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Film Adaptations of Mary Louise Alcott's LITTLE WOMEN (1994,2019):
Comparison of subtitles and some uses of public translations (ENGLISH-GREEK)

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„Words travel worlds. Translators do the driving.”

Anna Rusconi

1. Introduction

Throughout time and history, translators were always hidden ‘behind the scenes’ and not properly credited, while making immense contributions to the globalisation of revolutionary theories, general knowledge and ideologies. ‘It’s time to acknowledge translators – the underpaid and unsung heroes behind the global success of many writers’ (Parks 2010). The process of one becoming a translator is time-consuming and requires much effort and skill. It is not an easy task to rework a text from one to another language and simultaneously convey the tangible messages of the original author. To put it more simply, a translator attempts to break a code, to figure out what is meant and essentially what is hidden behind the words of entirely another person, another culture, and another world. The original text is a picture, a painting. What the translator does, is take that picture and repaints it with the colours of another language. Exactly just like art is subjective, so is translation. Every translator has a different and unique interpretation of a text to offer.

2. Audio-visual Translation

It is a well-attested fact that globalization has left a significant and perhaps a permanent mark on the culture of the world and consequently the linguistic world. The audio-visual translation is unavoidably intertwined with the rapid technological achievements and advancements as well as the development of cinema. It can be deeply influenced by social, political, economical and ethnographical circumstances. Nonetheless, due to globalization, the demand for audio-visual translation is on the rise. Known as the abbreviated version AVT, is simply the process of conveying the verbal components contained in audio-visual works and products, from one language to another. According to Agnieszka Le Roch – Murat, an experienced Polish translator and academic, audiovisual translation is a type of translation that „includes both sound and image in order to fully express the content conveyed” (2023). It covers all translations including films, TV shows and series or games- in a rapid growing market. The tricky part of audio-visual translation that distinguishes it from regular, printed-based translation is the fact that audio-visual works such as television shows, movies, video games, etc are conditioned to be viewed and heard at the same time. This of course complicates things a great deal. An audio-visual translator, besides possessing the standard and basic knowledge on the syntactical and lexical part of a language, must comprehend thoroughly the cultural aspects of a language such as slang and humour. With this in mind, the translator must deliver the same tone as the original work whilst tailoring every cultural aspect of the source language to the target language. This way the audience can actually relate. Subtitling, dubbing, audio descriptions and video game localization are the main types of audio-visual translation. Below I will be analysing in depth and in detail the art of subtitling in audio-visual works (TV shows and movies).

2.1.Subtitles

Let us once again establish a general definition for this particular type of audio-visual translation. Subtitling is the process of translating any sort of narration or spoken dialogue/text into the form of written text that is displayed on the screen. The area of subtitling is undeniably growing rapidly. In fact, many higher education institutions are integrating this topic in their Translation Studies programs.

Patricia Magaz distinguishes subtitles into two main categories: Standard subtitles and subtitles for the Deaf and Hard of Hearing (SDHH). ‘Standard subtitles are designed for viewers who hear the audio but cannot understand the language’ And:

SDHH are specifically designed to support hearing-impaired individuals'(2023). Historically, subtitles started gaining recognition only after the 1930's. The first ever form of subtitles -intertitles- were appeared in the early of 20th century and more particularly in Edwin Porter's famous rendition of Uncle Tom's Cabin, in 1903. Essentially, intertitles were texts printed on paper and shown between scenes in the film and described the content of the dialogues. Dubbing, as a form of audio-visual translation, was introduced initially, but the process proved to be complicated, time and money consuming. Subsequently, film makers re-modified subtitles so as to be displayed on the bottom of the screen without cutting the picture.

What distinguishes subtitling from other types of translation? Whilst the translator conveys the spoken text to the target language, he/she must take into careful consideration the time and space limit. To elaborate on that, the *subtitler* must not only translate, but simplify, cut and adapt the spoken text. The well-known aphorism, 'the eye reads slower than the ear hears' elucidate the subtitler's task of condensing a spoken text. That is not easy. Just like any type of translation, subtitling is essentially art. Besides the required qualifications for in-depth knowledge of both the source and the target language (culture, humour), time and space management skills and rhythm, the translator must possess the ability to comprehend the overall stylistic part of the film/Tv show/documentary, as well as each character. The process of subtitling – like any type of translation – can be very subjective. It is not just words, but the music, atmosphere and the sound effects play a significant role in a subtitler's work. Subtitle professionals ought to be creative and talented.

To put it more simply, subtitling is supposed to be as natural and realistic as possible for the subtitle's viewer of the target language. Reading subtitles while watching a film/Tv show/documentary should not require much effort, in a way that at point the viewer *forgets* that she/he is reading subtitles. Rocio Banos, notes that the production of screenwriting should create dialogues, that are natural to the viewer's ear and reflect real and spontaneous conversations. 'Can a translation ever communicate to its readers the understanding of the foreign text that foreign readers have?': this particular question is set by American translation theorist, Lawrence Venuti in *The Translation Studies Reader*, and is answered on the spot. 'Yes, I want to argue, but this communication will always be partial, both incomplete and inevitably slanted towards the domestic scene'(2000).

2.2.Key aspects of AVT

The process of subtitling for some might seem simple and easy. Even some translators doubt the level of specialty, experience and talent required for this type of audio-visual translation and they wonder ‘how tough can it be to translate a few lines of dialogue?’. Many translators underestimate the qualifications for the process of subtitles and jump right into the field without being properly trained. Each sort of translation has its own set of challenges and difficulties, whether some might think so or not. In this section I will be listing some of the main translation challenges subtitlers come across and must deal with, while working on a project:

Numerous Speakers- Dialogue Speed

During the subtitling process, translators must be quick and creative. Rapid conversations including multiple speakers can be extremely challenging to follow. Translators have to convey every reaction and meaning of the dialogues. Considering the time and space limit, this task requires a lot of effort and skill. The displayed text on the screen must be related to the corresponding speaker, and small enough so the viewer can read it in time before the next speaker starts talking. It is believed that crowd scenes and fast-paced debates are the hardest scenes for subtitlers. However with the right amount of concentration and effort, those scenes can be rendered more than sufficiently.

Text length and space available

Anyone can observe that English subtitles appear to be shorter than most languages, thus when translating from English, text expansion is a frequent circumstance. When creating subtitles, translators must take into careful consideration the limited screen display. The subtitles cannot be too long, otherwise there is a chance that the translated text is cut off by the screen limits or takes too much of the screen. Both cases can make the reading process very difficult and unpleasant for the viewer. This defies the whole concept of watching a movie, which is to relax, unwind and enjoy oneself – and definitely not put so much energy and effort into reading the subtitles.

At the National University of Ireland in Galway, one of the main exercises and practices that students are guided through, is the challenge of splitting subtitles into two lines. It might appear straightforward at first, however that is far from the truth. In order

to successfully divide the sentences into two, students must fully comprehend the structure of the sentence, as well as which verbs and phrases need to be left unseparated.

Style

Non-creative footage -such as instructional videos- allows the use of word-to-word translation when creating the subtitles. In this case the style and tone are sincere and precise. However, when dealing with any kind of creative footage -such as films and advertisements- there is not much space for literal translation. Translators must fully grasp and capture the mood, the meaning and the imagery of the original work as well as the characters' personality and figurative speech. Then the translator must adapt all the above elements to the target audience's language and culture. Subtitles should have a natural flow so the viewer can easily connect and keep up.

Font Size

This may appear unnecessary for some, but font size plays a key role in every subtitling project. The translator must find the balance and choose the right font size along with font weight. A good and appropriate font size and weight should be legible from a decent distance and all devices and overall tailored to the screen's dimensions. The letters should not be too small or take too much space, neither should they be too bold or too far apart from each other.

Clearly, there are many things to consider and a lot of work, effort and skills that go into this challenging type of audio-visual translation. In the section that follows I will be briefly analysing cinematic and TV novel to film adaptations and more particularly the genre of classic period dramas, as well as a brief reference of the theory of adaptation as examined by Canadian academic, Linda Hutcheon. However, before jumping right into the vast topic of adaptation, let us first and foremost answer this very important and rather fundamental question: What is adaptation, and more particularly what is a film adaptation? On a technical note, a film adaptation is the entire or partial transfer of a literary work to a feature film. To many, the concept of adaptation may initially appear to be simple and pretty straightforward, like a retelling of a story. However, this couldn't be farther from the truth. It is widely believed that adaptation can be perceived through books and movies. The process of adapting can take many forms such as a song, a dance or even a painting. History has repeatedly proven to us,

that just about every piece of literature can be adapted. The focus of this project is the phenomenon of cinematic and TV adaptations.

In terms of the past, it is known that adaptations were popularized during the era of silent cinema. As a 20th and 21st century predominant cinematic feature, adaptations actually make up for up to 50 per cent of films made in Hollywood. Young adult fiction such as *Harry Potter* or *Twilight*, does particularly well. A Victorian habit then and a postmodern habit now, cinematic adaptations are considered a form of simplification, and it makes perfect sense if we put it like this: In film, there are specific aspects that limit the capacity for perplexed meanings and ironic messages. There is no denying the fact that there is a lot that goes into adapting a written piece of work. One might as well wonder, who is behind all this work, to put it more simply, who is the adapter? The most common answer is the **screenwriter**. Screenwriters are responsible for the plot, the dialogue and more essentially the theme of the film. But about the music? **Music composers** create the atmosphere and provoke emotions from the audience. What is tricky here is the fact that music directors work based on the script and not the adapted work. On a technical note, one can assume that **actors** are the ones that bring the adaptation to life, especially on stage, cinematic or TV adaptations. The truth is that film sets can be chaotic and when seen in action, one can just witness it. (According to Linda Hutcheon, 'a film set resembles a beehive' *A Theory of Adaptation* 2006). However, only one gets proper credit for the adaptation and that's the **director**.

A first version of an adaptation can be so beloved by the audience, that a novel may go through the process of adaptation multiple times over time. Be that as it may, an adaptation made on popular regard certainly does not ensure success, or even a positive reaction. So many beloved classic American novels have been repeatedly adapted and repeatedly well received. Louisa May Alcott's *Little Women* (1868), still remains one of the reading public's favorites, hence so many of its adaptations have left a positive mark in cinematic history (1997, 2017, 2019). When it comes to a relatable and a coming of age novel like *Little Women*, it's clearly no wonder that multiple adaptations have taken place. There is always space for new interpretations and point of views and as Linda Hutcheon mentions, there is comfort in revisiting such works.

It is important that adaptations are examined as a separate piece of work. Sometimes it so happens that the bigger the distance between book and film, the better the outcome. For example, *Anne with an E* (2017), a Canadian TV show based on *Anne*

of *Green Gables* by Lucy Maud Montgomery (1908), portrayed Anne, the main character, utterly different than how she was portrayed in the 1985 mini-series. Due to that unfaithfulness, *Anne with an E* did especially well. Needless to say that ‘good books make bad movies’ may not apply after all. Can period dramas constitute a form a travelling through time and history? Certainly, real life stories or just fiction, period dramas have a way of depicting history through the eyes of people of all classes and backgrounds. What follows is a short list of the most beloved and popular adapted period dramas in TV and the big screen.

Starting off big with one of Jane Austen’s adaptations, *Pride and Prejudice* (1813). The 2005 romantic drama movie by director Joe Wright, portraying the adventures of a middle class family during the 18th century, definitely has proven successful *Emma* (1814), is yet another of Jane Austen’s famous and beloved heroines, adapted on the big screen. The classic gothic work of Charlotte Brontë, *Jane Eyre* (1847), has gone through the adaptation process quite a few times and so has the gothic coming of age novel *Northanger Abbey* (1817), by Jane Austen.

To be frank, there is so much to appreciate about historical and classic period literary works and these films and TV shows serve as getaways into different periods of time. As mentioned in the previous sections, there are specific key aspects that restrict and define the subtitler’s translation choices. In this section, I will be analysing the main general requirements for subtitles, in the framework of a particular movie and TV show streaming service, Netflix.

Netflix has a thorough and well-written style guide for timed text/subtitles that covers all of the various circumstances in subtitles. Both Netflix originals and non-original works, must follow the following guidelines(*Netflix | Partner Help Center Timed Text Style Guides*):

Duration-Time span

This part is simply split into a „minimum duration of 5/6 (five-sixths) of a second per subtitle event and a maximum of 7 seconds per subtitle event”.

Line Treatment

According to the streaming service a maximum of two lines is the appropriate line treatment, although it is strongly recommended that the text is to be „limited in one singular line”. In case of the former case, related instructions are given to the subtitler

such as ‘the line should be broken after punctuation marks, before conjunctions, before prepositions’, or ‘The line break should not separate a noun from an article or a noun from an adjective’

Position of timed text

According to the guidelines, and with an exception of Japanese, „all subtitles must be cantered and positioned at the top or bottom of the screen’’. In the case of Japanese, vertical subtitles are permitted. The guidelines also recommend that subtitles are placed appropriately, in order to prevent them from covering a text on screen.

Credentials

The translator, unless advised otherwise, is not allowed to subtitle the credits.

Quotations

In this particular case, the translator ought to translate any quoted texts purely from scratch in order to avoid any potential problems in the legal nature. Already existing translations are only appropriate when there is a compelling artistic or cultural reason to do so or the author or rights-holder has granted actual permission.

Translator Credits

- All translators that have in any way contributed to the subtitling process should be properly credited. Company credits are not required.
- The translator credits should appear during the copyright disclaimer card that follows the conclusion of the main program.
- The target language of the translation credits should be the same as the timed text file.
- The credit should last up to 5 seconds.
- The Netflix ident shouldn't appear on screen at the same time as the translator credit.
- Netflix translators are preferred to avoid paraphrasing and instead it is encouraged to shorten, eliminate, or condense the text.
- Last but not least, it is recommended that dates are never translated into words.

3. *Little Women* (1994) vs *Little Women* (2019)

From bookshelves to the big screen, it is an undeniable fact that Hollywood absolutely adores adapting classical best-selling books into big-budget motion pictures. It is certainly entertaining to watch how various directors have chosen to adapt many well-regarded novels that have withstood time.

In this part of my final-year project, I will be conducting a close ~~to~~-close comparison of the subtitling work between the two movies, and more particularly the scale of precision and fidelity of the Greek subtitles to the Greek version of the book. However, prior to this, I will start off with some basic but key differences between the 1994 and 2019 adaptations that will help the reader fully grasp precisely what makes both of these films, unique.

Incredibly enough, the 1994 adaptation of *Little Women* is the first adaptation directed by a female. Gillian Armstrong, an Australian feature film director, undoubtedly managed to swoon over an entire generation of viewers with this homey adaptation of Alcott's beloved novel. The director, in fact specializes in historical fiction and is renowned for using female protagonists to tell stories from their individual and distinctive perspectives. An example that stands out is 2001's *Charlotte Gray*, starring Cate Blanchet as the fierce female lead. On this note, director Greta Gerwig happens to fall in the same category, despite the fact that the number of female-led movies directed by her do not even come close Gillian Armstrong's. However, the strong feminine tone in her films is quite evident.

The 1994 beautiful adaptation of *Little Women*, successfully depicts the troubled lives of the four sisters, while experiencing their early youth without the presence of their beloved father. It is rather clear, that this version is split into two sections. The first part of the movie showcases the minor and major struggles that the four sisters go through as kids, whereas in the second part they are all grown up.

On the other hand, the 2019 adaptation of the book by Greta Gerwig, focuses mostly on the lives of the four sisters after the Civil War, when they finally leave their nests. What created a big controversy at the time, is the fact that the movie does major leaps in time. Many film critics are convinced that this way, the film has more depth, while others think it might appear confusing to the audience. What most people agree on is the fact that in Gerwig's film, the feminine messages and tones are much more

pertinent than in Amrstrong's. Therefore, the latest adaptation of *Little Women* is much more fitting to the current and on-going battle for gender and female equality.

What follows is a brief but detailed summary and analysis of a specific chapter and scene: *Heartache*. Afterwards, keeping in mind the information that I will provide, I will examine as previously briefly mentioned the fidelity and accuracy of the subtitling work to the novel. In this particular chapter (Chapter 35, Part 2), the readers are aware of the immense effort Laurie put on his studies as well as his request to Jo to meet him the following day after his graduation ceremony. Jo reveals to us her suspicions about Laurie asking her to marry him. When they meet the next day in the woods close to Laurie's house, her suspicions are confirmed, as Laurie indeed finally expresses his romantic feelings towards the female protagonist. Jo offers her sincere apologies and Laurie is devastated. Her refusal does not stop Laurie from furiously conjecturing that she loves another older man, professor Bhaer, a speculation which Jo intensely denies. Soon Jo fills with rage as Laurie begs her once again to marry him and she furiously makes clear for the last time that she will never do such a thing. At the end of the chapter distressed Laurie is confronted by his uncle, Mr. Lawrence, as he announced to him that he has business to attend in London and that he would like for him to come with. Alcott seeks to depict life's intricacies by examining both the positive and negative elements of specific experiences. She portrays marriage as a realistic blend of affection, sourness, misunderstandings, and slow progress. Jo is clearly portrayed as strong and independent as well as lonely. This part of the novel reveals now more than ever, the male protagonist's tenderness and vividness in character. In fact, many book critics, speculate that Laurie might be based on Alcott's former partner in life. We are not yet sure if Jo actually feels that way towards her dear friend or if she is just frightened to be involved in any kind of romantic relationship.

3.1.Little Women (2019)

As I watched both films (1994, 2019) and read both the English novel and its Greek version, it is clear to me how differently female directors operate. As far as the proposal scene goes (Duration from 54:11 to 1:08:10, **1994**), Gillian Armstrong on occasion steers off from the book, with very few lines actually matching the novel. Another thing of significance that I noticed is that those few lines do not in fact appear in order.

Armstrong sets her own pace regarding the lines in May Alcott's novel. On the other hand, Greta Gerwig actually heavily relies on the book in the proposal scene. Now we will be taking a closer look at how the directors' choices can have an important impact on the subtitles and the accuracy to the Greek version of the novel, starting off with the latter director, and the most recent *Little Women* film.

Movie	Book
<i>Laurie: It's no use Jo, Jo we've got to have it out. I have loved you ever since I have known you Jo. I couldn't help it. And, and I tried to show you and you wouldn't let me which is fine but I must make you hear now. Give me an answer because I cannot go on like this any longer. (1:36:41)</i>	<i>It's no use Jo, Jo we've got to have it out. ...I have loved you ever since I have known you Jo. I couldn't help it. ...I've tried to show it, but you wouldn't let me. Now I'm going to make you hear, and give me an answer, for I can't go on so any longer. (Heartache p.345)</i>

These are the few first lines in this particular scene that is based on the novel. The beginning of Laurie's speech, apart from the order of the lines, for the most part precisely matches the book. Now, regarding the Greek subtitles, there are quite a few similarities:

Greek Subtitles	Μικρές Κυρίες (Μετάφραση από την Νανά Ησαιο)
<i>Δεν έχει νόημα, Τζο. Πρέπει να μιλήσουμε. Σ'αγαπώ από τότε που σε γνώρισα, Τζο. Προσπάθησα να το δείξω και δεν μ'άφηνες. Αλλά πρέπει να μ'ακούσεις τώρα και να μου δώσεις απάντηση, γιατί δεν μπορώ να συνεχίσω έτσι!</i>	<i>Δεν ωφελεί, Τζο, πρέπει αυτά να τα πούμε... Σ'αγαπώ από τότε που σε γνώρισα, Τζο... Προσπάθησα να το δείξω αλλά δεν με άφηνες. Τώρα θα σε κάνω να ακούσεις και να μου δώσεις μια απάντηση, γιατί δεν μπορώ να συνεχίσω άλλο έτσι! (Μικρές Κυρίες, Ερωτική Απογοήτευση, p. 499).</i>

The lines that follow are freely based on the book as well. With a couple of minor exceptions, it is rather evident that Greta Gerwig remains loyal to Alcott's writings. The subtitles are very similar to the Greek version of the novel, as can be observed bellow:

Movie	Book
Laurie: <i>I gave up billiards, I gave up everything you didn't like[...]and I waited and I never complained because I -you know I figured you'd love me Jo. (1:36:55)</i> [...] Jo: <i>I just don't see why I can't love you as you want me to. I don't know why.[...] I can't change how I feel and it would be a lie to say I do when I don't. (1:37:17)</i> [...] <i>I can't say yes truly so I'm not going to say it at all and you'll see that I'm right eventually and you'll thank me for it. (1:37:57)</i> [...] <i>Look at me, I'm homely and I'm awkward-and I'm odd and you'd be ashamed of me. And we would quarrel and we can't help it even now I'd hate elegant society and you'd hate my scribbling and we would be unhappy and we'd wish we hadn't done it and everything would be horrid. (1:38:29)</i>	<i>I gave up billiards and everything you didn't like and waited and never complained, for I hoped you'd love me (Heartache p.345)</i> [...] <i>I don't know why I can't love you as you want me to. I've tried, but I can't change the feeling and it would be a lie to say I do when I don't. (Heartache p.346)</i> [...] <i>I can't say ,Yes' truly, so I won't say it at all. You'll see that I'm right, by-and-by, and thank me for it--(Heartache p.349)</i> [...] <i>I'm homely and awkward and odd and old, and you'd be ashamed of me, and we should quarrel-we can't help it even now,you see- and I shouldn't like elegant society and you would, and you'd hate my scribbling, and I couldn't get on without it, and we should be unhappy and wish we hadn't done it and everything would be horrid! (Heartache p.349)</i>

Greek Subtitles	Μικρές Κυρίες (Μετάφραση από την Νανά Ησαιο,
<i>Παράτησα το μπιλιάρδο. Παράτησα ό,τι δεν σ'αρέσει [...] Περίμενα και δεν</i>	<i>Παράτησα το μπιλιάρδο και καθετί που δεν σου άρεσε, και περίμενα, και ποτέ</i>

παραπονέθηκα ποτέ, γιατί...Νόμιζα ότι θα μ'αγαπούσε, Τζο. [...] Δεν καταλαβαίνω γιατί δεν μπορώ να σ'αγαπήσω όπως θέλεις. Δεν ξέρω γιατί. [...] Δεν μπορώ να αλλάξω τα συναισθήματά μου και...θα ήταν ψέμα να πω ότι σ'αγαπώ. [...] Δεν μπορώ να δεχτώ ειλικρινά, οπότε δεν θα δεχτώ. Θα καταλάβεις κάποτε ότι έχω δίκιο και θα μ'ευχαριστείς. [...] Δες με. Είμαι άκομψη, αδέξια, αλλόκοτη. Θα ντρεπόσουν για μένα. Και θα μαλώνουμε, γιατί και τώρα μαλώνουμε. Θα μισούσα την υψηλή κοινωνία, εσύ θα μισούσες τα γονατογραφήματά μου και θα ήμασταν δυστυχείς. Θα ευχόμασταν να μην το είχαμε κάνει, όλα θα ήταν απάισια.	δεν παραπονέθηκα, γιατί έλπιζα ότι θα με αγαπήσεις. (Μικρές Κυρίες, Ερωτική Απογοήτευση, p. 499). Δεν καταλαβαίνω γιατί δεν μπορώ να σ'αγαπήσω όπως θα ήθελες. Προσπάθησα να αλλάξω ότι αισθάνομαι, και θα ήταν ψέμα να πω ότι σ'αγαπώ όταν δε σε αγαπώ. (Μικρές Κυρίες, Ερωτική Απογοήτευση, p. 500). [...] Δεν μπορώ να πω το „Ναι” πραγματικά, έτσι, δεν θα το πω καθόλου. Θα δεις ότι έχω δίκιο, σιγά σιγά, και θα μ'ευχαριστείς γι'αυτό. (p.502) [...] Είμαι άσχημη και αδέξια, και παράξενη, και μεγάλη, και θα ντρεπόσουν για μένα, και θα καβγαδίζαμε-δεν μπορούμε να σταματήσουμε ούτε τώρα, βλέπεις-, και δεν θα μου άρεσε η κοσμική ζωή, ενώ εσένα θα σου άρεσε, και θα μισούσες το γράψιμο μου, ενώ εγώ δεν θα μπορούσα χωρίς αυτό, και θα ήμασταν δυστυχισμένοι, και θα ευχόμασταν να μην το είχαμε κάνει, και όλα θα ήταν απάισια! (p.503)
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3.2.Little Women (1994)

As previously briefly mentioned, there are some major key differences to analyze between the often so called „original” Little Women film of 1994 and Alcott's beloved novel. One of the most evident dissimilarities that is very often talked about by movie critics, is Laurie's proposal scene. In the movie, Laurie's and Jo's talking session in the

woods is rather passionate and devastating for both of them. It appears challenging for the viewers to resist wanting to hear Jo agree to her dearest friend's confessions. On the other hand, in the novel, Laurie's proposal somehow appears to the reader as more of a „fight” between the two. This scene exhibits traits that would make Jo and Laurie a terrible married couple and its ending reveals Jo experiencing wrath and dissatisfaction. In the film Jo appears quite conflicted and Laurie disrespected. This crucial stylistic shift by Armstrong is patently reflected in the dialogue, hence the very few similarities that I will be presenting bellow.

Movie	Book
Laurie: <i>I swear I'll be a saint (1:05:51)</i> [...]	<i>I should be a perfect saint (Heartache p.348) [...]</i>
Jo: <i>Teddy, I'm desperately sorry. (1:06:56)</i> [...]	<i>Teddy, I'm sorry, so desperately sorry. (p.346)</i> [...]
Laurie: <i>And you will love him tremendously. And you will live and die for him. (1:07:22)</i> [...]	<i>And you'll love him tremendously, and live and die for him. (p.349)</i> [...]
<i>And I'll be hanged if I stand by and watch. (1:08:07)</i>	<i>I'll be hanged if I do! (p.349)</i>

Greek Subtitles	Μικρές Κυρίες (Μετάφραση από την, Νανά Ησαιο)
Ορκίζομαι πως θα είμαι σαν άγιος. [...]	Θα ήμουν πραγματικά ένας άγιος(Μικρές Κυρίες, Ερωτική Απογοήτευση, p. 502).
Λυπάμαι πολύ. [...]	[...]
Και θα τον αγαπήσεις πολύ. Θα ζήσεις και θα πεθάνεις γι' αυτόν. [...]	Τέντυ, λυπάμαι, λυπάμαι τόσο πολύ (p. 500).
Και θα κρεμαστώ αν είμαι δίπλα και το βλέπω.	[...]
	Και θα τον αγαπήσεις τρομακτικά, και θα ζήσεις και θα πεθάνεις για αυτόν. (p. 503).
	[...]

	Να με πάρει ο διάβολος αν το κάνω. (p. 502).
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4. Concluding Remarks on the Comparisons

Even though both of these remarkable remakes are telling the same story, there are plenty of stylistic differences to consider. The 1994 version is considered more traditional and captivating despite the fact that the dialogues are less faithful to those in the novel and it is intended to be enjoyed by viewers of all ages. The 2019 adaptation emphasises the ‘meta’ aspect of Alcott's story and conveys a more contemporary atmosphere without diverting significantly from the book, however. As regards to the proposal scene that often concerns the critics, in the former film adaptation the audience can not really „see’’ the novel behind the movie dialogues, whereas in the latter adaptation some lines are quite literally precisely identical.

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