

ΙΟΝΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ
ΣΧΟΛΗ ΑΝΘΡΩΠΙΣΤΙΚΩΝ ΕΠΙΣΤΗΜΩΝ
ΤΜΗΜΑ ΞΕΝΩΝ ΓΛΩΣΣΩΝ ΜΕΤΑΦΡΑΣΗΣ ΚΑΙ ΔΙΕΡΜΗΝΕΙΑΣ



ΠΤΥΧΙΑΚΗ ΕΡΓΑΣΙΑ

ΤΙΤΛΟΣ:

«Υποτιτλισμός στα Αγγλικά και σχολιασμός της ταινίας μικρού μήκους 18x21 cm»

Ονοματεπώνυμο: Αγγελική Επιτροπάκη

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Abstract

The present thesis discusses the subtitles created for the video “18 x 21 cm”, a student-led documentary created for the Hellenic Parliament Channel. The source and target text are presented and are then followed by a short analysis of the source text, the skopos set by the subtitler and the methodology used. The objective of the thesis is to identify the subtitling problems and discuss the strategies used to address them; issues such as subtitle segmentation, line length and text reduction are discussed.

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1.	

1. Source Text

1

00:00:11:06 --> 00:00:14:07

17 Ελληνικά Πανεπιστήμια

2

00:00:14:22 --> 00:00:19:17

και το κανάλι της Βουλής

3

00:00:21:17 --> 00:00:23:06

παρουσιάζουν...

4

00:00:25:14 --> 00:00:29:12

τη σειρά φοιτητικών ντοκιμαντέρ

5

00:00:29:19 --> 00:00:32:18

ΒΟΥΛΗ

ΦοιτηTVσματα

6

00:00:33:09 --> 00:00:36:04

NOT EVERYONE IS AN ARTIST

BUT EVERYONE IS A FUCKING CRITIC

7

00:00:36:07 --> 00:00:38:15

Η παραγωγική διαδικασία

για μια συλλογή ρούχου

8

00:00:38:17 --> 00:00:40:22

είναι ουσιαστικά

με το που λάβεις την έμπνευση

9

00:00:41:02 --> 00:00:45:09

την αποτυπώνεις με οποιοδήποτε τρόπο,
με μία ζωγραφιά, ένα σχέδιο, μια εικόνα.

10

00:00:45:11 --> 00:00:50:24

Κάτι να σου θυμίζει τι είδες
και σου ήρθε η ανάγκη για δημιουργία.

11

00:00:51:01 --> 00:00:55:12

Ξεκίνησα να κάνω σχέδια.
Έκανα γύρω στα 200-300 σχέδια.

12

00:00:55:14 --> 00:01:01:09

Αφού έχεις καταλήξει σε ένα τελικό lineup,
δηλαδή στα τελικά σχέδια που σου αρέσουν,

13

00:01:01:11 --> 00:01:06:04

αρχίζεις να τα χρωματίζεις
είτε ψηφιακά είτε στο χέρι,

14

00:01:06:08 --> 00:01:08:22

να δεις λίγο πιο ολοκληρωμένα
την ιδέα σου.

15

00:01:09:02 --> 00:01:12:17

Και καταλήγεις στα 10 τελικά σχέδια
που αποτελούν τη συλλογή σου.

16

00:01:13:01 --> 00:01:17:22

Αυτά τα σχέδια μπορεί να έχουν το περίγραμμα
από μία μορφή που εμπνεύστηκες,

17

00:01:18:00 --> 00:01:20:16

είτε έναν ολόκληρο πίνακα, όπως έκανα εγώ,

18

00:01:20:23 --> 00:01:23:10

είτε να κάνεις κάτι εντελώς δικό σου.

19

00:01:25:00 --> 00:01:27:11

Ο Κωνσταντίνος, η Μαρία,
η Κατερίνα και ο Αθανάσιος

20

00:01:27:13 --> 00:01:29:23

εμπνέονται από την Ελληνική Επανάσταση
του 1821.

21

00:01:30:00 --> 00:01:32:07

Δημιουργούν ενδύματα

στο πλαίσιο σεμιναρίου

22

00:01:32:09 --> 00:01:34:16

του τμήματος

Δημιουργικού Σχεδιασμού και Ένδυσης

23

00:01:34:18 --> 00:01:37:05

του Διεθνούς Πανεπιστημίου Ελλάδος.

24

00:02:09:09 --> 00:02:11:15

18 x 21 cm

25

00:02:12:11 --> 00:02:17:13

CONSTANTINOS LYKLOUDIS

26

00:02:23:07 --> 00:02:28:15

Η έμπνευσή μου ήταν κυρίως το γεγονός,

δηλαδή ο χορός του Ζαλόγγου.

27

00:02:28:17 --> 00:02:31:12

Προσπάθησα να βρω φωτογραφικό υλικό,

πίνακες ζωγραφικής,

28

00:02:31:14 --> 00:02:36:08

οτιδήποτε θα με εμπνεύσει να το συνεχίσω
και να το ολοκληρώσω.

29

00:02:37:04 --> 00:02:39:23

Ο μοναδικός πίνακας που βρήκα
ήταν του Κλόντ Μπονέ.

30

00:02:40:06 --> 00:02:43:06

Πήρα τον πίνακα του συγκεκριμένα,
παράλλαξα κάποια χρώματα,

31

00:02:43:08 --> 00:02:48:11

έκανα κάποιες παραμορφώσεις,
δηλαδή έκανα επαναλήψεις στα πρόσωπα.

32

00:02:48:13 --> 00:02:51:09

Προσπάθησα να το κάνω λίγο πιο τραγικό

33

00:02:51:12 --> 00:02:55:09

και ουσιαστικά αυτό ήταν το τύπωμά μου
που φαίνεται στο ρούχο.

34

00:03:01:07 --> 00:03:03:04

Η συλλογή μου ονομάζεται Salus.

35

00:03:03:04 --> 00:03:06:04

Είναι ένας συνδυασμός δύο ομόηχων λέξεων,

36

00:03:06:14 --> 00:03:10:10

του σάλος για την ελληνική
και salus στα λατινικά.

37

00:03:11:00 --> 00:03:17:19

Σάλος είναι ο αρνητικός αντίκτυπος
ενός συμβάντος,

38

00:03:18:11 --> 00:03:20:01

ενώ salus σημαίνει σωτηρία.

39

00:03:20:03 --> 00:03:25:01

Οπότε είναι μία έντονη αντίθεση
που χαρακτηρίζει το συγκεκριμένο γεγονός.

40

00:03:25:03 --> 00:03:29:21

Μέσα από κάτι πάρα πολύ άσχημο,
ήρθε η σωτηρία αυτών των ανθρώπων,

41

00:03:29:23 --> 00:03:31:12

μέσω της επιλογής τους.

42

00:03:34:07 --> 00:03:37:23

Οι φούστες των ευζώνων
αποτελούνται από 400 πιέτες

43

00:03:38:00 --> 00:03:40:22

που ουσιαστικά συμβόλιζαν
τα χρόνια της τουρκοκρατίας

44

00:03:41:00 --> 00:03:43:00

και συνολικά έχουν 30 μέτρα μήκος.

45

00:03:43:02 --> 00:03:47:03

Ήταν στοιχεία που προσπάθησα να κρατήσω
σε συνδυασμό με άλλους συμβολισμούς,

46

00:03:47:05 --> 00:03:50:08

δηλαδή προσπάθησα πάνω στο πατρόν μου
να κάνω κάποιες μετρήσεις

47

00:03:50:10 --> 00:03:53:05

οι οποίες να ταυτίζονται
με τον αριθμό των θανόντων,

48

00:03:53:08 --> 00:03:57:06

δηλαδή αν η μέτρηση μου ήταν 45
εγώ θα την έκανα 39 σκοπίμως.

49

00:03:59:17 --> 00:04:03:10

Τα μανίκια που τους έδωσα αρκετό μήκος
για να δείξω ουσιαστικά την απόσταση

50

00:04:03:17 --> 00:04:05:22

από το πάτωμα, από το έδαφος.

51

00:04:07:20 --> 00:04:12:01

Το τουνελάκι που ήταν στο μανίκι,
που το μανίκι μάζευε και μάκραινε,

52

00:04:12:09 --> 00:04:15:20

έδειχνε όλη αυτήν την ένταση της πτώσης.

53

00:04:15:22 --> 00:04:19:17

Η ανομοιομορφία του έδειχνε το έδαφος

54

00:04:19:19 --> 00:04:21:05

το οποίο ήταν βραχώδες.

55

00:04:21:07 --> 00:04:27:00

Προσπάθησα δηλαδή να αποδώσω
όλα τα στοιχεία αυτού του γεγονότος.

56

00:04:28:15 --> 00:04:30:04

Τα γυρίσματα δεν γίνανε.

57

00:04:30:06 --> 00:04:32:04

Ήταν σκοπίμως ξεφτισμένα τα ρούχα

58

00:04:32:06 --> 00:04:36:14

για να δείξω ότι σ' εκείνη την εποχή
τα ενδύματα ήταν σε παρόμοια κατάσταση.

59

00:04:36:16 --> 00:04:39:05

Δεν υπήρχε κομψότητα ή τελειότητα.

60

00:04:39:08 --> 00:04:43:22

Ήταν ρούχα για να καλύπτουν το σώμα τους.

Ήταν μια ανάγκη.

61

00:04:50:24 --> 00:04:53:15

Έγινε μια προσέγγιση βουβή κι ασπρόμαυρη.

62

00:04:53:18 --> 00:04:58:15

Προσπάθησα ακόμα και στον πίνακα

να απομονώσω χρώματα και φυλές,

63

00:04:58:19 --> 00:05:00:16

να μην διαχωρίζονται οι διαλέκτοι.

64

00:05:00:21 --> 00:05:04:03

Αυτό οφείλεται στο ότι,

διαβάζοντας για το συγκεκριμένο γεγονός,

65

00:05:04:05 --> 00:05:08:07

άκουσα πολλές διαφορετικές απόψεις

για το τι πραγματικά έγινε,

66

00:05:08:09 --> 00:05:11:03

για την καταγωγή αυτών των ανθρώπων,

για το τι προέκυψε,

67

00:05:11:05 --> 00:05:15:08

κάτι το οποίο δεν με ενδιέφερε,

με ενδιέφερε ότι ήταν ένα δραματικό γεγονός.

68

00:05:19:19 --> 00:05:25:04

Αν υποθέσουμε ότι η Ελλάδα ήταν πρόσωπο,

θα την φανταζόμουν σε ένα γαλάζιο φόρεμα,

69

00:05:25:17 --> 00:05:28:00

το οποίο θα ξεκινούσε από λευκό

70

00:05:28:05 --> 00:05:30:00

θα πήγαινε σε γαλάζιο

και σιγά σιγά θα σκούραινε.

71

00:05:30:02 --> 00:05:32:04

Δηλαδή θα γινόταν μπλε και μετά μαύρο.

72

00:05:32:12 --> 00:05:36:19

Κυρίως λόγω των θαλασσών,

του απέραντου γαλάζιου που έχει η χώρα μας

73

00:05:37:11 --> 00:05:41:13

και του χρώματος

το οποίο συνήθως χρησιμοποιούμε

74

00:05:41:15 --> 00:05:46:03

και στη σημαία μας, στα ρούχα

και τις παραδοσιακές φορεσιές.

75

00:05:57:23 --> 00:06:00:23

Στην αρχή είχα κομπλάρει πολύ.

76

00:06:01:03 --> 00:06:03:05

Δεν μου άρεσε το θέμα της επανάστασης,

77

00:06:03:07 --> 00:06:05:05

αλλά σε μία απ' τις διαλέξεις

78

00:06:05:07 --> 00:06:09:11

η καθηγήτρια πρότεινε

σε όλους τους φοιτητές

79

00:06:09:21 --> 00:06:13:18

να βρουν τι τους αρέσει να κάνουν

80

00:06:13:20 --> 00:06:15:06

και να κάνουν ακριβώς αυτό.

81

00:06:15:08 --> 00:06:20:04

Οπότε εγώ με εκείνη την οπτική,

είπα θα ζωγραφίσω.

82

00:06:23:00 --> 00:06:26:22

Το θέμα από το οποίο εμπνεύστηκα

για να σχεδιάσω

83

00:06:27:00 --> 00:06:28:16

ήταν η Ναυμαχία του Ναυαρίνου

84

00:06:28:18 --> 00:06:34:21

και οι εφημερίδες που βγήκαν
ακριβώς μετά την επανάσταση.

85

00:06:38:05 --> 00:06:41:15

Στο τελικό ρούχο, το masterpiece,
που έραψα

86

00:06:41:17 --> 00:06:47:24

χρησιμοποίησα σαν έμπνευση τον πίνακα
του John Theophilus Lee

87

00:06:48:01 --> 00:06:49:19

από τη Ναυμαχία του Ναυαρίνου.

88

00:06:50:20 --> 00:06:54:09

Δεν με ενέπνευσαν σαν γεγονότα,

89

00:06:54:11 --> 00:06:57:07

δηλαδή υπήρξαν άλλα πράγματα
που με συγκίνησαν πιο πολύ.

90

00:06:57:11 --> 00:06:59:17

Αλλά μου άρεσαν τα χρώματα,

91

00:07:00:04 --> 00:07:02:05

οι εκρήξεις που υπάρχουν στους πίνακες,

92

00:07:02:07 --> 00:07:06:16

οι καπνοί, τα πλοία, τα πανιά,

τα σκοινιά, όλα αυτά.

93

00:07:12:15 --> 00:07:17:01

Το ρούχο μου είναι μια μάλλινη κάπα

που έχει πιέτες περιμετρικά,

94

00:07:17:03 --> 00:07:19:16

εμπνευσμένες από τη φουστανέλα του τσολιά.

95

00:07:20:09 --> 00:07:22:21

Έχω αναπτύξει μία τεχνική όμπρε

96

00:07:22:24 --> 00:07:26:15

από γαλάζιο στο γκρι του υφάσματος,

97

00:07:26:21 --> 00:07:29:23

την οποία εμπνεύστηκα από τους καπνούς

στους πίνακες.

98

00:07:33:06 --> 00:07:35:22

Το ρούχο μου είναι επηρεασμένο
από τα ρούχα της εποχής

99

00:07:35:24 --> 00:07:41:20

μόνο στο κομμάτι των πιετών
που υπάρχουν στη φουστανέλα του τσολιά.

100

00:07:42:04 --> 00:07:43:22

Αλλιώς δεν είχα άλλες επιρροές.

101

00:07:43:24 --> 00:07:46:22

Ούτε από κεντήματα ούτε από μοτίβα.

102

00:07:47:04 --> 00:07:49:19

Μου ήταν δύσκολο
να εμπνευστώ απ' την παράδοση.

103

00:07:50:01 --> 00:07:53:17

Γι' αυτό το μετέφρασα πιο πολύ
μέσα από τους πίνακες και τα χρώματα.

104

00:07:59:13 --> 00:08:03:18

Προσπαθήσαμε να μεταφράσουμε

κάποιες από τις έννοιες που μας ενέπνευσαν

105

00:08:03:20 --> 00:08:05:18

όπως ο ηρωισμός, ο δυναμισμός,

106

00:08:05:24 --> 00:08:09:10

και να το μεταφράσουμε

στις τάσεις της ερχόμενης σεζόν.

107

00:08:09:22 --> 00:08:14:06

Οπότε με αυτόν τον τρόπο

μετέφρασα τους καπνούς σε όμπρε τεχνικές.

108

00:08:14:11 --> 00:08:18:08

Μετέφρασα τους πίνακες

σε τεχνικές line art.

109

00:08:18:13 --> 00:08:22:07

Μετέφρασα τη δυναμικότητα

σε τονισμένους ώμους.

110

00:08:26:07 --> 00:08:28:22

Ο χώρος της μόδας

είναι γενικά επαναστατικός.

111

00:08:29:02 --> 00:08:34:09

Υπήρξαν μεγάλες "επαναστάσεις"
από μεγάλους οίκους

112

00:08:34:11 --> 00:08:38:20

οι οποίοι έφεραν κάτι καινούριο
στα μέχρι τότε δεδομένα πράγματα.

113

00:08:39:13 --> 00:08:43:18

Και σαφώς συνδέεται πολύ
και με την παράδοση

114

00:08:43:20 --> 00:08:46:17

γιατί όλα από κάπου ξεκινάνε,

115

00:08:47:00 --> 00:08:48:19

από κάπου εμπνέονται

116

00:08:49:04 --> 00:08:55:01

και φυσικά κάνουν
έναν μεγάλο, δημιουργικό, ωραίο κύκλο.

117

00:09:06:24 --> 00:09:11:24

Οι γνώσεις μου περιορίζονταν
στα παιδικά μου χρόνια,

118

00:09:12:01 --> 00:09:15:14

δηλαδή ό,τι έμαθα από το σχολείο,
από το γυμνάσιο κι από τους καθηγητές

119

00:09:15:20 --> 00:09:18:11

και από την οικογένειά μου σαν επίδραση.

120

00:09:18:24 --> 00:09:21:08

Μετά πήγε σε ατομικό επίπεδο,

121

00:09:21:13 --> 00:09:25:16

δηλαδή χρειάστηκα πολλή έρευνα
με βάση αυτό που επέλεξα.

122

00:09:30:10 --> 00:09:34:07

Το outfit μου το εμπνεύστηκα
από την Λασκαρίνα Μπουμπουλίνα,

123

00:09:34:12 --> 00:09:37:03

καθώς ήταν υποπλοίαρχος
στο πλοίο Αγαμέμνων,

124

00:09:37:16 --> 00:09:39:13

που πάνω του είχε 18 κανόνια.

125

00:09:39:19 --> 00:09:44:04

Ήταν το πιο δυνατό
και βοήθησε πολύ στη ναυτική επανάσταση.

126

00:09:48:12 --> 00:09:52:07

Το επέλεξα επειδή είχα πάει στις Σπέτσες

127

00:09:52:09 --> 00:09:54:09

και μου άρεσε πάρα πολύ η ιστορία της.

128

00:09:55:14 --> 00:09:58:21

Αυτό μου έδωσε πάτημα, τα κανόνια,
για τα layers,

129

00:09:58:23 --> 00:10:02:21

για να φτιάξω μία ζώνη
που να αποτελείται σχηματικά από αυτά.

130

00:10:03:00 --> 00:10:08:04

Ένα πουκάμισο με ζέρσεϊ
και τεχνική με πιέτες, σχοινιά και αλυσίδες

131

00:10:08:06 --> 00:10:10:03

και μια τζιν φούστα με πιέτες

132

00:10:10:05 --> 00:10:13:11

που πάνω έχω αποτυπώσει

το τύπωμα με στένσιλ.

133

00:10:19:21 --> 00:10:23:04

Μέσα από το ρούχο,

ήθελα να δείξω τον δυναμισμό μιας γυναίκας

134

00:10:23:09 --> 00:10:27:09

και ότι βοήθησε πάρα πολύ στην επανάσταση.

135

00:10:27:13 --> 00:10:31:16

Όχι μόνο στο οικονομικό κομμάτι,

αλλά στο να πάρει μέρος σ' αυτήν.

136

00:10:31:23 --> 00:10:36:22

Οπότε με βοήθησε πάρα πολύ

να το κάνω πιο επαναστατικό.

137

00:10:39:18 --> 00:10:43:15

Τα χρώματα που χρησιμοποιώ κυρίως

είναι το άσπρο και το μαύρο

138

00:10:43:17 --> 00:10:46:17

γιατί περιορίστηκα πάρα πολύ στο θέμα μου.

139

00:10:46:21 --> 00:10:50:01

Χρησιμοποίησα το μαύρο από τα κανόνια
και το άσπρο από τα πανιά

140

00:10:50:03 --> 00:10:52:15

από την ελαιογραφία του Ιωάννη Κούτση

141

00:10:52:17 --> 00:10:54:17

Περιγράφοντας τη ναυμαχία των Σπετσών.

142

00:11:01:20 --> 00:11:04:16

Δεν επηρεάστηκα τόσο
από τα ρούχα εκείνης της εποχής.

143

00:11:04:18 --> 00:11:07:18

Κυρίως επηρεάστηκα από το πλοίο,

144

00:11:07:20 --> 00:11:11:05

παίρνοντας τα κανόνια και τους όγκους
που χρησιμοποίησα στα μανίκια,

145

00:11:11:09 --> 00:11:14:20

παίρνοντας τα σχοινιά, τις αλυσίδες
από το πλοίο,

146

00:11:14:24 --> 00:11:16:08

τα κατάρτια και τα πανιά,

147

00:11:16:10 --> 00:11:19:00

δημιουργώντας έτσι

τις πιέτες και τις κουφόπιετες.

148

00:11:25:07 --> 00:11:28:16

Γενικά είναι όμορφη

η ολοκλήρωση του σχεδίου.

149

00:11:28:18 --> 00:11:30:11

Από την αρχή μέχρι το τέλος,

150

00:11:30:13 --> 00:11:33:02

από την ιδέα

μέχρι να το ολοκληρώσεις

151

00:11:33:04 --> 00:11:34:21

και να το δεις φορεμένο.

152

00:11:35:19 --> 00:11:38:13

Δυσκολεύτηκα προφανώς σε κάποια σημεία.

153

00:11:38:17 --> 00:11:41:09

Έχοντας όμως τη σωστή καθοδήγηση
από τις καθηγήτριες

154

00:11:41:11 --> 00:11:43:04

μύρεσα να το ολοκληρώσω.

155

00:11:50:03 --> 00:11:54:00

Γενικά μόδα κι επανάσταση
πιστεύω μπορούν να συνδεθούν,

156

00:11:54:02 --> 00:11:56:16

καθώς η μόδα καινοτομεί

157

00:11:56:22 --> 00:11:59:05

και γενικά είναι πρωτοπόρα,

158

00:11:59:07 --> 00:12:03:09

οπότε με αυτόν τον τρόπο
μπορούν να συνδυαστούν πιστεύω.

159

00:12:04:08 --> 00:12:06:05

Να φέρει κάτι καινούριο,

160

00:12:06:15 --> 00:12:07:22

κάτι επαναστατικό.

161

00:12:20:14 --> 00:12:24:14

Η πρώτη ιδέα

για το πώς θα προσεγγίσω την επανάσταση

162

00:12:24:16 --> 00:12:25:18

ήταν ο εύζωνας.

163

00:12:25:22 --> 00:12:29:07

Οπότε πάνω σε αυτό ξεκίνησα να βασιστώ

164

00:12:29:10 --> 00:12:32:04

και γενικά στην ενδυμασία

που υπήρχε την περίοδο,

165

00:12:32:06 --> 00:12:33:21

είτε με οθωμανικά στοιχεία

166

00:12:33:23 --> 00:12:36:12

είτε με πιο ελληνικά

από παραδοσιακές φορεσιές.

167

00:12:36:19 --> 00:12:39:13

Κυρίως τα παντελόνια που φορούσαν

168

00:12:39:20 --> 00:12:42:15

είτε τους όγκους που είχαν τα μανίκια,

169

00:12:43:15 --> 00:12:44:18

αυτό το κομμάτι,

170

00:12:45:06 --> 00:12:49:12

που υπήρχε στην ελληνική μόδα της εποχής

171

00:12:49:20 --> 00:12:51:20

αλλά στο οθωμανικό ήταν πιο έντονο.

172

00:12:52:21 --> 00:12:56:06

Ήταν οι διαφορές κι οι αντιθέσεις
που ήθελα να παντρέψω.

173

00:13:03:10 --> 00:13:05:18

Το κύριο θέμα, οι ματωμένες,

174

00:13:05:24 --> 00:13:09:10

ξεκίνησε όταν ήθελα να δώσω
έναν φόρο τιμής στις γυναίκες

175

00:13:09:14 --> 00:13:12:13

είτε που έμειναν πίσω

και υπέμειναν όλα τα βασανιστήρια

176

00:13:12:15 --> 00:13:14:15

και όλο τον χαμό των δικών τους ανθρώπων

177

00:13:14:24 --> 00:13:16:17

είτε σε αυτές που βγήκαν να πολεμήσουν.

178

00:13:17:07 --> 00:13:20:23

Η στολή του εύζωνα θα μπορούσε πλέον
να φορεθεί κι από γυναίκες.

179

00:13:21:01 --> 00:13:23:22

Είναι μια πλευρά της ιστορίας
που δεν έχει φανεί τόσο.

180

00:13:26:10 --> 00:13:29:12

Ο πρώτος πίνακας που μου ήρθε στο μυαλό

181

00:13:29:17 --> 00:13:32:04

ήταν η Ελλάδα του Ντελακρουά,

182

00:13:32:12 --> 00:13:36:22

που αναπαριστά την Ελλάδα σαν γυναίκα
πάνω από τα συντρίμια με ανοιχτά χέρια.

183

00:13:37:18 --> 00:13:41:08

Για 'μένα, αυτή είναι
όλη η ιστορία των γυναικών.

184

00:13:47:14 --> 00:13:52:18

Τα ρούχα που επιλέξαμε να υλοποιήσουμε
είναι ακριβώς οι δύο πτυχές της ιστορίας.

185

00:13:53:23 --> 00:13:56:07

Είναι και τα δύο ματωμένα. Με χρώμα.

186

00:13:57:04 --> 00:13:58:18

Και όλα γυρνάνε γύρω από αυτό.

187

00:13:58:20 --> 00:14:01:12

Γύρω απ' το πένθος, τον πόνο, το αίμα.

188

00:14:08:05 --> 00:14:09:06

Είναι δύο ρούχα.

189

00:14:09:10 --> 00:14:13:15

Το πρώτο είναι ένα φόρεμα
που είναι εμπνευσμένο απ' τον εύζωνα.

190

00:14:13:22 --> 00:14:16:13

Το κάτω μέρος είναι 400 πιέτες

191

00:14:16:16 --> 00:14:18:23

και το πάνω μέρος αναπαριστά το γιλέκο

192

00:14:19:02 --> 00:14:23:06

με τον γιακά που έχει

η μακεδονίτικη φορεσιά των ευζώνων.

193

00:14:23:15 --> 00:14:25:10

Όπως και πίσω στην πλάτη,

194

00:14:25:12 --> 00:14:28:24

με κάποιες πτυχωσεις

προσπάθησα να αναδείξω το σχήμα,

195

00:14:29:03 --> 00:14:32:16

το σχέδιο που έχει το γιλέκο

με τα κεντήματα.

196

00:14:35:00 --> 00:14:38:17

Αν έχετε παρατηρήσει,
η στολή του εύζωνα έχει ανοιχτά μανίκια.

197

00:14:39:00 --> 00:14:43:03

Είναι κάτι που προσπάθησα να αποδώσω
με ένα άνοιγμα στο μανίκι

198

00:14:43:05 --> 00:14:45:22

κι από μέσα να βγαίνει
ένα έξτρα, δεύτερο μανίκι.

199

00:14:47:17 --> 00:14:50:03

Έχω προσθέσει κάποιες λωρίδες έξτρα,

200

00:14:50:05 --> 00:14:52:11

πάνω στις οποίες είναι το μάτωμα,

201

00:14:52:15 --> 00:14:55:21

γιατί ήθελα να πλαισιώσουν
και να κεντράρει το ενδιαφέρον

202

00:14:56:02 --> 00:14:58:23

και να περάσει όλο το μήνυμα
μέσα απ' αυτές τις λωρίδες.

203

00:15:09:11 --> 00:15:12:03

Το δεύτερο ρούχο είναι πιο σύγχρονο.

204

00:15:12:06 --> 00:15:13:19

Είναι πιο φορέσιμο ρούχο.

205

00:15:14:04 --> 00:15:15:17

Είναι μια πλισέ φούστα.

206

00:15:15:22 --> 00:15:17:10

Το τοπ έχει φουσκωτά μανίκια

207

00:15:17:12 --> 00:15:21:11

που είναι εμπνευσμένα
από την οθωμανική ενδυμασία

208

00:15:21:18 --> 00:15:23:13

και είναι πάλι ματωμένα.

209

00:15:23:23 --> 00:15:28:05

Σαν ένδειξη του ματώματος
που έχει κάποιος που δεν...

210

00:15:28:18 --> 00:15:32:01

δεν πεθαίνει ο ίδιος,

αλλά έχουν πεθάνει άτομα πάνω του.

211

00:15:36:12 --> 00:15:40:02

Νομίζω τη σύγχρονη Ελλάδα

θα την φανταζόμουν με διάφορα στοιχεία.

212

00:15:40:05 --> 00:15:43:11

Από την αρχαία Ελλάδα μέχρι τη σύγχρονη.

213

00:15:43:21 --> 00:15:48:02

Έχουν περάσει επαναστάσεις,

μόδες του εξωτερικού,

214

00:15:48:04 --> 00:15:53:05

αλλά δεν ξέρω αν θα την είχα λιτή

ή πιο φορτωμένη σαν ενδυμασία.

215

00:15:53:08 --> 00:15:54:16

Σίγουρα δεν θα ήταν λευκή.

216

00:15:55:16 --> 00:15:59:03

Δεν ξέρω κατά πόσο

το γαλανόλευκο που έχουμε στη σημαία

217

00:15:59:20 --> 00:16:01:17

ταυτίζεται με την Ελλάδα σαν Ελλάδα.

218

00:16:02:16 --> 00:16:08:03

Έχει πολύ περισσότερα χρώματα κι αρώματα
από αυτό που έχουμε μάθει

219

00:16:08:16 --> 00:16:10:17

κι αυτό που έχει μείνει στην ιστορία.

220

00:16:12:05 --> 00:16:14:16

Η ταινία εντάσσεται
στη σειρά φοιτητικών ντοκιμαντέρ Φοιτητιβίσματα,

221

00:16:14:18 --> 00:16:17:05

παραγωγής του ετήσιου
διαπανεπιστημιακού προγράμματος ΔΙΑΠΛΑΣΙΣ.

222

00:16:17:07 --> 00:16:19:18

Το 2021 συμμετείχαν 65 φοιτητές
από 52 Τμήματα και 17 ΑΕΙ

223

00:16:19:20 --> 00:16:22:07

στο πλαίσιο εξαμήνης πρακτικής άσκησης
στη ΒΟΥΛΗ-ΤΗΛΕΟΡΑΣΗ

224

00:16:22:09 --> 00:16:23:23

με γενική θεματική κατεύθυνση

Έμπνευση 1821.

2. Target Text

1

00:00:11:06 --> 00:00:14:07

Seventeen Greek Universities

2

00:00:14:22 --> 00:00:19:18

and the Hellenic Parliament channel

3

00:00:21:17 --> 00:00:23:06

present...

4

00:00:25:14 --> 00:00:29:12

the student-led documentary series...

5

00:00:29:19 --> 00:00:32:18

Fititivimata by Vouli TV

6

00:00:36:07 --> 00:00:40:22

Producing a clothing collection
consists of getting inspired

7

00:00:41:01 --> 00:00:45:04

and immediately
putting that inspiration on paper.

8

00:00:45:09 --> 00:00:50:19

That way, you are reminded of the thing
that sparked your need for creativity.

9

00:00:51:01 --> 00:00:55:02

I made about 200 to 300 sketches.

10

00:00:55:07 --> 00:01:01:09

Once you decide on the final lineup,
i.e. the sketches that you like,

11

00:01:01:11 --> 00:01:06:04

you start colouring them,
either digitally or by hand,

12

00:01:06:08 --> 00:01:08:14

and your idea becomes more complete.

13

00:01:09:02 --> 00:01:12:18

Then, you choose the ten sketches
that make up your collection.

14

00:01:13:01 --> 00:01:17:22

The sketches might draw inspiration
from something you imagined,

15

00:01:18:00 --> 00:01:20:16

or a painting, in my case,

16

00:01:20:23 --> 00:01:23:10

or something completely personal.

17

00:01:25:00 --> 00:01:27:10

Konstantinos, Maria, Katerina, Athanasios

18

00:01:27:12 --> 00:01:29:23

are inspired by the Greek Revolution.

19

00:01:30:00 --> 00:01:32:07

They create clothes for the seminar

20

00:01:32:09 --> 00:01:34:19

of the department of Fashion Design

21

00:01:34:21 --> 00:01:37:14

of the International Hellenic University.

22

00:02:09:09 --> 00:02:11:15

18 x 21 cm

23

00:02:12:11 --> 00:02:17:13

CONSTANTINOS LYKLOUDIS

24

00:02:23:07 --> 00:02:28:15

I was mostly inspired
by the dance of Zalongo.

25

00:02:28:17 --> 00:02:30:21

I tried to find pictures, paintings...

26

00:02:30:23 --> 00:02:32:04

CONSTANTINOS LYKLOUDIS

27

00:02:32:06 --> 00:02:36:08

anything that would inspire me
to complete the collection.

28

00:02:37:05 --> 00:02:39:23

The only painting I found
was by Claude Bonnet.

29

00:02:40:06 --> 00:02:43:06

I took his painting
and changed some colours,

30

00:02:43:08 --> 00:02:48:11

I distorted it a bit,
I repeated some faces.

31

00:02:48:13 --> 00:02:51:09

I tried to make it a bit more tragic.

32

00:02:51:12 --> 00:02:55:07

That is the print
that you can see on my clothing.

33

00:03:01:07 --> 00:03:03:02

My collection is called Salus.

34

00:03:03:04 --> 00:03:06:00

It is a combination of two homophones,

35

00:03:06:14 --> 00:03:10:10

the Greek word salos

and the Latin word salus.

36

00:03:11:00 --> 00:03:17:19

Salos means

the negative impact of an incident,

37

00:03:18:11 --> 00:03:20:01

and salus means salvation.

38

00:03:20:03 --> 00:03:24:23

It is a strong contrast

that describes what happened.

39

00:03:25:01 --> 00:03:29:20

Through something really tragic

those people were saved,

40

00:03:29:22 --> 00:03:31:14

due to the choice they made.

41

00:03:34:07 --> 00:03:37:23

The skirts of the Evzones
consist of 400 pleats,

42

00:03:38:00 --> 00:03:40:22

which symbolized
the years of Ottoman rule,

43

00:03:41:00 --> 00:03:42:19

and are 30 meters long.

44

00:03:43:03 --> 00:03:47:03

I tried to maintain those elements,
as well as other symbolisms.

45

00:03:47:05 --> 00:03:50:08

For example, I measured my pattern

46

00:03:50:10 --> 00:03:53:06

with the number of deaths in mind,

47

00:03:53:08 --> 00:03:57:08

meaning that I would measure 39

instead of 45 on purpose.

48

00:03:59:17 --> 00:04:05:22

I made the sleeves very long
to show the distance from the ground.

49

00:04:07:20 --> 00:04:12:01

The gathered sleeve

50

00:04:12:09 --> 00:04:15:20

showed all this intensity of the fall.

51

00:04:15:22 --> 00:04:21:02

Its unevenness represented the ground
that was rocky.

52

00:04:21:04 --> 00:04:27:00

I tried to render
each aspect of the tragedy into the dress.

53

00:04:28:15 --> 00:04:30:04

I didn't hem the clothes.

54

00:04:30:06 --> 00:04:32:04

They were frayed on purpose

55

00:04:32:06 --> 00:04:36:14

in order to show that back then
the clothes were in a similar condition.

56

00:04:36:16 --> 00:04:39:05

There was no elegance or perfection.

57

00:04:39:08 --> 00:04:43:17

They used clothes to cover their bodies.
It was a mere necessity.

58

00:04:50:24 --> 00:04:53:15

My approach was black and white and still.

59

00:04:53:18 --> 00:04:58:15

I even tried to isolate
the colors and the nations in the painting

60

00:04:58:19 --> 00:05:00:16

but not the dialects.

61

00:05:00:21 --> 00:05:04:03

That is because,
reading about what happened,

62

00:05:04:05 --> 00:05:08:07

I heard many different views
on what really happened

63

00:05:08:09 --> 00:05:11:03

and on the origins of these people,

64

00:05:11:05 --> 00:05:15:08

which did not interest me.

I was interested in the tragedy.

65

00:05:19:19 --> 00:05:25:04

If Greece were a person,
she would be wearing a dress,

66

00:05:25:17 --> 00:05:32:04

a white dress that would fade into blue
and then into black.

67

00:05:32:12 --> 00:05:36:20

Mainly because of the sea,
the endless blue of Greece

68

00:05:37:11 --> 00:05:41:13

and the colour we usually use

69

00:05:41:15 --> 00:05:46:03

on our flag, clothes
and traditional dress.

70

00:05:57:23 --> 00:06:00:23

In the beginning, I was stuck.

71

00:06:01:03 --> 00:06:03:05

I didn't like the revolution theme

72

00:06:03:07 --> 00:06:05:05

but in one of our lectures

73

00:06:05:07 --> 00:06:09:11

the professor advised the students...

74

00:06:09:13 --> 00:06:10:22

MARIA KAPOURANI

75

00:06:10:24 --> 00:06:15:06

to find what they like doing,
and do just that.

76

00:06:15:08 --> 00:06:19:24

So with that in mind, I decided to paint.

77

00:06:23:00 --> 00:06:28:16

I was inspired by the Battle of Navarino

78

00:06:28:18 --> 00:06:34:21

and the newspapers
that came out right after the revolution.

79

00:06:38:05 --> 00:06:41:15

The masterpiece I sewed

80

00:06:41:17 --> 00:06:47:24

was inspired
by the painting of John Theophilus Lee

81

00:06:48:01 --> 00:06:49:19

about the Battle of Navarino.

82

00:06:50:20 --> 00:06:54:09

The battle itself didn't inspire me.

83

00:06:54:11 --> 00:06:57:07

There were other things
that I found more moving.

84

00:06:57:11 --> 00:07:02:02

But I liked the colors, the explosions,

85

00:07:02:04 --> 00:07:06:16

the smoke, the ships,
the sails, the ropes, all of that.

86

00:07:12:15 --> 00:07:17:01

I made a wool pleated cape,

87

00:07:17:03 --> 00:07:19:16

inspired by the Evzones' fustanella.

88

00:07:20:09 --> 00:07:22:21

I used an ombre technique,

89

00:07:22:24 --> 00:07:26:15

that starts with light blue

and fades into grey,

90

00:07:26:21 --> 00:07:29:23

that was inspired

by the smoke on the painting.

91

00:07:33:04 --> 00:07:35:21

The cape mimics the clothing of that time

92

00:07:35:23 --> 00:07:41:20

only in terms of the pleats

that can be seen on the fustanella.

93

00:07:42:03 --> 00:07:46:22

There were no other influences

from embroidery or patterns.

94

00:07:47:04 --> 00:07:49:19

I found it hard
to get inspired by tradition.

95

00:07:50:01 --> 00:07:53:18

That's why
I based it more on paintings and colours.

96

00:07:59:13 --> 00:08:03:15

We tried to translate
some of the concepts that inspired us,

97

00:08:03:17 --> 00:08:05:18

such as heroism and dynamism,

98

00:08:05:24 --> 00:08:09:10

into the trends of the upcoming season.

99

00:08:09:22 --> 00:08:14:06

Based on that,
I rendered smoke using ombre techniques.

100

00:08:14:11 --> 00:08:18:08

I rendered the paintings
into line art techniques.

101

00:08:18:13 --> 00:08:22:07

I rendered dynamism
into accentuated shoulders.

102

00:08:26:07 --> 00:08:28:22

The fashion industry is revolutionary.

103

00:08:29:02 --> 00:08:34:09

There have been major revolutions
by big fashion houses

104

00:08:34:11 --> 00:08:38:20

that brought something new
to the things that were already known.

105

00:08:40:06 --> 00:08:43:18

It is also certainly linked to tradition

106

00:08:43:20 --> 00:08:48:19

because everything has to start somewhere
and draw inspiration from somewhere.

107

00:08:49:04 --> 00:08:55:01

It all ties together
into something beautiful and creative.

108

00:09:06:24 --> 00:09:12:00

My knowledge was limited to my childhood

109

00:09:12:02 --> 00:09:17:15

and my experience with school and family.

110

00:09:17:17 --> 00:09:19:03

KATERINA DIMITRAKOPOULOU

111

00:09:19:05 --> 00:09:21:07

On a personal level,

112

00:09:21:13 --> 00:09:25:16

I had to do a lot of research
because of the topic I'd picked.

113

00:09:30:10 --> 00:09:34:07

My outfit was inspired
by Laskarina Bouboulina,

114

00:09:34:12 --> 00:09:39:13

the lieutenant of the ship Agamemnon,
which had 18 cannons.

115

00:09:39:19 --> 00:09:44:04

It was the most powerful ship
and it helped a lot during the revolution.

116

00:09:48:12 --> 00:09:52:07

I chose that because I'd been to Spetses

117

00:09:52:09 --> 00:09:54:09

and I really enjoyed its history.

118

00:09:55:14 --> 00:09:58:21

The cannons inspired me

119

00:09:58:23 --> 00:10:02:21

to make a belt that looks like them.

120

00:10:03:00 --> 00:10:08:04

A shirt made out of jersey
along with pleats, ropes and chains

121

00:10:08:06 --> 00:10:13:11

and a denim pleated skirt
on which I stencilled the pattern.

122

00:10:19:21 --> 00:10:23:04

Through this outfit,
I wanted to show the power of women

123

00:10:23:09 --> 00:10:27:09

and their great contribution
to the revolution.

124

00:10:27:13 --> 00:10:31:16

Not only from a financial aspect,
but by actively taking part in it.

125

00:10:31:23 --> 00:10:37:00

I was inspired
to make it more revolutionary.

126

00:10:39:18 --> 00:10:43:15

I mainly use black and white
in my collection

127

00:10:43:17 --> 00:10:46:17

because the topic I chose
was very limited.

128

00:10:46:21 --> 00:10:50:01

The black I took from cannons
and the white from sails

129

00:10:50:03 --> 00:10:54:20

from the oil painting by Ioannis Koutsis
Describing the naval battle of Spetses.

130

00:11:01:20 --> 00:11:04:16

I wasn't inspired
by the clothes of that time.

131

00:11:04:18 --> 00:11:07:18

I was mostly inspired by the ship:

132

00:11:07:20 --> 00:11:11:05

the cannons,
the volume I used on the sleeves,

133

00:11:11:09 --> 00:11:16:08

the ropes, the chains,
the masts and the sails,

134

00:11:16:10 --> 00:11:19:00

thus creating the pleats and box pleats.

135

00:11:25:07 --> 00:11:28:16

Completing a design is beautiful.

136

00:11:28:18 --> 00:11:31:10

From start to finish:
from having an idea

137

00:11:31:13 --> 00:11:34:21

to completing it and seeing it on.

138

00:11:35:19 --> 00:11:38:13

I obviously faced some difficulties.

139

00:11:38:17 --> 00:11:43:04

But with our professors' guidance,
I was able to complete it.

140

00:11:50:03 --> 00:11:54:00

Fashion and revolution,
in my opinion, can be combined,

141

00:11:54:02 --> 00:11:59:05

since fashion is innovative
and pioneering.

142

00:11:59:07 --> 00:12:03:12

So I think they can be combined

143

00:12:04:08 --> 00:12:07:22

to bring something new,
something revolutionary.

144

00:12:20:14 --> 00:12:24:14

My first thought
about how I would approach the revolution

145

00:12:24:16 --> 00:12:25:18

was the Evzones.

146

00:12:25:22 --> 00:12:32:04

I was inspired by that
and the clothing of that time

147

00:12:32:06 --> 00:12:36:12

that had Ottoman elements
or elements of Greek dress.

148

00:12:36:19 --> 00:12:39:07

I focused mainly on the pants...

149

00:12:39:09 --> 00:12:40:15

ATHANASIOS VASILADIS

150

00:12:40:17 --> 00:12:42:18

and the puff sleeves,

151

00:12:43:15 --> 00:12:49:12

which were present
in the Greek fashion of that time

152

00:12:49:20 --> 00:12:52:05

but were more common in Ottoman dress.

153

00:12:52:21 --> 00:12:56:08

I wanted to combine
those contrasts and differences.

154

00:13:03:10 --> 00:13:05:22

The main topic,
Women covered in blood,

155

00:13:05:24 --> 00:13:09:10

was my way
of paying tribute to women,

156

00:13:09:14 --> 00:13:12:13

either those left behind
that endured the torture

157

00:13:12:15 --> 00:13:14:20

and the loss of their people

158

00:13:14:24 --> 00:13:16:17

or to those who fought.

159

00:13:17:07 --> 00:13:20:24

The Evzones' uniform
could be worn by women too.

160

00:13:21:01 --> 00:13:23:22

That part of history
hasn't been as highlighted.

161

00:13:26:10 --> 00:13:32:04

The first painting that came to mind
was Delacroix's Greece,

162

00:13:32:12 --> 00:13:36:22

where Greece is depicted as a woman
standing over the rubble with open arms.

163

00:13:37:18 --> 00:13:41:08

To me, this is the story of women.

164

00:13:47:14 --> 00:13:52:18

The clothes we made
are the two aspects of the story.

165

00:13:53:23 --> 00:13:56:07

They are both bloody. We used colour.

166

00:13:57:04 --> 00:14:01:12

And it all revolves around pain,
mourning and blood.

167

00:14:08:05 --> 00:14:09:08

We made two pieces.

168

00:14:09:10 --> 00:14:13:15

One is a dress
inspired by the Evzones.

169

00:14:13:22 --> 00:14:18:23

The lower part consists of 400 pleats
and the upper part represents the vest

170

00:14:19:02 --> 00:14:23:06

with the collar
of the Evzones' macedonian uniform.

171

00:14:23:15 --> 00:14:28:24

Using some folds,
I tried to showcase the shape on the back,

172

00:14:29:03 --> 00:14:32:16

the embroidery of the vest.

173

00:14:35:00 --> 00:14:38:20

You might have noticed
that their uniform has wide sleeves.

174

00:14:39:00 --> 00:14:43:03

I tried to translate that
with a slit on the sleeve

175

00:14:43:05 --> 00:14:45:22

with a second sleeve coming out of it.

176

00:14:47:17 --> 00:14:52:11

I have added some extra strips with blood.

177

00:14:52:15 --> 00:14:55:21

I wanted them to act as a frame
and draw attention

178

00:14:56:02 --> 00:14:59:10

so that the message is conveyed

through these strips.

179

00:15:09:11 --> 00:15:13:19

The second dress is more modern.

It is more wearable.

180

00:15:14:04 --> 00:15:15:17

It's a pleated skirt.

181

00:15:15:22 --> 00:15:21:11

The top has puff sleeves

that are inspired by Ottoman dress

182

00:15:21:18 --> 00:15:23:13

and it is also bloody.

183

00:15:23:23 --> 00:15:28:05

The blood shows that someone

184

00:15:28:18 --> 00:15:32:01

has died laying on the other person.

185

00:15:36:12 --> 00:15:40:02

Modern Greece

would have all sorts of elements.

186

00:15:40:05 --> 00:15:43:11

From ancient Greece to modern Greece.

187

00:15:43:21 --> 00:15:48:02

There have been revolutions,
trends from abroad,

188

00:15:48:04 --> 00:15:53:05

but I'm not sure whether I'd choose
something plain or more adorned.

189

00:15:53:08 --> 00:15:55:05

It certainly wouldn't be white.

190

00:15:55:16 --> 00:15:59:03

I don't know
whether the blue and white on our flag

191

00:15:59:20 --> 00:16:01:17

really represent Greece.

192

00:16:02:16 --> 00:16:08:03

There are way more colours and aromas
than what we know

193

00:16:08:16 --> 00:16:10:17

and are recorded in history.

194

00:16:12:05 --> 00:16:14:16

The movie is part of Fititivismata,

195

00:16:14:18 --> 00:16:17:05

produced as part of an internship.

196

00:16:17:07 --> 00:16:22:07

In 2021, 65 students took part
in the Hellenic Parliament TV internship

197

00:16:22:09 --> 00:16:24:01

about the Greek Revolution.

3. Introduction

The video I chose is titled “18x21 cm” and it is a short film that is part of “Fititivismata”, a documentary series created by students for the Hellenic Parliament Channel. Students from 17 Greek universities took part in the creation of the series as part of a six-month internship.

In this particular video, four students from the Department of Creative Design and Clothing of the International Hellenic University talk about the clothes they designed for a seminar, having drawn inspiration from the Greek Revolution of 1821. They explain their creative process, the events and art that inspired them and how they translated it into their work.

The director and script writer of the film is Sofia Vafiadou, a student at the School of Journalism and Mass Communications of the Aristotle University of Thessaloniki.

As mentioned above, the documentary consists of four students being interviewed. Even though one might expect the use of a more formal register by the speakers in the context of a documentary interview, in this case, the register is quite informal. The speakers express themselves using many incomplete, stretched-out sentences (e.g. Κυρίως τα παντελόνια που φορούσαν/είτε τους όγκους που είχαν τα μανίκια/αυτό το κομμάτι...) and filler words. There are also many repetitions (e.g. Σάλος είναι ο αρνητικός αντίκτυπος ενός γεγονότος, ενός συμβάντος...) and stuttering which are, of course, typical characteristics of spoken discourse. It is important to mention, however, that the use of fashion terms is quite prevalent as well (e.g. κουφόπιετες, όμπρε τεχνικές, τεχνικές line art), thus, the speakers manage to adequately communicate their creative process.

All the above characteristics must be taken into account in order to have a successful translation. But before even attempting to render the text into English, it was vital to set a purpose or, rather, a *skopos* for the target text.

4. Skopos

According to the skopos theory, a theory developed by Hans Josef Vermeer in 1978, translation is an intercultural interaction between people that face language and culture barriers, therefore making an unsuccessful attempt at communicating (Nord, 2022). As Vermeer (1978) put it, every translation action can be conceived as an action, as the name implies, and every action has a purpose.

Thus, the first step I took towards successfully achieving that purpose was setting a translation brief for myself.

The video was created with the purpose of airing on national television. That means that it is accessible to virtually anyone. Even by watching the video, one can easily understand that the only prerequisite to watching and understanding the content of the video is the ability to understand Greek. Maybe knowing some historical facts about the Greek War of Independence would be helpful, however, it is not necessary in order to follow what is being said.

With that in mind, I decided to keep the same skopos for my target text as well. The only difference is that the target text is aimed at an English-speaking audience. Other than that, its role is to inform the audience about the students' creative process, much like the source text.

Nonetheless, differences inevitably arise in the target text in terms of style, register and so on for a number of different reasons. First of all, audiovisual translation is a special type of translation in the sense that the text is simultaneously transmitted through two channels,

acoustic and visual (Martínez-Sierra in Martínez-Sierra 2012), and the spoken language turns into written language; that is a challenge in itself. In fact, if this shift were not performed, the audience would be taken aback by the presence of spoken discourse elements in the subtitles. After all, subtitles are written communication and the rules of written language still apply (Gottlieb, 2012).

At the same time, the purpose of subtitling is to incorporate speech into the audiovisual material as naturally as possible, while combined with and supported by the image and the audio (Sosoni, 2014). Moreover, subtitling has been characterized as constrained translation (Sosoni, 2014); things such as characters per second, subtitle duration will unavoidably influence the translator's choices. Additionally, typical characteristics of spoken discourse that, in this case, influence, if not determine, the register and style of the "text", such as repetition, phatic expressions, discourse markers, slang etc., are omitted in subtitling due to the aforementioned constraints. Therefore, it is now clear that it would be extremely challenging to maintain the same register and style as the source video, but it is also important to mention that it was my intention to alter the register and style of the target video, as I did not think it was necessary to make an effort to keep those elements; in my opinion, they do not add to the text, the type of which is basically informative (according to Reiss's text typology).

5. Methodology

After watching the video from start to finish and setting a skopos for my target text, I proceeded with writing the source text/script into subtitles; more specifically, I first cut up the dialogue into subtitle blocks and then I divided each block into one or two lines, exactly what Gottlieb (2012) describes as macro and micro segmentation respectively (sometimes the segmentation in English ended up being different than that in Greek). Other than timing the original subtitles to the video (again, the timing of the original subtitles did not necessarily correspond to that of

the translated subtitles in the end), I decided not to omit any information or respect the constraints of subtitling in the source text; that is because the original subtitles would not be included in the final video and, most importantly, because the information or the size of information that would end up in the English subtitles could potentially differ from the Greek subtitles, so I wanted to allow for more flexibility when translating.

Then I started researching any unknown terminology and the official translation or transliteration of certain names, such as university departments, historical figures, paintings etc. (however, due to temporal and/or spatial reasons, using the official translation of some names was not possible, e.g. “Τμήμα Δημιουργικού Σχεδιασμού και Ένδυσης” is officially translated as “Department of Creative Design and Clothing”, but I used the name “Department of Fashion Design” instead). I did not deem it necessary to use parallel texts since the terminology in the source text was quite limited and the meaning of it was not at all obscure.

Before proceeding with the translation, I changed the settings on Subtitle Edit according to the Netflix guidelines: maximum number of two lines, 42 characters per single line, reading speed (for adult programs) at 17 characters per second, minimum duration at 5/6 of a second per subtitle event and maximum duration at 7 seconds per subtitle event.

Finally, I proceeded with the translation of the text, while taking all the constraints into account and employing the appropriate strategies that I will be further analysing later.

As I already said, I followed the Netflix guidelines for subtitling, but at the same time my choices were heavily influenced by Fotios Karamitroglou’s article *A Proposed Set of Subtitling Standards in Europe*.

a. Spatial Parameters

I positioned the subtitles on the bottom centre part of the screen or top centre part of the screen in case of a forced narrative or on-screen text covering the lower third part of the

screen. I used a maximum of two lines of subtitles at a time and segmented them according to criteria that I will discuss later. Regarding, the characters per line, I set a maximum of 42 characters. There are various opinions on this, but according to Gottlieb (2012), subtitles are becoming less condensed for a number of different reasons, one of them being the better reading abilities of the audience. So, the number of characters per line is, in my opinion, justified. I also used Arial for my subtitles, since sans-serif fonts are less complicated and do not hinder legibility (Karamitroglou, 1998). I chose white for the font colour.

b. Temporal Parameters

I set the minimum and maximum duration of a subtitle at one and seven seconds respectively, according to the Netflix guidelines. In general, I timed the subtitles to the audio, i.e. to the initiation of the utterance, unless the utterance started with a filled pause (e.g. subtitle 103). In that case, I timed the subtitle to the time the speaker starts talking (this is not applicable if the filled pause happens mid-sentence). For the out-time, I kept the subtitle on the screen for tenths of a second to a second (given that the scene did not change), or up to two in case extra reading time was needed, which was not really the case in this video. A very abrupt end to a subtitle would create a flashing effect and would probably leave the viewer with a negative impression. At the same time, a subtitle that lingers for too long could also create distrust towards the quality of the subtitle and doubt as to whether it corresponds to what has been said, at the time it has been said (Karamitroglou, 1998). Lastly, I set a minimum gap of two frames between subtitles, i.e. 80 milliseconds, at a 25 frame rate.

All in all, ‘transparent cueing’ is of paramount importance because “it gives the audience the feeling of understanding the film, forgetting what language it was in.” (Gottlieb, 1994, p. 116).

6. Subtitling problems and strategies used to address them

a. Punctuation, letter case and forced narratives.

I did not use ellipses with consecutive subtitles; if the sentence continued from one subtitle to the next, I used the appropriate punctuation (e.g. comma) or no punctuation at all at the end of the first subtitle, as suggested by Netflix (e.g. a) Fashion and revolution,/in my opinion, can be combined,/since fashion is innovative and pioneering. b) I focused mainly on the pants/and the puff sleeves...). If the sentence did not continue over to another subtitle, I simply used a full stop (e.g. The Evzones' uniform/could be worn by women too.).

I italicized only when the name of a painting was mentioned (e.g. *Describing the naval battle of Spetses.*).

I used all caps only for forced narratives. In the beginning of the video, when the text “Not everyone is an artist, but everyone is a fucking critic” appears, I did not write a forced narrative at all because the text is visible and already in English. However, when the name Constantinos Lykoudis appears, I used a forced narrative because the on-screen text, even though visible, is not very clear. I was sceptical regarding the forced narratives where the name of the interviewees appeared. At first, I did not deem it necessary to disrupt the subtitle in order to transcribe the name of the speaker, but I realized that to an English-speaking person it might have been unclear that it was the name of the speaker that appeared on-screen. Having a forced narrative would also be helpful in case the viewer wanted to research the speaker and their work. Therefore, I decided to include a transcription of each name, either by splitting the subtitle and timing the forced narrative between the two split subtitles (e.g. I focused mainly on the pants.../ATHANASIOS VASILADIS/and the puff sleeves...), in which case I used an ellipsis at the end of the preceding subtitle and no ellipsis at the beginning of the following

subtitle, or by cutting the subtitle early, before the end of the utterance (or timing it after the utterance had started) in order to allow for adequate time and space for the forced narrative (e.g. and my experience with school and family./KATERINA DIMITRAKOPOULOU/On a personal level...). Regarding my choice to transcribe the name Κωνσταντίνος Λυκούδης as CONSTANTINOS LYKOUDIS, I did it according to how it was transcribed by the speaker himself to maintain consistency (the transcription of his name appears earlier in the video).

b. Subtitle segmentation

Another very important factor that heavily impacts the readability of the subtitles is the right segmentation. Firstly, I tried to keep the text to one line (e.g. So with that in mind, I decided to paint. [41 characters]), unless it exceeded character limitation. In every other case, I had to break the subtitle into two lines (e.g. It is a strong contrast [23 characters]/that described what happened. [29 characters]). Helene Reid (1990) distinguished among three types of segmentation: grammatical, which follows syntax and semantics (I also find the term ‘sense blocks’ very fitting, as employed by Wildblood in Gottlieb 2012) rhetorical, which follows the rhythm of speech and visual, which follows camera cuts (Reid in Gottlieb 2012).

I started segmenting the subtitle text as soon as I started writing the source script. Basically, I followed the rhythm of speech (rhetorical segmentation) which would be the same both for the Greek and the English text. When the rhythm speech allowed for it, I also tried to break the subtitle when speech crossed over a shot change (visual segmentation) so that it would not create a flashing effect of the subtitle to the audience (e.g. but in one of our lectures/the professor advised the students...). In case it was necessary for a subtitle to be carried over a shot change, I would move the in-time or out-time half a second either side of the shot change, although that was not really needed; the subtitles that crossed over a shot

change were long enough so that they would not create that flashing effect (e.g. Its unevenness represented the ground that was rocky.).

I believe that of all types of segmentation, grammatical segmentation was, in this case, the most challenging. Generally speaking, subtitle text should be segmented at the highest possible nodes. That means that in case a sentence does not fit in a one- or two-line subtitle, the segmentation on each of the lines should coincide with the highest syntactic node possible (Karamitroglou, 1998). Let's take the following subtitle for instance: "The first painting that came to mind was Delacroix's Greece." Of course, this does not fit into a one-line subtitle as it exceeds the 42-character limitation. Thus, I chose to segment it on the second node: "The first painting that came to mind/was Delacroix's Greece." This sentence is more readable than, for example, the following: "The first painting that came to mind was/ Delacroix's Greece." The first version of the subtitle presents a complete piece of information on each line compared to the second one.

c. Line length

Another thing to be considered in line segmentation is the line length. According to Netflix, a bottom-heavy pyramid shape subtitle is preferred. Even though I followed this rule when segmenting subtitles in the cases where it is possible (e.g. in order to show that back then [31 characters]/the clothes were in a similar condition. [40 characters]), I do not believe that it takes precedence over other types of segmentation (grammatical segmentation, for instance) (e.g. There have been major revolutions [33 characters]/by big fashion houses [21 characters]).

d. Text reduction

Earlier, I mentioned that subtitling has been characterized as constrained translation. In order for the subtitle text to respect the rules of subtitling, I had to make certain decisions in the translation process regarding the syntactic structure, among others.

One of the most common strategies I employed was changing the sentence from active to passive voice or vice versa. In my opinion, it is one of the safest options when it comes to condensing text since it does not usually affect the sentence semantically or pragmatically (depending, of course, on the amount of information). The stylistic features of the original, however, might be affected since the passive voice is used in more formal contexts a lot of the time, especially compared to the active voice. But if everything else is successfully conveyed, I believe it is a sacrifice worth making. Some examples in my target text include: “Τα γυρίσματα δεν γίνανε.” → “I didn’t hem the clothes.” (25 characters), instead of “The clothes weren’t hemmed.” (28 characters). I realise it is not a major difference in terms of character count, but the sentence in active voice flows as more readable too. Another example is the sentence “Το ρούχο μου είναι επηρεασμένο από τα ρούχα της εποχής” which became “The cape mimics the clothing of that time” (41 characters) instead of “The cape is inspired by the clothing of that time” (49 characters).

Another useful strategy is verbalizing or nominalizing. For instance, I translated the sentence “Γενικά, είναι όμορφη η ολοκλήρωση του σχεδίου.” into “Completing a design is beautiful.” (33 characters) instead of “The completion of a design is beautiful.” (40 characters).

I also omitted information that I considered redundant or information that was repeated either in the same subtitle or earlier in the video (e.g. “Το τουνελάκι που ήταν στο μανίκι, που το μανίκι μάζευε και μάκραινε” became “The gathered sleeve”, “Το ρούχο μου είναι μία μάλλινη κάπα που έχει πιέτες περιμετρικά” became “I made a wool pleated cape”).

Due to the constraints of subtitling and all the measures that one takes in order to respect those constraints, it might seem contradictory to add information to the target text. Incomplete sentences are very common in spoken discourse but their appearance in subtitles would leave the viewer puzzled. Thus, I decided to add information wherever it was necessary, even if that

resulted in longer structures. One such example is the following: “Κυρίως τα παντελόνια που φορούσαν/είτε τους όγκους που είχαν τα μανίκια,/αυτό το κομμάτι/που υπήρχε στην ελληνική μόδα της εποχής/αλλά στο οθωμανικό ήταν πιο έντονο.” I realise that the subtitles that precede these complete the meaning and convey the message that the speaker is trying to communicate, nonetheless they cannot stand on their own in written language. So, I translated it into “I focused mainly on the pants/and the puff sleeves/which were present/in the Greek fashion of that time/but were more common in Ottoman dress.”

7. Conclusion

All in all, I faced many difficulties in my translation; but by analysing the source text, by setting a skopos for the target text and by having an abundance of subtitling strategies to choose from, I was able to successfully address those difficulties.

Subtitling is a rather challenging type of translation; it calls for excellent knowledge of both the source and target language and culture, but it also calls for creativity, resourcefulness and critical thinking in order to single out the correct information that respects the constraints of subtitling and effectively conveys the message (while retaining its stylistic, semantic and pragmatic features) to the target audience. If these criteria are met, then the subtitler's labour will result in a successful translation and, therefore, a smooth viewing experience.

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