

On the Finnish translation of dialect
in Quentin Tarantino's *Inglourious Basterds*

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Autumn 2015

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1. Introduction

Choosing the topic for this Pro Gradu Thesis came naturally, as translating has always fascinated me and I have worked as an audiovisual translator, and therefore the field is familiar to me. Audiovisual translating has not been studied as thoroughly as other branches of translating (Orero, 2004: vii) although it could provide scholars and translators valuable information about the field (Díaz Cintas, 2004: 23). As Agost (2004: 65) states: "A large number of the programmes that come to us every day on the small screen do so in their translated form (through dubbing, subtitling or voice-overs)." Therefore, it is important to provide viewers with high-quality translations, despite the medium with which they are delivered. If we believe Gottlieb (2004: 83) and his claim that "reading subtitles while watching the action on screen has become second nature to the literate population", the translators must accept responsibility in language learning and teaching as a part of their job. Subtitling is a key element in learning a new language and improving reading skills (Gottlieb, 2004: 87), so there is definitely a need for good translations and their study.

The distinction between dialect, accent, idiolect and slang is difficult, but it is, nevertheless, an important question. Languages have evolved so much that even the speakers of the same language may not understand each other fully because of the differences in their speech. In this era of globalisation and internationality, individuality is emphasized in several means. One of those means is to use an idiolect that connects the speaker to a smaller group of speakers instead of the global community. This creates a unique identity to the speakers, but it may also take on additional meanings.

In everyday life, the different aspects of speech are hardly ever noticed. This may mainly be due to the fact that we spend our days surrounded by people who, more often than not, speak using the same idiolect as we do. Therefore, the distinguishing features of our speech go unnoticed and blend into the language. Difficulties arise when we spend time with someone who may not understand all the words, phrases or pronunciation of our idiolect and vice versa. It is in these situations that we notice just how much the styles of speaking differ in the same language. Even bigger problems arise when we try to convey the meanings of an idiolect from one language to another.

The work of a translator is difficult. It is not made any easier when a dialect, accent or slang has to be translated. It is not enough to simply translate word for word, as the meanings that are hidden beneath the surface of the spoken or written words have to be carried over to the target language as well. The translator has to consider the connotations that are connected to the source language idiolect of characters and then try to find a suitable counterpart for them in the target language idiolect. However, one can never convey all the meanings related to speech into writing, as word stress and intonation are impossible to insert into audiovisual translation (Jarva & Nurmi, 2009: 27). Translators will not accept this, and they will find ways with which to relay the message of the original spoken words into written format. That is the focus of this thesis: to examine what decisions the translator has made in order to achieve the effect of the original speech with the translation. Then, we can decide how the Finnish translation compares to the original in view of dialect, colloquialisms and swear words. This thesis will not strive towards being a critical study of the translation, but simply examine what tools can be used to convey non-standard English speech to Finnish audiences.

The data for this study comes from Quentin Tarantino's film *Inglourious Basterds* (2009) and its Finnish translation ("Kunniattomat paskiaiset") by Timo Porri. The character of interest for this study is Lieutenant Aldo Raine, portrayed by Brad Pitt. The dialectal features found in the data have been examined one by one in the analysis section of this thesis, and this could be done because there were only a small amount of these features in the data. The colloquialisms studied in the analysis were chosen because they illustrate the varied tools that translators have in their disposal when writing non-standard Finnish. All colloquialisms in the data have not been examined in detail, as their number is vastly larger than that of dialectal features and swear words, and as this thesis aims at discovering what the major differences between the language of the data and standard Finnish are. All the Finnish swear words have been studied in the analysis, as their number was smaller than the number of colloquialisms.

As this paper is also related to audiovisual translating, the special features of that field must not go unnoticed. The study of audiovisual translating is a relatively new field in academia, as we will discover in section 3.1., and therefore it is a rewarding subject for study. The different challenges that the field poses for the translator must be taken into account when examining a translation that has been made specifically for the silver

screen. As subtitles are one of the most widely read forms of translated literature, respect should be paid to the translators, who take on the challenges of the media to provide people with no knowledge of other languages a way to enjoy foreign productions. This, combined with the fact that this area of study is so young, is also the reason for the choice of this topic for my thesis.

2. Data and method

In this section, the data of this thesis will be examined. Firstly, some background information of the film is given so that the reader of the thesis will have a general idea about the plot. Then, the director and writer Quentin Tarantino is introduced briefly. After that, we look at Brad Pitt, who plays the main character Aldo Raine in the film. The variety of English, Appalachian English, which the main character Raine speaks is examined in order to establish if the portrayal of that character's speech is accurate. In addition, some information about the Finnish translator Timo Porri will be given. Finally, the method used to tackle this subject has been discussed.

2.1. *Inglourious Basterds* and Appalachian English

Quentin Tarantino's film is not a re-make in the full sense of the word (*The Original Inglorious Bastards*). Director Enzo Castellari made a film by the same name in 1978, and Tarantino wanted to use the title of the film for a project he proceeded to direct ("*The Original Inglorious Bastards*"). To say that the film is about World War II would not be completely correct, as it is more of a vision of what could have happened, had the events of history taken a different route.

The film begins with Colonel Hans Landa of the German SS inspecting a house in the French countryside. He is looking for Jews that have been hidden by the French dairy farmer LaPadite. It soon becomes evident that there is indeed a Jewish family hiding under the floor of the house, and Landa's officers proceed to execute all but one of them. The daughter of the family, Shosanna, survives and escapes narrowly.

Meanwhile, elsewhere in Europe, an American Lieutenant Aldo Raine and his group of eight Jewish American soldiers, the Basterds, have gone undercover and are killing Nazis every chance they get. However, killing small groups of German soldiers will not end the war and a great plan has to be hatched. An opportunity presents itself when the new film by the Nazi propaganda minister Joseph Goebbels is premiered at a theatre in Paris. All the high-ranking Nazi officers will

be there, as well as Goebbels, Herman Göring, Martin Bormann and Adolf Hitler himself, and by adding some explosives into the mixture the war could come to a swift end. However, what the Basterds do not know is that the Jewish girl who narrowly escaped Landa years earlier has also made plans to rid the world of Nazi officers once and for all.

Of course, things do not go quite as planned: most of the Basterds are killed while meeting a German double agent, but the strike against Nazi officials in the theatre is still successful. Raine and one of his men manage to survive and negotiate with Colonel Landa, and they ensure a safe return to home. The same, however, cannot be said about Hans Landa.

Quentin Tarantino was born in Knoxville, Tennessee, on 27 March 1963 (biography.com). He fell in love with cinema at an early age and spent his time at the cinema rather than in school (ibid). After dropping out of school, he got a job at a video rental store and started to dabble with screenplays and he also landed small roles in TV series such as the sitcom *The Golden Girls* (ibid). In 1992, he made his directing debut with the film *Reservoir Dogs*, a violent gangster film that he also wrote the script to (ibid). Following the success of his first film, Tarantino has continued to other acclaimed films, such as *Pulp Fiction* (1994), *Jackie Brown* (1997) and *Kill Bill* (2000). When Tarantino wanted to start working on his World War II themed film, he “wooded” Brad Pitt to join the cast (biography.com). Apparently, this required a night of drinking and several bottles on wine, but as they had admired each other for a long time, Pitt accepted Tarantino's offer gladly (Roundtable Discussion). This was the first time Tarantino and Pitt had worked together.

Brad Pitt (born William Bradley Pitt on 18 December 1963, in Shawnee, Oklahoma) grew up in Springfield, Missouri (biography.com). Just before graduating as a journalist, he dropped out of college and headed to Los Angeles to pursue an acting career (ibid). After having various jobs (none of which had anything to do with acting) and smaller roles on television and big screen, his first major role was in *Thelma and Louise* in 1991 (ibid). This film ensured Pitt's status as a sex symbol, but more prestigious roles were to come: *A River Runs Through*

It (1992), *Seven* (1995), *Fight Club* (1999), *Ocean's Eleven* (2001) and *Babel* (2006).

Pitt's character in *Inglourious Basterds* is Lieutenant Aldo Raine, the leader of a band of brothers known as "Basterds". They work behind enemy lines, killing as many Nazis as they possibly can. Raine hails from Maynardville, Tennessee, as we find out in one of the scenes in the film. Interestingly, Maynardville is only 40 kilometres from Knoxville, where the director Tarantino is from. Therefore, Tarantino must have had a clear idea about what the character of Raine should sound like. Having grown up in Missouri, Pitt must have been rather familiar with the dialect of the region himself, as the distance between Knoxville and Springfield is a little under a thousand kilometres. The distance is long, but both Missouri and Tennessee belong to the dialectal area of Southern American English, "the South" (Carver, 1987), as illustrated below.

The maps (Figure 1 and Figure 2) below help illustrate the locations of Tennessee in the United States, the Appalachian Mountains and the Smoky Mountains in the region, and the location of Knoxville (and Maynardville, despite the fact that it is not marked on the map, as it is so close to Knoxville) in Tennessee.



Figure 1: "The South"

Source: Wikitravel, "South (United States of America)"



Figure 2: Tennessee

Source: WorldAtlas, "Tennessee"

Wolfram (1991) writes: "In describing distinct regions of the United States, it is common for Americans to mention dialect differences. In some cases, where regional variety is fairly marked, this may be one of the first characteristics noted" (p. 66). One might think that it would be easy to say how many dialects exist in America, but the answer would range from two to two hundred and since consensus on the number of dialects can be hard to find even among the speakers of the same community (ibid. p. 67), it is not worthwhile to discuss all these dialects here. Therefore, we must focus only on establishing some qualities of the speech in the South of the United States and especially the variety of Appalachian English.

Appalachian English, as other varieties of non-standard English, is often characterised by certain features of grammar, lexicon and pronunciation. Some of the most typical features associated with Appalachia are the *a*-prefixes in verbs ("a-runnin" instead of "running", "a-crying" instead of "crying") as presented in Wolfram & Christian (1976: 69). Double modals are also common, i.e. formations such as "might could", "might should" (ibid, p. 90). The intensifying adverb "right" in Appalachia is used in a different way than in other parts of the United States: it is not used to indicate direction or location, but in sentences as "It was *right* cool" instead of the word "very" (Wolfram & Christian, 1976: 101). This feature of Appalachian English is such a well-known characteristic that it is used in stereotypical representations of the speakers of this variety of English (ibid).

Raine uses the demonstrative "them" in his speech, as is evident in the sentence from the data: "If they're still here, and if they're still alive, and that's one big if, there ain't no way you're going to take *them* boys without setting off *them* bombs." Hazen et al (2010) write that this feature has been "prominent in the stereotype of English in Appalachia and is strongly associated with stigmatized social perceptions", and that therefore the usage of the feature has decreased (p. 18). Nowadays, the demonstrative "them" is mostly used only in "overt performances of an Appalachian stereotype" (ibid). In the example above, we also find instances of double negation and the use of the word "ain't". Both of these features are typical to non-standard varieties of English and are indeed found among the speakers of Appalachian English (Wolfram & Christian; 1976: 108, 114).

Carver (1987) writes:

The South, like New England, is one of the most recognised dialect regions of the country. The so-called Southern drawl and the much parodied "y'all" are features on most of our "mental" dialect maps (p. 93).

Aldo Raine uses "y'all" in his speech, but euphemisms that are widely used in the South are missing from his speech: Southerners avoid cursing and substitute "bastard" with "woods colt" and "hell" with "bad place" (Carver, 1987: 93). However, judging from the data of this thesis, Raine does not avoid using swear words, as becomes evident in the analysis section. According to Carver, the South has "a distinctive lexicon that is both innovative and conservative, blending the new with the old" (p. 104), and terms that were once used in the whole country are now only used in the South (p. 94). This is true especially in the Upper South, where Tennessee is situated, according to Carver (1987: 120, 164, 169). The words typical only to Appalachian English (Childs & Mallinson, 2005) are not found in the speech of Raine, but this could be due to the fact that the makers of the film were considering the audience. As the film would be distributed throughout the United States (and the whole world), viewers with no knowledge of the lexicon of the Appalachian region would have struggled if the speech of one of the main characters was strewn with words whose meaning would be clear only to a limited number of viewers.

Not much attention is paid to standard pronunciation or grammar due to the low level of education among the residents of the South (Carver, 1987: 106; Childs & Mallinson, 2005). Obviously, pronunciation has a key role in distinguishing the speech of Raine's character from the talk of the other characters. However, it makes no sense to focus on pronunciation here, as the focus of this thesis must be on the translation, i.e. written Finnish. A standard viewer with a limited knowledge of American dialects has to be able to enjoy the film even if they do not understand all the connotations of the dialect. It is not within the scope of this thesis to examine the phonetic aspects of Appalachian English, and therefore it shall simply be stated that Pitt's portrayal of Tennessee dialect and Appalachian English is recognisable and believable. Pitt even pokes fun of himself, saying that he is a very popular actor when it comes to playing hillbillies (Roundtable discussion).

In addition to Raine revealing his origins, the viewer is given some hints about his home: Raine mentions the Smoky Mountains, a subrange of the Appalachian Mountains. He also speaks about moonshining, making and selling illegal spirits, which is commonly associated with the Appalachian region, as Southerners have an "inclination for prohibition of alcoholic beverages" (Carver, 1987: 110-111). Therefore, the trade of manufacturing illegal liquor has become a tradition there.

2.2. The translator's perspective

Translator Timo Porri was born in Helsinki on the 19th of April 1953 (Römpötti, 2013). He is a self-taught translator who has been working in the field since 1979 (ibid). He has translated approximately 1,100 films into Finnish, including almost all of Quentin Tarantino's films (ibid).

Realizing I had to collect information on the translation, I reached out to Porri to gain first-hand knowledge, and he was kind enough to explain certain aspects of his work and working method. I asked him how long it took to translate *Inglourious Basterds*, and even though Porri did not have a clear recollection of the duration, he suspected that it must have taken him around five working days, due to the large amount of spoken lines in the film (personal correspondence via Facebook Messenger, 4 September 2015). On the Bluray-DVD, Porri is not mentioned as the translator, and I had to verify that the translation on the Bluray-DVD is indeed Porri's version. I also asked questions about his translation process, the choices he made about the speech of Raine's character and about translating swear words.

As I have seen the film in a movie theatre as well as on DVD, I could quite confidently say that the translation of the Bluray-DVD is the same translation as was seen in theatres even before Porri answered to my first question. Evidence to support my claim were provided by Porri: he says he has sold the rights to the translation, but assumes that the translation on the Bluray-DVD has been modified from his original translation (personal correspondence via Facebook Messenger, 8-9 June 2015).

Porri usually starts his translation process by watching the film he is about to work on; however, on some occasions he does not bother to watch films that are "rubbish" (personal correspondence via Facebook Messenger, 8-9 June 2015). He then makes a rough draft of the translation and watches the film again with the subtitles, making changes (ibid). Porri says that the translated speech of Aldo Raine was formed during the translation process and he wanted to give the text a provincial sound to match the original (ibid).

Porri states that swear words should be used sparingly (personal correspondence via Facebook Messenger, 8-9 June 2015). Certain translations of films, such as those directed by Quentin Tarantino or Martin Scorsese, may contain more curse words than most other films (ibid). However, as curse words are more powerful in written form than in speech, they must be used with care and within the characters-per-row limitations of the translation (ibid). Hjort's (2006) questionnaire results support Porri's opinion: audiovisual translators in general thought that the viewer's attention should not be focused on the swear words within the translated text (p. 83). Porri says that the translation should be "invisible" on screen; the viewer should not pay too much attention to it (Talvio, 2013), and therefore, using excessive swear words could distract the viewer.

2.3. Method

I started my research by watching the film and writing down the Finnish translation from the DVD. On the Internet, there are several versions of the original script, so I chose one and began to compare it to the actual film. It became evident that the scripts included scenes that were later cut from the final version of the film, and therefore I also removed them from the scripts.

After finding and collecting the data, I started to categorise the features of Aldo Raine's speech that deviated from standard Finnish. I classified them into three categories: dialectal features, colloquialisms and swear words. These categories will be examined in detail in the analysis section of this thesis. They can be found in the appendices of this thesis. They contain the full Finnish translation of Aldo

Raine's lines from the film, but the lines of other characters have been omitted from dialogues. Raine's speech has been divided into appendices based on scenes: one appendix contains the speech from one scene. The dialectal features in the appendices are underlined, the colloquialisms are italicised and the swear words are bolded. In addition, in the examples on the analysis section, the English version is given first, and below that the Finnish translation is given in italics. Notice, however, that since the words that are examined in a particular example are either underlined, italicised or bolded, the colloquial words are written in standard font to distinguish them from the rest of the italicised Finnish translation.

There are plenty of features in the original English script that deviate from Standard English. However, they are not examined, as they are beyond the scope of this thesis, which aims at studying some of the choices of the Finnish translator.

3. Theoretical background on audiovisual translations and spoken Finnish

In this section, previous studies on the subject of audiovisual translating and the features of spoken Finnish are examined to provide theoretical basis for the results that will be discussed in the analysis section of this thesis. First, the special characteristics and challenges of audiovisual translating are studied, and then follow the theories on Finnish dialects, colloquial speech in Finland and swear words.

3.1. Audiovisual translating

Bellos (2011) writes: "It is a well-known fact that a translation is no substitute for the original. It's also perfectly obvious that this is wrong" (p. 37). As translations are used instead of works written (or spoken) in languages that are not understood, they are indeed substitutes for the original (ibid). In audiovisual material, this substitute can be delivered to the viewer in two main forms: with subtitles or with dubbing. The latter is rare in Finnish media due to the higher costs of dubbing (Vertanen, 2004: 131). Finland follows the rest of Scandinavia in subtitling imported television programmes in the dominant domestic language, i.e. in Finnish (Gottlieb, 2004: 94), and most viewers have grown accustomed to seeing subtitles on the bottom of the television screen, since it has been the common practice in Finland for fifty years (Vertanen, 2004: 131). According to Gottlieb (2004), "most literate people simply cannot avoid reading text on screen" (p. 88). Therefore, the importance of high-quality translations should not be underestimated (Vertanen, 2004: 131). According to Tuominen (av-kaantajat.fi), the study of audiovisual translation is a young field in Finland, and the study of film translations is even sparser (Hartama, 2008: 200). In recent years, there have been studies conducted on the subject, but as Tuominen (av-kaantajat.fi) points out, most of them have regarded audiovisual media simply as data, a corpus to examine in a similar fashion as literature. There is a need for studies that examine audiovisual translating in a comprehensive way (Tuominen, av-kaantajat.fi).

The main differences between a film and a television/video translation according to Hartama (2008: 197) are the following:

Film	TV/video
- One line	- Two lines
- 40 characters/line	- 30 - 35 characters/line
- Centred text	- Left justification
- Short lines one after another, focus on following the dialogue	- More text at a time, focus on giving time to read
- Feet	- Seconds
- Film as the material	- Tape/DVD/video as material
- Subtitler times onto film	- Translator times onto material

The differences are varied. It should be noted that timing means the act of placing the subtitles onto the material at reasonable times: i.e. the subtitle must appear on the screen when the character speaks, and disappear when the character has finished their sentence or the scene changes.

In spite of their differences, film and television translations, both falling under the title of audiovisual translation, still have more in common with each other than with literary translations. Sánchez (2004) has identified four methods that an audiovisual translator may use, but they would not be helpful to a literary translator or to anyone translating materials in text form, as the technical aspect must always be noted (p. 10). Díaz Cintas (2004) draws attention to this fact from the point of view of autonomy:

The literary translator usually enjoys a degree of autonomy that is not so clear in the case of the audiovisual translator, whose product goes through different stages and hands before reaching the screen. Norms are on occasion applied by laboratories, production and distribution companies, dubbing actors and directors, technicians, adaptors, linguistic advisers or TV stations, and not so much by individual translators (p. 27).

Díaz Cintas' article was written over a decade ago, so some of its information is probably no longer valid. For example, the translator delivers the finished product

directly to the television station or film distributor and in some cases it is very likely that no one sees the translation until it is shown on television or silver screen. However, Díaz Cintas' argument about the autonomy over the translation is valid: literary translators are not as bound by technical restraints as are audiovisual translators. Therefore, they can make decisions based solely on the quality of the text and not concern themselves with limitations such as characters-per-row or reading speed. Vertanen (2004) writes that, as all translators, the subtitler must be loyal to the original source text, even though they may have to make drastic decisions to fit a speaker's sentence into two rows of subtitles (p. 132). Bellos (2011) compliments subtitlers by saying that "it's really amazing that it can be done at all" (p. 136) since there are so many things to consider. The reading speed of the viewers, the number of characters per row, the fact that there can only be two rows of subtitles visible at a time, and "spotting", or making sure the subtitles are only visible during the scene in which they are spoken by the characters. When the scene changes, the subtitles must disappear (ibid, p. 136-137). Vertanen (2004) agrees and claims that time and space dictate the work of a translator, and time is the more dominant factor (p. 134). The subtitler should aim at fitting one complete thought per line (ibid, pp. 136-137), but this is not always possible.

According to Agost (2004), in audiovisual translations, "the enhanced text is the target one" (p. 64), and "[t]he knowledge and analysis of culture appears to be the key to finding the most adequate strategy" (p. 78). The methods available for translators are varied and must be chosen to suit each situation and mode of translation: whatever the source text is like, the result must always serve the viewer of the target language (ibid). Díaz Cintas (2004) states: "The equivalence between source and target products is not absolute and depends on socio-historical variables" (p. 26), which supports Agost's theory about the importance of knowledge about the target culture. As discovered earlier, reading subtitles is unavoidable, and therefore the translations must work together with the picture. It must not take away from it nor add unnecessary information. The translation should not be noticed, at least not for the wrong reasons. Ojamies (yle.fi) agrees and states that the best-case scenario is one where the viewer does not even notice that they are reading a translation at the same time they are watching a film or a television programme.

Audiovisual translator Jarkko Lehtola states that a good translation is easy to read, will not attract the viewer's attention and is unnoticeable (Ajantasa), and therefore shares Porri's thoughts about the invisibility of a translation. Mistakes or typographical errors do not matter; the most important thing is proper Finnish as the translation needs to be understandable (ibid). The translator translates the language and its meanings, but in audiovisual translating, space and time are limited (ibid). All speech cannot or should not be translated, even though the amount of translations affects language skills (ibid). The most widely read texts in Finland are television subtitles and Donald Duck (ibid). Interviewer Kati Lahtinen noted that some people say that there is no need for translations since Finns know English. According to Lehtola, this is not true: some Finns may speak English, but others may not. Therefore, translations are necessary (ibid). Besides, there are other languages than English: French cinema, German detective programmes and Danish crime series have become very popular in Finland, as Lahtinen points out.

If the translation does not work together with the picture, the viewer is bound to notice, at least when the source language is English (Gottlieb, 2004: 90). As Díaz Cintas (2004) puts it: "what is important is the target product in itself and its positioning in the target culture. If the translated product has been commercialised in a given society it is therefore a valid product" (p. 30). If the translator's options were to translate dialect into dialect and risk making a mess of the programme or film, or translating dialect into something else that is more understandable for the viewer, most translators would probably opt for the latter strategy. However, Bellos (2011) claims that the translator should not go too far with the translation and that there should be an element of "foreignness" in the translation (p. 44). A French detective in a French detective story should not speak perfect English in the translation, as Bellos (ibid) sees no point in it. On the other hand, leaving "foreign-sounding" particles into the text could make the text seem "clumsy, false or even worse" (ibid, p. 45). This method has obviously paid off in Dame Agatha Christie's Hercule Poirot novels and short stories. In the English original books, Poirot interjects and curses in French, even though his English is fluent, and the same idiolect has been retained in the Finnish translations, with *mille tonnerres*, *mon ami* and *sacre bleu* adding an element of "Frenchness" to the text. In

audiovisual translations, this is often not possible due to limited space and time, so the element of "foreignness" must be injected into the text in some other way.

3.2. Finnish dialects

In this section, the Finnish dialects are discussed to give the reader a general idea of the differentiating features before examining the dialectal features in the analysis section. In addition, the translation of dialects is discussed.

First, the definition of dialect must be established. Lehtikoinen (1994) defines dialect as a form of language that is spoken by a population of an area who have not moved from that specific area (p. 91). Wolfram & Fasold (1974) write: "The term is meant to indicate any combination of observable variable features of English" (p. xv). Wolfram & Schilling-Estes (2006) define dialect simply as "a variety of a language typical of a given group of speakers", even though this definition is not very rigorous or precise (p. 2). However, as there are so many different ways in which to define dialect from social factors to geography and cultural identity (ibid.), Wolfram & Schilling-Estes's definition will suffice here.

Below, Figure 3 will indicate the areas in which certain Finnish dialects are spoken.



Figure 3: Dialects of Finland

Western dialects: 1) & 2) South-western dialects. 3) Tavastia dialects.
 4) Southern Ostrobothnia dialects. 5) Central and northern Ostrobothnia dialects.
 6) Dialects of northern Finland, Peräpohjola.
 Eastern dialects: 7) Savonia dialects. 8) South-eastern dialects.
 Source: Hurтта, Kielikello (3/2007)

Linguistically, it is certain that dialects are an inevitable part of every language and there is no such thing as a dialect-free language (Rapola, 1961: 10): when a person speaks a certain language, they must inevitably speak a certain dialect of that language (Wolfram & Schilling-Estes, 2006: 2). In 1733, a Finnish grammar by Bartholdus Vhael was published (Rapola, 1961: 23). In it, the Finnish dialects were divided into two main categories: *dialectus aboica* and *dialectus savonica*, which stand for western and eastern dialects (ibid). Other philologists since Vhael, including Henrik Gabriel Porthan and Kustaa Renvall, have used the same two-fold distinction between western and eastern dialects of Finnish (ibid, pp. 24-26). In 300 years, the distinction has not been abandoned (ibid, p. 32), and this claim is also supported by Lehikoinen (1994: 105). However, very few Finns speak a specific dialect anymore. Dialects have been mixed together as words and expressions from one dialect have been borrowed to another (Tervonen &

Virtanen, 2009: 9) and as dialects have been “diluted” when certain dialectal features have been forgotten (ibid, p. 10). Standard language is also not very commonly used (ibid). Instead, people use colloquial language, which contains a lot of variation (Lehikoinen, 1994: 150). Therefore, listing all the differences of the two main dialect groups would be redundant and not within the scope of this thesis. It is sufficient to discuss only the main differences between western and eastern dialects, as the dialectal features that will be encountered in the analysis will be examined one by one. The differences will be presented in Table 1 below.

*Table 1: The main differences
between western and eastern dialects of Finnish*

Standard Finnish	Western dialects	Eastern dialects
<i>ts:</i> <i>metsä</i> (“forest”)	<i>tt:</i> <i>mettä</i>	<i>ht:</i> <i>mehtä</i>
<i>d:</i> <i>yhdeksän</i> (“nine”)	<i>r, l:</i> <i>yhreksän,</i> <i>yhleksän</i>	<i>-, h, j, v:</i> <i>yheksän,</i> <i>kaahan,</i> <i>käjen,</i> <i>pöyvällä</i>
inessive case: <i>talossa</i> (“in a house”)	shorter form: <i>talosa</i>	longer form: <i>talossa</i>
Monophthongs: <i>pää</i> (“head”)	Monophthongs: <i>pää</i>	Diphthongs: <i>piä</i>

Tervonen & Virtanen, 2009

These are the main differences between western and eastern dialects of Finnish. They will also be encountered in the analysis section of this thesis, and will be examined in greater detail then. There are also differences in the vocabularies of western and eastern dialect regions (Tervonen & Virtanen, 2009: 11-12). Western dialects contain words with *f* sound (*fili* instead of *viili*, "curdled milk") and words

may begin with consonant clusters (*knappi* instead of *nappi*, "button") because of the influence of Swedish (ibid). In addition, of course, eastern dialects contain words from, and have been influenced by, Russian and Karelian vocabulary (ibid), and the speech in the northern regions of Finland has been influenced by Sami language (ibid, pp. 156-157).

In addition to grammatical differences, there are also differences between the vocabularies of western and eastern dialects and their acceptability in Finnish. In western dialects, the speakers use words like *ehtoo*, *suvi* and *santa* or *hieta* ("evening", "summer", "sand"), whereas in eastern parts of Finland, their counterparts are *ilta*, *kesä* and *hiekkä* (Hurttä 3/2007). When Finnish was transformed into a language of civilization in the 19th century, some of the western features of Finnish were purposely weeded out (ibid). Therefore, Finnish became a more democratic language when features from several dialectal regions became acceptable (ibid). The eastern variant for "evening", *ilta*, became the standard Finnish word to be used (Aapala, 1/2012) and the same thing happened between the two words for "sand": *hiekkä*, the eastern variant, became dominant in standard Finnish instead of either of the western words, *santa* or *hieta* (Hurttä, 3/2007).

As with any rule, there are exceptions to these dialectal distinctions as well, since language evolves constantly and older words are forgotten and new ones are invented (Tervonen & Virtanen, 2009: 4). For example, Jarva & Nurmi (2009) state that *ts* changes into *tt* (or *t*) in western dialects of Finnish (p. 19, 73, 127, 249, 283, 349). However, the eastern dialects of Finnish are different: *ts* turns into *ht* in Savonia (Lyytikäinen et al, 2013: 405), but this is not the case with south-eastern dialects: they are the only dialects in Finnish that retain *ts* sound as it is (ibid, p. 579), and this fact separates them from all other dialects. For example, the standard Finnish word *metsä*, "forest" changes into *mettä* in western dialects and into *mehtä* in eastern dialects. In the south-eastern dialects, *ts* is retained and the words stays the same.

Although not a dialect in the full sense of the word, "stadin slangi", the slang of the capital Helsinki, should also be briefly examined. It is the language of young people in Helsinki, which first sprouted from bilingual neighbourhoods of Helsinki

in the 1890s, where Swedish and Finnish families lived in close proximity, and everyone was forced to learn a new language, at least to some extent, in order to go about their daily lives and be able to communicate (Paunonen, 2005: 15). Finnish grammar was combined with Swedish vocabulary, but after the Winter War and the Continuation War in the 1950s and 1960s, slang changed and new words were adopted from colloquial or dialectal Finnish instead of Swedish (ibid, p. 16). In the 1980s, English became the most important source language for loan words in Helsinki slang (Tervonen & Virtanen, 2009: 271). Interestingly, the few Russian loan words (*safka*, "food"; *voda*, "water"; *lafka*, "business") have stood the test of time and are still used today (Paunonen, 2005: 17).

Helsinki slang contains features that are not found in standard Finnish nor in other dialects, and it differs greatly from "proper" Finnish (Kallio, 1996: 3). Voiced consonants (as in words *broidi*, "brother"; *fabu*, "old person"; *spärdäri*, "condom") and word-initial consonant clusters, either with two (*snaijata*, "to understand"; *tsägä*, "luck") or three consonants (*skniidu*, "miserly") are common, unlike in standard Finnish and most Finnish dialects (Paunonen, 2005: 19-20). Word-final vowels are omitted, especially in inessive, elative, allative and ablative cases (Tervonen & Virtanen, 2009: 272). Helsinki slang can be understood either as the pidgin-like mixture of Finnish and Swedish spoken from the turn of the 19th century to 1950s, or as the modern language of the youth in Helsinki (Paunonen, 2005: 17). This Finnish slang has been omitted from dialect studies because of its history: Helsinki region has been, until relatively recently, mostly a Swedish-speaking area (Hurta, 3/2007). Paunonen (2005) agrees and states that there are so many features that differentiate Helsinki slang from other dialects of Finnish that it must be considered as something else entirely (p. 36).

Next, the problems arising when translating dialects are discussed. According to Sorvali (1996), even short passages of slang or dialect can cause serious issues (p. 134) for translators. The translator should first find out why a certain dialect has been used in the original source text and then decide how to handle it in the translation (ibid). If the dialect is retained in the translation, there are still some decisions to be made: the translator can opt for using some other non-standard variety of speech for translating dialect, or choose to do something completely

different (ibid). Dialects first appeared in Finnish literature in 1954, when Väinö Linna published his novel *Tuntematon sotilas* (Paunonen, 2005: 40). A few years later, in 1961, J. D. Salinger's novel *The Catcher in the Rye* was translated using slang (ibid).

Translating a text with a dialectal element is not a simple task, as Bellos (2011) writes:

When I write a translation, however, I have to make choices in every paragraph about what variety of written English to use. As is well known, spellings, numbering system, greetings, and curses, as well as several hundred common vocabulary items, have different forms in different parts of the English-speaking world (p. 190-191).

Bellos (2011) also writes (about jokes and humour) that something is untranslatable only if we are aiming at word-for-word translations, and that is not what most translations are about (p. 280). Therefore, it should be possible to find a suitable translation for dialects as well. As audiovisual translator Vertanen (2004) says, the subtitles in a film or a television programme always represent someone's speech and therefore, the translator should not try to erase all the features of speech (p. 135). However, representing the dialect of a character in subtitles can be difficult: the core idea of a sentence should be easy to understand right away, as the viewer does not have the luxury to re-read the subtitles several times (ibid). Therefore, dialects or slangs can be used only indicatively, but when dialects are used in translations, they should be used in a consistent way throughout the film or programme (ibid).

The style of the original text and the source language text should match (Bellos, 2011: 281), and in works of literature this can be achieved when translating dialectal speech. However, when a spoken English dialect is translated into Finnish written dialect, the style of the original speaker's speech may suffer. *Inglourious Basterds* and its Finnish translation are these kinds of texts, and the translation is studied in the analysis section of this thesis. Rapola states (1961) that dialects are becoming outdated and they only interest historians (pp. 18-19). I disagree with him on this matter. Dialects are an interesting topic of conversation in everyday life, as everybody has one. In this age of globalisation, multiculturalism and people moving from place to place (not necessarily in flesh, but via Internet), keeping in

touch with one's roots is important. Dialects help people recognise their fellow countrymen on the other side of the world, and that increases a sense of solidarity.

3.3. Colloquial speech in Finland

Colloquial speech, idiolect, slang... There are several terms to describe the everyday language we speak. It differs from standard Finnish, English or any other language, and, as stated earlier, much like dialect, it is ever-present in our speech. Defining colloquialisms is not simple, and it is interesting to discuss what distinguishes them from dialects.

Firstly, it should be noted that colloquial speech encompasses a large variety of features. Technically, all the features that will be examined in this thesis are colloquial features of speech. However, they have been categorised into their own groups to make the analysis of the data easier, and because of Porri's method in translating this film. As he wanted the character of Aldo Raine to have a provincial or rural tone of voice, he may have opted for using colloquialisms or archaic expressions to distinguish Raine's speech from that of other characters. Swear words, on the other hand, are such a clearly defined and separate group in the realm of colloquialisms that special attention should be paid to them, especially since there are plenty of instances in both the English original script as well as in the Finnish translation (see section 4.3.).

Jarva & Nurmi (2009) have studied the field of colloquial Finnish, and the result of their study was a dictionary of colloquial, spoken Finnish. However, as the writers themselves stated, it is impossible to try to describe all the varieties of spoken Finnish and therefore they settled on describing a type of Finnish that was stripped of regional and social features (ibid, p. 21). Of course, this variety of language is in constant flux as language evolves, but the dictionary is a solid base and starting point for any research in colloquial Finnish.

Jarva & Nurmi (2009) claim that the differences between colloquial and standard Finnish are mainly due to the differences between the situations in which they are

used: standard Finnish is a normative form of language that contains only a fraction of the vocabulary and ways of expression of colloquial speech (p. 10). In standard Finnish, one would say *minä menen*, whereas in colloquial Finnish the sentence could be *mä menen* or *mä meen* ("I'm going"). The differences between the two forms of expression are evident on the grammatical level, in pronunciation and in the vocabulary (Jarva & Nurmi, 2009: 10).

A notable distinguishing factor between the grammar of standard and colloquial speech in Finnish is the formation of we-form. In standard Finnish, the first person plural form of a verb would end in *-mme*. However, in colloquial speech, this form has been substituted by a passive form (Jarva & Nurmi, 2009: 10-11). It should be noted that passive is often used also in the dialects of Savonia, from where it has spread into spoken Finnish throughout the country (Lyytikäinen et al, 2013: 405). This feature of Finnish is particularly evident in the data of this thesis.

There are several differences between the pronunciations of standard and colloquial Finnish, but as this thesis deals with written and not spoken Finnish, suffice it to say that the differences are very similar to those found between different dialects of Finnish. Jarva & Nurmi (2009) suggest that one of the most notable features in the pronunciation of colloquial Finnish is the omission or change of the *d* sound (as already discussed, this is also the case in many Finnish dialects) and the *ts* sound is replaced by *tt* or *t* (p. 14). According to Jarva & Nurmi (2009), this is also a hallmark trait in the dialects of South-western Finland (p. 19, 73), Tavastia (p. 127), Southern (p. 249), Central and Northern Ostrobothnia (p. 283) as well as in Peräpohjola (p. 349).

In addition, in colloquial speech it is typical to fuse words together. This is especially the case in word formations where the first half of the word is a personal pronoun or an adverb, and the latter part is the verb "be" or a negative verb (Jarva & Nurmi, 2009: 14). For example, a phrase like *minulla on* ("I have") first changes into *mulla on*, a colloquial form. Then the words are fused together into *mullon*. The phrase *siellä ei ole* ("there is not") is colloquialised into *siellei oo*.

Apocope, i.e. the loss of one or more sounds from the end of a word, is common in colloquial Finnish, and this makes fusing words together so easy (Jarva & Nurmi, 2009: 14). Word-final *i*:s are often left out if they are preceded by *s*, and this is particularly the case in past tense and conditional forms (ibid). There are examples of this phenomenon in the data of this thesis: e.g. in Appendix 2, the words *amerikkalaiseks* ("into an American") and *palas* ("returned") are found. In their standard Finnish form, they should end in the letter *i* (*amerikkalaiseksi*, *palasi*). Jarva & Nurmi (2009) also state that *i* sound is often omitted from diphthongs that are in the second syllable of a word (p. 15). Therefore, *semmoinen* ("such") turns into *semmonen* and *punainen* ("red") changes into *punanen* (ibid).

According to Jarva & Nurmi (2009), it is typical for colloquial and spoken Finnish that certain diphthongs become long vowels (pp. 15-16). This shift happens with sound like *ea* or *eä*, which becomes *ee* (*hopea* - *hopee*; "silver"), with *oa*, which changes into *oo* (*ainoa* - *ainoo*, "the only") and *öä* turns into *öö* (*jäätelöä* - *jäätelöö* "ice cream") (ibid). A less common, yet still frequent change can be observed with *ia* or *iä*, *ua* and *yä* that turn into *ii*, *uu* and *yy* respectively (*leuhkia* - *leuhkii*, "to brag"; *katua* - *katuu* "to regret"; *sänkyä* - *sänkyy*, "bed") (ibid). Several plural partitive cases also end in *ii* instead of *ia* in colloquial Finnish: *koiria* - *koirii* ("dogs"), *nimiä* - *nimii* ("names"), *omenia* - *omenii* ("apples") (ibid). Paunonen (2005) writes that the same phenomenon is also present in Helsinki slang and that it is a common feature of speech in southern Finland (p. 25).

The differentiating features in grammar and pronunciation are all straightforward enough, but the same cannot be said about the differences in vocabulary. Jarva & Nurmi (2009) write that sometimes it is difficult to categorise words into standard Finnish and colloquial speech (p. 17). However, some words such as insults and swear words are obviously colloquial because they are heavily loaded, and in other cases the difference in tone is evident immediately, e.g. between *minä* and *mä* (ibid). The shorter variant is common in dialects but also in spoken Finnish throughout the country, and the distinction between similar words for "I" exists also in kindred languages such as in Estonian and Livonian (Häkkinen, 2004: 758). *Mä*, a colloquial variant for "I", was first printed in Jaakko Finno's hymnal and it was used in poetic language, but in the 19th century, the word became more

common in language also in other than poetic situations (ibid). In the analysis of this thesis, we will find examples of words that are colloquial in tone.

The Finnish translator of *Inglourious Basterds* Timo Porri stated that he wanted the character of Aldo Raine's speech to have a provincial and rural tone. In order to achieve this, he used archaic expressions. They are studied next.

Kotilainen & Varteva (2006) state that words are not born on their own, they are created (p. 23). Anyone can create new words: in the 19th century, a small group of learned people created thousands of new words based on old words and dialectal expressions (ibid, p. 24). Mikael Agricola set rules for the Finnish language nearly five centuries ago and created hundreds of new words (ibid). In the 19th century, Aleksis Kivi helped evolve Finnish into a language of politics, literature and science (ibid). This was the golden era for new words, but even nowadays thousands of new words are created every year (Kotilainen & Varteva, 2006: 12). New words can be created by adapting older Finnish words or by borrowing them from English (Kotilainen & Varteva, 2006: 43). Swedish has lost its dominant position as source language for loan words (ibid), although the influence of Swedish is still evident even in the data of this thesis. Nowadays, language evolves quickly, thanks to the Internet (Kotilainen & Varteva, 2006: 34). Changes always occur rapidly among the speech of youths (ibid), and it makes sense, as teenagers surf avidly online.

As words are left out of dictionaries, for whatever the reason, every time a new edition is printed, some words may disappear from use or their meanings may change (Kotilainen & Varteva, 2006: 40). For example, the word *tykittää* can mean either firing a cannon, kicking a football towards a goal, or shooting up drugs into veins, or it may refer to something being superior in every way (ibid, p. 45). *Kalastaminen* has previously only referred to fishing or catching fish, but nowadays, as new words have been invented to cater to the new technologies, it may also refer to phishing (ibid, p. 68), i.e. attempts to seek out confidential information, banking details etcetera. This can cause problems when translating material from a certain historical period. Even though *Inglourious Basterds* is not a historical film in the strictest sense of the word, the translator should try to avoid

anachronisms. It is also a testament to the translator's skills: using appropriate register in translations is a sign of dedication, professionalism and willingness to relay the message of the original version to the viewers in the best possible form.

Words always have two sides to them: form and meaning. Meaning is in constant flux, but the form stays the same (Kotilainen & Varteva, 2006: 93), and changes slowly if it changes at all (ibid, p. 118). It would be too simple to state that written and spoken language differ from each other, when the truth is that they are inching closer to each other: standard Finnish and spoken Finnish are mixed together (ibid). Although grammar changes slowly, the old grammatical structures are used in new ways (ibid). For example, the Finnish verb *mennä* ("go") is conjugated *menen, menet, menee, menemme, menette, menevät*. However, in spoken Finnish, the verb would be conjugated *meen, meet, menee, mennään, meette, menee*. The most notable differences are observable with first and third person plural forms (ibid). *Mennään* can be used, in colloquial Finnish, in the first person plural even though it is a passive form in standard Finnish (Kotilainen & Varteva, 2006: 133-134). This will also become evident in the data of this thesis, which will be studied in the analysis section.

Kotilainen & Varteva (2006) write that the rise of spoken language is often viewed as a factor that is eroding standard Finnish, but it should not be forgotten that standard Finnish is based on colloquial language and not the other way around (p. 143). They make projections of the future of Finnish and foresee the "promotion" of *alkaa tekemään*, "start doing", as a generally accepted form beside *alkaa tehdä* within ten years, i.e. before the year 2016 (ibid). They were not far off, as the form was accepted by The Institute for the Languages of Finland on January 31, 2014 (Kankaanpää, February 5, 2014).

If standard and colloquial language are differentiated from each other by comparing the situations in which they are used, what separates colloquialisms from dialectal features? It could be argued that it is the number of speakers and the region where the variant of a language is used. Colloquial Finnish is understood throughout Finland and most people probably use it in their day-to-day lives. Dialect, however, is a variant of language that is only spoken in a limited area. It

is also a feature of speech that helps other people recognise the speaker from a certain region of Finland in a way that is missing from colloquial Finnish.

3.4. Swear words

Swear words are difficult to translate, as they pose a number of problems. As the data of this thesis contains several instances of swear words, both in English and in Finnish, we must examine the Finnish swear words that are present in the data of this thesis and the translation process of swear words.

Ljung (2011) discusses what makes certain utterances swear words. He has categorised them into four categories, as follows:

1. Swearing is the use of utterances containing taboo words.
2. The taboo words are used with non-literal meaning.
3. Many utterances that constitute swearing are subject to severe lexical, phrasal and syntactic constraints, which suggest that most swearing qualifies as formulaic language.
4. Swearing is emotive language: its main function is to reflect, or seem to reflect, the speaker's feelings and attitudes.

Ljung (2011: 4)

Category 1 may contain words relating to something vulgar or embarrassing, such as bodily functions or sexual acts (Ljung, 2011: 7). The second category divides linguists' opinions, but Ljung (2011) states that swear words can only be regarded as swear words if the word is used with non-literal meaning (ibid, p. 12). Swearing is also formulaic, since "both swearing expression ("Go to hell!" "We got the fuck out of there" "What the fuck do you mean?") and non-swearing constructions ("Go to the bathroom." "Keep your hair on.") resist semantic and syntactic analysis and have to be learned as wholes" (ibid, p. 19). Finally, the choice of swear words is done by each speaker in a specific speech situation, and therefore the swearing reflects the feelings of the speaker at that particular moment (ibid, p. 23). This will become evident in the analysis section of Aldo Raine's swear words.

In Finnish, the swear words vary from mild ones to strong swear words. Tammi (2007) has done extensive research on Finnish swear words and compiled a dictionary on them. He categorises *hemmetti* ("damn") and *piru* ("devil") as mild swear words (Tammi, 2007: 82, 381-382). *Piru* is either a loan word from Russian, or a variant of the Baltic word for *perkele*, and in Finnish, it has been used since Mikael Agricola's days, i.e. since the 16th century (Häkkinen, 2004: 931). *Paska* ("shit") is considered as a vulgar and concrete swear word, as it refers to faeces (Tammi, 2007: 330-331). The word has been used since Mikael Agricola's days in Finnish, and similar words can be found in kindred languages of Finnish (Häkkinen, 2004: 883). The word *mulkku* ("prick") in Finnish is a crude swear word, as it is synonymous with "penis" (Tammi, 2007: 294). *Perse* is also a vulgar swear word, as it means "ass" (ibid, p. 358).

There are several religious swear words in Finnish, and in the data, *helvetti*, *perhana*, *perkele* and *saatana* are found. *Helvetti*, "hell", is the opposite of heaven in Christian faith, derived from the Swedish word "helvete" or "helvite" (Häkkinen, 2004: 185). It has been used in Finnish since it was printed in Agricola's *Abckiria*, the first book written in Finnish (ibid). According to Tammi (2007), *helvetti* is one of the five main swear words in Finnish, alongside *jumalauta*, *vittu*, *perkele* and *saatana* (p. 432), and even the "pillar on which Finnish swearing stands" (ibid, p. 79). The three other religious swear words are different words for "satan". *Perhana* was first included in G. E. Eurén's dictionary in 1860 (Häkkinen, 2007: 901). In spite of being a toned-down version of *perkele*, it is one of the classic Finnish swear words, with its origins perhaps in Germanic languages, where the word signified "thunder" (Tammi, 2007: 344). *Perkele* has been used in Finnish since the 16th century and it has several counterparts in the kindred languages of Finnish (Häkkinen, 2007: 903). Classified among the five main swear words in Finnish, *perkele* is as Finnish as a swear word can be (Tammi, 2007: 349-350). In ancient Finnish, the word originally meant the god of thunder, and Agricola injected the Christian tone into it (ibid). Hjort (2006) points out that some translators avoid using *perkele* in their translations, since, although the translated text should be idiomatic, they fear that *perkele* is too Finnish: in texts written in Finnish, *perkele* is the fifth most popular swear word, but in translated data, *perkele* is only 17th most popular (p. 79). This could also be due to the fact

that there are no obvious English counterparts for *perkele* (Hjort, 2014: 145). *Saatana* has been used in Finnish as long as *perkele*, and it came to Finnish through Swedish, but the origin of the word is in Hebrew, where it means "adversary" (Häkkinen, 2007: 1099). It is considered a very hard swear word, perhaps the hardest of all five main swear words in Finnish (Tammi, 2007: 432).

Vittu ("fuck") has become immensely popular in Finnish, but it is also a very controversial swear word, as it refers literally to female genitalia (Tammi, 2007: 540-543). The word has been used as a swear word or an insult at least since the 1910s (ibid). It was found in standard Finnish for the first time in Kristfrid Ganander's dictionary from 1787 (ibid.). *Vittu* has its equivalents in several languages ("vittu" in Ingrian and Karelian, "vitt" in Votic and Estonian, "vit'" in Livonian), and it is most likely an old Scandinavian loan word (Häkkinen, 2004: 1507). There are similar words, whose meaning and written forms are similar in Germanic languages (ibid). Translating *vittu* poses several problems for the translator, as will be discussed at the end of this section.

Using swear words goes against the norms of a language (Hjort, 2006: 74), and therefore it can be stated that swear words fall into the category of colloquialisms. In some situations, however, swear words are useful or even mandatory, and translators must be aware of the different nuances the swear words contain (ibid). Teperi (2015), too, writes that there are two main opinions on the use of swear words: "On the one hand, it is seen as not showing appreciation of language or of one's interlocutors; therefore, it is unnecessary. And on the other hand, it is thought of as a tool to express emotions which makes use of the full capacity of language" (p. 5).

In Hjort's (2006) questionnaire study for audiovisual and literary translators, the majority of audiovisual translators, 93 percent, were of the opinion that a written swear word is stronger than a spoken one (p. 77). Therefore, the translators opted for either using milder Finnish swear words or using fewer swear words compared to the original (ibid). However, it should be noted that the reduced number of swear words in the Finnish translations could also be caused by the principle that swear words can often be omitted from the translation due to lack of time and space, and

this problem is constantly troubling audiovisual translators (Hjort, 2006: 84). Based on Hjort's (2006) questionnaire, both audiovisual and literature translators want to create translations that sounds like fluent target language (i.e. Finnish) and adhere to the norms of the target language (p. 77). The translators aim at conserving the function of the swear word and not the form (Hjort, 2006: 78). Therefore, certain pairings of source and target language swear words are formed: e.g., "fuck" and *vittu* are both highly insulting and among the strongest swear words within their respective languages and they both are similarly taboo, i.e., they refer to sexual intercourse and genitalia (ibid).

Hjort (2006) also found out that 67,4 percent of translators thought that swear words could be toned down in the translations. 83,7 percent found that swear words were secondary to the rest of the content in the translation and could, therefore, be omitted from the target text (p. 78). Enell-Nilsson's (2014) study results show a similar tendency: compared to German dubbers or translators of a Swedish film, Finnish translators omit far more swear words, and when they are not omitted they are translated as milder swear words (p. 122). It could be argued that translators act as censors and edit out some of the content made by the original author (Hjort, 2006: 78), but this dilution of swear words could also be caused by self-censorship, or the fact that swear words in one's native tongue seem stronger than in other languages (Hjort, 2014: 131). However, it should be stated that since the vast majority of translators thought that swear words are stronger in written than in spoken form, they are merely retaining the harshness of the original text by making sure the language of the translation is not more vulgar than the language of the original text, instead (ibid). Vertanen (2004) agrees and states that by omitting swear words the translator can express the character's message in a clear and undiluted way (pp. 135-136). 69,8 percent of audiovisual translators reported having received instructions to use milder swear words or reduce the number of swear words (using *vittu* is often forbidden), whereas only 15,9 percent of literary translators had received guidelines (Hjort, 2006: 80).

Vertanen (2004) agrees with the translators interviewed for Hjort's questionnaire and states that a written swear word is more powerful and noticeable than a spoken one (p. 135-136). Therefore, it is not always advisable to translate "fuck" as *vittu*,

the most obvious choice, as the spectator might pay more attention to the swear word rather than the translation. If that were to happen, the viewer is distracted from the plot and it takes time to get back on track with the film. I have learned from personal experience as an audiovisual translator that swear words can be omitted from the translation relatively easily. The tone that they add to the text can often be deduced from the tone of voice, expressions and actions of the character uttering the words. Swear words are also the first thing to be omitted if the translator is running out of characters per line. They are valuable in conveying irritation, anger or frustration, but the viewer will be able to relate to the emotions of the character even when the swear words have not been translated (Vertanen, 2004: 135-136). As I discovered when working as an audiovisual translator, there are some TV-channels in Finland that have a strict no swear words -policy, and this is in keeping with Hjort's findings from almost a decade ago. Especially *vittu* is off limits. Even though this translation contains the controversial "v-word", it is worth noticing that if a translator wants to make their translation as TV-friendly as possible, they may avoid using the hard swear words in the text.

Hjort's questionnaire results, albeit from 2006, support my views on what translators must take into consideration when translating swear words. However, it should be noted that the translator should not shy away from using swear words when necessary. The soldiers in the trenches of World War II would not have used swear words such as *simpskatti*, "oh, bother" (Vertanen, 2004: 135-136), and therefore, such swear words should not be used instead of the harsher, more vulgar swear words when the text calls for these.

In sum, it can be stated that audiovisual translating is a difficult field due to the technical restraints, and it has not been studied extensively. The translation should be invisible, as the viewer will notice, if there is a discord between the subtitles and the picture. This thesis is interested in colloquial features of Finnish, which were introduced through several examples on section 3.3. Dialectal features fall into that category, as all speech that differs from standard Finnish can be considered colloquial. Finnish dialects can be divided into western and eastern varieties, and when they must be translated, problems arise. As the viewer does not have time to re-read the subtitles, the message must be clear at once. Therefore,

dialectal features should be used indicatively, and consistency is very important. When translating swear words, however, consistency is not a major deciding factor: Finnish swear words, which range from mild to stronger ones, can be toned down or omitted completely in audiovisual translating, as Hjort (2006) found out.

4. Analytic approach to the translation of Aldo Raine's speech

In the analysis of this thesis, the features of speech have been divided into three separate categories. Each one has its own characteristics and they can be examined as a group. The categories are dialectal features, colloquial Finnish and swear words. This has been done to clarify the analysis as well as to give the reader of this thesis an idea of all the tools a translator has in their disposal. As this thesis is only interested in the speech of one character, the examples given in this section are spoken by the character portrayed by Brad Pitt, Lieutenant Aldo Raine. Following the original speech, there is the Finnish translation by Timo Porri, in italics.

4.1. Dialectal features

This category contains the examples from the film that are of a dialectal nature. There are only a few such examples, but it is interesting to examine them more closely. The instances chosen for analysis in this chapter are the ones that are clearly dialectal. First the features of specific Finnish dialects are examined, and later the instances where a certain feature is found in all western dialects are studied.

In Example 1, the dialectal feature *minoon* is found.

Example 1 (Appendix 1)

"Now, I'm the direct descendant of the mountain man Jim Bridger."
Minoon vuoristolainen Jim Bridgerin sukuu.

The formation *minoon* ("I am") is from the southern Ostrobothnia region of Finland (personal communication with Professor Harri Mantila, 17 March 2015; Tervonen & Virtanen, 2009: 80). The word is abbreviated from *minä olen* (personal pronoun plus the verb "be") or from *minä oon*, the colloquialised form. The word is a part of a long sentence, and therefore its use is interesting: *minoon* is obviously shorter than *minä oon*, but on the other hand, it is longer than simple

oon, which can be used perfectly well in Finnish even without the personal pronoun. Therefore, the translator has chosen to use a longer word in the translation than would have been necessary. This is rare, as more often than not the translator struggles with the characters-per-row limitations and shorter words are used because of this restriction.

In Example 2, a feature from another dialect is present.

Example 2 (Appendix 1)

"And they will find the evidence of our cruelty in the disemboweled, dismembered, and disfigured bodies of their brothers we leave behind us."

Ne näkee meidän julmuuden todisteet suolistetuissa ja silvotuissa maanmiehissään, jotka jää meitin jälkeen.

Here, the genitive form of personal pronoun *me*, "we", *meitin* ("our(s)") is typically used in the Tavastia region (personal communication with Professor Harri Mantila, 17 March 2015; Tervonen & Virtanen, 2009: 51). Interestingly, in the same sentence, we find the genitive *meidän* ("our(s)"), which is a colloquial expression, known throughout Finland (Jarva & Nurmi, 2009: 216). The translator Porri could have easily used *meidän* instead of *meitin*, or vice versa, in this sentence and it is rather odd that he chose to change the colloquial expression into a dialectal one within the same sentence, as there is always the risk of causing confusion for the viewers. This could be the case especially because only a short while before this sentence, the word *minoona* (Example 1) was used in the translation.

Example 3 (Appendix 10)

"Up there, if you engage in what the federal government calls illegal activity, but what we call just a man trying to make a living for his family selling moonshine liquor, it behooves oneself to keep his wits."

Siellä jos osallistuu "laittomuuksiin", mikä meitistä on perheen elatusta pirtulla, on paree pysyy valppaana.

In this example, we find the second case of *meitin*, "our(s)". In Example 2, there is a clear difference between *meitin* and *meidän*, and the viewer is aware of this due to the close proximity of the words. In Example 3, there is also the dialectal feature

of *paree*, "better", which comes from the dialect of Southern Ostrobothnia (Lyytikäinen et al, 2013: 263).

The partitive case of personal pronoun *te*, ("you", in plural), *teittä* ("you") is from the southern Tavastia region of Finland (Lyytikäinen et al, 2013: 198; Tervonen & Virtanen, 2009: 51).

Example 4 (Appendix 2)

"Wicki here, an Austrian-Jew, got the fuck out of Munich while the getting was good. Became American, got drafted, came back to give y'all what for."

Tää Wicki Itävallasta lähti Münchenistä. Alko amerikkalaiseks, värvättiin ja palas rankasemaan teittä.

The interesting thing about using *teittä* in the translation is the fact that it is a longer word than the standard Finnish form *teitä*. Out of the seven words in the sentence, four of them have been abbreviated in one way or another. The abbreviations could possibly have been done to facilitate more characters per row for the dialectal feature to fit into the translation. The reasons for the translator wanting to use this particular word in the translation are unclear, but perhaps he wanted to use another word from the Tavastia dialect in keeping with the word *meitin*, which he had used previously. The original "y'all" is not Standard English, and maybe Porri wanted to insert some dialectal colour here.

Ookko ("have you") is a feature in the dialect of Oulu. This is the question form of the second person singular form of verb "be", and it is present in the translation on two occasions.

Example 5 (Appendix 2)

"Another one up there you might be familiar with. Sergeant Hugo Stiglitz. Heard of him?"

Ton toisenkin saatat tietää. Kersantti Hugo Stiglitz. Ookko kuullu?

Example 6 (Appendix 2)

"Sergeant Hugo Stiglitz? Lieutenant Aldo Raine. These are the Basterds. Ever heard of us?"

Kersantti Hugo Stiglitz? Luutnantti Aldo Raine. Ja Paskiaiset. Ookko kuullu meistä?

There are no English counterparts to underline in Examples 5 and 6, as the auxiliary verb "have" and the pronoun "you" have been omitted from the sentences "(have you) heard of him" and "(have you) ever hear of us". The fact that the structure of the English sentence is grammatically incorrect and colloquial has obviously affected the choice of the translation. Substituting a grammatical structure with a dialectal feature is a tool used by the translator to retain the colloquial tone of voice in the character's speech.

In addition to features from only one specific dialectal region, there are also examples of dialectal words that can be observed in all western dialects. A prime example of this can be found in the data, when the word *koto*, "home", presents itself.

Example 7 (Appendix 10)

"You know, where I'm from... Maynardville, Tennessee."

Kotopuolessa... Maynardvillessa, Tennesseessä.

The word *koto* is used instead of the standard Finnish word *koti* in Tampere dialect (Tervonen & Virtanen 2009: 65). Mikael Agricola used the word *kota* to signify "home", and the word *koto* has been derived from that in the western dialectal regions of Finland. As stated earlier in section 3.2., some variants of eastern dialects became accepted as the standard Finnish ones, and the same phenomenon can be observed with *koto* and *koti* (Häkkinen, 2004: 485-6): *koti* was first used in the eastern dialects, but it became the standard Finnish word for home, leaving *koto* the dialectal and somehow deviating form.

In the data, we find another interesting example of a dialectal feature present in all western dialects: *täsä* is the dialectal form of the standard Finnish word *tässä*, "here", the inessive case of the demonstrative pronoun *tämä*, "this".

Example 8 (Appendix 2)

“Up the road a piece, there's an orchard.”

Täsä liki on hedelmätarha.

Lieutenant Raine discusses the position of German soldiers with Sergeant Rachtmann and demands information. Raine mentions an orchard, and the translator has used a small but significant word in the Finnish translation, *täsä*, "here". The standard Finnish form would be *tässä*, but even though there would have been enough space on the subtitle row for the extra letter, Porri chose to opt for the dialectal word. As discussed above (see Figure 4 on page 18; Tervonen & Virtanen, 2009: 40, 156) the inessive case is shortened in western dialects.

In western dialects of Finnish, it is typical to substitute *ts* with *tt*. In eastern dialects, there is a similar substitution, but *ts* becomes *ht*, as with the word "forest": *metsä* becomes *mettä* in the western regions of Finland and *mehtä* in the eastern parts of the country (see Figure 4 on page 18). However, this transition has also become a colloquial one, as exemplified in Jarva & Nurmi's (2009) dictionary (p. 14, 97, 474). As it is originally a dialectal feature, this transition is analysed in this section. In examples 10 and 11, this transformation can be observed. In the following examples, the translator had no need to abbreviate words: they have simply been changed from the standard Finnish form into dialectal words.

Example 10 (Appendix 1)

"And the German won't be able to help themselves but imagine the cruelty their brothers endured at our hands, and our boot heels and the edge of our knives."

Ja saksmanni ei voi olla aattelematta julmuutta, jota veljensä kokivat meiän käsissä. Ja meiän sappaankorkoja... ja veittemme terää.

Example 11 (Appendix 2)

"Whether or not you're going to leave this ditch alive depends entirely on you."

Poistutko täältä hengissä riippuu ihan vaan ittestäs.

The translator has systematically translated the word "oneself" into *itte* instead of *itse*, and the word "knife" into *veitti* instead of *veitsi* throughout the data, using always the western dialectal feature, which was describe in section 3.2.

Example 9 (Appendix 1)

"And I'm putting together a special team, and I need me eight soldiers."

Kokoan erikoisryhmän, tartten 8 sotilasta.

The word *tartten* ("I need") has been transformed by substituting *ts* with *tt* in the standard Finnish word *tarvitsen* and by abbreviating the word. The form *tarvitten* is sometimes used, but *tartten* combines two methods that the translator utilises several times: abbreviating and colloquialising words. In addition to being colloquial, *tartten* is also dialectal to a certain extent. *Tarttia*, "to need", is used in northern Ostrobothnia and Oulu dialect (Tervonen & Virtanen, 2009: 145), but in speech it, too, would inflect to *tartten*.

Funnily enough, Raine is also forced to encounter the difficulties of dialect in another language, as can be seen in Appendix 8. The Basterds have to disguise themselves as members of Italian film industry, and Raine greets Hans Landa by saying "buongiorno", "good day". The translation of this word is *päevää*, whereas the standard Finnish greeting is *päivää*. *Päevää* is a dialectal word, especially used in Savonia dialects (Lyytikäinen et al, 2013: 407). In addition to this, Raine is forced to converse with Landa, as Landa speaks fluent Italian. Raine, of course, does not, and answers to Colonel Landa's rambles by using the little Italian he knows and says "grazie" ("thank you", translated as *kiitti*) and, in pidgin-Italian, "si, correcto" ("yes, correct", translated as *oikeen joo*). However, as the character of Aldo Raine is incapable of being anything other than himself (Roundtable discussion), the pronunciation of the Italian words is far from what it should be. Their translations, apart from the dialectal word *päevää*, are colloquial.

In sum, Aldo Raine's speech is specific to a person from Tennessee, just as he says. However, the Finnish translation contains more colloquial expressions than clearly dialectal features (personal communication with Professor Harri Mantila, 17 March 2015). In the translation, there are six cases of five undisputedly dialectal features. Two come from Southern Ostrobothnia (*minoon, paree*), two from Tavastia region (*meitin, teittiä*) and one from Oulu (*ookko*). Some features, however, are common to all western dialects of Finnish (*täsä, koto, "ts to tt"*). The geographical distance between these regions is vast, but the most notable fact about them is that all the features are from western dialects of Finnish. In a literary form, they might irritate the reader more, as they would be more prominently different from the surrounding text and each other, and because when reading a book, the reader can pause and focus on one word or feature at a time. However, in audiovisual media, the viewer does not have the luxury of concentrating on one specific thing at a time and the translator can be forgiven certain things. The rapid changes of the subtitles and pairing them with the film reduce the attention the viewer is paying on the text, and even though the subtitles are a valuable aid to the viewer, their consistency (or inconsistency) is not easily noticed. As discussed in section 3.2., however, Vertanen (2004) demands that dialects are used consistently in a translation, if the translator even decides to use them (p. 135). This demand has not been met in the translation of *Inglourious Basterds*.

A rule of thumb in audiovisual translating is that the translator should always fit one sentence, one thought or one complete entity into one subtitle, i.e. into two rows of approximately 37 characters, as discussed in section 3.1. In this way, the viewer can take in a complete thought and then concentrate on the next when the subtitle changes. Therefore, in a 2,5-hour film, the viewer reads through perhaps thousands of rows of subtitles, and if the dialectal features do not match, the fact is unlikely to get noticed. As the viewer only pays attention to one subtitle at a time, only the one dialectal feature in that particular subtitle is registered. This changes the tone of the character's voice enough for the viewer to realise that there is something more than standard Finnish to the character's idiolect.

There are several reasons for using only so few dialectal features. Firstly, the probability of mistakes increases when using only one dialect. If the translator is

not acquainted with the source dialect, they risk translating the original speech into a dialect that does not carry the same connotations. This may be irritating to the viewer, who may become distracted from the film itself and focus too much on the translation. Secondly, using only one dialect in the translation may alienate the viewers who do not know or understand the dialect. There are many examples of dialectal expressions that will not be understood in other parts of Finland apart from the area where it originates: personal experience has taught me that people from Helsinki do not understand what the word *pahki* ("to collide with something or someone") in Oulu dialect means. It is hazardous to take the risk of making a translation, an aid to viewers who do not know the source language, which causes more problems.

As stated in section 3.1., the translation must work together with the picture. We discovered from Gottlieb (2004) that the viewer cannot be fooled and that the mistakes will be noticed (p. 90). This fact gives yet another reason for opting to translate a genuine dialect into colloquial Finnish instead of using a real Finnish dialect. Translating the spoken English dialect into a genuine Finnish dialect would have increased the risk of mistakes as well as deflated the experience of the viewer focusing on or being confused by the errors. However, this still does not provide an explanation for the fact that the translator opted to use several different dialectal features in one film to translate the speech of one character, who speaks consistently in one dialect. This choice could be influenced by the fact that the translator Timo Porri was born in the capital Helsinki and not in the western or eastern regions of Finland. It is, of course, impossible to know what kind of experience the translator has had with Finnish dialects, but we could assume that he is more acquainted with the western dialects of Finland. This could explain why he has favoured the western dialects, even though he has not stuck to one specific dialect throughout the translation.

4.2. Colloquial Finnish

In this section, I will examine the use of colloquialisms in the translation. As there are so many examples of colloquialism in the translation, they have been categorised into five groups to clarify their analysis. The last two sections, 4.2.4. and 4.2.5., are dedicated to the analysis of archaic expressions in the data.

4.2.1. Personal pronouns and demonstratives

The standard Finnish personal pronouns *minä* and *sinä* ("I" and "you") and their inflectional forms *minua, minulle, minulla, minussa; sinua, sinulle, sinulla, sinussa* are rare in the translation. *Minä* is present only once (however, it has been colloquialised by adding the colloquial clitic *-ki* to it instead of *-kin*) and *sinä* twice in the translation. All other personal pronouns and their inflections have been replaced by colloquial ones. However, it should be noted that in Finnish, personal pronouns can easily be omitted from speech or text, as the subject of a sentence is usually evident in the verb form. One notable exception to this rule is the use of passive form, as we shall discover in section 4.2.3.

The same colloquialism can be observed with demonstratives as well. The basic form *tämä* and *tuo* ("this" and "that") are not found in the translation. However, their colloquial counterparts *tää, ton, toi, tota* and their inflections are present in eleven cases.

We already ran into the word *meidän* ("our(s)") in section 4.1., when the dialectal features were discussed. *Meidän* ("our(s)") and *meiät* ("us") are colloquial forms (Jarva & Nurmi, 2009: 216) from which only the *d* sound has been omitted. This omission is common in Finnish, and therefore it can be used without fear of causing confusion in the viewers. *Meikäläisiä*, "us, our kind", is also a colloquial feature, but one that emphasises the "us versus them" mentality.

Example 12 (Appendix 5)

"Which girl? Yeah, she's *ours*."

Mikä tyttö? Joo, se on meikäläisiä.

Even though the word *meikäläisiä* is longer than other possible words for this sentence, it has been used since there is enough space for it and it fits into the idiolect of a soldier.

As discussed earlier in section 3.3., Jarva & Nurmi, (2009) note that in spoken Finnish, words are often fused together (p. 14). Some of the words in the translation have been abbreviated, and there could be two reasons for this. Firstly, when adding abbreviated words into the Finnish translation, the tone of the text changes. Neither Standard English nor standard Finnish use abbreviations and therefore speech or text containing this atypical feature seems to be colloquial. Secondly, using abbreviations suits the purposes of the translator perfectly, as this enables the translator to save letters and ease the stress of adhering to the characters-per-row limitations.

The English abbreviated forms such as *might've*, *don't*, *we're* and *ain't* are not present in Finnish grammar. In Finnish, sentences are shortened by omitting personal pronouns, as the meaning can be inferred from the verb form. However, in the data of this thesis, there are some instances of combining words. For example, *minen* ("I do not"), *mitet* ("what ... not") and *mullois* ("I have") help set the tone and make the speech of Aldo Raine sound colloquial and provincial.

4.2.2. Vowel sounds

In this section, the change in the vowel sounds of Finnish words will be examined. As this thesis deals with spoken English being translated into written Finnish, both terms "sound" and "letter" are used to describe the feature under study. First, the *i* sound is studied, and then we shall move on to examining what colloquialisms do to diphthongs. This section of the thesis also contains examples that can be

considered dialectal, but they have been categorised into colloquialisms for reasons which will be discussed below.

There are several examples of apocope in the data. The letter *i* is often left out at the end of words. There could be many reasons for this. One reason could be that by leaving the letter out, the tone of the translation changes from standard Finnish to colloquial, more relaxed speech. This omission is also a feature in some dialects, e.g. in southern Tavastia (Lyytikäinen et al., 2013: 197) and southwestern dialectal region, as in Turku, south-eastern dialectal region and Helsinki region (Tervonen & Virtanen, 2009: 15, 234, 272). However, in this thesis, these omissions have not been classified as dialectal features because they have not been used consistently throughout the translation, and, as was already discovered in section 3.3., these features are also used in colloquial speech all over Finland (Jarva & Nurmi, 2009: 14), not just in one particular dialect.

It could be argued that this is one of the key elements in differentiating the speech of lieutenant Raine from the idiolects of the other characters in the film. Removing one letter does not render the word incomprehensible, but when we examine the translation as a whole, we can see that it makes a difference in the style of the character's speech. In addition, by omitting one letter per word, the translator may gain that valuable letter to use somewhere else without having to face the characters-per-row limitations.

Most of the cases where *i* has been omitted are in word-final positions in nouns. Out of 37 instances, 17 are these types of omissions. There are eleven cases where *i* has been left out in word-central position, and seven examples of verbs that have been abbreviated by omitting the sound. In Finnish, the past tense is formed by adding the letter *i* to the verb. One might think that omitting the crucial letter from past tense forms would muddle the meaning of the sentence, but this is not the case. Words like *alko* ("began"; "became" in the film) and *tapahtu* ("happened") are still clearly past tense forms, even though the letter *i* is missing. The conditional form ends in the clitic *-isi*, but here, too, the final *i* can be removed, as the meaning of the word can still be understood from the remaining *-is*. Such is the case with verbs like *ampuis* ("would shoot"; "will shoot" in the film), *olis* ("would be"; "was"

in the film), *kävis* ("would suit"; "would make" in the film) and *saattas* ("could be"; "might be" in the film). Notice how *saattas* (*saattaisi* in standard Finnish) is also missing the first *i* from the conditional clitic, and the correct verb form can only be deduced from the *s* left behind. This does not cause problems for Finns, and the translator saves valuable letters if the characters-per-row limitations seem threatening.

Monophthongisation is a prominent feature in colloquial Finnish, as was stated already in section 3.3. By omitting the letters and changing the diphthongs into long vowels, the character of Raine receives a unique idiolect since other characters do not use similar language.

Example 13 (Appendix 2)

"If that patrol were to have *any crack shots*, that orchard would be a goddamn sniper's delight."

Jos siinä partios on hyvii ampujii, se hedelmätarha ois sala-ampujan unelma.

In standard Finnish, the phrase *hyvii ampujii* would be *hyviä ampujia* ("good shooters", "crack shots"). The diphthong *iä* has been transformed into *ii* in both words. This is a typically colloquial phenomenon, and therefore known to most viewers. However, here the background of the translator can be seen: Porri was born in Helsinki, and as was already discussed, Helsinki slang contains monophthongisation. The translator has written what he knows best.

4.2.3. Verbs

There are several non-standard features concerning verbs in the data of this thesis. In colloquial speech, the sound *t* is often omitted at the end of a word. It does not affect the meaning or understanding of the word, but the omission of the sound adds a colloquial tone to the speech. Words like *kuullu* (as opposed to *kuullut*, "heard"), *tullu* (*tullut*, "came"), *hypänny* (*hypännyt*, "jumped"), *et puhunu* (*et puhunut*, "did not say") and *ei ollu* (*ei ollut*, "was not") look almost the same as

their standard forms. However, they give the speech of Aldo Raine a certain tone that distinguishes his idiolect from that of all the other characters.

As discovered in section 3.3., using the passive form of a verb has its place in Finnish, and substituting the first person plural forms ("we" forms) with the passive voice is a common colloquial phenomenon. In the data, there are 24 cases of passive voice instead of the standard Finnish "we" form. In fact, the first person plural form is completely absent from the data.

Example 14 (Appendix 1)

"Once *we're* in enemy territory, as a bushwhacking guerrilla army, *we're going to be doing* one thing and one thing only. Killing Nazis."
Kun ollaan vihulaisalueella metsien sissiarmeijana, me tehdään yhtä ainoota asiaa. Tapetaan natseja.

In Example 14, there are three examples of the passive voice. *Ollaan* ("we are") is written as *me olemme* in standard Finnish. Similarly, *tehdään* ("we do") is typically written *me teemme* in standard Finnish. *Tapetaan* ("we kill") is the colloquial Finnish version of the phrase *me tapamme* in standard Finnish. It becomes evident even from these three examples that using the passive voice can help in fitting sentences on subtitle lines if the word "we" was omitted. On the other hand, this omission can be done in standard Finnish as well, and therefore passive voice is not the only nor perhaps the best way to save space. However, when all the other characters in the translation use standard Finnish form of the first person plural, passive voice sets the tone of Raine's voice apart from everyone else's.

Some verb forms are abbreviated to reduce the formality of their tone. For example, the word *aattelematta* ("without thinking") is only missing the *j* sound (*ajattelematta*). This small omission, without hindering the viewers ability to understand its meaning, is in keeping with the provincial tone of voice of Aldo Raine, and as a common feature in spoken Finnish (Jarva & Nurmi, 2009: 29), it can be used without fear of viewers being distracted. The same phenomenon can be observed with the word *puotetaan* (as opposed to *pudotetaan*, "be dropped"). Omission of *d* sounds is common in Finnish dialects, as discovered in section 3.3.,

but is also common in colloquial speech (Jarva & Nurmi, 2009: 14). In addition, this is how the translator can fit long words into subtitle rows more easily.

The verb *tietää* ("know") has been colloquialised several times in the data. However, it has not always been done in the same way. The words *tiiä*, *tijä* and *tiekkö* are all different versions of the colloquial word (Jarva & Nurmi, 2009: 427). *Tiiä* and *tijä* mean the same thing ("to know") even though the written form is different. The added *j* in *tijä* is easily inserted into the word in spoken colloquial Finnish but is not often seen in written form. Therefore, *tijä* looks to be a more uncommon and unusual word form than *tiiä*, and this of course serves the translation well, as the goal of the translator was to make the speech of one particular character stand out. *Tiekkö* is the question form of the same verb ("do you know"). In standard Finnish, the word is spelled *tiedätkö*. It is not unusual to see the word spelled *tiiäkkö*, but *tiekkö* seems to be a rare form. At first glance, it may seem odd and the meaning might not be as clear as in the case of *tiiä* and *tijä*. However, the context in which it is being used in the translation will clarify the meaning for the viewer.

Example 15 (Appendix 11)

"*You know* something, Utivich? I think this just might be my masterpiece."

Tiekkö mitä, Utivich? Tää saattas olla mun mestariteos.

Seeing the word in passing and without proper context might cause a problem for the viewer, but the problem is solved since the word is used in an evident question and to set the basis for the final masterpiece-remark of Raine.

Some verbs in the data have not been colloquialised by omitting sounds or by using grammatical means. The verbs *kiiveksiä* and *linkata* are both in their standard Finnish written form but they still seem to have a different tone than other words in the data.

Example 16 (Appendix 7)

"Doggy doc's going to dig that slug out your gam. He's going to wrap it up in a cast, and you got a good how-I-broke-my-leg-mountain-climbing story. That's German, ain't it? You all like climbing mountains, don't you?

We fill you up with morphine till it's coming out your ears and just limp your little ass up that reuge carpet."

Koiraleku kaivaa luodin kintustas. Käärii sen kipsiin, ja kerrot vuorikiipeilyturmasta. Sakuthan tykkää kiiveksiä vuorilla.

Pumpataan sut täyteen morfiinii ja saat linkata punasella matolla.

The more usual form for *kiiveksiä* ("climb") is *kiivetä* or *kiipeillä*, but neither of them have been used. This is particularly interesting since the two more common words have less characters than *kiiveksiä*, and still the translator has opted for the longer word. *Linkata* is the colloquial equivalent to the word *ontua*, "limp" (Jarva & Nurmi, 2009: 187). The word is most likely derived from the Swedish word "att linka", and should be a familiar word to those living in the western dialect regions of Finland. If, however, the verb in itself causes problems for the viewer, the context is helpful.

The characters are at a veterinarian clinic and the character of Bridget von Hammersmark is getting treatment for a gunshot wound in her leg. For their plan to assassinate the German high command, they must attend the film premiere in spite of von Hammersmark's injury. Raine's solution is to administer enough pain medicine for her to limp to the premiere. As the Finnish viewer has all this information, it is not difficult to understand that the verb *linkata* indeed has something to do with movement with an injured leg. In addition, the original script contains the word "gam", a slang word meaning particularly a woman's leg (Hurme et al, 2003: 431). It has been translated as *kinttu*, which is a colloquial translation (Jarva & Nurmi, 2009: 137), and therefore supports the use of *linkata*. It should also be noted that *kintut* ("legs", in plural) is also a dialectal feature from southern Ostrobothnia (Tervonen & Virtanen, 2009: 103), and *kinttu* is also a word used in Helsinki slang (ibid, p. 293). In spite of the fact, *kinttu* has been categorised into colloquialism in this thesis, as it is known to and used by speakers of several dialects and due to its colloquial nature.

4.2.4. *Military slang*

Next, I will study the examples of dated words or expressions in the translation, starting with words originating in military slang. Defining the level of archaism is difficult. What constitutes a dated expression? In this thesis, the words with origins in military language are regarded as archaic, as they have been constructed at wartime, which in Finland took place 70 years ago. In addition, certain words that have their origins in Swedish are considered archaic in this study and will be studied in the following section.

It is inevitable that a film about war and combat told from the point of view of the soldiers contains military slang. In standard Finnish, there are some words whose origin is in army slang, but in the Finnish translation of the English speech, the translator has utilised colloquialisms. It should also be noted, as Hämäläinen (1963) points out, that military slang is a form of language that differs from standard military language but is not quite colloquial Finnish nor dialectal either (p. 5).

The words *sakemanni*, *saksmanni* and *saku* for *saksalainen*, "German" or "Jerry", are considered colloquial, but they are also derogatory in tone (Jarva & Nurmi, 2009: 378). However, using them in the translation of *Inglourious Basterds* is justified. These colloquialisms became popular probably during and after the Lapland War between 1944 and 1945, when the Germans suddenly became the enemy. The "us versus them" mentality served as a catalyst for creating derogatory names for the enemy. This is easily observable in other parts of the world, as well. Interestingly, simply stating that these words were solely derogatory, would be false. I learned from members of my family that *saku*, *saksmanni* and *sakemanni* were used in everyday language by my grandparents, veterans of the Continuation War, to merely distinguish Germans from other nationalities and not in an attempt to insult them. The words were not always used as derogatory terms, although today they are viewed as such. Paunonen (2005) claims in his dictionary of Helsinki slang that *sakemanni* was first used in 1910s and that between 1950s and 1970s it became rare and often negative in tone (p. 956). The stories of *saksmanni* and *saku* are rather similar: they became common in 1910s and 1920s,

respectively, and especially *saksmanni* was seldom used after the 1950s (Paunonen, 2005: 959), but apparently, they were not regarded as insulting words. Using these terms in the translation fits in with the era of the film and helps the Finnish viewer to understand the hatred Aldo Raine feels towards the Germans. Tammi (2007) supports this theory, as he claims that *helevetin saku* ("damn Jerry") was used during the Winter War and Continuation War in Finland (p. 71).

The following example is interesting as here one word signifies a larger group of people.

Example 17 (Appendix 11)

"You know, Utivich and myself heard that deal you made with the *brass*."

Me kuultiin se kontrahtis kaluunoiden kanssa.

"The brass" in especially North American English is generally used to refer to "important people" (Oxford English Dictionary, p. 177). In *Inglourious Basterds*, "the brass" has been translated into *kaluunat*. In standard Finnish, it means the gold or silver thread in a soldier's uniform signifying their rank (Kielitoimiston sanakirja). However, here the word has been used to refer to the high-ranking officers behind the operation. In Finnish military slang, *kaluuna*, in singular form, has also been used to refer to Sergeant Majors (Hämäläinen, 1963: 65). Using synecdoche ("motor" for car; "White House" for the President of the United States; "Downing Street" for the Prime Minister of Great Britain) is common in newspapers to achieve hard-hitting and intriguing headlines in limited space. Of course, this suits the purposes of a translator extremely well.

The word *kessu* has two meanings in colloquial Finnish.

Example 18 (Appendix 2)

"Hey, Hirschberg. Send that Kraut sarge over."

Hei, Hirschberg. Laita se sakukessu tänne.

It is a colloquial word for "sergeant", but it should also be noticed that *kessu* has another meaning, "cigarette", in Finnish (Jarva & Nurmi, 2007: 132). It is both a colloquial and a dialectal feature, particularly in Tavastia (Tervonen & Virtanen,

2009: 65). However, the context indicates that in *Inglourious Basterds* the word is used to refer to the German officer. Here, it is also worth mentioning how well the English and the Finnish versions match each other. In the English original speech, the words "Kraut" and "sarge" are used, which are clearly colloquial, and likely to have originated from military slang. The Finnish translator Porri has translated these two words into *saku* and *kessu*, words that contain the same colloquial and insulting tone.

There are two relatively clear abbreviations that the translator has probably been forced to make. *Konepislari* and *kranu* are obviously words from military slang (Hämäläinen, 1963: 85, 89), but they are better known in their standard Finnish forms *konepistooli* ("machine gun") and *kranaatti* ("grenade"). The two words are also the only examples of Helsinki slang in the data: Paunonen (2005) writes that *konepislari* was mostly used in Helsinki slang between 1950s and 1970s (p. 478), and *kranu* was first used in 1920s (p. 494).

4.2.5. Loans words from Swedish

As Finland has a long history with Sweden, it is only natural that there are similarities between the languages. Some of them could be also considered dialectal words, but in this thesis, they have been categorised as loan words due to their obvious connection with Swedish.

Examples of dialectal loan words from Swedish in the data are *ehtoo* ("evening"), *väärti* ("worth something"), *kontrahti* ("deal, agreement"), *univormu* ("uniform") and *lekuri* ("doctor").

Example 19 (Appendix 11)

"End the war *tonight*? I'd make that deal. How about you, Utivich?
You make that deal?"
Lopettaa sota tänä ehtoonä? Kävis mulle. Entä sulle, Utivich?

Ehtoo, "evening", comes from the Swedish word "afton". The unfamiliar *f* sound has been transformed into *h* to ease pronunciation. As discussed already, *ehtoo* is

also a dialectal feature, and the same distinction can be seen here as was evident between the words *koto* and *koti* ("home"): *ehtoo* is used in the western regions of Finland, whereas in the eastern parts of the country the word *ilta* ("evening") is more common (Aapala, 1/2012). It may also be considered to be "high-brow" or literary (Kielitoimiston sanakirja).

Example 20 (Appendix 11)

"Well, if you're willing to barbecue the whole High Command, I suppose that's *worth* certain considerations."

Jos voit grillata ylipäällystön, kaipa se on jonkin väärti.

The word *väärti* is derived from the Swedish word "värd". Again, an unfamiliar sound, *d*, has been transformed into a more familiar sound, *t*, in Finnish, as is often done in spoken Finnish (Jarva & Nurmi, 2009: 14, 497). Also, adding *i* to the end of the word to facilitate pronunciation is typical for loan words in Finnish. Even though the word has been categorised as a colloquial feature instead of a dialectal one, it should be mentioned that, as the word has its roots in Swedish, it is plausible that it is more frequently used in the western dialectal region of Finland due to the proximity of Swedish. Tervonen & Virtanen (2009) support this hypothesis and state that the word is used particularly in Oulu, i.e. in northern Ostrobothnia (p. 145).

Example 21 (Appendix 11)

"You know, Utivich and myself heard that *deal* you made with the brass. End the war tonight? I'd make that deal. How about you, Utivich? You make that deal?

I don't blame you. Damn good *deal*."

Me kuultiin se kontrahtis kaluunoiden kanssa. Lopettaa sota tänä ehtoona? Kävis mulle. Entä sulle, Utivich?

En ihmettele. Kelpo kontrahti.

Kontrahti is a loan word from Swedish "kontrakt", meaning "agreement" or "deal". The word originally comes from the Latin word "contractus". It was first used in standard Finnish in 1655 (Häkkinen, 2004: 471). The standard Finnish equivalent for *kontrahti* is *sopimus*, but the translator has chosen to use a less common word, most likely to emphasise the fact that the speech of Aldo Raine is different from the speech of other characters, and that the character uses non-standard words.

The word *univormu* comes from the Swedish word "uniform" and it first appeared in Elias Lönnrot's dictionary in 1847 (Häkkinen, 2004: 1405). This word most likely originated in military slang, and therefore could also be categorized into section 4.2.4. Now, instead of using this word in its standard Finnish form, the translator Porri has abbreviated the word into *vormu*. It would be understood even without any context, as this is a film about World War II, but the context helps the viewer.

Example 22 (Appendix 3)

"Now that you've survived the war, when you get home, what you going to do?

Well, ain't that nice? Ask if he's going to take off his uniform.

Yeah, that's what we thought. We don't like that. See, we like our Nazis in uniforms. That way you can spot them. Just like that."

Ny ku selvisit, mitä teet kotosalla?

Sepä mukavaa. Kysy riisuuko vormunsa.

Niin arveltiin. Me ei tykätä siitä. Me tykätään natsseista vormuissa, että ne huomaa helposti.

Here, in Example 22, we see an excerpt from the dialogue between Aldo Raine and a German soldier. It is clear to understand that *vormu* refers to the uniform, the outfit, of the German soldier. Using this abbreviation colloquialises the speech of Raine in this passage. In addition, using a colloquial word that is three characters shorter than the standard Finnish word makes the work of an audiovisual translator a little easier due to strict characters-per-row limitations.

The words *lekuri* and *(koira)leku* have also been derived from Swedish (Häkkinen, 2004: 656). Their origin is in the word "läkare", meaning "doctor". In Swedish, the *ä* sound is pronounced as *ɛ*, which has been adopted into the Finnish pronunciation of the word. In addition, the standard Finnish translation of "läkare" is *lääkäri*, which has been used in Finnish since the days of Mikael Agricola (Häkkinen, 2004: 656). The pronunciations of the two Finnish words are similar, but as *lekuri* contain fewer characters, it is beneficial to use it in the translation for spatial reasons as well as for stylistic ones. *Lekuri* is a colloquial word (Jarva & Nurmi, 2009: 181; Kielitoimiston sanakirja), and therefore fits the idiolect of Raine. *Koiraleku*, "veterinarian", is an abbreviation of the word *lekuri* that was probably fashioned due to the characters-per-row limitations.

4.3. Swear words

The following section will examine the swear words and their Finnish translations in the film. The study will be carried out one swear word at a time. The categorisation has been based on the English swear words, since they are more readily found in the data, and also because of the variety of tone they display: it has been stated on several occasions that Finnish swear words tend to be toned down in subtitles, and that is also my hypothesis. Therefore, by starting the examination of swear words from the English ones, we can see how, if at all, the swear words were translated into Finnish.

The word "ass" is found twice in the data.

Example 23 (Appendix 2)

"I'm going to ask you one last **goddamn** time and if you still respectfully refuse, I'm calling The Bear Jew over. He's going to take that big bat of his, and he's going to beat your **ass** to death with it."

Kysyn vielä viimesen kerran. Jos vielä kieltäydyt, kutsun Karhujuutalaisen tänne. Se ottaa mailansa ja hakkaa sut kuoliaaks sillä.

Moore & Tuominen (2014) claim that in addition to "backside", the word "ass" can also be used to refer to the person who is the topic of conversation, an unpleasant person or an idiot (p. 30). Therefore, it makes sense that the Finnish translation does not include the word *perse*, but instead the swear word has been omitted and the translation is simply *se [...] hakkaa sut kuoliaaks*, "he is going to beat you to death". If the words "goddamn" and "ass" were left out of the English text, the Finnish translation would almost be a literal translation.

Example 24 (Appendix 7)

"We fill you up with morphine till it's coming out your ears and just limp your little **ass** up that reuge carpet."

Pumpataan sut täyteen morfiinii ja saat linkata punasella matolla.

The word "ass" has not been translated in Example 24, either. Here again, the word "ass" is not used to refer to the literal backside of the person, but to the person as a whole, as one entity. This use of the swear word is not too different from using the word *kaluunat* or "brass" to refer to the high command of the operation, as was

discussed earlier. Thus, the two occasions where "ass" is present in the data are ones, which have not been translated into Finnish, at least not literally.

"Damn" is one of the milder swear words in English. It is usually used when referring to something negative and it can be used as an intensifier or on its own (Moore & Tuominen, 2014: pp. 158-159), as can be seen in Example 25.

Example 25 (Appendix 3)

"**Damn** it, Hirschberg!"
Hemmetti, Hirschberg.

In Example 25, "damn" has been translated simply as *hemmetti*. The tone of the word is rather nicely in keeping with the tone of the original swear word, as they both are mild swear words and the swear word could be easily inserted into the translation without omissions or toning the swear word down. Therefore, this decision to use *hemmetti* would not have been difficult to make. Another possible translation for "damn" is *hitto* (Moore & Tuominen, 2014: pp. 158-159), and "damn it" could have been translated as *hitto vie*, which would have been a nice addition to the vocabulary of Aldo Raine, as *hemmetti* was used three times in the translation, whereas *hitto* is not found once.

Example 26 (Appendix 6)

"Why the **hell** is Goebbels doing stuff so **damn** peculiar?"
Miksi Görbel tekee niin oudosti?

Interestingly, in Example 26, neither of the two swear words have been translated. Perhaps this is due to the use of *vittu* only a little earlier in the translation. Although the swear words have not been translated, Porri has modified Goebbels' name into *Görbel*. In Finland, Goebbels's name is sometimes spelled "Göbbels", and so Porri's use of umlaut is clear. It is fascinating that Porri has inserted an *r* sound into a name that does not originally contain that sound. The reason for this may be to make the character sound uneducated, as if he did not understand the pronunciation of German names, or perhaps to underline the fact that Raine's character despises the Nazis and twists the name to express his loathing and hatred.

There is also one more example of "damn" in the data, but it has not been translated into Finnish.

The word "fuck" can be used in a variety of ways. It is a very strong swear word that functions, for example, as an intensifier, as a word to describe a sexual partner or an unpleasant person (Moore & Tuominen, 2014: 212-213) or on its own as a strong interjection (ibid, p. 218).

Example 27 (Appendix 4)

"You didn't say the **goddamn** rendezvous is in a **fucking** basement."

*Et puhunu mitään **hemmetin** kellarista.*

This translation contains the word *hemmetti*, but in this example, the English counterparts are notably stronger. However, *perkele* and *vittu* would be too striking in written form. The whole sentence has been shortened as it has been translated: the back-translation would be "You said nothing about a damn basement." Notice also how the swear words have been fused together. The word "fucking" has been replaced with *hemmetti*, which would be a more suitable translation to "goddamn", which in the sentence has been completely disregarded and omitted from the translation. The English version contains two swear words, one mild and one strong, but the Finnish version only contains one mild swear word.

In appendix 6, we find the first instance of *vittu* in the Finnish translation. At this point in the film, the English counterpart "fuck", or its derivation, has been encountered four times already in Raine's speech.

Example 28 (Appendix 6)

"Why don't you try telling us what the **fuck** happened?"

*Yritäpä kertoa mitä **vittuu** tapahtu.*

The start time of the scene is 01:37:07:03. Porri has waited for over 1,5 hours before translating "fuck" as *vittu* in Raine's speech for the first time. Perhaps he was waiting for this scene, as it takes place at a time when everyone in the scene is agitated, scared and frustrated. Using *vittu* in this situation emphasises the fact that something upsetting is going on. Judging from Porri's answers to my inquiries

about translating swear words, I would hazard a guess that he does not use *vittu* too lightly.

In appendix 9, there is a plethora of swear words. This is also the example in which we find most translated swear words.

Example 29 (Appendix 9)

"**Fucking shithead.** Faggot **fuck.** **Fuck** you! Bunch of **shithead fucks.** **Fuck** you, too! **Goddamn** Nazi farts, **sons of bitches!** Get your hands off me. You **fucking** bratwurst-smelling... **Goddamn** you! Get off! You Jerry-banging, Limburg-smelling...
Hans Landa. Touch me again, Kraut-burger."
***Paskapäät. Fasistimulku.** Haistakaa **vittu!** **Paskapäämulku.**
Haista sinäkin! **Hemmetin** natsipierut, **mulku!** **Käpälät irti!**
Bratwurstin hajuiset... **Hemmetti,** irti! **Sakumulku...**
Hans Landa. Koskes vielä, sakupurilainen.*

In this excerpt, 75 percent of the swear words of the original script have been translated. This could be due to the fact that there was no other speech to translate so the characters-per-row limitations were not too restricting and the characters could be spared to translate the swearing in detail. In this excerpt we encounter, for the second and final time, the word *vittu*. There are thirteen "fucks" in the original script, whereas only two of them are translated as *vittu* (two in Raine's speech, plus two other in the speech of other characters). Notice also the other insult besides the actual swear words: Porri has translated "faggot fuck" into *fasistimulku*, "fascist sons of bitches". It is not clear why Porri has opted for turning an insult claiming the recipients of these swear words to be homosexual into an insult about politics.

Example 30 (Appendix 11)

"Yeah, they made that deal. But they don't give a **fuck** about him. They need you."
*Ne ei nakkaa **paskaakaan** siitä. Ne tarvii sua.*

In Example 30, the word "fuck" has been translated as a milder swear word *paska*, "shit". Here, once again, we can see how Finnish translators choose milder swear words into the translations.

Example 31 (Appendix 2)

"Wicki here, an Austrian-Jew, got the **fuck** out of Munich while the getting was good."

Tää Wicki Itävallasta lähti Münchenistä.

In Example 31, *fuck* has simply been removed from the translation. There are numerous Finnish idioms (e.g. *suksia vittuun*, *lähteä vittuun*, "to fuck off") that could have fitted nicely into this sentence, but they were not used. This is, again, probably because the word *vittu* should not be used too much. Back-translation of this sentence would be "Wicki here, an Austrian, left Munich." The Finnish translation of this sentence seems a lot milder than the original, as the intensifying swear word has been omitted.

In Example 32, the swear words have probably been left out due to restrictions regarding space. There are several long words (*sakupartio*, ten characters; *sala-ampuja*, eleven characters; *hedelmätarha*, twelve characters) in the sentence, and therefore fitting swear words into these sentences would be challenging.

Example 32 (Appendix 2)

"Besides you, we know there's another Kraut patrol **fucking** around here somewhere. If that patrol were to have any crack shots, that orchard would be a **goddamn** sniper's delight."

Täällä on teidän lisäksi toinenki sakupartio. Jos siinä partios on hyvii ampujii, se hedelmätarha ois sala-ampujan unelma.

The interesting thing about this example is the use of the word "fuck" as a verb, which has several meanings. Obviously, it often refers to having sex or to annoying someone, but it can also be used when talking about failing at something, making a mess of things, deceiving someone or taking advantage of them (Moore & Tuominen, 2014: 215). In the Finnish version, "fucking" has been substituted with the verb *olla*, "be". There is no direct translation for this verb in Finnish (only *vittuilla*, which means to annoy, harass or make fun of somebody), and so adding the swear word into this sentence would be more difficult than just switching the verb "be" into something else, and it would require more space and characters per row.

In addition to the examples above, there are seven instances of "fuck", which have not been translated into Finnish at all.

According to Moore & Tuominen (2014), "goddamn" is not a strong swear word, and it could be translated as *hemmetti* or *hitto* (pp. 244-245). Therefore, it is a very similar swear word to "damn", in spite of the added prefix "god".

Example 33 (Appendix 1)

"I don't know about you all, but I sure as **hell** didn't come down from the **goddamn** Smoky Mountains, cross 5,000 miles of water, fight my way through half of Sicily and jump out of a **fucking** air-o-plane to teach the Nazis lessons in humanity. "

*Teistä en tiää, mutta minen **hemmetti** tullu vuorilta 8000 kilsaa meren yli Sisilian halki ja hypänny koneesta antamaan natsille oppituntia ihmisyydestä.*

In Example 33, three English swear words have been condensed to only one translated swear word. *Hemmetti* is a relatively mild swear word (Tammi, 2007: 82), whereas "hell" and "fucking" are stronger. The three English swear words have their Finnish counterparts, but this is a good example of how the swear words have been toned down in audiovisual translating: as the words are stronger in written form than in spoken form, the translator has to be careful with them. Porri agreed with Moore & Tuominen when he was making decisions on the strength of "goddamn", and has translated the swear word as *hemmetti*. However, he used the word in a different way, and the same phenomenon can be observed here as was already discussed in Example 27, where the original English sentence contain the swear words "goddamn" and "fucking", but the Finnish translation only contains the milder swear word *hemmetti*. Actually, Porri has translated "hell" as *hemmetti*, if we look at the placement of the swear words, and "goddamn" has been omitted from the Finnish translation. This is a good example of using milder swear words in translations, but also of moving the swear words around. The Finnish swear word does not have to be the literal translation of an English word, and their placement is not an exact science.

Example 34 (Appendix 11)

"I mean, if I had my way, you'd wear that **goddamn** uniform for the rest of your **pecker**-sucking life."

*Jos päätös ois mun, pitäisit tota vormua koko **mulkkuperse**-elämäs.*

In Example 34, there is a good example of changing the placement of the swear word. As in Examples 27 and 33, the Finnish swear word has been placed somewhere in a sentence where there is no English counterpart. "Pecker" can be understood as a swear word meaning male genitalia, or in the African American slang it may also refer to white people (Moore & Tuominen, 2014: 366). Of course, if we take the word "pecker" as a reference to male genitalia, and add that to the word "sucking", we notice that Raine is calling Landa a homosexual. The Finnish translation preserves the vulgarity with *mulkkuperse*, "cock ass", as it, too, contains the notion of homosexual insult. Notice, however, that the word does not always have a vulgar meaning. "Keep your pecker up" means to keep one's spirits up (Moore & Tuominen, 2014: p. 366), and is not as harsh as the Finnish *mulkku*, especially when *mulkku* is combined with another swear word, *perse*. According to Tammi (2007), *mulkku* is a rude insult, and therefore, here we have a rare case where the Finnish version is actually stronger than the original, but this is only true when considering the single word: The original version contains two swear words, and the Finnish translation only one. Does replacing two swear words with one stronger swear word make the sentence appear more vulgar? That is for the viewer to decide, because, as Hjort (2006) stated, studies on the impact and strength of swear words have not been carried out (p.83).

In addition to the examples analysed above, there are two instances where "goddamn" has not been translated into Finnish nor has it been replaced with another Finnish swear word.

"Hell" is a swear word used to express anger, frustration, disbelief etcetera. The strength of the swear word varies greatly from the milder end to rather strong expression (Moore & Tuominen, 2014: 264, 267), whereas in Finnish, its counterpart is exclusively strong (Tammi, 2007: 79).

As was already discussed in Example 33, the word "hell" was not translated literally into Finnish. There is also one other example of "hell" in the data of this thesis, but it has not been translated.

According to Moore & Tuominen (2014), "shit" can be used in a multitude of ways. It may refer to actual faeces (or the act of defecating, p. 446), to an unpleasant person, to untrue statements, to goods of poor quality, to being in trouble or to drugs (pp. 437-438). "Shit" can also be used, especially in American English, to refer to a person who is superior to everyone else, but the swear words functions also on its own, as an interjection (ibid, p. 447).

Example 35 (Appendix 7)

"It sounds like **shit**. What else are we going to do? Go home?"
Paskalta, mutta pitäiskö painua kotiin

In Example 35, the swear word "shit" has simply been translated as *paska*, the Finnish counterpart. In Raine's rant at the German officers when he is captured, Raine uses the swear word "shithead", which, in turn, has been translated by using the literal Finnish version of the same swear word, *paskapäät*.

Example 36 (Appendix 8)

"**Fucking shithead**. Faggot **fuck**. **Fuck** you! Bunch of **shithead fucks**.
Paskapäät. Fasistimulkit. Haistakaa vittu! Paskapäämulkit.

Moore & Tuominen (2014) write that "shithead" can be mean "a punk" or "a bastard" (p. 450), and therefore the literal translation works. This is also a case where the English and the Finnish version are similar, as the swear words match nicely. All the examples of "shit" in the data have been translated as *paska*, and not many people would probably think of translating "shit" in any other way, as it is the most straightforward solution.

"Son of a bitch" is not one of the shorter swear words in English, and it may pose challenges for the translator. The swear word contains the word "bitch", which in itself is already an insulting word, usually referring to a woman or an effeminate

man (Moore & Tuominen, 2014: 77), and thus "son of a bitch" is also an unpleasant swear word.

Example 37 (Appendix 1)

"That's why any and every **son of a bitch** we find wearing a Nazi uniform, they're going to die."

Joka natsipukuinen piru, mikä löydetään, tulee kuoleen.

The swear word in Example 37 has not been translated literally. "Son of a bitch" has been turned into *piru* ("devil"), which, again, is a slightly milder, harmless insult. Here, the translation utilises alliteration of *p* sounds. *Piru* could have been substituted with *perkele* ("bastard") to retain the alliteration, but the characters-per-row limitations and the tone of the swear words are an important factor when the translator is making decisions.

There is also a second example of "sons of a bitch" towards the end of the film.

Example 38 (Appendix 8)

"**Goddamn** Nazi farts, **sons of bitches!**"

Hemmetin natsipierut, mulkut!

Here, the English swear word "sons of bitches" has been translated as *mulkut*, "pricks", "cocks". *Mulku* has also been used when Raine uses swear words like "shithead fucks" (*paskapäämulkut*) and "Jerry-banging, Limburg-smelling..." (*sakumulkut*), although the latter one is not really a swear word, but an insult towards Germans. Therefore, it has been translated as "German pricks", without drawing extra attention to the traits that Raine associates with Germans, as this translation still contains a similar derogatory term as the one Raine uses. Now, as Moore & Tuominen (2014) point out, "son of a bitch" may refer to an unpleasant person in general (p. 470), and therefore *mulku* works as a translation.

Next, we shall examine an interesting example. It is the only case of swear words that will be studied starting from the Finnish translation, whereas the starting point for all other swear words has been the original English version.

Example 39 (Appendix 1)

"When you join my command, you take on debit. A debit you owe me, personally."

Komennossani otatte vastattavaa, jonka olette velkaa mulle, perskohtaisesti.

Example 39 is an interesting instance in the corpus. In several cases, the Finnish translation omits swear words or substitutes them with milder ones. However, in this example, the Finnish translation contains a swear word that is not present in the original English script. *Perskohtaisesti* ("personally") is a mild swear word, but it could quite easily have been left out or the translator could have used another word instead of *perskohtaisesti*, such as the standard Finnish word *henkilökohtaisesti*. This example shows that the placement of the swear words does not have to be the same in the original text and in the translation. By adding the swear words into the sentence, the translator transforms the character's speech into something else than standard Finnish, into something not as politically correct.

There are 33 English swear words in the data, and 16 of them have been translated into Finnish; approximately fifty percent. Even though half of the swear words have been translated, they have not been translated literally, as was discovered when looking at translations of "fuck". Words as "damn" and "shit" were translated literally (Examples 25 and 35), but in several cases the swear words were toned down and the use of stronger Finnish swear words has been avoided. As discussed in chapter 3.5., the swear words can easily be omitted from the translation. Therefore, placing them into the translation is not an exact science. The data shows that the swear words can be moved to a different sentence or to a different part of the sentence than where they appear in the original speech.

5. Conclusions

Transporting the words, jokes, insults and other nuances of speech into written form is difficult. When one considers the fact that this must be done in another language, for a broad audience and with a limited amount of space and time, the mission becomes rather daunting. Nevertheless, this is the work of countless audiovisual translators, who struggle to convey the ideas and meanings behind spoken words into writing.

The dialectal and colloquial features of the original speech of lieutenant Raine's character are conveyed mostly through his pronunciation, idiolect and some choices in vocabulary, whereas the Finnish translation is dependent on written words. In the data of my thesis, the style of speech has to be transported from spoken English into written Finnish. If the medium of the message was not changed and the translation could be done from spoken English into spoken Finnish (or even from written English to written Finnish), the problem would not be as great, as the spatial and temporal restrictions the translator battles with in audiovisual translating would not apply. Although the spoken English contains several words that help to set the tone of voice for the character of Aldo Raine, the majority of the style is conveyed through pronunciation. Even though Finnish words are pronounced in the same way they are written, it is difficult to emulate pronunciation in an audiovisual translation due to the already mentioned restrictions. The translator translates words, but also meanings. As it would be impossible to translate all the words in a film, we must settle on the meanings. They can be translated in multiple ways. The dialectal features, colloquialisms and swear words all help in conveying the tone of spoken English into written Finnish. However, as is the case in all audiovisual translations, something must always be omitted.

Based on my study, it can be stated that dialectal features in the translation do not come consistently from one Finnish dialect. However, they all come from the western dialects of Finnish. There are valid reasons for omitting dialect from the translation and opting to use colloquial Finnish, as has been discussed earlier. The effect of the original speech can be achieved by inserting into the translation

features that differ from standard Finnish. The features do not necessarily have to be in the same place as in the original, as it is the complete translation that counts, not the individual lines of translation. Inserting non-standard Finnish words into the translation helps set the tone of the character's voice apart from all the other characters, but using many different dialects to do this minimises the risk of alienating viewers with strange choices of words. However, consistency is the key in all translating, as audiovisual translator Vertanen (2004) demands (p. 135), and therefore using several different dialects may confuse or irritate the viewer. Mantila (personal communication, 17 March 2015) agrees and is firmly of the opinion that features from different dialects should not be mixed in the speech of one character. However, as stated earlier in section 4.1., as audiovisual translating is such a different field than literary translating, the translator can be forgiven certain things. The viewer is less likely to notice the use of several dialects in audiovisual material than in literary material, and thus, the different dialects do not cause problems. In my opinion, Porri's translation of *Inglourious Basterds* is refreshing in the sense that I have not seen a similar translation, which aims at translating a spoken dialect of English into anything else than standard Finnish. It is not easy to achieve a similar tone of voice using a limited number of characters per row, and therefore Porri has done a commendable job.

There is some overlap of the categories: several examples were both colloquial and dialectal. All swear words can be considered as colloquial as they are not used in situations in which standard Finnish is used. *Ts* to *tt* variation is a colloquial phenomenon that is recognised all over Finland, but it is also one of the distinctive features separating western dialects of Finnish from the eastern ones. Here again, we notice that the western dialects were present in the translation, whereas the eastern dialects were not.

Although colloquial speech is a form of language that is void of regional and social features, the colloquialisms in the data of this thesis may also be dialectal features. However, the data also contains structures of Finnish that would not be used in official situations, and this is the differentiating factor in distinguishing colloquial speech from standard Finnish. The language in the translation has been "simplified": by using apocope and omitting sounds from words, the tone of the

character's voice changes and is clearly different from the voice of other characters. In addition, some of the features of colloquial Finnish are useful for the translator. When words are abbreviated and fused together in the translation, the subtitles start to resemble spoken Finnish. This, of course, serves the translator well: when using colloquial forms, the translator can create some leeway within the strict characters-per-row limitations.

The archaic words differ from the colloquial words in frequency, as archaisms have been used more sparingly. Since the translator Porri wanted the translation of Aldo Raine's speech to have a rural, provincial tone, the added archaisms achieve just that. The language of Finnish countryside is understandably more archaic because the new influences reach remote parts of the country more slowly than they reach larger cities, and therefore Helsinki slang would not have been a suitable counterpart for Raine's speech. Interestingly, some words in the translation do come from Helsinki slang, although, with other features, the translation clearly steers clear from it: the *d* sound is common in Helsinki slang, but in the translation, there are several cases where the sound has been omitted. Archaism is also relative: some old Finnish words are young when compared to old English words. In addition, the roots of old words are different in Finnish. Many old words are derived from Swedish (*lekuri, ehtoo*); a phenomenon, which is unfamiliar in the English language.

The swear words in the data come from both ends of the vulgarity scale in Finnish. On one hand, we find words like *hemmetti* ("damn") and *piru* ("devil") in the translation, which are mild swear words, but on the other hand, the word *vittu* ("fuck") can also be found in the data. As only half of the English swear words were translated into Finnish, it can be concluded that swear words are often omitted, and as mild swear words were predominantly present in the data, the swear words are also toned down in audiovisual translations. However, the placement of the swear words is subject to change, and the words can be inserted wherever they fit.

There are plenty of other research opportunities in this field. As dialects and colloquial language evolve constantly, the amount of possible research questions

is certainly not decreasing. Language and dialect are important in the formation of personality, and therefore examination of language can also be seen as an examination of ourselves. Subtitles are widely read, as even the people who do not read books will most likely watch television or films. They are subjected to translations without even noticing it, and the quality of the translations has a huge impact on the language skills of non-native speakers. Therefore, it is not pointless to struggle for good translations, and thus it is rewarding and important to study them.

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Appendices

dialectal features

colloquialisms

swear words

Appendix 1 (00:21:36:00)

Olen luutnantti Aldo Raine. Kokoan erikoisryhmän, tartten 8 sotilasta. Kahdeksan amerikanjuutalaista sotilasta. Olette ehkä *kuullu* alkavasta operaatiosta. Me lähdetään hiukka aiemmin. Meidät *puotetaan* Ranskaan siviileissä. Kun ollaan vihulaisalueella metsien sissiarmeijana, me tehdään yhtä *ainoota* asiaa. Tapetaan natseja. Teistä en *tiiä*, mutta *minen hemmetti tullu* vuorilta 8000 *kilsaa* meren yli Sisilian halki ja *hypänny* koneesta antamaan natsille oppituntia ihmisyydestä. Natsilla *ei oo* ihmisyyttä. Ne on juutalaisvastaisen murhaaja-hullun käytyreitä ja pitää tuhota. Joka natsipukuinen piru, mikä löydetään, tulee *kuoleen*. Minoon vuoristolainen Jim Bridgerin *sukuu*. Eli *mussa* on hiukka inkkaria. Taistelusuunnitelma on sama, ku kapinallisilla apasseilla. Ollaan julmia *saksmanneille*, mikä opettaa ne tuntemaan *meiät*. Ne näkee *meiän* julmuuden todisteet suolistetuissa ja silvotuissa maanmiehissään, jotka jää meitin jälkeen. Ja *saksmanni* ei voi olla *aattelematta* julmuutta, jota veljensä kokivat *meiän* käsissä. Ja *meiän* sappaankorkoja... ja *veitemme* terää. Ja *saksmanni* voi pahoin meistä. Ja *saksmanni* puhuu meistä. Ja *saksmanni* pelkää meitä. Kun *saksmanni* sulkee silmät yöllä ja alitajunta raastaa pahoista teoista, ajatukset meistä kiduttaa sitä. Kuulostaakos hyvältä?

Kiva kuulla. Mutta varoituksen sana tuleville sutureille. Komennossani otatte vastattavaa, jonka olette velkaa *mulle*, **perskohtaisesti**. Joka mies on *mulle* velkaa sata natsipäänahkaa. Ja haluan ne päänahat. Otatte kukin *mulle* sata natsipäänahkaa sadan kuolleen natsin päästä. Tai kuulette yrittäessä.

Appendix 2 (00:26:55:00)

Hei, Hirschberg. Laita se *sakukessu* tänne.

Luutnantti Aldo Raine. Hauska tavata. Tiedätkö mitä istuutuminen on? Istuudu sitten.

Mites englantia sujuu? Tulkeissa löytyy. *Tää* Wicki Itävallasta lähti Münchenistä. Alko *amerikkalaiseks*, värvättiin ja *palas rankasemaan teittiä*. *Ton* toisenkin saatat tietää. Kersantti Hugo Stiglitz. Ookko *kuullu*?

Kersantti Hugo Stiglitz? Luutnantti Aldo Raine. Ja Paskiaiset. Ookko *kuullu* meistä? Me ihailaan *kättes* jälkeä. Natsien tappamisessa... .osoitat suurta lahjakkuutta. Ylpeilen kyvylläni huomata *sellanen*. Mutta natsintappajana *oot* amatööri. Tultiin *kattomaan haluutko ammattilaiseks*.

Voinko olettaa, että tunnet *meiät*? Jos olet *kuullu* meistä, tiedät varmaan, ettei me oteta vankeja. Me tapetaan natseja, ja se sujuu *ku* tanssi. Voidaan tehdä *tää* kahdella tavalla. Tappaa *sut* tai päästää menemään. Poistutko täältä hengissä riippuu ihan vaan ittestäs.

Täsä liki on hedelmätarha. Täällä on teidän *lisäks toinenki sakupartio*. Jos siinä *partios* on *hyvii ampujii*, se hedelmätarha *ois* sala-ampujan unelma. Jos *haluut* vielä syödä hapankaalileivän... näytät *mulle* tältä kartalta missä ne on. Kerrot *mulle* montako niitä on, ja *millasia* aseita niillä on.

Siinä *oot* väärässä, sillä *just* sitä odotan. *Haluun* tietää saksalaisista puissa. Ja *sun* täytyy *kertoo*. Ja vähän *äkäseen*. Ota *sormes* ja *osota* kartalta missä ne on. Montako tulossa, mitä vehkeitä niillä on.

Kuuletko? *Toi* on kersantti Donny Donowitz. Tunnet ehkä paremmin sen lempinimellä. Karhujuutalainen. Jos olet *kuullu* Apassi-Aldosta, olet *kuullu* Karhujuutalaisesta.

Mitä?

Lyö aivot sisään baseballmailalla. Kysyn vielä *viimesen* kerran. Jos vielä kieltäydyt, kutsun Karhujuutalaisen tänne. Se ottaa mailansa ja hakkaa *sut kuoliaks* sillä. Käytä wieninleike-*sormes* osoittamaan kartalta mitä haluan.

Werner, *sun* sanat ilahduttaa. Donnyn natsinhakkaus vastaa lähes leffassa käyntiä. Donny!

Tää saku haluu kuolla maansa puolesta. Suo se sille.

Appendix 3 (00:35:12:06)

Hemmetti, Hirschberg. Donny, tuo se toinen tänne. Elävänä!

Englantia? Wicki... Kysy *haluuko* se elää. Käske *osottaa* saksalaisten asema. Kysy montako *sakua*. *Millasia* aseita?

Kun raportoit tapahtuneesta, et voi *kertoo* mitä kerroit. Ne *ampuis sut*. Ne *haluu* tietää, miksi sait elää. Kerro, että *levittääkses* sanaa siitä, mitä tapahtuu *meiän* löytämille natsseille.

Ny ku selvisit, mitä teet kotosalla? Sepä mukavaa. Kysy riisuuko *vormunsa*. Niin arveltiin. Me ei tykätä siitä. Me tykätään natsista *vormuissa*, että ne huomaa helposti. Jos riisut sen, kukaan ei tiedä natsiksi. Eikä se käy *meiän* pirtaan. Joten annan *sulle* jotain, *mitet* voi *riisuu*.

Tiedäthän miten pääsee Carnegie Halliin? Harjoittelemalla.

Appendix 4 (01:09:28:00)

Et *puhunu* mitään hemmetin kellarista. Puhuit tavernasta.

Kellarissa. Taistelu kellarissa on hankalaa. Vaikeinta on se, että taistelee kellarissa.

Sellastako kaipaat? Puheliasta *tyyppiä*?

Jos tulee hässäkkä, mitä tehdään? Lyödään vetoa kuin käy? Eihän kukaan *haluu* tapella kellarissa.

Appendix 5 (01:33:21:00)

Ollaan amerikkalaisia. Entäs *itte*? Puhut hyvin englantia *sakemanniks*. Puhu *sitte*. Okei, ei *ollu sun syy*. Mikä on *nimes*, sotilas? Onko *meiän* puolella yhtään elävää? Kuka se oli? Mikä tyttö? Joo, se on *meikäläisiä*.

Onko se kunnossa? Wilhelm! No niin, Wilhelm. Mitä jos tehtäisiin sopimus? Aldo. *Mun* sopimus on *tää*.

Annat *mun* ja mieheni hakea tytön pois. Ei aseita *mulla*, ei *sulla*. Poistutaan tytön kanssa. Ihan simppeleä.

Menet *matkoihis*, samoin me. Ja pikku Max saa *varttuu* isin kanssa. Mitä sanot, Willi? Tehdäänkö niin? Olen täällä, Willi. Mitä valinnanvaraa *sulla* on, poika?

Mikä *toi konepislari* on? Mehän sovittiin. Eipäs hoppuilla. Sopimus pitää, jos me luotetaan toisiimme. *Tää* on pattitilanne. Tähtää meitä. Jos ammut, me kuollaan. Me voidaan tappaa *sut kranulla*. Se on pattitilanne, eikä me sovittu niin. Ei luottamusta, ei sopimusta.

Appendix 6 (01:37:07:03)

Eipäs hoppuilla, *lekuri*. Käske sen leikkiä koiriensa kanssa. Ennen luodin kaivamista vastaat kysymyksiin. Siitä *miks* kolme miestäni kuoli. Yritäpä kertoo mitä *vittuu tapahtu*.

Ennen kuin mennään siihen... ..miksi pyysit tapaamista kellariin täynnä natsveja?

Sellaselle oudolle on sanakin. Sitä sanotaan *epäilyttäväks*.

Muistan. Miten ammuskelu *alko*? Miten?

Leikitään ettei *sakuja ollu* ja kaikki meni kuten piti. Mikä *olis* seuraava askel?

Miten aioit saada ne gaalaan?

Saatko meidät ensi-iltaan? Iso muutos viime hetkellä? Ei *sakumaista*. Miksi Görbel tekee niin oudosti? Joka on?

Appendix 7 (01:42:02:00)

Että tilaisuus hoitaa vanha Aatu tekee hepasta erivärisen. Että hommaat *meiät* ensi-iltaan. *Koiraleku* kaivaa luodin *kintustas*. Käärii sen kipsiin, ja kerrot vuorikiipeilyturmasta. *Sakuthan* tykkää *kiiveksiä* vuorilla.

Pumpataan *sut* täyteen *morfiiniä* ja saat *linkata punasella* matolla.

Sitä rataa. **Paskalta**, mutta *pitäiskö* painua kotiin? Puhun parhaiten italoo, joten olen *seuralaises*. Donowitz *toiseks*, on kameramies. Omar *kolmanneks*, on Donnyn assistentti. Kuten sanoin, vähiten. *Oot* hiljaa. Ala harjoitella heti.

Appendix 8 (01:53:32:20)

Päevää. Kiitti. Oikeen joo.

Appendix 9 (02:01:32:00)

Paskapäät. Fasistimulkit. Haistakaa vittu! **Paskapäämulkit.** Haista sinäkin! **Hemmetin** natsipierut, **mulkit!** Kämpälät irti! Bratwurstin hajuiset... **Hemmetti**, irti! **Sakumulkit**...

Hans Landa.

Koskes vielä, sakupurilainen.

Utivich? En *tiijä*.

Appendix 10 (02:04:13:15)

En. Kenkä näyttää olevan toisessa jalassa. Mietin samaa. Ja sinä Juutalaisten metsästäjä.

Missä *mun* miehet on? Entä Bridget von Hammersmark?

Mistä tiedät *meiän* nimet? Eipä kai.

Jännä juttu. Mitä *seuraavaks*? Teräshiiri?

Jos ne on täällä ja yhä elossa, mikä on iso jos... ..ette nappaa niitä räjäyttämättä pommeja.

Kyä kai.

Millanen sopimus? Pelkkä bingo.

Kotopuolessa... Maynardvillessä, Tennesseeessä. Olen pirtuni trokannu. Siellä jos osallistuu "laittomuuksiin", mikä meitistä on perheen elatusta pirtulla, on paree pysyy valppaana. Siis jos juttu on liian hyvä ollakseen tosi, se ei oo.

Appendix 11 (02:27:03:00)

Entäs mun veitti? Tattista vaan, eversti.

Utivich, panes eversti rautoihin. Olen määräysten orja.

Sklapeeraa Hermann. Ne ei nakkaa paskaakaan siitä. Ne *tarvii sua*.

En usko. Tulee haukut. On *tullu* enneki. Me kuultiin se *kontrahtis kaluunoiden* kanssa. Lopettaa sota tänä *ehtoonä*? *Kävis mulle*. Entä *sulle*, Utivich?

En ihmettele. Kelpo *kontrahti*. Se pikku pesä, minkä sait *ittelles*... Jos voit grillata ylipäällystön, kaipa se on jonkin *väärti*. Mutta *mullois yks* kysymys. Kun pääset sinne Nantucketiin, riisut varmaan *ton* komean SS-*vormus*. Vai kui? Sitähän *minäki*. Se ei käy *mun* pirtaan. Käykö *sulle*, Utivich?

Jos päätös *ois mun*, pitäisit *tota vormua* koko **mulkkuperse-elämäs**. Eihän se käy. Jossain vaiheessa riisut sen. Jotenannan *sulle* jotain, *mitet* voi *riisuu*.

Tiekkö mitä, Utivich? *Tää saattas olla mun* mestariteos.