

## THE COLORIZATION OF GREEK CLASSIC FILMS AS INTERSEMIOTIC TRANSLATION

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### **Abstract**

Intersemiotic translation constitutes a field of research and application including those of different modes of expression and substance transmission from one text to another. According to Torop (2000) different types of texts such as films, and comics function as signification systems submitted into different translation processes either intra- or extratextual (intralinguistic or intersemiotic as referred by Jakobson [1959]) to serve a different kind of media communication. It is well known that the textual nature of film is ascertained by specific elements such as sound, episodes, montage including color which as a medium (“color means” as stated by Kress & van Leeuwen [2002]) plays a very important role in the transfer of meaning ventured by film makers.

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In this paper I will attempt to designate the role of color as a mode of new signification through the application of colorization in two classic Greek black and white films. I will examine the films “And let the wife fear her husband” («Η δε γυνή να φοβήται τον άνδρα») and “A mess” («Της κακομοίρας») both classified in the classic Greek cinema period (1940–1970) and very popular with the Greek public. Film colorization was a widespread technique in the ‘80s in the United States and lately in Greece, not always well received due to film forgery reasons, as maintained by fans. In this paper I will try to explain how film colorization works as intersemiotic translation and what is the new meaning acquired for the public by this procedure in the two films examined in the corpus.

**Keywords:** colorization, intersemiotic translation, color, Greek cinema, culture studies.

## 1. Introduction

The question of considering any intersemiotic process in a film study commences with the approach of language as a social phenomenon according to Saussure at the beginning of the 20<sup>th</sup> century. The formalistic analysis of the language initiated a different vision upon the structure of the language as a system and as a medium. Saussure with his forward thinking maintains the view that language is not the only system, though is the primary one (1965: 33). The structuralist approach (the distinction between the signifier and the signified) in every cultural system opened the field of research in other disciplines, including the fields of art, inaugurating a series of scholarly articles and discourses not only to support the theoretical frame but also to profoundly offer specific applications of this approach.

The systematization of the semiotic approach to the sign was demarcated by Roland Barthes’ article “Éléments de Sémiologie” published in the *Revue Communications* in 1964. In his text Barthes (1964) while dealing with Saussure’s terms of “langue” and “parole” extends their function in non-linguistic communication like fashion or any other coded communication in everyday life. Barthes’ theoretical model and its applications in different communicational systems opened up a new research era in what we can call the French School of Structuralism. A special member of this school apart from Genette, Barthes and Greimas is Christian Metz, whose text entitled “Essai sur la signification au cinéma” was decisive for the description of the filmic language in terms of structuralist analysis. His an-

alytical model (Metz, 1968 (1999)) of the syntagmatic and paradigmatic relations between the discourse and the visual element of a film generates a new dimension of what can be called a filmic structure and how a film can be approached as a text and potentially a source text to be translated.

## **2. Film as text in a cultural space**

Every culture creates a variety of different products, each one of which carries a meaning. Every meaning deduced by these cultural products functions as a sector of a message and serves the ultimate purpose of communication. According to these theoretical boundaries, the concept of the term “text” is fundamental considering that according to Barthes (1961), the text has the primordial role in that kind of communication. The characterization of a film as text derives exactly by the synergy of different elements composing the aesthetic result of the film like words, sounds, pictures, color, lights and the artistic identity that conveys (Torop, 2000).

Any production of the film comprises in the connection between the choices made by the creators of the film and the cultural universe they belong to. This kind of connection brings out a sum of products addressing to a recipient to satisfy the communication intended. The text in this relation is the connection between the creator’s consciousness and that of recipients (Torop, 2000). It must inevitably be admitted that the term consciousness addresses to the cultural phenomenon entailed in every production of a text. In other words, every cultural space offers a plethora of anterior or synchronic elements (words, utterances, motifs, symbols, different clothing codes, colors) to be conceived both by the maker and the recipient through the process of interpretation. In this sense, the text is a “translinguistic apparatus” (Kristeva, 1982: 32) and purchases the autonomy to be reproduced, transformed, translated, integrated, or reintegrated in different production processes. The word “linguistic” in Kristeva’s definition is slightly restrictive when we talk about the film as text, considering that a film is not only a linguistic phenomenon but a whole system of different codes, as we have seen before. A more specific definition of text that is adequate to our theory can be found in Lotman’s theory. According to him “the concept “text” is used in a specifically semiotic sense, and on the one hand is applied not only to messages in a natural language but also to any carrier of integral (textual) meaning – to a ceremony, a work of fine arts, or a piece of music” (1973 [2013]: 58). Lotman’s view makes the text be considered as a system, a code that belongs to a cultural space and binds the senders and the receivers, every person that belong to that space and can recall different subjects, utterances, stories in order to give a meaning to the text they send or receive.

The place of the text – and especially the film as text – in a cultural space is very important. Any addition of color in different objects that take part of a cultural space in the film is a kind of change, of transformation. The cultural space offers equally to the creator and the receiver of the filmic text the potential source of different mechanisms to the interpretation process. Furthermore, Lotman insists that “from the semiotic point of view, culture may be regarded as a hierarchy of particular semiotic systems, as the sum of the texts and the set of functions correlated with them, or as a certain mechanism which generates these texts” (1973 [2013]: 68). This definition of culture can prove one thing; not only texts – like films – can be part of a cultural space but also the mechanisms of their generation – even translation – are indicated by this space.

### **3. Translatability of a film text in a cultural space**

We can call translatability of a text the possibilities of transferring and interpreting a sign or a sign system. Beginning with the tripartite of Roman Jakobson for intralingual, interlingual and intersemiotic translation (1959: 288), we will concentrate our analysis in intersemiotic translation to prove how colorization can be considered that kind of translation.

The cultural phenomenon of translation had been studied in different ways and by different scholars. Translation is defined as a cultural process of communication between a sender and a receiver (Even-Zohar, 1981; Toury 1994; Dusi 2015; Sonesson, 2014). In terms of intersemiotic translation what really matters – in order to be recognized as intersemiotic translation – is the level of similarity. That means that the prior intention to be ascertained is transforming the meaning from one text to another with the higher level of similarity. Taking that under consideration, an intersemiotic translation is not only a transfer of a meaning from a verbal text to verbal or non-verbal texts but also a transfer from a non-verbal (iconic) to non-verbal (iconic) texts. Kourdis and Yoka (2012), by examining the concept of translatability of an artistic text (like films) through the theory of Lotman, introduce the term “intericonic translatability” to describe the tendency of “repeating something that is already familiar”. Therefore, when the process of intersemiotic translation is terminated, it is very important the text produced can recall the text source and serve the sense of familiarity mentioned above in order to erase any possible discrepancy.

In the intersemiotic space any attempt of translation made, means that every original text is reproduced in different kind of texts like metatexts, discourses, media (Torop 2020: 268). This, according to Torop, comprises

a “mental whole, which is all-encompassing for collective cultural memory and selective for every individual reader” (2020: 269). The terms of “collective” and “selective” address to the cultural space of Lotman: a text is produced within this space and reproduced through translation, transmediality or other ways both quantitatively and qualitatively and is preserved in collective memory not as a relic but as a promise of a continuous interpretation and reproduction. This kind of interpretation or reproduction is a renewal of the older text.

Due to the fact that we have already recognized the importance of similarity in intersemiotic translation aiming at the repetition of the elements of a primary text (architext) into the translated one, it is, therefore, understandable how important it is for the translated text to recall the first text in a cultural space of communication whilst renewing it. As a process of renovation, of recreation of a film text, colorization might be considered as a translation in a sense of an interpretation aiming to preserve the text in cultural memory and to make a direct address to the younger people who are much more accustomed to the colorist culture. We can also recognize a very clear intention to “repeat” the movie in a new version. So, intersemiotic translation is the term we can use to describe the process of colorization in our case of the films we examine.

#### 4. Color as a contextual vehicle of meaning

As we have seen above, intersemiotic translation can be considered as an interpretation generated by one semiotic system towards another or within the same semiotic system, although by changing one semiotic mode. Color can be regarded as a semiotic mode, since it can function as a vehicle of multiple meanings in a social context. This role of the color can assert the nature of color as a language, as a code.

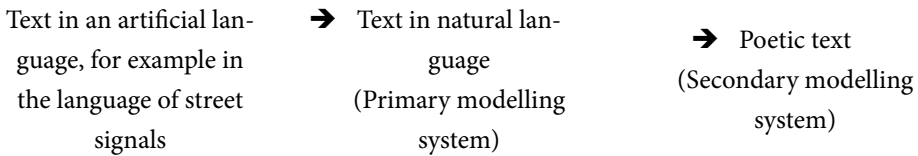
The nature of the color as a semiotic system can be primarily justified by the basic statement of Kress and van Leeuwen that “color means” (2002: 343) In their works (2002, 2006) the two scholars attempt to recognize a social and, hence, communicational function of the color in different kind of texts. Their model can be concentrated in three principal metafunctions of the visual elements, including color:

- 1) The **ideational metafunction**, which means the representation of the aspects of the world, for example the colors or a combination of colors to the countries’ official flags.
- 2) The **interpersonal metafunction**, which serves the projection of relations between a sender and a receiver, as we can see this in the use

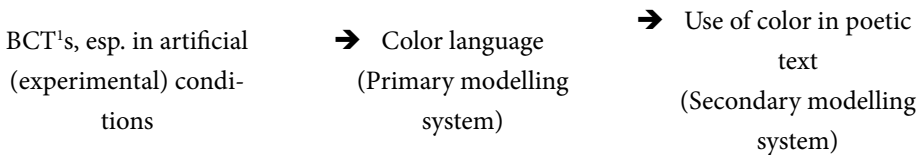
of colors to create a relaxing ambiance in a room, like hospital or a hotel.

- 3) The **textual metafunction**, that is the capacity to form texts with color, for example the way we place colors in a multimodal text to produce meaning, the way color defines a section of a text or the different brightness or saturation levels in a text that create a whole.

These three metafunctions confirm that color functions as a code system that can transfer a meaning not only on a primary level (specific textual functions of the color) but on a secondary level (a cultural aspect of the color). The multiplicity of the use of color in different chronotopical levels of life recalls the modelling system of Lotman, upon which Urmas Sutrop (2011) applies his theory of color system. The schema below represents the growing complexity of language, according to Lotman (1977: 97):



The schema proposed by Sutrop and based in Lotman's theory is applicable to the diagram presented below (Sutrop, 2011: 43):



Although Sutrop deals with the linguistic aspect of color translation (intra- or interlinguistic), it can be assumed that color in an aesthetic way belongs to the second modelling system. Here color language does not only define the different hues, tints or dyes but transfers cultural elements, especially when this is used in poetic texts. Apart from this, according to Kourdis, "color functions as a code, thus as a text with structure. It has autonomy and is usually part of multimodal text" (2017: 739). The multiple nature of the color leads us to understand the importance of color as a cultural element. As for the term "poetic text" we can say that every text that includes aesthetics is a poetic text, as analyzed above in chapter 2.

<sup>1</sup> BCT= Basic Colour Terms

In order to the nature of the color as a code/language can be better conceived, we will present what kind of substance José Luis Caivano (1998) gives to the color. In his linguistic approach of the color's nature he recognizes:

- a) a Syntactic role of color, in which hue, lightness and saturation play the main role.
- b) a Semantic role of color, i.e., the different color choices, the relationship between signs and denoted objects and
- c) a Pragmatic role of color, which is the relationship between signs and their interpreters or users, a role that can be recognized as the cultural aspect of the language of color.

These characteristics confirm that color is a text with his own structure that serves different contextual conditions. As argued by Caivano “the rhetorical use of color is based upon premises that are shared by a social group [...]. This ideology comes from beliefs about human perception, from metonymical associations, as well as from metaphorical or symbolic links” (2010: 3). In this kind of sense, color in colorization process can offer an additional factor of interpretation, since different people of a social group can recall common cultural elements.

### **5. History of colorization in Greek classic films**

Colorization as a technique begins in the early 1900s not at first to serve the realistic aspect of a film but to give an imaginary one, a fairy illusion. The typical example to prove this is the famous film *A trip to the Moon* by Gorges Méliès. Any technique used since then by the industry of cinema from the beginning of 20<sup>th</sup> century (Yumibe, 2015) can prove that the evolution of colorization satisfies at the same time the need of searching the most efficient techniques of coloring and the better ways of the meaning to be transferred. As claimed by Belton “clearly, color manipulation poses a potential threat to our traditional understanding of chromatic and achromatic color systems and their creation of a credible narrative space” (2008: 61).

Nowadays colorization can be achieved from the beginning of a film thanks to different kind of filters while cutting the movie. However, prior to the invention and creation of new type of cameras, colorization has been accomplished exclusively during the post-production phase. A great watershed in the history of colorization – and a big dispute point among the fans – was adding color in classic American films from Turner Entertainment Company in 1980s with the intention, as claimed by Ted Turner, to save these movies in a VHS form and to show them on television.

In Greece, film colorization begins in the mid of 1950s with two films, *The Amant of the Shepherdess* (1956) and *Adventures of a woman in the Capital* (1956). For over a decade Greek colored films were created abroad, till 1967 when the film *Welcome the dollar* directed by a master of Greek cinematography, Alekos Sakellarios, was colored entirely in Greece. In mid 2010, a Greek film Company, Karayiannis-Karatzopoulos, decided to assign the colorization of five classic comedy films in the West Wing Studio, Florida, USA. The films are the following: *And let the wife fear her husband* (1965), *A mess* (1963), *The Scrooge* (1967) *The man of the slap* (1969) and *The Young Lady's Fool* (1960). All five films are comedies, extremely famous among the Greek public. Moreover, we can find different and multiple reproductions, transformations or transmediations of the films in theater or crossmediations in different kinds of videos in Youtube by the fans of the movies. Also, Greek television history is full of a large numbers of projections of these films, creating a cultural space ready to be translated.

## 6. Process of colorization

Hand, mechanical or semi-mechanical colorization of the film had the restrictions of color timing, that is the primary color grading. However, in the digital era things can be different. According to Misek (2010: 405) “a film’s ‘look’ is now no longer set during production. Primary color’s grading is now carried out digitally, and as a result can be used to adjust color balance without the restrictions inherent in photochemical color timing”. He continues as follow: “Digital color grading makes possible such extreme chromatic alterations that it is not enough to say that a film’s color can now be *adjusted* in postproduction; rather, a film’s color can now be *created* in postproduction” (Misek 2010: 405)

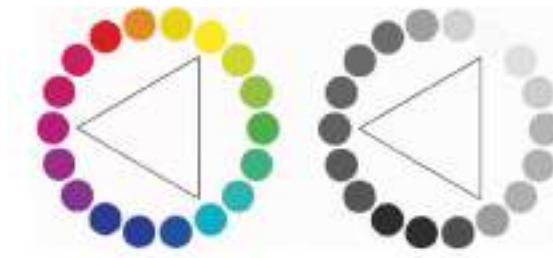
These statements can enhance the idea that film colorization in a post-production level can be considered as an attempt to create a new meaning to address the text created to a new audience, to a new digital or media age that has been marked by the world of color in a communication sphere. If we rely on what Ted Turner said about his colorization transformation of the films “I can do whatever I want with them, and if they’re going to be shown on television, they’re going to be in color” (Volland, 1986) or what the co-owner of the Greek film production company named Karayiannis-Karatzopoulos, Antonis Karatzopoulos, has stated [“If there were money in the age of 1950s for the colorization of the Greek films, all the producers and directors would prefer a colored version of their films” (Passias, 2017)], then we could find a creative process in the colorization



of the films incorporated to the new ages reception fields. In that way the extension of the color gives an extra meaning to the primary film, minimizing as much as possible the alteration of the first/primary film text.

The colorization of classic Greek films in the last decade triggered several reactions, either positive or negative. Details taken by the chief of West Wing Studio Company (Savvidis 2016; Ioannidis 2016) in different interviews in Greek press during that period reveal the process. We begin with a good copy of the film, then we make a detailed research of the different hues that come out of the black and white version of the frames and the intersection of the colors derived from colorized photos or other information about some objects of that age.

In order to understand how black and white the base for the colorization of films could be, we can be addressed to the color wheel below:



*Block, 2008, The Visual Story, p. 144*

Block (2008) presents the terminology that describes the nature of color:

1. Hue: the position of a color on the color wheel
2. Brightness: the addition of black and white to the hue
3. Saturation: the purity of a hue

The color wheel belongs to the basic manuals in the history of cinema in order for a director of the film, a director of photography or a colorist to produce meaning (p.e. red for the passion or green for the anger/for bizarre as presented in the movie “Vertigo”). We can see that the brightness of a color, for example yellow, is opposite to that of blue or purple. So, over the basic color wheel we can “play” with saturation or brightness, and we can create different hues of a color. If there is a possibility to extract the adequate information needed to create a complete image of the frame or the entire movie, there would be an approximation to the reality colorized version of the film.

## 7. Methodology and analysis of the material

The movies from which special fragments have been chosen to be analyzed are the following. The first film is entitled *And let the wife fear her husband*, a 1965 film, written and directed by Giorgos Tzavelas and colorized and projected to the cinema screen for the first time in March 10, 2016. The second film is entitled *A mess* dated to 1963, written and directed by Ntinos Katsouridis, and colorized and shown on television on March 18, 2017. The great acceptance of these two movies by the audience during the decades of the cinematic or television history in Greece is the principal reason for the choice that was made. Our special aim in this paper is to present to what degree the color insertions through colorization can change the way the filmic text is perceived by a new audience, and new interpretations are coming up. In addition our analysis focuses on how the colorization of the Greek classic films offers a plethora of information about the color universe of the period that these films first appeared in the cinema, as well as the cultural elements designated through the color selected or printed in different clothes or products presented in the films. It can in a way represent the cultural context (connotation level). Our methodology is based on the concept of the filmic text as a factor of cultural space as examined by Lotman and presented above (Lotman & al., 1973 [2013]) and the approaches given by Kress and van Leeuwen (2002) and Caivano (1998).

### First film: “And let the wife fear her husband” (1965)

**Story:** an engaged couple, Antonis and Helen, have been living in Plaka, Athens, for over 10 years. Antonis is working as a civil servant and Helen is a housekeeper. They live with Pagona, their maid. Many problems arise with the couple’s neighbors, the couple Papamitrou, and the social critics of the engaged but unmarried Helen. After some events Antonis decides to marry Helen but the transformation of his loyal wife is a kind of surprise for him. She is guided by the wives of Antonis’ friends, and she demands an apartment (they lived in an old house) and a whole new life. On the day of their marriage Antonis, who feels that he is losing control and the main role, the role of the man in their relationship, asks for a divorce. Their memories lead them to their house, which is ready to be demolished, two years after they have been divorced, and they decide to make up once again in a new life. The movie touches the urban transformation of Athens in the middle of 50s and the life of a couple in Greece in that period.

According to the “ideational metafunction” (Kress & van Leeuwen, 2002) color as a language, as a code, can represent the aspects of the world.

*Picture 1a**Picture 1b**Picture 2a**Picture 2b*

In the pictures above (1a and 1b) two very characteristic public vehicles of Athens in the middle of 60s can be distinguished: the taxis and the buses. In the following pictures (2a and 2b) we can distinguish a very characteristic instrument in Greece in the late of 19<sup>th</sup> to the middle of 20<sup>th</sup> century, laterna or rhombia, a variant of a barrel piano. In both cases color functions as a cultural element, in ideational aspect since blue for buses or red crimson for laterna are related to their historical position in a chromatic past of the city of Athens. It can be said that these colors remind us of an urban image of Athens in the past, although yellow for taxis was not the proper color that could be found in those vehicles in the middle of 20<sup>th</sup> century in that city. It is rather a modern color, since grey was the first color adopted for these urban transportation media until 1981, when the color turned to yellow. Nevertheless, we could say that this translation choice functions as a projection of the present to the past within a cultural space of the translatability of a text that uses the different aspects of colorization, in order to achieve a renewal and a modern version, since this movie addresses to a younger audience.

The cultural context is also presented in the following pictures which refer to the clothing choices.

*Picture 3a**Picture 3b**Picture 4a**Picture 4b**Picture 5a**Picture 5b*

We can distinguish the colors printed on the costumes of the dresses of the women in two categories: the dresses of Helen before her marriage (pictures 3a/b, 4a/b, 5a/b) and those after the marriage (pictures 6a/b and 7a/b). The colors and the texture of the emerging from that kind of color in the pictures 3,4 and 5 is distinctive. They remind us of / refer to a woman of a lower social class, not endowed with the proper knowledge of the women's fashion. Along with the color, other different elements of the woman's physique contribute to such interpretation as posture and coiffure. The images created indicate a simple housekeeper, of low education (although very gentle with her husband's friends) and never permitted to come out the house. Her only walk can be the one every Sunday in the church (pictures 3a and 3b). The hues of the colors and their brightness, the little flower decorations, all these elements function in a synergy way to enhance and produce a clear meaning: an unmarried, engaged woman is not really a woman. She is just a maid of the house with no personal identity. It can

be stated that Helen's class is more suitable to her maid's one, Pagona, an unmarried young lady. Even her name used by her husband (Helenitsa, a diminutive form of Helen) before marriage reflects her real social position.



*Picture 6a*



*Picture 6b*



*Picture 7a*



*Picture 7b*

Everything changes when Helen marries. As seen in pictures 6a and 6b, Helen, a woman socially recognized as a married woman, chooses to wear a one-color dress, in an earthy color, covered shoulders, with her arms exposed. Along with the coiffure we can say that “Mrs Kokkovikou” is now a woman of the upper social class, identical to the women of her husband's friends. Pictures 7a and 7b show us that the women in pink, in yellow and black are choosing dresses of analogous shapes and color choices as Helen. We are talking about women of the upper class (their husbands' professions are lawyer, army general and pharmacist). They are well dressed and determined to guide Helen to act, to behave like a lady, like a married woman. This distinction reminds us of the division of the classes as referred to “The Fashion System” by Roland Barthes, an element which functions as a way of separation between the upper and the lower class. This is the real reason that the couple is divorced on the day of their marriage.

The examples above could indicate that color in this process of reception and interpretation of the story functions as a semiotic code aimed at enhancing and clarifying the meaning produced by the audience about the social and cultural changes produced by the director.

### Second film: The mess (1963):

**Story:** a young man called Zikos works in a grocery store, and he is in love with Fifika who loves Kitsara. His boss, Pantelis, a middle-aged man, falls in love with Fifika's friend, Litsa, and asks her for marriage from her father. Litsa has already a relationship with Argiris, and she is going to marry him, but Pantelis is a rich merchant and preferred by Litsa's father. On the day of Litsa's birthday, the two older men (Litsa's father and Pantelis) decide to make an announcement of Litsa's engagement to Mr. Pantelis, but everyone is against this decision. Litsa is determined to leave her house to marry Argiris, against her father's decision. On the day of "lovers kidnapping" they are caught by Zikos and the others. Finally, Litsa is engaged to Argiris and Fifika to Kitsaras and Zikos and his boss remain singles.



Picture 8a



Picture 8b

One of the most characteristic cultural elements is this of the commercial products. In pictures 8a and 8b we can see the different commercial products colorized in a way that correspond to the real colors of that age. So, detergent called "Rol" or salt called "Kalas", really famous products in Greece, are colorized in typical blue and white for the second and red-white for the first. Especially for Rol we can find pictures from the Hellenic Literary and Historical Archive, where historical documents are saved in color version. On the left side of the middle shelf, we can see a product called "Meli Attiki", a honey product very common in groceries and super markets in Greece. The verification undertaken by the colorization company for all these grocery products corresponds to the concept of similarity in intersemiotic translation, offering at the same time a new color perspective of the film to the youngest audience that is more familiar with the color in films. The connection that occurs between the black and white film and the present time is supported by the fact that the colors of those products have been maintained to the present day in some packages.

*Picture 9a**Picture 9b**Picture 10a**Picture 10b**Picture 11a**Picture 11b*

In the garments, color as a distinctive factor in the cultural context is present in this movie too. In pictures 9 (a,b), 10 (a,b) and 11 (a,b) we can observe the role of color as a connotative sign of social class. The two women in pictures 9 (a client) and 10 (Despina, the matchmaker) wear a dress of everyday use, in purple of different brightness, reminding us of the dress of Helen in the previous movie. The two women, indeed, belong to the lower class (the story takes place in a poor neighborhood in Athens, and so Despina as the woman client is dealing with gossip spreading in the neighborhood about Zikos and Fifika). Even in the one-color dress worn by Fifika (picture 11), when she visits the grocery store to do her shopping, we see a light green. The color along with the shape of the dress (shoulders out, deep décolleté) refers to a woman of lower class. We must remember that fashion in that age imposed the rules of Jackie Kennedy and Audrey Hepburn (tight clothes need to be darker).

A very important issue derived from the examples above deals with the accuracy of the color choices. The question emerges as to whether images are really depicting in a faithful way the colors of the original films. The truth is that no information in an exhaustive and detailed way was offered to the company in charge of colorization, except the statements of the director as presented in a previous chapter. What can be definitively ascertained is that any color related to commercial products or cultural heritage in these movies have been maintained (except the case with the yellow color on the taxi). On the other hand, the colors of the garments were rendered through a combination of technical characteristics and chromatic image documents of older periods in order to be more accurate to the atmosphere the movies intended to deliver.

This process brings us to the following question: is really the color faithful to the original color of the movie? The answer could be another question: what does faithfulness matter in intersemiotic translation? There is no such interest in intersemiotic translation, indeed. Similarity is not faithfulness. Besides, there is no faithfulness in any translation process, since no intention of that aspect is involved in interpretative process such as translation. In this way, any intersemiotic translatum produced by the intervention of a semiotic code such as color cannot be called “better” or “worse” than the original version – because it is not a one-to-one process – but a “new” version, a colored one respecting at the same time the cultural conventions of the color.

### **Conclusions**

The colorization of Greek classic black and white films is a process adapted in the last decade as a process of renewing movies thanks to the more economical and successful way of adopting classic comedy films in a new media space addressed to a new public more familiar to colorized visual material. Although it has been highly criticized as a non-aesthetic intervention and as an alteration of the creator’s point of view, the process in semiotics terms can be regarded as an interpretation given in a post-production phase of the movie. Through colorization, different cultural objects like garments, commercial products and many more in both movies are better conceived and received by the present observer. In this way, the continuous relation in the translation process has been successfully achieved through the connection between the possible mental image created once and the reality produced by the colorized movie.



Once colorized film remains the same in terms of its syntagmatic nature and is changed in a paradigmatic axe (addition of the color), and a new medium of interpretation (translation) has emerged (color), we can consider colorization as a process of translation. This is how the black and white past is translated by the colorized present. In a cultural space, as explained above, and in a new medium space (modern cinema and television) that imposes its rules, such a translation process can be a kind of intersemiotic process, since it exists as a product of a new creation aimed at maintaining the value of the first text (hypotext, as Genette calls it) and to play the role of a hypertext. In this way, colorized film stands as a new text that exists simultaneously with the old text. By the process of addition of the color it retains collective memory in a new media space.

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