

ΙΟΝΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ
ΣΧΟΛΗ ΑΝΘΡΩΠΙΣΤΙΚΩΝ ΕΠΙΣΤΗΜΩΝ
ΤΜΗΜΑ ΞΕΝΩΝ ΓΛΩΣΣΩΝ ΜΕΤΑΦΡΑΣΗΣ ΚΑΙ ΔΙΕΡΜΗΝΕΙΑΣ



ΠΤΥΧΙΑΚΗ ΕΡΓΑΣΙΑ
ΤΙΤΛΟΣ: ΥΠΟΤΙΤΛΙΣΜΟΣ ΣΤΑ ΕΛΛΗΝΙΚΑ ΤΗΣ ΤΑΙΝΙΑΣ ΜΙΚΡΟΥ ΜΗΚΟΥΣ *RUBY* ΚΑΙ
ΣΧΟΛΙΑΣΜΟΣ ΤΗΣ ΔΙΑΔΙΚΑΣΙΑΣ

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Abstract

The following project comprises an analysis and subtitling of an original text, namely of the short film *Ruby* (2018), and then an analysis of the methods and strategies used during this process. This project examines, thus, subtitling difficulties, like cultural transfers, and explains how these were tackled.

1. Introduction

The present dissertation includes the English and Greek subtitles of the short film *Ruby*, an analysis of the film and a discussion of the challenges its subtitling posed, as well as an in-depth justification of the choices made and the solutions provided.

This particular video was chosen on the grounds of the dissertation requirements. Duration and difficulty level include some of these requirements, but also the presence of cultural and comical elements; elements spotted in a wide variety of subtitling assignments, thus functioning as a sample of an average subtitling project.

After a first analysis of the contents of the film and examination of the topics that may possibly arise while subtitling it, theory covering these particular topics was collected and examined to function as a guidance. For instance, Bogucki (2004) covers a wide range of subtitling methods and norms, while Gouleti (2006) deals with topics like pragmatics and culture, and Díaz Cintas (2001) with transferring humour, to name but a few scholars. Then the actual subtitling of the film took place with the use of the 'Subtitle Edit' program, and any considerable problem worth mentioning was taken note of and transcribed to the commentary as of how it was dealt with, supported by the theory collected, on many occasions. Mainly subtitling-related issues, like time and space limits and cultural and comical transfer are to be anticipated.

2. English Subtitles

0001 00:00:24:24 00:00:27:12 27

Oh, Len, this
is getting ridiculous.

0002 00:00:28:02 00:00:30:01 27

If this is one of your crazy--

0003 00:00:30:05 00:00:31:05 27

No peeking, no.

0004 00:00:31:17 00:00:33:10 27

I'm not peeking.

0005 00:00:34:24 00:00:36:11 27

Oh, I just want a cup of tea.

0006 00:00:36:19 00:00:38:15 27

My feet are sore and I don't--

0007 00:00:38:20 00:00:39:10 27

I'm sorry love.

0008 00:00:39:14 00:00:41:06 27

I just want it all to be perfect.

0009 00:00:41:15 00:00:43:06 27

It's your namesake anniversary, after all.

0010 00:00:43:11 00:00:44:24 27

Well, get on with it then.

0011 00:00:45:12 00:00:46:12 27

Okay, sorry love.

0012 00:00:53:22 00:00:55:18 27

I think I tied the knot a bit too good.

0013 00:00:55:22 00:00:57:01 27

Oh for crying out loud.

0014 00:00:57:08 00:00:58:09 27

It's all right, don't panic.

0015 00:00:58:13 00:01:00:11 27

Ah, Ruby, come on, let me do it.

0016 00:01:00:14 00:01:01:15 27

Okay, fine.

0017 00:01:03:13 00:01:06:18 27

Ta-da, happy ruby
anniversary, Ruby darling.

0018 00:01:06:22 00:01:07:22 27

What do you think?

0019 00:01:08:22 00:01:10:03 27

What is this is?

0020 00:01:10:07 00:01:11:15 27

It's for us, you and me.

0021 00:01:12:02 00:01:13:12 27

Isn't she a cracker.

0022 00:01:14:14 00:01:15:18 27

Is this a joke?

0023 00:01:15:20 00:01:17:04 27

A joke? No, not at all.

0024 00:01:17:18 00:01:18:18 27

Do you not like it?

0025 00:01:18:23 00:01:20:21 27

I pulled a lot of strings to get this.

0026 00:01:21:01 00:01:22:12 27

Fella said it was top quality.

0027 00:01:22:15 00:01:24:16 27

Lovely soft spot with
your favourite view.

0028 00:01:24:20 00:01:26:04 27

He says it'll last forever.

0029 00:01:31:18 00:01:32:21 27

It's a grave.

0030 00:01:33:09 00:01:35:05 27

You weren't expecting that, were you?

0031 00:01:36:04 00:01:38:20 27

Huh, no, Leonard, I
must confess, I wasn't.

0032 00:01:39:00 00:01:40:13 27

Yes, yes yes yes, yes.

0033 00:01:40:17 00:01:42:05 27

What is wrong with you?

0034 00:01:42:12 00:01:44:15 27

-What's up?
-It's a grave.

0035 00:01:45:08 00:01:48:00 27

It's our ruby anniversary
and you've bought me a grave.

0036 00:01:48:17 00:01:50:07 27

A really nice grave.

0037 00:01:50:20 00:01:51:20 27

-Huh.
-You love it here.

0038 00:01:51:21 00:01:54:11 27

Look, the Mourns, the
beach we used to walk on,

0039 00:01:54:15 00:01:56:01 27

the best view in the world.

0040 00:01:56:20 00:02:00:03 27

And, I brought us a picnic.

0041 00:02:01:03 00:02:01:23 27

It's a grave.

0042 00:02:02:02 00:02:04:10 27

You're not gonna be taking in
the blessed view.

0043 00:02:04:14 00:02:06:13 27

Oh, come on, Ruby, give it a chance.

0044 00:02:07:06 00:02:08:16 27

Here, try it out.

0045 00:02:08:20 00:02:09:20 27

What?

0046 00:02:10:07 00:02:13:12 27

Oh yes, oh this is very nice.

0047 00:02:14:16 00:02:16:03 27

Oh, it's actually quite comfortable.

0048 00:02:16:07 00:02:18:07 27

Yeah, and, you can
still see the mountains

0049 00:02:18:11 00:02:19:15 27

If you crane your neck.

0050 00:02:19:19 00:02:22:07 27

Ah, I'm living in a nightmare.

0051 00:02:22:23 00:02:26:00 27

Of all the barmy, cock-a-doodle-doo
things you've done

0052 00:02:26:05 00:02:28:24 27

over the years, this
has to take the biscuit.

0053 00:02:29:12 00:02:30:16 27

Ah, no but, no, this is me

0054 00:02:30:20 00:02:32:14 27

actually being very practical this time.

0055 00:02:32:18 00:02:35:04 27

Hmm, the karate lessons for christmas.

0056 00:02:35:08 00:02:35:23 27

Yeah, I wanted you to be able

0057 00:02:36:02 00:02:37:18 27

protect yourself when I'm gone.

0058 00:02:38:21 00:02:41:12 27

The prostitute getup for my 60th.

0059 00:02:41:16 00:02:43:11 27

That was burlesque-themed nightwear.

0060 00:02:43:19 00:02:45:14 27

It looked a lot tamer on the website.

0061 00:02:45:21 00:02:47:16 27

-In front of everybody.
-Hmm.

0062 00:02:48:07 00:02:52:08 27

Oh the claymore sword for our silver.

0063 00:02:52:22 00:02:55:04 27

Well you were big into
Braveheart at the time.

0064 00:02:56:07 00:02:59:06 27

At least it had the virtue
of actually being silver.

0065 00:02:59:23 00:03:03:23 27

What has a cemetery plot got
to do with a ruby anniversary?

0066 00:03:04:07 00:03:05:23 27

I'm sure there must be some logical

0067 00:03:06:02 00:03:08:04 27

and fascinating connection in your head.

0068 00:03:09:11 00:03:11:06 27

The flowers are red.

0069 00:03:12:18 00:03:15:13 27

You could've bought
me some ruby earrings.

0070 00:03:15:17 00:03:16:20 27

Or a necklace.

0071 00:03:17:21 00:03:19:04 27

Or a broach.

0072 00:03:19:22 00:03:24:00 27

I mean nothing extravagant,
just, just nice and normal.

0073 00:03:27:01 00:03:28:11 27

Where's the fun in that?

0074 00:03:28:15 00:03:31:10 27

Are you calling this fun,
imagining us dead and buried?

0075 00:03:32:11 00:03:33:21 27

Well, we're not
getting any younger love.

0076 00:03:34:19 00:03:36:00 27

Oh, I'm only 63.

0077 00:03:36:14 00:03:38:02 27

Well, you can never start too early.

0078 00:03:38:07 00:03:40:19 27

My dad had his plot booked
from the day he turned 40.

0079 00:03:40:23 00:03:42:24 27

Well, that doesn't surprise
me about your father.

0080 00:03:43:11 00:03:45:09 27

Mind you, at least he didn't present it

0081 00:03:45:13 00:03:47:20 27

to your mother as an anniversary gift.

0082 00:03:48:09 00:03:50:09 27

Well, pops didn't have much imagination.

0083 00:03:50:24 00:03:53:12 27

Oh, and you have too much imagination.

0084 00:03:54:10 00:03:55:19 27

Honestly, Leonard.

0085 00:03:58:04 00:04:05:24 27

Just once, I mean, the
picnic, great, sweet idea.

0086 00:04:07:22 00:04:09:05 27

But on a grave.

0087 00:04:10:08 00:04:12:06 27

I thought you loved it here.

0088 00:04:12:20 00:04:14:19 27

You said you wanted to be buried here.

0089 00:04:15:10 00:04:16:13 27

When did I say that?

0090 00:04:16:22 00:04:17:22 27

When?

0091 00:04:18:11 00:04:19:18 27

Back when we were 19 or something.

0092 00:04:20:11 00:04:21:16 27

Oh, I don't remember.

0093 00:04:22:15 00:04:24:13 27

We came down here on your moped.

0094 00:04:25:21 00:04:27:13 27

We sat on that very wall.

0095 00:04:28:10 00:04:30:13 27

We looked at the sunset and you said,

0096 00:04:31:12 00:04:32:17 27

"We should be buried here,

0097 00:04:33:23 00:04:36:19 27

"so we can gaze on that
view for all eternity."

0098 00:04:37:14 00:04:38:15 27

It was very romantic.

0099 00:04:39:07 00:04:40:06 27

You made a big impression on me.

0100 00:04:40:14 00:04:41:17 27

My moped.

0101 00:04:42:18 00:04:44:06 27

I never had a moped.

0102 00:04:44:20 00:04:45:24 27

You were driving the Mini

0103 00:04:46:03 00:04:47:20 27

by the time we were going out together.

0104 00:04:47:21 00:04:49:03 27

We went everywhere in it.

0105 00:04:51:05 00:04:53:04 27

Daisy McKeever had a moped.

0106 00:04:54:03 00:04:57:05 27

Remember Daisy who you
went out with before me.

0107 00:04:57:21 00:05:00:03 27

Old, Clown Hair McKeever.

0108 00:05:01:08 00:05:02:08 27

Hmm, remember her?

0109 00:05:03:16 00:05:04:16 27

What, no, that can't-

0110 00:05:09:24 00:05:10:16 27

Oh balls.

0111 00:05:12:11 00:05:15:20 27

So, you have just bought
me some other girls grave

0112 00:05:15:24 00:05:17:19 27

for our wedding anniversary.

0113 00:05:18:14 00:05:20:23 27

No, I mean, I can explain.

0114 00:05:21:11 00:05:22:18 27

I mean this is actually quite funny.

0115 00:05:23:03 00:05:24:11 27

We'll laugh about this tomorrow.

0116 00:05:24:15 00:05:26:23 27

Are you actually trying to hurt me?

0117 00:05:27:07 00:05:28:07 27

I'm trying to make you happy.

0118 00:05:28:12 00:05:30:10 27

Well, you're trying
in all the wrong ways.

0119 00:05:30:14 00:05:31:23 27

At least one of us is trying.

0120 00:05:34:22 00:05:36:09 27

Oh Rube, I didn't mean that.

0121 00:05:38:06 00:05:39:22 27

Ah Ruby, come back, baby.

0122 00:05:40:03 00:05:42:19 27

40 odd years of this insanity is enough.

0123 00:05:43:14 00:05:43:24 27

Ruby.

0124 00:05:44:16 00:05:46:13 27

I'm getting cremated.

0125 00:05:50:06 00:05:50:22 27

Ruby.

0126 00:05:51:19 00:05:54:08 27

Excuse me, beg your pardon,
excuse me, excuse me sorry.

0127 00:05:55:02 00:05:56:02 27

Ruby!

0128 00:06:26:14 00:06:27:09 27

Ruby.

0129 00:06:28:01 00:06:30:21 27

Len, just leave me alone.

0130 00:06:31:07 00:06:32:10 27

Shh, not so loud.

0131 00:06:32:15 00:06:34:04 27

What, there's no one here.

0132 00:06:36:23 00:06:38:19 27

Oh for god's sake.

0133 00:06:48:17 00:06:49:17 27

Come and have the picnic.

0134 00:06:50:05 00:06:53:21 27

Oh sod your picnic up your bottom.

0135 00:06:55:20 00:06:57:17 27

Or go have it with Chuckles McKeever.

0136 00:06:59:03 00:07:02:15 27

Come on, Ruby, that
was over 40 years ago.

0137 00:07:03:06 00:07:05:02 27

Well, it seems like she's the one

0138 00:07:05:06 00:07:07:02 27

who's fresh in your memory.

0139 00:07:07:19 00:07:09:24 27

She's the one you want
to spend eternity with.

0140 00:07:10:22 00:07:12:11 27

Hmm, gazing at the sunset.

0141 00:07:14:24 00:07:17:07 27

How many other girls did
you bring out here anyway?

0142 00:07:18:03 00:07:20:22 27

I'd no idea you were such
a Lothario in your youth.

0143 00:07:21:19 00:07:23:09 27

I wasn't, honestly.

0144 00:07:24:01 00:07:26:22 27

It was an easy mistake
to make, because it is-

0145 00:07:27:01 00:07:31:13 27

Why don't you save your
little hole for Daisy McKeever.

0146 00:07:31:17 00:07:35:06 27

I'm sure she's dying to
be buried in it with you.

0147 00:07:36:02 00:07:37:21 27

I think she died a few years back.

0148 00:07:38:20 00:07:41:13 27

Oh, did she fall off her a moped?

0149 00:07:43:18 00:07:45:24 27

Oh huh, that's a bit rough.

0150 00:07:47:09 00:07:50:00 27

Ah, I can't believe I'm
even having this exchange.

0151 00:07:50:24 00:07:51:24 27

It's surreal.

0152 00:07:53:05 00:07:54:21 27

I mean, I'm an educated person and you

0153 00:07:55:00 00:07:57:19 27

always end up making me
feel like I'm a headcase.

0154 00:07:58:07 00:07:59:01 27

Sorry love.

0155 00:07:59:09 00:08:02:24 27

Like I'm the dull, boring old battleaxe.

0156 00:08:03:20 00:08:04:20 27

No, that's not...

0157 00:08:12:17 00:08:15:02 27

You try so hard getting it right, Len.

0158 00:08:15:23 00:08:18:19 27

You don't even see, I don't
need all the,

0159 00:08:21:17 00:08:23:06 27

I just want a--
-I know.

0160 00:08:24:21 00:08:26:18 27

I know, I'm an idiot, Ruby.

0161 00:08:27:15 00:08:29:10 27

I don't deserve you and I never have.

0162 00:08:30:01 00:08:31:09 27

Oh, here we go again.

0163 00:08:31:13 00:08:34:08 27

It's not bloody about
deserving, just stop.

0164 00:08:34:09 00:08:35:14 27

Okay, sorry.

0165 00:08:35:24 00:08:38:18 27

it's just that, and I'm
not making excuses here,

0166 00:08:39:21 00:08:41:18 27

I suppose I remembered it as you

0167 00:08:41:22 00:08:42:22 27

because I wanted it to be you.

0168 00:08:44:13 00:08:45:13 27

It was always you.

0169 00:08:47:04 00:08:49:13 27

Ever since we were youngsters
and the school bus,

0170 00:08:50:12 00:08:52:03 27

you were so pretty and glamorous.

0171 00:08:52:20 00:08:54:03 27

The posh protestant girl.

0172 00:08:55:18 00:08:57:12 27

I was a wee skithery finion
from the Morgan side.

0173 00:08:57:17 00:08:59:13 27

I knew you were way out of my league.

0174 00:09:01:09 00:09:04:01 27

I figured if I
could get to be with you,

0175 00:09:05:07 00:09:07:21 27

I would spend the rest of my
life trying to make you happy.

0176 00:09:10:18 00:09:12:12 27

And every day I would go the extra mile

0177 00:09:13:03 00:09:16:05 27

to make sure you never had
an ordinary day and your life.

0178 00:09:16:20 00:09:20:11 27

Well, you certainly
succeeded on that front.

0179 00:09:21:02 00:09:24:14 27

And yes, now that I think
on it, it was a daft idea,

0180 00:09:25:18 00:09:27:00 27

even by my standards.

0181 00:09:28:22 00:09:31:16 27

But I just can't imagine
ever been apart from you.

0182 00:09:35:05 00:09:37:06 27

I suppose it makes sense.

0183 00:09:37:11 00:09:41:15 27

I mean, I suppose at our age it does

0184 00:09:41:19 00:09:43:19 27

to think about these things.

0185 00:09:44:16 00:09:45:22 27

It's scary get an old.

0186 00:09:46:11 00:09:47:20 27

Hmm, you can say that again.

0187 00:09:48:17 00:09:49:17 27

Don't.

0188 00:09:51:21 00:09:52:22 27

Kids are all grown up.

0189 00:09:53:09 00:09:54:13 27

They don't need us anymore.

0190 00:09:56:08 00:09:58:07 27

Sometimes it feels like you're standing

0191 00:09:58:09 00:09:59:19 27

on the edge of a big empty hole

0192 00:09:59:23 00:10:03:17 27

and you're just, sometimes
I can't shake the feeling

0193 00:10:03:21 00:10:07:14 27

that in the end, we always wind up alone.

0194 00:10:08:13 00:10:10:15 27

Hmm, you know I don't
like this kind of talk.

0195 00:10:11:03 00:10:14:11 27

The one thing that keeps
me chipper is knowing

0196 00:10:14:15 00:10:16:03 27

that you're beside me.

0197 00:10:18:01 00:10:19:15 27

And that a hundred years from now

0198 00:10:20:03 00:10:23:11 27

some kids will come round
here on their hover boards,

0199 00:10:23:20 00:10:26:06 27

and they'll see that there
was a wee couple called Ruby

0200 00:10:26:10 00:10:29:10 27

and Leonard, and they'll
wonder what we were like,

0201 00:10:30:15 00:10:33:12 27

and were we happy, and were we in love.

0202 00:10:35:20 00:10:36:20 27

Were we happy?

0203 00:10:40:10 00:10:41:02 27

We were.

0204 00:10:43:21 00:10:44:21 27

Were we in love?

0205 00:10:48:13 00:10:51:07 27

Against all my better judgment.

0206 00:11:05:16 00:11:06:16 27

I wasn't posh.

0207 00:11:07:00 00:11:08:18 27

You were a bit up yourself, in fairness.

0208 00:11:11:08 00:11:13:02 27

Why do you put up with me?

0209 00:11:13:14 00:11:15:22 27

I'm such a spoiled old biddy.

0210 00:11:18:05 00:11:19:10 27

Because your everything.

0211 00:11:26:13 00:11:27:21 27

I don't deserve you.

0212 00:11:29:19 00:11:32:09 27

I got you a wee dress,
to give you a later.

0213 00:11:32:14 00:11:32:20 27

It's red.

0214 00:11:32:24 00:11:34:14 27

It's not even a bit burlesque.

0215 00:11:34:18 00:11:39:04 27

And, opera tickets.

0216 00:11:39:21 00:11:41:01 27

You hate opera.

0217 00:11:42:23 00:11:44:01 27

I'll bring my iPod.

0218 00:11:50:00 00:11:51:08 27

So, what's in the sandwiches?

0219 00:11:56:22 00:11:58:06 27

Ah, oh this is nice.

0220 00:11:58:21 00:11:59:12 27

Aye.

0221 00:12:05:20 00:12:06:23 27

And afterwards we can take

0222 00:12:07:02 00:12:08:02 27

a nice wee walk on the strand.

0223 00:12:08:18 00:12:10:05 27

Ah, it always rains.

0224 00:12:10:18 00:12:12:13 27

-Hey?

-Do you not remember?

0225 00:12:12:24 00:12:14:19 27

Anytime we'd go and have
a walk on that beach,

0226 00:12:14:20 00:12:16:02 27

it would inevitably rain

0227 00:12:16:06 00:12:17:08 27

and we'd have to get back in the car.

0228 00:12:17:16 00:12:18:22 27

Every single time.

0229 00:12:19:12 00:12:22:01 27

Sure, it's grand today.

0230 00:12:23:07 00:12:24:07 27

Aye.

0231 00:12:26:23 00:12:29:11 27

I suppose I should give you your present.

0232 00:12:30:15 00:12:32:13 27

You've already given me the shirt.

0233 00:12:33:14 00:12:35:19 27

Ah, it's just a stupid wee thing really.

0234 00:12:36:08 00:12:37:18 27

It's something I made.

0235 00:12:38:16 00:12:41:07 27

Well, don't keep me
in suspense big girl.

0236 00:12:50:04 00:12:51:02 27

Slippers.

0237 00:12:51:06 00:12:52:07 27

Ruby slippers.

0238 00:12:54:03 00:12:55:15 27

Oh, now I get it.

0239 00:12:56:05 00:12:57:14 27

Like in the Wizard of Oz.
-Exactly.

0240 00:13:00:24 00:13:02:05 27

Oh, I told you it was stupid.

0241 00:13:03:10 00:13:05:02 27

Maybe I was trying to out-daft you.

0242 00:13:05:10 00:13:06:19 27

Huh, some chance.

0243 00:13:08:17 00:13:10:03 27

There's no place like home.

0244 00:13:10:07 00:13:11:16 27

Yes, okey, big joke.

0245 00:13:12:11 00:13:13:13 27

I love them Rube.

0246 00:13:16:06 00:13:19:06 27

Here, do you mind the
time back in the '80s,

0247 00:13:19:12 00:13:22:16 27

one hot summer night we,
snuck in here and we did it,

0248 00:13:23:09 00:13:24:18 27

on that tombstone there.

0249 00:13:30:03 00:13:32:17 27

Jesus, please tell me that was us.

0250 00:13:33:16 00:13:34:23 27

Aye, that was us.

0251 00:13:35:23 00:13:36:23 27

Thank god.

0252 00:13:37:18 00:13:38:18 27

Here, do you think we should--

0253 00:13:38:22 00:13:40:10 27

Absolutely not.

0254 00:13:41:00 00:13:42:20 27

No, probably best.

0255 00:13:43:24 00:13:45:04 27

That was the start of my piles.

0256 00:13:45:09 00:13:46:02 27

Hmm.

0257 00:14:00:24 00:14:02:15 27

Right, what about that walk?

0258 00:14:02:19 00:14:04:02 27

Ah, that'd be nice.

0259 00:14:05:09 00:14:09:04 27

-Ah here.
-Ah, another day then.

0260 00:14:13:00 00:14:15:13 27

"The lord is my
shepherd, I shall not want.

0261 00:14:16:17 00:14:19:03 27

"in nettles of green
grass, he lets me lie.

0262 00:14:20:07 00:14:21:22 27

"through the waters repose he leads me.

0263 00:14:22:13 00:14:24:05 27

"There he revives my soul.

0264 00:14:25:09 00:14:27:08 27

"He guides me by--"
-Ah Ruby.

0265 00:14:28:11 00:14:29:21 27

Why did you go and leave me?

0266 00:14:31:17 00:14:33:10 27

Why would you do a thing like that?

0267 00:14:39:05 00:14:40:23 27

Ah, Ruby love, where are you?

0268 00:14:42:08 00:14:42:24 27

I'm here.

0269 00:14:45:10 00:14:46:06 27

Ruby.

0270 00:14:48:10 00:14:49:17 27

But, but you're--

0271 00:14:51:22 00:14:55:06 27

No offense, Ruby love, but you're dead.

0272 00:14:56:02 00:14:58:15 27

No offense, Len love, but so are you.

0273 00:14:59:03 00:15:01:12 27

You what?
-I went to years ago.

0274 00:15:01:18 00:15:03:05 27

This is your funeral.

0275 00:15:03:10 00:15:04:17 27

I've been waiting for you.

0276 00:15:07:19 00:15:12:01 27

Holy, well that's some development.

0277 00:15:16:17 00:15:18:02 27

Not a bad turnout.

0278 00:15:18:16 00:15:19:16 27

Mine was bigger.

0279 00:15:28:05 00:15:30:03 27

Will they be all right?

0280 00:15:30:12 00:15:31:12 27

Of course they will.

0281 00:15:32:23 00:15:34:02 27

How about that walk now?

0282 00:15:57:22 00:15:59:18 27

That's some view, isn't it?

0283 00:16:00:12 00:16:01:20 27

Best view in the world.

0284 00:16:11:09 00:16:12:18 27

So what do
you want for Christmas?

0285 00:16:13:04 00:16:15:16 27

From now on, I'll only
get you what you ask for.

0286 00:16:16:05 00:16:18:09 27

How about peace and quiet then.

0287 00:16:19:03 00:16:19:21 27

I can do that.

0288 00:16:22:23 00:16:23:23 27

What about harp lessons?

0289 00:16:24:02 00:16:26:01 27

-Ah Len.
-Sorry Love.

0290 00:16:28:20 00:16:30:24 27

Hey, what was that box set
you wanted before you died?

0291 00:16:31:03 00:16:32:09 27

I'll box you in a minute.

0292 00:16:32:14 00:16:34:04 27

Do they even have DVD players?

0293 00:16:34:13 00:16:36:04 27

Oh, for crying out loud.

3. Greek Subtitles

Max Characters Per Line: 36
Frame Rate: 25 fps
TimeCode Format: 25 frames/sec

0001 00:00:25:11 00:00:27:08 27

Λεν, αρχίζει να παραπάει πια!

0002 00:00:28:20 00:00:31:18 27

-Άλλο ένα τρελό σου...
-Μην κρυφοκοιτάς!

0003 00:00:31:24 00:00:33:12 27

Δεν κρυφοκοιτώ!

0004 00:00:35:04 00:00:38:07 27

Ένα τσάι ήθελα...τα πόδια μου πονάνε...

0005 00:00:38:16 00:00:41:14 27

Συγγνώμη, αγάπη,
αλλά ήθελα να είναι όλα τέλεια.

0006 00:00:41:16 00:00:43:06 27

Είναι η γιορτή μας, στην τελική.

0007 00:00:43:15 00:00:45:17 27

Ας τελειώνουμε, αν είναι.

0008 00:00:45:20 00:00:47:02 27

Εντάξει, συγγνώμη αγάπη.

0009 00:00:54:06 00:00:55:20 27

Νομίζω ότι το έσφιξα πολύ.

0010 00:00:55:23 00:00:57:00 27

Για όνομα του Θεού...

0011 00:00:57:10 00:01:00:10 27

Εντάξει, εντάξει, ηρέμησε.
Άσε εμένα να το κάνω.

0012 00:01:00:13 00:01:01:23 27

Καλά, εντάξει.

0013 00:01:04:15 00:01:08:08 27

Καλή μας σαρακοστή επέτειος γάμου,
Ρούμπι αγάπη. Τι λες;

0014 00:01:09:06 00:01:10:09 27

Τι είναι αυτό;

0015 00:01:10:13 00:01:12:10 27

Για μας είναι. Για μένα και για σένα.

0016 00:01:12:11 00:01:13:14 27

Δεν είναι τέλειο;

0017 00:01:14:17 00:01:15:17 27

Πλάκα κάνεις;

0018 00:01:15:21 00:01:17:04 27

Πλάκα; Όχι, όχι.

0019 00:01:17:18 00:01:18:19 27

Δεν σ' αρέσει;

0020 00:01:18:21 00:01:20:18 27

Έβαλα πολλά μέσα,
για να το αγοράσω.

0021 00:01:20:24 00:01:24:18 27

Μου είπαν ότι είναι άριστης ποιότητας.
Το μέρος με την αγαπημένη σου θέα.

0022 00:01:24:20 00:01:26:15 27

Μου είπαν θα κρατήσει για πάντα.

0023 00:01:32:00 00:01:33:07 27

Ένας τάφος είναι!

0024 00:01:34:01 00:01:35:01 27

Δεν το περίμενες, ε;

0025 00:01:36:04 00:01:39:03 27

Όχι, Λέοναρντ, δεν το περίμενα,
είναι η αλήθεια.

0026 00:01:39:11 00:01:40:11 27

Ναι!

0027 00:01:40:21 00:01:42:08 27

Τι τρέχει μαζί σου;

0028 00:01:42:12 00:01:43:12 27

Τι έγινε;

0029 00:01:43:13 00:01:44:13 27

Τάφος είναι.

0030 00:01:45:08 00:01:48:05 27

Είναι η σαρακοστή επτέιδός μας
και εσύ μου πήρες έναν τάφο.

0031 00:01:48:21 00:01:50:07 27

Έναν πολύ ωραίο τάφο.

0032 00:01:50:21 00:01:52:03 27

Σου αρέσει εδώ. Κοίτα!

0033 00:01:52:14 00:01:56:16 27

Τα βουνά, η παραλία που περπατούσαμε,
η καλύτερη θέα στον κόσμο...

0034 00:01:56:19 00:01:57:19 27

...και...

0035 00:01:59:01 00:02:00:14 27

Μας έφερα και τπικ-νικ.

0036 00:02:01:03 00:02:04:19 27

Τάφος είναι! Δεν μπορείς
να απολαμβάνεις την ευλογημένη τη θέα!

0037 00:02:04:22 00:02:06:19 27

Έλα τώρα Ρούμπι, δεν το δοκίμασες καν.

0038 00:02:07:05 00:02:08:17 27

Ορίστε. Δοκίμασέ το.

0039 00:02:08:21 00:02:09:21 27

Τι;

0040 00:02:11:07 00:02:13:04 27

Αα ναι! Πολύ ωραία είναι.

0041 00:02:14:23 00:02:16:19 27

Είναι και πολύ βολικό.

0042 00:02:16:23 00:02:20:00 27

Και...μπορείς να δεις και τα βουνά,
αν γυρίσεις το κεφάλι σου.

0043 00:02:20:01 00:02:21:14 27

Ζω έναν εφιάλτη.

0044 00:02:22:22 00:02:27:03 27

Από όλα τα ζουρλά και παιδιάστικα
που έκανες αυτά τα χρόνια

0045 00:02:27:04 00:02:28:16 27

αυτό κερδίζει το βραβείο.

0046 00:02:29:14 00:02:32:15 27

Όχι, όχι! Αυτή τη φορά
είμαι πολύ πρακτικός.

0047 00:02:33:15 00:02:35:11 27

Τα χριστουγεννιάτικα μαθήματα καράτε.

0048 00:02:35:15 00:02:38:01 27

Ήθελα να μπορείς να προστατεύεσαι,
όταν εγώ φύγω.

0049 00:02:39:00 00:02:41:07 27

Τα ρούχα ιερόδουλης για τα 60 μου.

0050 00:02:41:08 00:02:43:16 27

Σέξι εσώρουχα ήταν.

0051 00:02:43:22 00:02:45:17 27

Φαινόταν πολύ πιο απλά στο ίντερνετ.

0052 00:02:46:01 00:02:47:13 27

Μπροστά στους πάντες.

0053 00:02:49:14 00:02:52:21 27

Το ασημένιο σπαθί
για την τριακοστή μας επέτειο.

0054 00:02:52:22 00:02:54:15 27

Σου άρεσαν οι πολεμιστές τότε.

0055 00:02:56:07 00:02:59:06 27

Τουλάχιστον ήταν ασημένιο και όμορφο.

0056 00:02:59:24 00:03:03:20 27

Ένα κομμάτι νεκροταφείου
πως σχετίζεται με την επέτειό μας;

0057 00:03:04:06 00:03:08:04 27

Σίγουρα θα υπάρχει μια λογική
και εκπληκτική σύνδεση στο μυαλό σου.

0058 00:03:10:08 00:03:11:21 27

Τα λουλούδια είναι κόκκινα.

0059 00:03:12:18 00:03:15:12 27

Θα μπορούσες
να μου είχες πάρει κόκκινα σκουλαρίκια

0060 00:03:15:18 00:03:17:01 27

ή έναν κολιέ

0061 00:03:17:21 00:03:19:04 27

ή μια καρφίτσα, δηλαδή...

0062 00:03:19:21 00:03:21:15 27

...όχι τίποτα υπερβολικό, απλά...

0063 00:03:22:14 00:03:23:14 27

...απλά...

0064 00:03:24:08 00:03:25:16 27

...απλά και ωραία.

0065 00:03:26:24 00:03:29:12 27

-Δεν έχει πλάκα αυτό.
-"Πλάκα" το λες εσύ αυτό;

0066 00:03:29:13 00:03:31:16 27

Να μας φαντάζεσαι
πεθαμένους και θαμμένους;

0067 00:03:32:11 00:03:34:06 27

Γέροι γινόμαστε, όχι νέοι, αγάπη.

0068 00:03:34:17 00:03:36:04 27

63 είμαι!

0069 00:03:36:13 00:03:38:00 27

Ποτέ δεν είναι νωρίς.

0070 00:03:38:03 00:03:40:24 27

Ο πατέρας μου έκλεισε τον τάφο του
από όταν έγινε σαράντα.

0071 00:03:41:01 00:03:43:01 27

Δεν εκπλήσσομαι με τον πατέρα σου.

0072 00:03:43:10 00:03:44:11 27

Εσύ να ακούς.

0073 00:03:44:12 00:03:47:12 27

Τουλάχιστον δεν το έκανε δώρο επετείου
στη μητέρα σου.

0074 00:03:48:12 00:03:50:12 27

Ο μπαμπάκας μου
δεν είχε πολλή φαντασία.

0075 00:03:50:24 00:03:53:11 27

Κι εσύ έχεις υπερβολική φαντασία.

0076 00:03:54:10 00:03:56:02 27

Μα το Θεό, Λέοναρντ.

0077 00:03:58:00 00:03:59:08 27

Μια φορά μόνο.

0078 00:04:00:04 00:04:01:04 27

Δηλαδή...

0079 00:04:01:16 00:04:02:16 27

...ΤΟ ΠΙΚ-ΒΙΚ...

0080 00:04:04:01 00:04:05:01 27

...ωραίο...

0081 00:04:05:12 00:04:06:17 27

...καλή ιδέα.

0082 00:04:07:22 00:04:09:09 27

Αλλά στον τάφο;

0083 00:04:11:00 00:04:12:11 27

Νόμιζα σου άρεσε εδώ.

0084 00:04:12:20 00:04:14:20 27

Είχες πει ότι ήθελες να θαφτείς εδώ.

0085 00:04:15:09 00:04:16:16 27

Πότε το είπα εγώ αυτό;

0086 00:04:16:23 00:04:17:23 27

Πότε;

0087 00:04:18:06 00:04:19:24 27

Όταν ήμασταν 19 νομίζω.

0088 00:04:20:14 00:04:21:18 27

Δεν το θυμάμαι.

0089 00:04:22:13 00:04:24:11 27

Ήρθαμε εδώ με το παπάκι σου.

0090 00:04:25:24 00:04:27:20 27

Κάτσαμε σε ακριβώς αυτό το τοιχάκι

0091 00:04:28:11 00:04:33:03 27

κοιτούσαμε τη δύση του ηλίου,
και είπες: "εδώ πρέπει να θαφτούμε..."

0092 00:04:33:22 00:04:36:24 27

...για να αγναντεύουμε αυτή τη θέα

ΕΙΣ ΤΟΥΣ ΑΙΩΝΑΣ ΤΩΝ ΑΙΩΝΩΝ.

0093 00:04:37:14 00:04:38:24 27

Ήταν πολύ ρομαντικό.

0094 00:04:39:08 00:04:40:12 27

Είχα εντυπωσιαστεί.

0095 00:04:40:16 00:04:41:21 27

Με το παπτάκι μου;

0096 00:04:42:17 00:04:44:08 27

Εγώ ποτέ δεν είχα παπτάκι.

0097 00:04:44:19 00:04:47:15 27

Το μίνι κούπερ οδηγούσες,
όταν εμείς βγαίναμε ραντεβού.

0098 00:04:47:16 00:04:48:24 27

Παντού πήγαμε μ' αυτό.

0099 00:04:51:05 00:04:53:06 27

Η Ντέιζι Μακίβερ είχε ένα παπτάκι.

0100 00:04:54:02 00:04:57:16 27

Θυμάσαι την Ντέιζι,
που βγαίνατε μαζί πριν από εμένα;

0101 00:04:57:21 00:05:00:11 27

Η Μακίβερ που είχε μαλλί κλόουν.

0102 00:05:01:07 00:05:02:10 27

Τη θυμάσαι;

0103 00:05:03:15 00:05:04:20 27

Τι; Όχι, δεν...

0104 00:05:10:01 00:05:11:01 27

Γαμώτο.

0105 00:05:12:14 00:05:17:21 27

Όστε μόλις μου αγόρασες τον τάφο
κάποιας άλλης για την επέτειό μας.

0106 00:05:18:13 00:05:19:13 27

Όχι!

0107 00:05:19:23 00:05:21:07 27

Κάτσε να σου εξηγήσω!

0108 00:05:21:12 00:05:23:09 27

Βασικά είναι αστείο αυτό.

0109 00:05:23:15 00:05:26:19 27

-Θα το γελάμε μεθαύριο.
-Προσπαθείς όντως να με πληγώσεις;

0110 00:05:27:09 00:05:28:22 27

Προσπαθώ να σε κάνω χαρούμενη.

0111 00:05:28:24 00:05:32:03 27

-Το προσπαθείς χωρίς καμία επιτυχία.
-Τουλάχιστον εγώ προσπαθώ.

0112 00:05:34:24 00:05:37:04 27

Ρούμπι, δεν το εννοούσα έτσι.

0113 00:05:38:20 00:05:40:04 27

Ρούμπι, έλα πίσω, μωρό μου.

0114 00:05:40:09 00:05:43:05 27

40 χρόνια τρέλας είναι αρκετά.

0115 00:05:43:16 00:05:44:16 27

Ρούμπι!

0116 00:05:45:10 00:05:46:16 27

Πάω να θαφτώ.

0117 00:05:50:09 00:05:51:09 27

Ρούμπι!

0118 00:05:51:24 00:05:54:19 27

Συγγνώμη,
ζητώ συγγνώμη, συγχωρέστε με.

0119 00:05:55:03 00:05:56:03 27

Ρούμπι!

0120 00:06:26:15 00:06:27:15 27

Ρούμπι.

0121 00:06:28:01 00:06:30:09 27

Λεν, άσε με στην ησυχία μου.

0122 00:06:31:03 00:06:32:12 27

Σσος, μη φωνάζεις.

0123 00:06:32:15 00:06:34:18 27

Τι θες; Δεν είναι κανείς εδώ.

0124 00:06:36:22 00:06:38:14 27

Για όνομα του Θεού!

0125 00:06:48:17 00:06:50:04 27

Έλα να φάμε το πικ-νικ.

0126 00:06:50:08 00:06:52:15 27

Να βάλεις το πικ-νικ στον...

0127 00:06:53:10 00:06:54:10 27

...πισινό σου.

0128 00:06:55:19 00:06:57:18 27

Ή πάνε φα' το με την Μεκίβερ.

0129 00:06:59:03 00:07:00:10 27

Έλα τώρα, Ρούμπι.

0130 00:07:00:22 00:07:02:24 27

Πάνε πάνω από 40 χρόνια.

0131 00:07:03:17 00:07:06:11 27

Αυτήν φαίνεται να σκέφτεσαι όμως.

0132 00:07:07:19 00:07:10:00 27

Με αυτήν θέλεις
να περάσεις την αιωνιότητα.

0133 00:07:10:21 00:07:12:20 27

"Να αγναντεύουμε τη δύση του ηλίου".

0134 00:07:15:03 00:07:17:12 27

Πόσες άλλες έφερες εδώ, τέλος πάντων;

0135 00:07:18:03 00:07:20:22 27

Δεν ήξερα ότι ήσουν τόσο γυναικάς,
όταν ήσουν νέος.

0136 00:07:21:16 00:07:22:16 27

Δεν ήμουν.

0137 00:07:22:19 00:07:23:19 27

Αλήθεια.

0138 00:07:24:00 00:07:26:17 27

Ένα απλό λάθος έκανα, επειδή...

0139 00:07:27:01 00:07:31:03 27

Γιατί δεν κρατάς τον ταφούλη σου
για την Ντέιζι Μεκίβερ;

0140 00:07:31:22 00:07:35:05 27

Είμαι σίγουρη ότι ψοφάει
να θαφτεί εκεί μαζί σου.

0141 00:07:36:03 00:07:38:07 27

Νομίζω πέθανε πριν από λίγα χρόνια.

0142 00:07:39:21 00:07:41:16 27

Έπεσε από το παπτάκι της;

0143 00:07:44:19 00:07:46:06 27

Αυτό είναι λίγο κακό.

0144 00:07:47:19 00:07:50:04 27

Δεν το πιστεύω καν
ότι κάνουμε τέτοια συζήτηση.

0145 00:07:50:20 00:07:52:01 27

Είναι σουρεαλιστική.

0146 00:07:53:03 00:07:57:16 27

Ενώ είμαι μορφωμένη εσύ πάντα
με κάνεις να αισθάνομαι σαν παλαβή.

0147 00:07:58:07 00:07:59:07 27

Συγγνώμη αγάπη.

0148 00:07:59:12 00:08:02:15 27

Σαν να είμαι μια βαρετή παλιοστρίγγλα.

0149 00:08:03:20 00:08:05:05 27

Όχι, δεν είσαι...

0150 00:08:12:17 00:08:15:03 27

Προσπαθείς τόσο πολύ
να κάνεις το σωστό, Λεν

0151 00:08:15:22 00:08:17:08 27

που δεν βλέπεις καν ότι...

0152 00:08:17:18 00:08:19:16 27

...δεν τα χρειάζομαι όλα αυτά τα...

0153 00:08:21:16 00:08:22:19 27

Θέλα απλά...

0154 00:08:22:20 00:08:23:20 27

Το ξέρω.

0155 00:08:24:19 00:08:25:19 27

Το ξέρω.

0156 00:08:25:21 00:08:27:05 27

Είμαι χαζός, Ρούμπι.

0157 00:08:27:11 00:08:29:21 27

Δεν σ' αξίζω και ποτέ δεν σ' αξίζα...

0158 00:08:30:01 00:08:31:02 27

Πάμε πάλι!

0159 00:08:31:10 00:08:34:02 27

Δεν έχει να κάνει με το τι αξίζεις,
σταμάτα πια!

0160 00:08:34:08 00:08:35:15 27

Οκέι, συγγνώμη!

0161 00:08:35:23 00:08:38:11 27

Δεν βρίσκω δικαιολογίες, όμως.

0162 00:08:39:20 00:08:43:21 27

Μάλλον θυμόμουν ότι ήσουν εσύ,
επειδή θα ήθελα να ήσουν εσύ.

0163 00:08:44:13 00:08:45:23 27

Πάντα εσύ ήσουν.

0164 00:08:47:04 00:08:49:21 27

Από τότε που ήμασταν μικρά
στο σχολικό λεωφορείο

0165 00:08:50:08 00:08:52:09 27

ήσουν τόσο όμορφη και εντυπωσιακή.

0166 00:08:52:20 00:08:54:15 27

Η ντίβα, προτεστάντισσα κοπέλα.

0167 00:08:55:07 00:08:57:21 27

Εγώ ήμουν ένας μικρούλης
που περνούσε απαρατήρητος

0168 00:08:57:24 00:08:59:17 27

και εσένα δεν σε έφτανα με τίποτα.

0169 00:09:01:10 00:09:04:08 27

Αποφάσισα πως αν μπορούσα να σ' έχω...

0170 00:09:05:11 00:09:08:23 27

...θα προσπαθούσα να σε κάνω χαρούμενη
για το υπόλοιπο της ζωής μου.

0171 00:09:10:19 00:09:12:19 27

Κάθε μέρα θα έκανα τα πάντα

0172 00:09:13:02 00:09:16:04 27

για να φροντίσω
να είναι η κάθε μέρα σου ιδιαίτερη.

0173 00:09:18:12 00:09:20:14 27

Αυτό σίγουρα το κατάφερες.

0174 00:09:21:01 00:09:22:01 27

Και ναι...

0175 00:09:22:05 00:09:24:16 27

τώρα που το σκέφτομαι,
ήταν χαζή η ιδέα μου

0176 00:09:25:17 00:09:27:07 27

ακόμη και για τα στάνταρ μου.

0177 00:09:28:22 00:09:32:08 27

Αλλά δεν μπορώ απλά
να με φανταστώ μακριά σου.

0178 00:09:35:04 00:09:37:02 27

Μάλλον έχεις κάποιο δίκιο.

0179 00:09:37:12 00:09:38:12 27

Δηλαδή...

0180 00:09:39:15 00:09:43:23 27

Μάλλον είναι λογικό
να το σκεφτόμαστε στην ηλικία μας.

0181 00:09:44:16 00:09:46:03 27

Είναι τρομακτικό να γερνάς.

0182 00:09:46:17 00:09:48:05 27

Αυτό ξαναπές το.

0183 00:09:48:20 00:09:49:20 27

Μην!

0184 00:09:51:21 00:09:53:08 27

Τα παιδιά μεγάλωσαν πια.

0185 00:09:53:11 00:09:55:05 27

Δεν μας χρειάζονται πλέον.

0186 00:09:56:07 00:10:00:18 27

Μερικές φορές είναι σαν να στέκεσαι
στην άκρη μιας μεγάλης τρύπας και...

0187 00:10:02:00 00:10:03:22 27

Μερικές φορές το συναίσθημα επιμένει

0188 00:10:03:24 00:10:05:04 27

και στην τελική...

0189 00:10:05:11 00:10:07:01 27

...μένουμε πάντα μόνοι.

0190 00:10:08:18 00:10:10:23 27

Δεν μ' αρέσει να μιλάω γι' αυτά.

0191 00:10:11:15 00:10:13:15 27

Το μόνο που με κάνει ευτυχή...

0192 00:10:14:15 00:10:16:19 27

...είναι να ξέρω ότι είσαι δίπλα μου.

0193 00:10:18:00 00:10:19:14 27

Και ότι σε 100 χρόνια

0194 00:10:20:03 00:10:23:13 27

κάποια παιδιά θα έρθουν εδώ
με τα ιπτάμενα πατίνια τους

0195 00:10:23:19 00:10:25:20 27

και θα δούνε
ότι εδώ υπήρχε ένα ζευγαράκι

0196 00:10:25:23 00:10:27:15 27

που το έλεγαν Ρούμπι και Λέοναρντ

0197 00:10:27:20 00:10:29:20 27

και θα αναρωτιούνται πως να ήμασταν

0198 00:10:30:14 00:10:31:23 27

και αν ήμασταν χαρούμενοι

0199 00:10:32:12 00:10:34:03 27

και αν ήμασταν ερωτευμένοι.

0200 00:10:35:20 00:10:37:02 27

Ήμασταν χαρούμενοι;

0201 00:10:40:12 00:10:41:15 27

Ήμασταν.

0202 00:10:43:20 00:10:45:09 27

Ήμασταν ερωτευμένοι;

0203 00:10:48:12 00:10:50:19 27

Όσο και να μην ήθελα.

0204 00:11:05:15 00:11:06:22 27

Δεν ήμουν ντίβα.

0205 00:11:07:01 00:11:09:08 27

Ήσουν λιγάκι ψωνισμένη, με το καλό.

0206 00:11:11:06 00:11:12:23 27

Γιατί με ανέχεσαι;

0207 00:11:13:13 00:11:16:00 27

Είμαι μια κακομαθημένη μπαμπόγρια.

0208 00:11:18:08 00:11:19:22 27

Γιατί είσαι τα πάντα.

0209 00:11:26:11 00:11:28:03 27

Εσύ δεν μου αξίζεις.

0210 00:11:29:19 00:11:32:15 27

Σου πήρα ένα φορεματάκι,
για να σου το δώσω μετά.

0211 00:11:32:18 00:11:34:18 27

Είναι κόκκινο και καθόλου ξετσίπωτο.

0212 00:11:34:22 00:11:35:23 27

Και...

0213 00:11:38:03 00:11:39:12 27

εισιτήρια για όπερα.

0214 00:11:39:20 00:11:41:14 27

Μα δεν σ' αρέσει η όπερα.

0215 00:11:42:24 00:11:44:18 27

Θα φέρω τα ακουστικά μου.

0216 00:11:50:01 00:11:51:23 27

Τα σάντουιτς τι έχουν μέσα;

0217 00:11:56:24 00:11:58:04 27

Αυτά είναι.

0218 00:12:05:20 00:12:08:14 27

Και μετά μπορούμε
να πάμε βολτούλα στην παραλία.

0219 00:12:08:16 00:12:09:24 27

Πάντα βρέχει.

0220 00:12:10:14 00:12:11:14 27

Ε;

0221 00:12:11:16 00:12:12:21 27

Δεν θυμάσαι;

0222 00:12:12:23 00:12:15:24 27

Κάθε φορά που πηγαίναμε για βόλτα
σε αυτήν την παραλία έβρεχε

0223 00:12:16:02 00:12:17:20 27

και έπρεπε να γυρίσουμε στο αμάξι.

0224 00:12:17:24 00:12:19:14 27

Κάθε μα κάθε φορά.

0225 00:12:21:01 00:12:22:16 27

Σήμερα είναι θαυμάσια.

0226 00:12:26:21 00:12:29:08 27

Ας σου δώσω κι εγώ το δώρο μου.

0227 00:12:31:01 00:12:32:24 27

Μου έδωσες ήδη την μπλούζα.

0228 00:12:33:10 00:12:35:21 27

Δεν είναι κάτι, μια χαζομάρα είναι.

0229 00:12:36:07 00:12:37:16 27

Κάτι που έφτιαξα.

0230 00:12:38:23 00:12:41:08 27

Μην με αφήνεις σε αναμμένα κάρβουνα!

0231 00:12:50:04 00:12:51:04 27

Παντόφλες;

0232 00:12:51:06 00:12:52:18 27

Κόκκινες παντόφλες.

0233 00:12:54:19 00:12:56:01 27

Τώρα το 'πιασα.

0234 00:12:56:07 00:12:57:24 27

Σαν Τον Μάγο του Οζ.

0235 00:13:00:23 00:13:02:14 27

Σου είπα ότι ήταν χαζό.

0236 00:13:03:04 00:13:05:11 27

Ίσως προσπαθούσα να ξεπεράσω εσένα.

0237 00:13:05:19 00:13:07:04 27

Που τέτοια τύχη.

0238 00:13:08:16 00:13:10:09 27

Σπίτι μου σπιτάκι μου.

0239 00:13:10:16 00:13:11:23 27

Ναι, καλό αστείο.

0240 00:13:12:11 00:13:14:00 27

Τα λάτρεψα, Ρούμπι!

0241 00:13:17:11 00:13:19:14 27

Θυμάσαι πριν από πολλά χρόνια

0242 00:13:19:17 00:13:22:23 27

που μια μέρα το καλοκαίρι
ήρθαμε κρυφά εδώ, και το κάναμε

0243 00:13:23:09 00:13:24:21 27

πάνω στην ταφόπλακα.

0244 00:13:30:03 00:13:31:05 27

Παναγιά μου.

0245 00:13:31:12 00:13:33:06 27

Πες μου ότι ήμασταν εμείς.

0246 00:13:34:01 00:13:35:11 27

Εμείς ήμασταν.

0247 00:13:36:02 00:13:37:02 27

Χριστέ μου.

0248 00:13:37:20 00:13:39:24 27

-Τι λες να...
-Αποκλείεται!

0249 00:13:41:20 00:13:43:02 27

Καλύτερα όχι.

0250 00:13:43:22 00:13:46:03 27

Έτσι ξεκίνησαν οι αιμορροΐδες μου.

0251 00:14:00:24 00:14:04:12 27

-Ωραία. Τι λες να πάμε βόλτα;
-Ωραία θα ήταν.

0252 00:14:05:21 00:14:06:21 27

Να 'μαστε.

0253 00:14:07:21 00:14:09:06 27

Άλλη μια μέρα.

0254 00:14:13:04 00:14:18:10 27

Ἀνάπαυσον, ὁ Θεὸς τὸν δοῦλόν σου,
καὶ κατάρταξον αὐτὸν ἐν Παραδείσῳ...

0255 00:14:26:13 00:14:27:16 27

Αχ, Ρούμπι!

0256 00:14:28:12 00:14:30:00 27

Γιατί με άφησες μόνο;

0257 00:14:31:18 00:14:33:19 27

Γιατί να μου το κάνεις αυτό;

0258 00:14:39:05 00:14:41:07 27

Ρούμπι, αγάπη, πού είσαι;

0259 00:14:42:08 00:14:43:11 27

Εδώ είμαι.

0260 00:14:45:10 00:14:46:10 27

Ρούμπι!

0261 00:14:48:11 00:14:49:14 27

Μα είσαι...

0262 00:14:51:22 00:14:53:17 27

Δεν θέλω να σε πληγώσω αγάπη...

0263 00:14:53:21 00:14:55:04 27

...αλλά έχεις πεθάνει.

0264 00:14:56:01 00:14:58:17 27

Δεν θέλω να σε πληγώσω αγάπη,
αλλά κι εσύ το ίδιο.

0265 00:14:59:03 00:15:00:03 27

Τι πράγμα;

0266 00:15:00:07 00:15:03:02 27

Εγώ έφυγα πριν από χρόνια.
Αυτή είναι η δική σου κηδεία.

0267 00:15:03:09 00:15:04:14 27

Σε περίμενα.

0268 00:15:07:21 00:15:09:01 27

Έλα Χριστέ...

0269 00:15:10:19 00:15:12:07 27

Κοίτα εξέλιξη!

0270 00:15:16:20 00:15:18:07 27

Δεν ήρθαν και λίγοι.

0271 00:15:18:16 00:15:20:10 27

Εμένα ήρθαν περισσότεροι.

0272 00:15:28:08 00:15:29:20 27

Θα είναι εντάξει;

0273 00:15:30:13 00:15:32:00 27

Φυσικά και θα είναι.

0274 00:15:32:22 00:15:34:13 27

Τι λες να πάμε βόλτα τώρα;

0275 00:15:42:07 00:15:43:15 27

ΡΟΥΜΠΙ.

0276 00:15:58:04 00:15:59:11 27

Κοίτα θέα, ε;

0277 00:16:00:16 00:16:02:12 27

Η καλύτερη στον κόσμο.

0278 00:16:11:11 00:16:13:03 27

Για τα Χριστούγεννα τι θα ήθελες;

0279 00:16:13:07 00:16:15:18 27

Στο εξής,
θα σου παίρνω μόνο ό,τι μου ζητάς.

0280 00:16:16:06 00:16:18:14 27

Τότε τι λες για λίγη ηρεμία;

0281 00:16:19:03 00:16:20:11 27

Αυτό το 'χω.

0282 00:16:22:24 00:16:25:01 27

-Μαθήματα άρπας;
-Αχ βρε Λεν!

0283 00:16:25:06 00:16:26:14 27

Συγγνώμη αγάπη.

0284 00:16:28:17 00:16:31:05 27

Κι εκείνο το σετ κουτιών
που ήθελες πριν πεθάνεις;

0285 00:16:31:07 00:16:32:20 27

Θα σε κλείσω εγώ σε κουτί!

0286 00:16:32:24 00:16:34:11 27

Έχουν καν DVD players;

0287 00:16:35:01 00:16:36:18 27

Για όνομα του Θεού!

0288 00:16:53:10 00:16:56:07 27

ΣΕΝΑΡΙΟ ΚΑΙ ΣΚΗΝΟΘΕΣΙΑ: ΜΙΚΑΕΛ ΚΡΕΓΚ

0289 00:16:58:12 00:17:00:04 27

ΠΑΡΑΓΩΓΗ: ΛΑΪΑΜ ΚΡΕΓΚ

0290 00:17:02:01 00:17:04:06 27

ΠΑΡΑΓΩΓΗ: ΝΤΕΪΜΟΝ ΚΟΥΙΝ

0291 00:17:06:18 00:17:09:12 27

ΔΙΕΥΘΥΝΣΗ ΦΩΤΟΓΡΑΦΙΑΣ: ΤΖΙΜ ΚΡΕΓΚ

0292 00:17:11:10 00:17:13:04 27

ΜΟΝΤΑΖ: ΣΤΙΒ ΧΑΝΛΙ

0293 00:17:15:09 00:17:17:13 27

ΕΝΔΥΜΑΤΟΛΟΓΙΑ: ΡΟΥΘ ΧΑΝΤΕΡ

0294 00:17:19:16 00:17:21:18 27

ΑΙΣΘΗΤΙΚΗ: ΒΑΛΕΡΙ ΜΠΑΤΛΕΡ

0295 00:17:24:11 00:17:26:11 27

ΜΟΥΣΙΚΗ: ΝΤΕΪΒΝΤ ΓΚΕΡΑΘΙ

4. Analysis of the Original Film

The same person happens to be director and screenwriter of the short film: Michael Creagh. He was born and raised in Northern Ireland and after twenty years of working on the field of advertisement, he gradually turned to the Film and TV industry. Aside from *Ruby*, former productions of his include the documentary *Titanic: A Legend Born in Belfast* (2012) and another short film movie *The Crush* (2009) for which he became well-known, since it garnered various awards from film festivals (sdgi.ie). His production seems to be ranging in the subject field of social issues.

The short movie in question was completed and distributed in 2018 by *Network Ireland Television (NITV)*. It was also projected in a lot of film festivals, whereof it garnered awards. The subject field of the sixteen-minute-long movie is social-biosophical: it is concerned with “life, love, anniversaries and strange gifts” as indicated by the secondary title of the movie (networkirelandtelevision.com, 2022). The movie is, hence, dramatic, although it includes plenty of comical hues. Being shoot in Northern Ireland and by and for (a) Northern Irelander(s), the film contains some local cultural references. It is a dialogue-based film, i.e. its plot is heavily dependent on verbal narration transferred by dialogues. The changes of scenes are few and the camera usually follows a ‘shot-reverse-shot sequencing’ of close-ups to demonstrate the dynamics of conversation (Zoe de Linde and Neil Kay, 1999: 31).

The movie starts in *media res* with a couple in a graveyard. The unfolding of the plot revolves around the concept of a couple celebrating the ‘Ruby anniversary’. With this as a background, the topic of the movie diverges and shifts to life matters in connection with love. The movie follows the usual exposition-climax-denouement structure of plot, with the climax being the couple’s fight and the denouement their reconciliation. The narration of the text is mainly based on the dialogue between the couple, as mentioned. The style of their dialogue is simple and casual and the register is informal/intimate (Newmark, 1988:14). As a result, the dialogue of the couple

exemplifies a spontaneous and interpersonal oral speech sample. Finally, the text type of the original is 'expressive' (Reiss qtd. in Nord, 2014: 92).

5. Analysis of the Subtitles

Taking as an example Nord's model of the *skopos* theory (2014), viewership and aim were analysed before starting the actual subtitling. The aim of the translation is equivalence with the original text, unless some adaptations need be made to ensure the target viewership's (TV) understanding.

The TV is deemed to be the same as the supposed Source Viewership (SV); namely mainly middle-aged people, as are the two protagonists, for reasons of self-identification with the subjects of the film. Aside from that, the viewership would possibly comprise people of all genders speaking the Greek language. Thus, the average viewer is considered to carry cultural knowledge pertaining of their own generation, display a mild tolerance to cultural differences, and a middle to low level of English knowledge (as happens to be the usual case with older generations in Greece). Most middle-aged people in Greece are also expected to be slower at reading subtitles, both because of the lower rate of literacy, when compared with today's younger generations, and because of being used to more convenient subtitling norms in the past. As Bogucki says: "What used to be a hard and fast rule (one subtitle per one screenshot) has gone with the ever-increasing pace of action in modern film productions." (2004).

Methods to tackle this issue —but also in general cases of subtitling— include following the SBS Style Guide 2000 on how to divide the units of language (qtd. in Bogucki, 2004), the characters per line (38 instead of 40), and simplified syntax structure. Evidently, "the simpler and more commonly used the syntactic structure of a subtitle, the least effort needed to decipher its meaning" (Georgakopoulou, 2009:23) and so do proper line breaks (Georgakopoulou, 2009).

Simple syntax structure also serves to the formation of an illusionary written oral speech. "What singles out the linguistic code in audiovisual texts is that in films [...] we are faced with a written text that has to appear oral and spontaneous" (Chaume,

2004:17). Oral speech is one part of the whole unit, aside from sound and images e.g., comprising a filmic product. The success of films, and by extension of cinema, lies in the perception of this whole constructed unit of illusions as a reality. Metz states: “In the cinema the subject’s knowledge [...] is dual. I know I am perceiving something imaginary [...] it is in me that it [this perceived-imaginary material] forms up into an organised sequence” (1982:48). Hence, if a subtitle is to be successful, it needs to add to the constructed illusion of the film, which in this case translates as creating as much of an oral and spontaneous written speech as possible.

Another factor needed to be taken into consideration which affects the render of the ST is the genre of the film. The one in question is a drama-comedy concerned with social-biosophical topics, as already mentioned. Kostopoulou highlights the importance of a movie genre when translating it and states that, since in a social-content movie dialogues comprise a core element of it, subtitles need to be more extensive and succinct (2006). Similarly, Georgakopoulou states: “when important information is not in the images but in the soundtrack, subtitlers should produce the fullest subtitles possible, to ensure that the viewers are not left behind” (2009:23), which applies greatly to the dialogue-based film examined.

Concerning the translation strategies followed, these stem from the aim of the translation as stated above. Since the function of the TT is intended to be the same as the ST, that means that the same expressive value of the Source Culture (SC) should, ideally, be transferred to the Target Culture (TC). This, inevitably calls for some cultural adaptation in some cases. Hence, the main translation strategy applied here was that of domestication and in more rare cases, that of foreignization (Venuti, 2000). This is, to an extent, in accordance with Gouleti’s opinion:

Ο υπο[τ]ιτιστής καλείται [να] επιτελέσει μία «πράξη εξισορρόπησης» (Gottlieb: 1998) καθώς θα πρέπει να βρει μια ισορ[ρ]οπία ανάμεσα στην επάρκεια της μετάφρασης σε σχέση με το ΚΠ και την αποδεξιμότητα του μεταφράσματος από τον πολιτισμό αφίξεως. [The subtitler is required to perform an “act of counterbalance” (Gottlieb: 1998) since they will have to find a balance between the translation adequacy in relation to the ST and the acceptability of the translation by the source culture] (2006:7).

6. Specific Subtitling Problems

6.1. Cultural References

The present section analyses specific subtitling related problems and the strategies employed to tackle them.

Beginning with the title of the movie, it is a mere name and following Diaz Cintas' typology, in this case, the title is not transliterated, but simply transferred as such (qtd. in Kostopoulou, 2006).

What might have been the most central issue of this subtitling project, is the Ruby Anniversary concept, which is also the excuse of the plot of the movie. It is a cultural celebration which takes place in some English-speaking parts of the world. It marks the 40th wedding anniversary of a couple, and ruby, the red gem, serves as a symbol of this enduring, passionate wedding. Hence, at this day the gifts interchanged include ruby as a material, or alternatively, something reminiscent of it. In any case, something red. 'Ruby' also happens to be the name of one of the two protagonists, which is why Leon feels an additional load of wanting "it all to be perfect [...] it's [her] namesake anniversary, afterall". As Gouleti mentions, it is the microcosm of the movie plot and the overall cultural reality creating its point of reference that form the situational environment in subtitling (2006).

Another element binding this celebration with the overall plot are icons transferred through the visual channel. At 03:09 Leon points at some red flowers and says: "The flowers are red" and at 12:28-13:14 Ruby gifts Leon with specifically "ruby slippers" for their anniversary. "The challenge for the translator, in cases involving translation of a text associated with icons, is usually to achieve a translation that respects coherence with the image", says Chaume (2004:19). Now, in the Greek target culture there is no such cultural celebration as the Ruby Anniversary. In a standard translation between two written texts there would perhaps be some margin for explaining this culture-bound celebration, but a subtitler does not have the luxury of using footnotes nor that of introductory comments to illustrate an unknown concept or a cultural

practice (Gouleti, 2006). When faced with cultural norms, traditions and institutions, the main concern of the subtitler would not usually be to achieve a literal translation of every spoken word, “but (s)he will be mostly guided by the intention of what the speaker wants to say, by editorial choices and content-related judgments” (Zojer, 2011:405).

Guided by these factors, what is exploited is the same value attributed, in both source and target cultures, to the wedding anniversary celebration and the symbolic-semantic load the colour red carries with it, which is afterall, evident in the phrase: “–What has a cemetery plot got to do with a ruby anniversary?” –“The flowers are red”. Hence it is best deemed to keep the coherence between the visual and the linguistic sign by exploiting the colour red as the carrier of a similar semantic and connotational load with the ruby stone. Thus ‘ruby anniversary’ is just translated as ‘επέτειος γάμου’ and ‘ruby’ as ‘κόκκινο’.

Again on the notion of cultural celebrations, another celebration of that type is mentioned, namely the silver, which instead of the forty, celebrates the twenty-five years of marriage. Neither this is included in the TT culture. What is different this time, is that there is no visual sign binding the subtitles to the image. Only the word “silver” is heard pretty clearly and “subtitling, where comparison of the original and the translation is immediate as long as the viewer has a working command of the source language, is continually subject to unprofessional ‘quality assessment’.” (Bogucki, 2004), while a subtitler has the average viewer in mind when asked to take a decision (Gouleti, 2006).

Taking into consideration the factors mentioned above and the TV, it can be inferred that there is room for some alteration of the original scripted dialogue in favour of the coherence of the plot. Thus, using as a pretext the contextual humorous conversation about gifts and the traits of the characters as presented in the film, it is chosen to formulate differently the original utterances, in order to avoid the viewer’s distraction, while at the same time building on the humorous conversation, character development, and keeping the translation of the word “silver” which is clearly heard and possibly understood by even the average receptor in question. e.g. “At least it had the virtue of actually being silver”→” Τουλάχιστον ήταν ασημένιο και όμορφο.” and

“the claymore sword for our silver” → “Το ασημένιο σπαθί για την τριακοστή μας επέτειο.”

6.2. Spatiotemporal Constraints

Very often there was a need to condense the original utterance to fewer words to match the strict margins of time allowed for subtitling. One example is the following: “A fella said it was top quality. Lovely, soft spot with your favourite view” → “Μου είπαν ότι είναι άριστης ποιότητας. Το μέρος με την αγαπημένη σου θέα.” According to studies conducted for this specific reason “At present, the minimum number of frames between subtitles is four [...] A single subtitle must remain on screen for at least twenty frames, enough for monosyllables to be read and comprehended by most literate members of the viewership.” (Bogucki, 2004). These allow the viewer to view the film with the least enjoyment reduction possible. Since the viewer of a subtitled product needs to split their attention to at least two different types of information: the action on the screen, and the subtitles, it makes it more difficult for them to sit back and enjoy the product (Georgakopoulou, 2009). Thus, only the core meaning and not a specific sequence of words can be preserved in a strictly timed transferring of information; unless there is a situational context that demands another method be followed.

Under a similar scope, at 14:12-14:27 there is an introductory scene of the funeral of Leonard. Here the original, probably protestant, psalm is altered to its respective orthodox for the TV to better understand the sudden change of scene. Nevertheless, only one line is transferred, indicatively of the funeral environment, and the rest is left untranslated since it is regarded as an unnecessary element to the plot and, by extension, an additional load to the viewer. Finally, at 14:54 there is a sign indicating us the tombstone of Rouby’s funeral. At the same time Leonard is informing us about it orally. Here we have what Baker calls ‘intersemiotic redundancy’ of the ‘verbal auditory’ and ‘verbal visual’ channel (qtd. in Bogucki, 2004). Since time and space constraints prohibit the transfer of both, and since there is no use in the first place, only the verbal auditory is being subtitled, leaving the verbal visual to act as a service to the former.

There are cases where the image/sound should speak instead of the translated subtitles. Georgakopoulou mentions, indicatively, that “aspects of interpersonal communication may be found in intonation, rhythm and the facial and kinesic movements that accompany the dialogue which are, to an extent, universal” (2009:25), and Díaz Cintas stresses the semiotic contribution of the image, which on many occasions is actually prioritised over the word and facilitates the transfer of humour (2001). At 01:39-01:40 Leonard is demonstratively happy with Ruby’s response and that is transmitted by the visual input (his extravagant kinesic movements), by the non-verbal auditory (prosodiac signs) and the verbal auditory (repetition of the word ‘yes’). The comical hue here lies on the visual overacting of the actor, which is where all the communicative force of a joke may lie (Díaz Cintas, 2001), and on his oblivion as to how his wife perceives him oppositely from what he thinks. In this case, subtitles play a supplementary to null role, in comparison to other semiotic dimensions, so Leonard’s repetition of the same word is conveyed in the visual verbal channel as merely “Ναι!”.

As mentioned before, the preservation of the oral characteristics of a dialogue to the written speech in subtitles is of high significance. Gouleti warns that:

Even if it’s impossible to keep all the prosodiac signs and the connotational references, the feeling or the illusion of orality has to be preserved contributing in that way to the unhindered flow and naturalness of reading] (2006:4) [in Greek, my translation]

To achieve this, some techniques are employed. For example, by keeping fixed popular expressions “this has to take the biscuit” → “αυτό κερδίζει το βραβείο”, by transferring the prosodiac signs and verisimilitude of oral speech through the use of thematic sentence structure, i.e. shifts in theme-rheme structures in the TT (e.g. “Τάφος είναι”, “Εσύ δεν μου αξίζεις”), by ellipses techniques, e.g. «–Κοίτα θέα, ε; – Η καλύτερη στον κόσμο. » some degree of coherence and orality is kept.

“I was a wee skithery Fenian from the Morgan side”. This sentence is overflowing with culturally bound messages, yet within such a short space and time. One would need a lot of asterisks to illustrate to a foreign culture the cultural-historical aspects

hinting to the revolution against the English dominion. Thus these messages are once more eliminated to give space to some generalised, domesticating rendering, in order to make the product accessible and enjoyable to the TV (“Εγώ ήμουν ένας μικρούλης που περνούσε απαρατήρητος”).

7. Conclusion

Under the light of the above, it becomes clear that it's unavoidable to alter the original dialogue in subtitling, as is also the case in many other translational activities; this is due to the fact that the different cultural backgrounds of the source and target viewers, as well as the inevitable spatiotemporal constraints do not allow for a word-to-word translation. Lastly, during the course of the subtitling of the short film *Ruby*, the importance of the non-verbal visual and auditory signs was made clear, as was the need to preserve them or delete them with a view to achieving a comprehensive and enjoyable viewing effect.

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