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THE EFFECTS OF BROKEN SUBTITLING NORMS ON THE QUALITY OF SUBTITLES
– A RECEPTION STUDY

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Tiivistelmä – Abstract

The field of audiovisual translation calls for more knowledge on the reception of subtitles in order to enhance the readability and quality of subtitles. This thesis examines how broken subtitling norms affect the viewers' perceptions on the quality of subtitles. A reception study was conducted for this purpose. The feedback from the participants of the reception study is analyzed quantitatively and qualitatively to get an insight into the effects that broken subtitling norms have on the viewers.

The reception study was conducted in the form of a questionnaire. The participants watched a clip from a British television series *The Young Ones*, and after watching it they filled in the questionnaire, answering eight questions regarding the readability of the subtitles. For half of the participants the subtitles had been altered, whereas the other half watched the clip with the original subtitles. The altered subtitles differed from the original subtitles only in the manner they broke certain subtitling norms.

Subtitling norms are regularities with directive character, and therefore breaking a subtitling norm should always lower the quality of a subtitle. The altered subtitles broke the following five subtitling norms: synchronization, subtitle breaks and line breaks, dialogue dashes, one or two-lined subtitles, layout.

The results of the reception study reveal that the participants' perceptions of the quality differed significantly between the two target texts. On a scale from one to five, the average overall grade for the original target text (OTT) was 4.1, whereas for the altered target text (ATT) it was only 3.3. The results of other questions in the questionnaire are consistent with the overall grades: the average grades for timing were 4.7 and 4.2 for OTT and ATT respectively, the average grades for subtitle's efficiency in portraying the clip's course of events was 4.7 and 4.1 for OTT and ATT respectively, the average grades for the quality of the target texts in comparison with the average quality of subtitles was 3.5 and 2.3 for OTT and ATT respectively. Chi-squared tests prove that the differences in the distributions between the OTT and ATT participants' responses regarding the aforementioned questions were either significant or highly significant.

The broken subtitling norms were considered mostly as flaws by the participants: the OTT participants reported 10 flaws, whereas the ATT participants reported 48 flaws, of which 41 were due to the broken subtitling norms. There were only nine instances in which the ATT participants considered a broken subtitling norm rather as a deviation than a flaw.

Based on the results of the reception study it can be concluded that the broken subtitling norms significantly lowered the quality of the ATT subtitles in the participants' opinion. The results confirm the notion of subtitling norms as not just mere conventions, but as regularities with directive character. Following the subtitling norms is vital for high-quality subtitling, and by doing more research on subtitle reception it is possible to result with ideal subtitling norms that enhance the readability and quality of the subtitles.

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1 INTRODUCTION

Subtitling is one of the three modes of audiovisual translation, the other two being dubbing and voice-over. In a non-Anglophone country where subtitling is the main mode of audiovisual translation, a substantial part of texts read are subtitles. A study in Finland conducted by Mäkisalo (2006) on 19 university students, with the average age of 23, revealed that subtitles constituted 32,1 percent of all texts consumed by the participants. Based on the statistics provided by TNS Gallup (2010) regarding time spent on mass media in Finland in 2010, the percentage is likely to be even higher for the entire population because 15-24 year old people watch considerably less television than 25-69 year old people (108 minutes a day vs. 167 minutes a day respectively). Mäkisalo and the TNS Gallup's statistics give a strong indication of the significant role that subtitles play in the daily lives of Finns.

Audiovisual translation affects people on many levels. Gambier (2007: 94) notes the vital role of audiovisual translation in informal learning as such: subtitled television programs

aid the viewer in learning a foreign language on top of maintaining and enhancing literacy. In addition, like schools and literature, audiovisual medias have linguistic importance, especially in conveying norms.

Jääskeläinen (2007: 116-130) voices the importance of research on audiovisual translation. She refers (2007: 117) to Mäkisalo's findings regarding the sheer amplitude of subtitled texts consumed by people, in concluding that it is reasonable to presume that the quality of audiovisual translations is in no way insignificant. In that account, she states, it is unfortunate that there is surprisingly little research being done on audiovisual translation. Since her statement in 2007 the number of studies conducted yearly on audiovisual translation has grown, but there is still relatively little research being done on the reception of subtitles. Studies on reception are lacking even though the field of audiovisual translation calls for information on the reception of subtitles in order to enhance the readability and quality of subtitles. This reception study is an attempt to elucidate issues relevant to the quality of subtitles.

Although this thesis examines the quality of subtitles from the viewers' perspective, a few words on the subject from the translators' point of view are in order. In terms of producing high-quality subtitles for the audiences, one of the biggest concerns recently has been the conditions in which the translators work. In their article about the audiovisual translators' situation in Finland, Ihander & Sorsa (2010) divide the translators into two groups based on their working conditions: freelancers who work for Finland's national broadcasting company YLE, as well as for commercially funded MTV3, are considered employees and are protected by a collective agreement called Yhtyneet-sopimus, whereas translators working for translation agencies usually have to work as sole traders. The translators

working as sole traders have to bear all employer costs themselves. On top of that, these translators usually have to relinquish their copyrights to the agencies. This grants the agencies an unrestricted right to alter the translations as they see fit.

The salaries paid by the translation agencies vary greatly. The remuneration given by the translation agencies, at the lowest and highest end respectively, is 20 and 70 percent of the ones paid to the translators covered by the Yhtyneet-sopimus (ibid.). A lower salary compels the unprotected translators to spend less time on each project so as to be able to take up more projects to compensate for the low pay, resulting in lack of diligence and low quality subtitles subsequently.

This current environment is threatening to turn into a situation where audiovisual translation can no longer be considered as a long lasting and steady career, but only as a part-time job opportunity for students who are not necessarily aware of all the realities of the field (ibid.). Consequently, the quality of translations is expected to decline as they are no longer produced by full-time professionals.

2 THE AIM OF THE STUDY

The aim of this study is to provide an insight into the viewers' perceptions of subtitles. To be precise, the aim is to examine the extent to which broken subtitling norms interfere with the viewing experience, and to study the effects of broken subtitling norms on the viewers' perceptions of the readability and quality of subtitles. In addition, the present study seeks to find out the viewers' awareness towards broken subtitling norms.

The focus of this study is on the role that the subtitling norms play in consistently ensuring high-quality subtitles. The viewers' feedback on the subtitles will be analysed quantitatively and qualitatively in order to understand their perspectives on the following issues: how essential is it to follow the subtitling norms in order to produce a high-quality subtitle, and the effects of the broken subtitling norms on the quality of the subtitles.

The aforementioned issues can best be studied through empirical observation of viewing behaviour. For that, a reception study in the form of a questionnaire was conducted. The

participants of the study filled in the questionnaire based on watching a clip from a television series *The Young Ones*. The participants were classified into two different groups for two different sets of subtitles, with one set shown to the participants of each group. One of the sets consisted of subtitles following the subtitling norms, whereas the other set consisted of subtitles that broke the norms on multiple occasions. By comparing the feedback received from these two groups it is possible to gain an insight into the effects that broken subtitling norms have on the viewers' reception of subtitles. It is the author's view that the results of this quantitative and qualitative reception study will give indication on the general importance of subtitling norms in constituting high-quality subtitles.

3 THE CHARACTERISTICS OF SUBTITLING

Subtitling differs from other modes of translation in a few significant ways. Firstly, in subtitling, spoken language is transferred into a written form. This feature differentiates subtitling from other modes of audiovisual translation as well since dubbing and voice-over both use the same medium as their source text.

Secondly, as Gottlieb (2001: 15) puts it, subtitling acts as an additive. Pedersen (2011: 9) explains it by saying that "subtitling adds a semiotic channel of information, whereas dubbing or e.g. literary translation replaces an existing channel". In other words, in dubbed programmes the viewer can only hear the target text, whereas with subtitled programmes the viewer has access to both the source text and the target text. The co-existence of source text in subtitling also makes it more prone to criticism as compared to the other forms of translation.

Thirdly, a subtitler not only translates a text but s/he also synchronizes the image, sound and subtitles. With regards to image, as de Linde & Kay (1999: 7) point out, besides a spatial balance between subtitle and image, there has to be a semiotic relation between those two. With regards to sound, ideally a subtitle should appear on the screen at the same time as the utterance starts and disappear when the utterance ends. However, this is often not the case, as the subtitle has to stay on the screen longer than the utterance in order to ensure that the readers have had enough time to read the subtitle.

Fourthly, although all modes of translation are in some way constrained, the number of constraints in subtitling is higher than in any other modes. Apart from the constraint of transferring spoken language into written form, the most significant constraining factors in subtitling are time and space. This is because a subtitle can stay on the screen for only a limited amount of time, and each subtitle has a limited space for characters.

These particular constraining features of subtitling require the subtitler to condense the source text. The subtitler has to inevitably omit a great deal of what is said on the screen and condense the source text in a way that maintains the essence of the dialogue. Ideally the subtitler writes the same thing as spoken onscreen, but with fewer words or characters.

4 RECEPTION STUDY AS A RESEARCH METHOD

A reception study is an attempt to find out how a particular group of people respond to a particular subject. According to Tuominen (2007: 296), the objective of conducting a reception study in translation studies is to provide reliable information, regarding the target audience and their expectations for the translated materials, to the translator. It also aids the translators in uncovering the ideal ways to enforce the translations' communicative functions. The aforementioned objectives are indeed relevant to the present study as well.

The audience is never a homogeneous group of people. They differ from each other in many ways. These differences are due to variables such as age, education, socio-economic status and geographical location. Thus it is not possible to make absolute generalizations based on studies on a limited number of participants. However, as Tuominen (2007: 297) points out, reception studies will always reveal something about the recipients and the process of reception.

4.1 Previous reception studies on subtitling

Tuominen (2007: 296) remarks that there had been little empirical evidence concerning target audiences so far, and the stereotypical viewers, as well as their cognitive abilities, are usually based on nothing but theoretical assumptions. However, reception studies on audiovisual translation have been increasing in number in recent years. Studies on subtitle reception have been conducted using questionnaires, interviews, surveys and eye tracking. The following are reception studies on subtitling relevant to the subject of this study.

New technology has enabled subtitle reception studies to be conducted by tracking the viewers' eye movements. Mäkisalo & Lång (2009) have been studying the viewers' reactions to broken subtitling conventions by tracking the viewers' eye movements when they look at a subtitled television program. Their hypothesis was that breaking conventions of logical construction in subtitling causes reading difficulties in reception, and that those difficulties may be registered by tracking eye movements. The conventions that were broken in the material were related to synchronization, subtitle breaks and line breaks. At the present moment the analysis is still in progress, but thus far the importance of synchronization in subtitling, as well as the importance of linguistic structure of subtitles, has been confirmed in their conclusion.

In her Pro Gradu thesis, Mäyränpää (2010) compared audiovisual translators with average viewers in the reception of subtitles by conducting group interviews. She was particularly interested in the two groups' perceptions of good and bad quality in subtitles. The interviews revealed, not surprisingly, that audiovisual translators as a target audience are

more critical than average viewers. However, the groups perceived the quality of the subtitles similarly. According to Mäyränpää, the biggest difference in the subtitle reception between the groups was the higher level of attention paid to details by the audiovisual translators when compared to the average viewers.

Katajamäki (2009) studied the viewers' conceptions of subtitling conventions through an online questionnaire. Her conclusion was that "the respondents had more knowledge about subtitle conventions on a subconscious than on a conscious level: they may not be able to tell about the subtitle conventions in their own words, but when there are errors, they still catch the viewers' eyes". In addition, the results of her study showed that younger viewers had considerably more knowledge of subtitling conventions than viewers who were over 50 years old.

4.2 Rationale for conducting a reception study on quality: from equivalence to functionality

There are numerous translation theories with different approaches to translation in the field of translation studies. Sometimes the ideal translation has been close to word-for-word translation, whereas other times the focus has been on producing the content without the form of the original. The discrepancy between different approaches proves that there is no clear consensus on the nature of high-quality translation even among the scholars themselves.

According to Nord (1997: 43), the fundamental opposition is between linguistic and functional approaches. She points out that linguistic approaches "hinge on the concept of equivalence, which has been one of the most ambiguous concepts in translation studies from the start." That is because the equivalence between the source text and the target text is hardly ever unambiguous. This is particularly true when it comes to subtitling. The prerequisite for equivalence in subtitling is even more questionable since the multi-modal nature and the constraints of subtitling require the translator to alter and condense the source text.

The main point about the functional approach is that "it is not the source text as such, or its effect on the source text receiver, or the function assigned to it by the author, that operates the translation process, as is postulated by equivalence-based translation theory, but the intended function, or skopos, of the target text as determined by the initiator's needs" (Nord 2005: 10). In other words, the source text is only an "offer of information" which the translator turns into an "offer of information" for the target audience. The decisive factor in the translation process is the specified skopos, the purpose, which is negotiated between the initiator and the translator. This makes the intended receiver's specific communicative needs one of the main factors of communicative activity (ibid.). In contrary to the functional approach, the equivalence approach does not take into account the needs and expectations of the receivers of the target text.

In their discussion on translation quality from an organizational viewpoint, Gummerus & Paro (2001: 138) emphasize three factors in defining translation quality, of which the first is focus on the viewer. In their view, "quality refers to the total viewer experience and the translation's role in or contribution to it." That is, the assessment of translation quality is

often expressed in terms of whether or not the translation functions or works in its audiovisual context.

Consequently, one of the key topics regarding the quality of subtitling is: from whose point of view the quality is assessed. Realizing that translations need to be assessed from the viewer and client's point of view has significantly diversified the evaluation criteria of translation quality (Jänis 2004: 72). We may have parameters that tell us right from wrong, but like any other form of art, subtitling always has an element of subjectivity to some degree. Perceptions on the quality of a subtitle may vary greatly depending on the evaluator. This is why we should not depend solely on the views of scholars, translators and commissioners, but also take into account the audience's views on quality.

According to Jänis (2004: 67), the viewers may have an opinion on the quality of a subtitle even without knowledge of translation theory or quality assessment. She goes on stating that usually the external factors are the red flags that initially invoke the doubt in the viewer's mind about the quality of the translation. In subtitling, external factors include subtitling norms such as timing, synchronization and layout. The next chapter discusses in detail the nature of subtitling norms and their role in defining the quality of the subtitles.

5 SUBTITLING NORMS

5.1 Definition of subtitling norms

Norms are general values and ideas shared by a particular group. Norms define what is right and what is wrong, adequate and inadequate (Toury 1998: 15). Applied to translating, it involves looking translating as a social action. "Translatorship amounts first and foremost to being able to play a social role, i.e., to fulfill a function allotted by a community in a way which is deemed appropriate in its own terms of reference" (Toury 1995: 53). This means that translators are deeply dependent on people's expectations on what is correct and what is incorrect, appropriate and inappropriate. Translational norms prevail at a certain period and within a particular society, and they determine the selection, production and reception of translations.

The concept of subtitling norms is pivotal in the present study, for the two set of subtitles viewed by the participants of the reception study differentiate from each other only in the

manner they follow certain subtitling norms. There are some terminological inconsistencies between the scholars regarding the concept of subtitling norms. For example, what Hermans, Toury, Chesterman and the present study call *subtitling norms* are called *subtitling conventions* by Nord and *principles of subtitling* by Ivarsson. According to Ivarsson (1998: 63), principles of subtitling refer to "those aspects which have a decisive impact on the quality of subtitling, regardless of the medium." He continues to state that these principles range from "awareness of audience reading speed to synchronism of subtitles and speech to legibility and layout to translation and editing in the general sense." The present study follows Pedersen's (2011) principle in making a distinction between subtitling norms and subtitling conventions. As he (2011: 31) puts it, "while conventions tell you what people tend to do, norms tell you what you should do, because that is the way that people like you do things." Consequently, conventions are regularities of behaviour whereas norms are closer to rules: breaking a norm provokes generally justified criticism (Chesterman 1997: 55).

The difference between norms and rules is not a clear-cut. Pedersen (2011: 31) points out that norms tolerate deviations, if the deviations are relatively rare. But if the deviations constantly outnumber the norm, the deviations become a new norm. Thus norms need to be adjusted constantly to meet the changing conditions. Rules on the other hand are both codified and authoritarian. Rules tend to be fixed and generally known. When a norm becomes strong enough, it becomes a rule.

In conclusion, subtitling norms are not mere regularities; they are regularities with directive character (Hermans 1999: 81). Assessing the quality of subtitles according to directives rather than mere regularities is more fruitful since deviations from directives tell

something about the quality of the subtitle. That is to say, breaking a subtitling norm lowers the quality of a subtitle. Therefore subtitling norms can be used as a compiled guideline for constructing ideal subtitles.

It has been now established that subtitling norms have a pivotal role in defining good and acceptable subtitling practices. However, that undeniably raises the question: who determines these norms? According to Pedersen (2011: 34), prescriptive norms must gain wide acceptance to become successful, and therefore it is most often the producers and consumers of translations who determine them. Consequently, viewers have a focal part in governing the norms of subtitling.

5.2 Rationale for using subtitling norms for prescriptive means

In his work, Pedersen (2011) empirically explored the current European television subtitling norms. His aim was to uncover the prevailing subtitling norms by studying a corpus consisting of 100 different films and television programmes with both Danish and Swedish subtitles. According to him (2011: 25), the descriptive paradigm, which is based on empirical observation of translation behaviour, works well for the study of audiovisual translation because it does not presume anything. He goes on stating that the discovery and description of norms is at the core of any empirical work in descriptive translation studies because, as Hermans (1999: 79) has noted, "in the descriptive paradigm norms provide the first level of abstraction and the first step towards explanation of the choices and decisions which translators make". However, in order to analyse the viewers' perceptions on the quality of subtitles according to the established norms, a certain level of prescriptivism is

in order. Prescriptive paradigm investigates what translation should be like, whereas descriptive paradigm investigates what translation is like. Prescriptive subtitling norms act as a guideline for a high-quality subtitling. As Pedersen (2011: 122) admits, "the subtitling profession is still an area where prescriptive norms exert a certain amount of control over the actions of practitioners." This means that for to result with best possible quality the subtitles ought to follow the subtitling norms.

According to Diaz Cintas (2004: 29-30), descriptive translation studies avoids being prescriptive or normative, however, "the time and special constrictions in the presentation of subtitles imposed by the medium brings along an inescapable degree of prescriptivism", and in order to achieve a stable and homogenous discourse, it is important to reach a consensus among all parties in the polysystem, which means the following of a set of rules and norms. Consequently, the subtitling norms presented in this study are prescriptive by default: they tell what subtitling should be like, and not only what it is like. Although Pedersen states that it is better not to presume anything in the study of audiovisual translation, in examining the viewers' perceptions on the quality we need to have certain norms against which the quality of the target texts is evaluated.

Because of their prescriptive nature, the subtitling norms selected to differentiate the quality of the subtitles should be as undisputable as possible. By default, breaking a norm should then always lower the readability and quality of a subtitle. The author's view is that the broken subtitling norms used in the present reception study fulfil the aforementioned requirement.

6 A STUDY ON THE RECEPTION OF SUBTITLES: MATERIAL AND METHOD

The following two chapters will cover the reception study conducted for this thesis. The study material and method will be discussed in this chapter, followed by the results and analysis of the study in chapter seven.

6.1 Study material: two subtitles for *The Young Ones* television series

The material used in this study comprises of a clip from a British television series named *The Young Ones* and two subtitles for it. The clip features the first five minutes of an episode titled *Bambi*, which is the first episode of the second season.

The Young Ones (titled *Älypäät* in Finland) is a situational comedy produced by the British Broadcasting Corporation (BBC). In Britain it was first broadcasted in 1982 and ran for

two seasons, each containing six episodes. In Finland, the series has been broadcasted at least two times, first by Finland's national broadcasting company YLE in the 1980s, and then by channel Nelonen in the 2000s.

The series is known for its anarchistic and absurd humour. The show evolves around four main characters, Rick (Rik Mayall), Neil (Nigel Planer), Mike (Christopher Ryan) and Vyvyan (Adrian Edmondson), whom are housemates in a student flat. In the clip chosen for the reception study Rick is sitting at the kitchen table trying to tell Mike and Vyvyan a story when Neil walks in with important news to share.

The original Finnish subtitle was translated for Movision by Ilse Rönnberg, and it was first broadcasted on channel Nelonen in 2001. For the purpose of this study it was preferable that one target text conforms to the subtitling norms as much as possible while the other target text breaks them. This would provide an ideal foundation for analysing the differences in subtitle reception between the two viewer groups. For this reason the author of this thesis made minor corrections to the original subtitle regarding subtitle breaks and line breaks.

From here on, the original subtitle will be referred to as the OTT (the original target text). The other subtitle viewed by half of the reception study participants is the altered version of the OTT. The alterations that were made to the OTT were regarding five different subtitling norms. The alterations will be further discussed in the study method subchapter. From here on, the altered subtitle will be referred to as the ATT (the altered target text).

6.2 Study method

The reception study was conducted in Jyväskylä City Library in February 2012 within a period of one week. The library goers were asked to take part in a reception study on subtitle quality. Approximately 40 percent of approached library goers agreed to take part in the study. The total number of participants was 50. There were no criteria in the selection of participants, except that they had to be at least 15 years old since *The Young Ones* has PG-15 rating in Finnish television. Each participant was handed a questionnaire and instructed to read the questions before watching the clip. This was to ensure that the participants would pay attention to issues relevant to this study.

In the reception study the participants were tested individually, with each participant requested to watch a five-minute clip from *The Young Ones* television series. After watching the clip the participant filled in the questionnaire, which consisted of questions regarding readability and quality of the clip's subtitles. Half of the participants (25) watched the clip with the OTT, whereas the other half (25) watched the same clip with the ATT. The content of the two target texts was exactly the same. The only difference between the target texts was the degree by which they followed the subtitling norms. For the ATT, the following subtitling norms had been broken: synchronization, subtitle breaks and line breaks, dialogue dashes, one or two-lined subtitles, layout. In contrast, the OTT followed all the aforementioned subtitling norms.

The opinions obtained from both viewer groups are analyzed in comparison with each other in order to find out the degree to which breaking subtitling norms affects viewers'

perceptions with regards to the quality of the subtitles. In addition, the aim is to find out how perceptive viewers are towards broken subtitling norms. The analysis of the results will be both quantitative and qualitative. The content of the questionnaire will be presented next.

6.2.1 The Questionnaire

The questionnaire comprised three questions for background information and eight questions on the subtitles. In the close-ended questions, the participants were given five choices in a grading system.

The background information obtained from the participants comprised the following factors: age, gender and the amount of time spent watching subtitled television programs daily. The data collected from background information will provide insight into the demography of the participants in the study.

In question number one the participants were asked to estimate how well they were able to follow the clip's course of events by reading the subtitle. In question number two the participants were asked to list the merits of the subtitle, if there were any. In question number three the participants were asked to list all the subtitle's flaws, if they had noticed any. In question number four the participants were asked to estimate the quality of the clip's subtitle in comparison with the average quality of the subtitles that they are exposed to. In question number five the participants were asked if they had listened to the original English soundtrack at some point in the clip, and the reason for doing so if they had. In

question number six the participants were asked to list all the deviations they had noticed in the clip's subtitles. In question number seven the participants were asked to estimate the ease of reading the subtitles within the timeframe they appeared on the screen. In question number eight the participants were asked to give an overall rating for the subtitle.

The following subchapters will cover the five categories of subtitling norms that were broken for the ATT.

6.2.2 Synchronization

Succeeding in timing is of an uppermost importance for a good and readable subtitle. Timing is the process of defining the in and out times of each subtitle. As Ivarsson (1998: 82) puts it, "it involves striking the best possible balance between the rhythm of the film, the speed rhythm of the individual characters or narrators and viewers' reading rhythm, …achieving the highest possible level of synchronism between the spoken word and the actual subtitle." This means that "the dialogue as heard and the eye's perception of the written subtitles should correlate" (Ivarsson 1998: 72).

The reading speed of the viewers and synchronization mainly govern the temporal norms of a subtitle. The viewers must have enough time to read the subtitle but it should not stay on the screen for too long; otherwise the viewers start to reread them. According to Ivarsson (1998: 65), "as a general rule the minimum time for even a very short subtitle on a television screen is at least one and a half seconds and the maximum time for a full two-

liner should not exceed five to six seconds". A full one-liner should remain on the screen at least two seconds and a full two-liner at least four seconds (Vertanen 2007: 151).

Reading speed varies slightly between different media and audiences. For example cinemagoers need approximately 30 percent less time to read subtitles than television viewers (Ivarsson 1998: 65). Different age groups have different reading speed: younger generations are more used to reading texts from a screen whereas older people are much slower in absorbing information which makes the reading slower.

Although most people are faster in reading the written speech than saying it out loud, subtitles usually have to be condensed so that the viewers have enough time to read them. In addition, subtitles are often required to stay on the screen longer than takes to utter them. According to Ivarsson (1998: 64), the explanation for this discrepancy is simple: subtitled films and television programs have a great deal more for the eye to absorb than just the subtitles. Studies have shown that when viewers are watching what is happening on the screen, "it takes about a third of a second every time they dart to or from a subtitle" (ibid.). Also, the aural information might be another distracting factor, even when we do not understand the language spoken.

For this study, the timing of the ATT subtitles is an altered version of the OTT subtitles. The alterations had been arranged as such: out of total number of 52 subtitles, the first 15 subtitles appear on the screen one second later than in the OTT, and the last 15 subtitles disappear from the screen one second earlier than in the OTT. The following chart shows the effect that the changes had on the expected reading speed of the ATT compared to that of the OTT.

OTT	ATT
Total number of subtitles: 52	Total number of subtitles: 52
Expected reading speed: 2030/191 s = 10,6 characters/ second	Expected reading speed: 2030/161 s = 12,6 characters/second
Expected reading speed during the first 15 subtitles: 560 characters/51,59 s = 10,9 characters/second	Expected reading speed during the first 15 subtitles: 560 characters/36,6 s = 15,3 characters/second
Expected reading speed during the last 15 subtitles: 598 characters/56,5 s = 10,6 characters/second	Expected reading speed during the last 15 subtitles: 598 characters/41,5 s = 14,4 characters/second

Expected reading speed is the speed with which the reader is expected to read a subtitle, as measured by the average number of characters per second of exposure time. The alterations to timing increased the expected reading speed for the whole ATT by 2,0 characters per second. The increases of expected reading speed during the first and the last 15 subtitles were 4,4 and 3,8 characters per second respectively.

The data for expected reading speed collected in the Scandinavian countries in the 2000s (Pedersen 2011: 133) shows that the norm in expected reading speed for television is 9-14 characters per second. This means that the OTT is within the norm whereas 30 out of 52 ATT subtitles break that norm.

The alterations to timing break the norm of synchronization. Ideally subtitles should appear on the screen the moment the first words are uttered and disappear as soon as the character stops talking. Although Ivarsson (1998: 72) points out that "many viewers are not at all disturbed if the subtitles appear anything up to about quarter of a second after the start of

speech or a dialogue", a one second discrepancy in the starting or ending time should be considered as excessive.

6.2.3 Subtitle breaks and line breaks

The translator has to keep in mind that the viewer only sees one subtitle at a time and that s/he cannot reread a subtitle that has already disappeared from the screen. Therefore the ideal subtitle should consist of complete sentences or phrases. According to Ivarsson (1998: 90), each subtitle must be a coherent, logical and/or syntactic unit, and the subtitler must avoid making subtitle breaks between sense blocks or between words that belong together, either logically or grammatically. He goes on to add that "when sentences have to be carried over into several subtitles, the aim should be to make the breaks coincide with the beginnings and ends of phrases, so that each subtitle forms a coherent unit" (ibid.).

Line breaks should be placed in a way that will not divide the sense blocks into separate lines. "Lines should be divided in such a way that words intimately connected by logic, semantics or grammar are written on the same line wherever possible" (Ivarsson 1998: 77). In practice, headword should not be separated from its modifiers. An attribute can never be separated from its headword, and predicate and object cannot be divided into separate subtitles. (Vertanen 2007: 151.) In addition, compound words should not be divided into separate lines or subtitles.

Seventeen OTT subtitles were altered regarding subtitle breaks and line breaks for the
ATT. All the alterations were done so as to break the norm of proper subtitle or line break.
The following examples are the type of alterations that were made to subtitle breaks.

OTT	ATT
Tämä on minun juttuni. Välillä ihmettelen, miksi edes yritän.	Tämä on minun juttuni. Välillä ihmettelen, miksi edes -
En tajua, miksi yleensä yrität. –Aivan.	yritän. En tajua, miksi yleensä yrität. –Aivan.

Ei, sinä kuuntelet nyt. Olen odottanut puoli tuntia -	Ei, sinä kuuntelet nyt. Olen odottanut puoli -
että saisin ruokaa ja kuunnellut tuota räkäpersettä.	tuntia, että saisin ruokaa ja kuunnellut tuota räkäpersettä.

As Vertanen (2007: 154) points out, a subtitle should not be combined of an ending of a
sentence from the previous subtitle and a whole new sentence. In either of the ATT
examples the subtitle break does not coincide with the beginnings and ends of phrases,
therefore breaking the subtitling norm. The following examples are the type of alterations
that were made to line breaks.

OTT	ATT
Mutta miksi häntä sanotaan "Keltaisiksi sivuiksi"?	Mutta miksi häntä sano- taan "Keltaisiksi sivuiksi"?
Minulla on mahtavia uutisia. –Vastaa puhelimeen.	Minulla on mahtavia uutisia. –Vastaa puhelimeen.
Tähän voisi keksiä rivon vitsin. –Ole hiljaa.	Tähän voisi keksiä rivon vitsin. –Ole hiljaa.

In the first ATT example the inflected word *sanotaan* has been divided into separate lines, which is against the subtitling norm. In the next two examples the headwords have been separated from their modifiers: the attributes *mahtavia* and *rivon* should be on the same line as their headwords *uutisia* and *vitsin*.

6.2.4 Dialogue dashes

Dialogue dashes are used to make a distinction between two or more speakers in one subtitle. It is acceptable to start both lines or only the latter line with a dialogue dash although, according to Ivarsson (1998: 95), the practice of placing the dialogue dash only on the second line has the disadvantage of precluding the use of dashes for other purposes. The OTT (and the ATT where not altered) uses a dash only at the beginning of the second speaker. The dialogue dash was omitted from five OTT subtitles for the ATT, thereby making it difficult to distinct the two speakers in those subtitles. The following are two examples of omitting a dialogue dash for the ATT.

OTT	**ATT**
Oliko meidät kutsuttu? –Mitä?	Oliko meidät kutsuttu? Mitä?
Vastaa puhelimeen. –Selvä.	Vastaa puhelimeen. Selvä.

6.2.5 One or two-lined subtitles

In subtitling television programs, two lines are regarded as the maximum number of lines since the subtitles will cover too much of the screen otherwise. Therefore a subtitle divided into three lines breaks the subtitling norm. One OTT subtitle was altered into a three-lined subtitle for the ATT.

OTT   **ATT**

Joku täysin tuntematon   Joku täysin tuntematon
hyökkäsi tänään jo kimppuuni.   hyökkäsi tänään
                                           jo kimppuuni.

6.2.6 Layout

Layout of the text on the screen refers to the placement of the subtitles and of the lines and the distribution of the text between them (Ivarsson 1998: 49). There is little dispute over the fact that the best place for the subtitles is at the bottom of the screen. Faces and other important information usually appear on the upper portion of the screen.

According to Ivarsson (1998: 49), "on the television screen the text can (and probably should) be aligned at a fixed margin that corresponds to the standard form of printed text." The printed media in Finland has accustomed to having the same left margin. In Finland the lines are usually justified to the left in television, and centred in the cinema and most often also on DVDs. With regards to the target texts' layout in this study, the OTT subtitles

are justified to the left, whereas the ATT subtitles are centred, which is against the subtitling norms in Finland.

# 7 THE RESULTS AND ANALYSIS OF THE RECEPTION STUDY

In this chapter the results and analysis of the reception study are discussed in the order the questions were presented in the questionnaire. The results and analysis for both target texts will always be covered in the same subchapter.

7.1 The participants of the study

The relevant demography of the participants in this study includes gender, age and time spent watching subtitled television programs daily.

Sixty percent of OTT participants and 48 percent of ATT participants were females. The average ages of OTT and ATT participants were 29 and 26 years respectively. All participants were between the ages of 16 and 63 years old. The following chart shows the number of OTT and ATT participants segmented by age group.

Chart 1. The number of participants segmented by age group
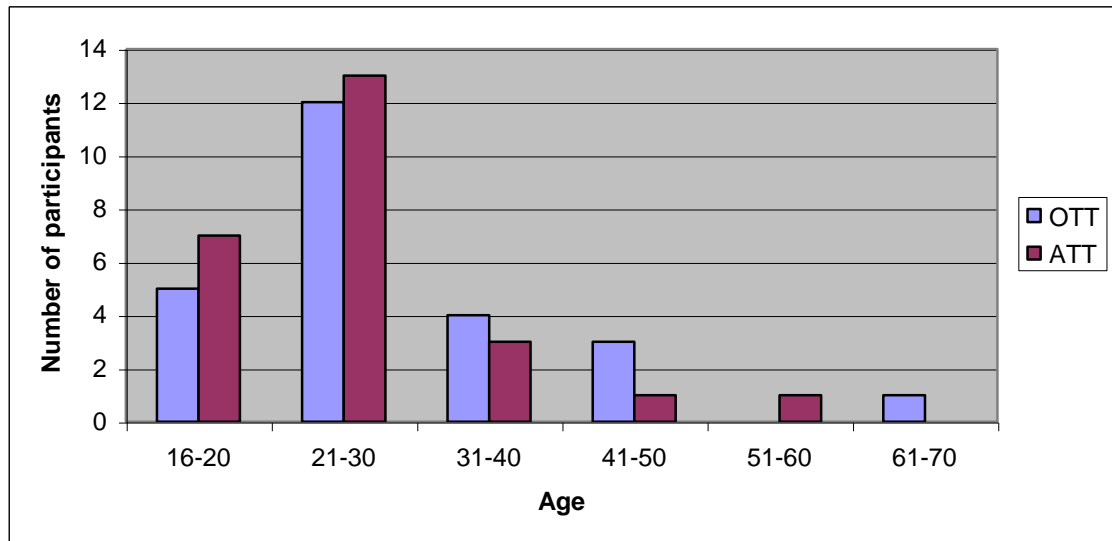
People between the ages of 21 and 30 years old was by far the most common age group in the reception study: 48 percent of OTT participants and 52 percent of ATT participants belonged to that particular group. The next most prominent age group was 16-20 year olds making up 20 percent of OTT participants and 28 percent of ATT participants. Only 16 percent of OTT and 8 percent of ATT participants were over 40 years old.

Chart 2. Time spent watching subtitled television programs daily
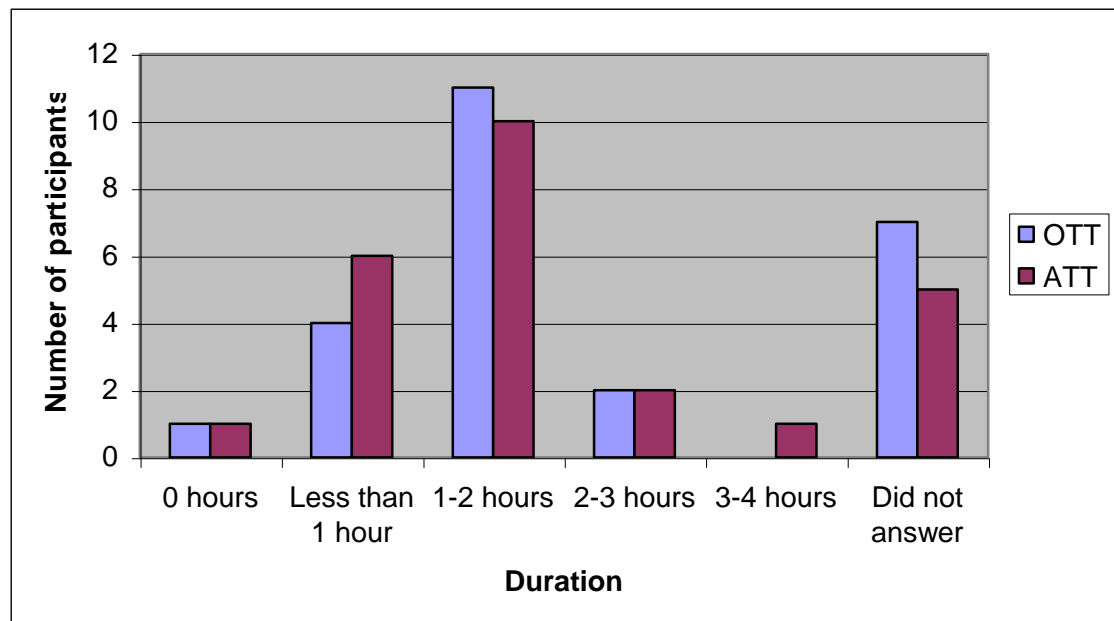
Since some (seven OTT participants and five ATT participants) did not answer the question regarding time spent watching subtitled television programs daily, their input for this question has been excluded. Of those who answered this question, up to 61 percent of OTT participants and 50 percent of ATT participants watch subtitled television programs one to two hours a day. Only one participant in each target text group reported that s/he does not watch subtitled television programs at all. Only 11 percent of OTT participants and 15 percent of ATT participants reported watching subtitled television programs more than two hours a day.

In conclusion, the demographic profiles of the OTT and ATT participants are very similar. In a Chi-squared test regarding the participants' age segmentation, p=.621 and x^2=3.516*. In a Chi-squared test regarding time spent watching subtitled television programs daily, p=.854 and x^2=1.346. The results of the Chi-squared tests prove that there are no significant differences in the distributions between the ATT and OTT participants. The

* The Chi-square statistics presented in this thesis were calculated by Dr. Jukka Mäkisalo.

biggest difference between the two groups may be the 12 percent gap in gender distribution, but that alone does not give reason to assume that any possible discrepancies in results between the OTT and ATT participants are due to demographic differences.

7.2 The comprehension of events via subtitles

The first question of the questionnaire was a closed-ended question regarding the subtitles' efficiency in portraying the clip's course of events. The data from this question reveals the extent to which the broken subtitling norms affected the ATT participants' comprehension of events.

Chart 3. The comprehension of events via subtitles
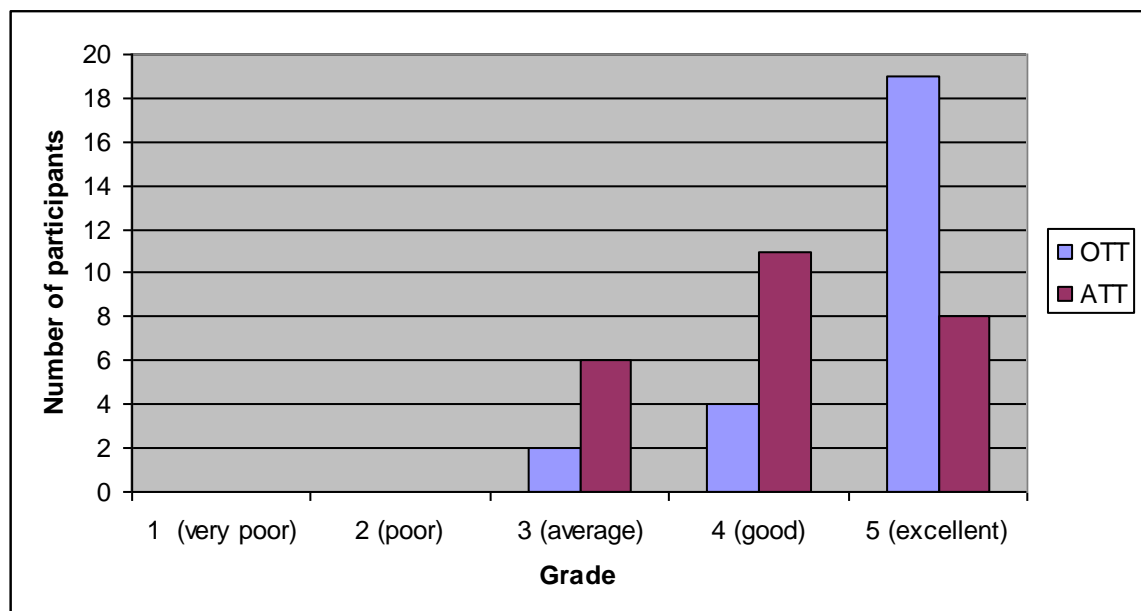
The average grade for the subtitles' efficiency in portraying the clip's course of events was 4.1 for the ATT and 4.7 for the OTT. None of the participants gave the target texts either of the two lowest grades, which means that all the grades given for both target texts were

between three and five. The biggest difference in the distribution of given grades between the OTT and ATT participants lies in the number of highest grades given. Out of 25 OTT participants 19 (76 percent) gave the OTT the highest grade, whereas only 8 out of 25 (32 percent) of the ATT participants gave the ATT the highest grade. In a Chi-squared test regarding the distributions of the grades, p=.008 and x^2=9,748, which means that the difference in distributions between the ATT and OTT participants' responses is highly significant. In other words, the level of comprehension was much poorer with the ATT participants.

7.3 The merits of the target texts

In the second question, the participants were asked to list any merits of the target text they thought were worth mentioning. The answers are categorized into six distinct types according to their attributes. This question was meant for examining the extent to which the broken subtitling norms in the ATT affect the viewers' sensitivity towards factors that were actually the same between the original and the altered target texts.

Chart 4. The merits of the target texts
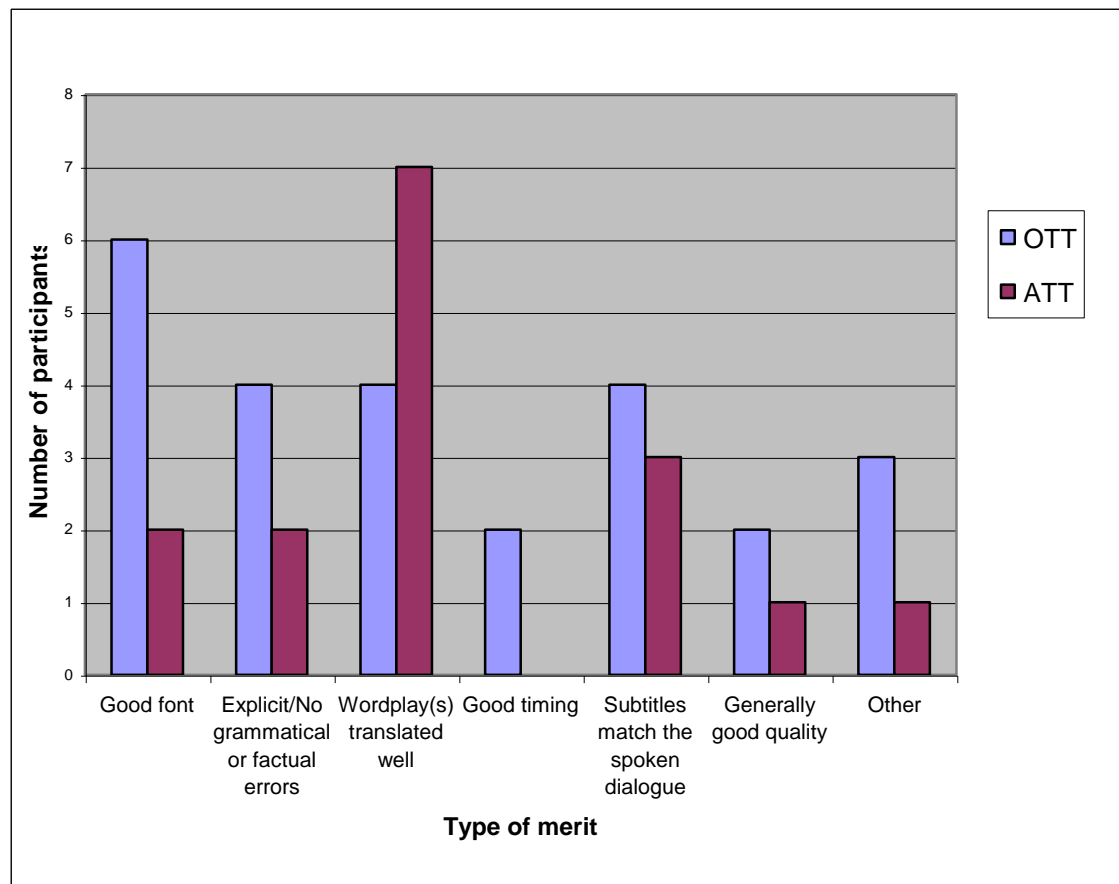
The total number of merits listed by the OTT participants was 25 (1.0 merits per participant), whereas the total number of merits listed by the ATT participants was 16 (0,64 merits per participant). With regards to the total number of merits listed by the participants, in a one-dimensional Chi-squared test p>.1 and x^2=1.976, which means that the OTT did not receive significantly higher number of merits than the ATT. In a Chi-squared test p=.514 and x^2=5.238, which means that the difference in distributions between the OTT and ATT participants' responses is not significant. Of the six merit types, the OTT received more positive feedback in all but one: translation of wordplays. However, the sample is too small to conclude whether the OTT received significantly higher number of merits in any individual merit type as well. The outcome is that based on the results no conclusions can be drawn regarding the effects that the broken subtitling norms had on the viewers' sensitivity towards factors that were the same between the target texts.

Only few of the merits listed by either the OTT or ATT participants were directly addressed to the subtitling norms examined in this study. For example, only two OTT participants gave credit for timing even though the average grade for timing was 4.7 (see subchapter 7.8). No merits were given for the use of dialogue dashes or for well established subtitle or line breaks. However, it seems that the breaking of those subtitling norms had a decreasing effect on the grades of other merit categories (font, explicit subtitles/no grammatical or factual errors, subtitles match the spoken language, good quality generally) given by the ATT participants. Only the number of merits given for the translation of wordplays to the target texts (seven vs. four in favour of the ATT) is in dissonance with this assumption. However, as mentioned above, the sample is too small to make any hard and fast conclusions based on the statistics.

Three merits reported by the OTT participants and one merit reported by the ATT participants did not fit in any of the six types employed in the analysis of merits reported. The three uncategorized merits reported by the OTT participants were: well translated swear words, succinct subtitles that were easy to read within the timeframe, and well translated subtitles that successfully convey the original dialogue style. The one uncategorized merit reported by the ATT participants was: three-lined subtitle.

7.4 The flaws of the target texts

In the third question the participants were asked to list all the flaws they had spotted in the target text. The data from this question reveals how well the ATT participants were aware

of the subtitling norms being broken. In addition, the data may give indication with regards to which broken subtitling norms the viewers are more likely to spot.

Chart 5. The flaws found in the target texts
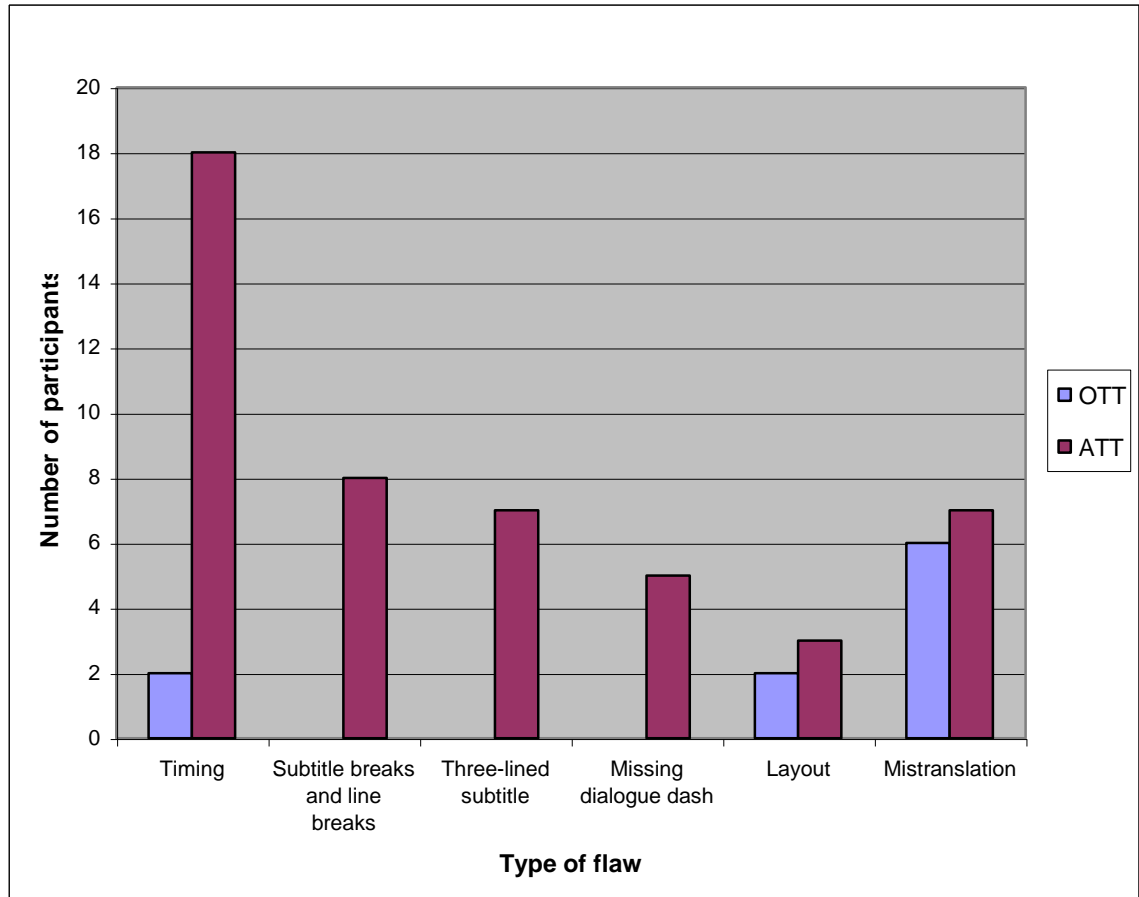
As in the previous question, the answers have been categorized into six distinct types according to their attributes. The total number of flaws spotted in the target texts was 10 by the OTT participants (makes up 17 percent of all flaws spotted) and 48 by the ATT participants (makes up 83 percent of all flaws spotted). With regards to the distribution of flaws between the OTT and ATT participants' responses, in Chi-squared test p=.014 and x^2=14.333, which means that the difference in the distributions between the OTT and ATT responses is significant.

The majority of the reported flaws (six out of ten) in the OTT fall into the category of mistranslations. All six participants mentioned the same wordplay as the source of the mistranslation. In that wordplay two words that sound similar (*Mary* and *marry*) were translated as *Mary* and *meri* (sea) in order to preserve the wordplay in the Finnish subtitles. However, some viewers considered it as a mistranslation since the English word *marry* has no semantic connection with the Finnish word *meri.*

For the purpose of this study, it is important to notice that the OTT participants reported only 4 flaws (67 percent of all flaws reported by the OTT participants) that were related to the breaking of subtitling norms. As for the ATT, 41 reported flaws (85 percent of all flaws reported by the ATT participants) related to the subtitling norms that were broken for the ATT. This gives reason to assume that the changes made to the OTT were the reason for most of the flaws reported by the ATT participants. Keeping that in mind, we shall proceed to examine the flaws related to the broken subtitling norms, reported by the ATT participants.

Eighteen out of 25 (72 percent) ATT participants mentioned the flawed timing in the target text. The vast majority of them (83 percent) made a specific note regarding the subtitles appearing too late. Only one participant remarked that the subtitles disappeared from the screen too soon.

The second most commonly reported flaw was regarding the inappropriate subtitle breaks and line breaks with 8 out of 25 (32 percent) ATT participants mentioning having spotted it. Seven participants (28 percent) spotted the three-lined subtitle and five (20 percent) the

missing dialogue dashes. Lastly, three ATT participants (12 percent) reported about a flawed layout.

It seems that when the timing works well the viewers do not give credit for it, but as soon as there is something wrong with the timing the viewers are quick to notice and report it. It is also interesting that the ATT participants were much more prone to report about subtitles appearing on the screen too late (15 ATT participants), than to report about them disappearing from the screen too early (1 ATT participant).

It is somewhat surprising that only 28 percent of the ATT participants reported the three-lined subtitle as a flaw, even if there was only one of them in the target text. Whether more people than that had actually noticed it, but just did not considered it as a flaw, remains unknown.

7.5 The quality of the target texts in comparison with the average quality of subtitles

In the fourth question the participants were asked to evaluate the quality of the target text using the average subtitles they are exposed to as a benchmark. This question helps to acquire information with regards to using the viewers' past experiences for comparison. The results inform about the extent to which broken subtitling norms affect the viewers' evaluation of a subtitle's quality.

Chart 6. The quality of the target texts in comparison with the average quality of subtitles
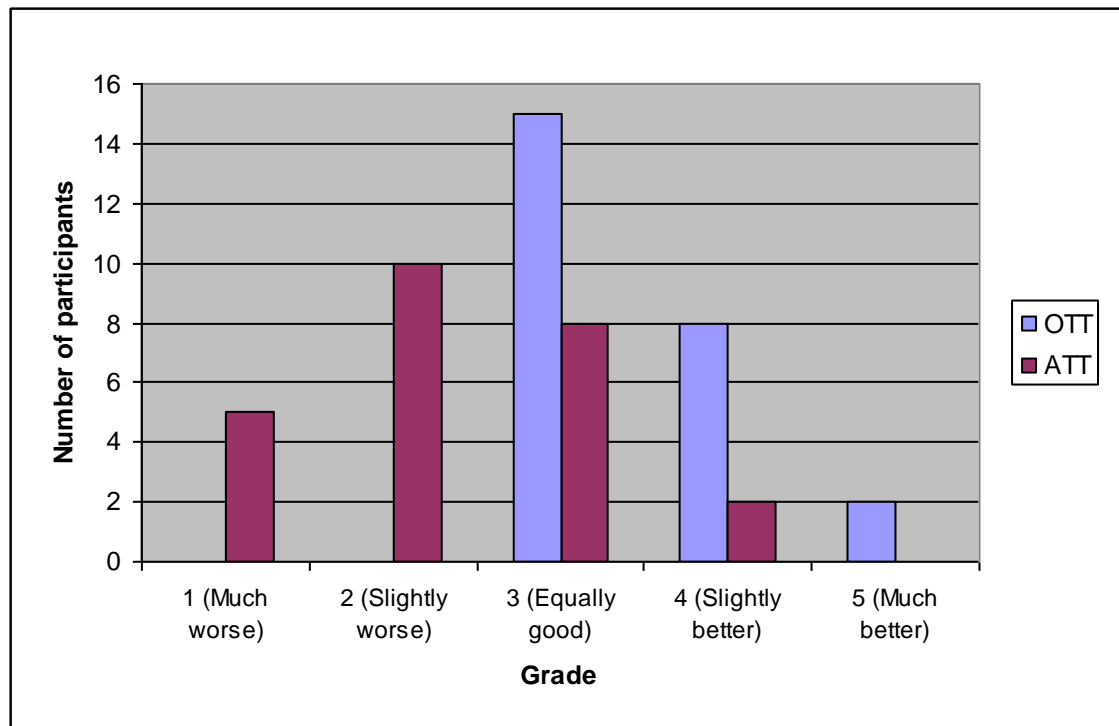
The average grades were 3.5 and 2.3 for the OTT and ATT respectively. This puts the ranking for the OTT 0.5 grades above the average while the ATT had a ranking of 0.7 grades below the average. Grades given for the OTT were in the range of 3-5 while 60 percent of grades given for the ATT were in the range of 1-2. Two out of 25 (8 percent) rankings given to the OTT were for the highest grade, whereas the ATT had none for the highest grade. The difference in the distributions between the average grades for the OTT and the ATT is highly significant (in Chi-squared test $p <= .001$ and $x^2 = 22.730$). In other words, the participants of the reception study considered the quality of the ATT much poorer than the quality of the OTT.

The difference in participants' opinions between the two target texts is greater regarding this question than the first question regarding the comprehension of events via subtitles: in this question the difference between the average grades is 1.2 whereas in the first question it was 0.6; both with preference to the OTT. This gives reason to presume that the

evaluation of the level of comprehension was affected by other visual and oral information than just the subtitles.

7.6 The extent that participants listened to the original soundtrack, and their reason(s) for doing that

In the fifth question the participants were asked if they had listened to the original soundtrack when watching the clip. Furthermore, they were asked to state their reason(s) for doing so. The assumption was that when viewers start noticing flaws in the subtitles, they would listen to the original soundtrack more because they had begun to distrust the subtitles.

All the participants who answered this question (22 ATT and 25 OTT participants) reported that they had listened to the original soundtrack at some point in the clip. Consequently, it cannot be concluded that the ATT participants listened to the original soundtrack more than the OTT participants. However, it should be noted that the reported reason(s) for listening to the original soundtrack varied between the target texts. Seventeen OTT participants (68 percent of all the OTT participants) mentioned that they always listen to the original dialogue to at least some extent. The most common reasons for doing so are: subtitles often leave something out; listening improves language skills; jokes are difficult to translate; comparing subtitles to the original dialogue. Three OTT participants (12 percent) reported having listened to the original soundtrack in order to spot possible flaws in the target text.

Eleven out of 22 (50 percent) ATT participants who answered this question mentioned that they always listen to the original dialogue when watching subtitled television programs. Seven out of 22 (32 percent) ATT participants who answered this question specifically reported that they started to listen to the original dialogue because the subtitles had begun to appear too late on the screen. No other reasons regarding the broken subtitling norms were mentioned as the reason for listening to the original dialogue.

In conclusion, it is difficult to deduce from the responses whether the ATT participants listened to the original soundtrack more than the OTT participants since all of the participants reported having had listened to it at least to some extent. However, it is notable that as many as 32 percent of the ATT participants reported that they had started to listen to the original soundtrack specifically because of the bad timing. That gives reason to substantiate the assumption of the viewers listening to the original soundtrack more as they start noticing flaws in the subtitles.

7.7 Deviations

In the sixth question the participants were asked to compare the target text against the usual subtitles they are exposed to and list any deviations they had spotted. The purpose of this question was to determine if any of the ATT participants considered the broken subtitling norms rather as deviations than as flaws.

Indeed, some participants reported a broken subtitling norm rather as a deviation than as a flaw. But there were also some participants who reported the same issue as both a

deviation and a flaw. Those responses have been omitted from the results in order to avoid overlapping between the responses.

Chart 7. Deviations found in the target texts
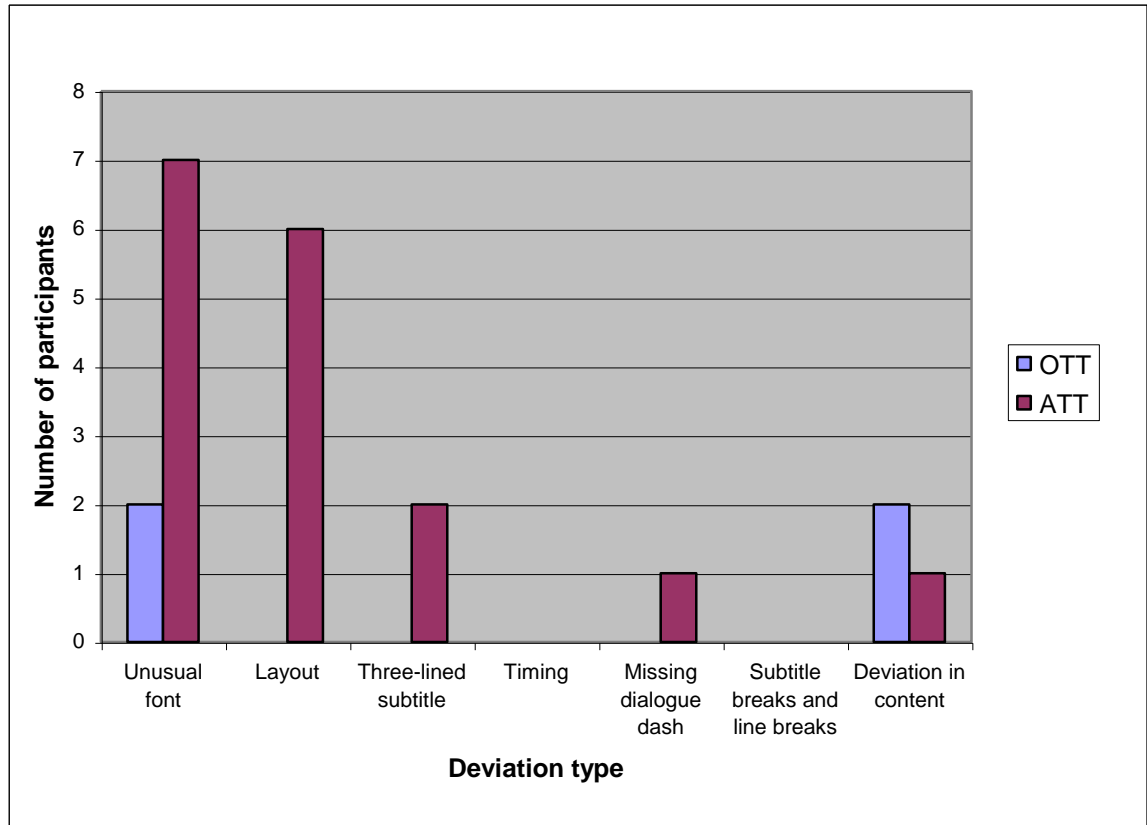
The data from the OTT participants for this question will only be briefly analysed because its relevance to the purpose of this study is minimal. The OTT participants reported only four deviations of which two were regarding the font and the other two were regarding the usage of unusually harsh swearwords. With regards to the distribution of deviations between the OTT and ATT participants' responses, in Chi-squared test p=.159 and x^2=6.588, which means that there is no difference in the distributions between the groups' responses.

Nine ATT participants (36 percent of all the ATT participants) reported a broken subtitling norm as a deviation. Six of those (67 percent) were regarding the unusual layout. The other four categories of broken subtitling norms were mentioned only three times in total.

The most commonly mentioned deviation by the ATT participants was not related to broken subtitling norms: seven out of the nine (78 percent) ATT participants commented on the unusual font. The font type used on both target texts was "arial", which differs slightly from the fonts used by the most prevalent Finnish television channels YLE1, YLE2, MTV3, Nelonen and SubTv.

Only few participants considered the broken subtitling norms rather as deviations than as flaws. Out of the five subtitling norms that were broken in the ATT, the only one that was considered more of a deviation than as a flaw was related to changes in the layout. Six (24 percent) ATT participants mentioned the changed layout as deviation and three (12 percent) mentioned it as a flaw. The results reinforce the theory of subtitling norms acting as prescriptive norms instead of being mere conventions.

7.8 Timing

In the seventh question the participants were asked to estimate the ease of reading the subtitles within the timeframe they appeared on the screen. The expected reading speed in the ATT was 12,6 characters per second whereas the expected reading speed in the OTT was 10,6 characters per second. Furthermore, the expected reading speed in 58 percent (15 first and 15 last subtitles) of the ATT subtitles was at least 14,4 characters per second.

Chart 8. The ease of reading the subtitles within the timeframe they appeared on the screen
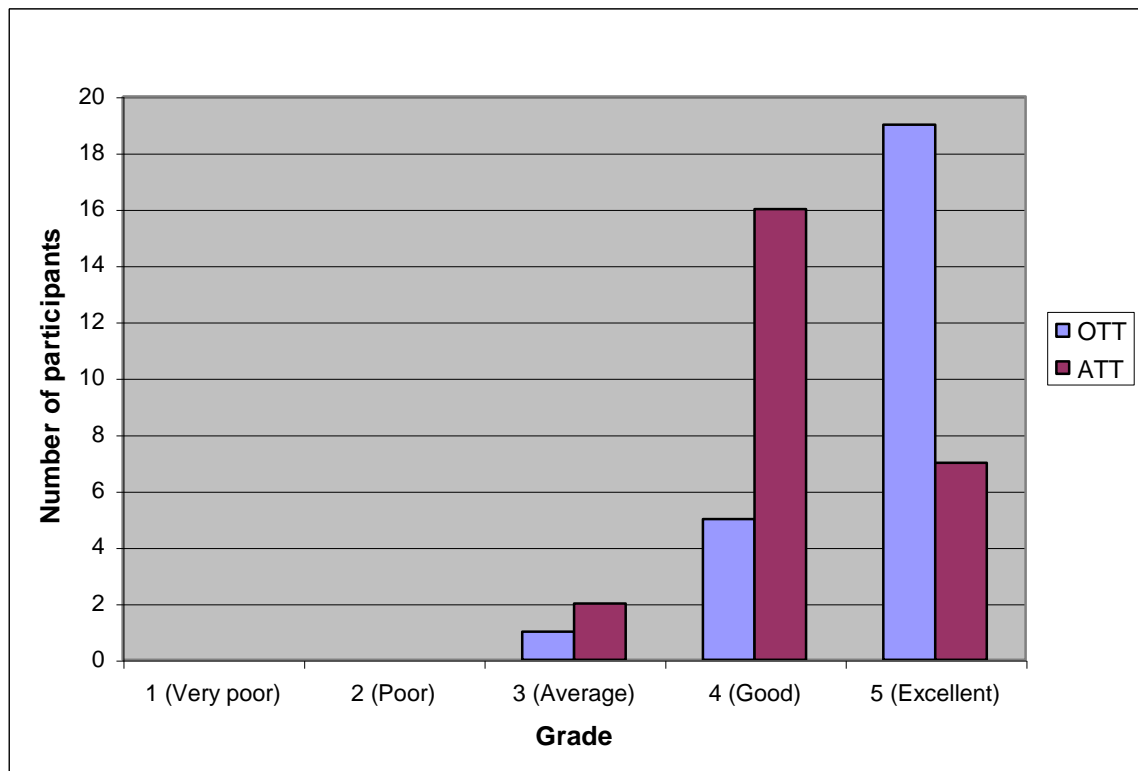
The average grades were 4.7 and 4.2 for the OTT and ATT respectively. Neither of the target texts received any of the two lowest grades. The highest grade for timing was given by 76 percent of the OTT participants as opposed to only 28 percent by the ATT participants. With regards to the distribution of grades between the ATT and OTT participants, in Chi-squared test p=.003 and x^2=11.634, which means that the difference in distributions between the ATT and OTT participants' responses is highly significant. In conclusion, the average grade for timing given by the ATT participants is considerably lower than the one given by the OTT participants.

7.9 Overall grade

In the last question the participants were asked to give an overall grade for the target text. The results reveal how much the broken subtitling norms lowered the quality of the ATT in the participants' opinion.

Chart 9. Overall grade for the target texts
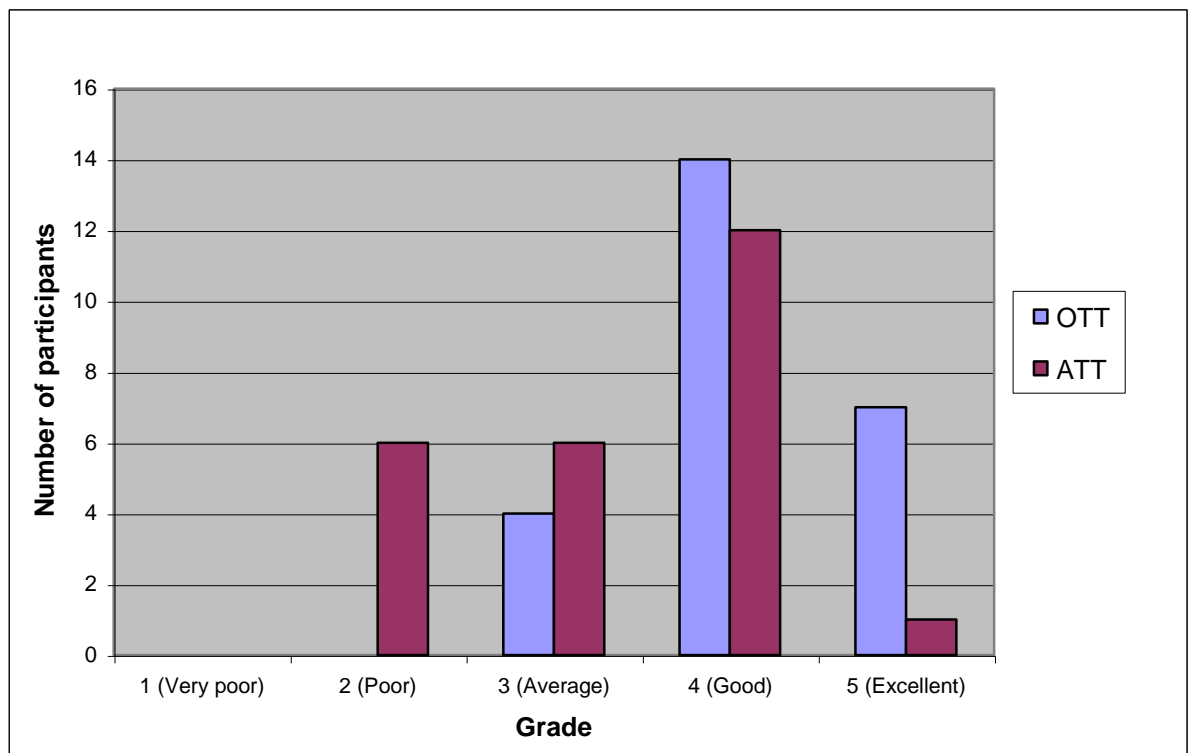
The average grades were 4.1 and 3.3 for the OTT and ATT respectively. Twenty four percent of the ATT participants gave the second lowest grade whereas all the OTT grades were between three and five. Four was the most common grade given by the participants for both target texts at 56 percent and 48 percent of grades given to the OTT and ATT respectively. The highest grade was given by only 4 percent of the ATT participants in contrast with 28 percent of the OTT participants. With regards to the distribution of overall

grades given by the OTT and ATT participants, in Chi-squared test p=.011 and x^2=11.054, which means that the difference in the distributions between the ATT and OTT participants' responses is significant. In conclusion, the participants of the reception study considered the overall quality of the ATT much poorer than that of the OTT.

8 CONCLUSION

Subtitles make up approximately one third of all texts Finns read, which is a strong indication of the importance of high-quality subtitles. However, the research regarding the viewers' opinions on the quality of subtitles has been minimal thus far. The present study has been an attempt to elucidate the viewers' perceptions on quality by utilizing broken subtitling norms. Subtitling norms act as a compiled guideline for constructing ideal subtitles and they have a pivotal role in defining the quality of subtitles. In theory, breaking a subtitling norm should always lower the quality of a subtitle.

The objective of conducting a reception study in translation studies is to provide reliable information, regarding the target audiences and their expectations for the translated materials, to the translator (Tuominen 2007: 296). With that in mind, the aim of this study was to uncover the extent to which broken subtitling norms interfere with the viewing

experience, and the effects that broken subtitling norms have on the viewers' perceptions of the subtitles' quality. In addition, the present study sought to examine the viewers' perceptiveness towards broken subtitling norms.

The broken subtitling norms lowered the quality of the subtitles in the viewers' opinion: the overall grade given for the OTT was 4.1, whereas the overall grade given for the ATT was 3.3. The results of other questions in the reception study are consistent with the results of the overall grade: the average grades of the OTT were higher than those of the ATT regarding comprehension of events via subtitle (4.7 vs. 4.1), the quality of the subtitle in comparison with the average quality of subtitles (3.5 vs. 2.3) and timing (4.7 vs. 4.2).

The Chi-squared tests revealed that the differences in distributions between the ATT and OTT participants' responses were highly significant regarding comprehension of events via subtitles, the quality of the target texts in comparison with the average quality of subtitles and the ease of reading the subtitles. The differences in distributions between the ATT and OTT participants' responses regarding the number of flaws found in the target texts and the overall grade were significant according to the Chi-squared tests. Based on the Chi-squared tests it can be concluded that in the participants' opinion the broken subtitling norms lowered the quality of the subtitles significantly.

The broken subtitling norms lowered the quality of the subtitles from good (grade four) to average (grade three). Such a notable difference in the viewers' perceptions between the two target texts reinforces the importance of complying with the subtitling norms for to achieve a high-quality subtitle. The results of this reception study also reinforce the notion of subtitling norms as directives that tell what should be done, rather than mere

conventions that tell how things are usually done. As Pedersen (2011: 31) remarks, conventions can be broken without any serious consequences while deviations from the norms are against correct behavior. The results of the reception study reveal that the broken subtitling norms were indeed regarded as incorrect behavior by the ATT participants since the overall grade of the ATT was lower than that of the OTT, and also because most of the ATT participants reported the broken subtitling norms rather as flaws than deviations.

Out of the five subtitling norms broken for the ATT, the participants were the most sensitive towards timing with 72 percent of the participants reporting it as a flaw. The other four broken subtitling norms were quite evenly reported as a flaw by the ATT participants with 32 percent of the participants reporting subtitle breaks or line breaks as a flaw, 28 percent of the participants reporting a three-lined subtitle as a flaw, 20 percent of the participants reporting a missing dialogue dash as a flaw and 12 percent of the participants reporting about the layout as a flaw. It seems that out of the five broken subtitling norms the ATT participants were the most sensitive towards timing, but it should be noted that the percentages of flaws reported are tied to the quantities of alterations made. For instance, several three-lined subtitles instead of just one in the ATT would have undoubtedly grown the percentage of participants who reported a three-lined subtitle as a flaw.

The results of the present study are consistent with that of Mäkisalo & Lång's (2009). By tracking the viewers' eye movements they came into a conclusion of the importance of synchronization and linguistic structure of subtitles in subtitling. Furthermore, just as in the present study, synchronization errors were the most detected errors.

The present study has been an attempt at elucidating the effects that broken subtitling norms have on the viewers' perception of the quality of subtitles. With regards to the subject of this study, feedback from the audience can help to shape subtitling norms for enhanced readability of subtitles. More reception studies are needed in order to obtain a better understanding on how the actual audiences receive subtitles. The quality of subtitles is likely to be enhanced if the viewers' opinions are taken into consideration when compiling subtitling norms.

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FINNISH SUMMARY

Ruututekstien osuus kaikesta luetusta materiaalista on suuri. Mäkisalon (2006) teettämässä tutkimuksessa yhdeksäntoista yliopisto-opiskelijaa piti kirjaa lukemistaan teksteistä viikon ajan. Ruututekstit muodostivat lukemiseen käytetyn ajan perusteella suurimman yksittäisen tekstilajin 32,1 prosentin osuudellaan. TNS Gallupin (2010) mukaan suomalaiset katsovat televisiota keskimäärin kaksi ja puoli tuntia päivässä. Vaikka koko tuota aikaa ei käytetä tekstitettyjen ohjelmien katsomiseen, on tämän ja Mäkisalon tilaston valossa selvää, että ruututekstien lukeminen on merkittävä osa suomalaisten jokapäiväistä elämää.

Ruututekstien tutkiminen onkin tärkeää jo niiden suuren kulutuksen vuoksi. Audiovisuaalisen kääntämisen tutkimus on lisääntynyt huomattavasti viime vuosina, mutta vastaanottotutkimusta on kuitenkin tehty vielä verrattain vähän. Vastaanottotutkimuksella voidaan selvittää kohdeyleisön tietoa, näkemyksiä ja mielipiteitä tekstityksistä. Tutkimustiedon avulla on mahdollista parantaa ruututekstien luettavuutta ja laatua.

Tämän tutkielman tarkoituksena on selvittää, miten ruututekstinormien rikkominen vaikuttaa vastaanottavan yleisön näkemyksiin tekstityksen laadusta. Tutkielma keskittyy ruututekstinormien merkitykseen laadukkaan tekstityksen tuottamisessa. Tutkielmaa varten suoritettiin vastaanottotutkimus kyselylomakkeella. Vastaanottajien tekstityksestä antamaa palautetta analysoidaan tässä tutkielmassa sekä laadullisesti, että määrällisesti.

Ruututekstityksessä on ominaispiirteitä, jotka erottavat sen muista kääntämisen lajeista. Kenties suurin ero muuhun kääntämiseen on, että ruututekstityksessä puhuttu kieli

muutetaan kirjoitettuun muotoon. Toiseksi, ruututekstitystä lukiessa katsoja voi samaan aikaan kuulla myös alkuperäistekstin käännöksen rinnalla. Tämä ominaispiirre altistaa ruututekstittäjät muita kääntäjiä herkemmin kritiikille, sillä katsojat voivat verrata käännöstä lähtötekstiin. Kolmanneksi, tekstittäjä ei ainoastaan käännä, vaan hänen on synkronoitava kuva, ääni ja teksti. Neljänneksi, ruututekstityksessä on muita kääntämisen lajeja enemmän rajoittavia tekijöitä. Näistä merkittävimmät ovat tilan ja ajan rajoitukset: yksi ruututeksti voi näkyä ruudussa vain rajoitetun ajan ja yhteen ruututekstiin on käytettävissä vain rajallinen määrä merkkejä.

Kuten edellä on mainittu, ruututekstien vastaanottoa ei ole Suomessa tutkittu vielä paljon. Seuraavassa kuitenkin katsaus muutamaan tutkimukseen, jotka ovat olennaisia tämän tutkimuksen kannalta. Mäkisalo & Lång (2009) ovat tutkineet katsojien reaktioita rikottuihin ruututekstikonventioihin seuraamalla heidän silmänliikkeitään. Hypoteesina oli, että ruututekstikonventioiden rikkominen vaikeuttaa tekstityksen vastaanottoa, ja että näitä vaikeuksia voidaan rekisteröidä silmänliikkeitä seuraamalla. Heidän tutkimuksessaan rikotut ruututekstikonventiot liittyivät tekstityksen synkronointiin sekä repliikki- ja rivijakoon. Tutkimuksen analyysi on vielä kesken, mutta tähän mennessä tutkimustulos on vahvistanut synkronoinnin ja kielellisten rakenteiden tärkeyden ruututekstejä laadittaessa.

Mäyränpää (2010) vertasi Pro gradussaan av-kääntäjiä tavallisiin katsojiin ruututekstien vastaanottajina. Hän oli erityisen kiinnostunut katsojien näkemyksistä hyvästä ja huonosta laadusta. Oletuksena oli, että kohderyhmien välisiä eroja on olemassa. Aineistona käytettiin kahta ryhmäkeskustelua. Tutkimustulokset osoittivat, että av-kääntäjät ovat kriittisempiä vastaanottajia kuin tavalliset katsojat. Sekä av-kääntäjät, että tavalliset katsojat pitivät tekstitystä kuitenkin yhtä laadukkaana. Mäyränpään mukaan suurin ero

käännösten vastaanottamisessa oli, että av-kääntäjät kiinnittivät tavallisia katsojia enemmän huomiota yksityiskohtiin.

Vastaanottotutkimuksen tekemiseen on muitakin perusteita kuin pelkästään ruututekstien suuri kulutus. Yksi avainkysymyksistä käännösten laadusta keskultaessa on, kenen näkökulmasta laatua arvioidaan. On ymmärrettävä, että laatua arvioitaessa on otettava huomioon paitsi tutkijoiden, kääntäjien ja toimeksiantajien, mutta myös yleisön mielipiteet ja näkemykset. Käsitykset laadusta voivat vaihdella paljon riippuen siitä, kuka arvioija on. Yleisön ja asiakkaiden huomioon ottaminen laatua arvioitaessa onkin laajentanut käännöslaadun arviointikriteereja (Jänis 2004: 72). Tämän vuoksi vastaanottotutkimuksen tekeminen on tärkeää.

Ennen itse tutkimukseen siirtymistä on syytä määrittää, mitä ruututekstinormit ovat. Normit ovat jaettuja arvoja ja ajatuksia. Ne määrittävät sitä, mikä on oikeaa ja mikä väärää, hyväksyttävää ja ei-hyväksyttävää. Ruututekstinormit ovat lähes sääntöjen kaltaisia suosituksia siitä, millainen tekstittäminen johtaa parhaimpaan mahdolliseen laatuun. Ruututekstinormien noudattamisen tulisi siis olla laadun tae. Täten hypoteesina on, että ruututekstinormin rikkominen johtaa aina heikompaan käännöslaatuun.

Ruututekstityksen ominaispiirteet, kuten ajan ja tilan rajoitukset, asettavat sille muihin kääntämisen lajeihin verrattuna suuremman vaatimuksen normatiivisuudesta. Tämän tutkielman vastaanottotutkimuksessa käytetyt ruututekstinormit ovat lähtökohtaisesti normatiivisia, eli ne ovat yleisesti hyväksyttyjä suosituksia siitä, millaisen ruututekstin tulisi olla.

Vastaanottotutkimukseen osallistui 50 koehenkilöä, jotka katsoivat noin viiden minuutin mittaisen katkelman englantilaisesta komediasarjasta *The Young Ones.* Ennen katkelman näkemistä koehenkilöille oli annettu kyselylomakkeet, joista he lukivat katkelmaan liittyvät kysymykset etukäteen. Katkelman katsomisen jälkeen he täyttivät kyselylomakkeen, jossa oli kahdeksan kysymystä liittyen ruututekstin luettavuuteen. Puolet koehenkilöistä (25) katsoivat katkelman alkuperäisellä tekstityksellä (OTT), kun taas puolet koehenkilöistä (25) näkivät muunnellun tekstityksen (ATT). ATT erosi OTT:sta ainoastaan rikkomalla seuraavia viittä ruututekstinormia: synkronointi, repliikki- ja rivijako, repliikkiviiva, yksi- tai kaksiriviset repliikit, asettelu.

Kyselylomakkeen ensimmäisessä kohdassa koehenkilöitä pyydettiin arvioimaan, kuinka hyvin he pysyivät perillä katkelman tapahtumista seuraamalla tekstitystä. Toisessa kohdassa kysyttiin, oliko tekstityksessä erityisiä ansioita. Kolmannessa kohdassa pyydettiin luettelemaan kaikki tekstityksessä huomatut puutteet. Neljännessä kohdassa koehenkilöt arvioivat katkelman tekstityksen laatua suhteessa näkemiinsä keskimääräisiin tekstityksiin. Viidennessä kohdassa kysyttiin, olivatko koehenkilöt kuunnelleet jossakin vaiheessa alkuperäistä englanninkielistä ääniraitaa. Kuudennessa kohdassa kysyttiin, huomasivatko koehenkilöt tekstityksessä jotakin poikkeavaa. Seitsemännessä kohdassa kysyttiin, kuinka hyvin koehenkilöt ehtivät lukemaan ruututekstit. Viimeisessä kohdassa pyydettiin antamaan kokonaisarvosana tekstitykselle.

Vastaanottotutkimuksen tulokset osoittavat, että tutkimuksen koehenkilöt pitivät ruututekstinormeja rikkonutta tekstitystä (ATT) merkittävästi huonompilaatuisena kuin tekstitystä, joka noudatti ruututekstinormeja (OTT). ATT:lle annettujen kokonaisarvosanojen keskiarvo oli 3.3, kun taas OTT:lle annettujen kokonaisarvosanojen

keskiarvo oli 4.1. Kokonaisarvosanojen jakaumien erot tekstitysten välillä olivat merkitseviä, sillä chin neliö –testissä p=.011 ja x^2=11.054. Kyselyn muut tulokset ovat yhteneviä kokonaisarvosanoista saatujen tulosten kanssa. Keskiarvot ajastukselle annetuista arvosanoista olivat ATT:lle 4.2 ja OTT:lle 4.7. Jakaumien erot arvosanojen välillä olivat chin neliö-testin perusteella erittäin merkitsevät. Keskiarvot arvosanoille siitä, kuinka hyvin koehenkilöt pysyivät perillä katkelman tapahtumista seuraamalla tekstitystä, olivat ATT:lle 4.1 ja OTT:lle 4.7. Jakaumien erot arvosanojen välillä ovat erittäin merkitsevät. Keskiarvot arvosanoille tekstityksen laadusta suhteessa koehenkilöiden näkemiin keskimääräisiin tekstityksiin olivat ATT:lle 2.3 ja OTT:lle 3.5. ATT ja OTT eroavat jakaumaltaan tämänkin kysymyksen osalta erittäin merkitsevästi.

Rikotut ruututekstinormit koettiin enemmänkin puutteina kuin pelkkinä poikkeavuuksina. OTT-koehenkilöt ilmoittivat 10 puutetta näkemässään tekstityksessä, kun taas ATT-koehenkilöt ilmoittivat 48 puutetta, joista 41 johtui rikotuista ruututekstinormeista. ATT-koehenkilöt ilmoittivat rikotun ruututekstinormin poikkeavuutena vain yhdeksän kertaa.

Tutkimuksen tulokset vahvistavat ruututekstinormien merkitystä laadukkaan tekstityksen tuottamisessa. Tulokset osoittavat myös, että ruututekstinormit eivät ole pelkkiä konventioita, vaan juurikin normeja, joita kääntäjän tulee noudattaa päästäkseen korkealaatuiseen lopputulokseen. Tämän vastaanottotutkimuksen kaltaiset tutkimukset voivat osaltaan auttaa muokkaamaan ruututekstinormeja suuntaan, joka edistää tekstitysten luettavuutta ja laadukkuutta.

APPENDIX 1. THE QUESTIONNAIRE

Hei! Teen pro gradu –tutkielmaa televisio-ohjelmien vastaanottamisesta. Katsoessanne 5 minuutin kestoista klippiä pyydän kiinnittämään huomiota **tekstityksen laatuun**: mikä on hyvää, mikä huonoa jne. Tarkoituksena on siis arvioida **tekstityksen toimivuutta,** ei ohjelman sisältöä. Klipin katsomisen jälkeen vastaatte tekstitykseen liittyviin kysymyksiin.

Pyydän vastaamaan selvällä käsialalla ja mahdollisimman huolellisesti seuraaviin kysymyksiin.

Ikä: Sukupuoli:
Arvioikaa päivässä käyttämänne aika tekstitettyjen TV-ohjelmien katsomiseen:

1. Kuinka hyvin pysyitte selvillä tapahtumista seuraamalla tekstitystä (ympyröikää vaihtoehto)?

1. Todella huonosti   2. Huonosti   3. Tyydyttävästi   4. Hyvin   5. Erinomaisesti

2. Oliko tekstityksessä jotain erityisen ansiokasta? Jos oli, mitä?

3. Luetelkaa kaikki huomaamanne puutteet tekstityksessä.

4. Oliko tekstitys (ympyröikää vaihtoehto)

 1. paljon huonompi   2. vähän huonompi   3. yhtä hyvä   4. vähän parempi   5. paljon parempi

kuin näkemänne tekstitykset keskimäärin?

5. Kuuntelitteko jossakin vaiheessa englanninkielistä ääniraitaa?
Jos kuuntelitte, miksi?

6. Huomasitteko tekstityksessä mitään normaalista poikkeavaa?

7. Kuinka hyvin ehditte lukemaan ruututekstit (ympyröikää vaihtoehto)?

1. Todella huonosti   **2. Huonosti**   **3. Tyydyttävästi**   **4. Hyvin**   **5. Erinomaisesti**

8. Minkä arvosanan annatte tekstitykselle kokonaisuutena (ympyröikää vaihtoehto)?

1. Todella huono   **2. Huono**   **3. Tyydyttävä**   **4. Hyvä**   **5. Erinomainen**

Kiitos osallistumisesta!

APPENDIX 2. THE ORIGINAL AND THE ALTERED TARGET TEXTS

OTT	ATT

OTT

1
00:00:36,650 --> 00:00:40,690
Se on yhtä fiksua kuin mennä
vessaan riisumatta housuja.

2
00:00:42,510 --> 00:00:47,510
Mary päätti...
–Hetkinen, kuka se Mary on?

3
00:00:48,510 --> 00:00:51,730
Miten niin kuka? Olen
puhunut hänestä 10 minuuttia.

4
00:00:52,540 --> 00:00:55,700
Oletko?
–Oletko kuunnellut minua yhtään?

5
00:00:56,500 --> 00:00:59,700
En.
–Kuuntele sitten tarkkaan.

6
00:01:00,530 --> 00:01:02,630
Mary on se pitkä tyttö.

7
00:01:03,560 --> 00:01:06,550
Tarkoitat sitä,
jolla on valtavat tissit.

8
00:01:06,690 --> 00:01:11,520
Ne ovat... Älä ole seksistinen,
niitä sanotaan rinnoiksi.

ATT

1
00:00:37,650 --> 00:00:40,690
Se on yhtä fiksua kuin mennä
vessaan riisumatta housuja.

2
00:00:43,510 --> 00:00:47,510
Mary päätti...
–Hetkinen, kuka se Mary on?

3
00:00:49,510 --> 00:00:51,730
Miten niin kuka? Olen
puhunut hänestä 10 minuuttia.

4
00:00:53,540 --> 00:00:55,700
Oletko?
–Oletko kuunnellut minua yhtään?

5
00:00:57,500 --> 00:00:59,700
En.
Kuuntele sitten tarkkaan.

6
00:01:01,530 --> 00:01:02,630
Mary on se pitkä tyttö.

7
00:01:04,560 --> 00:01:06,550
Tarkoitat sitä, jolla
on valtavat tissit.

8
00:01:07,690 --> 00:01:11,520
Ne ovat... Älä ole seksistinen,
niitä sanotaan rinnoiksi.

OTT	ATT
OTT	**ATT**
9	9
00:01:11,550 --> 00:01:14,610	00:01:12,550 --> 00:01:14,610
Kaikilla on ne.	Kaikilla on ne.
–Ei minulla.	Ei minulla.
10	10
00:01:15,600 --> 00:01:17,650	00:01:16,600 --> 00:01:17,650
Eikä Adolf Hitlerillä.	Eikä Adolf Hitlerillä.
11	11
00:01:20,660 --> 00:01:23,740	00:01:21,660 --> 00:01:23,740
Nyt tiedän ketä tarkoitat,	Nyt tiedän ketä tarkoitat,
"Keltaisia sivuja".	"Keltaisia sivuja".
12	12
00:01:24,640 --> 00:01:29,510	00:01:25,640 --> 00:01:29,510
Jotkut poliittisesti epäterveet	Jotkut poliittisesti epäter-
opiskelijat sanoivat niin.	veet opiskelijat sanoivat niin.
13	13
00:01:29,670 --> 00:01:33,500	00:01:30,670 --> 00:01:33,500
Mary siis päätti...	Mary siis päätti...
–Hetkinen.	–Hetkinen.
14	14
00:01:33,670 --> 00:01:35,720	00:01:34,670 --> 00:01:35,720
Mikä meri?	Mikä meri?
15	15
00:01:36,620 --> 00:01:40,730	00:01:37,620 --> 00:01:40,730
Kyse ei ole merestä,	Kyse ei ole merestä,
puhun Marysta.	puhun Marysta.
16	16
00:01:42,550 --> 00:01:44,550	00:01:42,550 --> 00:01:44,550
Kuka Mary on?	Kuka Mary on?
17	17
00:01:57,560 --> 00:02:00,690	00:01:57,560 --> 00:02:00,690
Mutta miksi häntä sanotaan	Mutta miksi häntä sano-
"Keltaisiksi sivuiksi"?	taan "Keltaisiksi sivuiksi"?
18	18
00:02:00,720 --> 00:02:05,500	00:02:00,720 --> 00:02:05,500
Kun hän tulee	Kun hän tulee
känniin bileissä...	känniin bileissä...

OTT	**ATT**
19 00:02:05,560 --> 00:02:10,700 Älä viitsi, Vyvyan. Olkaa kuten aikuiset ja kuunnelkaa.	19 00:02:05,560 --> 00:02:10,700 Älä viitsi, Vyvyan. Olkaa - - kuten aikuiset ja kuunnelkaa.
20 00:02:11,510 --> 00:02:15,720 Tämä on minun juttuni. Välillä ihmettelen, miksi edes yritän.	20 00:02:11,510 --> 00:02:15,720 Tämä on minun juttuni. Välillä ihmettelen, miksi edes -
21 00:02:16,530 --> 00:02:19,680 En tajua, miksi yleensä yrität. −Aivan.	21 00:02:16,530 --> 00:02:19,680 yritän. En tajua, miksi yleensä yrität. −Aivan.
22 00:02:21,530 --> 00:02:26,600 Mary ei siis mennyt juhliin, ymmärrettävistä syistä.	22 00:02:21,530 --> 00:02:26,600 Mary ei siis mennyt juhliin, ymmärrettävistä syistä.
23 00:02:26,670 --> 00:02:28,730 Oliko meidät kutsuttu? −Mitä?	23 00:02:26,670 --> 00:02:28,730 Oliko meidät kutsuttu? Mitä?
24 00:02:29,500 --> 00:02:32,670 Sinne juhliin merelle. −Ei!	24 00:02:29,500 --> 00:02:32,670 Sinne juhliin merelle. Ei!
25 00:02:43,640 --> 00:02:46,670 Kundit...	25 00:02:43,640 --> 00:02:46,670 Kundit...
26 00:02:47,580 --> 00:02:51,730 Minulla on mahtavia uutisia. −Vastaa puhelimeen.	26 00:02:47,580 --> 00:02:51,730 Minulla on mahtavia uutisia. −Vastaa puhelimeen.
27 00:02:53,570 --> 00:02:57,500 Vastaa puhelimeen. −Selvä.	27 00:02:53,570 --> 00:02:57,500 Vastaa puhelimeen. Selvä.
28 00:03:01,500 --> 00:03:05,600 Voihan lerppu! Mutta ei sillä ole väliä.	28 00:03:01,500 --> 00:03:05,600 Voihan lerppu! Mutta ei sillä ole väliä.

OTT	ATT
29 00:03:05,650 --> 00:03:10,520 Miten niin ei ole väliä? Se olisi voinut olla tärkeää.	29 00:03:05,650 --> 00:03:10,520 Miten niin ei ole väliä? Se olisi voinut olla tärkeää.
30 00:03:10,580 --> 00:03:13,730 Olet varsinainen vuohi. –Pässi, Rick.	30 00:03:10,580 --> 00:03:13,730 Olet varsinainen vuohi. –Pässi, Rick.
31 00:03:14,500 --> 00:03:16,710 Hitto! –Kuunnelkaa nyt...	31 00:03:14,500 --> 00:03:16,710 Hitto! –Kuunnelkaa nyt...
32 00:03:17,580 --> 00:03:23,510 Ei, sinä kuuntelet nyt. Olen odottanut puoli tuntia –	32 00:03:17,580 --> 00:03:23,510 Ei, sinä kuuntelet nyt. Olen odottanut puoli -
33 00:03:23,570 --> 00:03:27,690 että saisin ruokaa ja kuunnellut tuota räkäpersettä.	33 00:03:23,570 --> 00:03:27,690 tuntia, että saisin ruokaa ja kuunnellut tuota räkäpersettä.
34 00:03:28,620 --> 00:03:33,660 Onko se minun syytäni? Miksi sinä et tee ruokaa?	34 00:03:28,620 --> 00:03:33,660 Onko se minun syytäni? Miksi sinä et tee ruokaa?
35 00:03:33,720 --> 00:03:37,670 Koska minä en tee ruokaa, sinä teet sen.	35 00:03:33,720 --> 00:03:37,670 Koska minä en tee ruokaa, sinä teet sen.
36 00:03:39,530 --> 00:03:42,610 Niinhän me sovimme heti aluksi. Sinä laitat ruoan –	36 00:03:39,530 --> 00:03:42,610 Niinhän me sovimme heti aluksi. Sinä laitat
37 00:03:42,630 --> 00:03:45,630 minä huolehdin kasveista ja kultakalasta.	37 00:03:42,630 --> 00:03:45,630 ruoan, minä huolehdin kasveista ja kultakalasta.
38 00:03:45,670 --> 00:03:51,510 Mitä ruokaa pakotit tekemään? –Makkaraa, se oli tiistai.	38 00:03:45,670 --> 00:03:50,510 Mitä ruokaa pakotit tekemään? –Makkaraa, se oli tiistai.

OTT

39
00:03:51,580 --> 00:03:53,720
Makkaraa ja mitä muuta?

40
00:03:54,540 --> 00:03:56,710
Makkaraa, kasveja
ja kultakalaa.

41
00:03:57,570 --> 00:04:01,660
Minä hoidin velvollisuuteni,
hoida sinäkin omasi.

42
00:04:01,720 --> 00:04:06,560
Tähän voisi keksiä rivon vitsin.
–Ole hiljaa.

43
00:04:11,510 --> 00:04:13,640
Mitä tämä on, Neil?
–Tähteitä.

44
00:04:13,730 --> 00:04:18,560
Neil, minä vihaan sinua.
–Käykää vain minun kimppuuni.

45
00:04:18,580 --> 00:04:22,570
Joku täysin tuntematon
hyökkäsi tänään jo kimppuuni.

46
00:04:22,590 --> 00:04:25,720
Tässä on
kuollut rotta, hienoa!

47
00:04:28,540 --> 00:04:32,580
Joku täysin tuntematon
sanoi minua haisuliksi.

48
00:04:32,650 --> 00:04:37,640
En olisi piitannut siitä,
jos hän olisi ollut kaukana.

ATT

39
00:03:51,580 --> 00:03:52,720
Makkaraa ja mitä muuta?

40
00:03:54,540 --> 00:03:55,710
Makkaraa, kasveja
ja kultakalaa.

41
00:03:57,570 --> 00:04:00,660
Minä hoidin velvollisuuteni,
hoida sinäkin omasi.

42
00:04:01,720 --> 00:04:05,560
Tähän voisi keksiä rivon
vitsin. –Ole hiljaa.

43
00:04:11,510 --> 00:04:12,640
Mitä tämä on, Neil?
–Tähteitä.

44
00:04:13,730 --> 00:04:17,560
Neil, minä vihaan sinua.
–Käykää vain minun kimppuuni.

45
00:04:18,580 --> 00:04:21,570
Joku täysin tuntematon
hyökkäsi tänään
jo kimppuuni.

46
00:04:22,590 --> 00:04:24,720
Tässä on kuollut
rotta, hienoa!

47
00:04:28,540 --> 00:04:31,580
Joku täysin tuntematon
sanoi minua haisuliksi.

48
00:04:32,650 --> 00:04:36,640
En olisi piitannut siitä -
jos hän olisi ollut kaukana.

OTT	ATT
OTT	**ATT**
49	49
00:04:38,570 --> 00:04:41,690	00:04:38,570 --> 00:04:40,690
Sanokaa nyt suoraan,	Sanokaa nyt suoraan,
haisenko minä?	haisenko minä?
50	50
00:04:42,500 --> 00:04:45,610	00:04:42,500 --> 00:04:44,610
Kyllä.	Kyllä.
−Kestän kyllä, sanokaa haisenko.	−Kestän kyllä, sanokaa haisenko.
51	51
00:04:45,660 --> 00:04:50,660	00:04:45,660 --> 00:04:49,660
Miten niin kyllä?	Miten niin kyllä?
−Sinä haiset, haisuli.	−Sinä haiset, haisuli.
52	52
00:04:51,580 --> 00:04:54,660	00:04:51,580 --> 00:04:53,660
Loistavaa.	Loistavaa. −Istu, Neil.
−Istu, Neil.	