CHALLENGES IN SUBTITLING
OF THE GREEK SERIES
STO PARA PENTE

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ABSTRACT

An endless amount of films and TV series are translated into different languages daily. Interestingly, none of these involve the translation of Greek language series, which is the main reason this study has been conducted.

The final conclusion this study aims to reach is that even in cultures and languages so ‘exotic’ as one might call them, translating is worthwhile, possible, and useful. Nothing is untranslatable, even the strangest of humours, even the most culture-specific elements can be adapted or transferred, if one decides to think outside the box. Not only do I translate for Netflix, but I discuss how certain extracts can prove useful to language learners, translation professionals and academics.

This paper is not meant as a full translation or subtitled version of the series. It is a selection of elements that would create difficulties to the translator and a proposal of how they could be tackled. What determines the translator’s final choice? It could all be down to a simple matter of priorities.

KEY WORDS

Subtitling, subtitles, audiovisual translation, Greek series, Sto Para Pente, Greek culture, Netflix, TV, language learning, teaching, AVT, TV, Hermes, translator’s challenges, subtitler’s challenges, George Kapoutzidis
# CONTENTS

1 INTRODUCTION TO SUBTITLING ................................................................. 3  
  1.1 SUBTITLING ......................................................................................... 3  
  1.2 SUBTITLING AS ADAPTATION .......................................................... 4  
  1.3 SUBTITLING TV SERIES ................................................................... 6  
  1.4 SUBTITLING OF GREEK SERIES FOR AN ENGLISH-SPEAKING AUDIENCE ..................................................... 7  

2 PROJECT CHOICE, SCOPE & METHODOLOGY .............................................. 9  
  2.1 CHOICE & SCOPE ............................................................................... 9  
  2.2 METHODOLOGY .................................................................................. 11  
  2.3 LIMITATIONS ..................................................................................... 13  

3 THE PROJECT ............................................................................................. 16  
  3.1 THE SERIES ......................................................................................... 16  
    3.1.1 Sto Para Pente Statistics ................................................................. 16  
    3.1.2 Plot ............................................................................................... 16  
    3.1.3 Main themes & Screenwriter’s aims ............................................. 18  
  3.2 THE CLIENT ......................................................................................... 19  
  3.3 CHALLENGES FOR TRANSLATION .................................................... 20  
    3.3.1 Cultural ......................................................................................... 21  
    3.3.2 Linguistic & Stylistic – Register and Accents ................................. 35  
    3.3.3 Humour ......................................................................................... 38  
    3.3.4 Characters’ Repeated Expressions ............................................... 41  

4 CONCLUSION ............................................................................................. 49  

5 BIBLIOGRAPHY .......................................................................................... 51  
  5.1 ONLINE DICTIONARIES USED ............................................................ 53
1 INTRODUCTION TO SUBTITLING

1.1 SUBTITLING

The art of translation is challenging but at the same time rewarding. The art of subtitling is twice as challenging, but twice as rewarding. Translation is a means of communication between people of different cultures. It comes in every form: books, newspapers, magazines, travel brochures, medical, technical, scientific texts, artistic texts of any kind, whether these be architectural ones or even audiovisual (AV) ones. Where technology has advanced and given us the opportunity to enjoy characteristics of other cultures through AV sources, is where subtitling comes to contribute, erasing language barriers and bringing nations together.

The practice of subtitling started in the early 20th century, shortly after the invention of moving pictures, later becoming films as we know them today. They did not have the same form as they do now; initially they were written descriptions or descriptive titles projected manually during the film; later on they started being applied as intertitles (printed dialogues or narrations provided during films), and finally they came to be what we know them today. There are other forms of transferring meaning into other languages in AV texts, such as dubbing and voice-over, but this study will focus solely on the practice of subtitling.

Subtitling can be produced for different types of AV sources such as TV, DVD, theatre, opera, electronic devices such as video-game consoles or satellite navigation devices, and obviously, mobile phones and Internet material. They all have different characteristics: educational videos, documentaries, videos for entertainment, or for instruction. Subtitles can be open (not removable) or closed (the viewer can choose to turn them on or off). Subtitles can also be intralingual—transcriptions of the verbal utterances—in the same language, or interlingual—through translation from a foreign language. They can be modified depending on the target audience (e.g. hearing-impaired, or according to age, for children or adults). Finally, subtitles can be produced with plenty of preparation time, like in the case of DVDs, within a limited timeframe, as
in the case of series or cinema, or can be produced simultaneously while the event is live, for example in a theatre. The most recent type of subtitles are the so-called Fansubs, which are subtitles written by amateur fans of an audiovisual work and do not necessarily follow the basic rules of subtitling professional practices.

1.2 SUBTITLING AS ADAPTATION

Although there are many types of subtitling, it could be argued that it is the black sheep of the family of translation modalities. Since the beginning of the practice of audiovisual translation, it has been doomed to be considered inferior to literary translation. This could be, according to Ballster (quoted in Karamitroglou, 2000), due to the ‘lack of cultural prestige in audiovisual mass-media, compared to canonised literature’. Even the term sub-title was, according to Minchinton (quoted in Karamitroglou, 2000) initially a term to describe a subordinate or additional title to a piece of literary work. There are indeed certain constraints to AVT, which Karamitroglou categorises into the following five, concentrating only on subtitling: sociotemporal constraints, the accompanying visual source-culture element, the accompanying aural source-language elements, the cross-semiotic nature of subtitling and the inability of backtracking (with the exception of video). All of these constraints, as Karamitroglou (2000, p.10) explains, have inevitably pushed even practitioners of subtitling to consider it adaptation rather than translation. This is essentially the approach of this study towards subtitling.

To explain this, we need to understand that most of the time subtitling is inevitably, a condensed version of the audio-verbal part of the AV text, leaving out a lot of the source text’s implicitness, and consequently its charm. Throughout my experience as an AVT student, I have always been taught that in order for subtitles to be considered successful, they should be almost invisible –the viewer’s attention should not be too aware of the subtitle. Why? Because an AV work is already polysemiotic, which means it already has more than one function; it has two different complementary features: to be viewed and heard simultaneously. The subtitle as a product to be read, adds a third function to the audiovisual product, making the viewer’s need for multi-tasking more complex.
In order for a subtitle to be ‘invisible’, it has to be linguistically (grammatically, expressively) correct, as well as technically appropriate, and for that, certain standards and guidelines have been established. The guidelines vary among translation companies and languages; however, they all share certain basic requirements:

- Viewers should be given enough time to read the subtitle.
- Viewers should not have to focus all their attention on reading, as they want to watch a film, therefore most of the time translators will need to condense or omit some text or words, to leave adequate time for the viewers to read and view.
- If possible, the subtitle and the shot should change simultaneously.
- Two lines of subtitles are most common practice.
- There is a minimum and a maximum duration per subtitle (in seconds or frames per second).
- Italics are to be used when the speaker is not visible in the shot.

These basic rules were adapted to the specific aims of this study, based on the supposed customer, the online entertainment company Netflix, and for which a more specific analysis will be provided later on.

In 1997, Hatim and Mason stated that “the subtitler has to represent in the written mode what is spoken on the soundtrack of the film”(p.65). However, nowadays it is considered that this is not exactly the case, as the spoken word is not necessarily all that is communicated, especially in audiovisual sources. Apart from explicit meaning, there is also implicit meaning, culture, or even visual elements like gestures, which can differ from one language or culture to another. A very simple example of the latter, relevant to this study, is the head movement to say ‘no’ in different cultures. Where in most countries ‘no’ would be a shake of the head to the right and left, in Greece and Cyprus for example, it is an upward tilt of the head. This is exactly the opposite to the head tilt for ‘yes’ and as expected, is something that appears multiple times in this series. Another interesting example of this, is a Greek offensive gesture which is used to tell someone ‘you’re an idiot’, and it is an open palm showing all five fingers to the person one wants to insult (‘moutza’). In the series, there are numerous instances of
this, which are there as humoristic elements, and in English they are unfortunately lost. Elements like these would possibly still have to be translated, meaning that there is sometimes this extra level of difficulty or non-verbal communication that the subtitler has to include. As subtitling therefore naturally comes with some constraints, the factor of different types of input comes to add to the difficulties in translation of AV sources.

1.3 SUBTITLING TV SERIES

Films are a combination of different elements – visual (including written), audio (including verbal utterances), which make the subtitler’s job much more challenging than just written ‘printed’ translation. In this case study, taking into consideration that this is a subtitling of a highly comedic series, the challenge is considerably higher. As Benincà has stated (quoted in Chiaro, 2006), Verbally Expressed Humour (VEH) is unanimously considered the most challenging factor in producing good quality translations for the screen. Chiaro (2006, p.198) calls VEH ‘notoriously difficult to translate’. She explains that films are

‘multifaceted semiotic entities simultaneously communicating verbal signs acoustically (dialogue, song lyrics, etc.), visually (written texts, such as letters, newspaper headlines, banners, etc.), non-verbally but acoustically (music, background noises, etc.) and non-verbally but visually (actor’s movements, facial expressions, setting, etc.). Yet, the translator’s intervention is limited to only one of these aspects, i.e. the dialogue, leaving all the other features unchanged’.

These elements and challenges are obviously exactly the same in series. However, when it comes to the translation of Netflix series, subtitlers have to consider a whole extra level of translation issues, since it is not single pieces of work that they deal with, but a series with continuation and repetition, where they have to be consistent throughout the different episodes. Therefore, when dealing with series based on humour, it could be argued that a translator’s job is at its most challenging moment.
Based on the above, this study, apart from cultural references and linguistic/stylistic difficulties, focuses on the translation and subtitling of humour and will include a final separate chapter on two characters’ repeated expressions throughout the series, which pose consistency matters, and therefore call for tables of repeated expressions by character.

1.4 SUBTITLING OF GREEK SERIES FOR AN ENGLISH-SPEAKING AUDIENCE

Translation is about “making intellectual and material exchanges possible among nations” and that way enriching our lives and contributing to better understanding among men (International Federation of Translators, quoted in Palmer, 2005). Audiovisual translation (AVT) is the technological version of this exchange, which allows an understanding among cultures and people to be made. It seems that this type of exchange is inexistenent in the case of Greek audiovisual sources.

It is uncommon in English-speaking countries for foreign films or series to be translated or even released, and not at all from Greek. The English-speaking public seems to be less interested in, and definitely has a more limited access to foreign films or series, appearing more interested in their own, as they are easier to watch linguistically, and are easily accessible, and a strong habit, too. As Kilborn explains (in Chiaro, 2009), up until 1989 “the general tendency in English-speaking countries is to subtitle the few foreign language feature films that actually enter these markets, for highly-educated, ‘elite’ art-house cinemas audiences, while TV products in languages other than English are virtually non-existent”. This is statistically proven until today, when taking the UK for example; according to the British Film Institute’s Statistical Yearbook, in 2016 foreign language films represented only 2.4% of the total gross box office –Greek was not even part of the 40 foreign languages (2017, p.65).

English-speaking viewers are consequently difficult to approach and even more difficult to please as they have had access to a plethora of high-quality shows and films for so long. It is therefore my aim to plant my own seed in the change in the monopolisation of US television and to the promotion of European series in the English-speaking world. After all, subtitling is a form of mediation of the intercultural,
as Dr Guillot explains (2016), and one of our aims is to make this mediation possible between Greek culture and the rest of the world.

This audiovisual project has a high level of difficulty, for various reasons: firstly, because of the lack of similar previous work and reference (on subtitling of Greek series); and secondly, because of the actual series’ consistent Greek cultural references, its special linguistic features and its constant use of humour and word play. This study will aim to tackle these obstacles or challenges in translation.
2 PROJECT CHOICE, SCOPE & METHODOLOGY

2.1 CHOICE & SCOPE

As a person who has grown up watching subtitled rather than dubbed TV products, I have always been curious to learn how subtitling is practiced and had the urge to create my own subtitling material, since I tended to think that what I was watching could have been better translated. My interest in subtitling became even greater when I started practicing it at university, and it was clear from then on that this was my favourite modality of translation. Consequently, on professional grounds, this study is essentially a proposal of collaboration between the translator (myself), and the client (Netflix), as well as a call for the promotion of Greek series on an international level. It is my purpose to continue my career as a professional translator of audiovisual material with a focus on subtitling. Netflix has become a colossus of entertainment worldwide, which means that it is the show’s best chance to gain publicity and thrive. As proven by Netflix’s continuous broadening and their new releases – see for example their Korean series *Busted! I Know Who You Are*, or their consideration of African films and shows – (Chutel, 2018), even if they do not actively offer certain languages, they are open to suggestions and future prospects, and since they would be pioneers in the broadcasting of Greek series, I believe that it would actually benefit the company and therefore it would be beneficial for both sides. As commonly known, Netflix has its own programme of subtitler selection process called Hermes (funnily enough a Greek mythological name), and although they do not offer any Greek series yet, they mention in their website that they are “a global platform” and while they do not actively localise in all of the languages offered in Hermes, it is important for them “to identify strong translators ahead of time”, in the event that they do choose to localise beyond their current slate of languages (Netflix Partner Help Centre – FAQ – Hermes, 2018).

The study’s main aim is therefore the subtitling of extracts from the series and its presentation to Netflix as a chance for possible future collaboration for the translation of Greek series into English. Netflix’s rules and guidelines have consequently been taken into consideration and as a guide for subtitling in this particular project.
On educational grounds, this study is aspiring to provide material to language learners for a more profound contact with the Greek language. As a foreign language learner I can say with certainty that watching films and series has contributed the most in my language learning experience. As a language teacher, I have always used films and series as a way to teach my students different aspects of language, and I have found learning through film an extremely efficient, interesting, fun way to learn. I strongly believe that accessibility to language is key to the learning process and makes a huge difference in the pace and quality of learning. For instance, from personal experience, Spanish learners of English have extra difficulty in learning because of the fact that they have limited access to the English language, not because of education, of course, but because everything they watch is dubbed. This may seem a bold statement, but as shown in the Education First English Proficiency Index, Spain is number 28 out of 80 in the world’s ranking of countries by level of English (2007, p.6), and number 21 of 27 countries in Europe (2017, https://www.ef.com/epi/regions/europe/spain/).

Contrary to the case of Spain, Cypriot learners of English, for instance, have a vast amount of films and series which are very rarely dubbed but instead subtitled, and have a significantly higher level of English, compared to Spanish learners: according to the Telegraph Travel Carto (2017), 73% of the Cypriot population speaks English, as opposed to only 22% of the Spanish population. Film and series accessibility is not the only reason, of course, but it is undeniable that the English language is much more accessible in Cyprus than in Spain, which contributes immensely to learning.

I believe that this series has a combination of so many genres and accents and portrays so well several aspects of the Greek culture that it makes it the ideal show to examine or analyse. I can only hope that learners of the Greek language will finally have access to a way to facilitate their learning, whether that be linguistic or cultural.

In a narrower yet still existing audience, it could also be argued that Greek expatriates who live in English-speaking countries could also benefit from this, not only for their entertainment, but for maintaining contact with the Greek language and culture, and for the younger, second or third-generation expatriates to be able to experience those elements as well. For younger generation expatriates whose first language is English, it
could be argued that they can practice their Greek by reading the English subtitles and trying to understand the Greek utterances.

On academic grounds, this study provides a basis for theoretical and practical studies on Greek series translation. Greek series have never been translated before and this is something that gives this study originality. Furthermore, it would provide an abundance of opportunities for teachers and learners to take advantage of the material, contrary to a film which would be much shorter. This study could be useful for academics as well as translation practitioners and I am hoping that this will start a new area of interest, where minority languages such as Greek, are also given some importance. I am hoping for the world to take a step back from the globalisation (or perhaps the Americanisation) of the entertainment industry, and start opening the door to other, equally important works.

2.2 METHODOLOGY

The subtitling of this study will not focus on the whole series but rather on the first of two seasons, for consistency and narrowing-down reasons. The first season was not translated and subtitled fully, but some key themes were rather chosen, as part of the commented subtitling of the translator’s challenges when dealing with the translation of this show. Sto Para Pente is a series impregnated with Greek culture, with references including names, places, food, celebrities, bureaucracy and the Greek system in general, and this is the main challenge of the translator, among other linguistic, stylistic, technical and humoristic components that make the translator’s job difficult. The analysis of how the translator would deal with these elements can help prove the translator’s competence and also prove that this Greek series is worth broadcasting abroad, even to an audience which is not accustomed to such choices.

Our approach will be to first analyse the key issues and themes of the series simply to have a general idea of what should not be lost. Then, looking at each example individually, subtitling of specific scenes will be proposed, along with an explanation of the translator’s choices. The translator will attempt not to lose any of the important key messages conveyed, something that tends to happen inevitably in subtitling,
mainly because of technical requirements and restrictions. These technical restrictions force the translator to minimise the translated text to the shortest possible version, which unfortunately results in a loss of various aspects like effective humour, evoked meaning, cultural referents etc.

We must not forget, however, that subtitling is not meant to be a distraction to the spectator, but rather a medium of communication and understanding, and therefore it should not hold the spectator’s full attention. In the end, translators must remember that viewers watch a film or a series to be entertained and to relax, and not to be forced to read constantly, otherwise they would read a book.

As mentioned above, this study focuses on the most challenging elements of the translation project. The study will be divided into four main types of challenges: cultural, linguistic/stylistic, humour, and characters’ repeated expressions. Based on Antonini’s Obstacles chart (see Annex 3), we will be looking at culture-specific references in the cultural challenges section; language-specific references in the linguistic/stylistic challenges section; and lingua-cultural drops within the humour section. **Culture-specific references** will be divided into four categories: proper names, names of celebrities, toponyms and gastronomy. **Language-specific references** will focus on register and accents. **Lingua-cultural drops** will be divided into idioms, gestures, allusions and songs. A final section with the tables of two characters’ repeated expressions will be added. For a clear understanding of this project’s structure, see the mind map:
For each example analysis I follow a six-step process to achieve better results. The process used is a combination of Antonini’s explanation of the subtitler’s work and Zabalbeascoa’s method of dealing with humour. Antonini explains that the translator’s work is hardly simple, but consists of several steps; seven in particular. Namely, these are “From audio to written, transcription, spotting, translation/adaptation, condensation, rendering/elimination/simplification, and synchronisation” (2005, p.213, Figure 2). Zabalbeascoa explains that analysis of the utterance (mapping) and then establishing how important it is in each case (prioritising), is vital for the translator’s choice (2005, p. 3). We will therefore use some of Antonini’s steps and then establish the translator’s set of priorities for each example taken, which will be written according to their level of importance: from high priority to low, as our fourth step of the process. The overall process will apply as such:

1. a transcription of the Greek dialogue
2. a literal translation of the text for the readers to understand
3. an analysis of the text’s aims (Zabalbeascoa’s mapping)
4. an analysis of the translator’s priorities (Zabalbeascoa’s prioritising) for the the specific piece of dialogue
5. a translation based on these priorities (Antonini’s translation, adaptation, rendering, elimination and simplification) and
6. a minimisation of the text in order for it to comply with Netflix’s technical and linguistic requirements as a subtitle.

This 6-step process will be applied to all the conversation excerpts from all the videos of the translator’s challenges that will be analysed, so as to have a clear structure and a specific method of dealing with such elements. Some extra examples of similar instances will also be provided.

2.3 LIMITATIONS

Among Zabalbeascoa’s variables that affect translation are source and target language and culture, the purposes of a translation, the nature of the text, the intended recipients and client, the conditions under which the task is carried out, and the
medium of communication. (2005, p.3) In defence of this case study, the limitations behind the project have to be mentioned, and they will be based on these variables.

The most important thing that has to be pointed out is the audience the translation of such an audiovisual source will have. Netflix is nowadays established as a colossal entertainment company, and therefore this series would essentially be available to audiences all over the world. This includes native and non-native speakers of English, and a plethora of different cultures we will be addressing, which means that key linguistic or cultural aspects like taboos for example, are not the same for all of our audience. However, there is only a specific, very limited audience that would actually give this series a chance (at least at the beginning), firstly because it is Greek, and secondly because it would be an old series, and if Greek films have even the slightest chance of thriving in English-speaking countries, series have minimal chances, and this has to be acknowledged. As Kilborn points out “the general tendency in English-speaking countries is to subtitle the few foreign language feature films that actually enter these markets, for highly educated, ‘elite’ art-house cinemas audiences, while TV products in languages other than English are virtually non-existent” (quoted in Chiaro, 2009, p.144). The English-speaking audience interested in watching Greek series is therefore rather restricted and this is something I understand; however, one should not give up hope.

This case study and translation has been especially demanding and has had an extensive amount of technical limitations, since I had limited resources to work from and with. As mentioned above, Greek series have never been translated into English before, subtitling of Greek series has virtually no consensus from the scholarly community and therefore there are no parallel texts and commentaries on this subject to go back to. I have therefore had no access to any kind of background reading from scholars with experience on this type of subtitling.

A second and very important technical limitation was the unavailability of the script, which meant that I had no transcriptions of the texts and consequently I have had to write them myself. I have tried contacting the screenwriter directly to ask for the scripts (as well as an interview) but this attempt has been unsuccessful. This has not
been a linguistic limitation, but a rather time-consuming process. I have also had no technical support for the ‘spotting for sound’ process, which has also been an extremely lengthy process. Time was a limitation from the beginning, as I had the intention to translate more episodes and analyse more in-depth, however due to time and the study’s length limitations, I have had to limit this study to the translation only of specific cultural, linguistic or humorous features, instead of full episodes. All the videos and subtitles that had to be included as Annexes also took a long time to be processed and perfected, in order to comply with Netflix’s regulations.
3 THE PROJECT

3.1 THE SERIES

3.1.1 Sto Para Pente Statistics

*Sto Para Pente*, which means ‘In the nick of time’ (literally ‘five minutes before’) is a Greek television series which was first broadcast in 2005 and lasted two seasons. Seasons one and two consisted of 26 and 23 episodes respectively. The script, written by Giorgos Kapoutzidis, is a combination of four different genres – comedy, drama, adventure and mystery, which is the main reason for the series’ success. The series has had enormous success in Greece and Greek-speaking countries and cities all over the world, with the series finale reaching an audience of almost 3 million viewers (https://en.wikipedia.org/wiki/Sto Para Pente) – a 66% rating, making it the third most-watched episode of Greek series in history. It was nominated for a total of 30 categories in Greek Television Awards ‘Prosopa’ and received a total of 14 awards including Best Comedy Series, Best Direction, Best Original Screenplay for a Comedy Series, Favourite Comedy Series, Best Leading Actress, Best Supporting Actress, Favourite Actor and Favourite Actress, making it the highest award-winning series of all time in Greek TV history.

In order to understand more about the series and present it to the ultimate receiver, Netflix, we would first need to give a brief explanation of the plot, the main characters, and a timeline of the events that take place throughout. The plot explanation below provides a general idea, whereas the timeline of events in Annex 4 is a profound explanation of the storyline based on season one, as mentioned above for narrowing-down reasons.

3.1.2 Plot

The series is about the story of five completely different people from different backgrounds who seem to have nothing in common – *Dalia Hatzialexandrou*, a very rich woman who inherited all of the fortune she owns, although she does not like it; *Zouboulia Abatzidou*, a widow from a village who is forced to move to the city with her
daughter’s mother-in-law (MarilenaDorkofiki) and take care of her grandchild; Spyros Deloglou, a university student with no social life, no parents but two crazy grandmothers (his grandmother Sophia and her best friend Theopoula); Fotis Voulinos, an aspiring journalist who works at his father’s small TV channel and a McGyver wannabe; and Angela Ioakemedou, a tomboy with an attitude, who does not seem able to keep a job or any friends as she is very straightforward and always speaks her mind.

The five protagonists happen to be present when the former minister, Evangelos Stavrianidis, dies of what seems like a heart attack, in an elevator of a hotel in Athens. Right before dying, the minister asks them to find out who murdered him and begs them not to let the murderers get away with it. When the five find out that he was indeed poisoned, they decide to work together and find out who is responsible for this and what the story behind the murder is. The reason all five are willing to spend their time and risk their lives for justice, is that they have all lost someone important to them in the past, and they therefore believe that by bringing justice and exposing the real murderers, they will avenge their loved ones’ deaths, which will bring them closure. They soon realise that all of their loved ones were killed in the same plane accident 14 years before, in 1991. After a series of adventures and coincidences, the five discover that very powerful criminals are behind the two crimes and that they are now after them. Little do they know, nothing is actually coincidental and fate is playing an evil game on them.

The series has a variety of themes like friendship, love, faith, determination, or the importance of experiences in life. The author also aims to demonstrate different problems of society, sometimes through humour, such as his strong protest and opposition to money and the abuse of power, unpunished crime, treatment of the elderly, the different class systems, or money laundering. He also plays around with the number 5, which is in the title, as Sto Para Pente literally means ‘five minutes before’. The protagonists were also 5, Amalia’s (narrator and group’s friend) group of friends consisted of 5, the criminals were 5, and the powers of society are 5. How does Kapoutzidis manage to bring all of these into one storyline? A closer look at the events
that take place might give us a clearer idea. A more analytical description of the plot can be found in Annex 4 - Plot - A Timeline of Events.

3.1.3 Main themes & Screenwriter’s aims

“Ήθελα να δείξω πώς μπορεί η ζωή ενός ανθρώπου να αλλάξει σε ένα δευτερόλεπτο από μια απόφαση η οποία μπορεί να φαινεται ασήμαντη, που ήταν το να μπούνε σε ένα ασανσέρ. […] Δε ξέρουμε ποτέ αν αυτό που ζούμε είναι μοίρα ή αν είναι σύμπτωση. Οπότε μετά σκέφτηκα ότι αυτοί οι άνθρωποι έχουν ξανασυναντηθεί και στο παρελθόν”

George Kapoutzidis, screenwriter, 2015

The screenwriter in the above extract from an interview ten years after the series was broadcast, stated that his main aim was to show how our lives could change from one second to the other, by taking a decision that might seem completely unimportant, and in this case, for these characters it was their choice to enter the lift where they met. He also stated that we never know if what we are going through is fate or a simple coincidence, and that is why he decided that these people had met in the past.

He has managed to combine all the different themes of the series, giving it a lighter tone with a combination of different genres like drama, humour and action all in one, making the series suspenseful, interesting and simultaneously fun to watch. The main themes of the series are the following:

- The distinction/antithesis between good and evil.
- No bad deed goes without punishment
- Experiences – even bad ones – make you who you are, and a stronger individual
- Anything is possible if you have faith and determination
- The importance of friendship (the 5 protagonists, the grandmas, Zouboulia and Marilena, Amalia and her friends)
- It is not always bad to have some faith (the protagonists trust each other from the beginning although they do not know each other)
- A demonstration against money and power
- Money does not bring happiness
• Life goes on even at old age and we should make the most of it
• Life should be adventurous and fun
• Group work is always better, because people are different and that is their advantage

In general, watching this series is mainly focused on humour, and even the societal problems are presented through humoristic elements. The translator’s aim is therefore, and above all, to convey the humour in the script, make sure they do not miss out the theme of the fives, give the characters the same representation by creating an equivalent perception of the viewer, and make sure they expose all these problems of society that the author intended to bring to the table.

3.2 THE CLIENT

In order to have a clearer idea of the translator’s target audience, target culture and linguistic restrictions, the entertainment company Netflix has been chosen as the supposed customer. This study will strictly follow Netflix’s guidelines for the subtitling of series, as they are the ultimate customer we will be dealing with. As the said company’s rules are very concrete and quite strict, this has resulted to problems or technical issues which the translator has had to overcome. The most important guidelines that have been used for this case study and which affect the translation of the subtitles are the following:

• Maximum lines: 2
• Maximum characters per line: 42
• Maximum characters per second: 17
• Time limit: Minimum: 5/6 of a second
  Maximum: 7 seconds
• Minimum gap between subtitles: 2 frames
• Italics for speech of non-visible speaker.
• Capitals for speech appearing on screen in the foreign language.
• Preference for change of subtitle to be done simultaneously with shot change.
• Subtitle kept in one line if character limit is not exceeded.
More detailed regulations on line break, text positioning and timing can be found in Annex 2 – Netflix. The customer/company also requires consistency in certain expressions, and a table of their translations to avoid changes or inconsistency across seasons (Annex 2, page 4). The table is not fully provided here, but a section focusing on two characters’ repeated expressions is provided, from which we could then create a basis for this table of expressions. Currency should not be translated as it is clearly stated in Netflix’s regulations that it should be kept in its original form.

For practical reasons and length restrictions this case study will only use examples from the first of the two seasons, although references will be made to both of them. *Sto Para Pente* which is the title of the series, will be referred to in Italics. In this study ‘the translator’ will be referred to several times, which is myself.

3.3 CHALLENGES FOR TRANSLATION

Antonini’s *Obstacles* chart (2005, p.214) as seen in Annex 3, divides the difficulties the translator has to face into three categories: **culture-specific references (CSR)** which include place names, education, VIPs, institutions, food and drink, money and measures, national sports and holidays and books, films and TV programmes; **language-specific references (LSR)** which include allocution, conventional calques and regional and social varieties; and a third, mixed category she names **lingua-cultural drops in translational voltage (LCD)** which include VEH (Verbally Expressed Humour), gestures, idioms, allusions, songs, rhymes and poems. The examples taken from the series that will be analysed, will be sorted based on these three categories. Therefore, we have **culture-related examples (CSR)**, **language and style-related examples (LSR)**, and **humour-related examples (LCD)**. The last part of the translator’s challenges called ‘**characters’ repeated expressions**’, is included as an interesting and fun observation, and as a basis for Netflix’s requirement for a table of expressions.

The process followed is a multidisciplinary approach which combines Zabalbeascoa’s idea of setting priorities and Antonini’s editing processes. The six steps previously mentioned will be followed for better results. It should be noted that in the example
process, the text’s aims are in no particular order as the translator would not know the author’s aims. The translator’s aims however, are stated in order of importance.

3.3.1 Cultural

*Sto Para Pente* is a clear demonstration of the Greek culture in every possible way – names, places, food, celebrities, religion, hospitals, the transport system, the school system, the bureaucratic system, the monetary system, the social class system and the way the elderly are treated are only part of this. We will take only a few examples of these to analyse their translation possibilities in this study.

Starting with **names**, all the characters’ names are obviously very Greek-sounding, something that would be difficult for the viewer to grasp, but something that cannot be changed, firstly because of the input of sound (as the viewer would notice the change) and secondly because of Netflix’s guidelines which restrict the translation of proper names – unless they bear a meaning, are not main characters, or unless Netflix provides their translation- (Annex 2 p.6). What can be done, is for the names to be transcribed and transformed into English using the English alphabet and phonetic norms, in a way that they could be read correctly by an English speaker, so that the reader of the subtitle can make the connection between what they are reading and hearing. A complete list of all the transcription in Greek and translation into English of the names can be found in **Annex 1 – Names**. It should be mentioned here that there are a few examples of English names in the text, which were kept the same for obvious reasons. Looking at name transcription, it should be mentioned that the sound ‘oo’ tends to be transcribed as ‘ou’ when a translation is made from Greek into English, although ‘ou’ does not have the same sound as ‘oo’ in English. This tendency might be because of the Greek way it is written: ‘ou’, or it could be because a lot of names have the sound ‘poo’ and ‘loo’ in them, which is not something one wants to grab the attention with, again, for obvious reasons. The said tendency to use ‘ou’ instead of ‘oo’ was therefore followed here as well, for the surname of Amalia, which was spelled ‘Antonopoulou’, instead of ‘Antonopooloo’, and the same method was applied to Zouboulia’s name, instead of spelling it ‘Zooboolia’.
Concerning names, some connotations behind certain names were inevitably lost in translation, as names, as a general rule, especially when prominent in a series, cannot be changed. For instance, the name Dalia has a connotation of class and elegance, whereas Zouboulia, which is the name of the flower hyacinth, has a more peasant-like connotation. The male names Alexandros and Alexis come from Alexander the Great, and have a classy connotation of a strong, powerful, intelligent man, hence they were given to Marilena’s son who comes from a rich family and is a doctor, and to Dalia’s right hand and financial advisor, who is also intelligent and classy. Fortunately, some names keep their meaning like Sophia, which means wisdom and it is widely known to the English audience (although possibly not to the whole world), and Theopoula’s surname, Genie, works even better in English than in Greek, although it has the same meaning.

Focusing on the names of celebrities mentioned in the series, they are generally kept the same, some are explained, and some have to inevitably be omitted. For example, the name Midas is amplified (kept and explained), since thankfully there is enough time for the subtitle – he becomes ‘Midas from Greek mythology’, but Mimi Denisi (a respected Greek actress) would stay the same, as a complete explanation would be too long to include in a subtitle. The viewer would still understand she is a Greek celebrity that people respect and admire, but would not get the connotation behind the reference – the classy successful woman, and also the celebrity that only an old woman would reference, as she is from an older generation, which explains why she is mentioned by Zouboulia, who is an old woman. More difficult cases include the names of Greek TV presenters and singers, who can be kept, omitted, or, if they are there simply to create humour, replaced with something equivalent. Let us look at our examples to be more concrete:

Example 1 – Dalia VS Midas – Episode 1 – 4.08:

<table>
<thead>
<tr>
<th>Transcription: (narrator)</th>
<th>Η Ντάλια ήτανε τόσο πλούσια, που ό,τι άγγιζε γινόταν χρυσός. Ακριβώς όπως και ο Μίδας.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>Dalia was so rich, that everything she touched turned into gold. Exactly like Midas.</td>
</tr>
<tr>
<td>Text’s Aim:</td>
<td>· To express how rich Dalia is.</td>
</tr>
</tbody>
</table>
Midas is a king from Greek mythology, who had the ability to turn anything he touched into gold, and was very rich. He ended up turning his daughter into gold however, and became sad and depressed. This is a great simile for the introduction to the character of Dalia by the author, as she was excessively rich but unhappy. Unfortunately, the connotations and the whole story behind this simile is completely lost for the English-speaking audience (except, of course, if they studied Greek mythology very profoundly), but the concept is understood simply by the visual input, therefore in order not to lose the reference completely, the translator has resulted to amplification of the mythological name: ‘Midas in Greek mythology’. Certain minimisation of the text in order to comply with subtitling requirements had to be made. This example could be used as a fun, two-minute extension during a Greek culture or mythology lesson.

*Example 2 – Marilena VS Marinella – Episode 1 – 18.15:*

In the series, Zouboulia insists on calling her daughter’s mother-in-law Marinella instead of her actual name, Marilena. Marinella is an old Greek singer, and as expected, numerous jokes are made throughout the series concerning her name, whereas Marilena is a posh, modern name. Both of these connotations are lost in translation, although things can be done or the sake of humour.
| Transcription: (Zouboulia & her daughter) | - Επειδήμου ‘πεςεσύνα ‘ρθω, γι’ αυτόκατέβηκαςτηνΑθήνα. 
- Αλλιώς όρεξη είχα να ξαναδώ τη Μαρινέλλα.
- Μαριλένα τη λένε, μαμά.
- Μωρέ δε πα να τη λένε και Δούκισσα. |
|--------------------------------------|---------------------------------------------------------------------------------|
| Literal Translation:                | - Because you asked me to, that’s why I’ve come down to Athens. Or else I was in no mood to see Marinella again.
- Her name’s Marilena, mum.
- She could even be called Doukissa... (I still wouldn’t care) |
| Text’s Aim:                         | - To show Zouboulia’s dislike for her co-mother-in-law.
- To introduce her inability to say Marilena’s name correctly |
| Translator’s Priorities:            | - To introduce Zouboulia’s inability to say Marilena’s name correctly
- To show her dislike for her co-mother-in-law.
- Humour if achievable |
| Ideal Translation:                 | - The only reason I’m here is because you asked me to come. I was in no mood to see Marinella again.
- Her name’s *Marilena*, mum.
- I wouldn’t care if she was called Madonna. |
| Subtitle:                           | The only reason I’m here is ‘cause you asked me.
- Think I wanted to see Marinella?
- *Marilena*, mum.
- Whatever! |

The main aim here is the introduction of Zouboulia’s inability to say Marilena’s name properly; instead, she calls her *Marinella*, the name of an old Greek singer, which is the basis of a number of jokes in future episodes, and therefore could not be substituted. *Doukissa* is another old Greek singer, and if it had been borrowed, the English-speaking viewer would have no idea who she is and the joke would be lost. *Doukissa* therefore was omitted and the meaning was used instead. To add to the point of using strange register and grammar for Zouboulia’s character, the translator used ‘cause and omitted using the full question *Do you think I wanted to see Marinella again*?
Example 3 – Amalia VS Marinella – Episode 16 – 07.35:

In episode 16, Amalia calls Marilena thinking she is the singer, (as Zouboulia introduces her as *Marinella*) and keeps expressing her admiration towards her. She also speaks to her in the plural, as it is the formal way to speak to a superior in Greek –something that does not exist in English— and therefore the translator had to compensate with register. This came to add to the existing difficulty of Amalia’s accent, which will be analysed below (sub-chapter 3.3.2).

| Transcription: (Amalia VS Marilena) | - Τίποτα δε γίνεται τυχαία... Θέλω να σας πω ότι σας θαυμάζω πάρα πολύ, κι εγώ, και όλη μου η οικογένεια, οι φίλοι μου, οι φίλες μου, όλοι, όλοι, όλοι! Έχουμε μεγαλώσει με τα τραγούδια σας...  
- 'Έχω πει και πολλά είν' η αλήθεια. 
- Ουυυ, εκατομμύρια. |
| Literal Translation: | - Nothing happens by coincidence... I wanted to tell you that I admire you so, so much. And not just me, my whole family, my guy friends, my girl friends, all of us, all of us! We grew up listening to your songs...  
- I've said so many, to tell the truth.  
- Pf, millions. |
| Text’s Aim: | Humour due to Amalia’s silly reaction  
Humour due to Amalia’s accent |
| Translator’s Priorities: | - The viewer to understand the humour  
- Adaptation of Amalia’s register in order to compensate for the inexistence of the formal plural in English  
- Include some instances of Amalia’s weird accent adapting the vocabulary used |
| Ideal Translation: | - Nothing is coincidence... I would like to let you know that I really*, reallyi admire you; and not just me, my whole family, my guy friends, my girl friends, all of us, all of us! We grew up listening to your songs...  
- Truth be told, I’ve sung so many.  
- Millyions. |
| Subtitle: | Nothing is coincidence...  
I would like to let you know that I reallyi, reallyi admire you;  
not just me, my whole familyi, my friends, all of us, all of us!  
We grew up lystening* to your songs.  
Truth be told, I’ve sung so many. |
this spelling is applied to Amalia’s speech whenever she has the ‘ni’ and ‘li’ sounds, as she has a speech issue and a strong accent. More about Amalia’s accent is discussed in section 3.3.2 below, under Register and Accents. In this case, in the original text there were five instances with ‘ni’ and ‘li’, and in the subtitle the translator compensated in different words, with four examples. This was the third aim of the translator, therefore not a lot is lost here. The primary aim, which was for the viewer to understand the humour, is achieved with the help of the script, the actresses’ facial expressions and, of course the equivalent translation. The secondary aim, which was to compensate for the formal plural through register, was achieved by replacing ‘I wanted to tell you’ with ‘I would like to let you know’, as well as with the addition of the semi-colon instead of starting a new sentence with ‘And’. This unconsciously creates a sense of formality to the viewer/reader of the subtitle, as the semi-colon is not very common in subtitles or informal writing or speech.

Example 4 – BuddhaVS KoudaVS Gouda – Episode 1– 6.45:

<table>
<thead>
<tr>
<th>Transcription: (Marilena &amp; her daughter &amp; Zouboulia)</th>
<th>M: Ο προπάππος μου, ο Ιάσωνας Δορκοφίκης, ήταν γενικός πρόξενος της Ελλάδος στη Γαλλία. Z: Αυτός είναι; K: Αυτός είν’ ο Βούδας, μαμά! Z: Ο Κούδας; Ο ποδοσφαιριστής; Πώς πάχυνε έτσι; Σαν τον Μαραντόνα κι αυτός, ε συμπεθέρα;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation: M: My great-grandfather, Iasonas Dorkophekes, was the general Greek consul in France. Z: Is that him? D: That’s Buddha mum! Z: Koudas? The footballer? How did he get so fat? Just like Maradona, right co-mother-in-law?</td>
<td></td>
</tr>
<tr>
<td>Text’s Aim:</td>
<td>· Emphasize the two women’s differences in character and origins · Humour through Zouboulia’s comment on Koudas and Maradona getting fat · Show Zouboulia’s ignorance about Buddha</td>
</tr>
<tr>
<td>Translator’s Priorities:</td>
<td>· Transfer humour regarding Buddha · Introduce the word that will be used every time Zouboulia uses ‘co-mother-in-law’ in Greek Emphasize the two women’s differences through register</td>
</tr>
<tr>
<td>Ideal Translation:</td>
<td>M: My great-grandfather, Iasonas Dorkophekes, was the general...</td>
</tr>
</tbody>
</table>
In this example, the first meeting of the two mothers-in-law takes place, and their differences are obvious straight away, through their way of speech, their mannerisms and clothes. The joke here is that Zouboulia has no idea who Buddha is, so she assumes his statue is of an old Greek footballer instead, and her comment that he has gotten really fat is something that makes Marilena cringe, as well as the fact that Zouboulia keeps calling her ‘co-mother-in-law’, something that Marilena thinks is too much. The translator’s priority was to transfer the humour, so an extra sentence was added here about Gouda. A second priority was to introduce and establish the word that Zouboulia will be using throughout the series to refer to her co-mother-in-law, as this is very commonly used in Greece but it is simultaneously slightly archaic and not at all posh, so it makes Marilena cringe every time she hears it. This could have been very simple to solve in a language like Spanish, for example as the word exists (‘consuegra’) and it even has similar connotations when said between the two co-in-laws, but since there is no equivalent in English, the translator decided to establish another word in-laws might use to refer to each other, but with the condition that it should, again have a non-posh connotation. Some of the choices were: dear, darling, honey, hun, sweetheart, gams, gammy M, nanna M, big M, or simply her initial, M. The decision was based on which of these Marilena as a character would hate more, which one shows less affection, and would fit in with the technical limitations, so the translator decided to go with M.
This example could be adopted in a language lesson not because it is a matching translation, but to teach students the vocabulary of such relationships and how they are widely used in the Greek language and culture. As a teacher myself, I have used mistakes or funny film translations multiple times to make a point to my students, and this could be an entertaining example for the class.

Example 5 – Theopoula VS Julie Andrews – Episode 18 – 19.24:

The two grandmas are ready for their first day at evening school, so Theopoula shows up at their door dressed as a schoolgirl, with the uniform she used to wear about 50 years ago when she went to school. Spyros does not even look surprised, and he sends her home to change. When Sophia asks who is at the door, Spyros responds with the name of a character in an old Greek film, Petrovasili, who was a rebellious schoolgirl. The translator decided that the same name could not be used as the humour would be lost and the viewer would not know who Petrovasili was, and therefore she became an international figure – Julie Andrews in The Sound of Music. The translator felt that the character’s personality fit well with Theopoula’s, as well as the fact that they dress similarly and it seemed like an appropriate substitution:

| Transcription: (Spyros & Theopoula & Sophia) | ΣΠ: ‘Έχουν καταργηθεί. Θ: Α. Να πάω ν’αλλάξω; ΣΠ: Ναι. Σ: Ποιός ήτανε; ΣΠ: Η Πετροβασίλη. |
|-----------------------------------------------|___________________________________________________________________________|
| Literal Translation:                          | SP: They’ve been abolished. TH: Ah. Should I go change? SP: Yes. S: Who was it? SP: Petrovasili. |
| Text’s Aim:                                   | · Humour through Theopoula’s schoolgirl look  |
|                                               | · Humour through Spyros’s indifference as he seems to have expected it  |
|                                               | · Humour through Spyros describing her as ‘Petrovasili’  |
| Translator’s Priorities:                      | · Transfer the humour  |
|                                               | · Change Petrovasili to something equivalent and understandable  |
| Ideal Translation:                           | SP: They’ve been abolished. TH: Ah. Should I go change? SP: Yes. |
Looking at **toponyms (names of places)** it is commonly known that these are also generally not translatable, therefore as they are kept the same, there is always the risk of not knowing the place being referred to, or worse, losing the connotation behind certain places. For example, when talking about Kolonaki, an English speaker would not know that it is a posh area of Athens, therefore this had to be explained in the subtitle, especially the first episode, since Kolonaki comes up often in the series.

*Example 6 – Kolonaki – Episode 1 – 06.19:*

<table>
<thead>
<tr>
<th>Transcription: (narrator)</th>
<th>...ούτε καν την ίδια θρησκεία δεν είχαν, καθώς η Μαριλένα Δορκοφίκη, βέρα Κολωνακιώτισσα, είχε ασπαστεί τον Βουδισμό.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>they didn’t even have the same religion, as MarilenaDorkofiki, original resident of Kolonaki, had embraced Buddhism.</td>
</tr>
</tbody>
</table>
| Text’s Aim:              | · To say that Marilena is Buddhist.  
  · To say that she is posh and from the rich Kolonaki area in Athens.  
  · To show how different the two women are – one is from the village, the other is the complete opposite |
| Translator’s Priorities: | · To establish that Marilena is Buddhist  
  · To establish that she is from Kolonaki and explain its connotation |
| Ideal Translation:       | ...they didn’t even have the same religion, as MarilenaDorkofiki, original resident of Kolonaki, a posh neighbourhood of Athens, had embraced Buddhism. |
| Subtitle:                | Not even in their religion.  
  As MarilenaDorkofiki, from the posh Athenian neighbourhood of Kolonaki, is Buddhist. |

The translator’s priority was to establish Marilena’s religion and her high social status with the posh area, which will be seen throughout the series. The toponym is therefore
amplified, and becomes ‘the posh Athenian neighbourhood of Kolonaki’, so that the name of the place can be repeated in future episodes.

*Example 7 – Patisia – Episode 12 – 6.53:*

<table>
<thead>
<tr>
<th>Transcription: (Dalia)</th>
<th>Εσύ Σπάιρους μένες στα Πατήσια; Από καιρός θελάνας ερωτήσω, είναι πολλά; Δηλαδή είναι ένα πατήσι εδώ, ένα εκεί, κι ένα παραπέρα, κι όλα μαζί τα λέμε Πατήσια; Όπως τα Επτάνησα, που είναι επτά νησιά και τα λέμε Επτάνησα;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>So Spyrus, you live in Patisia, right? I’ve been meaning to ask you for a long time now... Is there a lot of them? As in, there’s one Patisi here, one Patisi there, another one over there, and all of them together are called Patisia? Just like Eptanisa, which are seven islands and we call them Eptanisa?</td>
</tr>
<tr>
<td>Text’s Aim:</td>
<td>Clear humour based on: &lt;br&gt; • Dalia’s ignorance that Patisia is only one town &lt;br&gt; • Dalia’s supposition that there are many small areas, each called a ‘Patisi’ so naturally all together would be ‘Patisia’ &lt;br&gt; • Dalia’s Englishisation of Spyros’s name into Spyrus</td>
</tr>
<tr>
<td>Translator’s Priorities:</td>
<td>Convey humour through: &lt;br&gt; • ‘Patisia’ element and play with singular/plural &lt;br&gt; • ‘Eptanisa’ joke</td>
</tr>
<tr>
<td>Ideal Translation:</td>
<td>So Spyrus, you live in Patisies, right? I’ve been meaning to ask you for a long time now... Is there a lot of them? As in, there’s one Patisi here, one Patisi there, another one over there, so all of them together are called Patisies? Just like the Ionian islands, which are seven islands and we call them Ionian?</td>
</tr>
<tr>
<td>Subtitle:</td>
<td>So Spyrus, you live in Patisias, right? &lt;br&gt; Yes &lt;br&gt; I’ve been meaning to ask you... &lt;br&gt; Is there a lot of them? &lt;br&gt; As in, there’s one Patisia here, one there, another one there, so all of them are Patisias? &lt;br&gt; Just like the Ionian islands, they’re ion so we call them Ionian?</td>
</tr>
</tbody>
</table>

The translator’s first priority was to convey the humour, especially since this is one of the people’s favourite Dalia jokes in the whole series. Borrowing of the word and its adaptation into an English version had to be done as the name of the place could not be changed, since it is mentioned several times, and the viewer has to establish that
Spyros lives in Patisia. This example is probably not as effective as it is in Greek, but sometimes there is no other choice but to have less effective humour.

Example 8 – Guernica VS Livadeia – Episode 14 – 27.39:

The two crazy grandmas come back from their adventure trip to Paris, and they decide to start painting, like all the artists along the banks of the river Seine. Just like many other things that are strange about Theopoula, this time she manages to paint exact copies of famous paintings like the Mona Lisa or the Guernica. In the following scene, Spyros sees Theopoula’s exact copy of Picasso’s Guernica, and naturally, he is shocked and trying to convince his grandma that Theopoula is not ok. The two grandmas however insist that this is not Guernica, but Livadeia, a small, mountainous town in central Greece, where farming activities are the peoples’ main occupation.

| Transcription: (Theopoula & Spyros & Sophia) | Θ: Σόφη; Έλαναδεις.  
Σ: Τι είναι;  
Θ: Η Λιβαδειά.  
Σ: Πολύ ωραία!  
Σπ: Τι πολύ ωραία βρε γιαγιά; Αυτή είναι η Γκουέρνικα του Πικάσο!  
Σ: Τι είναι Γκουέρνικα;  
Σπ: Πόλη στην Ισπανία!  
Θ: Που μοιάζει με τη Λιβαδειά;  
Σπ: Όχι δε μοιάζει με τη Λιβαδειά, καμία σχέση δεν έχει με τη Λιβαδειά. [...] Αυτό είναι πίνακας του Πικάσο.  
Σ: Ε; Πώς του Πικάσο βρε Σπύρο μου, απ’ το πρωί ζωγράφιζε η γυναίκα, εδώ δεν ήσουνα;[...]  
Σπ: Άστο!  
Θ: Αλήθεια, είναι η Λιβαδειά!  
Σ: Το ξέρω βρε Θεοπούλα μου, αφού ζωγράφισες και το μοσχάρι, κρέατα Βοιωτίας, κτηνοτροφική πόλις. |
| Literal Translation: | Θ: Sophie? Comeandsee!  
S: What is it?  
TH: It’s Livadeia.  
S: It’s great!  
Sp: What’s great grandma? That’s Picasso’s Guernica!  
S: What’s Guernica?  
Sp: A Spanish town!  
TH: That looks like Livadeia?  
Sp: No, it doesn’t look like Livadeia, it has nothing in common with Livadeia. [...] This is a painting by Picasso. |
<table>
<thead>
<tr>
<th>Text’s Aim:</th>
<th>Humour:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Playing with Theopoula’s strange character</td>
<td></td>
</tr>
<tr>
<td>- Sophie’s backing-up of Theopoula</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Translator’s Priorities:</th>
<th>Humour</th>
</tr>
</thead>
</table>

| Ideal Translation: | TH: Sophie? Come see this!
S: What is it?
TH: It’s Livadeia.
S: Looks great!
Sp: What’s great grandma? That’s Picasso’s Guernica!
S: What’s Guernica?
Sp: A Spanish town!
TH: A town that looks like Livadeia?
Sp: No, it doesn’t look like Livadeia, it has nothing in common with Livadeia. [...] This is a painting by Picasso.
S: What? Picasso who? The woman’s been painting all morning, Spyros, you were here, weren’t you? [...] 
Sp: You know what? Forget about it!
TH: Honestly, it’s Livadeia!
S: I know Theopoula dear, you even painted the veal, fine Livadean meats, it’s an agricultural town! |

| Subtitle: | -Sophie? Come see this!
-What is it?
-It’s Livadeia. Looks great!
What’s great grandma?
That’s Picasso’s Guernica!
-What’s Guernica?
-It’s a Spanish town!
That looks like Livadeia?
No, it doesn’t, not at all!
This is a painting by Picasso.
Picasso?
The woman’s been painting all morning, you were here, weren’t you? [...] 
Forget it!
Honestly, it’s Livadeia!
I know dear, you even painted the veal, “fine Livadean meats”, |
It’s an agricultural town!

This example includes a reference to three different places, Guernica, Livadeia and Beotia. Guernica could obviously not be changed, and the translator found no reason to substituting Livadeia with any other Greek town, as the foreign viewer would not know where it is anyway (even some native speakers might not know where it is). Beotianmeats refers to the meat from that area of mainland Greece where Livadeia belongs, and for this the translator decided do simply substitute it with Livadean meats. Since humour was a priority and with Livadean the foreign viewer would get the message, the translator opted for this substitution.

Example 9 – Dalia VS Yerakas – Episode 19 – 06.29:

<table>
<thead>
<tr>
<th>Transcription: (Dalia &amp; Angela)</th>
<th>Literal Translation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Γέρακας, Γέρακας, Γέρακας, Γέρακας, γιατί δε κάνεις το γέρακα; Ζητάνε πολλούς! Αλλά δε λέει ακριβώς τι πρέπει να κάνεις.</td>
<td>- Yerakas, Yerakas, Yerakas, Yerakas, why don’t you work as a yerakas? It’s so on demand! They don’t say what you’ll be doing, though.</td>
</tr>
<tr>
<td>- Να κάθομαι δίπλα στην Παλλήνη και να της κρατώ παρέα.</td>
<td>- Sit next to Pallini and hang out with her.</td>
</tr>
<tr>
<td>- Α, babysitting.</td>
<td>- Ah, like babysitting!</td>
</tr>
<tr>
<td>- Τι babysitting; Περιοχήειν’ οΓέρακας! Στοεύρεσηεργασίαςνακοιτάς, μηγυρνάςσελίδα, απόπίσωειν’ τ’ ακίνητα!»</td>
<td>- Not babysitting, Dalia, Yerakas is an area! Look at job search, that’s the property section!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Text’s Aim:</th>
<th>Translator’s Priorities:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Humour playing with Dalia’s sillyness</td>
<td>Humour</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ideal Translation:</th>
<th>Subtitle:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Mykonos, Mykonos, Mykonos, why don’t you work as a mykonos? It’s so on demand! It doesn’t say what you have to do though.</td>
<td>Mykonos, Mykonos, Mykonos, why don’t you work as a mykonos? It’s so on demand!</td>
</tr>
<tr>
<td>- Hang out with Santorini.</td>
<td></td>
</tr>
<tr>
<td>- Like babysitting!</td>
<td></td>
</tr>
<tr>
<td>- Not babysitting Dalia, Mykonos is an island! Look under job search, that’s the property section!</td>
<td></td>
</tr>
</tbody>
</table>
It doesn’t say what you have to do though.
Hang out with Santorini.
Like babysitting!
Not babysitting Dalia, Mykonos is an island!
Look under job search,
that’s the property section!

The main aim of this scene is clearly humour, as Dalia thinks Yerakas is a job name, although it is an area in Greece, and Angela responds that the job is to sit next to Pallini, an area next to Yerakas, and hang out with her. If the translator had used the same areas, the humour would be lost, even though it is partly explained when Aggela explains what Yerakas is. The translator decided to replace the areas with the most famous Greek islands, as the average viewer would probably know them and make the connection automatically, before the joke is verbally explained. It would also sound normal in the context, as later on in the conversation, the two women find a job offer on a Greek island.

Gastronomy, a culture-specific limitation, is undoubtedly a very important element of a culture. When combined with humour and cannot be omitted or changed, it can inevitably cause trouble to the translator. In our example, although it might initially seem difficult to translate, it turns out that the joke can be transferred fairly easily, as the name of the fish in both Greek and English, includes a colour. Not the same colour, but that does not really matter.

Example 10 – Dalia VS Red Porgy – Episode 15 – 22.27:

| Transcription: (Dalia&Fotis) | - Τί είναι;
|                            | - Φαγκρί;
|                            | - Τι;
|                            | - Ψάρι, φαγκρί.
|                            | - Α, φαγκρί. Πρώτη φορά τ’ ακούω. Δε μου λες, βγαίνει και σε άλλα χρώματα; Φαμπέζ, φαμώβ και τέτοια;
|                            | - Όχι, μόνο σ’ αυτό. |

| Literal Translation:       | - What is it?
|                           | - Fagrey.
|                           | - What?
It’s fish; fagrey.
- Ah, fagrey. It’s the first time I’ve heard this. So, tell me, does it come in other colours? Fabeige, fapurple, etc.?
- No, only in this one.

Text’s Aim: Humour and play on words
Translator’s Priorities: Humour and play on words
Ideal Translation: Same as subtitle
Subtitle:

What is it?
Red porgy.
-What?
-It’s fish; red porgy.
Ah, red porgy...
It’s the first time I’ve heard of it.
So, like, does it come in other colours?
Pink porgy, purple porgy, etc.?
No, only in this one.

The translator had two options here: to call the fish ‘seabream’ or ‘red porgy’, as both of those are the actual names of this fish. The joke could therefore be that the fish comes in other colours apart from red, or that it comes in other species apart from the sea, and create new species like ‘mountainbream’ and ‘riverbream’. Since this is a reference to colour, the translator decided to use the equivalent version in English.

This example could be used for both learners of English or Greek, as the said fish name is very specific vocabulary, and since this is a funny element, it would definitely be more easily remembered by the student. It is also a good introduction to Greek food culture, since, as it is a Mediterranean country, fish is commonly consumed, and this could be something to teach culture-wise.

3.3.2 Linguistic & Stylistic – Register and Accents

Register is inevitably part of everyone’s speech and something that can be greatly effective in the depiction of different characters in films or series, as well as the viewers’ perception of these characters. In Sto Para Pente, there are different registers like the high-class, educated register Marilena uses, which constantly comes to
contrast so evidently with Zouboulia’s low-class, uneducated register. Angela’s way of expression is also distinctive, as she is a tomboy who dropped out of school and tries to be cool when she speaks; and Amalia who is from a small town, with common register and a very strong and distinctive accent.

Perhaps the most difficult part of the subtitler’s job is when it comes to translating or not accents. In this series there are two characters whose accents are not only present to demonstrate their origins and social class, but also to build humour on them. The two characters are Amalia and Zouboulia.

It should be mentioned here that this part of the study could be used by educators as a way to teach about register and accents, perhaps for a higher level of the language.

Example 11 – Zouboulia’s Register & Accent

Zouboulia is the stereotypical peasant woman and she has a strong accent from the village. Her difference in register first shows when it comes to religious references. The character repeatedly makes references to religious practices and God, and prays to saints every time they are in trouble; she even carries a bible-style religious book with her which she opens and reads from, every time she thinks she is about to die. She also refers to old celebrities that only she would talk about, and means of transport only used in villages, like regional buses or even tractors. So does the translator choose an accent to fit her character? If yes, which accent of all the English-language existing ones would apply best here, and how can it be portrayed in the subtitle, since they have to be grammatically correct and use correct spelling?

The translator thought that the woman’s low level of education does not necessarily have to be depicted through her accent, but through her register or choice of vocabulary. She could use dated vocabulary or expressions, which the character does anyway. Furthermore, the character’s lack of advanced education clearly shows through the conversations, when she does not understand things other characters discuss. Zouboulia commits grammatical mistakes and makes use of strange vocabulary, which gives the translator the liberty to play with register and mistakes. An example of a vocabulary use difference would be her use of the informal word for
‘dress’ in Greek (‘φουστάνι’ instead of ‘φόρεμα’), which the translator can use compensation for. Grammatically speaking, she uses ‘me’ instead of the correct Greek object pronoun ‘mou’, (Δεμελες / Μεφαίνεταιβαφακιευτοχαστούκιου); a mistake the translator could use e.g. ‘me daughter’ or convert into a different grammar mistake, like subject omission for instance.

As explained further on in this study in the Characters’ Repeated Expressions section, the translator gave Zouboulia a slightly British accent, mainly because some of the basic expressions that she uses (love, daft cow) sounded better-translated and conveyed the meaning in British English.

Example 12 – Amalia’s Register & Accent

The biggest problem that occurs in the whole series is Amalia’s accent. Amalia has two roles in the series: that of the narrator and that of a secondary character, a friend of the five, who seems to always appear when they need help. The problem occurs with Amalia’s accent, which changes between the two roles. She has a standardised, neutral accent when narrating, but when in contact with the characters, she acts like a girl who, apart from being dumb, cannot pronounce two basic sounds: ni and li. This can happen because of her village roots, or because of her inability to pronounce. In any case, this cannot be understood by an English speaker simply by hearing the audio, at least not initially. Amalia’s problem is evident in her name as it has the li sound in it, and people react when she pronounces it. Therefore the sounds that the character has a problem pronouncing could not be changed, but adapted to English, using words that include them. Her speech problem is the basis of a vast amount of jokes and puns during the series; even whole episodes revolve around her speech issue, when the group decides to send her to a beauty contest, where she has to answer questions, without her problem being so evident, so they plan her answers. It is therefore clear that her accent is something that cannot be ignored. How does the translator deal with these elements? Contrary to Zouboulia’s accent, Amalia’s cannot be resolved with linguistic and register compensation. The rules of correct spelling inevitably had to be broken here and some variation when spelling the two sounds had to be introduced to the subtitle. As the two sounds do not exist in the English language, the translator’s
choice was to spell them as phonetically close to the sound as possible: ‘lyi’ and ‘nyi’. This kind of issue would be a lot easier to resolve when translating into a language like Spanish, where ‘ll’ and ‘ñ’ exist, but here the translator’s choices were limited. Amalia’s name became ‘Amalyia’, but only when she said it. The word ‘video clip’ became ‘video clyip’, ‘infection’ had to be compensated and changed into ‘swellying’, ‘modelling’ became ‘modellingly’, and ‘a lot’ became ‘reallyi’. In Annex 6 a list of all the words used in episodes 8, 9, 10 & 11 can be found; episodes which revolved around Amalia’s accent, and how the translator could address the difficulty in their translation. It should be noted that this is not a table to follow as a model, as most of these translations are simply suggestions that can be applied to these specific situations. Furthermore, we should take into consideration that there are obviously a lot more examples throughout the series but these are the episodes with Amalia’s most dominant appearance and with a focus on her problem for the sake of humour.

The translator is forced to come up with a word that includes ni or lii when there is an obvious comment or reaction to it. Special attention should be paid by the translator, when Amalia uses words that include the two sounds –they should be transcribed accordingly. For words that could not be translated using a word with li or ni, they would have to be compensated somewhere else in Amalia’s speech, as demonstrated in Example 3.

3.3.3 Humour

Looking at humour, it seems like scholars are divided in their opinions concerning its translatability – some seem to think it is impossible to be done, and others believe that humoristic elements do not necessarily have to be expressed in similar wording, as long as the outcome is the same. As Zabalbeascoa states, “sameness, or similarity, may have little to do with funniness”. (2005, p.1) We must understand that humour might not always be equally important in source and target language, and that the nature of humour does not necessarily have to be the same. The way we will be dealing with humour in this study is by following a specific process: Zabalbeascoa addresses the issue of humour in translation by putting it through a certain two-step procedure: “mapping” and “prioritising” - the two processes that have formed part of our own
process of subtitling. Mapping is the localisation and analysis of humorous elements, and prioritising is “establishing what is important for each case” (Zabalbeascoa, 2005, p.3).

Zabalbeascoa (2005) introduced a variety of parameters that assist a translator to understand and categorise the different types of humour, as well as a binary branch tree approach to deal with these humorous elements. Here we only focus on his parameters to be considered for mapping and prioritising. I will not be using the binary tree approach, as we have created our own model of translation process.

This part of the study focuses on humour, which, according to Antonini’s Obstacles chart (Annex 3) is classified as a ‘lingua-cultural drop in translational voltage’. This includes verbally expressed humour (VEH), gestures, idioms, allusions, songs, rhymes and poems. The series has a plethora of instances of all of these humorous elements, some of which we have already seen. Below we will discuss examples of idioms, gestures, allusions and songs.

Allusion: Example 6, for instance, was an allusion to the sixties’ Greek film ‘Hypokardiastothenio’, where the main character was a rebellious schoolgirl. The translator’s choice was to substitute the character with an allusion to the sixties film ‘Sound of Music’.

Gestures: Gestures and facial expressions can sometimes be a bigger source of humour than words themselves. In many instances, this helps the subtitler, as the viewer has visual input which facilitates communication of the joke (like examples 6 and 9, for instance). Other times however, when gestures become culture-specific, this gives an extra level of difficulty to the translator, just like the example mentioned above with the Greek hand gesture to say ‘you’re an idiot’, which the subtitler would be forced to translate for foreign viewers.

It should be noted here that instances like these are essential to be taught when teaching a foreign language and culture, so that one can be careful when using certain gestures. Therefore excerpts from the series with such examples of culture-specific elements can be used by educators when teaching Greek culture. Just like one would
teach students of Chinese not to place their chopsticks upright for example, students of Greek should be taught not to belch, and in the series one can find a plethora of mannerisms to teach.

**Songs:** When it comes to songs, we could argue that with languages as ‘limited’ or ‘exotic’ as Greek, these are one of the translator’s biggest challenges. These could easily be solved just by ignoring and not translating, but what happens when the lyrics have a meaning towards the plot? In example 6, as the song is part of the humour of the scene, the translator inevitably had to include a translation, although this had to be stopped when speech interfered. There is another instance however, in episode 22 (season 1) where a popular Greek singer sings, and where the song again has a purpose, where the translator can subtitle, but that will only do so much, as the foreign viewer would not recognise the singer and the connotations behind the scene. Finally, Amalia has a song called ‘FiliFili’, which means ‘With every kiss’ and continues with ‘you kill me’, which the translator would have to change so that the accent would come out. An idea for this could be ‘Lyittle by Lyittle you’re killing me’.

Example 13 – Zouboulia VS Dracula – Episode 4 – 9.05:

<table>
<thead>
<tr>
<th>Transcription: (Zouboulia)</th>
<th>Την έχω κάνει τ’ αλατιού. Δε ξέρει πού να κρυφτεί. Τώρα ξέρεις τι θέλω; Να με φέρεις τον Κούρκουλο με τη Λάτση, ένα μεσημέρι, κοκκινιστό θα φτιάξω. Αλλά να είναι μιλημένοι, ν’αρχίσουν τα Ζουμπουλία μου, Ζουμπουλία μου, να πέσει ο δράκουλας κάτω ξερός.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>(IDIOM) I’ve made her ‘salty’. (IDIOM) She doesn’t know where to hide. You know what I want now? I want you to bring Kourkoulos and Latsi for lunch, I’ll make stew. (IDIOM) But they should be ‘talked’, so they’ll start calling me ‘Zoubouliamou’, ‘Zoubouliamou’ and the Dracula (IDIOM) will fall down, dry.</td>
</tr>
</tbody>
</table>
| Text’s Aim:                   | · Zouboulia’s excitement for taking Marilena down  
· Zouboulia’s wish to do it again by showing she’s friends with celebrities  
· Humour: Zouboulia calling Marilena ‘Dracula’ and thinking she will impress with her cooking skills |
| Translator’s Priorities:      | · Humour  
· To transfer meaning – Zouboulia’s wishes |
To establish that Zouboulia calls Marilena ‘Dracula’

Ideal Translation: I’ve humiliated her, she has no idea where it’s come from! You know what I want now? Two actors to come to ours for lunch, I’ll make stew! And they should be familiar and affectionate and call me ‘Zoubouliamou’, so the Dracula will be so jealous she’ll drop dead!

Subtitle: I’ve humiliated her, she’s no idea where it’s come from! You know what I want now? Two actors to come over for lunch, I’ll make stew! But we’ll tell ‘em before! They’ll go ‘Zouboulia my darling’, and Dracula will be so jealous her jaw will drop!

In the above example there are a total of four idioms as well as two references to celebrities and one to local food. The idioms were inevitably lost, but the meaning was explained instead. The names of the celebrities were considered pleonasms by the translator and would not contribute to the meaning of the sentence, therefore the translator decided to replace them simply with ‘actors’.

3.3.4 Characters’ Repeated Expressions

When authors write a script, they create their characters with a specific idea of a person in mind. This makes them write the characters’ speech as well as their gestures, revolving around their personality and this is something that a translator should by no means ignore. Some characters have no significant style in the way they talk, and some have very distinctive styles of speech or registers, which cannot be ignored. In any case, the translator has to be very careful in depicting the characters without twisting the author’s idea or the ‘reality’ of the original. For example, in the case of Sto Para Pente, Marilena is a high-class woman who speaks in a very sophisticated and posh way, therefore even when she gets angry, the translator cannot include swearing or low-level vocabulary, and definitely no grammatical mistakes. On the contrary, they should aim to use a higher register in her case. In the case of Aggela however, common vocabulary and grammatical mistakes are permitted as she is supposed to be a rebel
who has dropped out of school and has a low level of education, but no words connected to a higher level of register are permitted. This has to be thought of, for all the characters, but in this study, we will focus on the two characters who have the most distinctive repeated expressions, to which the translator should pay special attention to, and for which the translation cannot be different every time. These two characters are once again, Zouboulia, and Theopoula.

ZOUBOULIA

Zouboulia, as previously mentioned, is a simple, peasant woman from a village whose educative level is low. She calls other women ‘mari’, which means something along the lines of ‘silly’ or ‘idiot’, but it is not offensive. This is something that could definitely not be left out, and although an exact equivalent does not seem to exist, there were many words to choose from e.g. you silly, you idiot, you moron, you dopec, you daft cow, you bint, lass, darling, love. The restrictions between different dialects of English are understood, however the audience for Netflix is international, not only American. Therefore a term that would be (a) understood and (b) funny had to be selected. The translator decided that ‘daft cow’ and ‘love’ were the two best options, although they are very British expressions, which might mean that automatically the character might be connected to something she is not; these words would work better to create the humorous effect in this case. The translator had to think about equivalence, not necessarily in meaning, but in effect: this term is used mostly by peasants of low education, and it is used here to create humour. We also have to think of the effect on technical requirements each of the two would have if used: ‘love’ is four letters but ‘you daft cow’ takes up 12 spaces in a subtitle, which are a lot when a speaker moves on with what they are saying and therefore would force the translator to minimise the rest of the text even more. So what can be done? Sacrifice the humorous effect of ‘daft cow’ for technical reasons? Or sacrifice other content for coherence in ‘daft cow’ instead? Since there are countless times that the expression is used (there are instances where she uses it four times in one minute), the translator decided that both options could be used, depending on the situation each time, and trying to keep a balance between the two. Zouboulia would then have two signature expressions in
English instead of one: ‘Love’ and ‘You daft cow’ - ‘Daft cow’ can even be shortened to ‘cow’ if necessary and possible. The translator decided to give Zouboulia this British identity, as well as use grammatical and vocabulary mistakes, something that would probably need to be confirmed by the screenwriter before publishing. Let us take a look at the following examples:

*Example 14 – Love or Daft cow? – Episode 1–18.55:*

<table>
<thead>
<tr>
<th>Transcription:</th>
<th>Πώς είσαι έτσι μαρή; Μάνα δεν έχεις να σε μαζέψει;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>Why are you like that love? Don’t you have a mother to take care of you?</td>
</tr>
</tbody>
</table>
| Text’s Aim:          | • To show Zouboulia’s village origins  
                        | • To show Zouboulia’s ignorance and shock of people in cities  
                        | • To establish her most common expression, ‘mari’  
                        | • Humour |
| Translator’s Priorities: | Same as above as this is an introductory episode |
| Ideal Translation:   | What’s up with you, love? Don’t you have a mother to take care of you? |
| Subtitle:            | What’s up, love?  
                        | Doesn’t your mum take care of you? |

In this excerpt, Zouboulia arrives to the city and is repeatedly astounded by how different people here are, to people in her village. Her shock is evident when she sees this young woman in the street dressed in a way she had never witnessed before, so she asks her where her mother is, so she would take care of her, meaning both literally and metaphorically, insinuating that she would not accept this kind of ‘behaviour’. This excerpt is from the first episode, when the characters are still introduced, and therefore it is important to establish some things about them. Here understanding Zouboulia’s background and character as well as establishing her most repeated expression ‘mari’ were considered more important than humour by the translator. In this example, the translator thought ‘love’ was a more suitable choice than ‘daft cow’ as she is telling her off, almost like a mother figure, contrary to the following example:
**Example 15 – Love or Daft cow? – Episode 2 – 11.25:**

| Transcription: (Marilena&Zouboulia) | - Κι άλλωστε εμένα με θέλανε πολλοί  
- Τι είπες μαρή;  
- Ααααα τα μαρή κομμένα! |
|------------------------------------|--------------------------------------------------|
| Literal Translation:               | - At the end of the day, I was desired by many.  
- What did you say love/you cow?  
- Cut it out with love/daft cow! Not to me. |
| Text’s Aim:                        | - To demonstrate the rivalry between the two in-laws  
- To show their different classes  
- Humour |
| Translator’s Priorities:           | - To emphasize their class difference through register  
- Humour |
| Ideal Translation:                | - Well at least I had a lot of admirers.  
- What do you mean you daft cow?  
- Aaaah don’t you dare call me daft cow! |
| Subtitle:                          | After all, I had a lot of admirers.  
What do you mean you daft cow?  
Don’t you dare call me daft cow! |

This is another introduction of the ongoing rivalry between the two in-laws, and another example where Zouboulia calls someone ‘mari’. In this extract her hatred towards Marilena needs to show, so the translator decided that ‘you daft cow’ was a better option.

Other examples of how the two could be used for different situations include when Zouboulia says it in the first episode when they are in the lift: “Πάνε μαρή πιο ‘κείναξαξαπλώσειοάνθρωπος!’ – “Move away love, he needs to lie down!” or in episode 4 when she is stressed “Σκάσε μαρή κείσι” - “Shut up you cow!”. We can see that if the translator had decided to use only one of the two options, the expression would most times be lost. Therefore if we establish two expressions that when combined they give the connotations of that one word, then it makes a fair compensation.
**Example 16 – Nuffin – Episode 1 – 46.30:**

| Transcription: (Zouboulia&Aggela) | Βοήθεια! Εσύ για’ δε χτυπάς;
Κι εσύ που χτυπάς τί κατάλαβες;
Καλά ιτς δε σε νοιάζει; |
|---|---|
| Literal Translation: | HELP! Why aren’t you banging/knocking on the door?
What did you manage by banging/knocking?
Do you not care at all/even a little bit? |
| Text’s Aim: | · To show Angela’s rebellious character
· To show Zouboulia’s continuing astonishment by the people of the city |
| Translator’s Priorities: | · Transfer the two women’s characters through language
· Establish Zouboulia’s repeated expression for ‘nothing at all’ |
| Ideal Translation: | HELP!
Why aren’t you trying?
Where did trying get you?
Don’t you care ‘bout nuffin? |
| Subtitle: | HELP!
-Why aren’t you trying?
-Where did trying get you?
Don’t you care ‘bout nuffin? |

This is the scene where the five characters first meet and their characters are already evidently very different. Although the translator’s priorities were to introduce their personalities, this was already achieved by the script and the visual input, therefore the translator’s job was to establish how Zouboulia would be using the word ‘its’ which means ‘nothing at all’ or ‘not even a little bit’, in the rest of the show. The translator opted for a very informal ‘nuffin’, –again a very British expression–which corresponds to the woman’s register and informal way of speech. Another example of this expression is the following: “Ιτςδεκαταλαβάινεις;” - “Don’t you understand nuffin?” (both a very colloquial register and grammatical error).
In this example, the reason Zouboulia laughs at Marilena is clearly visual, as she finds her hat funny and she comments on it. Therefore the translator did not have a challenge in that aspect. As mentioned in the Stylistic choices part of this study, the translator decided to use *M* as Zouboulia’s way to call her daughter’s mother-in-law.

THEOPOULA

Theopoula is Spyros’s grandmother’s best friend, who is always around their house and gets into the funniest conversations with the two. These conversations usually involve the despise she feels towards her daughter-in-law, her main problem being the fact that she is short (although we actually find out halfway through the show that she actually isn’t). She calls her ‘konti’ which means ‘short’, alongside other, light insults and she has a weird obsession that she wants to kill her, specifically by poisoning her. The character’s jokes are therefore about ‘the short one’.

Example 18– *My daughter-in-law* – *Episode 1 – 10.49:*

The first problem that occurs is the word ‘nifi’ which means ‘daughter-in-law’. The English version of the word is much longer and therefore forces the translator to condense the rest of the speech, always with the risk of losses. Luckily, in the introduction of Theopoula and her issue, there is enough time to establish it:
<table>
<thead>
<tr>
<th>Transcription:</th>
<th>Ηνύφημου! Θέλει να με δηλητηριάσει!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>My daughter-in-law! She wants to poison me!</td>
</tr>
<tr>
<td>Text’s Aim:</td>
<td>Establish Theopoula’s issue.</td>
</tr>
<tr>
<td>Translator’s Priorities:</td>
<td>Same</td>
</tr>
<tr>
<td>Ideal Translation:</td>
<td>It’s my daughter-in-law! She wants to poison me!</td>
</tr>
<tr>
<td>Subtitle:</td>
<td>It’s my daughter-in-law! She wants to poison me!</td>
</tr>
</tbody>
</table>

In other episodes with longer sentences however, the translator could simply use the term established for the word ‘konti’ – short:

*Example 19 – The Midget – Episode 1 – 11.11:*

A second problem comes with the translation of ‘konti’ (short), as in English, in order to refer to someone, you would have to say ‘the short one’ or if it had to be a name, it wouldn’t be ‘short’ but ‘shorty’; however the translator feels that ‘shorty’ has a more positive, even loving connotation behind it, as in modern day English it is sometimes even used to refer to someone’s girlfriend, and this is exactly the opposite to what we need to achieve here. Other options were ‘the dwarf’, ‘the midget’, ‘petite’ ‘the hobbit’, ‘the gnome’, ‘the shrimp’ ‘the squat’. The translator decided to go for ‘the midget’ as it is more effective and could be considered slightly offensive, and therefore creates more impact than simply ‘the short one’.

<table>
<thead>
<tr>
<th>Transcription:</th>
<th>Τίποτα δε θέλω! Να φύγει θέλω αυτή απ’ το σπίτι, να γλιτώσουμε κι εγώ και το παιδί μου. Που πήγεκιέμπλεξε μετηκοντή!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>I don’t want anything! I want her to leave our house, so both me and my child will be safe! He went and got himself involved with that short woman!</td>
</tr>
</tbody>
</table>
| Text’s Aim: | · Introduction of characters (son, daughter-in-law)  
· Introduction of her issue against her daughter-in-law  
· Humour, Offensive towards daughter-in-law |
| Translator’s Priorities: | • Introduction of characters and issues  
• Introduction of term about the short daughter-in-law that will be used in the future  
• Humour, Offensive towards daughter-in-law |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideal Translation:</td>
<td>I don’t want anything! Just her to leave our house so my child and I will be safe! Went and got himself involved with that midget!</td>
</tr>
</tbody>
</table>
| Subtitle: | I don’t want anything!  
Just her to leave me and my son alone.  
Went smooching with that midget! |

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**Example 20 – Midgetitis – Episode 19 – 9.20:**

<table>
<thead>
<tr>
<th>Transcription:</th>
<th>Είδες τι ύπουλη που είναι; Παντού εξαπλώνεται, σαν ιός. Κοντίτιδα!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Translation:</td>
<td>See how sneaky she is? She spreads like a virus! ‘Kontitida’ (a made-up word from the word ‘konti’ which means short, made to sound like the name of a virus)</td>
</tr>
<tr>
<td>Text’s Aim:</td>
<td>Humour</td>
</tr>
<tr>
<td>Translator’s Priorities:</td>
<td>Humour</td>
</tr>
<tr>
<td>Ideal Translation:</td>
<td>See how sneaky she is? She’s everywhere like a virus spreading! Midgetitis!</td>
</tr>
</tbody>
</table>
| Subtitle: | See how sneaky?  
She’s everywhere, like a virus spreading!  
Midgetitis! |

Lastly, when a made-up word had to be created from the term established to express ‘the short girl’, the translator decided to continue with the use of *midget* and create the word ‘midgetitis’. 
4 CONCLUSION

Sto Para 5 is completely impregnated with Greek culture, which is the series’ charm for the viewer but can sometimes be the translator’s worst nightmare. When a certain culture is this evident through a piece of work, and especially a culture that the rest of the world knows very little about, the translator’s challenge to transfer all of these elements becomes even more difficult. However, it becomes equally important, as translation is a means of communication between people of different cultures, erasing language borders and opening our eyes to new worlds.

The ways translation challenges were addressed have provided us with the following results: When it comes to names, these have actually proven easier to translate, with different modifications such as amplification or compensation of their connotative meanings, in different parts of the text. When dealing with names of celebrities, these can be kept or changed depending on their importance in a text, and the same happens with toponyms. Food can be kept, translated or changed, depending on the translator’s priorities, although in this study there was not an especially difficult food-related translation problem. Accents and register can be a tricky issue to deal with for the translator, but compensation of different types can be achieved, for similar results. Idioms can result highly difficult to translate, but as long as the meaning is transferred and the translator’s priorities are met, there should be no problem in translation. They can be compensated in other parts of the text if necessary, and if a priority. Gestures can be translated or explained in short subtitles when the meaning behind them is not internationally-understood.

Especially when translating a series, careful attention should be paid to the key characters’ repeated expressions, as they are most probably there for a reason. A scriptwriter has an aim when giving certain expressions to certain characters, therefore the translator should make sure they are consistent in their translation. That is the reason Netflix asks translators for a record of a list of translations – to ensure consistency.
The study’s main aim was **professional**: to demonstrate to our client, Netflix, that the translator is capable of subtitling this series professionally and effectively and that it would be worth giving this series a chance, and promoting it in their network. A total of 20 examples of subtitles were provided along with their videos to demonstrate this. A secondary aim was that this study would be of **educational** value to teachers and learners of Greek, and some of the examples were proof of that. If the series manages to make it to Netflix, its contribution to education would be immense. The project’s last aim was to provide an **academic** reference for future researchers or practitioners, for theoretical and practical studies on the translation of Greek series. This study consisting of a respectful amount of examples can surely be considered a decent start to this field of research.

The bottom line of this study is that nothing is untranslatable, even the strangest of humours, even the most culture-specific elements can be transferred, if one decides to think outside the box. Translation even for a limited audience can prove interesting, entertaining and useful, making it all worthwhile.
5 BIBLIOGRAPHY


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