connected the popular factual television to cameras following ordinary people, in spontaneous definitions such as ‘documentaries of real life, ‘public, real life sort of thing’, fly-on-the-wall stuff’ (ibid. 50). Based on her earlier survey in cooperation with Independent Television Commission from the year 2000, Hill defined three types of reality programming: *observation* (watching people in everyday places), *information* (true stories tell the viewers something about a certain theme) and *created for TV* (putting real people in a manufactured situation, such as living in an isolated house in *Big Brother*), from which observation is the most popular (ibid.: 52). Dating shows do not fit into these categories very well, because the place plays a secondary role, and neither can they be counted as re-enactments of real life situations. The nearest suitable category could be *created for TV*, because one of the main points is that the dating situations and discussions are filmed for all of us to watch, without any script.

One significant issue in Hill’s research from 2000 were the regular and occasional viewers of various reality programmes. According to Hill, regular viewers appear to be a minority, and the popularity of a show is based on the fact that it fascinates a large number of occasional viewers (ibid.: 51). Dating shows may be slightly different from this, because their plot is often based on continuity and elimination of the participants during the series until only the One is left, which is also the way how *Love Connection* is built up. In these days, the new media and different technical devices for recording television programmes give an opportunity to be a regular viewer at any time one may want, not being bound to the schedule of the television channel. Without a recording device, it would have been impossible to carry out this study, because sampling the dialogues and the subtitles would have been far too strenuous to accomplish with just one viewing. One matter which may have a considerable effect on keeping the reality show viewers in front of the television are

interactive discussion boards on the internet, where the twists of a show can be discussed with other viewers sharing a similar interest. This form of social interaction could be an interesting object of study in the future.

Love Connection is classified as an entertainment show or a dating show (YLE 2014, Eyeworks 2014). This gives an impression of a rather informal setting and storyline. However, the situations created for the show are probably more formal compared to private discussions and dates. Based on this viewpoint, my primary material can be seen as an example of an in-between form of informal and formal context. It is noteworthy, though, that the level of privacy varies throughout the show: the participants either have discussions with each other, or they make short comments or give individual interviews privately on camera.

One of the aims of this study is to examine if the level of privacy has an effect on the usage of vocatives or other words referring to women. The translator also has a significant role here, since she decides how the vocatives and references are transmitted to the Finnish audience, which is likely to consist of mainly female viewers. The show is not advertised especially for women, but given the genre, they are more likely to be the target group of this program type than male viewers, because an entertainment genre can be interpreted as *light* and *feminine*, directed more to women than men (Valaskivi 2006: 267; my translation).

4 Material and Method

The purpose of this Minor's thesis is to discuss the translation of words with female reference in the Finnish reality dating show *Love Connection*. Along with the ultimate purpose of being an entertaining reality show, it also mixes some American and Finnish culture traits, including the use of vocatives concerning women. Since English is the major communicative language of all participants in the series, the translator has to consider whether or not any cultural adaptation is needed for the Finnish audience. The two following subsections give a more detailed description of the primary material and principles of excerpting and classification of the references.

4.1 Primary material

The primary material of this study consists of twelve episodes of *Love Connection*. The length of each episode is 47–48 minutes, and the series was aired on a weekly basis on YLE TV2 from 21st October 2013 to 6th January 2014. At the production phase in early 2013, short introduction videos of five Finnish American bachelors looking for a girlfriend through the show were published in the Yle online service provider, Yle Areena. These video clips were also subtitled in Finnish, but by the time I started collecting the material in autumn 2013, the clips were no longer publicly available in Yle Areena, nor were they archived by the producers of Yle or the production company Eyeworks Finland Oy. Therefore, this study concentrates on the contents of the series itself.

The series was subtitled into Finnish by Jaana Wiik. Since I wanted to gain a more comprehensive understanding of the translation solutions to complement the analysis of the subtitles, I decided to include an interview of the translator in my study. This is discussed more detail in subsection 5.3 and in the Results section. In addition, I received the casting flyer for advertising the show for Finnish American bachelors from Lotta Backlund, the head of development at Eyeworks Finland Oy. Since the flyer was written in English, I wanted to compare the words used by the producers to those used by the bachelors as native English speakers. The question is whether the language used in the flyer could have had an effect on what kind of words the bachelors used during the filming of the show. The flyer consists of a simple A4-sized paper with background information on the idea of the show and a list of questions the producers wish the bachelors to answer, including some questions concerning their ideal partner (see Appendix 2).

4.2 Principles of excerpting and classification of the material

To excerpt the material for my study, I have utilised a simple sampling method both for the English dialogue and Finnish subtitles. There was no script available, so I needed to identify the English references by ear from the dialogue and transcribe them as accurately as possible. The words eligible for the analysis were to be used for referring to a female person either the dialogue or in the Finnish subtitles. The full list of analysed references grouped by episode is provided in Appendix 1. From long sentences, I have only transcribed the most essential part containing the

reference, following the division of Finnish subtitles as closely as possible. I also noted whether the reference occurred during an individual interview or as a comment on camera or in a discussion with other people, because the number of other people around may have at least a subconscious effect on the word choices. The total number of all references fulfilling the criteria was 361. In some cases, the same reference was repeated in several episodes due to editorial issues (e.g. a sneak peek for the next episode or a flashback from a previous one). If the Finnish translations were exactly identical, I have counted them as one, but if the translator had chosen to change the reference in some way, I considered them to be separate occurrences. Certain types of references were excluded from this study, namely personal and indefinite pronouns and proper names. The reason is that both pronoun types are gender neutral in Finnish, so no analysis can be made in the sense similar to the other references. I have also excluded words which refer to a female blood relative, such as *mother*, *grandmother* and *sister* (with one exception, see 5.1.1).

The references were grouped according to the strategy of how they were translated into Finnish: *no change*, *omission*, *substitution*, *addition*, *specification*, *contradiction*, and *other*. *No change* includes references which are translated into Finnish with their nearest semantic equivalent, such as *woman* vs. *nainen*, i.e. no change in meaning has occurred during the translation process. When the reference is omitted or substituted, the English reference has either been left out from the translation, or substituted with another word, usually a pronoun. Addition and specification, respectively, mean that a reference to a female is added to the Finnish translation of a dialogue which originally included no reference at all, or a pronoun is translated into Finnish with a female reference. The most central category is *contradiction*, in which I have placed references translated into another equivalent than one might expect when seeing or hearing the original, such as *girl* vs. *nainen*. It will be interesting to see how often and in what kind of situations the translator has chosen this strategy. The final category, *other*, is for references not suited to in any previously defined categories, but still representing a strategy with some type of change in the end result. This means, for instance, transferring the reference to the following subtitle, or omitting an attributive adjective of a noun phrase (see subsection 5.1.5).

In the following subsections, I shall present the details of the analysis grouped according to the reference (adult vs. young female) and the translation strategy used. I shall also discuss how these strategies are divided among the stars of the series, the Finnish American bachelors Markus, Henri, and Matti, and the host Nuutti Takkinen. As the host of the series, he speaks English with the bachelors only, and gives the actual presentations of the series in Finnish. Consequently, all his English dialogue occurs in discussions, and he makes no on-camera references. The series also presented other people, mainly friends and relatives of the bachelors. Due to the low number of references made by them, their dialogues and Finnish translations are grouped under one category, *Other people*.

5 Analysis

In this chapter, I shall analyse the occurrences found in the series according to the translation strategy used, the references to adult female and young female as separate subsections. For clarification, some examples are presented from the primary material that I consider being the most typical examples of a usage of a certain strategy. I shall also examine whether the references appear in individual on-camera interviews or in discussions, i.e. in presence of the camera crew only or other participants.

5.1 References to adult female

In addition to *woman*, I have also counted as *adult female* the more rarely occurring words *lady*, *(ex-) wife*, *fiancée*, *female*, *sister* used as a vocative for *woman* (OED Online, s.v. *sister* n.), and the title *Mrs*. All these words had no more than five occurrences during the whole 12 episodes, which clearly differentiates them from the more commonly used words *woman* and *girl*.

5.1.1 No change

All in all, the translator has not made many changes when translating the meaning ‘adult female’, since the words *woman*, *lady*, *wife*, and *fiancée* are fairly consequently translated into their Finnish equivalents *nainen*, *vaimo*, and *morsian*, regardless of the speaker. The translator makes no difference between *woman* and *lady*, which would probably be irrelevant in this context.

The most references in this category come from Henri, the oldest bachelor, who also has the highest total number of occurrences. The numbers are even (21 vs. 21), in on-camera and group discussion contexts. Dialogue by all other participants is placed in this category considerably less often. Matti has altogether eight references (6 on-camera, 2 in discussions) translated with this strategy, and Markus six (3 on-camera, 3 in discussions). In the joint category *Other people*, the number of this type of references is 15.

The examples 1–8 illustrate the typical usage of *woman* in the show:

- (1) Matti: The reason why I’m looking for a Finnish *woman* is because I’d like to explore my cultural heritage.

Subtitles: Etsin suomalaista *naista*, koska haluan tutustua kulttuuritaustaani. (on-camera, preface of the show in ep. 1)

For the longer line with contradiction strategy, see 5.2.4.

- (2) Julie (Henri’s friend): So, are you saying that American *women* aren’t sincere?

Subtitles: Eivätkö amerikkalaiset *naiset* ole vilpittömiä? (discussion, ep. 2)

- (3) Matti: I do prefer *women* who are self-starters [...]

Subtitles: Pidän *naisista*, jotka ovat urasuuntautuneita. (on-camera, ep. 2)

- (4) Markus: A little overwhelming, to spend the next two days with all *the women*.

Subtitles: Pelottava ajatus viettää kaksi päivää *naisten* kanssa. (on-camera, ep. 4)

- (5) Nina (Henri's candidate): So, if you want *a woman* who will go out fishing with you [...]

Subtitles: Jos haluat *naisen*, joka lähtee kanssasi kalaan [...] (discussion, ep. 7)

- (6) Henri: Maybe it is the wine. It could be *the woman*, though.

Subtitles: Ehkä se johtuu viinistä. Tai *naisesta*. (discussion, ep. 8)

- (7) Hannele (Henri's candidate): Is it true that you are looking for *a woman* who takes care of you?

Subtitles: Onko totta, että etsit *naista*, joka huolehtii sinusta? (discussion, sneak peek of ep. 11)

- (8) Matti: If it weren't for you guys I wouldn't really know as much as I do now about Finland, Finnish culture and Finnish *women* especially. (discussion, ep. 12)

Subtitles: Ilman teitä en tietäisi näin paljon Suomesta, maan kulttuurista ja suomalaisista *naisista*.

Mostly, the unchanged references of *woman* occur in the first and last episodes of the show, when the participants speak neutrally about their ideal partners, their wishes, experiences during the summer, and expectations for the future. In the middle episodes, *girl* is more frequent (see 5.2.).

Considering other references to adult females, it is worth noting that the word *ex-wife* is almost exclusively used by Henri, in a very similar context throughout the series. The word *lady* is most commonly used by Nuutti (5 occurrences of the total 8 unchanged), but also by Henri and Markus on a few occasions.

- (9) Henri: To me, she reminds a little bit of one of *my* older *girlfriends* and a little bit of my *ex-wife* [...]

Subtitles: Hän muistuttaa entistä *tyttöystävääni* ja vähän *ex-vaimoani* [...] (on-camera, ep. 3)

- (10) Henri: I'm fifty-fifty on chemistry, because she does remind me of my *ex-wife*.

Subtitles: Epäröin, koska hän muistuttaa *ex-vaimoani*. (on-camera, ep. 5)

(11) Henri: *Ladies*, like life, are like an open book that never ends until you die.

Subtitles: *Naiset* ovat kuin päättymätön, avoin kirja. (on-camera, ep. 5)

(12) Henri: *The catlady* is a breeder of cats.

Subtitles: *Kissanainen* on kissojen kasvattaja. (on-camera, sneak peek of ep. 3)

A longer version of example (12) occurred in the third episode, and this version with omission strategy is discussed in 5.1.2.

(13) Nuutti: Are you excited to meet *the ladies*?

Subtitles: Odotatko jo *naisten* tapaamista? (discussion, ep. 3)

(14) Markus: I still like you even though you are a crazy *flower lady*.

Subtitles: Pidän sinusta edelleen, vaikka oletkin hassu *kukkatäti*.

Examples 15–18 illustrate the more rarely used references to adult females: *wife*, *female*, and *Mrs.*:

(15) Markus: *Female* type?

Subtitles: Tyyppiä *nainen*. (discussion, ep. 2)

(16) Matti: Yes, preferably *female*.

Subtitles: Mielellään *nainen*. (discussion, ep. 2)

(17) Markus: Are you seeing love in the fire, *your* future *wife*?

Subtitles: Näetkö liekeissä tulevan *vaimosi*? (discussion, ep. 2)

(18) Scott (Henri's friend): That can be the next *Mrs. Nurminen* right there.

Subtitles: Tuo voi olla Henrin uusi *rouva*. (discussion, sneak peek of ep. 2)
tuleva *vaimo*. (ep. 2)

5.1.2 Omissions and substitutions

Under this category, I have grouped the total omissions and omissions by substituting. Most references of this category are again made by Henri, but the total number is rather low, only 8, of which three on camera and five in face-to-face discussions. In the other participants' dialogue, omission or substituting is used only marginally: Markus has five examples in total, and Nuutti three. Matti's dialogue has not required any omissions or substitutions, and nor has this been the situation in the *Other people* category. Example 19, the first of the two examples of substitution strategy, includes an interesting substitution of a proper name with the word *ex-vaimo* in the subtitles. Henri's ex-wife does not appear in the series herself, and her name has not been mentioned earlier, so the word *ex-vaimo* gives more general information for the viewers. In the second example of substitution, the well-wish of Nuutti has been compressed and substituted with a pronoun, most probably due to the context which reveals the object of the well-wishing.

(19) Henri: She reminds me of *Tiffany* a little bit, though.

Subtitles: Hän muistuttaa kyllä vähän *ex-vaimoani*. (substitution of name in discussion, ep. 9)

(20) Henri: She got angry at me for that, and I'm like: "Hang on *sister*, easy".

Subtitles: Hän suutahti minulle. Yritin sanoa, että rauhoitu. (omission in discussion, ep. 7)

(21) Nuutti: All the best *with the ladies*.

Subtitles: Onnea *sille*. (substitution in discussion, ep. 9)

Example 22 represents omission of a repetitive element (*my ideal woman*), which would take too much of the subtitling space.

(22) Markus: My ideal *woman*? I haven't met her yet, so it's difficult to describe my ideal woman.

Subtitles: En ole vielä tavannut unelmieni naista, joten on vaikea kuvailla häntä. (omission on-camera, ep. 1)

Example 23 includes omission of the phrase *a very nice lady*, translated with the verb *pitää* instead, which well preserves the idea of the original. A similar solution is seen in example 24, where an appositive noun attribute (*catlady*) is omitted.

(23) Markus: [...] my dad's *fiancée* is a very nice *lady*.

Subtitles: Pidän [...] isäni *morsiamesta*. (omission on-camera, ep. 1)

(24) Henri: Anna, the *catlady*, is a breeder of cats.

Subtitles: Ymmärtääkseni Anna kasvattaa kissoja. (omission on-camera, ep. 3)

5.1.3 Additions and specifications

This category includes additions and specifications, which both are relatively rare translation strategies in this material. Most of them occur in references made by Henri, but also in the group *Other people*, there is exactly the same number of references: two on camera and three in discussions. The most common way to use the specification strategy is to replace an indefinite or a personal pronoun with a reference to a female, such as in examples 25 and 26.

(25) Henri: I like *somebody* that has a backbone [...]

Subtitles: Pidän *naisista*, joilla on selkärankaa [...] (specification on-camera, ep. 2)

(26) Sari (Henri's candidate): You get to meet *her*.

Subtitles: Saat tavata sen *naisen*. (specification in discussion, ep. 10)

However, Matti is not far behind with one addition on-camera and two specification occurrences, one on camera and one in a discussion. In example 27, an additional word *nainen* has been added to the subtitles in order to connect the condensed sentences to each other. In example 29, a compound noun has been formed to bring out the gender revealed by the personal pronoun in the original speech. All of the examples are from the first two episodes of the show:

- (27) Matti: I'd say that I do prefer *women* who are self-starters, who are also very career-oriented, and who have dreams and who have visions for who they wanna be and what they wanna do.

Subtitles: Pidän *naisista*, jotka panostavat uraansa. *Naisista*, joilla on haaveita ja suunnitelmia uralleen. (addition on camera, ep. 1)

- (28) Matti: I usually go for *someone* who shares similar interests.
Subtitles: Pidän *naisista*, joilla on samoja kiinnostuksen kohteita.
(specification on camera, sneak peek of ep. 2)

- (29) Matti: *She* has definitely got a lot of *science* in *her*.

Subtitles: *Tiedenainen*. (specification in discussion, ep. 2)

There occurred only two further examples of the addition strategy, at the very beginning and at the end of the show.

- (30) Michael (Matti's father): You go for the intellectual path?

Subtitles: Haluaisitko fiksun *naisen*? (addition in discussion, ep. 1)

- (31) Henri: You are quite impressive and even humorous at times.

Subtitles: Olet upea *nainen* ja huumorintajuinenkin. (addition in discussion, ep. 12)

In the second episode of the show, Nuutti helps the bachelors to get acquainted with the Finnish culture and women. In example 32, the prepositional phrase *with the last one* is translated as *naisasioissa*, thus both referring to the noun phrase in the previous sentence, *Finnish women/naisista*.

(32) Nuutti: (So, if you have any doubts or questions about Finland, Finnish culture, Finnish women, you can turn to me.) I'm not sure if I can help you *with the last one*.

Subtitles: (Kysykää mitä vain Suomesta, kulttuurista tai naisista). En ole varma, osaanko auttaa *naisasioissa*. (specification in discussion, ep. 2)

5.1.4 Contradictions

Concerning references to adult females, there are no examples of contradiction strategy. In other words, there are no cases where *woman* would have been translated as *tyttö* in the Finnish subtitles. This is worth noting, compared to the clear difference of the examples discussed in subsection 5.2.4.

5.1.5 Other

The *Other* category consists of references which have traits of other categories, but cannot be placed in them. In example 33 by Markus, the translator has chosen to move the word referring to a female to the following subtitle and replaced it with a pronoun which occurs later in the original dialogue.

(33) Markus: My ideal woman? I haven't met *her* yet, so it's difficult to describe my ideal *woman*.

Subtitles: En ole vielä tavannut unelmieni *naista*, joten on vaikea kuvailla *häntä*. (on-camera, ep. 1)

Due to the omission of a repetitive element discussed in 5.1.2, the translator has changed the order of *woman* and the pronoun referring to it. Another kind of solution is made in one of Henri's references: the prepositional phrase *in meeting the women* and the possessive pronoun *their* are omitted, and the possessive structure is reformed in the following subtitle by using the genitive form of *nainen* and by repeating the noun *nimi* from the previous subtitle.

(34) Henri: I'm scared in meeting the *women* that I forget their names.

Subtitles: Pelkään, etten muista nimiä.

(35) Henri: So, I'm going over the list and checking that.

Subtitles: Yritän opetella *naisten* nimet. (on-camera, ep. 2)

In examples 36–40 from Henri, Nuutti, Matti and Markus, the reference to a female is translated without its attributive adjective (*special, Finnish, lucky, new, different*).

(36) Henri: I do miss having a *special female* that I love and trust and have gone through years of knowing and having great and bad and funny and crazy experiences with.

Subtitles: Kaipaen *naista*, jota rakastan ja jonka tunnen vuosien hyvien ja huonojen kokemusten perusteella. (on-camera, ep. 1)

(37) Nuutti: So, if you have any doubts or questions about Finland, Finnish culture, *Finnish women*, you can turn to me.

Subtitles: Kysykää mitä vain Suomesta, kulttuurista tai *naisista*. (discussion, ep. 2)

(38) Matti: You know, one of the most important things when I...when I meet new people and *new women* especially, is, there has to be a good flow of conversation [...]

Subtitles: Kun tapaan uusia ihmisiä ja etenkin *naisia*, keskustelun pitää sujua [...] (on-camera, ep. 3)

(39) Matti: [...] if there are, in fact, growing feelings towards one of these four *lucky women*.

Subtitles: [...] alanko kiintyä yhteen näistä neljästä *naisesta*. (on-camera, ep. 3)

(40) Markus: Am I enjoying the company of two *beautiful Finnish women* [...]

Subtitles: Nautinko kahden *kauniin naisen* seurasta [...] (on-camera, ep. 10)

- (41) Henri: It is interesting to see how *different women* interact with my boys.
 Subtitles: Jännä nähdä, miten *naiset* suhtautuvat poikiini. (on-camera ep. 11)

What is common to examples 36–41 above is that the omitted adjectives do not bring any essential new information to the viewers that would not be derivable from the context. This could be the main argument for the omissions.

5.2. References to young female

These references include both *girl* and the less frequently occurring compound noun *girlfriend*. Noteworthy is that the number of references to *girls* increases significantly after the two first episodes, when the bachelors arrive in Finland and start to spend time with the women.

5.2.1 No change

Markus has the highest total number of unchanged references to *girls*, namely 38, out of which 21 are made on-camera and 17 in discussions. Compared to Matti, of approximately the same age, the total number is more than twice as high. Matti and Henri have both made 12 unchanged references on camera. In addition, Henri has made 11 references in discussions, and Matti clearly fewer, two.

- (42) Markus: Some of the *girls* I've been getting to know are a little bit shy.

Subtitles: Jotkut *tyttöistä* ovat vähän ujoja. (on-camera, ep. 3)

- (43) Markus: She is going to be better a friend for me than *a girlfriend*.

Subtitles: Hän on minulle parempi ystävä kuin *tyttöystävä*. (on-camera, ep. 5)

- (44) Markus: It's gonna be really nice not to have all the other *girls* around...

Subtitles: Kiva tavata ilman muita *tyttöjä*. (discussion, ep. 6)

- (45) Henri: Weren't they great *girls*?

Subtitles: Eivätkö he olleet ihania *tyttöjä*? (discussion, ep. 4)

(46) Henri: Cheers! Welcome, *girls*!

Subtitles: Kippis! Tervetuloa, *tytöt*! (discussion, ep. 4)

(47) Henri: These *girls* are great.

Subtitles: Nämä *tytöt* ovat mahtavia. (on-camera, ep. 5)

(48) Henri: [...] I'm not typically great at picking *girlfriends* or relationships.

Subtitles: [...] etten ole hyvä valitsemaan *tyttöystäviä* tai kumppaneita. (on-camera, ep. 12)

(49) Matti: The reason I chose these four *girls* was because I thought they would all be a lot of fun to hang out with, or at least to talk with.

Subtitles: Valitsin nämä neljä *tyttöä*, koska ajattelin, että he olisivat hauskaa seuraa. (on-camera, ep. 4)

(50) Matti: You know, I'm trying to keep it... trying to keep it very even, I'm trying to keep it very fair between my *girls*.

Subtitles: Yritän suhtautua *tyttöihin* tasapuolisesti ja reilusti. (discussion, ep. 8)

The series host Nuutti is the only one who has Finnish as his first language, and out of all references made by him, only six refer to *girl*, i.e. he is more accustomed to use *woman* or *lady*, as it can be seen in subsection 5.1.1. Other people in the series use *girl* more rarely than the bachelors, but the difference between on-camera and discussion situations is greater. There are no more than three on-camera interview references, but nine in discussions.

(51) Nuutti (to Henri): How did *the girls* react to your parents?

Subtitles: Miten *tytöt* reagoivat vanhempiisi? (discussion, ep. 6)

(52) Nuutti (to Markus): So, are you excited to meet *the girls*?

Subtitles: Odotatko jo *tyttöjen* tapaamista? (discussion, ep. 3)

(53) Michael (Markus's father): I see that, um, *the girls* that we had to select from [...]

Subtitles: *Tytöt*, joista meidän piti valita [...] (on-camera, ep. 2)

(54) Eeva (Markus's candidate): So, the thing is that there would be a possibility that in case you would like to change your mind about your choices which *girls* you would like to come and visit you in California [...]

Subtitles: Se on mahdollista, että jos haluaisit muuttaa mielesi siitä, ketkä *tytöt* haluat mukaasi Kaliforniaan [...] (discussion, ep. 9)

5.2.2 Omissions and substitutions

All in all, the total number of omissions and substitutions is higher when translating *girl* into Finnish than in the case of *woman*, *lady*, etc. The translator has omitted or substituted 36 references made by Markus, out of which 23 occur on-camera and 13 in discussions.

(55) Markus: [...] all excited to meet *the girls* [...]

Subtitles: Halusin vain tavata *teidät*. (substitution in discussion, ep. 3)

(56) Markus: I was considering that she is probably *one of the girls* I wanted to come to California the most.

Subtitles: Hän oli ehkä *se*, jonka olisin eniten halunnut Kaliforniaan. (substitution on-camera ep. 8)

Hänet olisin ehkä eniten halunnut Kaliforniaan. (omission on camera, flashback from ep. 8)

(57) Markus: So *girls*, we are going to hang out and spend some time in Vihanti [...]

Subtitles: Vietämme aikaa Vihannissa [...] (omission in discussion, ep. 4)

(58) Markus: I have feelings for *some of the girls* and we'll see how they develop.

Subtitles: Katsotaan, miten tunteeni *joitakin* kohtaan kehittyvät. (omission on-camera, ep. 5)

(59) Markus: And if I had to say that I was liking *one of the girls* a lot right now, it'd probably be her.

Subtitles: Voisin jopa sanoa, että pidän juuri hänestä paljon. (omission on-camera, ep. 5)

(60) Markus: [...] and I think that she is really *a thoughtful girl*.

Subtitles: Hän on hyvin *huomaavainen*. (omission on-camera, ep. 6)

(61) Markus: I think I really made some... I found connections here, with you guys as well as *the girls*, so...

Subtitles: Olen saanut täällä uusia ystäviä. (omission in discussion, ep. 9)

(62) Markus: What do you *girls* wanna do in California?

Subtitles: Mitä te haluatte tehdä Kaliforniassa? (omission in discussion, ep. 9)

(63) Markus: *Both of the girls* are still fashionable and really pretty.

Subtitles: *He* ovat juuri niin kauniita ja tyylikkäitä kuin muistin. (substitution on-camera, ep. 10)

(64) Markus: It's super nice to have *the two girls* out here to see me.

Subtitles: Mahtavaa, että *he* tulivat tänne luokseni. (substitution on-camera, ep. 10)

Markus often uses *girl* as a vocative which can be considered redundant information in translation, since the image shows who he is talking to, or it is otherwise obvious from the previous context.

Henri made 23 and Matti seven references, which are distributed evenly between on-camera situations and discussions by both men (11 vs. 12 and 3 vs. 4).

(65) Henri: Sari, I think is *a...a girl* that's very interesting.

Subtitles: Sari on hyvin kiinnostava. (omission on-camera, ep. 3)

(66) Henri: I think they're... they're like at the verge of their first true love experience, or marriage or *a very serious girlfriend*, so...

Subtitles: Heillä on edessään ensirakkaus, avioliitto tai *vakava suhde*. (substitution on-camera, ep. 2)

(67) Henri: *Those girls*, I mean, they got great attitude and extremely down-to-earth [...]

Subtitles: *Heillä* oli loistava asenne ja jalat maassa. (substitution in discussion, ep. 4)

(68) Henri: They are all *good girls*.

Subtitles: Kaikki ovat kivoja. (omission in discussion, ep. 5)

(69) Henri: He is all over *the girls*. I got to keep my dad away from *the girls*.

Subtitles: Isäni oli innoissaan. Häntä piti oikein vahtia. (omissions in discussion, ep. 6)

(70) Henri: Now, do I know *this girl*?

Subtitles: Tunnenko *hänet*? (substitution in discussion, ep. 10)

(71) Henri: Hannele is *a very, very sweet girl*.

Subtitles: Hannele on hyvin herttainen. (omission in discussion, ep. 12)

(72) Henri: I like her. *She is a good girl.*

Subtitles: Pidän hänestä. (omission of a whole sentence in discussion, ep. 12)

Compared to Markus's speech, the replacing strategies applied to Henri's references vary more. Both omission and substitution are used in on-camera and discussion situations.

In the following, example 73 describes a similar situation as in example 19. The names of Matti's candidates are substituted by the noun *tytöt*. Examples 73–76 below illustrate well the main reason for using the substitution strategy: the need of condensing. The name list in example 73 would take too much space on the screen, and in examples 73–76, the references to *girl* can be omitted without hazarding the meaning of the original expression.

(73) Matti: The difference between *Aino, Ingariina and, Enni and Tuulia* is definitely that is more...one group is more outgoing, one group is more reserved.

Subtitles: *Tyttöjen* välillä on se ero, että toiset ovat sosiaalisempia. (substitution of names on-camera, ep. 5)

(74) Matti: [...] it's not my parents who are going to be dating *a girl*, it's going to be me who is dating *a girl*.

Subtitles: Vanhempani eivät etsi *kumppania*, vaan minä. (substitution and omission in discussion, ep. 7)

(75) Matti: You have *two other girls* who are competing against you.

Subtitles: Sinulla on kaksi kilpailijaa. (omission in discussion, ep. 9)

(76) Matti: With *both of these girls*, I think that I really need to find that spark.

Kummankin kanssa pitäisi löytää se kipinä. (omission on-camera, ep. 10)

In Nuutti's speech, there are only two lines where substituting or omitting is applied.

(77) Nuutti: Is there a "Matti type" *of girl*?

Subtitles: Onko "Matin tyyppiä"? (omission in discussion, ep. 2)

(78) Nuutti: Who was his favourite *of the girls*?

Subtitles: Kuka oli hänen suosikkinsa? (omission in discussion, ep. 6)

In examples 77–78 above it is clear from the context that Nuutti refers to women in general or to the female participants, so an explicit translation of *girl* would be unnecessary.

Likewise, relatively few references occur in the speech of those in the category *Other people*, since there are only two on camera and six in discussions, including one substitution. The main reason for omitting is in most cases condensing, and, at the same time, the problem of how to refer to females shown on screen is avoided, as shown in examples 79–82.

(79) Laura (Matti's sister): Are you excited to meet *all these girls*?

Subtitles: Oletko innoissasi? (omission in discussion, ep. 1)

(80) Scott (Henri's friend): [...] but I think he is just waiting to meet *the right girl*.

Subtitles: Luulen, että hän odottaa sitä oikeaa. (omission on-camera, ep. 2)

(81) Anna (Henri's candidate, reading from Henri's letter): [...] that you will not be *one of the final four girls*.

Subtitles: [...] että sinä et ole yksi neljästä *valinnastani*. (substitution on-camera, ep. 3)

(82) Michael (Matti's father): You are *the girl that likes snowboarding*?

Subtitles: Oletko sinä se lumilautailija? (omission in discussion, ep. 11)

5.2.3 Additions and specifications

The translations including addition or specification strategies appear rather evenly among the analysed participants. Henri's and Nuutti's speech apparently did not require many additions, since for both men's speech, the translator has used this strategy only once in a discussion situation.

(83) Henri: Very nice, get to know her a little bit.

Subtitles: Oikein kiva *tyttö*, kun häneen tutustuu. (addition in discussion, ep. 4)

(84) Nuutti: The agenda for today is single dates.

Subtitles: Tänään tapaatte *tyttöjä* kahden kesken. (addition in discussion, ep. 6)

Markus's speech has seven and Matti's five references in this category. Five and three of them, respectively, have occurred during on-camera interviews.

(85) Markus: *They* met my expectations and more.

Subtitles: *Tytöt* vastasivat odotuksiani. (specification on-camera, ep. 2)

(86) Markus: *She* might... *she* might like fish and...and...and swimming.

Subtitles: *Tyttö* ehkä pitää kaloista ja uimisesta. (specification on-camera, ep. 2)

(87) Markus: I think *she* is as sweet as it can be.

Subtitles: Hän on ihana *tyttö*. (addition on-camera, ep. 8)

(88) Matti: It's not hard to impress my mom. I think if... if *you* are Finnish, I think that's enough for her.

Subtitles: Äidilleni riittää, että *tyttö* on suomalainen. (specification on-camera, ep. 2)

(89) Matti: Would you say, you are feeling some burning sense of desire for one of *the people* on your list?

Subtitles: Tunnetko palavaa himoa johonkin listasi *tytöistä*? (specification in discussion, ep. 2)

(90) Matti: [...] *they*'re just excited... as excited as I was.

Subtitles: [...] *tyttöjä* jännittää ihan yhtä paljon. (specification on-camera, ep. 3)

In the speech of those in the *Other people* category, there are only six references to which addition or specification strategy is applied. Apparently, the translator has seen no need to add very many words referring to *tyttö* in the subtitles.

(91) Laura (Matti's sister): He has never introduced me to *anyone that he has dated*.

Subtitles: Matti/Hän ei ole ikinä esitellyt minulle *tyttöystäviään*. (specification on-camera, ep. 1 and 2)

(92) Michael (Markus's father): I actually would like to see Markus with *somebody* like that, you know.

Subtitles: Tuollainen *tyttö* sopisi Markukselle. (specification in discussion, ep. 2)

(93) Judy (Matti's mother): I think *she* has... she has a lot going on.

Subtitles: Hän on vilkas *tyttö*. (addition on-camera, ep. 11)

(94) Michael (Markus's father): Oh, I don't think I'm gonna ask *them* any hard questions.

Subtitles: En aio tentata *tyttöjä*. (specification on-camera, ep. 12)

5.2.4 Contradictions

For the purpose of this study, the category of contradictions is the most central. As mentioned earlier, there were no references which would have been translated as the Finnish word *tyttö* when the original word refers to an adult female. However, with *girl* and *girlfriend*, the situation is different. The contradiction strategy is especially

common in the subtitles of Henri's speech. Nuutti is the only main character whose speech contains no examples to which the contradiction strategy would have been applicable. However, in the second episode, there occurs another kind of difference between the subtitles and his speech, which is discussed more in detail in subsection 5.2.5.

For Matti's speech, the translator has used the contradiction strategy no more than three times.

(95) Matti: (The reason why I'm looking for a Finnish woman is because I'd like to explore my cultural heritage.) And the best way for me to do that is with a Finnish *girl* as well.

Subtitles: (Etsin suomalaista naista, koska haluan tutustua kulttuuritaustaan.) Siihen tutustuu parhaiten suomalaisen *naisen* kanssa. (contradiction on-camera, ep. 1)

The line above is a longer version of a line shown in the preface of the show. Interestingly, the reference changes from *woman* to *girl* in the middle of the line, which is rare in the material. The translator however, has decided to translate both references as *nainen*, which makes the whole more logical to the viewers. Later in the show, only two further instances of the contradiction strategy can be found, one on-camera and one in discussion.

(96) Matti: You know, all three *girls* are really strong contenders.

Subtitles: Kaikki kolme *naista* ovat vahvoilla. (contradiction on-camera, ep. 7)

(97) Matti: And you are a great *girl*, too.

Subtitles: Ja sinä olet mahtava *nainen*. (contradiction in discussion, ep. 9)

Markus's speech includes eleven contradictory translations, five on camera and six in discussions.

- (98) Markus: [...] if I'd met a really nice *girl* who would like to live on Catalina and get to know me a little bit better.

Subtitles: [...] jos olisin tavannut kivan *naisen*, joka haluaisi asua Catalinassa ja tutustua minuun paremmin. (contradiction on-camera, ep. 1)

- (99) Markus: My mom thinks that I need to be with a *girl* that's very forthcoming and strong and tough.

Subtitles: Äidin mielestä tarvitsen suoran ja sisukkaan *naisen*. (contradiction on-camera, ep. 4)

- (100) Markus: I like that Finnish *girls* are a little bit more difficult to understand at first.

Subtitles: Pidän siitä, että suomalaisnaisia on vaikea ymmärtää aluksi. (contradiction in discussion, ep. 5)

- (101) Markus: I know that you are a really awesome *girl* and I really like you a lot.

Subtitles: Tiedän, että olet upea *nainen* ja pidän sinusta paljon. (contradiction in discussion, ep. 7)

In Henri's references, the contradiction strategy has been applied 31 times, out of which 17 on camera and 14 in discussions. This is clearly a higher number than by anyone else.

- (102) Henri: I also like *girls* that are...are down-to-earth, can laugh at themselves, are funny...

Subtitles: Pidän *naisista*, jotka ovat maanläheisiä ja hauskoja. (contradiction on-camera, ep. 2)

- (103) Henri: I was interested to see how *the girls* would react to the countryside [...]

Subtitles: Minua kiinnosti nähdä, miten *naiset* reagoivat maaseutuun [...] (contradiction on-camera, ep. 4)

(104) Henri: Seriously, I think I have the best *girls*, as usual.

Subtitles: Minusta minulla on parhaat *naiset*, kuten yleensä. (contradiction in discussion, ep. 4)

(105) Henri: Those *girls* are good.

Subtitles: Kivoja *naisia*. (contradiction in discussion, ep. 4)

(106) Henri: The chemistry that I have with each *girl* is different.

Subtitles: Jokaisen *naisen* kanssa on erilaiset kemiat. (contradiction on-camera, ep. 5)

(107) Henri: It's hard to really, you know, get to know somebody, let alone in this environment, let alone with three, four, five other *girls*.

Subtitles: On vaikea tutustua toiseen, jos tapaa samaan aikaan neljä tai viisi *naista*. (contradiction in discussion, ep. 7)

(108) Henri: All three of these *girls* are incredibly different and diverse.

Subtitles: Kaikki kolme *naista* ovat erilaisia ja monipuolisia. (contradiction on-camera, ep. 8)

(109) Henri: As I said, I'm attracted to crazy *girls* sometimes.

Subtitles: Minä ihastun hulluihin *naisiin*. (contradiction on-camera, ep. 10)

(110) Henri: I want to thank you for being such a wonderful person, beautiful *girl* [...]

Subtitles: Haluan kiittää sinua. Olet [...] [k]aunis *nainen*. (contradiction in discussion, ep. 12)

Henri is the oldest of the bachelors. Therefore, more mature candidates have been chosen for him, and they would probably not be called *girls* in the Finnish media. The women chosen for Markus and Matti are in their twenties or early thirties, and this can also be a problematic age scale when pondering the question of domesticating or foreignising the references to females.

In the *Other people* group, there are six examples of contradiction strategy, most of them occurring, understandably, at the beginning of the show, when the friends and relatives of the bachelors carry a central role.

- (111) Michael (Markus's father): I think *a girl* that would not suit him that he might be attracted to would be somebody who is pretty wild.

Subtitles: Hänelle ei ehkä sopisi *nainen*, joka on aika villi. (contradiction on-camera, ep. 1)

- (112) Scott (Henri's friend): You know, like, *some girl* like [...] should catch Henri in front of the mirror flexing his muscles [...]

Subtitles: *Naisten* pitäisi nähdä Henri peilin edessä pullistelemassa. (contradiction in discussion, ep. 1)

- (113) Julie (Henri's friend): He needs to find a good *girl*.

Subtitles: Hänen pitää löytää hyvä *nainen*. (contradiction in discussion, ep. 1)

- (114) Nina (Henri's candidate): It's actually really hard to see you kissing and hugging other *girls*.

Subtitles: Minun on vaikea katsoa, kun halaillet muita *naisia*. (contradiction in discussion, ep. 5)

- (115) Nina (Henri's candidate): So, I don't like you see kissing and hugging the other *girls* [...]

Subtitles: Ei ole kiva nähdä, kun halaillet muita *naisia* [...] (contradiction in discussion, ep. 7)

(116) Rob (Henri's friend): How come you always get the good *girls*?

Subtitles: Miksi sinä saat aina ne parhaat *naiset*? (contradiction in discussion, ep. 10)

5.2.5 Other

In the first episode, Henri's speech contains an interesting instance, when he refers to his late dog as *girl*. The translator has chosen to translate this simply as *koira*, which is probably the best way of staying neutral in the translation.

(117) Henri: Simba, *the girl* that I totally loved.

Subtitles: Simba oli minulle todella rakas *koira*. (on-camera, ep. 1)

In the second episode, the series host Nuutti's speech contradicts with the information given on screen. When reading out a book title to the bachelors he says that it is *How to Marry a Finnish Woman?*, but the book cover shows the title *How to Marry a Finnish Girl*. The translator has stayed faithful to the visual information given on screen, which mitigates the contradiction, since the book cover and the subtitles are visible at the same time, whereas Nuutti's speech can be heard at the background.

(118) Nuutti: And I've got something to help us all out: a book called *How to Marry a Finnish Woman*.

Subtitles: Minulla on meille avuksi kirja "How to marry a Finnish Girl". (discussion, ep. 2)

5.3 Comparison to the casting flyer

In the casting flyer, the women are referred to in a rather figurative, abstract and even gender neutral way as *partner*, *a special Someone* or *first love*.

(119) In the search for a Finnish *partner*, the man will explore his own identity [...]

(120) You might not only find the love of a special *Someone*.

(121) We are looking for men who are either searching for their *first love* or trying their luck in the romance stakes again.

Towards the end, the style becomes more advertising-like, with bolded font and capitalised words.

(122) [...] **a single man of Finnish decent who is in the market to find *THE ONE*** [...] (capitalisation and bolding as in the original).

Finally, the men are encouraged to answer nine questions, one double question concerning the women they would like to meet.

(123) What kinds of Finnish *ladies* would you like to meet through this show? What are you looking for in a *woman*?

Interestingly, women are referred with two different words with a slightly different stylistic value, *woman* and *lady*. The same difference can be seen in the series itself, where the person using the word *lady* most is Nuutti, the host. His and the producers' mother tongue is Finnish. It seems that at least *lady* is absent in the active usage of the bachelors in this show. All the other references to female persons in the flyer are more figurative references indicating a gender neutral approach, so they are excluded from the detailed analysis. However, this is an interesting finding, because it shows a Finnish way to express words related to a dating show genre. The gender is not highlighted as explicitly in the flyer as in the participants' speech, and the approach is more abstract. This makes it easier to target the flyer to the potential male participants, since the text most probably appeals to men of different ages.

5.4 Translator's point of view

I interviewed Jaana Wiik per email, and asked her the following questions:

Was there any kind of script available to be used as aid for the translation process, or was the dialogue to be picked up from the soundtrack?

Did you consciously think about translating solutions to the references to female persons? For example, is it appropriate to translate *girl* as *tyttö* on every occasion? Were there any contexts which were especially challenging?

Do you feel that the need for condensing or the other constraints of subtitling had any effect on the translation of references to females?

Can you name any particular translation strategy you used frequently?

I found out that there was no script available, but the director of the show checked all the translations, which Wiik considered to be of great help. She had considered the options for translating the word *girl*, for exactly the same reasons that Deborah Cameron (1992) has mentioned: *Tyttö* could very easily be considered insulting, even though from her view, it does not have the same tone or trivialising meaning in English, especially when the speaker is male. Thus, *girl* should not be translated as *tyttö* on all occasions – according to Wiik, there were only few situations when a person in the scene would comply with the criteria of *girl/tyttö* in Finnish. The participants were of different ages, and in her opinion, the youngest ones could be referred to as *girls* in Finnish, but not the ones who have reached their thirties. Usually, she used *woman*, the person's first name or another kind of paraphrase instead. She also looked at the issue from the participants' point of view: could the woman in the scene be called *girl*, and what would she think of it? Her next of kins are probably also following the show, and insulting or hurting anyone is to be avoided. In her opinion, the whole show was challenging in that sense. Condensing and reading speed always have an effect on the translation solutions when creating subtitles. In reality television series, the scene often changes rapidly. In these cases, it is necessary to condense even more or restructure the dialogue in order to prevent the subtitle from continuing over to the next scene. It is common to use omission and substitution by pronoun for condensing, which she is sure to have used also in this series. She also collaborated with the director who knew more about the backgrounds

of the participants. With her help, Wiik specified some subtitles in order to “facilitate the part of the viewer”, i.e. provided them with additional information. However, she was unable to provide any examples of such changes.

6 Results and Discussion

In this chapter, I shall summarise the results of the analysis and discuss their meaning and applicability in larger contexts. The primary materials are discussed separately.

6.1 Overview

All in all, 361 different references to female persons were found in the show itself, and six additional references in the casting flyer, but these were mostly gender neutral expressions. Repetitions were relatively uncommon, since only eleven references occurred more than once with an identical Finnish translation. There were clear differences in how the occurrences were divided among the participants, and also within the translation strategies applied. The fact that the contradiction strategy was applied only in the direction *tyttö–nainen* was not unexpected. However, some other, rather surprising findings were. On-camera interviews and discussions also seemed to bring forward some differences, varying clearly from strategy to strategy and among the participants. The reason could be that the participants are more relaxed in the individual interviews than in the discussions, and therefore speak more freely. The age of the participants played a role, since Henri was using *girl* much more frequently than the younger bachelors. The women referred themselves as *girls* so seldom that it did not make sense to count them as a separate category. However, this is a rather small-scale study, since it only includes one 12-episode series. The interview of the translator gave valuable additional information on the translation solutions, which will be discussed later in this chapter.

6.2 Differences among participants

References to women, ladies, females, (ex-)wives, and Mrs., were mainly made by Henri with 58 instances altogether. The other bachelors and the show host had much

fewer instances, but with even numbers: Markus (14), Nuutti (13) and Matti (13). In the group *Other people* there were 20 references (see Table 1 for details). Most commonly, the original reference remained the same in the subtitle. This is particularly evident in Henri's speech, since 42 out of the 58 references are unchanged. Omissions and substitutions were used rather scarcely, mostly in the references by Henri and Markus. Notably, even though the number of total references do not vary much between people, Matti is the only bachelor whose expressions have not required any omissions. Using an addition or specification is a relatively uncommon strategy in this material, but apparently, there has been no need to highlight the references to female persons. Compared to omissions and substitutions, the few instances of addition and specification divide more evenly among the speakers: one in Markus's , three in Matti's, five in Henri's, and one in Nuutti's speech, and three instances in the *Other people* group. There were no contradictions in relation to the words referring to adult females, but some references could not be placed in the categories defined. These were found mainly in on-camera interviews and include moving a reference to a later subtitle and substituting it with a pronoun, and omission of attributive adjectives.

Speaker	No change	Omissions and substitutions	Additions and specifications	Contradictions	Other	Total
Markus	3/3	5/0	1/0	[none found]	2/0	14
Henri	21/21	3/5	2/3		3/0	58
Matti	6/2	0/0	2/1		2/0	13
Nuutti	0/8	0/3	0/1		0/1	13
Other people	4/11	0/0	2/3		0/0	20

Table 1. Translation strategies applied to references to adult females. On-camera references are marked in bold, and normal font indicates references made in discussions.

As regards the translation strategies for *girl* and *girlfriend*, the numbers are higher than in the case of references to adult females: Markus has made 92, Henri 79, Matti 30, Nuutti 9 and the *Other people* group 32 references (see Table 2 for details). Most of the unchanged references occurred in Markus's speech. The following ones are Henri and Matti, and the smallest numbers of unchanged references come from the *Other people* group and Nuutti. Markus has made almost as many references translated with omission or substitution strategy as left unchanged, and in the references by Henri, the numbers are exactly even. In Matti's speech, the difference between the strategies is clearer: out of his references, only eight of 30 are omitted or substituted, whereas 14 are left unchanged. Omission and substitution are rather rarely used in *Other people* too, only eight times, and in Nuutti's speech only twice. Most examples of the addition strategies occur in Markus's speech, where there are seven instances of additions and specifications. The last strategy, contradiction, is the most common strategy used to translate Henri's references. It is used least for Matti's speech, only three times, and it is also rather uncommon in the *Other people* group.

Speaker	No change	Omissions and substitutions	Additions and specifications	Contradictions	Other	Total
Markus	21 /17	23 /13	5 /2	5 /6	0 /0	92
Henri	12 /11	11 /12	0 /1	17 /14	1 /0	79
Matti	12 /2	4 /4	3 /2	2 /1	0 /0	30
Nuutti	0 /6	0 /2	0 /1	0 /0	0 /1	10
Other people	3 /9	2 /6	4 /2	1 /5	0 /0	32

Table 2. Translation strategies applied to references to young females. On-camera references are marked in bold, and normal font indicates references made in discussions.

6.3 Effect of age

Both the male and the female participants of the show cover a wide age range, from mid-twenties to late forties. As previously stated, this forms a challenging social situation at least from the translator's and possibly also the male participants' point of view, since it is hard to estimate the effect of cultural differences. For instance for Henri, it was very natural to call the women he met *girls*, even though all of them were in their thirties or forties. Almost 70% of his references to *girls* are either omitted or translated as *woman* in the Finnish subtitles. As to Markus, who is of the same age as his girlfriend candidates, the same procedures are applied to about half of all references. The same applies to Matti's candidates, but out of his references, only one third has been modified by an omission, substitution or contradiction strategy. It would have been interesting to know whether the bachelors' language usage was conscious, but an interview with the participants would probably not have brought any relevant new information after such a long time from the filming of the show.

6.4 On-camera interviews vs. discussion situations

In many situations, the presence of camera had only a minor effect on the references, but some clear exceptions were also found. When talking about women, the biggest differences occur in *no change* and *omission* categories. In Matti's speech, there are seven unchanged references occurred during individual interviews and two in discussions. An even higher difference between interviews and discussions was found the group *Other people*, but reversed (4 on camera, 11 in discussions). Within omissions, the most notable difference is found in the references by Markus. Five of his on-camera references have been omitted from the subtitles, whereas no omissions have been made from his dialogue in discussion situations. There were only few references that could not be placed in any of the translation strategies. Nuutti's reference was made during a discussion, and the other uncategorised examples occurred during interviews.

In the cases of *girl* and *girlfriend*, the variation is more diverse. Again, the differences are most clearly visible in *no change* and *omission* categories. In *no*

change, both Matti and Markus make more direct references on camera than in discussions (12 vs. 2 by Matti and 21 vs. 17 by Markus). In the group *Other people* the situation is again reversed (2 references on camera and 9 in discussions). In contradictions, the highest difference between interviews and discussions occurred in the *Other people* group: the discussions contained five examples of contradiction strategy, whereas the interviews only one. All in all, the applied translation strategies in on-camera vs. discussion situations are rather similar, whether the reference is made to an adult or a young female.

6.5 Casting flyer and interview with the translator

The language in the casting flyer was clearly different from the language used in the show in relation to references to female persons. In the flyer, the words describing women were gender neutral and could have referred to both male and female (*special Someone, partner, first love*). Therefore, this type of words were excluded from the analysis of the programme subtitles. The other variants include *woman* and *lady*, but on no account *girl*. The flyer is so short that no direct conclusions can be drawn, but it supports the hypothesis of avoiding the creation of any negative associations or images of Finnish women by a possible misunderstanding. The interview with Jaana Wiik also supported my hypothesis of the problems related to the translation of references to women. Omission and substitution seemed to be rather common strategies to solve the issues regarding the time and space of subtitles. Additions and specifications were less common, which is understandable, because the subtitles rarely allow any extra space for additional information. Wiik had a correct picture of how she had used the different strategies: the constraints of subtitling had an effect on omitting some of the references, and especially the contradiction strategy indicates a domesticating tendency in the subtitles.

7 Conclusion

The aim of this study was to examine how words referring to adult females are translated into Finnish in the reality dating show *Love Connection* aired in Finland in the English language. My purpose was to find out what kind of translation strategies

are used for these references and what could be the reasons behind the strategy choices. My primary material consisted of 12 episodes of the show, the casting flyer used for advertising the show in the United States, and the interview with Jaana Wiik, the translator of the series for Yle.

The analysis of the English dialogue and Finnish subtitles was made on a qualitative basis. The references were sampled from the dialogue according to pre-defined criteria, since the show was unscripted because of its reality television nature. The translator had no written documents to aid her in the translation process. The references found were divided in groups based on the translation strategy used: *no change*, *omission*, *substitution*, *addition*, *specification*, *contradiction*, and *other*. In addition, the identity of the speaker was noted, including the information of whether the reference had been made during an on-camera interview or in a discussion with the other participants. The female participants and the relatives and friends of the bachelors whose speech contained no more than seven references during the whole series formed a separate group, *Other people*. The eleven occurrences which were repeated during the series with identical Finnish translations considering the reference to a female were excluded from the analysis. The references made in the show were compared to the language in the casting flyer, and an interview with the translator was carried out to complement the results.

A total of 361 eligible references of female persons were listed. Clear differences in the translation strategies were found both among the different speakers and the situations. It was evident that the age of the participants had an effect on the word choices, both from the translator's and the bachelors' side. The oldest of the bachelors used the word *girl* more frequently than the younger ones, which brought an extra challenge to the translator, because the meaning of the Finnish equivalent *tyttö* is more trivialising in meaning than the English *girl*. Since this trivialising image is something that should be avoided, the translation needed to be reformed. These include the strategies of substitution, omission and using a different word, such as *woman*. References which could not be placed to any category were also an interesting detail in this study. The most striking example was found in the speech of Henri, the oldest bachelor, who referred to his deceased dog as *girl*. This was the only reference not including a human object, and at first, I considered excluding it

from the study. However, it is an example of an occasion where this kind of reference comes as a surprise, perhaps drawing the viewer's attention. Other exceptional cases were the moving of a reference from one subtitle to a later one, and omission of an adjective attribute from a reference to a female person, probably due to spatial restrictions. The exceptions mentioned above were rather uncommon: the material contained only two and six occurrences of them, respectively.

The results give valuable information about the translator's work and its challenges with regard to transmitting cultural and social values from one community to another. In rather many cases, the references to female persons were translated into the most probable equivalent, but this cannot be regarded as a fixed rule. The nature of subtitling always brings constraints with it. Especially in a show dealing with finding a partner and relationships between men and women, it is not irrelevant how vocatives are translated from one culture to another. There were only few studies available which discuss the position of woman in the entertainment genre, so there is space for further studies of the topic, especially now when the reality show genre is expanding to new programme fields. In future, there could be a possibility to study other, purer reality dating show programmes with various premises (such as *The Bachelor/Bachelorette*, *Joe Millionaire*, *Farmer Wants a Wife*), and examine whether similar patterns and translation strategies are applicable to these shows. Differences between the formats of different countries and languages could be a topic of a comparative study, especially when the cultures and languages concerned are not in a close contact to each other. One aspect of further studies could be how men are addressed by women in dating shows.

References

Primary sources

Love Connection. 2013. Elf Tatiana (dir). Eyeworks Finland Oy.

Interview of the translator Jaana Wiik by e-mail. (5 June 2014)

Love Connection casting flyer. Personal information by e-mail (18 March 2014)
Lotta Backlund.

Secondary sources

Anderman Gunilla & Rogers Margaret (eds) 1999. *Word, Text, Translation: Liber Amicorum for Peter Newmark*. Clevedon: Multilingual Matters.

Baehr Helen & Dyer Gillian (eds) 1987. *Boxed in: Women and television*. New York: Pandora.

Cameron Deborah 1992. *Feminism & Linguistic Theory*. Second edition. Basingstoke: Palgrave Macmillan.

Cameron Deborah 1996. *Sukupuoli ja kieli: Feminismi ja kielentutkimus*. (Feminism and Linguistic Theory) Transl. Riitta Oittinen ja työryhmä. Tampere: Vastapaino.

Díaz Cintas Jorge & Anderman Gunilla (eds) 2008. *Audiovisual Translation: Language Transfer on Screen*. Basingstoke: Palgrave Macmillan.

Díaz Cintas Jorge & Remael Aline 2007. *Audiovisual Translation: Subtitling*. Manchester, [England]: St. Jerome; Kinderhook, NY.

Díaz Cintas Jorge (ed.) 2009. *New Trends in Audiovisual Translation*. Bristol: Multilingual Matters.

Díaz Cintas Jorge 2010. Subtitling. In Gambier, van Doorslaer (eds): 344–349.

Gambier, Yves 2008. Audiovisuaalisen kääntämisen tutkimuksen suuntaviivoja. Finnish translation by Leena Salmi. In Oittinen & Tuominen (toim.) 73–96.

- Gambier Yves, van Doorslaer Luc (eds) 2010. *Handbook of Translation Studies Volume 1*. Amsterdam: John Benjamins Publishing Company.
- Georgakopoulou Panayota 2008. Subtitling for the DVD industry. In Díaz Cintas, Anderman (eds): 21–35.
- Gottlieb Henrik 2009. Subtitling against the current: Danish concepts, English minds. In Díaz Cintas (ed.): 21–43.
- Hietala Veijo 2008. Televisio ja tunteiden semiotiikka. In Oittinen & Tuominen (toim.): 17–29.
- Hill Annette 2005. *Reality TV: Audiences and Popular Factual Television*. London: Routledge.
- Jackson Howard 1988. *Words and Their Meaning*. London: Longman.
- Jääskeläinen Riitta 2008. Av-kääntämisen tutkimus ja tutkimustarpeet Suomessa. In Oittinen & Tuominen (toim.): 116–130.
- Lomheim Sylfest 1999. The writing on the screen. Subtitling: A case study from Norwegian Broadcasting (NRK), Oslo. In Anderman & Rogers (eds): 190–207.
- Love Connection | ohjelma.yle.fi 2014 [online]. Available: <http://ohjelma.yle.fi/ohjelmat/2377621> (20 April 2014).
- Lyons John 1995. *Linguistic Semantics: An Introduction*. Cambridge: Cambridge University Press.
- Luyken Georg–Michael, Herbst Thomas, Langham–Brown Jo, Reid Helen & Spinhof, Herman (eds) 1991. *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Manchester: European Institute for the Media.
- de Marco Marcella 2009. Gender portrayal in dubbed and subtitled comedies. In Díaz Cintas (ed.): 176–194.

Mäkelä Anna, Puustinen Liina & Ruoho Iris (toim.) 2006. *Sukupuolishow: johdatus feministiseen mediatutkimukseen*. Helsinki: Gaudeamus.

Nord Christiane 2003. Proper names in translations for children: Alice in Wonderland as a case in point. *Meta: Translator's Journal* 48: 182–196.

OED Online [online]. Oxford University Press 2009. Available: www.oed.com (26 May 2014).

Oittinen Riitta & Tuominen Tiina 2008. *Olennaisen äärellä. Johdatus audiovisuaaliseen kääntämiseen*. Tampere: Tampere University Press.

Overview – Finland – Countries – Eyeworks 2014 [online]. Available: http://www.eyeworks.tv/countries/finand/overview_finland (20 April 2014).

Perego Elisa 2009. The codification of non-verbal elements in subtitled texts. In Díaz Cintas (ed.): 58–69.

Remael Aline: Audiovisual translation. In Gambier, van Doorslaer (eds): 12–17.

Valaskivi Katja 2006. Ajankohtaisviihteen sukupuoli. In Mäkelä, Puustinen, Ruoho (toim.): 265–281.

Venuti Lawrence 1997 [1995]. *The Translator's Invisibility: A history of translation*. London: Routledge.

Vertanen Esko 2008. Ruututeksti tiedon ja tunteiden tulkkina. In Oittinen & Tuominen (toim.): 149–169.

Appendix 1

List of the transcribed references to females and their Finnish translations

Abbreviations: c = reference on-camera d = reference in discussion

Episode 1

Preface	Markus: I would like a girl that is open to try some new things and also willing to show me what she is interested in.	kokemusten perusteella. c (adjective omission)
Matti: The reason why I'm looking for a Finnish woman is because I'd like to explore my cultural heritage.	Hän haluaisi kokeilla uusia asioita ja näyttää minulle, mikä häntä kiinnostaa. c (substitution)	Matti: [...] to see some videos of some women who sent their own personal greetings from Finland. [...] katsomaan videoilta naisten tervehdyksiä Suomesta. c (no change)
Etsin suomalaista naista, koska haluan tutustua kulttuuritaustani. c (no change)	Markus: [...] if I'd met a really nice girl who would like to live on Catalina and get to know me a little bit better.	Laura: He has never introduced me to anyone that he has dated.
Markus: So, I'm getting to learn about the girls a little bit.	[...] jos olisin tavannut kivan naisen, joka haluaisi asua Catalinassa ja tutustua minuun paremmin. c (contradiction)	Matti ei ole ikinä esitellyt minulle tyttöystäviään. c (specification)
Alan tutustua tyttöihin. c (no change)	Henri's friend: We would make sure they'd fit into this group [...]	Laura: What kind of girl would be your ideal?
Markus: What sort of woman? I don't know, I think my mother is tired of meeting girls I bring home.	Me varmistamme, että Henrin naiset sopivat joukkoon. d (specification)	Millainen olisi sinun ihannetyttösi? d (no change)
Minkälainen nainen? Äitini on kai kyllästynyt tyttöystäviini. c (2x no change)	Henri: I do miss having a special female that I love and trust and have gone through years of knowing and having great and bad and funny and crazy experiences with.	Michael: You go for the intellectual path?
Markus: My ideal woman? I haven't met her yet, so it's difficult to describe my ideal woman.	Kaipaanaista, jota rakastan ja jonka tunnen vuosien hyvien ja huonojen	Haluaisitko fiksun naisen? d (addition)
En ole vielä tavannut unelmieni naista, joten on vaikea kuvailla häntä. c (omission, shift)		Matti: The reason why I'm looking for a Finnish woman is because I'd like to explore my cultural heritage. And the best way for me to do that is with a Finnish girl as well.
		Etsin suomalaista naista, koska haluan tutustua kulttuuritaustani. Siihen

tutustuu parhaiten
suomalaisen naisen kanssa. c
(no change, contradiction)

Laura: Are you excited to
meet all these girls?
Oletko innoissasi? d
(omission)

Laura: [...] I don't know if
you should bring your
potential girlfriend to
Heureka.

Kannattaako mahdollisia
tyttöystäviä viedä
Heurekaan? d (no change)

Matti: I'd say that I do prefer
women who are self-starters
who are also very career-
oriented, and who have
dreams and who have visions
for who they wanna be and
what they wanna do.

Pidän naisista, jotka
panostavat uraansa. Naisista,
joilla on haaveita ja
suunnitelmia uralleen. c (no
change, addition)

Markus: [...] my dad's
fiancée is a very nice lady.
Pidän [...] isäni
morsiamesta. c (no change,
omission)

Michael: I think a girl that
would not suit him that he
might be attracted to would
be somebody who is pretty
wild.
Hänelle ei ehkä sopisi

nainen, joka on aika villi. c
(contradiction)

Scott: You know like, some
girl like [...] should catch
Henri in front of the mirror
flexing his muscles [...] Naisten pitäisi nähdä Henri
peilin edessä pullistelemassa.
d (contradiction)

Henri: [...] we were all
living together and there was
a bunch of girls, I mean, we
were just friends hanging out
[...] Me asuimme yhdessä ja
hengailimme tyttöjen kanssa.
d (no change)

Henri: [...] I go "Girls,
watch this!"
Käskin tytöt katsomaan. d
(no change)

Henri: I think the women in
Finland are good, they have
to go through harsh
conditions and everything,
you know.

Suomalaiset naiset ovat
hyviä ja karaistuneita. d (no
change)

Henri: We look at the women
in Southern California,
sometimes I think are a little
soft or spoilt.
Eteläisen Kalifornian naiset
ovat joskus hemmoteltuja. c
(no change)

Henri: I've met wonderful
girls out here.
Olen tavannut upeita naisia
täällä. c (contradiction)

Henri: But from what I can
ascertain and best describe to
my fellow guy friends and
female friends [...] Voin vakuuttaa ystäväilleni
miehille ja naisille [...] d (no
change)

Henri: Julie is probably my
best female friend.
Julie on varmaan paras
naispuolinen ystäväni. c (no
change)

Henri: So, there is Midwest
girls which I kind of like, are
more down-to-earth [...] Pidän maanläheisistä
naisista. d (contradiction)

Henri: And if you go to the
coast like Helsinki, you get
like these city girls like L.A.
or New York [...] Helsingissä on urbaanimpaa,
kuten Los Angelesissa tai
New Yorkissa. d (omission)

Henri: [...] they are little
more demanding and self-
absorbed.
Naiset ovat vaativampia ja
itsekeskeisempiä. d
(specification)

Julie: He needs to find a
good girl.

Hänen pitää löytää hyvä
nainen. d (contradiction)

Henri: Simba, the girl that I
totally loved.

Simba oli minulle todella
rakas koira. c (reference to
an animal)

Next time:

Markus: I really like
somebody who's smart, and,
you know, and makes me
think.

Pidän fiksiista naisista, jotka
paneavat ajattelemaan. c
(specification)

Matti: I usually go for
someone who shares similar
interests.

Pidän naisista, joilla on
samoja kiinnostuksen
kohteita. c (specification)

Henri: The type of woman
I'm typically attracted to...
passionate, kind of crazy
girls, the ones that are a little
cuckoo.

Nainen, joka minua
kiinnostaa... intohimoiset,
vähän villit naiset, jotka ovat
vähän kahjoja. c (no change,
contradiction)

Scott: That can be the next
Mrs. Nurminen right there.

Tuo voi olla Henrin uusi
rouva. d (no change)

Episode 2

Scott: [...] but I think he is
just waiting to meet the right
girl.

Luulen, että hän odottaa sitä
oikeaa. c (omission)

Henri: She is a woman. She
may see a girl that she thinks
is better for me than maybe
what I do.

Hän on nainen. Hänestä joku
voi sopia minulle paremmin
kuin minun mielestäni. c (no
change, substitution)

Henri: I like somebody that
has a backbone [...]

Pidän naisista, joilla on
selkärankaa [...] c
(specification)

Julie: [...] for a woman,
when I date men that have
never been married [...]
Naisena ihmettelen, jos mies
ei ole ollut naimisissa. d (no
change)

Henri: I also like girls that
are...are down-to-earth, can
laugh at themselves, are
funny [...]

Pidän naisista, jotka ovat
maanläheisiä ja hauskoja. c
(contradiction)

Julie: So, are you saying that
American women aren't
sincere?

Eivätkö amerikkalaiset naiset

ole vilpittömiä? d (no
change)

Scott: No, just some girls
that I know.

Jotkut tuntemani eivät ole. d
(omission)

Julie: See, maybe you should
re-evaluate people you are
looking.

Tapaillet vääriä naisia. d
(specification)

Henri: If they can't agree on
the eight women [...]

Jos he eivät pääse sopuun
kahdeksasta naisesta [...] c
(no change)

Scott: That can be the next
Mrs. Nurminen right there.
Tuo voi olla Henrin tuleva
vaimo. d (no change)

Michael: I actually would
like to see Markus with
somebody like that, you
know.

Tuollainen tyttö sopisi
Markukselle. d
(specification)

Markus: [...] somebody who
is gonna be tough and keep
me interested.

Tytön pitää olla tiukka ja
säilyttää mielenkiintoni. c
(specification)

Eve: I'm 24 years old, a girl
from Northern Finland.

Olen 24-vuotias tyttö Pohjois-Suomesta. c (no change)	keskustella ja nauraa. c (specification)	change)
Michael: I see that, um, the girls that we had to select from [...]	Judy: We read... women read women differently than men read men, I mean men read women.	Julie: Women do this. (clapping her hands)
Tytöt, joista meidän piti valita [...] c (no change)	Naiset tulkitsevat naisia eri tavoin kuin miehet miehiä. Tarkoitan miehet naisia. d (3x no change)	Naiset komentelevat. d (no change)
Laura: He has never introduced me to anyone he has dated, ever. Hän ei ole koskaan esitellyt minulle tyttöystäviään. c (specification)	Markus: They met my expectations and more. Tytöt vastasivat odotuksiani. c (specification)	Henri: If I had to name three of the girls that popped out [...]
Matti: It's not hard to impress my mom. I think if... if you are Finnish, I think that's enough for her. Äidilleni riittää, että tyttö on suomalainen. c (specification)	Laura: I think, of all the girls that Matti... or that was chosen for Matti, there is one in particular that I think would match up very well with him. Luulen, että valitsemistamme tytöistä yksi on sellainen, joka sopisi todella hyvin Matille. c (no change)	Jos pitäisi nimetä kolme tyttöä, jotka erottuivat joukosta [...] c (no change)
Matti: I do prefer women who are self-starters [...] Pidän naisista, jotka ovat urasuuntautuneita. c (no change)	Nadina: They made a woman's team. Liityin naisten joukkueeseen. c (no change)	Nuutti: So, if you have any doubts or questions about Finland, Finnish culture, Finnish women, you can turn to me. I'm not sure if I can help you with the last one. Kysykää mitä vain Suomesta, kulttuurista tai naisista. En ole varma, osaanko auttaa naisasioissa. d (adjective omission, specification)
Michael: This girl would be a nice...	Matti: She has definitely got a lot of science in her. Tiedenainen. d (specification)	Markus: You can ask me that question again tomorrow after I meet all the girls. Kysy huomenna, kun tapaan kaikki tytöt. d (no change)
Tämä tyttö olisi hyvä. d (no change)	Hannele: Man is a pilar, and wife is completing. Mies on kodin pilari, jota vaimo täydentää. c (no	Nuutti: So, what kind of girls do you like? (Matti: What kind of girls do I like?) Yeah, is there a Matti type of girl? Millaisista tytöistä pidät? Onko "Matin tyyppiä"? d (no change, 2 omissions)
Matti: I'm looking for someone who (I) can share equal intelligent conversations with and who has a sense of humor. Etsin tyttöä, jonka kanssa voi		

Markus: Female type?

Tyyppiä nainen. d (no change)

Matti: Yes, preferably female.

Mielellään nainen. d (no change)

Henri: I think they're... they're like at the verge of their first true love experience, or marriage or a very serious girlfriend, so... Heillä on edessään ensirakkaus, avioliitto tai vakava suhde. c (substitution)

Book cover and subtitle: "How to marry a Finnish girl?, but Nuutti says "woman" d (slip)

Markus: She might.. she might like fish and...and...and swimming. Tyttö ehkä pitää kaloista ja uimisesta. c (specification)

Nuutti: And you will dream of your future wife. Näet unessa tulevan vaimosi. d (no change)

Matti: The next day is going to be...we are going to be meeting the girls. Lähipäivinä tapaamme tytöt. c (no change)

Henri: I'm scared in meeting the women that I forget their names.

Pelkään, etten muista nimiä. c

So, I'm going over the list and checking that.

Yritän opetella naisten nimet. c (shift)

Markus: Are you seeing love in the fire, your future wife?

Näetkö liekeissä tulevan vaimosi? d (no change)

Markus: The girl is really drunk and she...she can't talk.

Tyttö on todella humalassa eikä pysty puhumaan. c (no change)

Matti: Would you say, you are feeling some burning sense of desire for one of the people on your list? Tunnetko palavaa himoa johonkin listasi tytöistä? d (specification)

Next time:

Markus: I hope that the women think that I'm sincere, and I'm a gentleman [...], and how they treat women.

Toivottavasti olen heistä vilpitön herrasmies, ja heille syntyy hyvä käsitys amerikkalaisista. c (substitution, omission)

Henri: The catlady is a breeder of cats.

Kissanainen on kissojen kasvattaja. c (no change)

Nuutti: One of the ladies is unable to participate even though she wanted to. Yksi nainen ei pääse mukaan, vaikka halusi tulla. d (no change)

Nuutti: You have to choose four girls. Sinun täytyy valita neljä tyttöä. d (no change)

Episode 3

Preface

Nuutti: You have to choose four girls. Valitse neljä tyttöä. d (no change)

Henri: These girls are a little feisty.

Tytöt ovat kipakoita. c (no change)

Markus: Today, minä menen Loviisa, and I'm gonna go meet the girls.

Menen tänään Loviisaan tapaamaan tyttöjä. c (no change)

Markus: I hope that the women think that I'm sincere, and I'm a gentleman, and that they have a good perceptions of

Americans, and how they treat women.	vaikka halusi tulla. d (omission)	How are you? Hei, tytöt. Mitä kuuluu? d (no change)
Toivon, että olen heistä vilpitön ja herrasmies.	Matti: This is a great place to meet all of the girls [...]	Markus: Some of the girls I've been getting to know are a little bit shy.
Haluan antaa hyvän kuvan amerikkalaisista. c (substitution, omission)	Tämä on hieno paikka tavata kaikki tytöt [...] c (no change)	Jotkut tytöistä ovat vähän ujoja. c (no change)
Markus: What do you think? Do I look like I'm ready to meet some Finnish girls? Olenko valmis tapaamaan suomalaistytöjä? c (no change)	Matti: As soon as I start worrying about what all the girls are gonna think of me I think that'll start to get me a little nervous.	Markus: It's been difficult because I'm a little overwhelmed talking to seven girls at the same time.
Henri: [...] now I'm a little anxious to meet the girls [...] Minua jännittää tavata tytöt [...] c (no change)	Hermostun, jos alan miettiä, mitä tytöt minusta ajattelevat. c (no change)	Hankalaa puhua yhtä aikaa seitsemän tytön kanssa. c (no change)
Henri: My understanding is...Anna, the catlady, is a breeder of cats. Ymmärtääkseni Anna kasvattaa kissoja. c (omission)	Matti: You know, one of the most important things when I...when I meet new people and new women especially, is, there has to be a good flow of conversation [...] Kun tapaan uusia ihmisiä ja etenkin naisia, keskustelun pitää sujua [...] c (adjective omission)	Matti: [...] they're just excited... as excited as I was. [...] tyttöjä jännittää ihan yhtä paljon. c (specification)
Henri: I'm hoping that the women like me. Toivon, että naiset pitävät minusta. c (no change)	Nuutti: So, are you excited to meet the girls? Odotatko jo tyttöjen tapaamista? d (no change)	Henri: First impression of the group... I think these girls are a little feisty. Ensivaikutelmani on, että tytöt ovat aika kipakoita. c (no change)
Nuutti: Are you excited to meet the ladies? Odotatko jo naisten tapaamista? d (no change)	Markus: Before I met the women I was really nervous and my eyes were closed.	Henri: To my favourite six Finnish women! Kuudelle suosikkinaiselleni Suomesta! d (no change)
Nuutti: One of the ladies, Saara, is unable to participate, even though she wanted to. Saara ei pääse mukaan,	Minua jännitti kamalasti ja silmäni olivat kiinni. c (omission)	Henri: OK, girls. No niin, tytöt. d (no change)
	Markus: Hello! Hi, girls!	Matti: I got to meet eight women today [...] Tapasin kahdeksan naista

tänään [...] c (no change)

Nadina: We've had a lot of fun with the girls, just waiting for you!

Meillä on ollut kivaa sinua odotellessa. d (omission)

Markus: I'm glad we got a chance to come and talk personally. I was really stressful trying to talk to all the girls at the same time.

Kiva jutella kahden kesken, eikä kaikille yhtä aikaa. d (omission)

Markus: [...] all excited to meet the girls [...]

Halusin vain tavata teidät. d (substitution)

Markus: Finnish girls are very independent. If you asked an American girl what she wanna do [...] Suomalaistytöt ovat itsenäisiä. Amerikkalaistyttö haluaisi [...] d (2x no change)

Eeva E.: The fact that you thought that you'd woo a Finnish girl with cooking salmon.

Se, että luulit valloittavasi suomalaistytön lohella. d (no change)

Markus: Some of the girls were very, you know, honest and open with me.

Jotkut tytöt olivat hyvin rehellisiä ja avoimia. c (no change)

Henri: Ladies, [...]

Neidit, [...] d (no change)

Henri: I love to play golf and it's hard to find women that golf.

Tykkään golfista, eikä ole helppo löytää golfaavaa naista. d (no change)

Henri: But a very lovely lady overall.

Olet oikein ihana nainen. d (no change)

Markus: Thank you, girls.

Kiitos, tytöt. d (no change)

Nuutti: You have to choose four girls to go on with this adventure with you.

Sinun pitää valita neljä tyttöä tähän seikkailuun. d (no change)

Markus: I think the girls are just, you know, very realistic about what to expect from this.

Uskon, että tytöillä on hyvin realistiset odotukset tästä. c (no change)

Nuutti: Now it's your time to write a personal letter to each one of the girls [...] Kirjoita kirje jokaiselle tytölle [...] d (no change)

Markus: Today I chose Eveliina. She is one of my girls.

Yksi valintani oli Eveliina. c (omission)

Markus: [...] but I think that she is a really cool girl [...] [...] mutta hän on kiva tyttö [...] c (no change)

Matti: [...] if there are, in fact, growing feelings towards one of these four lucky women.

[...] alanko kiintyä yhteen näistä neljästä naisesta. (adjective omission)

Henri: When I make my decision based on which of the women I'd like to keep and continue to get to know better [...]

Kun päätän, ketkä naiset haluaisin pitää mukana tutustuakseni heihin paremmin [...] c (no change)

Henri: Sari, I think is a...a girl that's very interesting. To me, she reminds a little bit of one of my older girlfriends and a little bit of my ex-wife [...]

Sari on hyvin kiinnostava. Hän muistuttaa entistä tyttöystävääni ja vähän ex-vaimoani [...] c (omission, 2x no change)

Henri: It's always hard to say
goodbye to some of the
women, too.

On vaikea hyvästellä jotkut
naisista. c (no change)

Anna (reading from Henri's
letter): [...] that you will not
be one of the final four girls.
[...] että sinä et ole yksi
neljästä valinnastani. d
(omission)

Henri: It's a short time to
spend with the women [...]
Vietin todella vähän aikaa
naisten kanssa [...] c (no
change)

Henri: I'm anticipating that I
will form some strong bonds
with these women [...]
Uskon, että luon vahvoja
siteitä näihin naisiin [...] c
(no change)

Next time:

Matti: Meeting the girls here
is going to be almost
revealing in a way.

Tyttöjen tapaaminen täällä
tulee olemaan paljastavaa. c
(no change)

Episode 4

Markus: I was looking at
[...] seven beautiful girls
[...]
[...] näin [...] seitsemän
kaunista naista [...] d
(contradiction)

Nuutti: You shared some
intimate moments with some
of the ladies.

Sinulla oli intiimejä hetkiä
parin naisen kanssa. d (no
change)

Henri: I'd rather actually talk
about how my group of girls,
I really enjoyed visiting with
them.

Puhutaan mieluummin siitä,
että minusta oli tosi kiva
tavata naiset. d
(contradiction)

Henri: [...] because they
have younger girls. The girls
I had, they are more mature,
they've had life experiences.
Heillä on nuorempia naisia.
Minä tapasin kypsempää ja
kokeneempia naisia. d (2
contradictions)

Henri: Those girls, I mean,
they got great attitude and
extremely down-to-earth
[...]

Heillä oli loistava asenne ja
jalat maassa. d (substitution)

Henri: One of the girls, when
we were having our one-on-
one interviews [...]

Kun juttelin yhden tytön
kanssa kahden [...] d (no
change)

Nuutti: And you are gonna
bring the ladies with you.

Otat naiset mukaan. d (no
change)

Henri: With the girls and
going to Hartola, I hope to
get to know each other on an
individual basis a little bit
more.

Toivon, että Hartolassa
tutustun naisiin paremmin. c
(contradiction)

Nuutti: What would you like
to share with the girls?
Mitä haluat näyttää tytöille?
d (no change)

Nuutti: And after the trip,
you're gonna choose three
ladies to continue this
adventure with you.
Matkan jälkeen valitsette
kolme naista, joiden kanssa
seikkailu jatkuu. d (no
change)

Markus: A little
overwhelming, to spend the
next two days with all the
women.

Pelottava ajatus viettää kaksi
päivää naisten kanssa. c (no
change)

Markus: How are you doing,
girls?

Miten menee, tytöt? d (no
change)

Markus: So girls, we are
going to hang out and spend
some time in Vihanti [...]

Vietämme aikaa Vihannissa [...] d (omission)	change)	Henri: Mom, I brought you four wives, look!
Henri: They are gonna be here shortly. Naiset tulevat pian. d (specification)	Matti: The reason I chose these four girls was because I thought they would all be a lot of fun to hang out with, or at least to talk with. Valitsin nämä neljä tyttöä, koska ajattelin, että he olisivat hauskaa seuraa. c (no change)	Äiti, toin neljä vaimoa näytille! d (no change)
Henri: My parents, it'll be interesting to see how my parents respond to the four women. Jännä nähdä, miten vanhempani reagoivat näihin neljään naiseen. c (no change)	Enni: We're fine, independent women. Itsenäinen nainen pärjää. d (no change)	Henri: I think the girls did great. Tytöt pärjäsivät hienosti. c (no change)
Henri: Very funny, humorous girl. Hauska tyttö. d (no change)	Markus: These are the girls. Tässä tytöt nyt ovat. d (no change)	Henri: I have a question for the girls. Minulla on kysymys tytöille. d (no change)
Henri: Very nice, get to know her a little bit. Oikein kiva tyttö, kun häneen tutustuu. d (specification)	Markus: That's what they need... Niitä tytöt tarvitsevatkin... d (specification)	Nina N.: I am just kind of girl that I go my life where the doors open. Minä menen sinne, minne ovat avautuvat. d (omission)
Henri: Reminds me a little bit of my ex-wife. Hän muistuttaa vähän ex- vaimoani. c (no change)	Markus: So girls, there's some rhubarb. Tässä on raparperia. d (omission)	Henri: I didn't tell my parents anything about the girls at all. I wanna have their honest opinion of what they thought of each of the girls. En kertonut vanhemmilleni mitään tytöistä. Haluan kuulla rehelliset mielipiteet kaikista tytöistä. c (2x no change)
Henri: Cheers! Welcome, girls! Kippis! Tervetuloa, tytöt! d (no change)	Henri: I was interested to see how the girls would react to the countryside [...] Minua kiinnosti nähdä, miten naiset reagoivat maaseutuun [...] c (contradiction)	Matti: These are all my past girlfriends [...] Nuo kaikki ovat entisiä tyttöystäviäni. d (no change)
Matti: Meeting the girls here is going to be almost revealing in a way. Tytöjen tapaaminen täällä on lähes paljastavaa. c (no	Henri: My ex you know, filed against me. Ex-vaimoni haki eroa. d (no change)	Enni: Now like, every guy is gonna bring here their girls. Nyt kaikki kundit tuovat

tyttöjä tänne. d (no change)	Henri: I like all the four girls that are remaining.	that's independent [...]
Markus: All right, girls, somebody has got to slice some onion.	Pidän kaikista neljästä. c (omission)	Haluan itsenäisen naisen [...] c (specification)
Jonkun pitää silputa sipulia. d (omission)	Markus: If the three... the four girls were to pick me, which would be the top three that you think would wanna pick me the most?	Henri: The chemistry that I have with each girl is different.
Henri: OK, ladies, shall we? Mennäänkö, leidit? d (no change)	Jos tyttöjen pitäisi valita minut, keitä kiinnostaisin mielestäsi eniten? d (no change)	Jokaisen naisen kanssa on erilaiset kemiat. c (contradiction)
Henri: Weren't they great girls?	Markus: My mom thinks that I need to be with a girl that's very forthcoming and strong and tough.	Markus: I have a pretty good idea of the final three girls that I'd like to continue on with [...]
Eivätkö he olleet ihania tyttöjä? d (no change)	Äidin mielestä tarvitsen suoran ja sisukkaan naisen. c (contradiction)	Taidan jo tietää, keiden kolmen kanssa haluan jatkaa [...] d (omission)
Henri: Seriously, I think I have the best girls, as usual. Minusta minulla on parhaat naiset, kuten yleensä. d (contradiction)	Pirkko: The girl from Oulu. Se tyttö Oulusta. d (no change)	Markus: I have feelings for some of the girls and we'll see how they develop. Katsotaan, miten tunteeni joitakin kohtaan kehittyvät. c (omission)
Henri: Those girls are good. Kivoja naisia. d (contradiction)	Pirkko: The one which was shy... Se ujo tyttö... d (specification)	Henri: It's a tough situation for the girls. Tilanne on vaikea naisille. d (contradiction)
Henri: What did you think of the girls? Mitä piditte tytöistä? d (no change)	<u>Episode 5</u>	Henri: [...] you know, there is four girls and it goes down to three and then two, so that makes it tough.
Anja: Very nice, smart girl. Oikein kiva ja fiksu tyttö. d (no change)	Henri: Hello, ladies! Hei, naiset! d (no change)	Te karsiudutte vähitellen, mikä on rankkaa. d (substitution)
Henri: They are all good girls. Kaikki ovat kivoja. d (omission)	Henri: I take girls fishing. Vien tytöt kalastamaan. c (no change)	Nina: It's actually really hard to see you kissing and hugging other girls.
	Henri: I want somebody	

Minun on vaikea katsoa, kun
halaillet muita naisia. d
(contradiction)

Henri: I'm fifty-fifty on
chemistry, because she does
remind me of my ex-wife.
Epäröin, koska hän
muistuttaa ex-vaimoani. c
(no change)

Henri: I have to talk to all the
girls and be fair.
Minun pitää jutella kaikkien
naisten kanssa. d
(contradiction)

Riina: Girls, I'm gonna steal
Henri for a while, if it's OK
to you.
Varastan Henrin hetkeksi, jos
sopii. d (omission)

Markus: We still had really
great time playing some
games and doing some rides
with the girls.
Pelasimme pelejä ja
kävimme laitteissa. c
(omission)

Markus: I like that Finnish
girls are a little bit more
difficult to understand at
first.
Pidän siitä, että
suomalaisnaisia on vaikea
ymmärtää aluksi. d
(contradiction)

Markus: Opposed to girls
that just like, fall in love very

easily, it's not very exciting.
Ei ole kovin jännää, jos tyttö
rakastuu saman tien. d (no
change)

Markus: I don't want the girl
I choose to get seasick, so...
En halua, että valitsemani
nainen tulee merisairaaksi. d
(contradiction)

Henri: These girls are great.
Nämä tytöt ovat mahtavia. c
(no change)

Markus: Ann-Marie, [...] she
is one of the girls I really like
a lot right now.

Pidän Ann-Mariesta tosi
paljon. c (omission)

Matti: The difference
between Aino, Ingariina and,
Enni and Tuulia is definitely
that is more...one group is
more outgoing, one group is
more reserved.
Tyttöjen välillä on se ero,
että toiset ovat
sosiaalisempia. c
(substitution of names)

Henri: Thank you, ladies, for
all being here tonight.
Kiitos, että tulitte tänne
tänään. d (omission)

Henri: You girls had fun
today, did you not?
Teillä oli hauskaa tänään,
eikö? d (omission)

Nina N.: I am just a... I am
just an ordinary girl.
Olen ihan tavallinen tyttö. d
(no change)

Henri: I don't know what's
got into the girls, I don't
know what they did this
afternoon [...]
En tiedä, mikä naisiin meni
iltapäivän jälkeen. c
(contradiction)

Henri: The young Nina, great
girl.
Nina on hauska tyttö. c (no
change)

Henri: Ladies, like life, is an
open book that never ends
until you die.
Naiset ovat kuin
päättymätön, avoin kirja. c
(no change)

Markus: She came to me and
told me that she thinks I
should choose the other girls.
Hän sanoi, että minun pitäisi
valita muut naiset. c
(contradiction)

Markus: And if I had to say
that I was liking one of the
girls a lot right now, it'd
probably be her.
Voisin jopa sanoa, että pidän
juuri hänestä paljon. c
(omission)

Markus: Ann-Marie, you are
a tough girl.

Ann-Marie, olet vahva tyttö.
c (no change)

Markus: For a girl who told
me on the first date that she
was shy and didn't think her
English was very good.
Hän sanoi olevansa ujo ja
osaavansa huonosti
englantia. c (omission)

Markus: The girls have not
seen too much of my
romantic side [...]
Tytöt eivät ole nähneet
romanttista puoltani [...] c
(no change)

Markus: You are an awesome
girl and your confidence and
outgoing personality is what
I like most about you.
Olet mahtava tyttö ja ihanan
seurallinen. c (no change)

Markus: She is going to be
better a friend for me than a
girlfriend.

Hän on minulle parempi
ystävä kuin tyttöystävä. c (no
change)

Markus: I'm feeling
confused after you told me to
choose the other girls this
morning.
Oli hämmentävää, että käskit
minun valita muut. c
(omission)

Markus: These upcoming
dates are gonna be an

opportunity for me to
understand where these girls
come from and have a good
look into who they are as a
person.
Tulevilla treffeillä voin oppia
tuntemaan tytöt paremmin. c
(no change)

Episode 6

Nuutti: How did the girls
react to your parents?
Miten tytöt reagoivat
vanhempiisi? d (no change)

Henri: He is all over the
girls. I got to keep my dad
away from the girls.
Isäni oli innoissaan. Häntä
piti oikein vahtia. d (2
omissions)

Nuutti: Who was his
favourite of the girls?
Kuka oli hänen suosikkinsa?
d (omission)

Nuutti: The agenda for today
is single dates.
Tänään tapaatte tyttöjä
kahden kesken. d (addition)

Henri: She is completely
different than the rest of the
girls [...]
Hän on erilainen kuin muut
[...] c (omission)

Markus: [...] and I think that
she is really a thoughtful girl.
Hän on hyvin huomaavainen.

c (omission)

Markus: It's gonna be really
nice not to have all the other
girls around [...]
Kiva tavata ilman muita
tyttöjä. d (no change)

Henri: Nina is different than
a lot of the other Finnish
girls [...]

Nina on erilainen kuin moni
muu suomalaisnainen. c
(contradiction)

Matti: This is the first time
I'm actually able to spend
some time with one of the
girls on one-to-one basis [...]
Tapaan yhden tytöistä nyt
ensi kertaa kahden kesken. c
(no change)

Matti: Aino is... she isn't
like the other two girls.
Aino on erilainen kuin kaksi
muuta tyttöä. c (no change)

Markus: You understand how
long it would take me to
get, like, an American girl to
eat one of those oysters, for
the first time?

Amerikkalaistyttöä pitäisi
suostutella kokeilemaan
ostereita. d (no change)

Markus: I like to make
certain drinks for myself and
then I have drinks at... more
like softer than the girls like,
so...

Tykkään tehdä tiettyjä
drinkkejä itselleni ja toisia
tytöille. d (no change)

Markus: [...] I was a little
apprehensive to cross this
bridge with any of the girls
up until now because I didn't
want to look like, look bad in
front of eight different girls
but it's getting to the point
now where I think I can kind
of make a choice and see
which girl I like a lot [...]
Minua arvelutti ylittää sitä
rajaa, etten näyttäisi typerältä
kahdeksan naisen silmissä,
mutta nyt voin tehdä
valinnan ja miettiä, kenestä
pidän paljon. c (2 omissions,
contradiction)

Henri: To be honest, I have
known girls like Nina. Not
exactly like Nina, but girls in
the States that have humble
beginnings or tough
circumstances early on.
Those girls are tough.
Olen tuntenut Ninan kaltaisia
naisia. En ihan samanlaisia,
mutta naisia, joilla on ollut
vaikea lapsuus. He ovat
kovia. c (2 contradictions,
omission)

Henri: I'm trying to keep in
open mind and not trying to
draw any conclusions,
because that's how I would
like to be treated if I was one
of the women.

Yritän olla vetämättä mitään
johtopäätöksiä, koska tässä
tilanteessa toimin itse
samoin. c (omission)

Episode 7

Markus: She was a very nice
girl. We went to the park.
Menimme puistoon. d
(omission)

Henri: She got angry at me
for that, and I'm like, "Hang
on sister, easy".
Hän suutahti minulle. Yritin
sanoa, että rauhoitu. d
(omission)

Henri: I think she is a great
girl and I think we have a
pretty good relationship.
Pidän hänestä ja minusta
meillä on aika hyvä suhde. d
(omission)

Nuutti: Based on your
experiences with Finnish
women so far, have you
noticed any cultural
differences?
Ovatko suomalaisnaiset
mielestänne erilaisia? d (no
change)

Markus: It's different to me
to have the girl so insistent
on paying.
Se on erilaista, että nainen
haluaa maksaa. d
(contradiction)

Henri: My girls don't pay.
Minun naiseni eivät maksa. d
(contradiction)

Markus: I think all the other
girls are very sweet but it has
been obvious that they like
me.
Muut tytöt ovat herttaisia ja
selvästi pitävät minusta. d
(no change)

Matti: [...] it's not my
parents who are going to be
dating a girl, it's going to be
me who is dating a girl.
Vanhempani eivät etsi
kumppania, vaan minä. d
(substitution, omission)

Henri: It's hard to really, you
know, get to know
somebody, let alone in this
environment, let alone with
three, four, five other girls.
On vaikea tutustua toiseen,
jos tapaa samaan aikaan
neljä tai viisi naista. d
(contradiction)

Nina: So, I don't like you see
kissing and hugging the
other girls [...]
Ei ole kiva nähdä, kun
halaillet muita naisia [...] d
(contradiction)

Nina: So, if you want a
woman who will go out
fishing with you [...]
Jos haluat naisen, joka lähtee
kanssasi kalaan [...] d (no

change)

Markus: I was considering that she is probably one of the girls I wanted to come to California the most.

Hän oli ehkä se, jonka olisin eniten halunnut Kaliforniaan. c (substitution)

Markus: I know that you are a really awesome girl and I really like you a lot.

Tiedän, että olet upea nainen ja pidän sinusta paljon. d (contradiction)

Matti: You know, all three girls are really strong contenders.

Kaikki kolme naista ovat vahvoilla. c (contradiction)

Next time:

Henri: The decision to go from three women to two is very difficult.

On vaikea päätös karsia yksi kolmesta. c (omission)

Episode 8

Previously:

Markus: I was considering that she is probably one of the girls I wanted to come to California the most.

Hänet olisin ehkä eniten halunnut Kaliforniaan. c (omission)

Markus: I have been so lucky

up until now with this opportunity, all these beautiful girls in Finland [...]

Minulla on ollut onnea.

Pääsin Suomeen tapaamaan ihania naisia. d (contradiction)

Matti: You know, I'm trying to keep it... trying to keep it very even, I'm trying to keep it very fair between my girls. Yritän suhtautua tyttöihin tasapuolisesti ja reilusti. d (no change)

Henri: [...] I mean, there is a lot of pressure there when you are a young woman, single with kids. Siinä on paljon paineita. Nuori sinkkunainen, kaksi lasta. d (no change)

Nuutti: You said earlier that she reminds you of your ex-wife. Sanoit aiemmin, että hän muistuttaa ex-vaimoasi. d (no change)

Henri: It's negative in that I could see where... and some of the other girls, too [...] Negatiivista siinä on se, mitä näen toisissakin naisissa. d (contradiction)

Markus: [...] because she is...she is one of those good girls you don't wanna mess

up.

[...] koska hän on hyvä tyttö, jota ei halua vedättää. d (no change)

Markus: She seems to be a really cool girl that I have a lot in common with.

Meillä on paljon yhteistä. c (omission)

Markus: Girl has got some style.

Tytössä on tyyliä. c (no change)

Markus: Maybe she is not as, like of a sweet girl I thought, she is kinda badass. Ehkä hän ei olekaan niin kiltti kuin luulin, vaan aika hurja. (omission) c

Henri: I think she is a well-grounded girl.

Hän on tasapainoinen nainen. c (contradiction)

Markus: I think she is as sweet as it can be.

Hän on ihana tyttö. c (addition)

Henri: Right, young lady. No niin, neitokainen. d (no change)

Henri: I think some of the girls may be jealous of you. Jotkut tytöt saattavat kadehtia sinua. d (no change)

Henri: Maybe it is the wine.
It could be the woman,
though.

Ehkä se johtuu viinistä. Tai
naisesta. d (no change)

Henri: All three of these girls
are incredibly different and
diverse.

Kaikki kolme naista ovat
erilaisia ja monipuolisia. c
(contradiction)

Markus: She is a really
awesome girl.

Hän on upea tyttö. c (no
change)

Markus: I still like you even
though you are a crazy
flower lady.

Pidän sinusta edelleen,
vaikka oletkin hassu
kukkatäti. d (no change)

Markus: I thought it would
be really fun, light-hearted,
but I'm really having
some... some real feelings
for these girls.
Luulin, että tämä olisi
kevyttä, mutta nyt minulla on
oikeita tunteita näitä tyttöjä
kohtaan. c (no change)

Next time:

Scott: Henri needs somebody
that is...can handle him.

Henri tarvitsee naisen, joka
pärsjää hänelle. c
(specification)

Episode 9

Markus: I thought it would
be really fun, light-hearted,
but I'm really having
some... some real feelings
for these girls.

Minulla alkaa olla tunteita
näitä tyttöjä kohtaan. c (no
change)

Markus: I'm also really
excited that I got to meet
these girls, I really, never
really expected to head it off
so well with them.

Yllätyin myös siitä, miten
hyvin tulin juttuun tyttöjen
kanssa. d (omission,
specification)

Markus: I think I really made
some... I found connections
here, with you guys as well
as the girls, so...

Olen saanut täällä uusia
ystäviä. d (omission)

Henri: But I don't know. I
mean, I make bad decisions
with women.

En minä tiedä. Teen huonoja
päätöksiä naisten suhteen. d
(no change)

Nuutti: [...] all the best with
the ladies [...]

Onnea sille. (substitution) d

Nuutti: Have fun and have
fun in the U.S. with the
ladies.

Pitäkää hauskaa täällä ja
Yhdysvalloissa. (omission) d

Henri: Hello, ladies! It has
been a while.

Hei, leidit! Pitkästä aikaa. d
(no change)

Markus: After this I'm gonna
go home and start getting the
dinner ready, I have some
beautiful girls coming over
and I gotta get the food on
the table for them.

Tämän jälkeen lähdän kotiin
valmistelevaan illallista
kauniille naisille. c
(contradiction)

Markus: [...] I've made up
my mind which girls I want
[...]

[...] olen päättänyt, ketkä
haluan jatkokon. c (omission)

Markus: It's more important
to me that I appreciate the
time I have with the girl that
won't be visiting me.

Haluan hyvästellä sen, joka
ei lähde mukaan. c
(omission)

Markus: Get you girls a glass
of wine [...]

Ottakaa viiniä. d (omission)

Matti: [...] but at the same
time, I'm really excited to
share the States with those
two lucky girls. [...] mutta
toisaalta, on kiva viedä ne

kaksi onnekasta Amerikkaan.
c (omission)

Matti: All three of my girls
are really great.

Kaikki kolme tyttöä ovat
ihania. c (no change)

Matti: [...] she is also a very
well-grounded girl, but at the
same time I'm thinking she
might be a little too, not
aggressive, but a little too
eager.

Hän on tasapainoinen tyttö,
mutta ehkä myös ei
aggressiivinen, vaan ehkä
liiankin innokas. c (no
change)

Eeva: So, the thing is that
there would be a possibility
that in case you would like to
change your mind about your
choices which girls you
would like to come and visit
you in California [...]
Se on mahdollista, että jos
haluaisit muuttaa mielesi
siitä, ketkä tytöt haluat
mukaasi Kaliforniaan [...] d
(no change)

Henri: He was part of the
process of picking the girls
for me earlier.
Hän auttoi valitsemaan
naisia, joita tapaisin. c
(contradiction)

Scott: You know, Henri
needs somebody that is...

can handle him, but also, you
know, somebody that really,
really cares about him.

Henri tarvitsee naisen, joka
osaa käsitellä häntä ja
välittää hänestä. c
(specification)

Scott: You, know she seems
like a wonderful lady [...]
Hän vaikuttaa upealta
naiselta [...] c (no change)

Henri: So, you are getting
along with the girls?
Tuletko toimeen muiden
kanssa? d (substitution)

Henri: She reminds me of
Tiffany a little bit, though.
Hän muistuttaa kyllä vähän
ex-vaimoani. d (substitution
of name)

Matti: You have two other
girls who are competing
against you.
Sinulla on kaksi kilpailijaa. d
(omission)

Henri: Well, ladies, had a
good day today?
Oliko tänään hyvä päivä? d
(omission)

Henri: [...] but all three girls
are fantastic, so I got to, you
know, I just had to draw the
line somewhere.
[...] mutta kaikki kolme ovat
upeita, joten joku päätös piti
tehdä. c (omission)

Matti: And you are a great
girl, too.

Ja sinä olet mahtava nainen.
d (contradiction)

Markus: What do you girls
wanna do in California?

Mitä te haluatte tehdä
Kaliforniassa? d (omission)

Markus: [...] I got to know
these girls so well in this
short period of time and we
had really great experiences
together [...]

Ehdin tutustua tyttöihin ja
meillä oli hauskaa. c (no
change)

Henri: [...] but for me, it'll
be very interesting to kind of
see which way I go: more of
the traditional girl or more of
the free spirit and
compassionate...
compassionate girl.
[...] mutta jännä nähdä,
kiinnostunko perinteisestä
vai villistä ja lämpimästä
tytöstä enemmän. c (no
change, omission)

Episode 10

Preface

Henri: I supposed to have
two girls coming over here,
but Nina, she kind of went
AWOL, missing.
Tänne piti tulla kaksi naista,
mutta Nina katosi

jäljettömiin. d (contradiction)

Matti: [...] and I'm really looking forward to seeing the girls.

Odotan tyttöjä tänne. c (no change)

Markus: What's up, girls?

Mitä tytöt? d (no change)

Markus: Both of the girls are still fashionable and really pretty.

He ovat juuri niin kauniita ja tyylikkäitä kuin muistin. c (substitution)

Markus: And so, I think the girls will like that, hopefully a little beer and sake is gonna wake them up. Toivon mukaan olut ja sake herättävät tytöt. c (omission, specification)

Henri: Oh, by the way, I forgot to tell you. I supposed to have two girls coming over here, Nina and Sari, but Nina, I guess ended up where she kind of went AWOL, missing.

Unohdin muuten kertoa, että tänne piti tulla kaksi naista, Nina ja Sari, mutta Nina on kadonnut jäljettömiin. d (contradiction)

Henri: As I said, I'm attracted to crazy girls sometimes.

Minä ihastun hulluihin naisiin. c (contradiction)

Henri: I have a history of making poor choices with women.

Olen tehnyt huonoja naisvalintoja. c (no change)

Sari: You get to meet her. Saat tavata sen naisen. d (specification)

Henri: Now, do I know this girl?

Tunnenko hänet? d (substitution)

Matti: With both of these girls, I think that I really need to find that spark. Kummankin kanssa pitäisi löytää se kipinä. c (omission)

Henri: Ladies, thank you very much for making the trip.

Neidit, kiitos että tulitte tänne. d (no change)

Henri: And that was a mistake compared to some of the other girls that I kept.

Se oli virhe suhteessa joihinkin muihin, jotka jatkoivat. c (omission)

Henri: I think the girls responded well.

Naiset ottivat sen hyvin. c (contradiction)

Henri: I just wanna get your impo, what do you think about the whole night, the girls?

Kerro vaikutelmasi tästä illasta ja naisista. d (contradiction)

Rob: How come you always get the good girls?

Miksi sinä saat aina ne parhaat naiset? d (contradiction)

Markus: [...] I had a girlfriend who was allergic to mango [...]

Yksi tyttöystäväni oli allerginen mangolle [...] d (no change)

Markus: It's gonna be a really fun week, girls. Tästä tulee hauskaa. d (omission)

Markus: Am I enjoying the company of two beautiful Finnish women [...]

Nautinko kahden kauniin naisen seurasta [...] c (adjective omission)

Markus: It's super nice to have the two girls out here to see me.

Mahtavaa, että he tulivat tänne luokseni. c (substitution)

Matti: [...] and I'm really excited to share the beach

front, a part of the beach
front of the New York – New
Jersey area with the girls.
Haluan esitellä New Yorkin
ja New Jerseyyn ranta-alueita.
c (omission)

Henri: I don't get very many
women from Finland visiting
me at my house.
Minulla ei käy monia
suomalaisnaisia kylässä. d
(no change)

Next time:

Hannele: Is it true that you
are looking for a woman who
takes care of you?
Onko totta, että etsit naista,
joka huolehtii sinusta? d (no
change)

Episode 11

Henri: I like my food spicy,
do I like my women s... yes,
I do.
Pidän tulisesta ruoasta. Ja
tulisista naisista, joo. c (no
change)

Hannele: Is it true, when I
have heard that you are
looking for a woman who
takes care of you?
Pitääkö paikkansa se, mitä
kuulin, että etsit naista, joka
huolehtii sinusta? d (no
change)

Henri: I'm not looking per se
for a woman that 100 %

takes care of me.
En etsi naista, joka pitää
minusta huolta. d (no
change)

Henri: It is interesting to see
how different women
interact with my boys.
Jännä nähdä, miten naiset
suhtautuvat poikiini. c
(adjective omission)

Henri: Hey, hello, girls.
Hei, tytöt. d (no change)

Owen: For me, personally,
meeting the women that my
dad was mingling with over
the summer was a little
interesting [...]
Minusta oli jännä nähdä
nainen, jonka kanssa isä
hengaili kesällä. c (no
change)

Henri: Yeah, I think... I think
the women got along pretty
well with Owen and Eric.
Naiset tulivat aika hyvin
juttuun Owenin ja Ericin
kanssa. c (no change)

Matti: Today, I thought it
would be really fun if both of
the girls met my family [...]
Tänään haluan, että tytöt
tapaavat perheeni [...] c (no
change)

Michael: [...] so I'm really
looking forward to meeting
them. [...] joten minusta on

todella kiva tavata tytöt. c
(specification)

Matti: It was kind of a crash
course too, because I met
them all at the same time
[...]
Tapasin kaikki tytöt
kertarysäyksellä [...] d
(specification)

Matti: In all honesty I'd say
that though all of the girls
have been really great to
hang out with I had the best
time with Tuulia, mostly
because we shared the most
laughs and were kind of
comfortable on a
conversational level.
Kaikkien tyttöjen kanssa oli
kivaa, mutta Tuulian kanssa
me nauroimme paljon ja
juttu luisti. c (no change)

Michael: You are the girl that
likes snowboarding?
Oletko sinä se lumilautailija?
d (omission)

Judy: I think she has... she
has a lot going on.
Hän on vilkas tyttö. c
(addition)

Episode 12

Markus: If it were an
American girl, um, she
probably wouldn't even have
told me she was pissed off
[...]

Amerikkalainen tyttö ei olisi
ehkä sanonut mitään [...] c
(no change)

Michael: Oh, I don't think
I'm gonna ask them any hard
questions.
En aio tentata tyttöjä. c
(specification)

Markus: Hi, girls! How are
you doing?
Mitä tytöt? d (no change)

Markus: At this point, I think
my final decision will have
to be of all of the
information I've gathered
about the girls to this point.
Päätökseni pitää perustua
kaikkeen tietoon, jota olen
kerännyt tytöistä tähän
mennessä. c (no change)

Markus: I think I've decided
that one girl I really seem to
get along with a little bit
more, conversation comes
more easily, but that's not to
deduct anything from the
other girl.
Toisen kanssa on vähän
helpompi jutella, mutta se ei
vähennä toisen arvoa. c (2
omissions)

Henri: Hannele is a very,
very sweet girl.
Hannele on hyvin herttainen.
d (omission)

Henri: I like her. She's a
good girl.
Pidän hänestä. d (omission)

Henri: You are quite
impressive and even
humorous at times.
Olet upea nainen ja
huumorintajuinenkin. d
(addition)

Markus: He came all the way
down today from Northern
California. (Hanna: Really?)
Yeah, just to meet you, girls.
Isä tuli Pohjois-Kaliforniasta
tapaamaan teitä. d (omission)

Markus: I definitely have
some romantic feelings for
both of the girls [...]
Minulla on romanttisia
tunteita kumpaakin kohtaan.
c (omission)

Markus: I guess it's a good
sign that you girls came for
dinner and you got to meet
my dad and you managed to
stay for the dessert.
Se on hyvä merkki, että
söitte isäni kanssa ja jätte
jälkiruokaan asti. d
(omission)

Matti: [...] and, you know, if
it doesn't work out with
Tuulia, I'll still be searching
in... in the motherland, you
know, because I really
enjoyed meeting Finnish
women.

Ellei Tuulian kanssa synny
mitään, etsin muita
emämaasta, koska minusta
oli hienoa tavata suomalaisia
naisia. c (no change)

Henri: [...] I'm not typically
great at picking girlfriends or
relationships.
[...] etten ole hyvä
valitsemaan tyttöystäviä tai
kumppaneita. c (no change)

Henri: The last two girls that
are here, Hannele is
extremely sweet, down-to-
earth, loving, caring.
Näistä naisista Hannele on
hyvin herttainen, järkevä,
rakastava ja huolehtivainen.
c (contradiction)

Henri: I...I feel pretty good
about both women.
Pidän kummastakin naisesta.
c (no change)

Henri: Yeah, there is a good
possibility that one of these
women that are remaining
could be a "love connection"
for me.
Toinen näistä naisista voisi
hyvinkin olla minulle "love
connection". c (no change)

Henri: Hannele is a
sweetheart of a girl.
Hannele on todella
herttainen. c (omission)

Henri: You are probably one of, if not the most sincere, kindest, nicest, sweetest woman that I've met. Olet todennäköisesti vilpittömin, kiltein ja herttaisin tapaamani nainen. d (no change)

Henri: You are one of the nicer women that I've ever met. Olet kivoimpia tapaamiani naisia. d (no change)

Henri: And I've met a few women [...]
Ja olen tavannut monia. d (omission)

Matti: If it weren't for you guys I wouldn't really know as much as I do now about Finland, Finnish culture and Finnish women especially. Ilman teitä en tietäisi näin paljon Suomesta, maan kulttuurista ja suomalaisista naisista. d (no change)

Henri: I want to thank you for being such a wonderful person, beautiful girl [...]
Haluan kiittää sinua. Olet [...] [k]aunis nainen. d (contradiction)

Henri: I wanted to tell you that we started this journey with eight women [...]. Halusin sanoa, että alussa teitä oli kahdeksan naista. d (no change)

Henri: And I do believe that Sari could be that girl. Uskon, että Sari voisi olla se nainen. c (contradiction)

Henri: I really like her. She's a girl... she is a good girl. Minä todella pidän hänestä. c (omission)

Do you dream of Finland?

Are you looking for love?



Nordisk Film TV Finland is a Finnish TV production company. We are currently producing a show about love, the longing for learning more about where you came from and the yearning for knowing your roots. **The series will air on a major national network in 2013.**

We are looking for **single men in the United States who have either Finnish roots or actual Finnish citizenship**. In the search for a Finnish partner, the man will explore his own identity and discover what "Finnishness" means to him. This is much more than a dating show - You might not only find the love of a special Someone. You might find the love of an entire nation.

We are looking for men who are either searching for their first love or trying their luck in the romance stakes again. We, the producers, are also calling on all those mothers, fathers, grandparents, brothers, sisters, sons, daughters, neighbors, colleagues, exes and friends out there **who know a single man of Finnish decent who is in the market to find THE ONE - from the country of their roots**. Give them a nudge and do them a favor by forwarding this message to them, and making sure they apply!

KNOWLEDGE OF FINNISH IS NOT IMPERATIVE!

To apply, please answer the following questions and enclose a picture. Send your answers to Lotta.Backlund@matilarohrnordisk.fi by the end of September 2012.

- 1) Where are you from?
- 2) What's your occupation?
- 3) Tell us a little bit about your personality
- 4) What are your hobbies?
- 5) What does Finland and "Finnishness" mean to you?
- 6) What kinds of Finnish ladies would you like to meet through this show? What are you looking for in a woman?
- 7) Anything else you want to share that might make us want you even more?
- 8) On a scale from 1-10 (1=non-existent, 10=super excellently fluent), how is your Finnish?

For more information (no question is too big or too small; give me the opportunity to convince you to apply!) please don't hesitate to contact me at Lotta.Backlund@matilarohrnordisk.fi

SUOMENKIELINEN LYHENNELMÄ

Naisia vai tyttöjä tosi-tv:ssä? Naisiin viittaavien sanojen kääntäminen *Love Connection* -televisiosarjassa

Johdanto ja tutkimuskysymys

Sivuaineen tutkielmassani tarkastelen naisiin viittaavien sanojen käännoiksi YLE 2 -kanavalla syyskaudella 2013 esitetyn *Love Connection* -tosi-tv-ohjelman suomenkielisissä tekstityksissä. Sarjassa kolme amerikansuomalaista poikamiestä saapuu Suomeen tutustumaan juuriinsa ja etsimään naisystävää. Ohjelmaformaatti on suomalainen, mutta osallistujat kommunikoivat keskenään pääosin englanniksi. Sarjan on kääntänyt suomeksi Jaana Wiik ja tuottanut Eyeworks Finland Oy. Tutkimuksen tarkoitus on selvittää, millaisia käännösstrategioita kääntäjä on soveltanut naisiin viittaaviin sanoihin ja millaisia eroja alkuperäisen puheen ja suomenkielisten ruututekstien välillä esiintyy. Lisäksi vertaan jaksoista löytynyttä materiaalia sarjan englanninkieliseen mainokseen, jota levitettiin eri puolilla Yhdysvaltoja sijaitseviin suomalaisyhteisöihin sopivien poikamiesten löytämiseksi. Haastattelin myös sarjan kääntäjää Jaana Wiikiä tuodakseni tutkimuksessani esiin kääntäjän näkökulman vieraskielisten viittausten kääntämiseen suomeksi.

Teoreettinen tausta

Audiovisuaalisella kääntämisellä eli av-kääntämisellä tarkoitetaan kaikenlaisen audiovisuaalisen materiaalin, yleisimmin tv-ohjelmien tai elokuvien puheen kääntämistä toiselle kielelle. Jälkiäänityksessä eli dubbauksessa alkuperäinen ääniraita poistetaan ja korvataan kohdekielisellä ääniraidalla. Suomessa yleisimmin käytettävässä audiovisuaalisen kääntämisen muodossa, tekstittämisessä, alkuperäinen ääniraita säilyy ennallaan ja käännökset tiivistetään 1–2 rivin pituisiksi ruututeksteiksi eli repliikeiksi pääsääntöisesti ruudun alalaitaan (Luyken et al. 1991: 31). Ruututekstit ilmestyvät ruutuun mahdollisimman tarkasti alkuperäistä puherytmiä seuraten. Tekstityksen vaatimien aika- ja tilarajoitusten vuoksi kaikkea alkuperäiskielellä sanottua ei saa mahtumaan käännökseen, joten sanomaa on aina tiivistettävä. Ruututekstien on aina muodostettava koherentti ja ymmärrettävä

kokonaisuus, jotta katsoja ehtii lukea ja sisäistää viestin sen ruudussa oloaikana (Díaz Cintas & Remael 2007: 96–99, 146; Díaz Cintas 2010: 345; Remael 2010: 15; Vertanen 2008: 151–152). Tarkastelen tutkimuksessani muun muassa sitä, kuinka usein naisiin viittaavien sanojen on katsottu olevan vähemmän relevanttia informaatiota, jonka voi jättää pois käännöksestä vaarantamatta viestin ymmärtämistä.

Deborah Cameron (1992: 105–106) on tutkinut naiseen kohdistuvaa puhuttelua feministisestä näkökulmasta. Hän tarkastelee ns. hellittelysanojen käyttöä ja aikuisen naiseen kohdistuvaa työttölyä sen yhteiskunnallisen merkityksen kannalta. Cameron luokittelee edellä mainitut sanat ”lieviksi loukkauksiksi” etenkin miesten käyttäminä. Elämäkumppanin etsintään painottuvassa tosi-tv-ohjelmassa näin suoraviivainen tulkinta on kuitenkin epätodennäköinen, koska kyseessä olevassa tilanteessa miehet eivät tarkoituksellisesti halua loukata naispuolisia osallistujia.

Tosi-tv:ksi luokiteltavia televisio-ohjelmia on tuotettu 1990-luvun alkupuolelta asti, mutta naisen asemaa tai heihin kohdistuvia viittauksia ei juuri ole tutkittu. Annette Hill (2005: 52) jakaa tutkimuksessaan tosi-tv-ohjelmat kolmeen ryhmään: havainnointiin perustuviin ohjelmiin, jossa katsojat seuraavat ihmisiä arkipäiväisissä paikoissa ja tilanteissa (*observation*), informatiivisiin ohjelmiin, joissa rekonstruoidaan tiettyyn teemaan keskittyviä todenmukaisia tapahtumia (*information*), sekä varta vasten televisioon luotuja ohjelmia, joissa tavalliset ihmiset menevät mukaan keinotekoisesti luotuun tilanteeseen tai ympäristöön (*created for TV*). Deittiohjelmat *Love Connection* mukaan lukien sopivat näkemykseni mukaan parhaiten viimeksi mainittuun ryhmään, sillä ohjelman ideaan kuuluu toisilleen tuntemattomien ihmisten tapaaminen ja tutustuminen kameran läsnäollessa, ilman ennalta valmisteltua käsikirjoitusta. *Love Connectionissa* näkyy myös parinetsintään keskittyville ohjelmille tyypillinen jatkuvuuden ja karsinnan periaate: kumppaniehdokkaita jätetään matkasta sarjan edetessä, kunnes enää yksi on jäljellä. Tässä mielessä ohjelma poikkeaa esimerkiksi jonkin ammattiryhmän työpäivää kuvaavista tosi-tv-sarjoista, joissa jokainen jakso muodostaa oman, erillisen kokonaisuutensa.

Tutkimusmateriaalin luokittelu ja tutkimusmenetelmät

Tutkimukseni primäärimateriaali koostui tosi-tv-sarja *Love Connectionin* 12 osasta, joista jokaisen kesto on hieman alle 50 minuuttia. Litteroin englanninkielisestä puheesta ja suomenkielisistä ruututeksteistä kaikki repliikit, joihin sisältyi naispuoliseen henkilöön viittaava sana. Persoonaa- ja indefiniittipronominit eivät olleet mukana analyysissä, koska puhujan sukupuoli ei käy niistä ilmi. Jätin tutkimuksen ulkopuolelle myös erisnimet sekä naispuoliseen verisukulaiseen viittaavat sanat.

Koska ohjelmaan ei ollut olemassa käsikirjoitusta, poimin tutkimukseni kannalta olennaiset englanninkieliset repliikit ääninauhalta ja litteroin ne mahdollisimman tarkasti. Merkitsin muistiin myös sen, ilmenikö viittaus yksilöhaastattelun vai keskustelun aikana. Erilaisia naisiin kohdistuvia viittauksia kertyi puheesta ja ruututeksteistä yhteensä 361. Käyttämässäni lähdekirjallisuudessa käännösstrategioille ei ollut olemassa yhtenäisiä nimityksiä, mutta tämän tutkimuksen tarkoitukseen sopivat parhaiten seuraavat: *ei muutosta*, *poisto*, *korvaus*, *lisäys*, *täsmennys*, *ristiriita* sekä *muut*. Viimeiseen ryhmään kuuluvat sellaiset viittaukset, joiden käännösprosessissa tapahtunut muutos ei soveltunut mihinkään aiemmista ryhmistä. Käsitteen *ristiriita* loin tätä tutkimusta varten, koska mikään lähdekirjallisuudessa kuvattu strategia ei kuvannut riittävän tarkasti tilannetta, jossa viittaus on käännetty lähdekielellä ilmenneen viittauksen yläkäsitteellä, eli tässä tapauksessa toisella sanalla kuin katsoja kuulemansa perusteella saattaisi olettaa. *Ristiriita*-kategoriaan kuuluvat esimerkit, joissa englannin kielen sana *girl* on käännetty suomeksi sanalla *nainen*. Tarkastelin myös, miten viittaukset jakaantuivat sarjan amerikansuomalaisten poikamiesten, Markuksen, Henrin ja Matin sekä sarjan Nuutti Takkisen kesken. Lisäksi muodostin vielä yhden kategorian, *Muut henkilöt*, johon keräsin viittaukset ohjelmaan osallistuneilta naisilta sekä poikamiesten ystäviltä ja läheisiltä. Vertailun monipuolistamiseksi sain tuotantoyhtiöstä käyttööni sarjan Yhdysvaltoihin suunnatun mainoksen ja haastattelin kääntäjää sähköpostitse.

Analyysi ja tulokset

Jaoin tv-ohjelmamateriaalista ja mainoksesta löytyneet esiintymät kahteen pääryhmään: viittaukset aikuiseen naispuoliseen henkilöön (*woman*, *lady*, *female*,

(*ex-*)*wife*, *fiancée* ja *sister* (naista merkitsevänä puhekielen ilmaisuna), sekä viittaukset nuoreen naispuoliseen henkilöön (*girl* ja *girlfriend*). Havainnollistin näihin viittauksiin sovellettuja käännösstrategioita ohjelmasta poimituin esimerkein, ja pohdin mahdollisia syitä tietyn strategian valintaan. Lisäksi vertasin ohjelmasta löytynyttä materiaalia mainoslehtisessä käytettyyn kieleen, ja lopuksi toin haastattelun avulla esiin kääntäjän näkökulman naisiin kohdistuvien viittausten kääntämiseen suomalaiselle yleisölle.

Tarkastelin analyysin tuloksia sekä yleisluontoisesti että sen mukaan, miten yksilöhaastattelujen ja keskustelujen tilanne-erot vaikuttivat viittausten ilmenemiseen ja niihin sovellettuihin käännösstrategioihin. Sekä aikuisiin että nuoriin naisiin viittaavien sanojen osalta yleisintä oli kääntää viittaus lähimmällä semanttisella vastineella, eli esimerkiksi *woman* ja *lady* käännettiin useimmiten *naiseksi* ja *girl* *tytöksi*. Muiden käännösstrategioiden osalta kahden pääryhmän välillä esiintyi huomattavaa vaihtelua. Aikuisiin naisiin tehtyjä viittauksia oli poistettu tai korvattu tekstityksissä kaiken kaikkiaan hyvin vähän verrattuna nuoriin naisiin viittaaviin sanoihin. Poikamiehistä vanhimman, Henrin, käyttämistä *girl*-sanoista hieman yli kaksi kolmasosaa oli poistettu, korvattu tai käännetty *naiseksi*. Häntä huomattavasti nuorempien Markuksen ja Matin sekä sarjan juontajan puheesta *girl*-viittauksia oli poistettu selvästi vähemmän. Ristiriitastrategiaa oli sovellettu ainoastaan käännettäessä englannin *girl*-sanaa suomeksi, jolloin vastineena oli *tytön* sijasta toisinaan myös *nainen*. Lisäyksiä ja täsmennyksiä käytettiin hieman enemmän nuoriin naisiin viittaavien sanojen yhteydessä, mutta kaiken kaikkiaan kumpikin strategia oli melko harvinainen, mikä on ymmärrettävää, koska tekstitykselle käytettävissä oleva tila ja aika ovat rajallisia. Joitakin sovelletuista käännösstrategioista ei voinut sijoittaa mihinkään ennalta määritellyistä ryhmistä. Tällaisia esimerkkejä olivat viittauksen siirtäminen seuraavaan replikkiin, viittauksen yhteydessä esiintyneen adjektiiviattribuutin poisto sekä *girl*-sanalla viittaaminen koiraan ihmisen sijasta.

Yksilöhaastattelujen ja useamman henkilön kesken käytyjen keskustelujen välillä ei pääsääntöisesti ilmennyt merkittäviä eroja naisiin tehtyjen viittausten osalta. Suurimman poikkeuksen muodostivat molemmissa pääryhmissä *ei muutosta*- ja *poisto*-kategoriat. Ohjelman poikamiehistä Markus ja Matti tekivät suoria viittauksia sekä aikuisiin että nuoriin naisiin enemmän yksilöhaastatteluissa kuin keskusteluissa,

kun taas *Muut henkilöt* -ryhmässä keskustelujen aikana tehdyt viittaukset olivat yleisempiä.

Sarjan kääntäjä Jaana Wiik kertoi sähköpostihaastattelussa, että hän oli miettinyt naisiin kohdistuvien viittausten käännostratkaisuja tietoisesti etenkin *girl*-sanan ollessa kyseessä, koska sitä ei voi kääntää sananmukaisesti *tytöksi* läheskään joka tilanteessa, koska *tyttö* on sävyltään alentuvampi kuin *girl*. Ohjelmaan osallistuneet naiset olivat hyvin eri-ikäisiä. Wiikin mukaan nuorimpia, alle kolmekymmppisiä saattoi kutsua suomenkielisessä tekstityksessäkin *tyttöiksi*, mutta muiden kohdalla hän kertoi käyttäneensä erilaisia kiertoilmaisuja, kuten etunimeä tai *nainen*-sanaa. Myös tekstitykseen liittyvät tekniset rajoitukset ja tiivistämisen tarve tosi-tv:lle ominaisten nopeiden kuvanleikkausten vuoksi vaikuttivat käännostrategioiden valintaan.

Sarjan Yhdysvaltoihin suunnatussa mainoksessa käytettiin selvästi erilaista kieltä kuin itse sarjassa. Naisiin viitattiin lähinnä sukupuolineutraaleilla ja abstrakteilla ilmaisuilla, kuten *partner*, *first love*, ja *special Someone*. Sanat *woman* ja *lady* esiintyivät kumpikin kerran, mutta *girl*-käsitettä ei käytetty kertaakaan. Vaikka mainosteksti onkin lyhyt, siitä on nähtävissä, että siinä on tv-ohjelman käännoksen tavoin pyritty välttämään sanoja, jotka saattaisivat luoda negatiivisia mielleyhtymiä.

Tutkimus antoi arvokasta tietoa audiovisuaalisen kääntäjän työn haasteista ja siitä, miten kulttuurisia ja sosiaalisia arvoja välitetään yhteisöstä toiseen. Etenkin elämänkumppanin etsintään pohjautuvassa ohjelmassa osallistujiin tehtyihin viittauksiin ja niiden välittämiin mielikuviin on syytä kiinnittää huomiota. Naisiin kohdistuvat viittaukset käännettiin usein lähimmällä semanttisella vastineella, mutta toisaalta poikkeuksia edellä mainitusta pääsäännöstä ilmeni myös runsaasti.

Yksittäisen tv-ohjelmaformaatin tutkimuksen pohjalta ei kuitenkaan voi tehdä kovin pitkälle meneviä johtopäätöksiä, joten tulevaisuudessa voisi tutkia myös muissa elämänkumppanin etsintään keskittyvissä tosi-tv-sarjoissa tehtyjä henkilöviittauksia sen selvittämiseksi, ovatko tässä tutkimuksessa esitellyt käännostrategiat sovellettavissa muihin vastaavanlaisiin tv-ohjelmiin.