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Slang Lost in Translation?

Prison Slang in *Wentworth* and Its Translations into Finnish in Subtitles

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Master's Thesis

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This master's thesis studies the slang terms and their Finnish translations in the subtitles of an Australian TV series *Wentworth*. The aim and purpose of the study are to find out what kind of subtitling strategies the translators have used when translating the slang language to Finnish, and to what extent the translator has considered the intended meaning of the slang expressions and transferred the intended meaning to Finnish. The series takes place in a women's correctional centre, and the study focuses on slang terms that can be defined as criminal- and prison-related language. A total of nineteen prison-related terms were found in ten episodes of *Wentworth* season one. The research material was analysed following the subtitling strategies for culture-bound vocabulary, functionality levels of audiovisual translation, and the Quality Recommendations for Finnish Subtitling. The constraints of audiovisual translating were discussed in the analysis when they seemed relevant as well.

The slang terms in the series were found to represent six of the presented subtitling strategies. In the analysis, the slang terms were categorised according to the distinctive characteristics of the subtitling strategies, and the characteristics were discussed by comparing the original slang term to the translation considering meaning and possible connotations. Some terms had characteristics of multiple strategy categories, while some recurring terms were translated differently between episodes and could therefore be placed in multiple strategy categories. Possible reasoning behind the translation choices was considered and discussed through the functionality levels and quality recommendations.

It was found that of these strategies, transferring the source language term into "a familiar concept in the target language" and generalising or specifying the slang terms were the most frequently utilised strategies for translating the slang vocabulary. It can be said that in audiovisual translating, like other types of translating, keeping the specific vocabulary similar to the source language can be considered as a goal, as it helps to maintain the characteristics of the programme in the target language.

Keywords: slang, audiovisual translation, subtitles, subtitling strategies, functionality levels

Table of contents

1	Introduction	5
2	Background	7
2.1	Multimodality and semiotics in translation	7
2.2	Audiovisual translation practices	8
2.2.1	Constraints of audiovisual translation	8
2.2.2	Speech to text – subtitling	10
2.2.3	Functionality levels for audiovisual translation	11
2.2.4	Quality Recommendations for Finnish Subtitling	15
2.2.5	Classification of subtitling strategies for culture-bound vocabulary	17
2.3	Informal language in translation studies	20
3	Material and Methods	24
3.1	Material	24
3.2	Methods	26
3.3	Subtitling strategy classes explained	27
4	Analysis and discussion	31
4.1	Transposition	33
4.2	Explicitation	35
4.3	Substitution	39
4.4	Condensation	39
4.5	Lexical recreation	40
4.6	Omission	41
4.7	Summary	42
5	Conclusions	45
6	References	49
	Appendices	51

List of Figures

Table 1. Classification of subtitling strategies, based on Díaz Cintas and Remael 2007.	19
Table 2. Slang terms per episode.	32
Table 3. Slang terms with transposition.	33
Table 4. Slang terms with explicitation.	36
Table 5. Slang term with substitution.	39
Table 6. Slang term with condensation.	40
Table 7. Slang term with lexical recreation.....	41
Table 8. Slang term with omission.	42

1 Introduction

There are times whilst watching translated TV programmes when something in the written subtitles does not seem quite right, or a viewer simply spots an incorrect translation. For most people, it is not that notable and can be disregarded, but from a translator's point of view, I often find myself thinking about how the translation could have been altered to be a better fit for the style of the programme, or if a different translation would convey the intended meaning of the source language better. Sometimes the errors are just a matter of vigilance – the situation on screen or the spoken language might be hard to interpret, and therefore the translation turns out incorrect or slightly different in meaning. Other times errors might be due to lack of time in the translation process and rushing through the material, or simply a lack of knowledge regarding the field of spoken language. In most cases, the translator could perhaps have made better choices by simply focusing more on the context.

This thesis will focus on translation choices made while translating spoken English prison slang into Finnish subtitles in the television series *Wentworth*. For the background, some main theories regarding audiovisual translation and some main challenges within the field will be introduced to give a foundation for later discussion of the translation choices and their possible errors. In addition to the challenge of transferring the audio-visual aspect of programmes into the written subtitles themselves, colourful spoken language can be the despair of translators. The translation choices will be analysed and discussed following the subtitling strategies for culture-bound terminology by Jorge Díaz Cintas and Aline Remael (2007) as well as considering the constraints of audiovisual translation (e.g. by Luis Pérez-González, 2014, and Quality Recommendations for Finnish Subtitles, 2020), which focus on why the translation has been made the way it is and what aspects have affected the translation choice. The accents and different varieties of English (or other spoken languages) are usually not considered as important aspects that should be transferred or considered in translating subtitles (according to e.g. the Quality Recommendations for Finnish Subtitles, 2023), whereas specific slang terms or expressions usually contain additional meanings which should be considered while translating. In addition to the subtitling strategies and constraints of audiovisual translation, the slang terms and their translations are discussed regarding more general concepts of translation practice like *equivalency* and *implied language* in the discussion of the translation choices.

By finding and analysing the translation choices in the TV series *Wentworth*, this thesis aims to find answers to the following research questions:

1. *How are the slang terms in the TV series Wentworth translated into Finnish in the subtitles?*
2. *Has the intended meaning of the slang term transferred into the translation?*

To be able to find answers to these questions, I have chosen a series that contains diverse spoken slang, and the slang terms picked for the study were restricted to terms with connotations to criminals and the prison environment. For clarity and the purpose of this thesis, the meaning of *slang* has been defined as “very informal language that is usually spoken rather than written, used especially by particular groups of people” (*Cambridge Dictionary*, s.v. slang) and “words and phrases which are very colloquial or informal, typically consisting of coinages, arbitrary modifications of existing words, playful or colourful figures of speech, coarse or offensive words” (*Oxford English Dictionary*, s.v. slang n.⁴). The slang aspect was chosen to be at the centre of the research, as few previous studies could be found on the same subject and language pair, and very few on translating subtitles for non-standard spoken language in general.

After this introduction, the thesis proceeds to introduce the main theories and challenges relevant to this topic in chapter two, the background section. The background section presents the subtitling strategies that are used as the basis of this study, as well as presents and explains some principal constraints related to audiovisual translating and ties the audiovisual translation practice into the general theories of translation. The background section also presents the Quality Recommendations for Finnish Subtitling, as well as six functionality levels for audiovisual translation by Tiina Holopainen (originally by Atso Vuoristo, unpublished), which explain the diverse ways a translator can approach the translating process of audiovisual content. In chapter three, the research material and methods will be presented and explained further. Following the presentation of the material and methods, the study material is analysed in chapter four, discussing the translation choices according to the subtitling strategies for culture-bound vocabulary and the possible effects of the constraints of audiovisual translation. Finally, the fifth chapter concludes the findings of the study and addresses the need for further study.

2 Background

Translation, and especially audiovisual translation, is a fairly young field of academia compared to many others. Only since the 1990s, audiovisual translation studies have become more evident and gained more recognition due to the increased distribution of audiovisual materials in society (Díaz Cintas and Remael, 2007, 8). Audiovisual translation has been linked to the development of technology over the past decades – from public cinemas to TV sets becoming more and more common in private homes, to the rise of first VHS's, then the DVD's, and latest the internet streaming services (Baños and Díaz Cintas, 2018, 315). The demand for subtitling has been rising together with the cinematic culture. With DVD's, the demand for audiovisual translations became more common, and in just a couple of decades, the field has developed suitable practices and methods to overcome the specific challenges of the field. This chapter presents some translation practices that are applicable in audiovisual translation and subtitling particularly, as well as methods and strategies for different translation choices in subtitling.

Despite having some commonly used central ideologies and guiding principles, the field of translation lacks definite methods and theories that could be applied in all practices.

Translation as a field of science has various approaches both for practice and research, as there is no way of treating different languages and cultures the same way. The guidelines in translation theories encapsulate the key aspects of diverse ways of conveying meanings, and each translator needs to find a way to navigate through each translation process as an individual. Especially due to the constraints of audiovisual translation, the process sometimes requires rather drastic alterations to the translation. Depending on the time and space available for the subtitling, the audiovisual translator might need to use more compact ways of expressing the spoken speech in the subtitles. The constraints and limitations of audiovisual translation are further discussed in the subchapter 2.3.

2.1 Multimodality and semiotics in translation

As briefly mentioned above, what separates audiovisual translation from other fields of translation studies, is the additional features of audiovisual programmes that create peculiar challenges in the translation process. Multimodality is one aspect that brings more things into consideration while translating audiovisual content – it can be understood as the combination of speaking, writing, music, and visualisation (Pérez-González, 2014, 185). The

multimodality aspect is also a theoretical framework in audiovisual translation, which does not prioritise language over and at the expense of other features that affect the meanings (Pérez-González, 2014, 182). The modal features, like spoken dialogue, written texts on screen, music, film editing, and different perspectives, all contribute to the meaning-making and entirety of an audiovisual programme, and therefore audiovisual texts can be referred to as multimodal (Pérez-González, 2014, 186–187), and all features on screen should be taken into account while translating the content. Díaz Cintas and Remael (2021) tie multimodality into a concept of multisemioticity. The semiotics of a film refer to all the aural and visual elements that are combined in conveying the message or a story (Díaz Cintas and Remael, 2021, 64). They state that one of the core challenges of audiovisual translation is the issue of creating a written translation while considering the integral visual and aural representations of the film and trying to create a meaningful multimodal and multisemiotic whole (2021, 65).

2.2 Audiovisual translation practices

As mentioned earlier in this chapter, a partial reason why audiovisual translation has taken its time to be established as a field of academia is that it has been considered difficult to ‘theorise’ the different decisions made while practising professional discretion in the aleatory phenomenon that is audiovisual translating (Pérez-González, 2014, 92). It is discussed both by Chesterman (e.g. 2000) and Pérez-González (2014, 97) that *a theory* defines statements and concepts that lay out a systematic perspective on the matter, while *a model* would cover a more pretheoretical and preliminary way of dealing with the matter and is used to illustrate a theory. Thus, a theory could include several different models, but the issue with especially audiovisual translation as a practice seems to be that it is difficult to restrict the practice into a theory that would suit all cases of translation, or as Pérez-González presents it, “a fully-fledged theory is yet to emerge within and for audiovisual translation studies” (2014, 97).

2.2.1 Constraints of audiovisual translation

The complexity of audiovisual translation lies within the constraints the multimodal programmes create for the text on the screen – the spatial and temporal features (how much text is visible and how long at a time), formality and other linguistic choices, as well as creating a meaningful and corresponding written text of a spoken language. In addition to the technical constraints, working with languages, in general, raises more conventional challenges

of conveying meanings. Holopainen (2010, 15) explains that a programme or a movie which the translator works on, is usually a well thought out and compiled whole, in which the actors, their lines, expressions and other visual elements are well considered and planned, and therefore the translator actually works with the multi-semiotic whole, rather than just the language. As Holopainen (2010, 15) presents it, audiovisual translation is highly context specific rather than just context-linked, as the audiovisual material on the screen might have an affect on the exact meaning that should be conveyed into the subtitles as well.

Generally, translations aim to transfer the texts into a form which is understandable and relatable for the new audience. In audiovisual translation, of course depending on the nature of the programme, the translators traditionally aim to keep the translations equivalent to the programme's original style, trying to attain the equivalency at the same micro-structural level by translating the dialogue into a similar structural unit in the target language, which sometimes leads towards standardisation and neutralisation of the speech (Pérez-González, 2014, 127). This practice has been found to undermine the interpersonality of the dialogue, altering the relations between the characters (Pérez-González, 2014, 127–128), and thus could be seen to alter the atmosphere or style of the programme as well. Regarding the topic of the thesis, slang, it has also been a controversial topic whether central sociolectal, dialectal or idiolectal features are subject to be conveyed in the translation. Pérez-González (2014, 131) presents that some scholars justify omitting the socio-linguistic features in order to follow the industry's norm of readability and standard language usage. However, the recent years' development in the industry emphasises the understanding of the interplay between dialogue and all the other semiotic layers, and even if that feature adds to the challenge-pool of audiovisual translating, it could be considered as an enriching accessory in translation practises (Díaz Cintas and Remael, 2021, 3). Also Pérez-González (2014, 132) states that including interaction between two markedly different socio-linguistic variations (e.g. 'high language' and 'low language') is often by means of creating dramatic characterisation and plays an essential role in the storyline, so it could therefore be considered as an important feature to note in the translations as well. Holopainen (2010, 16) presents a similar idea with the notion of translators' actual goal regarding audiovisual material – she argues that an audiovisual translator's primary goal should not be to solely translate the language following the audiovisual constraints, but rather the subtitles and the translator should make sure that the target language audience can watch and interpret the programme through the subtitles in a way that it was intended by the makers and commissioners. Therefore, the subtitles have

slightly different conditions to act upon than the source text does and thus have different functionality goals and features – while the translator of course transfers the linguistic material into a new language and form, the translator's duty is defined from communicative and operative points of view (Holopainen, 2010, 16).

2.2.2 Speech to text – subtitling

Subtitling is a translation practice that consists in producing written text that conveys the original dialogue and other verbal information that is presented visually or aurally on screen (Díaz Cintas and Remael, 2021, 9). As the medium of the translation shifts from spoken to written form, the practice can be defined as intermodal audiovisual translation (Pérez-González, 2014, 16). Subtitling may be intralingual (in the same language as the spoken language on screen, i.e. closed captioning) or interlingual (in another language than the one spoken on screen). The subtitled programmes consist of three components – the image, the spoken word, and the subtitles – which, together with the size of the screen and the viewer's ability to comprehend the written text and visual picture at a certain speed, determine the basic technical characteristics of audiovisual translating (Díaz Cintas and Remael, 2021, 9). To be useful for the viewer, the subtitles need to be synchronised with the dialogue and the picture, be semantically suitable considering the source language dialogue and be displayed on the screen long enough for the viewer to be able to comprehend them (Díaz Cintas and Remael, 2021, 9). Despite being a multimodal practice, subtitling often mainly conveys the dialogue (Hillman, 2012, 379). These characteristics can be considered to be linked with the concept of dynamic equivalence by Eugene Nida (e.g. 1969) – the multisemiotic characteristics sometimes force the translator to create more liberal translations to convey the message as it was originally meant to be interpreted (Nida and Taber, 1969, 24).

The idea of interlingual subtitling is that the programmes are available for a wider audience (e.g. viewers who do not speak or understand the original language). For that reason, the subtitling needs to be easily comprehensible, so the viewer has time to observe the moving picture while reading the subtitling. Therefore, the subtitling might not always be congruent with the dialogue on screen (e.g. Hillman, 2012, 380). Subtitling is often a reformulated and reduced version of the spoken language, implemented by deleting and omitting what is not relevant for conveying and comprehending the message (Díaz Cintas and Remael, 2007, 146). The reformulation and condensation can be implemented at both sentence and word levels (Díaz Cintas and Remael, 2007, 151–154). Holopainen (2010, 11) discusses the relation of

multimodal and verbal elements through the concept of *cohesion of the message*, meaning that the conveyed message is linked both to the language and text but also to communication, operational viewpoint, and socio-culture – the outlook includes both linguistic and cultural aspects. Considering the verbal material of the audiovisual whole, it is essential that the subtitles are a well-formed message that fits in with the other audiovisual material, meaning that the content and style of the subtitles are coherent with the other material, and that the subtitles are segmented, adjusted and timed accordingly to the programme’s screenplay and voice material – one aspect for the message to be easily interpreted is optical and aesthetical functionality (Holopainen, 2010, 26).

2.2.3 Functionality levels for audiovisual translation

As presented in the section 2.2, audiovisual translation is a field of translation where multiple aspects affect the process of translation. In addition to the aspects of multimodal audiovisual material, Holopainen (2010, 24) presents functionality features that affect the translation of audiovisual material in a linguistic level (originally presented by Atso Vuoristo, unpublished; see also Holopainen, 2024). The functionality features that affect the translation choices are the source message and the aspired way of conveying the message into the target text, while the language as a system and in use, the text, communicative conventions, functions, and culture are tied to these features (Holopainen, 2010, 24). The ultimate functionality goal for the translation is shaped by the function of the target text, and the goals and objectives the text should serve (*ibid.*).

Holopainen (2010, 24) has used the message and communication frames of reference to form six functionality levels (*toimivuuden tasot*, my translation) which the translated message should follow to best serve the intended use of the translation. These levels (by my translation) are:

- linguistic functionality (*kielellinen toimivuus*)
- textual functionality (*tekstillinen toimivuus*)
- functionality of the message (*viestillinen toimivuus*)
- communicative functionality (*viestinnällinen toimivuus*)
- operational functionality (*toiminnallinen toimivuus*)
- socio-cultural functionality (*sosiokulttuurinen toimivuus*)

Linguistic functionality (*kielellinen toimivuus*) refers to the level in which the message is coherent with the linguistic system and the language in use. This means that while forming the translated message (target message), the translator needs to consider and determine the extent in which the translation needs to be grammatically correct, as well as natural and idiomatic language to convey the message (Holopainen, 2010, 25). However, sometimes, like when translating slang or other diverse spoken varieties that are considered necessary to be differentiated from the standard language, it might be beneficial regarding the linguistic functionality to produce language that is intentionally incorrect (in comparison to the standard language) or use source language expressions as they appear (i.e. not domesticate) (Holopainen, 2010, 25). In these cases, the functionality goals of the intended message guide the translation process, rather than the pure linguistic correctness (ibid.).

Textual functionality (*tekstillinen toimivuus*) refers to the functionality of the message as a unit, considering its textual coherence, cohesion, theme-rheme relations, and focus (Holopainen, 2010, 25). In audiovisual content, textual functionality of the message can be considered to include textuality both within the text (spoken language) and in the audiovisual material, such as interaction between text, voice, and the picture – for example, new information can be introduced in the picture, and therefore the subtitles can treat the information as a familiar matter, even though it is mentioned first time in the written format (ibid.).

Functionality of the message (*viestillinen toimivuus*) refers both to the correctness of the interpreted message from the translator's point of view (i.e. whether the translator has been able to convey the message as it was intended), and to the extent in which the viewer is able to interpret the message (Holopainen, 2010, 26). Holopainen emphasises the importance of understanding the interpreted message and conveying its style into the translation when working with audiovisual material, as the style is closely related and tied to the picture and voice. This can be considered an important aspect especially in the context of translating slang (or other culture-specific language), as the slang language can be rather euphemistic, dysphemistic, or otherwise evasive in nature.

Communicative functionality (*viestinnällinen toimivuus*) refers to the functionality of the message regarding the communicative and cultural norms and conventions of the target community (Holopainen, 2010, 26). In practice, it refers to all the criteria which the written text needs to meet in order to be considered correct language, and includes the technical

aspects of writing as well as the constraints that restrict the formation of written subtitles (explained more further in a coming subchapter). Communicative functionality of subtitles is tied to the notion of its functionality as a text type, and the functionality regarding the style and function of the programme – for example while creating subtitles for comedies, it is essential to consider how the entertaining and amusing style of the programme affects the subtitles (Holopainen, 2010, 27). Other possible aspects that are related to the communicative functionality of subtitles are the former “versions” of the material, such as books in which movies or series are being based on, and their translated versions. In other words, regarding the communicative functionality, it is considered that whether a movie is based on a book that has been translated to the same language as the subtitles, a translator should use same already translated names and concepts in the subtitles of the movie. This functionality level is also related to the Quality Recommendations for Finnish subtitles, also discussed further below. Like communicative functionality, the recommendations also highlight the importance of linguistic acceptability in sense of grammar and natural style, as well as different practices of expression like textual unity and coherence (Quality Recommendations for Finnish Subtitling, 2023, 4; 18).

Operational functionality (*toiminnallinen toimivuus*) means the way the translated message fits into the bigger picture – for example, how the subtitles fit the image of the company that is broadcasting the programme, the broadcasting channel, or the broadcasting time of the programme, or whether the subtitles are styled considering that television is a media that appeals to emotion, like for example comedy series (Holopainen, 2010, 27). Also, objectives of the subtitles – such as whether the subtitles are meant also for the hearing-impaired or not, working conditions for the translator (timeframe, payment), or whether there is proof-reading available – regulate the operational functionality and the intensiveness of the translator’s input towards the subtitles (*ibid.*).

Socio-cultural functionality (*sosiokulttuurinen toimivuus*) refers to the functionality of the translated message in the target culture and community – for example in Finland, subtitling is a politically established practise, and the general practices (and the Quality Recommendations) for subtitles have been formed and developed regarding the socio-cultural political decisions (Holopainen, 2010, 27–28). Therefore, the key point from the aspect of socio-cultural functionality is whether the subtitles of a programme serve their purpose in a way that fits the (Finnish) culture and contemporary era operationally, as a message, and the meanings are conveyed according to the custom of the contemporary era (*ibid.*). Due to this

aspect, the Quality Recommendations for Finnish Subtitles also reflect on this functionality level, as the recommendations have been formed considering the subtitling practices and established conventions in Finland specifically.

Holopainen (2010, 28) points out, that the frames of reference of the message and the functionality level interact with each other, and often one translation solution serves multiple functionality levels. The functionality objectives and goals of a target message are defined individually, depending on the intended use and style of the programme – for example, in a documentary the key goal is to convey information, while in a scene of a fictional series it might be beneficial and intentional to highlight and transfer fast or unintelligible speech in the subtitles as well through “strange” translations. The functionality levels are in hierarchical order to each other in principle. Usually, the features of communicative functionality have an affect on the features of linguistic functionality, which again is guided by the operational and socio-cultural functionality (Holopainen, 2010, 28). In other words, the way in which subtitles should be formed according to the culture and broadcaster (operational and socio-cultural functionalities) affects the way the subtitles can convey the purpose and the style of the programme (communicative functionality), which affects the way the subtitles can be formed linguistically (linguistic functionality). Therefore, functionality is relative and depends on the objectives of the material that is being translated.

Regarding the topic of the thesis, translation of slang language, some of the functionality levels relate to the goal of the translation of subtitles more than others. The functionality levels not only determine the level of functionality of the translation, but can guide the translation of subtitles as well. Holopainen (2010, 29) refers to this phenomenon as *source message derived guidance* (*lähdeviestiperäinen ohjautuminen*, my translation), which can among other things mean that some features transfer directly into the target message – such as stylistic features like slang-like speech or other linguistic features. Following this thought, it could be assumed that the socio-cultural functionality, the linguistic functionality, and the functionality of the message could be the levels that are most relevant to be followed regarding my study. Furthermore, the analysis could discuss whether the slang vocabulary has been translated in a way that fits the Finnish social culture, whether it is linguistically correct regarding the Finnish standard (or it could also be intentionally “incorrect” for stylistic reasons), and whether the original message of the slang expression is conveyed through the translations.

2.2.4 Quality Recommendations for Finnish Subtitling

The Quality Recommendations for Finnish Subtitling (2023) have been created in collaboration between representatives of Finnish translators, television channels, streaming services, translation agencies, and representatives of the Institute for the Languages of Finland (*Kotimaisten kielten keskus*) (Quality Recommendations for Finnish Subtitling, 2023, 1). The recommendations are based on the practices of audiovisual translation considering the Finnish cultural and communicative norms, and they are made mainly for the subtitles for television, streaming services, and recorded audiovisual material (i.e. excluding movies played in the movie theatre, or closed captioning). According to the concept of “quality recommendations”, the practices presented in this subchapter are strong recommendations only, which have been established in order to create consistent subtitling practices, act as a guideline for the translators, act as a label of quality for commissioners, consolidate the professional vocabulary of the field of audiovisual translation, and serve all parties involved in producing and using the audiovisual translations, including the (television) audience (Quality Recommendations for Finnish Subtitling, 2023, 1). The recommendations include guidelines for *linguistic acceptability, readability and comprehensibility, and practices of expression*. These guidelines are closely related to the concepts and restrictions of audiovisual translation and can also be linked to the functionality levels presented earlier in this chapter. Both the Quality Recommendations and the functionality levels aim to provide instructions and goals for the quality of translations, ensuring that subtitles serve their intended purpose – that they are structured in idiomatic, standard language, and convey meanings as originally intended. As the recommendations referred in this subchapter are made in particular for Finnish subtitles that are presented for Finnish speaking audiences, and they follow the Finnish established procedures and cultural norms, the recommendations are being presented and discussed following the presumption that the target language is always Finnish. The recommendations are later referred to as the Quality Recommendations.

Recommendations for *linguistic acceptability* include guidelines for grammar and spelling, natural style of the language, and creating structures that are suitable for the situation – the subtitling should follow the grammar of Standard Finnish, and be written in natural and idiomatic Finnish, using structures and expressions that are typical in the target language (Quality Recommendations for Finnish Subtitling, 2023, 4). However, exceptions in these norms can be made for stylistic reasons.

The recommendations for *readability and comprehensibility* include more practical guidelines for the appearance and layout of the subtitles, such as how the text and lines should be segmented and timed, considering the reading speed of the lines, and technical aspects of the written text. The subtitles need to be comprehensible on the first read, and the division and structure of the text and lines correspond directly to the readability of the subtitle (Quality Recommendations for Finnish Subtitling, 2023, 4). The segmentation of the subtitles is guided by the time available for the subtitle, importance, meaning, and purpose of the subtitle in relation to the whole, interaction between the characters, and what is shown on the screen (Quality Recommendations for Finnish Subtitling, 2023, 5). Following and considering the technical practices of subtitling support the readability of the subtitle, as the lines should be structured so that the viewer can understand and comprehend them as a whole by reading them once. The recommendations include guidelines for indicating the change of the speaker, how to use italics, punctuation, or other style choices, for example.

Recommendations for *practices for expression* is the part of the quality recommendations that is perhaps most related to the topic of the thesis, as it includes guidelines for creating concise and precise expressions in the target language that fit and if needed, emphasise the style of the programme. In addition to being coherent and avoiding unnecessary repetition and stress, the stylistic aspects include domestication of cultural concepts and consideration of whether to translate slang words and other aspects of spoken language (Quality Recommendations for Finnish Subtitling, 2023, 18–25). With regard to the level of domestication in the translation, the recommendations state that it depends on how far the source and target cultures are from each other, and that the translator should assess the extent to which conveying the culture is necessary – usually it is preferred to use as idiomatic Finnish expressions as possible (Quality Recommendations for Finnish Subtitling, 2023, 22). However, culture-bound expressions should not be translated into expressions that refer directly to Finnish culture, in order to avoid contradiction between the screenplay and the subtitles, as the subtitles should not take the viewer “too far away” from the original cultural setting of the programme (ibid.). Whether the translator should include culture-bound customs in the translation (such as repetition of names or formally addressing others) or not depends on other stylistic aspects, like on the cultural customs and style of the programme, the period in which the programme is placed in, objectives of the programme, or how much of the cultural aspects is needed or wanted to be conveyed for the new audience (Quality Recommendations for Finnish Subtitling, 2023, 23).

Translating slang or other colloquial language is a matter that is recommended to be considered carefully while creating subtitles. Translating these features in a way that differs from the standard language is always considered a stylistic choice, and in addition there are multiple other factors guiding the style of the subtitles – these include the genre and overall style of the audiovisual work, text style (i.e. documentary or dialogue), the scene and context, characters and meaning of expressions (Quality Recommendations for Finnish Subtitling, 2023, 24). Using slang, dialects, and other colloquial expressions should be carefully considered, as they might be understood very locally and become outdated quickly – however, an impression of colloquial language can be easily created with adding some more informal expressions or even small grammar errors among the standard language (ibid.). In a nutshell, creating anything divergent from the standard language and unproblematic structures is considered a stylistic choice, and the translator should evaluate how much stylistic alteration is needed and appropriate regarding the style of the programme, the operative goals of the programme, differences in source and target cultures, and whether there is appropriate equivalent expressions in the target language and culture.

2.2.5 Classification of subtitling strategies for culture-bound vocabulary

The practice of condensation and reformulation of the text into subtitles have developed into frequently used strategies. My study is based on the classification of subtitling strategies presented by Díaz Cintas and Remael (2007, 200–207) (also summarised in Pérez-González, 2014, 113), which especially consider the translating of culture-bound terminology. Due to the nature of translating discussed earlier in this chapter (languages and cultures cannot be compared or treated the same way, some concepts and thoughts are very culture-bound), also Díaz Cintas and Remael stress that their strategies are to be considered as suggestions rather than instructions, and it is up to a translator to decide how much text can be reduced without losing the content (2007, 150). Even though slang language is not exactly culture-bound in the traditional sense, the language differs from the formal, standard language – especially the variety of slang this thesis is focusing on, prison slang. Prison slang is ingenious, exclusive, and ephemeral in nature, as its function is to maintain a counter-reality in the prison environment, almost like an anti-society, where the aim is to keep officers excluded from comprehending the conversations (Ciechanowska and Kleparski, 2015, 59). The prison slang often consists of very coarse and expressive language, includes a lot of euphemisms and dysphemisms among other creative language use, and is usually integral to the criminal,

illegal lifestyle, and prison culture (more specific traits of prison slang are further discussed in following subchapter). The lexical terms in prison slang maintain a weaker stability compared to the standard language, as the slang vocabulary needs inventive creation of terms, rapid obsolescence, and replacement of words in order to maintain the secretive nature (Ciechanowska and Kleparski, 2015, 59).

Due to the prison slang vocabulary differing from the standard language and being culture-bound in a way, it can be considered useful to apply these subtitling strategies that focus on similar language variation in my analysis of the translations in Finnish subtitles, even if the classification is not always entirely applicable. As the slang language (like culture-bound varieties in general) has characteristics that might be closely tied to the cultural environment where the slang is used, it might be challenging for the translator to find exact equivalent matches. In this kind of situation, the translator could domesticate the translation and use language that is used in a similar context or environment in the target language, in order to create similar linguistic environment. Due to this reason as well, the translation process of audiovisual text and particularly slang language could be considered as a reformulation of the text rather than direct translating.

The subtitling strategies for culture-bound language by Díaz Cintas and Remael (2007, 200–207) include the classification of *condensation and reformulation at a word level*, *loan*, *calque*, *explicitation*, *substitution*, *transposition*, *lexical recreation*, *compensation*, *omission*, and *additions*. Explanations for these strategies are gathered in Table 1 below.

Classification	Translation strategy
Condensation and reformulation at a word level	Simplification (e.g. verb forms), generalising, shorter near-synonyms, or equivalent expressions, change of word class – text reduction shift, condensing longer structures
Loan	Source text word is transferred to the target text
Calque	Literal translation
Explicitation	Using specification (hyponym) or generalisation (hypernym or superordinate)
Substitution	Use of condensed forms even if equivalent terms would be available in the target culture, usually due to spatial constraints
Transposition	Replacing the source cultural concept with a concept familiar in the target culture
Lexical recreation	Using neologisms in target text when the source text words are made up
Compensation	Making up for translational loss in one exchange by over-translating or adding in another
Omission	Used when the target language does not have an equivalent for the source language culture-specific term
Additions	Improving comprehension of used words or expressions

Table 1. Classification of subtitling strategies by Díaz Cintas and Remael 2007.

These subtitling strategy classes compile and refer to the different possible ways of translating culture-bound vocabulary (in this case slang vocabulary). The strategy classes divide the terms and concepts into categories by the translation choice made by the translator in the process: whether they have decided to reformulate the concept in a word level, loan the source language word, use a literal translation, specify or generalise the term, substitute the term with another (usually shorter for spatial reasons), replace the source language term with a familiar term in the target language (domestication), create a new term in the target language, compensate something that was left untranslated before, or add information that is not comprehensible just by translating the speech. As discussed earlier, sometimes translation choices can be made more for stylistic reasons, like in categories *loan*, *calque*, *explicitation*,

transposition, or *lexical recreation*, and it is translator's right to decide which level of stylistic features are needed and acceptable. Other strategies like *condensation and reformulation at a word level*, *substitution*, *compensation*, *omission*, and *additions* can be due to the restrictions of audiovisual translation, like in order to create comprehensible structures or spatial and temporal challenges. In these cases, the translator needs to adjust the subtitles into the given circumstances, sometimes possibly at the expense of expression. However, even if these strategy classes are formed considering the culture-bound vocabulary, they might not be ideal for translating prison slang language. As discussed above, prison slang is considered rapid in change of vocabulary and often integral to prison environment, which are difficult features to maintain in translation, not to mention when tied to audiovisual source material.

2.3 Informal language in translation studies

Languages in general have many spoken varieties within them. The variety that is commonly used as a model in e.g. language learning is generally the formal, standard variety, while more informal (or non-standard) language is often used in everyday encounters. The "correct" form of language is considered to be the form that is used in speech and writing for formal purposes, such as education and business, and is acknowledged by all speakers of the language worldwide, while informal language is understood to be the forms of language that differs from the standard (Collins and López Ponz, 2018, 398). The division between formal and informal language rarely expresses linguistic judgement as no variety of a language can be considered better than another, but rather socio-political judgement as informal language use is often associated with uneducated usage (Collins and López Ponz, 2018, 398).

While different accents and dialects of a language can already be considered as informal ways of language use, *slang language* takes the informality one step further. This thesis focuses on translating slang language, and the meaning of *slang* in this thesis has been defined as "very informal language that is usually spoken rather than written, used especially by particular groups of people" (Cambridge Dictionary, s.v. slang) and "words and phrases which are very colloquial or informal, typically consisting of coinages, arbitrary modifications of existing words, playful or colourful figures of speech, coarse or offensive words" (Oxford English Dictionary, s.v. slang n.⁴). Tony Thorne (1990, iii) adds a linguist point of view for slang description with "Slang is a style category within the language, which occupies an extreme position on the spectrum of formality [...] it lies beyond mere informality or colloquialism, where language is considered too racy, raffish, novel or unsavoury for use in conversation

with strangers". Slang is therefore not a geographically or regionally distinguished way of using language, but a rather form that connects people of the same social group. Common social groups that are often associated with sometimes heavy slang language usage include adolescents, prisoners, and other criminals, for example. According to Karl Sornig (1981, 62) a characteristic for slang is that it originates when new kind of consciousness arises, when new expressive means are needed for new experiences, and when communicative situations are under stress.

Focusing more on the prison environment, Ciechanowska and Kleparski (2015) discuss the semantic features of prison language in their article comparing English and Polish prison slang. Ciechanowska and Kleparski (2015, 60) state that creativity, expressivity, imagination, humour, and irony are entailed in the prison slang, partly due to the ephemeral nature of the slang language discussed above. As mentioned, the nature of prison slang is secretive and prolific in figurative language in order to hide the conversations from the officers and other officials. The figurativeness and humorous and ironic language can also be a way of releasing tensions between the prisoners in charged situations, and the usage of common slang language can alleviate the struggle of captive life, as well as foster prestige, mutual recognition, solidarity, and sense of exclusiveness in the group (Ciechanowska and Kleparski, 2015, 60). The characteristics of prison slang on a linguistic level consist of metaphors, relexicalisation, overlexicalisation, tendency for (near) synonyms and especially hypersynonymy (invention of more terms for something than necessary), and tendency to adopt loan words from other languages, which all contribute to the vividness, greater symbolic importance, and lexico-semantic complexity of prison slang (Ciechanowska and Kleparski, 2015, 60–63).

Elisa Mattiello (2009, 65) has discussed the difficulties of translating slang in her study, highlighting the problematic nature of cultural transition and faithful translation in slang context. She mentions finding cross-culturally parallel social settings, and cross-linguistically similar modes of expression and equally wide range of expressive effects as specifically problematic aspects (*ibid.*). Despite being used among specific social groups, slang expressions are often immediately comprehensible for competent language speakers due to the extensive use of metaphorical and morphological means of a standard language (Sornig, 1981, 61). However, Sornig points out that complete and real meaning of a slang term can be nearly impossible to explain to an outsider of a social group, due to the colloquialisms and often connotative parts of the meaning (1981, 1). Even if prison slang is a language variety that is used among a certain group of people, it is not exactly tied to any specific culture.

Thus, perhaps in this context, it is easier for a translator to find corresponding social-setting to work in (Australian prison vs. Finnish prison), but the cross-linguistic aspect issues remain, especially in terms of the range of effects the vocabulary might have in the dialogue as well as in the audience. The main difficulty in translating slang could be considered to be the intense degree of individuality of the intended connotations in the slang usage (Sornig, 1981, 81), which contributes to the correct interpretation of the slang terms, which then again is considered particularly important in audiovisual translation. Like Sornig, Mattiello explains that difficulties in slang translation are connected to the difficulties of interpreting the slang terms and expressions (2009, 83). Mattiello states, that central points in translating slang are to recognise the slang expressions and to find appropriate corresponding expression in the target language that preserves the same meaning as the source language expression (2009, 74). Three points that a translator should consider before translating are the speaker, what effects they are trying to have on the hearer, and what linguistic devices they are using (Mattiello, 2009, 83). In line with earlier notions from Pérez-González, Díaz Cintas, and Remael that omitting slang features (or other sociolinguistic variation) decreases characterisation or changes storytelling, Mattiello mentions standardisation as “resulting risk” in the translation process, if the translator starts to ignore non-standard features and varieties (2009, 66).

Translation of slang in audiovisual contexts seems to be an aspect of translation studies that has not been studied much. A couple of studies similar to my study were by Ling Wang (2020) and Svetlana Jakimovska (2020). In the first study, Wang analysed the characteristics and translation choices of American slang in *The Big Bang Theory*, discussing the Chinese translations of the humoristic, rhetorical, cultural, and evil slang words in the sitcom show. The study is based on translation principles by Chinese translator Liu Chongde and British translation theorist Peter Newmark, highlighting the faithfulness and closeness of the translation towards the original text, and that the translation should have the same effect on the target reader as the original has on the source reader. Wang mirrors and discusses the principles of the translation strategies she has spotted on the show: literal and free translation, annotations, transliterations, and domestications regarding the presented ideology. In her conclusions, Wang states that literal translations are rarely enough while translating slang, and adds that in order to convey the humour in the show to the Chinese audience, the translator needs to use more dynamic translation strategies. Even though Wang discusses slightly different theories and views on her study than what has been presented in this chapter, her

conclusions are in line with what has been discussed about audiovisual translation strategies in this chapter.

The second study by Svetlana Jakimovska (2020) focuses on the translation of slang in the Macedonian translation of the novel *The Catcher in the Rye* by Jerome Salinger. As a base of her analysis, Jakimovska uses the theory of text deformation systems by Antoine Berman, considering the destruction of vernacular networks and inclination towards ennoblement, and additionally discusses the theory of translation as an act of negotiation by Umberto Eco and translation techniques by Vinay and Darbelnet. She discusses the slang language used by the protagonist of the novel, focusing on phonological features, specific lexemes, idioms, and syntactic structures. In her conclusions, she states that on the phonological and syntactic levels, the slang language is not as evident and is not emphasised as much as it could be in the Macedonian language and that the translator has “deformed” the slang language by using more elegant style in the translation. However, the idiomatic slang has been translated into the corresponding register in Macedonian. Jakimovska also made an observation that in some contexts, the translator had used more informal style in the translation than what was evident in the original, most likely in order to compensate for the omission of phonological and syntactic slang features. Even though this study focused on literary material, the same characteristics of reformulation (e.g. omission and compensation) and domestication that could be applied in subtitling strategies presented above, were found in the study.

Similarly to the studies presented above, my study in this thesis also focuses on the translator’s choices and translation strategies that could be applied while translating very informal language in an audiovisual context. Due to the scope and nature of the study, the focus is on the translations of single terms or expressions, and the constraints of audiovisual translations are considered in cases where they evidently have affected the translation choices.

3 Material and Methods

This chapter presents the research methods, and the material used in the study.

3.1 Material

This thesis discusses the translation of slang language, and the study is based on slang used in the television series *Wentworth* (also known as *Wentworth Prison*). *Wentworth* is an Australian crime drama series produced by FremantleMedia Australia, and it aired for eight seasons between May 2013 and October 2021. This study focuses on the first season of the series, which consists of ten episodes. The storyline takes place in the Wentworth Correctional Centre for Women, and the first episode begins with the main character Bea Smith (Danielle Cormack) entering the prison after being charged with the attempted murder of her husband Harry (Jake Ryan). The series continues to follow Bea settling into her new life in the prison environment, making allies and enemies of the other prisoners and officers – Franky Doyle (Nicole da Silva), Liz Birdsworth (Celia Ireland), Doreen Anderson (Shareena Clinton), Jacs Holt (Kris McQuade), Vera Bennett (Kate Atkinson), Meg Jackson (Catherine McClements), Will Jackson (Robbie Magasiva), and Matthew Fletcher (Aaron Jeffery) – adapting to the manners and climbing the social hierarchy of the prison.

As stated in the background section (ch. 2), prisoners and criminals are common social groups associated with heavy slang usage. Following that association, my study focuses on a series that was set in a prison environment. In addition, particular interest was given to an English variety outside the two main varieties (American and British English), in order to hopefully find spoken language that is perhaps a bit more unusual in the standard varieties. As the series is Australian and all the actors are either Australian or New Zealanders, the spoken dialogue has a lot of traits that are typical in the Australian and New Zealand English varieties, such as vocabulary like *telly* (tv), *cuppa* (“cup of [something]”), or interjections like “*eh*” and “*oi*”. However, as was defined in the background section (ch. 2), the slang language differs from regional variation, and therefore the vocabulary that is considered regional variation is excluded from the research material, despite being distinctive from Standard English.

Wentworth series presents a rather wide range of slang language, and while more general Australian traits were already excluded from the material, only the slang terms that were explicitly typical in the prison environment were collected for the study. The general outline for picking the terms for the study was that the terms needed to have some notion of being

prison slang in the definitions in dictionaries (e.g. Oxford English Dictionary or some considered cases, Urban Dictionary) or be otherwise particularly coarse. For a broader selection of slang terms and subtitling strategy classes (presented previously in ch. 2), slang terms and expressions were collected from more than one episode. All ten episodes from the first season of *Wentworth* were included in the study, and altogether nineteen different terms from four different episodes were collected as prison-associated slang – the terms were found to represent the prison slang language particularly well by being coarse, arbitrary, made up, or figurative. Seven of the terms were from episode one, six from episode two, five from episode seven, and one from episode ten. Three slang expressions from episode seven were recurring from previous episodes, which were translated differently in this episode. The episodes had significantly more slang speech than just the collected nineteen expressions, but most of the slang was recurring terms both within a single episode and between the episodes (such as *gear*, *screws*, or *top dog*), and were thus considered as single units unless they had different translations between the scenes or episodes.

The slang language in *Wentworth* consists of different insulting adjectives (used by prisoners when talking about other prisoners), nicknames, and figurative language. When focusing on the language use of different characters, it was evident that the prisoner characters used more coarse and insulting language than the officer characters. The slang usage of the officers was limited to more general slang terms like *gear* (drugs) or *top dog* (prisoner who is superior), while the prisoners used more figurative language like *smackfairy*, *old slag*, or *lagger*. An additional point worth noticing is that the main character Bea, who enters the prison in the beginning of the series, barely uses any slang language in these first ten episodes of the series. This could be because she is not familiar with the slang and does not identify as a prisoner yet, as she starts to adopt more and more slang language as the episodes go on.

Furthermore, including multiple episodes (while all in the same season) resulted in multiple different translators for the subtitles, creating an opportunity to compare the translations in cases where the same terms or expressions were used in multiple episodes. As briefly mentioned above, there were some recurring terms or expressions that were translated differently between the episodes and translators. The subtitling was provided by SDI Media Finland, but it became evident that one translator had only translated one or two subsequent episodes, creating slight variations in the translations. Between the four episodes where the slang terms were collected from, there were three different translators – Heidi Mäki (E1, E2), Petra Mäkinen (E7), and Päivi Liimatainen (E10).

3.2 Methods

The study process started with a search for suitable programmes. As mentioned, particular interest was on programmes that would contain speech in a variety of English other than the standard varieties (BrE and AmE) in order to possibly find more unusual spoken language and actual slang easier. I chose to look for programmes in either Irish, Scottish or Australian English that would preferably have a distinctive theme or environment, such as prison. Finding such a programme on a platform available in Finland or with a Finnish subtitles option turned out to be slightly challenging. Many of the programmes found on the IMDb (Internet Movie Database) with keywords “*Irish / Scottish / Australian slang*” were either not available to be streamed in Finland or did not have Finnish subtitling available in other countries’ streaming platforms. A few promising series came across, but they did not contain enough slang material to be studied.

After finding *Wentworth* on a streaming platform with Finnish subtitling, it was quickly evident that the series had enough useful material for the study, as the dialogue of the programme consists of abundant repetition of the slang vocabulary. As mentioned before, the slang terms were only included in the material once, except if they had varying translations. Additionally, only the terms that could be considered exclusively prison slang were included in the material, leaving out some vocabulary that could be considered to be slang language, but not prison slang. Due to being almost continuously repeated and/or otherwise considered prison related, the nineteen terms that were included in the material could be considered as sufficient take on slang vocabulary in this series.

At first, I watched through the whole first season and started gathering the data while watching the episodes the second time. Slang terms and expressions were gathered in Excel, stating the episode, slang term/expression, the translation, the character speaking, the time stamp, the subtitling strategy class, the translator of the episode, and possible other remarks regarding the term/expression or the translation. The material was gathered by watching the programme and listing all the information presented of the slang terms and expressions. In addition to a single term or an expression alone, also the full sentence in which they occurred was included in order to be able to consider the context around all the terms and expressions. The slang terms and expressions were transcribed from the spoken language, while the translations were naturally already in written form in the subtitles. After gathering all the terms that could be considered prison slang, they were categorised by the subtitling strategy classes.

After gathering and categorising the slang terms and expressions, the translation choices will be analysed considering the subtitling strategies. The terms and expressions are being categorised mainly focusing on the translated term only, but in some cases, the context has clearly affected the translation and the strategy class as well. Therefore, in the analysis, the translations are discussed considering also the aspects of audiovisual translating, mostly focusing on the style of the programme, the character that is speaking and the time and space that is available for the subtitling. Some strategy classes slightly relate to the restraining aspects of audiovisual translation, e.g. the spatial restrictions, as the strategies include altering the term into a more general or specific term or more condensed term, for example. The translations and their strategy classes are discussed further in the next chapter 4.

3.3 Subtitling strategy classes explained

The subtitling strategy classes for culture-bound vocabulary by Díaz Cintas and Remael (2007) were briefly introduced in the background section in ch. 2 already, and the classes that are relevant to the study are explained further in this subchapter. The strategy classes are also explained in relation to the functionality levels of audiovisual translation, which were presented earlier in the background section as well. The subtitling strategies that are considered relevant to the study include transposition, explicitation, substitution, condensation, lexical recreation, calque, and omission.

Transposition as a subtitling strategy refers to “replacing source cultural concept with a concept familiar in target culture” (Díaz Cintas and Remael, 2007, 204). In audiovisual translation, one of the key aspects is to transfer the mood and atmosphere of the programme to the new audience through subtitling. Especially in interlingual audiovisual translation, the primary aim of the subtitles has traditionally been to make the programmes available for people who might not understand the original language of the programme. Therefore, in programmes that include for example heavy slang or other significantly different speaking style (i.e. other than standard language), it is beneficial for the new audience if the translator has used terms and expressions that would be used in a similar context in the target language – for example, in the prison environment. When the translator transfers the spoken language into similar language in the subtitles, i.e. transposition of the slang terms, the viewer is both visually and mentally able to enter the environment of the programme. The transposition strategy relates the guidelines of functionality of the message, as it aims to convey the same interpretation of the expressions and terms as the original language. Transposition strategy

can be used on more general slang vocabulary that has an equivalent concept in the target language, and when a direct translation or a loan of the source language term would be confusing for the new audience. However, the Quality Recommendations advice against replacing widely known features, such as trademarks, with local brands or cultural references with target culture references, in order to avoid conflict between the subtitles and the depicted time and place of the programme (2023, 22).

Explicitation as a subtitling strategy means transferring the term into either a more generalised or specified term in the target language (Díaz Cintas and Remael, 2007, 203). The explicitation strategy can be useful especially in situations where the source language terms are extremely culture-based, or in audiovisual contexts where it is beneficial for the viewer that the translation is either slightly simplified (i.e. often shortened compared to the spoken phrase, or a term is “explained” with more general translation) or that the term is explicated in the target language. Using explicitation as a translation strategy offers the translator the possibility to form the translation in a way that is easiest for the viewer to understand – the culture-bound terms often carry a meaning that is tied to the source culture, and perhaps cannot be transferred to the target culture as it is, and therefore needs to be explained with slightly other words. This might be the case with trademarks or other source culture-specific references discussed in the section above regarding the transposition strategy – the Quality Recommendations also suggest using either generic or superordinate concept in the translation instead (2023, 22). Regarding the relation to the functionality levels, explicitation follows the standards of linguistic, communicative, and socio-cultural functionality, as they all are slightly more tied to the cultural and linguistic norms of the target language. Using explicitation as a translation strategy often aligns with norms and terms that are linguistically, communicatively, and socio-culturally familiar and acceptable in the target language and culture. These kinds of terms and concepts could include for example descriptive vocabulary, euphemisms and dysphemisms, and playful ways of referring to activity or things.

Substitution as a subtitling strategy refers to the usage of shortened or condensed forms in the target language even if an exact equivalent term would be available in the target culture, usually due to spatial constraints (Díaz Cintas and Remael, 2007, 204). The spatial restrictions in audiovisual translation refer to having a limited number of characters per line, which also correlates with the time allowed for one subtitle. With fast speech, there is also a shorter time available for the subtitles, which might cause the need for condensation of expressions in general. However, with substitution the translated term should stay equivalent to the source

language term even if its not the exact equivalent match, which separates substitution from *condensation* (presented below). Substitution as a translation strategy relates to the operational and communicative functionality levels, as the strategy is often used due to the operational restrictions of the translation process (e.g. space for subtitles) but also considers the desired communicative goal of the translation. This translation strategy can be a preferred option when the source language slang contains lengthy descriptive or implicit references, which can be substituted with a more direct term in the target language – for example, references that are used based on appearance or result of actions, or otherwise implicit and descriptive.

Condensation as a subtitling strategy refers to reformulation and condensation at the word level by simplification (e.g. verbal periphrases), generalising, and using near-synonyms or other near equivalent expressions (Díaz Cintas and Remael, 2007, 151). This strategy is beneficial in situations where the spoken language is complex or extremely specific in the source culture or context, as it allows the subtitles to be formulated to be more easily comprehensible for the viewer. With condensation, the translation does not necessarily need to be equivalent to the slang term like with *substitution*, but rather a similar expression in a more condensed form. Condensation as a translation strategy reflects the levels of linguistic, communicative, and socio-cultural functionality and the functionality of the message, as it is used ideally when the source language is too complex to be translated directly or equivalently to the target language, and needs to be reformulated in order to be easier to interpret by the new audience. Condensation is likewise related to the spatial constraints like substitution and can be useful especially in situations where the translator needs to change word classes in order to create idiomatic expressions in the target language.

Lexical recreation refers to using neologisms in the target language in situations where the source language words are also made up (Díaz Cintas and Remael, 2007, 206). Lexical recreation can be translating directly in a way, but also translating very freely – however, it is not a loan or a direct translation, as the concepts or expressions are made up. When using the lexical recreation strategy, the translator has an opportunity to transfer the sense of the term exactly in the same sense as it is in the source language, using the exact same formation for the innovative word in the target language. Like the original term, the produced translation is usually intentionally more or less fictional, and the strategy could be seen to reflect the level of linguistic functionality, as the functionality level also allows intentional choice of “errors” for the translator, if it benefits the whole. Lexical recreation strategy can be preferred when

translating fictional terms and concepts, or in the context of slang, perhaps with terms that use concepts that are non-existent in real life descriptively as references (like tooth fairy – smackfairy connection, for example).

Calque as a subtitling strategy means literal translation (Díaz Cintas and Remael, 2007, 202). As some slang terms are quite direct and literal in meaning, it is beneficial to translate them as such as well. Calque relates to the levels of functionality of the message and communicative functionality, as the direct translation should be understood and used in the target language and culture as it is as well. This translation strategy can be used in contexts where the slang terms are self-explanatory, and the literal translation has the same explicit and implicit meaning in the target language – however, as the slang vocabulary is usually very culture or context based, it might not be so often a translator can use this strategy.

Omission as a subtitling strategy means leaving the term out of the translation when the target language does not have an equivalent culture-specific term (Díaz Cintas and Remael, 2007, 162). Omission can also be used at a more general level due to spatial reasons, similar to *substitution* or *condensation*, and thus omitted terms or words are often results of reformulation. Omission could therefore be seen to follow the operational and communicative functionality levels, but also considers textual functionality, as the translator can decide that the line can function without a specific term or expression. Omission could perhaps be used as a translation strategy in situations where including the slang term is not essential for the storytelling and can therefore be omitted completely.

These subtitling strategies for culture-bound vocabulary can be seen as a useful tool regarding this study, as they collectively give an idea and example of how the culture-bound vocabulary (e.g. slang) could be translated. Together with the functionality levels and the Quality Recommendations, it can be discussed whether the translations of slang terms and expressions are accurate and resonate with the target audience while maintaining the tone, style, and cultural nuances of the source programme. As can be seen, the functionality levels intertwine with each other and at the same time, the levels can affect different aspects and strategies differently.

4 Analysis and discussion

In this chapter, the material of the study is analysed, and the findings are discussed. The slang terms are analysed, discussed, and divided into the subtitling strategy classes, and some of the term examples are discussed individually considering the traits of audiovisual translation that might have affected the translation choices.

Subtitling strategy classes that could be identified in the translated terms of *Wentworth* slang were *transposition*, *explicitation*, *substitution*, *condensation*, *lexical recreation*, and *omission*. As stated earlier in the material section (ch. 3.1), all the slang terms in this study have been accounted as single units even if the terms were recurring from episode to episode, as long as they had the same translations. The recurring terms have been included as separate units if they had different translations – this was mainly due to the change of the translator. In some cases, the different translations could also be considered to fit into different subtitling strategies. The slang terms in the study are presented per episode below in Table 2. Marks ‘o’ or ‘p’ after the character stands for either officer or prisoner, and ‘g’ or ‘s’ after the *explicitation* class stands for either generalisation or specification. The terms are presented per subtitling strategy class later in the chapter as well.

Episode	Term	Translation	Character	Translation strategy
E1	gear	kama	Meg Jackson (o)	transposition
E1	someone who is pinned	nisti	Meg Jackson (o)	substitution
E1	top dog	pomo	Doreen Anderson (p)	transposition
E1	be slotted	eristys	Matthew Fletcher (o)	condensation
E1	screws	pamput	Jacs Holt (p)	transposition
E1	have a natter	jutella	Jacs Holt (p)	explicitation (g)
E1	top oneself	ottaa hatkat	Harry Smith	(mistranslation)
E2	grommet	pätkä	Franky Doyle (p)	transposition
E2/ E7	top someone/ <i>top oneself</i>	tappaa joku/ <i>tappaa itsensä</i>	Sue Jenkins (p)/ <i>Liz Birdsworth (p)</i>	explicitation (g)
E2	old slag	muoriparka	Franky Doyle (p)	explicitation / condensation
E2	get sprung	jäädä nalkkiin	Doreen Anderson (p)	transposition
E2	shiv	terä	Linda Miles (o)	explicitation (g)
E2	smackfairy	hepokeiju	Toni Goodes (p)	lexical recreation / calque
E7	get pinched	jäädä kiinni	Jacs Holt (p)	transposition
E7	tard	hutsu	Jacs Holt (p)	explicitation (s)
E7	cop it	tulla hakatuksi	Liz Birdsworth (p)	explicitation (s)
E7	<i>gear</i>	<i>huume</i>	<i>Sue Jenkins (p)</i>	<i>explicitation (g)</i>
E7	<i>grommet</i>	--	<i>Franky Doyle (p)</i>	<i>omission</i>
E10	lagger	kielijä	Franky Doyle (p)	transposition

Table 2. Slang terms per episode.

Among the selected slang, the most featured subtitling strategy classes were *explicitation* (7) and *transposition* (7), while *condensation*, *substitution*, *lexical recreation*, and *omission* had one hit each. There was one expression that was clearly *mistranslated* in episode 1 but later translated differently by both the same translator and a different one. Some of the terms had traits of multiple strategy classes but were only counted in one which was considered primary. The additional strategy class traits are however being discussed in the analysis.

4.1 Transposition

As explained in the previous method section (ch. 3.3), transposition as a subtitling strategy class refers to replacing the source term with a corresponding term which is familiar in the target culture. The seven transpositional terms found in the research material include mainly nouns that were translated to corresponding terms in the subtitles. The terms are presented in Table 3 below.

Episode	Term	Translation	Character	Translation strategy
E1	gear	kama	Meg Jackson (o)	transposition
E1	top dog	pomo	Doreen Anderson (p)	transposition
E1	screws	pamput	Jacs Holt (p)	transposition
E2	grommet	pätkä	Franky Doyle (p)	transposition
E2	get sprung	jäädä nalkkiin	Doreen Anderson (p)	transposition
E7	get pinched	jäädä kiinni	Jacs Holt (p)	transposition
E10	lagger	kielijä	Franky Doyle (p)	transposition

Table 3. Slang terms with transposition.

The first example of a transpositional term is *gear*, being translated as *kama* (in E1). The slang term could be considered quite heavy slang and linked to a prison environment, as the original term itself can be seen as a euphemism and an expression that is used when trying to avoid speaking directly about drugs. In some contexts, *gear* appears to be a euphemism for heroin explicitly, which is also how it is used in the series. *Gear* was used a lot in the series, and it recurred multiple times in the episodes, used both by the prisoners and officers. *Gear* in regular sense refers to equipment or gears in a vehicle, which could be a metaphor in drug use as well – using “*gear*” or “*kama*” gives you extra energy or feeling of euphoria, or drugs can be used as a medium to achieve the wanted feeling or condition. The Finnish equivalent *kama* can be used while informally referring to belongings or equipment as well. Therefore, it can be considered that the translation *kama* is used with similar interpretation in the target culture, and the translation has followed the guidelines of functionality of the message.

The second term that falls into this strategy class is *top dog* with translation *pomo*. According to the Collins Dictionary, a *top dog* is someone who has achieved a leadership position in a particular group. The translation *pomo* refers to a leader as well and is perhaps more

extensively used in spoken language rather than in a more formal context, but to my consideration is perhaps not as tied to slang usage as the original *top dog* might be. Also Kielitoimiston sanakirja (a dictionary for standard Finnish, s.v. *pomo*) considers *pomo* as informal language rather than categorising it as a slang. *Top dog* could be considered a slightly coarser term than *pomo*, as it can be considered to refer to the tendency of calling prisoners animals (hence *dog*) due to their behaviour and their rough “street-like” lifestyle. Due to this, the translated term has traits of the explicitation class as well, being a slightly more general term than the source language term.

The third term, *screws*, translated as *pamput*, is heavily linked to the prison environment as the term directly refers to a prison guard. A *screw* in this context can be seen as a slightly pejorative expression, and it was used only by the prisoners when referring to the officers. The translation *pamppu* fits well as a transpositional translation for the term, as it is used when referring to the police or other officials and has a slightly negative connotation as well.

The fourth term is a *grommet*, which was translated as *pätkä* (in E2). The context in which the term was used was when a younger prisoner was talking about a small child of another prisoner. *Grommet* in slang (especially Australian) refers to a young person, and can sometimes be derogatory (Urban Dictionary). The translation *pätkä* can also be used when referring to a child, and the translation strategy succeeds to transfer the meaning in this context. The original comment was not made with complete ill-will, but still included some perhaps negative attitude towards the child. Whereas the translation *pätkä* is also not usually connotated with negativity, it is often used in situations in which one wants to use more bantering notes.

The fifth term is *get sprung*, which was translated as *jäädä nalkkiin*. According to the Glossary of Prison Slang, *getting sprung* actually means getting out of jail, so quite the opposite of what it was translated to. However, the context for this term was a scene where one prisoner is getting high on drugs, and another prisoner asks whether they are intentionally trying to “get sprung”. In this viewpoint, it can be considered that the translator has understood the intended meaning of the sentence correctly, even if the more common definition of the slang term is different. Therefore, the translation *jäädä nalkkiin* is a fitting transpositional translation for the term, as it is a very informal way of saying “getting caught”.

The sixth term is *lagger*, and it was translated as *kielijä*. A *lagger* in a prison environment is someone who informs the officers or the police about other inmates, usually in hopes of reducing their own sentence (Urban Dictionary). The translated term *kielijä* refers to similar

doing, however, for example translation “*vasikka*” could be considered more fitting for the context. While *kielijä* is correct and works as a transpositional translation, it is perhaps bit more general, while *vasikka* could be considered to be more commonly used in this context exactly among criminals and in a prison environment. With this aspect, the translation *kielijä* has traits of explicitation as well. There are also no spatial or temporal restraints that would favour the term *kielijä*, as the words have the same number of characters in them.

The seventh term in this strategy class is *get pinched*, which has been translated as *jäädä kiinni*. According to the Collins Dictionary, *getting pinched* is an informal version of getting arrested, and the context in the scene was that a prisoner had returned to prison after being released. Being arrested implies some illegal activity, and that the prisoner has got caught doing it. As the spoken line does not contain the word *arrested* either, the subtitle correspondingly has a translation that implies the actual meaning.

Regarding the traits that have been discussed with each slang term in this class, it could be said that the transposition strategy class is affected by the ‘source message derived guidance’ presented briefly in the background section. To recapitulate, source message derived guidance refers to the source text message guiding the translation choices to some extent in order to have same kind of effect in the target audience. By using the transposition strategy, the translator has decided to bring notable slang features also into the subtitles, and this is due to the influence of slang in source text. Additionally, the slang terms in the subtitles are due to reinforcing features of linguistic functionality, as well as the functionality of the message. Both functionality levels relate to the extent to which a translator is ‘allowed’ to deviate from the linguistic norms and guidelines for creative purposes.

4.2 Explicitation

Explicitation as a subtitling strategy refers to transferring the term into either a more specified or generalised term in the target language. In this study, seven terms in total were categorised as explicitation, five of which were found to be generalisations (g) from the source language terms, and two were considered to be specification (s). One term had two slightly different variations in the series, but as the translation was the same apart from the referring word (top *someone/oneself* – *tappaa joku/itsensä*), it was considered as one unit. Terms in the explicitation category are presented in Table 4 below.

Episode	Term	Translation	Character	Translation strategy
E1	have a natter	jutella	Jacks Holt (p)	explicitation (g)
E2/ E7	top someone/ <i>top oneself</i>	tappaa joku/ <i>tappaa itsensä</i>	Sue Jenkins (p)/ <i>Liz Birdsworth (p)</i>	explicitation (g)
E2	old slag	muoriparka	Franky Doyle (p)	explicitation (g)
E2	shiv	terä	Linda Miles (o)	explicitation (g)
E7	gear	huume	Sue Jenkins (p)	explicitation (g)
E7	tard	hutsu	Jacs Holt (p)	explicitation (s)
E7	cop it	tulla hakatuksi	Liz Birdsworth (p)	explicitation (s)

Table 4. Slang terms with explicitation.

The first term in explicitation strategy class was an expression *have a natter*, which was translated into *jutella*. *Having a natter* means casual talking, usually on unimportant matters (Oxford English Dictionary). The translation *jutella* can be considered a more general term, as it can refer to all kinds of talking and not solely to casual chit-chatting, while it is not considered a formal term for talking.

The second term was the pair with two variations, *top someone* – *top oneself*, and they were translated as *tappaa joku* – *tappaa itsensä*. Context-wise, the first form was used when referring to a prisoner having killed someone else, and the latter as a reference to a suicide. Generally, according to dictionaries (Collins Dictionary, and Urban Dictionary more on the slang side), *top someone* is used when expressing a desire to be dominated (usually sexually) or to outshine someone, while *top oneself* refers to suicide by hanging or shooting. However, the context in *Wentworth* indicated killing in both cases (someone or oneself), so the translators understood the implicit meaning of the terms, especially with *top someone*. It was not clarified how the suicide happened in the context of *top oneself*, but it was implied that it was a suicide. There could have been a more whimsical expression to better match the source language expression, but using the explicitation strategy probably was to clarify the discussion. The term *top oneself* was also mistranslated in the first episode, as it was translated into *ottaa hatkat* (meaning escaping or running away). In the scene, the main character Bea and her husband Harry were talking about Bea attempting to kill Harry, and that

Harry had lied to the police about “having tried to top himself”, in order to avoid sending Bea to prison. The context clearly indicated that Harry “had attempted suicide”, but the translator had understood the expression as leaving. The term was recurring throughout the season, and later in episode two, the same translator had corrected the translation to *tappaa itsensä*, as it was translated later in episode seven as well.

The third term was *old slag*, translated as *muoriparka*. The term had traits of condensation as well, as the full sentence in the line was “Poor old slag, she keeps hitting on me”, translated into “Muoriparka yrittää aina iskeä”, so the translation combines the adjectives into the translations of the slang term. However, the main slang part can be considered the *old slag* which turned into *muori*. A *slag* in slang is an insulting way to refer to a woman with a lot of sexual partners (Collins Dictionary), while *muori* refers more to an older woman and is not considered sexual nor an insulting expression, but rather a dialectal word (Vehmaskoski, 1989). The addition *old* has most likely affected the translation to refer to an old woman, but the translation does not correlate with the rudeness of the source language term, and was therefore primarily considered as generalising explicitation.

The fourth term in the explicitation class is *shiv*, translated as *terä*. A *shiv* in prison slang means a sharp, improvised and usually homemade weapon, which can be used to stab or cut (Cambridge Dictionary). In the series, the prisoners usually had *shivs* made of toothbrush handles and razorblades, which the use of more general *terä* points to. To my consideration, *terä* alone does not elaborate that it refers to an actual edged weapon and is therefore placed in the explicitation category. However, it does illustrate the usage of the razorblades and makes it clearer for the viewer that there is something sharp at the end of the toothbrush handle, as it was a bit difficult to tell by the picture in some scenes.

The fifth term is a recurring *gear*, which was translated differently in another episode, being translated as a more general *huume* in this occurrence (in E7). There was a different translator in this episode, which is the most likely reason for the different translation. The line was spoken by a prisoner (vs. an officer in the first case), and there would have been space to use the same term *kama* as in the previous case, so there is no other argument for the usage of the generalised term. In a specified context (like prison), using a non-specific translation for a slang term can create a shift in the style of the dialogue – especially if the character speaking is profiled as a certain type (such as prisoner). Using transpositional corresponding slang term would have created more unity between the spoken language and the subtitling and given the viewer an indication that the spoken language is also different from the standard.

The sixth term in explicitation class is *tard*, with a translation *hutsu*. This translation was one of the two explicitation class terms that were considered as specification, as the term *tard* is a shortened expression for retard, which is used as an insult for a foolish or idiotic person. In the scene, an older prisoner refers to a girl outside the prison as a *tard*, and perhaps the translator has tried to come up with an insulting translation without knowing the characteristic of the person that is being referred to (as she is not part of the series otherwise). However, *hutsu* refers directly to a prostitute or can be used as an insult to a woman with multiple sexual partners, but is also often used as an insult referring to women in spoken language, sometimes without any grounds. This can be attributed to the fact that, even in the modern world, having multiple sexual partners is often seen as an accomplishment for men, while it is considered shameful for women. Therefore, the level of offensiveness of *tard* and *hutsu* can be considered almost the same, but *tard* is perhaps a bit more general in reference, as *hutsu* rather specifically insults one's sexuality. Due to the Finnish definition and reference of *hutsu*, it could actually be considered as a match with the term (*old*) *slag* discussed above, and *tard* could be translated into something more general in Finnish as well, such as *vajakki*.

The seventh term in this strategy class is *cop it*, which was translated as *tulla hakatuksi*. The definition of *cop it* is being punished, without necessarily implying violence (Cambridge Dictionary). However, the context was that a prisoner (Bea) had been beaten up in a power struggle, and therefore the translation can be considered as specification. Another prisoner (Doreen) was sorry that she did not stop the violence and beating, but got comforted by a third prisoner (Liz) that “there was no point in you both copping it” (“sinutkin olisi hakattu”). Regarding the context, *copping it* was to get beaten, and probably that is why the translator has chosen to specify the punishment into *tulla hakatuksi* (*getting beaten*).

As per the analysis, most of the translated terms in this strategy class were generalised from the source text term. It could be considered that socio-cultural functionality, communicative functionality, and textual functionality are levels that affect the translation choices in this class. The socio-cultural functionality shows in the adaption of the terms as perhaps the Australian prison slang terms are not directly transferrable into the Finnish culture (such as *shiv*), while the textual functionality is evident when the visual context on screen explains the translations choices in the subtitles (such as with *cop it*). Other terms that were translated generally did not have evident ties to the visual context or would have had other translation options, so the translation choices could be due to enhancing the communicative functionality with simpler translations.

4.3 Substitution

Substitution as a subtitling strategy refers to the use of condensed forms in the target language, even if equivalent terms would be available. This is usually due to spatial constraints. By substituting the terms and reformulating the lines, the translator usually aims to create more easily comprehensible sentence structures and cohesion in the subtitles. There was only one term among the prison slang terms that was categorised as substitution, and it is presented in Table 5 below.

Episode	Term	Translation	Character	Translation strategy
E1	someone who is pinned	nisti	Meg Jackson (o)	substitution

Table 5. Slang term with substitution.

The term *someone who is pinned* was translated shortly as *nisti*. *Being pinned* refers to a state where a person's pupils have shrunk to pin-points due to opioid intoxication, from a large dosage of heroin, for example (Urban Dictionary). Heroin is often used as an injectable liquid, and the translation *nisti* also refers to a person who is addicted to intravenous drugs. The substitutional term *nisti* refers to the same thing as *someone who is pinned* and is also quite equivalent in terms of meaning, but it is heavily condensed and therefore considered a substitution. The context in this translation was quite fast speech, so there was not too much time for the subtitles to appear on the screen, and the translator probably decided to condense the expressions due to this temporal constraint.

This term is evidently translated into a shorter form, and it can be explained by the translator's consideration of the communicative functionality features, such as the reading speed.

However, as the translation can be considered a common informal term as well, it can be considered to relate on the socio-cultural functionality as well.

4.4 Condensation

Condensation (at a word level) as a subtitling strategy class means simplifying, generalising, using shorter near-synonyms or other equivalent expressions, or changing the word class to create easily understandable subtitles. Differentiating from substitution strategy above, condensation strategy does not necessarily seek for an exact equivalent translation. One slang term was found in this category as well, and it is presented in Table 6 below.

Episode	Term	Translation	Character	Translation strategy
E1	be slotted	eristys	Matthew Fletcher (o)	condensation

Table 6. Slang term with condensation.

The term in the condensation category is *be slotted* with a translation *eristys*. The context for the term was that a prisoner was in a separate unit isolated from everyone. Officer Fletcher referred to the ongoing situation in the prison stating that “there isn’t change since Holt was slotted”, and the translation was formed as “Holtin ristys ei auttanut”. Term *slot* originally means the small tray door on the cell door through which the prisoner gets their food. I believe the expression *to be slotted* derives from that sense – the slotted prisoner is in an isolated cell, where only communication is through the tiny door. The key point in the meaning of the slang term *be slotted* is the isolation, and the translation has been reformulated to a similar equivalent expression, changing the actual slang word into a noun form *eristys*, even if it refers to the act of isolating the prisoner (*eristäminen*). This choice has probably been made due to spatial and temporal constraints, but the transferred form delivers the expression just as well as the verb form would have. Perhaps even better, as this translation reformulation is more straightforward and easily comprehensible for the viewer than what a more complex verb form could have been. With this term and strategy, it is evident that the communicative functionality has affected the complete reformulation of the term into the translation.

4.5 Lexical recreation

Lexical recreation as a subtitling strategy class refers to using neologisms when the source language words are also made up. I find this category quite interesting, as while it might be challenging for the translator to produce applicable translations, it could also be an opportunity for creative wordplay and engage the audience in a special way. In this case, the term has traits of *calque* class as well, as the term is quite literal translation. It is however non-existing word in Finnish (or at least not established) and therefore considered primarily as lexical recreation. One of the more interesting terms in the study belongs to this class and is presented in Table 7 below.

Episode	Term	Translation	Character	Translation strategy
E2	smackfairy	hepokeiju	Toni Goodes (p)	lexical recreation

Table 7. Slang term with lexical recreation.

The term *smackfairy*, translated as *hepokeiju*, was used when referring to a person who sold heroin to a prisoner who was high on drugs. The prisoner did not want to tell who she got the drugs from, so she jokingly referred to her as the *smackfairy*. *Smack* and *hepo* are both slang terms for heroin and likewise, the second parts of the compounds *fairy* and *keiju* refer to the same fictional character. I believe in this sense, the *fairy*-ending derives from the figures of a tooth fairy or a fairy godmother, who grants wishes and brings good things to people. In this case, it was beneficial for the viewer that the translator had used the same ideology and connotation that is implied in *keiju* similar to *fairy*, and thus managed to maintain the same style and wordplay in the translation. Both *smackfairy* and *hepokeiju* are made up words, but the translation *hepokeiju* is also a literal translation from the source language expression *smackfairy*.

Due to the latter parts of the compound words being internationally recognised concepts, it has been possible for the translator to directly transfer the same term and concept to the translation, while still being socio-culturally functional. The translated term also supports the functionality of the message, due to being established concept despite of the term itself being made up – the viewer can instantly interpret that the *smackfairy* is euphemism for someone who has provided ‘the goods’.

4.6 Omission

The last subtitling strategy class for discussion is omission. Omission (at the sentence level) refers to situations where a term has been left out from the translation, usually due to reformulation for spatial reasons. Omission can also be due to the target culture not having an equivalent expression and hence the term is completely omitted, but in this case, omission happened due to reformulation. In the series, prison slang was in quite an essential role and the slang terms needed to be translated to be able to convey the message in a corresponding manner, but in one case the slang term was blended into a pronoun and therefore omitted. The

omitted term is presented in Table 8 below.

Episode	Term	Translation	Character	Translation strategy
E7	grommet	--	Franky Doyle (p)	omission

Table 8. Slang term with omission.

The omitted term was recurring *grommet*, which was omitted from the subtitles in this case. The term occurred in a line where it was possible to be combined into a pronoun in the subtitles, and it was probably done so for clarity and simplification. The line was quite lengthy “*I wouldn’t do it for you or the little grommet*”, and it was reformulated into “*En tekisi niin teille*”, which is much more straightforward and avoids unnecessary references (*for you – sinulle and the little grommet – pätäkälle*). *Grommet* was not omitted because of untranslatability as it was translated successfully on another occasion, but rather for the previously stated clarity of the subtitle. It was also possible for the viewer to understand whom the *teille*-pronoun refers to from the scene and context, so it was not necessary to explicitly mention the *grommet* in the subtitle. As discussed, in this case the omission was a result of reformulation for the purpose of simplification, and this choice supports the linguistic functionality and the communicative functionality of the translation.

4.7 Summary

This chapter presented and discussed the findings of the study, analysing the slang terms and their translations in the subtitles of the TV series *Wentworth* according to the subtitling strategies for culture-bound vocabulary by Díaz Cintas Remael (2007). Six of the subtitling strategy classes were included in the analysis: transposition, explicitation, substitution, condensation, lexical recreation, and omission. Slang terms were examined individually, considering specific traits and restrictions of audiovisual translation that might have influenced the translation choices.

The first discussed subtitling strategy class was transposition, including seven terms: *gear – kama*, *top dog – pomo*, *screws – pamput*, *grommet – pätkä*, *get sprung – jäädä nalkkiin*, *lagger – kielijä*, and *get pinched – jäädä kiinni*. With this strategy, the translators have effectively adapted the slang terms into culturally equivalent terms in the target language and translated them to be relatable and understandable for the target audience. Generally, the tone

of the programme and contexts was maintained in the translations, and using transposition as a subtitling strategy ensured that the translated terms conveyed similar meanings and cultural nuances into the target language as the source text intended. The second strategy class, explicitation, was equally frequent translation strategy with seven terms as well, including *have a natter – jutella*, *top someone/oneself – tappaa joku/itsensä*, *old slag – muoriparka*, *shiv – terä*, *gear – huume*, *tard – hutsu*, and *cop it – tulla hakatuksi*. Using this strategy, the source terms were translated to be more explicit by generalising or specifying them in the target language to clarify the meaning. The study found that it was more common to use explicitation in the sense of generalising and broadening the terms. This could be in order to clarify the meanings into the subtitles, but as generalisation has usually turned slang terms into more general language, it could result in changing the tone of the discussion or context. The third strategy class was substitution which included one term, *someone who is pinned – nisti*. This strategy aims to maintaining meaning while simplifying the translation, usually in order to make subtitles quicker to read and easier to be understood. Substitution as a subtitling strategy should aim to use exact equivalent of the slang term while shortening the expression into a similar one in meaning. The fourth discussed strategy class was condensation, with one term *be slotted – eristys*, as well. The goal of this strategy class is to maintain the essence of the term while making it more concise and clearer for viewers, with no need to stay exactly equivalent to the source term. The shift from a verb in English to a noun in Finnish still captures the key point in the expression, while turning it into more condensed structure in the subtitles (*eristys* vs. direct translation as a verb *eristäminen*).

The fifth class was lexical recreation, also including one term *smackfairy – hepokeiju*. Using this strategy requires creativity in inventing new terms that mirrors the connotations and meanings of the original slang term. In this case, the translation maintains the same style and wordplay as the original, engaging the audience same way. Despite being a made up term, the translation *hepokeiju* is also literal and direct translation, which could be considered quite unusual in translating slang or other culture-bound vocabulary. Even if the slang term itself is highly context specific, the underlying meanings of the compound word parts are universally recognised, which makes it possible to use this strategy as it has been used. The sixth and last discussed strategy class was omission, including one term *grommet* which was omitted in this specific context. The omission was used for clarity and simplification, in a situation where the meaning of the omitted term could be included and combined into another reference in the context, in order to enhance readability.

As could be seen by analysing the translations according to the subtitling strategies, functionality levels, and the Quality Recommendations, there are many aspects that guide the translator in the translation process with audiovisual materials, ranging from spatial and temporal restrictions to differences in linguistic norms, language, and culture. Especially with audiovisual translation, the translator should aim for clear communication and simple structures, while maintaining the style and tone of the subtitles similar to the original. Extra features, like slang, of course bring more aspects to consider in the process. It was discussed in the background part of this thesis (ch. 2), that an essential part of translating slang is for the translator to spot and understand the slang terms and features. As could be seen in the analysis, in a few cases the translator had understood the implied meaning within the slang, and translated the expressions “against” the literal or direct meaning. However, there was also a case in which the translator had not understand the meaning, which resulted in translation error. With this study, it could be seen that there are many ways in which the translator can play with the language and vocabulary, while still keeping the style of the material in mind. Some slang features might be easier to convey than others, and with each challenge there are different strategies or guidelines to consider in order to end up in the best outcome for the situation. The material in this study consisted of various levels of slang, some being more specific and other more general – diverse vocabulary offered a broader range of discussion, strategies, and aspects for analysis. As discussed, it was evident within this material that explicitation and transposition were most commonly used translation strategies, which indicates that the translators have tried to include slang features also in the subtitles, but in some cases have chosen to slightly generalise the vocabulary. It is worth noting that while the examined episodes had quite a few different translators, apart from couple translations the slang vocabulary in the subtitles remained fairly consistent – this could be due to the translators being from the same company, and might have had some sort of translation memory or shared vocabulary to work with.

5 Conclusions

Audiovisual translation, and particularly subtitling, is a fairly young field within translation studies that has been evolving and developing together with technology over the past decades. Subtitling as a practice responds to the growing demand for accessibility in the world of multimedia, allowing broader audiences the access for different audiovisual media content. This thesis has presented and discussed different strategies, guidelines, and challenges that are relevant to the practice of audiovisual translation, focusing on the translation and subtitling of culture-bound slang vocabulary in the Australian TV series *Wentworth*.

The background section discussed the basics of audiovisual translation, presenting constraints and challenges within the field, subtitling as a practise, as well as the functionality levels and the subtitling strategies for culture-based vocabulary in which the study was based on. The chapter discussed also concepts related to audiovisual translation, such as multimodality. The challenging nature of audiovisual translation consists of multimodal and multisemiotic aspects, as well as the field-specific constraints that affect the translation process. When translating audiovisual content, the translator aims to include all textual, aural, and visual elements to create coherent and culturally acceptable subtitles in the target language, while still conveying the message of the source language accurately. This balancing act is particularly challenging while the translating informal language (or slang), which creates additional challenges due to its socio-culturally specific characteristics, as the translator should aim for the subtitles to have a corresponding communicative effect on the target language audience. This study was based on the subtitling strategies for culture-bound vocabulary by Días Cintas and Remael (2007) and additionally mirrored to the functionality levels of audiovisual translation presented originally by Atso Vuoristo (Holopainen, 2010). The subtitling strategies that were discussed regarding the research material included transposition, explicitation, substitution, condensation, lexical recreation, and omission, each addressing distinct aspects of cultural and contextual translation challenges in the slang context.

The prison-related slang terms in *Wentworth* were analysed and discussed regarding the subtitling strategies and functionality levels for audiovisual translation, considering the Quality Recommendations for Finnish Subtitling (2023) as well. It was found that the strategies which focus on transferring the meaning into an equivalent term in the target culture (transposition), or either generalise or specify the source term in the target language subtitles (explicitation), were used the most in the translation of the slang terms in the series. The

transposition strategy aims on maintaining the intended meaning and tone of slang by replacing the cultural concept with a corresponding concept in the target culture, while the explicitation approach focuses more on comprehension within cultural contexts, by usually generalising the slang terms in the translation. While almost all of the strategy classes presented in this study include some level of conveying rather specific meanings of the slang language, the two most frequently used strategies could be considered as most serving the purpose of adapting and transferring the meanings in language. With transposition, the translator is able use vocabulary that could be used in same context in Finnish culture, while with explicitation the translator has domesticated the expressions slightly in order to make sure the vocabulary is comprehensible for the target audience. Using similar or equivalent terms in the target language ensures that the subtitles remain comprehensible and engaging for diverse audiences in the new language as well.

Other strategy classes, like substitution and condensation, were used sparingly to simplify expressions without losing essential meaning, as demonstrated by the translation of *someone who is pinned* to *nisti* and *be slotted* to *eristys* (change of word class from verb to noun). These strategies reflect the necessity of conciseness in subtitling and particularly relate to the temporal and spatial constraints of audiovisual translation. The strategy of lexical recreation requires creative innovation, with the translation of a new term that mirrors the original connotations, displaying the translator's creativity in maintaining the linguistic playfulness of the slang term in the translation. Lastly the strategy of omission, proved useful for the purpose of clarity and simplification, when the meaning could be conveyed without explicit references. Analysing the slang terms through the subtitling strategies for culture-bound vocabulary provided a perspective for discussing cultural nuances and their impact on the translation process and translation choices, as the translation should maintain loyalty to the source text while being readable and comprehensible for the target audience. By doing this, the translator ensures that the translation has a corresponding effect on the target audience, as the original has on the source audience.

Looking into the previous research on the translation of informal language and particularly slang, a slight gap in research can be noticed. This thesis presented studies by Wang (2020) and Jakimovska (2020), which both highlighted the need of dynamic translation strategies to capture the essence of informal language when transferring it into a new linguistic and cultural context. Their findings align with the theories discussed previously in the background chapter and the findings in this thesis, supporting the notion that a successful audiovisual

translation often involves creative and carefully considered approaches. In consensus with my study, and for example the concept of the functionality of the message, the previous studies highlighted the aspect of faithfulness towards the source text, meaning that the translation should aim on having same effect on the new audience as the original has on its intended audience. Another notable and aligning finding in the previous studies was that if the translation is too generalised and the informal/slang features are removed, it affects the tone of the target text, possibly distancing the screen play and the original version from the translation and subtitles. In addition, it was found in the analysis that the socio-cultural functionality, the linguistic functionality, and the functionality of the message are undoubtedly strong factors in translating slang terms in audiovisual context, as was anticipated in the background section.

Even though culture-bound vocabulary and slang language can be considered similar in terms of informality or their meaning-specific nature, the subtitling strategies for culture-bound vocabulary discussed in this thesis are perhaps not the most ideal model to utilise in a slang context, as where slang is very informal and diverse from the standard language, it is not a language variety that is tied to a culture but rather a group of people. Due to this, it would be beneficial for further research to develop a model or strategy for translating slang in an audiovisual context per se. Another interesting viewpoint could be to include a wider approach to the translation choices in a bigger context, for example discussing how the translation choices support the functionality of the subtitling. In order to execute this kind of study, one would need to consider the contexts in the programme much further – for example, what is the communicational situation or the traits or relationship of the characters, in addition to the constraints of audiovisual translating and translation strategies.

In conclusion, the practice of audiovisual translation, especially subtitling, requires understanding and knowledge of field-specific translation theories, strategies, and guidelines, that are developed regarding the challenges of audiovisual material and translation, as well as considering established practices in the target culture (e.g. subtitling recommendations). As the field and practices continue to develop, new research, on especially translating informal language and slang, and new methods will ensure that the challenges and complexities are met with innovative solutions and developed strategies. Analysing the slang terms in *Wentworth* regarding the subtitling strategies for culture-bound vocabulary provides a diverse approach to audiovisual translation and subtitling, with balancing linguistic loyalty and cultural adaptation. In the analysis, it could be seen that subtitling as a practice, especially with

culture-bound vocabulary, has many aspects that should be taken into consideration – including linguistic and cultural aspects, preserving meaning in translation of culture-specific terms, maintaining the tone and cultural relevance of the programme. This study provided an insight into the subtitling process for slang terms, emphasising the importance of carefully considered approach in order to bring two linguistic and cultural systems together in audiovisual context.

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Appendices

Appendix 1: Suomenkielinen lyhennelmä

Käännettyjen televisio-ohjelmien tekstitykset saattavat herättää katsojassa tunteita, ja joskus oudoilta tuntuvat käännökset saattavat jopa kirvoittaa kritiikkiä. Useimmille ihmisille tekstityskäännökset eivät ole kovinkaan merkittävä asia, mutta kääntäjän näkökulmasta huomaa itse usein pohtivani, miten käännostä olisi voinut muuttaa, jotta se sopisi paremmin ohjelman tyyliin tai välittäisi paremmin lähdekielen merkityksen. Suoranaiset käännösvirheet voivat johtua monista eri tekijöistä, kuten puhutun kielen tulkitsemisen hankaluudesta, käännösprosessin aikarajoituksista tai tiedon puutteesta. Usein kääntäjä tekee parempia käännösvaihtoja perehdyttyään asiayhteyteen.

Tässä pro gradu -tutkielmassa tarkastellaan englanninkielisen vankilaslangin suomenkielisiä tekstityskäännöksiä australialaisessa televisiosarjassa *Wentworth*. Tutkimuksen taustateorioina käsitellään audiovisuaalisen kääntämisen keskeisiä teorioita ja haasteita (mm. Luis Pérez-González, 2014), kulttuurisidonnaisen sanaston tekstitysstrategioita (Jorge Díaz Cintas ja Aline Remael, 2007), sekä audiovisuaalisen kääntämisen toimivuuden tasoja (Tiina Holopainen, 2010) ja käännostekstitysten laatusuosituksia (Quality Recommendations for Finnish Subtitles, 2023, suomeksi 2020). Slangitermien käännösvaihtoja tarkastellaan analyysissä sen perusteella, millaisia tekstitysstrategioita käännöksissä on sovellettu, ovatko käännökset toimivia suomalaisessa kulttuurissa ja yhteiskunnassa, onko slangitermien mahdolliset piilomerkitykset huomioitu ja ymmärretty käännöksissä, sekä millaiset tekstityskääntämisen rajoitteet ovat mahdollisesti vaikuttaneet käännösvaihtoihin.

Tutkimusmateriaaliksi valittiin *Wentworth*-televisiosarjan ensimmäiseltä kaudelta erityisesti rikollisuuteen ja vankilamaailmaan liittyvät slangitermit. Slangi itsessään on määritelty tässä tutkielmassa seuraavien sanakirjamääritelmien perusteella: ”erittäin epämuodollista, usein puhuttua kieltä, jota käytetään tiettyjen ihmisryhmien keskuudessa” (Cambridge Dictionary, oma käänнос) sekä ”erittäin puhekielisiä ja epämuodollisia sanoja ja ilmaisuja, jotka ovat usein uudissanoja, vapaasti uudelleenmuotoiltuja ilmaisuja, värikkäitä ja leikitteleviä kielikuvia, tai karkeita ja loukkaavia sanoja” (Oxford English Dictionary, oma käänнос). Kielitieteellisestä näkökulmasta slangia on määritelty Tony Thornen (1990) mukaan seuraavasti: ”Slangi on kielen tyyliä, joka äärimmäisessä epämuodollisuudessaan on ylitse

puhekielisyys. Se on uskaliaasta, raflaavaa, uudenlaista ja sopimatonta vieraiden ihmisten kanssa käytettäväksi” (oma käännös).

Tutkielma pyrkii vastaamaan kahteen päätutkimuskysymykseen:

1. Miten slangitermit on käännetty suomenkielisiin tekstityksiin televisio-ohjelmassa *Wentworth*?
2. Onko slangitermin merkitys huomioitu käännöksessä?

Tutkielman aiheeksi valikoitui slangisanaston kääntäminen, sillä samankaltaisia puhekieleen liittyviä tutkimuksia ei tässä kieliparissa löytynyt montakaan. Vertailun kohteena olevat aiemmat tutkimukset käsittelevät huumorin tekstityskääntämistä, slangin kääntämistä kirjallisuudessa, slangikäntämisen haasteita sekä vankilaslangin semanttisia piirteitä.

Teoria

Kääntäminen on moniin muihin aloihin verrattuna melko nuori tieteenala. Audiovisuaalisen kääntämisen tutkimus on tullut tunnetummaksi vasta 1990-luvulta alkaen, kun audiovisuaalinen materiaali, sen levinneisyys ja tarve kääntämiselle on lisääntynyt yhteiskunnallisesti DVD-elokuvakulttuurin myötä (Díaz Cintas ja Remael, 2007, 8). Vain parissa vuosikymmenessä ala on kehittänyt erilaisia teorioita, käytäntöjä ja malleja vastaamaan alan erityisiin haasteisiin, mutta niiden soveltaminen käytännössä tuo omat haasteensa, sillä kielen merkityksiä ja kulttuureita ei voida aina välittää samalla tavalla. Tässä luvussa käsitellään käytäntöjä, joita sovelletaan erityisesti audiovisuaaliseen kääntämiseen ja tekstityskääntämiseen, sekä menetelmiä ja strategioita erilaisten käännösvalintojen tueksi.

Audiovisuaalinen materiaali tuo käännösprosessiin lisähaasteita, jotka eroavat perinteisestä kääntämisestä. Yksi tällainen näkökulma on multimodaalisuus, joka voidaan ymmärtää puhumisen, kirjoittamisen, musiikin ja visuaalisten elementtien yhdistelmänä (Pérez-González, 2014, 185). Nämä edellä mainitut modaaliset piirteet vaikuttavat audiovisuaalisen materiaalin kokonaisuuteen ja merkitykseen, ja kaikki ruudulla näkyvät piirteet tulisi ottaa käännöksessä huomioon (Pérez-González, 2014, 186–187). Audiovisuaalinen kääntäminen on paitsi kontekstisidonnaista, myös kontekstispesifiä, ja kankaalla näkyvä materiaali saattaa vaikuttaa välitettävään merkitykseen (Holopainen, 2010, 15). Yksi audiovisuaalisen kääntämisen keskeisistä haasteista on visuaalisen materiaalin ja kuullun puheen muuttaminen kirjalliseksi käännökseksi, mutta sen lisäksi haastavuutta lisäävät myös kielelliset ja

kulttuuriset rajoitukset, ohjelman tyylin huomioiminen sekä tekniset piirteet, kuten tekstityksen tila- ja aikarajoitukset. Tutkielman aiheeseen liittyen, puhutun slangin kääntäminen tekstityksiin on myös yksi kiistelty piirre – slangin ja murteiden pois jättämistä perustellaan luettavuudella ja selkeydellä, ja taas niiden sisällyttämistä käännöksiin puolustetaan muun muassa ohjelman tyylin säilyttämisellä ja ohjelman tulkitsemisella niin, kuin tekijä on tarkoittanut (Pérez-González, 2014, 132 sekä Holopainen, 2010, 16).

Tekstityskääntäminen voi olla kielen sisäistä tai kieltenvälistä, ja tekstitetty ohjelmat pitävät sisällään yleensä kuvan, puhutun kielen ja tekstityksen. Kieltenvälisen tekstityksen tarkoitus on saattaa ohjelma sellaisten katsojien saataville, jotka eivät välttämättä ymmärrä ohjelman alkuperäistä kieltä. Jotta käännetty tekstitys olisi katsojalle hyödyllinen, sen tulee olla tahdissa kuvan ja puheen kanssa, olla semanttisesti dialogiin sopiva ja näkyä ruudussa riittävän kauan, jotta katsoja ehtii ymmärtämään lukemansa (Díaz Cintas ja Remael, 2021, 9). Tekstityksen on oltava helposti ymmärrettävää, jonka vuoksi tekstityksiä joudutaan usein tiivistämään ja uudelleen muotoilemaan puheeseen nähden – tekstitykseen sisällytetään viestin merkityksen välittämisen ja ymmärtämisen kannalta olennaiset asiat (Díaz Cintas ja Remael, 2021, 146). Holopainen korostaa, että tekstityksen tulee olla audiovisuaaliseen kokonaisuuteen nähden johdonmukaista, sekä jaoteltu, ajastettu ja sovitettu ohjelman käsikirjoituksen, leikkausten ja äänimateriaalin mukaisesti, sillä optinen ja esteettinen toimivuus tukee tulkittavuutta.

Audiovisuaalisen materiaalin käännöskäytäntöjen tueksi Holopainen (2010, 24) esittää toimivuuden tasot, joiden avulla voidaan arvioida tekstityskäännösten kielellistä toimivuutta. Toimivuuden tasoja on kuusi, ja ne pitävät sisällään seuraavat aspektit:

- kielellinen toimivuus: teksti osana kielijärjestelmää ja käyttötarkoitusta, tekstin oikeakielisyys, luontevuus ja idiomaattisuus;
- tekstillinen toimivuus: käännöksen toimivuus tekstinä, oikeanlainen koheesio, koherenssi, teema-reema -suhteet, tekstin sisäinen suhde ja tekstin suhde kuvaan ja ääneen;
- viestillinen toimivuus: viestin tulkinnan oikeellisuus, tulkittavuus, verbaalinen viestiaines on yhteydessä kokonaisuuteen, teksti on sisällöllisesti ja tyyllillisesti koherenttia muiden ainesten kanssa, optinen ja esteettinen toimivuus;
- viestinnällinen toimivuus: toimivuus suhteessa viestintä- ja kulttuuriyhteisön keinoihin, normeihin ja konventioihin (myös slangikäntämisen konventiot), huomioidaan tekstityksen lukunopeusrajoitukset ja merkkimäärät;

- toiminnallinen toimivuus: viestitty tekstitys osana kokonaiskuvaavaa, tekstityksen sopivuus lähettävän tahon imagoon, ml. suoritus ehdot ja ohjeet;
- sosiokulttuurinen toimivuus: tekstityksen toimivuus kohdekulttuurissa ja yhteiskunnassa, sidottu kulttuuriin kielenkäytön käytänteisiin.

Tekstityksen toimivuus kuitenkin riippuu sen tavoitteista. Tasot ovat toisiinsa nähden hierarkkisia, sillä esimerkiksi viestinnällisen tason ominaisuudet ohjaavat kielellistä toimivuutta, mutta noudattavat samalla toiminnan ja sosiokulttuurin ehtoja (Holopainen, 2010, 28). Tämän tutkielman aiheen kannalta keskeisempiä tarkasteltavia toimivuuden tasoja ovat sosiokulttuurinen toimivuus, kielellinen toimivuus sekä viestillinen toimivuus.

Toimivuuden tasoihin liittyen käänösvalintoja tarkastellaan tässä tutkielmassa myös suomenkielisten käänöstekstitysten laatusuosituksien mukaan. Laatusuositukset (2023, suomeksi 2020) liittyvät erityisesti sosiokulttuuriseen ja kielelliseen toimivuuteen, sillä suositukset on laadittu alan toimijoiden yhteistyönä kulttuurisia ja viestinnällisiä normeja, sekä alan käytäntöjen vakiinnuttamista silmällä pitäen. Käänöstekstitysten laatusuositukset pitävät sisällään ohjeita kielellisestä hyväksyttävyydestä, luottavuudesta ja mielletävyydestä sekä ilmaisun käytänteistä.

Tutkielman slangitermien käänösten analyysi perustuu ensisijaisesti Díaz Cintasin ja Remaelin (2007) esittämiin kulttuurisidonnaisten termien tekstitysstrategioihin, jotka on muovattu nimenomaan tekstityskääntämistä ajatellen. Vaikka slangikieli ei ole kulttuurisidonnaista sanan perinteisessä merkityksessä, eroaa se kuitenkin yleiskielestä, ja sen vuoksi osa kulttuurisidonnaisten termien tekstitysstrategioista on hyödyllisiä käänösten analysoinnissa. Erityisesti vankilaslangi on luonteeltaan kekseliästä, eksklusiiivista ja lyhytikäistä, sillä sen tehtävänä on ylläpitää vankilaympäristössä eräänlaista rinnakkaistodellisuutta, ikään kuin antiyhteiskuntaa, joka pyrkii pitämään vartijat keskustelujen ulkopuolella (Ciechanowska ja Kleparski, 2015, 59). Vankilaslangi on yleensä karkeaa ja ilmaisuvoimaista, sisältää kiertoilmaisuja ja muuta luovaa kielenkäyttöä, ja on olennainen osa rikollista elämäntapaa ja vankilakulttuuria. Vankilaslangi voi siten olla tilanteen mukaan hyvinkin sidoksissa kulttuuriympäristöön (kuten kulttuurisidonnainen sanasto yleensä), jolloin kääntäjän voi olla hankalaa löytää täsmällistä vastinetta, joka kuitenkin toimii kohdekulttuurissa. Slangikäntämisen haasteisiin liittyen, Elisa Mattiello (2009, 74) nostaa keskeisimmäksi haasteeksi sen, että kääntäjä löytää slangisanat ja ilmaisut puheesta, ymmärtää niiden aiotun merkityksen, ja onnistuu välittämään merkityksen oikein eteenpäin käänökseen. Díaz Cintasin ja Remaelin (2007, 200–207) kulttuurisidonnaisten

termien tekstitysstrategioihin¹ kuuluu tiivistäminen sanatasolla (*condensation and reformulation at the word level*), laina (*loan*), käännöslaina (*calque*), eksplikointi (*explicitation*), korvaaminen (*substitution*), vaihtaminen (*transposition*), uuden ilmaisun luominen (*lexical recreation*), kompensatio (*compensation*), poisjättäminen (*omission*) sekä lisäykset (*additions*). Näistä laina, käännöslaina, eksplikointi, vaihtaminen ja uuden ilmaisun luominen voidaan nähdä tyyllillisinä strategioina, kun taas sanatasoisessa tiivistämisessä, korvaamisessa, kompensaatiossa, poisjättämisessä tai lisäyksissä taustalla voi olla erityisesti käännöstekstitykseen liittyviä rajoituksia.

Aineisto ja menetelmät

Kuten aiemmin jo mainittiin, tutkimusmateriaalina tässä tutkimuksessa on käytetty televisiosarja *Wentworth*ssä esiintyviä vankilaslangiksi luettavia, rikollisille ja vankilaympäristölle tyypillisiä englanninkielisiä slangitermejä ja niiden suomenkielisiä käännöksiä. *Wentworth* on australialainen televisiosarja, jota on esitetty kahdeksan tuotantokauden verran, mutta tähän tutkimukseen on sisällytetty vain ensimmäisen kauden kymmenen jaksoa. Slangitermejä ja käännöksiä kerättiin yhteensä 19 kappaletta neljästä eri jaksosta, ja toistuvista termeistä huomioitiin ne, joissa oli eriäviä käännöksiä. *Wentworth*ssä käytetty vankilaslangi koostuu loukkaavista adjektiiveista, nimittelyistä ja kuvakielestä. Huomionarvoista on, että vankihahmot käyttivät karkeampaa ja loukkaavampaa kieltä kuin vartijahahmot. Vartijoiden slanginkäyttö rajoittui yleisempiin slangitermeihin, kuten *gear* (huumeet) tai *top dog* (vanki, joka on ylempiarvoinen), kun taas vangit käyttivät enemmän kuvakieltä, kuten *smackfairy*, *old slag*, tai *lagger*. Koska materiaali koostui useammasta jaksosta, tekstityksillä oli useampia kääntäjiä, sillä yksi kääntäjä oli kääntänyt vain yhden tai kaksi jaksoa.

Slangitermien ja käännösten keräämisen jälkeen ne lajiteltiin tekstitysstrategioiden perusteella kategorioihin. Lajittelussa huomioitiin pääosin vain slangitermin käännös verrattuna alkuperäiseen termiin, mutta joidenkin strategialuokkien yhteydessä oli olennaista huomioida myös ympäröivä konteksti. Analyysiosassa käännöksiä käsitellään huomioiden myös erityisesti tekstityskääntämiseen liittyviä seikkoja, kuten ohjelman tyyli, roolihahmot sekä tekstitykseen käytettävissä oleva aika ja tila. Tutkimuksen kannalta olennaisimpia

¹ Tekstitysstrategioiden suomenkieliset vastineet ovat omia käännöksiäni.

tekstitysstrategialuokkia olivat vaihtaminen, eksplikointi, korvaaminen, tiivistäminen, uuden ilmaisun luominen, käänöslaina ja poisjättäminen.

Vaihtaminen strategialuokkana tarkoittaa lähdekulttuurin käsitteen korvaamista kohdekulttuurissa tutulla käsitteellä (Díaz Cintas ja Remael, 2007, 204). Kun kääntäjä välittää puhutun kielen samankaltaiseksi tyyliksi tekstityksessä, eli sisällyttää slangisanoja, katsoja pystyy sekä visuaalisesti että henkisesti asettumaan ohjelman ympäristöön. Vaihtaminen liittyy siis myös viestilliseen toimivuuteen.

Eksplikointi tekstitysstrategiana tarkoittaa termin muokkaamista joko yleiskielisemmäksi tai täsmennetyksi termiksi kohdekielellä (Díaz Cintas ja Remael, 2007, 203).

Eksplikointistrategiaa voidaan suosia erityisesti tilanteissa, joissa lähdekieliset termit ovat erittäin kulttuurisidonnaisia tai sellaisissa yhteyksissä, joissa hieman yksinkertaistettu (eli usein lyhennetty puhuttuun verrattuna tai ”selitetty” yleisemmällä käänöksellä) tai täsmennetty rakenne on katsojalle edullisempaa. Suhteessa toimivuuden tasoihin, eksplikointi seuraa kielellisen, viestinnällisen ja sosiokulttuurisen toimivuuden tasoja, sillä ne kaikki ovat hieman enemmän sidoksissa kohdekielen kulttuuriin ja kielellisiin normeihin.

Korvaaminen strategialuokkana tarkoittaa lyhennettyjen tai tiivistettyjen muotojen käyttöä kohdekieleessä, vaikka kohdekulttuurissa olisi täsmälleen vastaava termi, yleensä tilaan liittyvien rajoitusten vuoksi (Díaz Cintas ja Remael, 2007, 204). Käännetyn termin pitää kuitenkin vastata lähdekielistä termiä, vaikka se ei olisikaan täsmällinen vastine, mikä erottaa korvaamisen ja *tiivistämisen* toisistaan. Korvaaminen tekstitysstrategiana liittyy toiminnallisen ja viestinnällisen toimivuuden tasoihin, sillä strategiaa käytetään usein käänösprosessin toiminnallisten rajoitusten vuoksi (esim. tila), mutta siinä otetaan huomioon myös käänöksen tarkoitettu viestinnällinen tavoite.

Tiivistäminen sanatasolla tarkoittaa uudelleenmuotoilua ja tiivistämistä sanatasolla yksinkertaistamalla, yleistämällä ja käyttämällä synonyymejä tai muita lähes vastaavia ilmaisuja (Díaz Cintas ja Remael, 2007, 151). Tiivistämisessä käänöksen ei välttämättä tarvitse vastata slangitermiä, kuten *korvaamisessa*, vaan pikemminkin samanlainen ilmaus tiiviimmässä muodossa riittää. Tiivistäminen käänösstrategiana heijastaa kielellisen, viestinnällisen, sosiokulttuurisen ja viestillisen toimivuuden tasoja, sillä sitä käytetään yleensä silloin, kun lähdekieli on liian monimutkaista käännettäväksi vastaavalla tavalla kohdekielelle ja tekstitys on muotoiltava uudelleen, jotta se on helpompaa tulkita.

Sanastollisella uudelleenmuotoilulla tarkoitetaan uudissanojen käyttämistä kohdekielessä tilanteissa, joissa myös lähdekielen termit ovat keksittyjä (Díaz Cintas ja Remael, 2007, 206). Strategian voidaan katsoa heijastavan kielellisen toimivuuden tasoa, sillä toimivuuden taso sallii kääntäjältä tarkoituksenmukaiset ”virheet”, jos se hyödyttää kokonaisuutta.

Käännöslaina tekstitysstrategiana tarkoittaa kirjaimellista kääntämistä (Díaz Cintas ja Remael, 2007, 202). Käännöslaina liittyy viestillisen ja viestinnällisen toimivuuden tasoihin, sillä suoran käännöksen tulisi olla ymmärrettävissä ja käytettävissä kohdekielessä ja -kulttuurissa sellaisenaan.

Poisjättäminen tekstitysstrategiana tarkoittaa termin jättämistä pois käännöksestä, kun kohdekielellä ei ole vastaavaa kulttuurisidonnaista termiä (Díaz Cintas ja Remael, 2007, 162). Poisjättämistä voidaan käyttää myös yleisemmällä tasolla tilarajoitusten takia, samoin kuin *korvaamista* tai *tiivistämistä*, ja näin ollen pois jätetyt termit ovat usein uudelleenmuotoilun tulosta. Poisjättämisen voidaan siis katsoa noudattavan toiminnallisen ja viestinnällisen toimivuuden tasoa, mutta siihen liittyy myös tekstillinen toimivuus, sillä kääntäjä voi pohtia onko slangitermi tekstityksen kannalta olennainen.

Näitä kulttuurisidonnaisen sanaston tekstitysstrategioita voidaan pitää hyödyllisenä välineenä tämän tutkimuksen kannalta, koska ne antavat esimerkin siitä, miten kulttuurisidonnaista sanastoa (esim. slangia) voidaan kääntää. Yhdessä toimivuuden tasojen ja laatusuosituksen kanssa voidaan tutkia sitä, ovatko slangitermien ja -ilmaisujen käännökset täsmällisiä ja ovatko ne kohdekieleen sopivia ja säilyttävät ohjelman sävyn, tyylin ja kulttuurivivahteet. Kuten voidaan havaita, toimivuuden tasot ovat kietoutuneita toisiinsa, ja samalla voivat vaikuttaa eri näkökulmiin ja strategioihin eri tavoin.

Analyysi

Tutkielman analyysiosassa materiaalin slangitermejä ja käännöksiä tutkitaan ja analysoidaan edellä esiteltyjen tekstitysstrategioiden, toimivuuden tasojen ja käännöstekstitysten laatusuosituksen perusteella. Luokittelun ja analyysin myötä materiaalista löytyi kuusi eri tekstitysstrategialuokkaa: vaihtaminen, eksplikointi, korvaaminen, tiivistäminen, uuden ilmaisun luominen ja poisjättäminen. Slangitermejä ja käännöksiä tarkasteltiin itsenäisinä yksikköinä, mutta audiovisuaalisen kääntämisen erityispiirteet ja rajoitukset otettiin huomioon, sillä ne saattoivat vaikuttaa käännösvalintoihin.

Ensimmäinen käsitelty tekstitysstrategialuokka oli vaihtaminen, johon kuului seitsemän termiä: *gear – kama, top dog – pomo, screws – pamput, grommet – pätkä, get sprung – jäädä nalkkiin, lagger – kielijä ja get pinched – jäädä kiinni*. Tämän strategian avulla kääntäjät ovat tehokkaasti vaihtaneet slangitermit kohdekielen kulttuurissa vastaaviksi termeiksi ja kääntäneet ne kohdeyleisölle samaistuttaviksi ja ymmärrettäviksi. Yleisesti ottaen ohjelman sävy ja asiayhteys säilyivät käänöksissä, ja käyttämällä vaihtamista tekstitysstrategiana varmistettiin, että käännetyt termit välittävät kohdekielellä samanlaisia merkityksiä ja kulttuurisia vivahteita kuin lähdetekstissä on tarkoitettu. Toinen strategiaryhmä, eksplikointi, oli yhtä yleinen käänösstrategia, jossa oli niin ikään seitsemän termiä: *have a natter – jutella, top someone/oneself – tappaa joku/itsensä, old slag – muoriparka, shiv – terä, gear – huume, tard – hutsu, ja cop it – tulla hakatuksi*. Tätä tekstitysstrategiaa käyttämällä slangitermejä käännettiin selkeämmiksi joko yleistämällä tai täsmentämällä niitä kohdekielessä merkityksen selventämiseksi. Tutkimuksessa havaittiin, että yleisemmin eksplikointia käytettiin termien yleistämiseen. Tällä saatettiin selventää merkityksiä tekstitykseen, mutta koska yleistäminen on yleensä muuttanut slangitermit yleiskielisemmiksi, se saattoi johtaa keskustelun tai asiayhteyden sävyn muuttumiseen.

Kolmas strategialuokka oli korvaaminen, joka sisälsi yhden termin, *someone who is pinned – nisti*. Tällä strategialla pyrittiin säilyttämään termin merkitys ja samalla yksinkertaistamaan käänöstä siksi, että vuorosanaa olisi nopeampi lukea ja helpompi ymmärtää. Korvaaminen tekstitysstrategiana pyrkii käyttämään slangitermin tarkkaa vastinetta, mutta samalla lyhentämään ilmaisua. Tämän termin kohdalla puhe oli melko nopeaa, joten tekstitys ei näkynyt ruudussa kovinkaan kauaa, ja kääntäjän tavoite on luultavasti ollut tiivistää ilmaisua tämän ajallisen rajoituksen vuoksi. Neljäs käsitelty strategiaryhmä oli tiivistäminen sanatasolla, jota oli käytetty myös yhden ilmaisun *be slotted – eristys* kohdalla. Tämän strategialuokan tavoitteena on säilyttää termin ydin ja samalla tehdä siitä tiiviimpi ja selkeämpi katsojille. Kääntäjä on muokannut englanninkielisestä verbistä suomenkielisen substantiivin, joka edelleen tuo ilmi ilmaisun keskeisen asian, mutta muuttaa sen samalla tekstityksessä tiiviimmäksi rakenteeksi (*eristys* vs. suora käänös verbinä *eristäminen*).

Viides tekstitysstrategialuokka oli uuden ilmaisun luominen, johon kuului niin ikään yksi termi *smackfairy – hepokeiju*. Tämän strategian käyttäminen edellyttää luovuutta uuden termin luomisessa, joka silti heijastaa alkuperäisen slangitermin konnotaatioita ja merkityksiä. Tällöin käänös säilyttää saman tyylin ja sanaleikin kuin alkuperäinen, ja kiinnittää yleisön huomion samalla tavalla. Vaikka kyseessä on keksitty termi, käänös *hepokeiju* on samalla

kirjaimellinen ja suora käänöslaina, mitä voidaan pitää epätavallisena slangin tai muun kulttuurisidonnaisen sanaston kääntämisessä. Vaikka itse slangitermi on hyvin kontekstisidonnainen, yhdyssanan taustalla olevat merkitykset ovat yleisesti tunnettuja, mikä mahdollistaa tämän strategian käyttämisen siinä muodossa kuin sitä on käytetty. Kuudes ja viimeinen käsitelty strategialuokka oli poisjättäminen, mihin kuului yksi termi *grommet*, joka jätettiin pois tietyssä yhteydessä. Poisjättämistä käytettiin selkeyden ja yksinkertaistamisen vuoksi tilanteessa, jossa poisjätetyn termin merkitys voitiin sisällyttää ja yhdistää toiseen viittaukseen luettavuuden parantamiseksi.

Tämän tutkimuksen avulla voitiin havaita, että on monia tapoja, joilla kääntäjä voi leikitellä kielellä ja sanastolla pitäen kuitenkin materiaalin tyylin mielessään. Jotkin slangin piirteet saattavat olla helpompia välittää uudelle kielelle kuin toiset, ja jokaisen haasteen kohdalla kääntäjä voi pohtia erilaisia strategioita tai suuntaviivoja, jotta päädytään tilanteeseen parhaiten soveltuvaan lopputulokseen. Tämän tutkimuksen aineisto koostui useista eri tasoista slang-ilmauksista, joista osa oli spesifimpiä ja osa yleisempiä – monipuolinen sanasto tarjosi mahdollisuuden laajempaan keskusteluun, sekä erilaisia strategioita ja näkökohtia analysoitavaksi. Aineiston analyysistä kävi ilmi, että eksplikointi ja vaihtaminen olivat yleisimmin käytettyjä tekstitysstrategioita. Tämä osoittaa, että kääntäjät ovat pyrkineet sisällyttämään slangin piirteitä myös tekstitykseen, mutta joissakin tapauksissa he ovat päättäneet hieman yleistää sanastoa. On huomionarvoista, että vaikka tutkituissa jaksoissa oli melko monta eri kääntäjää, paria käänöstä lukuun ottamatta slangisanasto tekstityksissä pysyi melko yhtenäisenä – tämä saattaa johtua siitä, että kääntäjät olivat samasta yrityksestä ja heillä saattoi olla jonkinlainen käänösmuisti tai yhteinen sanasto, jonka pohjalta työskennellä.

Yhteenveto

Audiovisuaalinen kääntäminen, ja erityisesti tekstityskääntäminen, on dynaaminen ja kehittyvä käänöstutkimuksen ala. Tekstittäminen käytäntönä vastaa kasvavaan saavutettavuusvaatimukseen maailmanlaajuisesti, ja vastaa samalla multimodaalisen sisällön kääntämisen haasteisiin. Tässä tutkielmassa tutkittiin ja käsiteltiin audiovisuaalisen kääntämisen strategioita, suosituksia ja haasteita, jotka liittyvät audiovisuaalisen kääntämisen käytänteisiin, ja keskityttiin epävirallisen puhutun kielen, tarkemmin sanottuna slangin, suomenkielisiin tekstityksiin australialaisessa televisiosarjassa *Wentworth*.

Teoriaosiossa esiteltiin audiovisuaalisen kääntämisen perusteita sekä kulttuurisidonnaisen sanaston tekstitysstrategioita sekä toimivuuden tasoja, joihin tutkielma perustui.

Audiovisuaalisen materiaalin erityispiirre on sen multimodaalisuus ja multisemioottisuus, ja samalla käännösprosessissa huomioidaan myös alakohtaisia rajoitteita. Prosessi edellyttää kääntäjältä kirjallisten, visuaalisten ja äänielementtien tasapainottamista, jotta käännöksestä on mahdollista luoda koherentti ja kohdekulttuuriin sopiva tekstitys, ja samalla välittää lähdekielen viesti tarkasti. Tämä tasapainoilu on erityisen ilmeistä epävirallisen kielen ja slangin kääntämisessä, joka aiheuttaa lisähaasteita sosiokulttuuristen ominaisuuksiensa vuoksi, koska lähtökielen (ja kulttuurin) viestinnällinen vaikutus halutaan säilyttää kohdekielisessä tekstityksessä. Tämän tutkimuksen pohjana olivat kulttuurisidonnaisen termistön käännösstrategiat ja nimenomaan tekstityskääntämiseen liittyvät ohjenuorat, joista kukin käsittelee eri näkökulmia slangin kulttuuri- ja kontekstisidonnaisiin käännöshaasteisiin.

Wentworthin vankilaympäristöön liittyviä slangitermejä analysoitiin ja niitä käsiteltiin audiovisuaalisen kääntämisen tekstitysstrategioiden ja toimivuuden tasojen mukaan, ottaen huomioon myös suomalaiset käännöstekstitysten laatusuositukset (2023, suomeksi 2020). Tutkimuksessa todettiin, että sarjan slangitermien kääntämisessä käytettiin eniten tekstitysstrategioita, joissa keskitytään aiotun merkityksen välittämiseen kohdekulttuurissa vastaavan termin kautta (vaihtaminen) tai joko yleistetään tai täsmennetään lähdetermiä kohdekielisessä tekstityksessä (eksplikointi). Vaikka lähes kaikkiin tässä tutkimuksessa esiteltyihin strategiaryhmiin sisältyy jonkinasteinen slangikielelle tyypillisten spesifien merkitysten välittäminen, kahden yleisimmin käytetyn strategian voidaan erityisesti nähdä palvelevan merkitysten mukauttamista ja välittämistä. Käyttämällä samanlaisia tai vastaavia termejä kohdekielellä varmistetaan, että tekstitetty sisältö pysyy ymmärrettävänä ja kiinnostavana erilaisille yleisöille myös uudella kielellä.

Muita strategialuokkia, kuten korvaamista ja tiivistämistä, käytettiin vähän mutta tehokkaasti ilmaisujen yksinkertaistamiseen, menettämättä kuitenkaan olennaisia merkityksiä, kuten käännökset *someone who is pinned – nisti* (korvaaminen tiivistämällä) ja *be slotted – eristys* (sanaluokan vaihtaminen verbistä substantiiviksi) osoittivat. Nämä strategiat heijastavat tekstityksessä tarvittavaa tiiviyyttä ja liittyvät erityisesti audiovisuaalisen kääntämisen ajallisiin ja tilallisiin rajoituksiin. Sanastollisen uudelleenmuotoilun strategia edellyttää luovaa innovaatiota keksityn termin käännöksessä. Tämä strategia säilyttää alkuperäisen termin konnotaatiot, ja osoittaa kääntäjän kykyä säilyttää slangitermin kielellinen leikillisuus käännöksessä. Viimeiseksi poisjättämisen strategia osoittautui hyödylliseksi selkeyden ja

yksinkertaistamisen kannalta, kun termin merkitys voitiin yhdistää muihin viittauksiin. Slangitermien analysointi tekstitysstrategioiden mukaan tarjoaa näkökulmaa kielellisten ja kulttuuristen vivahteiden huomioon ottamisesta ja helpottaa tehokkaita käännösvalintoja, joilla tasapainotetaan lojaalisuus lähdetekstille, sekä tekstityksen ja uuden yleisön edellyttämä luettavuus ja saavutettavuus.

Verrattaessa tätä tutkimusta aiempiin epävirallisen kielen kääntämisen tutkimuksiin, on selkeää, että vastaaville tutkimuksille on vielä tarvetta. Wangin (2020) ja Jakimovskan (2020) tutkimukset ovat hyvä vertailukohta, sillä myös ne osoittavat, että dynaamiset käännösstrategiat ovat välttämättömiä, jotta epävirallisen kielen ydin voidaan tulkita oikein ja samalla mukauttaa se erilaisiin kielellisiin ja kulttuurisiin konteksteihin. Heidän tutkimuksensa tulokset ovat linjassa tässä tutkielmassa käsiteltyjen laajempien teoreettisten näkökulmien sekä tämän tutkielman tulosten kanssa ja vahvistavat käsitystä siitä, että menestyksekkäs audiovisuaalinen kääntäminen edellyttää usein luovia ja kontekstisidonnaisia lähestymistapoja. Samoin kuin tämä tutkimus ja esimerkiksi ajatus viestillisestä toimivuudesta, aiemmat tutkimukset tukevat kohdetekstin uskollisuutta lähdetekstille, jolla tarkoitetaan, käännöstekstillä tulisi olla sama vaikutus uuteen yleisöön, kuin alkuperäisellä tekstillä on sen kohdeyleisöön. Toinen huomattava ja yhtenevä huomio aiemmissä tutkimuksissa oli, että jos slangitermin käännös on liian yleistetty ja epäviralliset/slanginomaiset piirteet on poistettu, vaikuttaa se kohdetekstin sävyyn ja mahdollisesti etäännyttää visuaalisen materiaalin ja alkuperäisen version tekstityksestä. Lisäksi tämän tutkielman analyysissä havaittiin, että sosiokulttuurinen toimivuus, kielellinen toimivuus ja viestillinen toimivuus ovat epäilemättä vahvoja ohjenuoria, kun slangitermejä käännetään audiovisuaalisessa kontekstissa – aivan kuten teoriaosassa arveltiin.

Vaikka perinteisemmin kulttuurisidonnaista sanastoa ja slangia voidaan pitää samankaltaisina epävirallisuuden tai merkityskohtaisen luonteensa puolesta, tässä tutkielmassa käsitellyt kulttuurisidonnaisen sanaston tekstitysstrategiat eivät ehkä ole ihanteellisin malli slangikontekstissa käytettäväksi. Olisi hyödyllistä, että tulevaisuudessa kehitettäisiin malli tai strategia erityisesti slangin tekstityskääntämistä varten. Toinen mielenkiintoinen näkökulma voisi olla laajempi lähestymistapa käännösvalintoihin laajemmassa kontekstissa, esimerkiksi tutkimus siitä, miten käännösvalinnat tukevat tekstityksen toimivuutta. Tällaisen tutkimuksen toteuttaminen edellyttäisi, että ohjelman konteksteja pohdittaisiin paljon laajemmin – esimerkiksi sitä, mikä on viestintätilanne tai hahmojen piirteet tai suhteet audiovisuaalisen kääntämisen ja käännösstrategioiden asettamien rajoitusten lisäksi.

Yhteenvedona voidaan todeta, että audiovisuaalinen kääntäminen edellyttää käännteorioiden ja -strategioiden sekä kohdekuulttuurin käytänteiden ymmärtämistä, sekä sitä, että kääntäjä huomioi multimodaalisen viestinnän ja audiovisuaalisen aineiston tuomat haasteet.

Tutkimuksessa toteutettu analyysi hyödynsi yhtä monipuolista audiovisuaalisen kääntämisen lähestymistapaa, jossa tasapainoillaan kääntämisen uskollisuuden ja kulttuurisen mukauttamisen välillä. *Wentworth* -televisiosarjan vankilaslängin kääntämiseen käytetyt strategiat osoittavat sekä kielellisten että kulttuuristen ulottuvuuksien ymmärtämistä ja korostavat sitä tasapainoa, joka kääntäjien on saavutettava säilyttääkseen tekstityksessä merkityksen, sävyn ja kulttuurillisen relevanssin. Tämä tutkimus tarjoaa näkökulman slangitermien kääntämiseen tekstityksissä ja korostaa räätälöidyn lähestymistavan merkitystä kielellisten ja kulttuuristen eroavaisuuksien ylittämässä audiovisuaalisessa mediassa.