

Appendix 1

Friends

Friends

Translation strategies

Loan

Official translation

Calque

Hypernym

Hyponym

Explicitation

Substitution

Lexical recreation

Compensation

Elimination

Creative addition

FRIENDS
The One Where It All Began (Pilot)
Matrimonio mancato (Missed wedding)

Season 1 Episode 1 (Pilot)

1/1

ORIGINAL FILM DIALOGUE 03.37-03.48	
MONICA: (<i>pointing at Rachel</i>) De-caff. (<i>to All</i>) Okay, everybody, this is Rachel, another Lincoln High survivor. (to Rachel) This is everybody, this is Chandler, and Phoebe, and Joey, and – you remember my brother Ross?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Decaffeinato. Bene, ragazzi, questa è Rachel, è un'altra superstite del liceo Lincoln . Siamo tutti qui: lui è Chandler, lei è Phoebe, poi c'è Joey e... ricordi mio fratello Ross?	MONICA: MONICA: Decaffeinated. Well, guys, this is Rachel, another Lincoln high school survivor. We're all here: he is Chandler, she is Phoebe, then there's Joey and... you remember my brother Ross?

1/2

ORIGINAL FILM DIALOGUE 04.11-04.28	
RACHEL: ... I was looking at this gravy boat. This really gorgeous Limoges gravy boat . When all of a sudden (to the waitress that brought her coffee) Sweet'n'Lo? I realized that I was more turned on by the gravy boat than by Barry! And then I got really freaked out, and that's when it hit me: how much Barry looks like Mr. Potato Head .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: ... e stavo guardando una salsiera bellissima. Una salsiera d'argento veramente meravigliosa. Quando a un tratto – c'è lo zucchero? – mi sono resa conto che ero più eccitata dalla salsiera d'argento che da Barry! E allora mi sono davvero spaventata, e mi sono anche accorta di come Barry somigli a E.T.	RACHEL: ...I was looking at this beautiful gravy boat. This really gorgeous silver gravy boat. When all of a sudden – is there any sugar? - I realized that I was more turned on by the gravy boat than by Barry! And then I got really freaked out and I realized how much Barry looks like E.T.

1/3

ORIGINAL FILM DIALOGUE 06.43-06.54	
PHOEBE (<i>sings</i>): Raindrops on roses and rabbits and kittens, bluebells and sleighbells and something with mittens...	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: ... Can caminin can caminin spazzacamin Can caminin can caminin spazzacamin felice e gioioso problema non ha Can caminin can caminin spazzacamin...	PHOEBE: <i>sings the Italian version of the "chimney boy" song of Mary Poppins.</i>

1/4

ORIGINAL FILM DIALOGUE 08.22-08.42	
ROSS: So Rachel, what're you, uh... what're you up to tonight? RACHEL: Well, I was kinda supposed to be headed for Aruba on my honeymoon, so nothing! ROSS: Right, you're not even getting your honeymoon, God.. No, no, although, Aruba , this time of year... talk about your- (thinks) -big lizards...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Allora che programmi avevi questa sera?	ROSS: So Rachel, what programmes did you have tonight?
RACHEL: Bè, ecco, avrei dovuto essere diretta ad Aruba per la mia luna di miele... e perciò niente!	RACHEL: Well, right, I should have been headed for Aruba for my honeymoon... and so nothing!
ROSS: E' vero, non hai fatto neanche la tua luna di miele...no, no, anzi ad Aruba in questo periodo dell'anno ci sono dei bei, dei lucertoloni.	ROSS: It's true, you haven't even done your honeymoon... no, no, actually in Aruba , this time of year there are some beautiful, some lizards...

1/5

ORIGINAL FILM DIALOGUE 11.10-11.21	
JOEY: There's lots of flavours out there. There's Rocky Road , and Cookie Dough , and Bing! Cherry vanilla. You could get 'em with jimmies, or nuts, or whipped cream!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ci sono un sacco di gusti da scegliere. C'è il gusto Rocky , il gusto gianduia e bingo, ciliegia vanigliata. Li puoi mangiare con le cialde, o con le noci o con la panna montata.	JOEY: There's lots of flavours out there. There's Rocky flavor, and gianduia (<i>nut chocolate</i>), and Bingo! Vanilla cherry. You could get 'em with wafers, or nuts, or whipped cream!

1/6

ORIGINAL FILM DIALOGUE 11.47-11.49	
MONICA: What, you wanna spell it out with noodles ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Vuoi scriverlo con le fettuccine ?	What, you wanna spell it out with fettuccine ?

1/7

ORIGINAL FILM DIALOGUE 12.54-13.04	
[Scene: Monica's Apartment, Rachel is watching <i>Joanie Loves Chachi</i> .] JOANIE: I, Joanie , take you Charles as my lawful husband. PRIEST ON TV: We are gathered here today to join Joanie Louise Cunningham and Charles, Chachi-Chachi-Chachi, Arcola in the bound of holy matrimony.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOANIE: Io, Joanie , prendo te, Charles , come legittimo sposo.	JOANIE: I, Joanie , take you Charles as my lawful husband.
SACERDOTE IN TV: Tu prendi Joanie , Charles , come tua legittima sposa...	PRIEST ON TV: You take Joanie , Charles , as your lawful wife...

1/8

ORIGINAL FILM DIALOGUE 12.55-12.59	
RACHEL: Oh, yeah, but Joanne loved Chachi ! That's the difference!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh, sì... ma Joanie era innamorato di Charles . E' tutta qui la differenza!	RACHEL: ...but Joanne was in love with Charles ! That was all the difference!

1/9

ORIGINAL FILM DIALOGUE 13.06-13.10	
ROSS: Do you know how long it's been since I've grabbed a spoon? Do the words ' Billy, don't be a hero ' mean anything to you?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Lo sapete da quanto tempo è che non prendo un cucchiaino? Da quando si diceva ' fate l'amore, non fate la guerra '.	ROSS: Do you know how long it's been since I've grabbed a spoon? Since the time people said ' make love, not war '.

1/10

ORIGINAL FILM DIALOGUE 13.49-13.55	
JOEY: Listen, while you're on a roll, if you feel like you gotta make like a Western omelet or something...	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: E visto che ci sei, se ti va di fare anche una frittatina o qualcosa del genere.	JOEY: Listen, while you're on a roll, if you feel like you gotta make like an omelet or something...

1/11

ORIGINAL FILM DIALOGUE 15.04-15.16	
JOEY: Yeah, I'm an actor. RACHEL: Wow! Would I have seen you in anything? JOEY: I doubt it. Mostly regional work. MONICA: Oh wait, wait, unless you happened to catch the Reruns' production of Pinocchio . CHANDLER: 'Look, Geppetto , I'm a real live boy.'	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Io faccio l'attore. RACHEL: Ehi, forse ti avrò visto in qualcosa. JOEY: Ah, non penso, soprattutto emittenti locali. MONICA: Aspetta, a meno che tu non abbia visto una seconda visione del film Pinocchio . CHANDLER: "Guarda Geppetto sono un bambino in carne e ossa".	JOEY: I'm an actor. RACHEL: Hey, maybe I've seen you somewhere. JOEY: Ah, I don't think so, mostly local broadcasters. MONICA: Wait, unless you've seen a rerun of the film Pinocchio . CHANDLER: "Look, Geppetto , I'm a child in flesh and bones".

1/12

ORIGINAL FILM DIALOGUE 17.38-17.44	
CHANDLER: And yet you're surprisingly upbeat. RACHEL: You would be too if you found John and David boots on sale, fifty percent off!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Eppure sei incredibilmente gasata. RACHEL: Bè, lo saresti anche tu se avessi trovato questi stivali al saldo del 50%!	CHANDLER: And yet you're incredibly upbeat. RACHEL: You would be too if you had found these boots on sale, fifty percent off!

1/13

ORIGINAL FILM DIALOGUE 21.42-21-44	
CHANDLER: Kids, new dream... I'm in Las Vegas . I'm Liza Minnelli ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ragazzi, un altro sogno, mi trovo a Las Vegas , io sono Liza Minnelli ...	CHANDLER: Guys, another dream, I'm in Las Vegas , I'm Liza Minnelli .

<p style="text-align: center;">Summary Season 1 Episode 1 (Pilot)</p>

Strategies

13	Loan
1	Official tr.
3	Hypernym
4	Substitution
4	Elimination

Nature of cultural references

SOURCE CULTURE

Rocky Road
Cookie Dough
Western omelet
John and David boots
Aruba (2)
Las Vegas

INTERCULTURAL

Sweet'n'Lo
Liza Minnelli

THIRD CULTURE

Limoges
Noodles

OVERT ALLUSION

Raindrops on roses and rabbits and kittens, bluebells and sleighbells and something with mittens...
Billy, don't be a hero
Mr.Potato Head
Joanie (3)
Charles (3)
Pinocchio
Geppetto

Total references 22

FRIENDS
The One With the Sonogram at the End
Una moglie differente (A different wife)

Season 1 Episode 2

1/14

ORIGINAL FILM DIALOGUE 00.23-00.26	
CHANDLER: Yeah, I think for us, kissing is pretty much like an opening act, y'know? I mean it's like the stand-up comedian you have to sit through before Pink Floyd comes out.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Sì credo che per noi il bacio sia come il primo atto di una commedia, capito, cioè come il comico che ti devi sorbire prima che escano fuori i Pink Floyd .	CHANDLER: Yes, I think for us the kiss is like the first act of a comedy, you got it, that is like the comedian you have to sit through before Pink Floyd comes out.

1/15

ORIGINAL FILM DIALOGUE 03.48-03.55	
CHANDLER: Oh, I think this is the episode of <i>Three's Company</i> where there's some kind of misunderstanding. PHOEBE: Then I've already seen this one!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ah, questa è la serie dei "Tre amici" dove ci sono i tre protagonisti. PHOEBE Sono sempre gli stessi.	CHANDLER: Oh, I think this is the episode of "Three Friends" where there are the three protagonists. PHOEBE: They're always the same ones.

1/16

ORIGINAL FILM DIALOGUE 05.01-05.03	
CHANDLER: Ugly Naked Guy got a Thighmaster !	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: C'è un mostro nudo che sta facendo ginnastica .	CHANDLER: There's a naked monster doing exercise .

1/17

ORIGINAL FILM DIALOGUE 05.57-06.02	
RACHEL: I know I had it this morning, and I know I had it when I was in the kitchen with... CHANDLER: ... Dina ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: So che ce l'avevo questa mattina e so che lo avevo in cucina quando... CHANDLER: Quando?	RACHEL: I know I had it this morning, and I know I had it in the kitchen when... CHANDLER: ... When?

ORIGINAL FILM DIALOGUE 06.15-06.22	
RACHEL: Oh, but look how straight those noodles are! CHANDLER: Now, Monica, you know that's not how you look for an engagement ring in a lasagne ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Guarda come sono perfetti gli strati di pasta. CHANDLER: Sai Monica, non è così che si cerca un anello di fidanzamento in una lasagna .	RACHEL: Look how perfect the layers of dough are. CHANDLER: You know, Monica, that's not how one looks for an engagement ring in a lasagna .

ORIGINAL FILM DIALOGUE 16.12-16.31	
CAROL: Marlon... ROSS: Marlon?! CAROL: ...if it's a boy, Minnie if it's a girl. ROSS: ...As in Mouse ? CAROL: As in my grandmother. ROSS: Still, you- you say Minnie , you hear Mouse . Um, how about, um.. how about Julia?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Marly ROSS: Marly?! CAROL: Se è un maschio e Minnie se è una femmina. ROSS: Come la fidanzata di Topolino ? CAROL: Come si chiamava mia nonna. ROSS: Ma se dici Minnie pensi alla fidanzata di Topolino . Che ne pensi... che pensi di Julia?	CAROL: Marlon. ROSS: Marlon?! CAROL: ... if it's a boy and Minnie if it's a girl. ROSS: As Mikey Mouse's fiancée ? CAROL: As my grandmother was called. ROSS: But if you say Minnie you think of Mikey Mouse's fiancée . What do you think... what do you think of Julia?

ORIGINAL FILM DIALOGUE 17.00-17.05	
RACHEL: Why are- why are you so tanned? BARRY: Oh, I, uh- I went to Aruba .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Come mai sei così abbronzato? BARRY: Ecco, sono andato ad Aruba .	RACHEL: How come you're so tanned? BARRY: Well, I went to Aruba .

Summary
Season 1 Episode 2

Strategies

- 3** **Loan**
- 2** **Explicitation**
- 3** **Elimination**

Nature of cultural references

SOURCE CULTURE

Thighmaster
Aruba

THIRD CULTURE

Pink Floyd

TARGET CULTURE

Lasagna

OVERT ALLUSION

Three's Company
Minnie Mouse (2)

COVERT ALLUSION

In the kitchen with Dina?

Total references 8

FRIENDS
The One with the Thumb
Per 500 dollari in più (For 500 dollars more)

Season 1 Episode 3

1/21

ORIGINAL FILM DIALOGUE 4.09-4.26	
RACHEL: (<i>bringing drinks</i>) Alright, don't tell me, don't tell me! (<i>handing them out</i>) Decaf cappuccino for Joey. Coffee black... Latte ... And an iced tea. I'm getting pretty good at this!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: OK ragazzi non me lo dite. Cappuccino decaffeinato per Joey... caffè nero... latte ... e un tè freddo. Sto diventando brava!	RACHEL: OK guys, don't tell me! Decaffeinated cappuccino for Joey... Coffee black... Latte ... And an iced tea. I'm getting pretty good!

1/22

ORIGINAL FILM DIALOGUE 9.28-9.42	
JOEY: Know what was great? The way his smile was kinda crooked. PHOEBE: Yes, yes! Like the man in the shoe! ROSS: ...What shoe? PHOEBE: From the nursery rhyme. 'There was a crooked man, Who had a crooked smile, Who lived in a shoe, For a... while...'	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sai che cos'ha? Il modo di sorridere. Un po' storto. PHOEBE: Sì, sì, come l'uomo della scarpa. ROSS: Che scarpa? PHOEBE: La poesia per bambini. C'era un uomo storto che aveva un sorriso storto e visse in una scarpa storta per un po' di tempo...	JOEY: You know what he has? The way he smiles. A little crooked, PHOEBE: Yes, yes! Like the man of the shoe! ROSS: What shoe? PHOEBE: The children poem. 'There was a crooked man, who had a crooked smile, and lived in a crooked shoe for a while...'

1/23

ORIGINAL FILM DIALOGUE 09.58-10.00	
CHANDLER: I'd marry him just for his David Hasselhof impression alone.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Lo sposerei solo per la sua imitazione di David Hasselhof, quello di Baywatch.	CHANDLER: I'd marry him just for his David Hasselhof impression, the guy from Baywatch.

1/24

ORIGINAL FILM DIALOGUE 11.03-11.05	
CHANDLER: We sure showed those Hassidic jewellers a thing or two about softball.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: A quei gioiellieri ebrei gli abbiamo dato una bella lezione di softball.	CHANDLER: We sure showed those Jewish jewellers a thing or two about softball.

1/25

ORIGINAL FILM DIALOGUE 14.46-14.51	
ROSS: He was unbelievable. He was like that-that-that Bugs Bunny cartoon where Bugs is playing all the positions, right, but instead of Bugs it was first base-Alan, second base-Alan, third base-...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: E' stata una cosa incredibile, era come, come quel cartone animato di Bugs Bunny , dove Bugs Bunny gioca in tutte le posizioni, ma invece di Bugs Bunny era Alan in prima base, in seconda, in terza...	ROSS: It was something unbelievable. He was like that Bugs Bunny cartoon where Bugs Bunny plays in all the positions, but instead of Bugs Bunny it was Alan in first base, Alan in second base, in third base...

1/26

ORIGINAL FILM DIALOGUE 17.21-18.39	
CHANDLER: Ooh, Lambchop . How old is that sock? If I had a sock on my hand for thirty years it'd be talking too. (...)	
MONICA: (<i>turns off tv</i>) Okay...	
ALL: Oh! That was Lambchop !	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ancora questo programma ! Ma quanti anni avrà quel calzino? Se avessi un calzino in mano per trent'anni parlerebbe anche lui. (...)	CHANDLER: This programme again! But how old will that sock be? If I had a sock in my hand for thirty years it'd be talking too. (...)
MONICA: Ecco.	MONICA: Right.
TUTTI: Ah, ma che fai !?	ALL: Ah, but what are you doing !?

1/27

ORIGINAL FILM DIALOGUE 17.57-18.03	
ROSS: Hey Pheebs, you gonna have the rest of the Pop-Tart ?...Pheebs?	
PHOEBE: Does anyone want the rest of this Pop-Tart ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Febe, ti mangi anche quell'altro pezzetto ? Febe?	ROSS: Phoebe, you gonna have this other piece ?...Pheebs?
PHOEBE: Qualcuno di voi vuole questo pezzetto ?	PHOEBE: Does anyone want this piece ?

ORIGINAL FILM DIALOGUE 20.51-21.01	
RACHEL: Remember when we went to Central Park and rented boats?.. That was fun.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E quando siamo andati a Central Park e abbiamo affittato le barche? E' stato divertente.	RACHEL: And when we went to Central Park and rented boats? It was fun.

Summary

Season 1 Episode 3

Strategies

5	Loan
1	Calque
2	Hypernym
1	Explicitation
4	Elimination

Nature of cultural references

SOURCE CULTURE

Pop Tart (2)

Latte

Central Park

INTERCULTURAL

David Hasselhof

THIRD CULTURE

Hassidic jewellers

TARGET CULTURE

Cappuccino

OVERT ALLUSION

Lambchop (2)

'There was a crooked man, Who had a crooked smile, Who lived in a shoe, For a... while...'

Bugs Bunny (3)

Total references 13

FRIENDS
The One With George Stephanopoulos
La prima volta di Ross (Ross's first time)

Season 1 Episode 4

1/29

ORIGINAL FILM DIALOGUE 02.36-02.44	
JOEY: <i>(to Ross)</i> Hey! Here's the birthday boy! Ross, check it out: hockey tickets, Rangers-Penguins , tonight at the Garden , and we're taking you.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ehi, è questo il nostro festeggiato? Ross controlla, biglietti per l'hockey, Rangers contro Penguins stasera al Garden , e tu verrai con noi.	JOEY: Hey, is this our celebrated boy? Ross check, tickets for hockey, Rangers against Penguins tonight at the Garden , and you'll come with us.

1/30

ORIGINAL FILM DIALOGUE 04.12-04.14	
PHOEBE: I worked in a Dairy Queen why.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Lavoravo come commessa , perché?	PHOEBE: I worked as a shop assistant .

1/31

ORIGINAL FILM DIALOGUE 05.21-05.23	
MONICA: I swear I've seen birds do this on <i>Wild Kingdom</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ho sentito degli uccelli stridere così allo zoo .	MONICA: I've heard birds screech like this at the zoo .

1/32

ORIGINAL FILM DIALOGUE 8.13-08.21	
MONICA: Hey, Rach. How was it with your friends? <i>(She and Phoebe scream)</i> Okay! How would you like some Tiki Death Punch ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Allora, Rachel, com'è andata con le tue amiche? E adesso ti andrebbe un Tiki Punch bello forte?	MONICA: So, Rachel, how did it go with your friends? And now would you like a very strong Tiki Punch ?

ORIGINAL FILM DIALOGUE 8.28-08.48	
<p>MONICA: We thought since Phoebe was staying over tonight we'd have kinda like a slumber party thing. We got some trashy magazines, we got cookie dough, we got Twister. (<i>phone rings, Monica goes to answer</i>)</p> <p>PHOEBE: Ooh! Ooh! And I brought Operation! But, um, I lost the tweezers, so we can't operate. But we can prep the guy!</p> <p>MONICA: Uh, Rach, it's the Visa card people.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Dato che Phoebe resta con noi stanotte, potremmo fare un relax party. Abbiamo le riviste osé, sto preparando i dolci, c'è Twister.</p> <p>PHOEBE: Oh, e io ho portato l'Allegro chirurgo, però ho dimenticato le pinzette, non potremmo operare... Prepareremo il paziente.</p> <p>MONICA: Rachel, l'ufficio della tua carta di credito.</p>	<p>MONICA: As Phoebe is staying with us tonight, we could have a relax party. We have the risquée magazines, I'm preparing cakes, and there's Twister.</p> <p>PHOEBE: Oh, and I brought Operation. But I forgot the tweezers, we couldn't operate... We will prepare the patient.</p> <p>MONICA: Rachel, your credit card office.</p>

ORIGINAL FILM DIALOGUE 09.07-09.39	
<p>RACHEL: They wanna know if I'm okay. Okay.. they wanna know if I'm okay, okay, let's see. Well, let's see, the FICA guys took all my money, everyone I know is either getting married, or getting promoted, or getting pregnant, and I'm getting coffee! And it's not even for me! So if that sounds like I'm okay, okay, then you can tell them I'm okay, okay?</p> <p>MONICA: (<i>pauses, then, to phone</i>) Uh- Rachel has left the building, can you call back?</p> <p>RACHEL: Alright, c'mon! (<i>miserably</i>) Let's play Twister!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: Vogliono sapere se tutto va bene. Bene, vogliono sapere se tutto va bene. Bene, vediamo, beh, sì, le tasse mi hanno preso tutti i soldi, le mie amiche o stanno per sposarsi o sono incinte o sono laureate e io, io faccio il caffè. E non è neanche per me. Così se ti sembra che tutto vada bene, di pure a quelli là che tutto va bene. Va bene.</p> <p>MONICA: La signorina è uscita poco fa, potrebbe richiamare?</p> <p>RACHEL: Allora forza, giochiamo a Twister.</p>	<p>RACHEL: They want to know if everything is all right. Good, they want to know if everything is all right. Well, let's see, well, yes, the taxes have taken all my money, my friends are either gettino married or are pregnant or have graduated and I, I make coffee. And it's not even for me. So if it seems to you that everything is all right, you can tell those guys there that everything is all right. All right.</p> <p>MONICA: The miss has just goone out, can you calla gain?</p> <p>RACHEL: Come on then, let's play Twister.</p>

ORIGINAL FILM DIALOGUE 9.52-9.59	
<p>CHANDLER: What? There was ice there that night with Carol? Plastic seats? Four thousand angry Pittsburgh fans?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Che c'è? C'era il ghiaccio quella prima sera con Carol? Sedili di plastica? Quattromila tifosi scatenati?</p>	<p>CHANDLER: What is it? Was there ice that first evening with Carol? Plasti seats? Four thoousand wild fans?</p>

ORIGINAL FILM DIALOGUE 10.24-11.00	
<p>PHOEBE: You are just like Jack. RACHEL: ...Jack from downstairs? PHOEBE: No, Jack and the Beanstalk. MONICA: Ah, the other Jack. PHOEBE: Yeah, right! See, he gave up something, but then he got those magic beans. And then he woke up, and there was this, this big plant outside his window, full of possibilities and stuff. And he lived in a village, and you live in the Village. RACHEL: Okay, but Pheebs, Pheebs, Jack gave up a cow, I gave up an orthodontist. Okay, I-I-I know, I know I didn't love him- PHOEBE: Oh, see, Jack did love the cow.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Hai agito come Gianni. RACHEL: Un tuo amico italiano? PHOEBE: No, Gianni dei fagioli magici. MONICA: Ah, Gianni della favola. PHOEBE: Sì, giusto. Sì, anche lui abbandonò qualcosa ma poi trovò quei fagioli magici. Un giorno si svegliò e c'era questa, questa grossa pianta fuori della sua finestra, piena di possibilità e di cose, e lui viveva in un villaggio e anche tu vivi nel Village. RACHEL: D'accordo Phoebe ma vedi, Gianni lasciò una mucca, io ho lasciato un dentista. Certo, certo lo so, non lo amavo, però... PHOEBE: E invece Gianni amava la mucca.</p>	<p>PHOEBE: You acted like Gianni. RACHEL: An Italian friend of yours? PHOEBE: No, Gianni of the magic beans. MONICA: Ah, Gianni of the fairytale. PHOEBE: Yes, right. Yes, he, too, left something but then he found those magic beans. One day he woke up and there was this, this big plant outside his window, full of possibilities and things, and he lived in a village and you live in the Village too. RACHEL: All right, Phoebe, but you see, Gianni left a cow, and I left a dentist. Sure, sure I know, I didn't love him, but... PHOEBE: While Gianni loved the cow.</p>

ORIGINAL FILM DIALOGUE 13.54-14.02	
<p>PIZZA GUY: Wait, you're not 'G. Stephanopoulos'? Man, my dad's gonna kill me! MONICA: (<i>leaps the couch and runs up</i>) Wait! Did you say 'G. Stephanopoulos'?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RAGAZZO DELLA PIZZA: Non è qui George Stephanopoulos? MONICA: No. RAGAZZO DELLA PIZZA: Oh, mio padre mi ammazzerà. MONICA: Un momento. Hai detto George Stephanopoulos?</p>	<p>PIZZA GUY: Isn't George Stephanopoulos here? MONICA: No. PIZZA GUY: Oh, my father will kill me. MONICA: Wait. Did you say George Stephanopoulos?</p>

1/38

ORIGINAL FILM DIALOGUE 14.27-14.42	
PIZZA GUY: So you guys want me to take this back? MONICA: Are you nuts?! We've got George Stephanopoulos' pizza! RACHEL: Uh, Pheebs, who's George Snuffalopagus ? PHOEBE: Big Bird's friend.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAGAZZO DELLA PIZZA: Devo riportarla indietro? MONICA: Ma sei pazzo? Abbiamo la pizza di George Stephanopoulos. RACHEL: Phoebe, Chi è George Stephanopoulos? PHOEBE: E' un incallito sciupafemmine.	PIZZA GUY: Do I have to take it back? MONICA: Are you crazy? We have George Stephanopoulos' pizza. RACHEL: Phoebe, who is George Stephanopoulos? PHOEBE: He is an inveterate womanizer.

1/39

ORIGINAL FILM DIALOGUE 14.50-14.53	
MONICA: White House adviser? Clinton's campaign guy?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ricordi il consigliere della Casa Bianca , quello della campagna di Clinton ?	MONICA: Do you remember the White House's adviser, the one of Clinton's campaign?

1/40

ORIGINAL FILM DIALOGUE 16.15-16.27	
RACHEL: So what do you think George is like? MONICA: I think he's shy. (...) I think you have to draw him out. And then – when you do – he's a preppy animal.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Come pensi che sia George ? MONICA: Credo sia timido. (...) Penso che prima debba essere scosso ben bene e dopo tirerà fuori i suoi artigli.	RACHEL: So what do you think George is like? MONICA: I think he's shy. (...) I think you have to shake him really well and then – he'll take out his claws.

1/41

ORIGINAL FILM DIALOGUE 18.58-19.01	
RACHEL: He is so cute! MONICA: Oh, George , baby, drop the towel!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E' così bello. MONICA: George , tesoro, getta l'asciugamano.	RACHEL: He' so handsome. MONICA: George , darling, drop the towel.

ORIGINAL FILM DIALOGUE 19.31-19.40	
ROSS: Hi. <i>(he is wearing a piece of steel bandaged to his nose. he tosses some forms onto the reception desk)</i>	
RECEPTIONIST: <i>(sarcastic)</i> Oh, that's attractive.	
CHANDLER: Oh, I thought you were great in <i>Silence of the Lambs</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Eh?	ROSS: Eh?
RECEPTIONIST: Ah, davvero attraente.	RECEPTIONIST: Ah, really attractive.
CHANDLER: Eri divino nel <i>Silenzio degli Innocenti</i> .	CHANDLER: You were divine in <i>Silence of the Lambs</i> .

+ pizza (3), Pittsburgh

Summary
Season 1 Episode 4

Strategies

17 **Loan**
8 **Official tr.**
2 **Hypernym**
1 **Substitution**
5 **Elimination**

Nature of cultural references

SOURCE CULTURE

Dairy Queen
Preppy
Rangers
Penguins
The Garden
The Village
George Stephanopoulos (5)
Tiki Punch
FICA
Pittsburgh
Clinton
White House

INTERCULTURAL

Twister (2)
Visa
Operation

OVERT ALLUSION

Wild Kingdom
Big Bird
Jack and the Beanstalk (5)
Silence of the Lambs

COVERT ALLUSION

Snuffalopagus

Total references 29

FRIENDS
The One With the East German Laundry Detergent
Incontro in lavanderia (Meeting at the laundry)

Season 1 Episode 5

1/41

ORIGINAL FILM DIALOGUE 02.59-03.13	
RACHEL: It's my father. He wants to give me a Mercedes convertible. ROSS: That guy, he burns me up. RACHEL: Yeah, well, it's a Mercedes if I move back home. Oh, it was horrible. He called me <i>young lady</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E' colpa di mio padre, vuole regalarmi una Mercedes decappottabile. ROSS: Quel ragazzo osa davvero troppo. RACHEL: Già, me la regalerà , ma se tornerò a vivere a casa. E' terribile, mi chiama <i>femminuccia</i> .	RACHEL: It's my father's fault. He wants to give me a Mercedes convertible. ROSS: That boy really dares too much. RACHEL: Right, he will give it to me, but if I go back living at home. It's terrible, he calls me <i>little female</i> .

1/42

ORIGINAL FILM DIALOGUE 03.37-03.59	
PHOEBE: Are you gonna go over there? JOEY: No, yeah, no, ok, but not yet. I don't wanna seem too eager. One Mississippi , two Mississippi , three Mississippi . That seems pretty cool. <i>(he walks over to her)</i> Hey, Angela.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Vai subito all'attacco? JOEY: No. Sì. No. Non subito, non voglio sembrare impaziente. Un Mississippi , due Mississippi , tre Mississippi . Ecco, ora sono calmo. Ciao Angela.	PHOEBE: Are you going to attack now? JOEY: NO. Yes. No. Not now, I don't want to look impatient. One Mississippi , two Mississippi , three Mississippi . Here, now I'm calm. Hello Angela.

1/43

ORIGINAL FILM DIALOGUE 07.37-07.45	
ROSS: Ok, ok, now what is wrong with my Snuggles ? What, it says I'm a sensitive, warm kinda guy, you know, like a warm, fuzzy bear.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Scusa, cosa c'è che non va con il mio ammorbidente ? Dice, adatto per la pelle sensibile, vellutata come il pelo di un orsetto.	ROSS: Excuse me, now what is wrong with my fabric softener ? It says suitable for sensitive skin, velvety like the fur of a bear.

1/44

ORIGINAL FILM DIALOGUE 09.21-09.34	
<p>CHANDLER: Bullwinkle socks. That's so sweet.</p> <p>JANICE: Well, I know you had the Rockys, and so I figured, you know, you can wear Bullwinkle and Bullwinkle, or you can wear Rocky and Rocky, or, you can mix and match, moose and squirrel. Whatever you want.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Oh, calzini con l'alce. Come sono belli, splendidi.</p> <p>JANICE: Sapevo che li avevi con lo scoiattolo e così ho pensato che potevi avere anche quelli con l'alce. Potresti metterli appaiati oppure fare un bel miscuglio. Alce e scoiattolo, come ti piace di più.</p>	<p>CHANDLER: Oh, moose socks. How nice, they're beautiful.</p> <p>JANICE: I knew you had them with the squirrel, and so I figured you could have the ones with the moose too. You could wear the same or you can mix and match. Moose and squirrel, whatever you like best.</p>

1/45

ORIGINAL FILM DIALOGUE 14.42-14.48	
<p>PHOEBE: Ok, you can do this. It's just like pulling off a Band-aid. Just do it really fast, and then the wound is exposed.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Su ce la farai, è come staccarsi un cerotto. Fallo tutto di colpo e poi aria alla ferita.</p>	<p>PHOEBE: Come on, you will do it, it's like pulling off a band-aid. Do it in one go and then air to the wound.</p>

1/46

ORIGINAL FILM DIALOGUE 16.35-16.37	
<p>RACHEL: Oh God, I'm gonna look like a big marshmallow peep.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: Sembrerò una grossa caramella rosa.</p>	<p>RACHEL: I'm gonna look like a big pink toffee.</p>

1/47

ORIGINAL FILM DIALOGUE 16.57-17.13	
<p>MONICA: Something went wrong with Underdog, and they couldn't get his head to inflate. So anyway, um, his head is like flopping down Broadway, right, and I'm just thinking... how inappropriate this is.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Qualcosa è andato storto con Underdog e nessuno è riuscito a dargli lo sprint giusto. E purtroppo ha preso una toppata per la parte a Broadway. Proprio così. E io sto pensando... quanto sia ingiusta la vita.</p>	<p>MONICA: Something went wrong with Underdog, and nobody could give him the right sprint. And unfortunately he flopped for the part in Broadway. Just how it is. And I'm thinking... how unfair life is.</p>

ORIGINAL FILM DIALOGUE 18.15-18.20	
MONICA: I'm sorry, I can't believe I did this, but I couldn't stop laughing at your Norman Mailer story .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Mi dispiace molto, è incredibile, ma come ho fatto. Non riuscivo a smettere di ridere per la tua barzelletta .	MONICA: I'm really sorry, it's incredible, how could I do it. I couldn't stop laughing at your joke .

Summary
Season 1 Episode 5

Strategies

- 6** **Loan**
- 5** **Hypernym**
- 1** **Substitution**
- 2** **Elimination**

Nature of cultural references

SOURCE CULTURE

Snuggles
Marshmallow peep
Broadway
Mississippi (3)

INTERCULTURAL

Norman Mailer
Band-aid

THIRD CULTURE

Mercedes (2)

OVERT ALLUSIONS

Bullwinkle (3)
Rocky (3)
Underdog

Total references 17

FRIENDS
The One With the Butt
Il sedere di... Al Pacino (Al Pacino's...butt)

Season 1 Episode 6

1/49

ORIGINAL FILM DIALOGUE 00.18-00.20	
PHOEBE: The exclamation point in the title scares me. (<i>gesturing</i>) Y'know, it's not just Freud , it's Freud!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: E' il punto esclamativo nel titolo che mi terrorizza. Non è solo Freud , ma Freud!	PHOEBE: It's the exclamation point in the title which scares me. It's not just Freud , but Freud!

1/50

ORIGINAL FILM DIALOGUE 4.53-05.02	
CHANDLER: Alright. Once I got on the subway, right, and it was at night, and I rode it all the way to Brooklyn ... just for the hell of it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Una volta sono andato in metropolitana. Giusto? Era quasi notte. E sono arrivato fino a Brooklyn ... il tutto senza scorta.	CHANDLER: Once I went on the subway. Right? It was almost night. And I arrived in Brooklyn ... all without escort.

1/51

ORIGINAL FILM DIALOGUE 07.14-07.17	
ROSS: Alright. There's a theory, put forth by Richard Leakey ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: D'accordo, allora c'è una teoria elaborata da Richard Leakey ...	ROSS: All right, so there's a theory elaborated by Richard Leakey ...

1/52

ORIGINAL FILM DIALOGUE 07.29-07.30	
CHANDLER: Are we greeting each other this way now? 'Cause I like that.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Se è il jingle di un Carosello , l'ho già sentito.	CHANDLER: If it's the jingle of a , I've already heard it.

ORIGINAL FILM DIALOGUE 08.36-08.53	
<p>MONICA: You guys, I am not that bad!</p> <p>PHOEBE: Yeah, you are, Monica. Remember when I lived with you? You were like, a little, y'know, (<i>sound and gesture from PSYCHO</i>) Ree! Ree! Ree! Ree!</p> <p>MONICA: That is so unfair!</p> <p>ROSS: Oh c'mon! When we were kids, yours was the only Raggedy Ann doll that wasn't raggedy!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Andiamo non sono poi così cattiva.</p> <p>PHOEBE: Io dico di sì invece. Io ho abitato con te e tu eri una piccola Ui, ui, ui, ui, ui, ui!</p> <p>MONICA: Questo non è affatto giusto.</p> <p>ROSS: Da piccola la tua bambola di pezza era l'unica ad avere i vestiti sempre stirati.</p>	<p>MONICA: Come on, I'm not that bad.</p> <p>PHOEBE: I say you are, on the contrary. I lived with you and you were a little Ouee, ouee, ouee!</p> <p>MONICA: This is not at all fair.</p> <p>ROSS: When you were a kid, your raggedy doll was the only one with her clothes always ironed.</p>

ORIGINAL FILM DIALOGUE 10.15-10.31	
<p>JOEY: My agent has just got me a job in the new Al Pacino movie! Can you believe this? Al Pacino! This guy's the reason I became an actor! 'I'm out of order? Pfeeheh. You're out of order! This whole courtroom's out of order!'</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JOEY: Il mio agente è appena riuscito a trovarmi una parte nel nuovo film di Al Pacino! Ma vi rendete conto? Un film di Al Pacino! E' proprio per lui che sono diventato attore. 'Io dovrei stare zitto? Ma che, voi dovrete stare zitti, tutta quest'aula dovrebbe stare zitta.'</p>	<p>JOEY: My agent has just managed to find me a role in the new Al Pacino movie! Do you realise that? An Al Pacino movie! It's just because of him that I became an actor! 'I should shut up? Come, you should shut up, this whole courtroom should shut up!'</p>

ORIGINAL FILM DIALOGUE 10.48-11.10	
<p>JOEY: ...I'm his butt double. 'Kay? I play Al Pacino's butt. Alright? He goes into the shower, and then... I'm his butt.</p> <p>MONICA: (<i>trying not to laugh</i>) Oh my God.</p> <p>JOEY: C'mon, you guys. This is a real movie, and Al Pacino's in it, and that's big!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JOEY: Devo prestargli il sedere. Contenti? Faccio la controfigura del suo sedere. Sul serio, lui entra nella doccia e io faccio il suo sedere.</p> <p>MONICA: Oh mio Dio.</p> <p>JOEY: Andiamo ragazzi, in fondo si tratta sempre di una produzione da parecchi milioni di dollari.</p>	<p>JOEY: I should lend him my butt. Happy? I'm his butt's double. Seriously, he goes into the shower and I play his butt.</p> <p>MONICA: Oh my God.</p> <p>JOEY: Come on guys, it's ultimately always a several million dollar production.</p>

1/56

ORIGINAL FILM DIALOGUE 12.06-12.07	
CHANDLER: My eyes! My eyes!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Che cosa ho visto! Che cosa ho visto!	CHANDLER: What have I seen! What have I seen!

1/57

ORIGINAL FILM DIALOGUE 15.51-16.02	
CHANDLER: Well, y'know, part of me wants that, but it's like I'm two guys, y'know? I mean, one guy's going 'Shut up! This is great!' But there's this other guy. Actually it's the same guy that wells up every time that Grinch's heart grows three sizes and breaks that measuring device... And he's saying, y'know, 'This is too hard! Get out! Get out!'	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E' come se ci fossero due tizi in me. Uno dice: Stai zitto, è fantastico così. Ma poi c'è anche quell'altro. E' il tizio che si fa sentire ogni volta che il mio cuore va fuori giri per qualcuna che non sta proprio la gioco.	CHANDLER: It's like there were two guys in me. One says: 'Shut up, it's fantastic like this.' But then there's also that other one. It's the guy who makes himself heard every time my heart skips a beat for someone who doesn't really play along.

1/58

ORIGINAL FILM DIALOGUE 17.16-17.20	
MONICA: Hey, wait wait, aren't you the guy that plays the butt in the new Al Pacino movie?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ehi aspetta non sei tu l'attore che ha prestato il sedere ad Al Pacino ?	MONICA: Hey wait, aren't you the actor who leant his butt to Al Pacino ?

1/59

ORIGINAL FILM DIALOGUE 17.24-17.30	
ROSS: What happened big guy? CHANDLER: Big guy? ROSS: It felt like a big guy moment	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Cosa è successo Oscar? CHANDLER: Oscar? ROSS: Sì, forse è ancora prematuro?	ROSS: What happened Oscar? CHANDLER: Oscar? ROSS: Yes, maybe it's still premature?

Summary

Season 1 Episode 6

Strategies

8	Loan
1	Calque
1	Hypernym
1	Substitution
3	Elimination
2	Creative add.

Nature of cultural references

SOURCE CULTURE

Brooklyn

INTERCULTURAL

Raggedy Ann

Al Pacino (5)

THIRD CULTURE

Richard Leakey

Freud (2)

OVERT ALLUSION

Grinch

'I'm out of order? Pfeeheh. You're out of order! This whole courtroom's out of order!'

My eyes! My eyes!

NONVERBAL

Psycho/Ree ree ree

Total references 14

FRIENDS
The One With the Blackout
A lume di candela (At candlelight)

Season 1 Episode 7

1/60

ORIGINAL FILM DIALOGUE 01.38-01.47	
<p>RACHEL: Wow, this is so cool, you guys. The entire city is blacked out!</p> <p>MONICA: Mom says it's all of Manhattan, parts of Brooklyn and Queens, and they have no idea when it's coming back on.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: Ma ci pensate, praticamente tutto il quartiere è rimasto senza elettricità.</p> <p>MONICA: Mamma dice che anche tutta Manhattan e Brooklyn sono al buio e che non hanno idea di quando ritornerà.</p>	<p>RACHEL: Will you think about it, practically the whole neighbourhood has remained without electricity.</p> <p>MONICA: Mum says that even the whole of Manhattan and Brooklyn are in the dark and that they have no idea when it comes back.</p>

1/61

ORIGINAL FILM DIALOGUE 02.13-02.44	
<p>CHANDLER: Oh my God, it's that Victoria's Secret model. Something... something Goodacre.</p> <p>JILL: <i>[on phone]</i> Hi Mom, it's Jill.</p> <p>CHANDLER: She's right, it's Jill. Jill Goodacre. Oh my God. I am trapped in an ATM vestibule with Jill Goodacre! <i>[pause]</i> Is it a vestibule? Maybe it's an atrium. Oh, yeah, that is the part to focus on, you idiot!</p> <p>JILL: <i>[on phone]</i> Yeah, I'm fine. I'm just stuck at the bank, in an ATM vestibule.</p> <p>CHANDLER: Jill says vestibule... I'm going with vestibule.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Oh mio Dio è lei, la modella di Victoria's Secret. Si chiama, si chiama Goodacre.</p> <p>JILL: Ciao, mamma sono Jill.</p> <p>CHANDLER: Avevo ragione, è Jill, Jill Goodacre. Mio Dio. Sono intrappolato nel cubicolo di uno sportello bancario automatico con Jill Goodacre e... si dice cubicolo? Forse è meglio atrio. Ah, ma che importanza vuoi che abbia, idiota?</p> <p>JILL: Sì è solo che sono rimasta bloccata in banca. Nel cubicolo della cassa continua.</p> <p>CHANDLER: Jill dice cubicolo, quindi vada per cubicolo.</p>	<p>CHANDLER: Oh my God, it's her, Victoria's Secret model. Her name is, her name is Goodacre.</p> <p>JILL: Hi Mom, it's Jill.</p> <p>CHANDLER: I was right, it's Jill. Jill Goodacre. My God. I am trapped in the cubicle of an automated teller machine with Jill Goodacre and... does one say cubicle? Maybe atrium is better. Ah, but what is the importance, idiot!</p> <p>JILL: Yes, I'm just stuck at the bank, in the cubicle of the cash dispenser.</p> <p>CHANDLER: Jill says cubicle, I'm going with cubicle.</p>

1/62

ORIGINAL FILM DIALOGUE 3.17-3.30	
ROSS: And officiating at tonight's blackout, is Rabbi Tribbiani. JOEY: Well, Chandler's old roommate was Jewish, and these are the only candles we have, so... Happy Hannukah , everyone.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Signore e signori abbiamo l'onore di avere tra noi il rabbino Triviani. JOEY: Bè, l'ex inquilino di Chandler era ebreo e queste sono le uniche candele che abbiamo quindi felice Hannukah a tutti!	ROSS: Ladies and gentlemen, we have the honour to have among us rabbi Triviani. JOEY: Well, Chandler's ex lodger was Jewish and these are the only candles we have, so happy Hannukah to everybody!

1/63

ORIGINAL FILM DIALOGUE 05.55-06.10	
ROSS: Disneyland , 1989, 'It's a Small World After All.' ALL: No way! ROSS: [<i>In Disneyland</i>] Yeah, the er, ride broke down, er so Carol and I went behind a couple of these mechanical Dutch children , and they, they fixed the ride and we were asked never to return to the Magic Kingdom !	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: A Disneyland . In una stupenda ricostruzione del mondo in miniatura . TUTTI: Oh mio Dio, sul serio? ROSS: Il nostro trenino si è fermato a Parigi di notte così Carol e io ci siamo nascosti dietro l'ultimo vagoncino . E quando il trenino è ripartito ci hanno detto di non farci più rivedere lì intorno !	ROSS: In Disneyland . In a wonderful reproduction of the world in miniature . ALL: Oh my God, seriously? ROSS: Our little train broke down in Paris by night, so Carol and I went behind the last little wagon . And when the train left we were asked never to return around there !

1/64

ORIGINAL FILM DIALOGUE 12.48-12.50	
MONICA: Right, this is just Bactine , it won't hurt.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ti ho detto che non brucia , sta' tranquilla.	MONICA: I told you it won't burn , don't worry.

1/65

ORIGINAL FILM DIALOGUE 15.06-15.16	
PAOLO: [<i>pointing at game</i>] Monopoly ! RACHEL: Look at that! ROSS: [<i>jealous</i>] So, um... where did Paolo come from? RACHEL: Oh... Italy , I think.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PAOLO: Monopoli! RACHEL: Ah, lo conosce anche lui! ROSS: E allora, da dove viene Pablo? RACHEL: Dalla Spagna credo.	PAOLO: Monopoly! RACHEL: Ah, he knows it too! ROSS: So, where does Pablo come from? RACHEL: From Spain , I think.

+ 5 Jill Goodacre, 2 New York, 1 Bermuda, 1 Milwaukee

Summary
Season 1 Episode 7

Strategies

19 **Loan**
2 **Official tr.**
1 **Substitution**
5 **Elimination**
1 **Creative add.**

Nature of cultural references

SOURCE CULTURE

Mechanical Dutch children
Magic Kingdom
Bactine
Jill Goodacre (10)
Queens
Manhattan
Brooklyn
It's a small world after all
Disneyland
New York (2)
Milwaukee

INTERCULTURAL

Monopoly

THIRD CULTURE

Hannukah
Rabbi
Bermuda

TARGET CULTURE

Italy

Total references 26

FRIENDS
The One Where Nana Dies Twice
La cara estinta (The Loved One)

Season 1 Episode 8

1/66

ORIGINAL FILM DIALOGUE 00.08-00.14	
CHANDLER: Dehydrated Japanese noodles under fluorescent lights... does it get better than this?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Tagliolini giapponesi liofilizzati all'azoto liquido. Potrebbe forse andare meglio di così?	CHANDLER: Dehydrated Japanese noodles with liquid nitrogen. Could it maybe go better than this?

1/67

ORIGINAL FILM DIALOGUE 01.33-01.40	
CHANDLER: Couldn't enjoy a cup of Ramen noodles after that. I mean, is that ridiculous?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Quindi non mi sono neanche più goduto la mia scatola di tagliolini giapponesi liofilizzati.	CHANDLER: So I didn't even enjoy anymore my little box of dehydrated Japanese noodles after that.

1/68

ORIGINAL FILM DIALOGUE 04.38-04.46	
ROSS: Oh, you know what I loved? Her Sweet'n'Los . How she was always stealing them from- from restaurants.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ricordate le sue bustine di zucchero ? Le portava sempre via dai bar e dai ristoranti.	ROSS: Do you remember her sugar packets ? She was always taking them away from bars and restaurants.

ORIGINAL FILM DIALOGUE 15.52–17.01	
CHANDLER: Nothing, just your overcoat sounds remarkably like Brent Mussberger . JOEY: Check it out, Giants-Cowboys . MR. GELLER: What's the score? JOEY: Seventeen-fourteen Giants ... three minutes to go in the third.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Niente, niente, è solo che il tuo cappotto sta facendo una bellissima telecronaca . JOEY: Check it out, Giants-Cowboys . SIGNOR GELLER: A quanto stanno? JOEY: 17 a 14 per i Giants all'inizio del terzo tempo.	CHANDLER: Nothing, just your overcoat is doing a beautiful television report . JOEY: Check it out, Giants-Cowboys . MR. GELLER: What's the score? JOEY: Seventeen-fourteen for the Giants at the beginning of the third part.

ORIGINAL FILM DIALOGUE 20.43–20.48	
CHANDLER: So how is it going there in Financial Services? LOWELL: It's like Mardi Gras without the paper mache heads.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Allora come va ai servizi finanziari? LOWELL: Non sarebbe male, se non avessimo bisogno di guadagnare.	CHANDLER: So how is it going there in Financial Services? LOWELL: It wouldn't be bad, if we didn't have to earn money.

+ 6 Rome (= substituted with Madrid)

Summary
Season 1 Episode 8

Strategies

3 **Loan**
1 **Official tr.**
3 **Hypernym**
8 **Substitution**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE

Brent Mussberger
Giants (2)
Cowboys

INTERCULTURAL

Mardi Gras
Sweet'n'Los

THIRD CULTURE

(Ramen) noodles (2)

TARGET CULTURE

Rome (6)

Total references 14

FRIENDS
The One Where Underdog Gets Away
La cena del ringraziamento (Thanksgiving dinner)

Season 1 Episode 9

1/71

ORIGINAL FILM DIALOGUE 00.11-00.22	
TERRY: An advance? RACHEL: It's so that I can spend Thanksgiving with my family.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TERRY: Un anticipo? RACHEL: Così potrei trascorrere il giorno del Ringraziamento con la mia famiglia.	TERRY: An advance? RACHEL: So I could spend the day of Thanksgiving with my family.

1/72

ORIGINAL FILM DIALOGUE 02.11-02.14	
MONICA: Hey Ross, did you know Mum and Dad are going to Puerto Rico for Thanksgiving ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ross, lo sapevi che mamma e papà andranno a Porto Rico questo week-end ?	MONICA: Hey Ross, did you know Mum and Dad are going to Puerto Rico for the week-end ?

1/73

ORIGINAL FILM DIALOGUE 02.29-03.00	
JOEY: You know those posters for the city free clinic ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Hai presente i manifesti per l'ambulatorio del quartiere ?	JOEY: You know those posters for the area first aid station ?

ORIGINAL FILM DIALOGUE 3.45-3.53	
<p>MONICA: And I assume, Chandler, you are still boycotting all the pilgrim holidays. CHANDLER: Yes, every single one of them. MONICA: Phoebe, you're gonna be with your grandma? PHOEBE: Yes, and her boyfriend. But we're celebrating Thanksgiving in December 'cause he is lunar.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: E Chandler continuerà a stare alla larga dal tacchino, giusto? CHANDLER: Sì, e da tutti gli altri pennuti. MONICA: Phoebe, tu starai con tua nonna? PHOEBE: Sì, e il suo fidanzato. Ma loro festeggiano il ringraziamento a dicembre perché lui è un lunatico.</p>	<p>MONICA: And Chandler will continue to keep away from the turkey, right? CHANDLER: Yes, and from all the other birds. MONICA: Phoebe, you will be with your grandma? PHOEBE: Yes, and her boyfriend. But they celebrate Thanksgiving in December because he is moody.</p>

ORIGINAL FILM DIALOGUE 5.37-5.39	
ROSS: (<i>picking up a book</i>) Hey, hey, Yertle the Turtle . A classic.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ehi Vertel, la tartaruga . Un classico.	ROSS: Hey, Vertel, the turtle . A classic.

ORIGINAL FILM DIALOGUE 7.41-08.18	
<p>MONICA: (hands Chandler a bag) Chandler, here you go, got your traditional Thanksgiving feast, you got your tomato soup, your grilled cheese fixin's, and your family size bag of Funyuns. RACHEL: Wait, wait, Chandler, this is what you're havin' for Thanksgiving dinner? What, what, what is it with you and this holiday? CHANDLER: All right, I'm nine years old. ROSS: Oh, I hate this story. CHANDLER: We just finished this magnificent Thanksgiving dinner. I have—and I remember this part vividly—a mouthful of pumpkin pie, and this is the moment my parents choose to tell me they're getting divorced. RACHEL: Oh my god. CHANDLER: Yes. It's very difficult to appreciate a Thanksgiving dinner once you've seen it in reverse.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Chandler, ecco il tuo tradizionale pasto controcorrente: crema di pomodoro, patatine al formaggio e un hamburger da riscaldare. RACHEL: Aspetta, e questa sarebbe la tua cena del Ringraziamento? Insomma che cos'hai contro questa giornata? CHANDLER: E va bene, avevo nove anni. Avevamo appena finito il cenone, me lo ricordo come se fosse ieri, avevo ancora la bocca piena di torta di zucca. E i miei hanno scelto proprio quel momento per dirmi che stavano per divorziare. RACHEL: Ah davvero? CHANDLER: Sì, sì, ed è difficile godersi la cena del Ringraziamento quando la si è vista al contrario.</p>	<p>MONICA: Chandler, here is your traditional untraditional meal: tomato soup, cheese chips and a hamburger to heat up. RACHEL: Wait, and this would be your Thanksgiving dinner? Come on, what have you got against this day? CHANDLER: All right, I was nine years old. We had just finished the big dinner, I remember as if it was yesterday, I still had my mouth full of pumpkin cake. And my parents chose just that moment to tell me they were about to get divorced. RACHEL: Ah, really? CHANDLER: Yes, yes, and it's difficult to enjoy your Thanksgiving dinner when you have seen it in reverse.</p>

ORIGINAL FILM DIALOGUE 08.35-08.56	
<p>JOEY: We used to work together. GIRL: We did? JOEY: Yeah, at Macy's. You were the Obsession girl, right? I was the Aramis guy. (<i>pretends to spray cologne</i>) Aramis? Aramis?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JOEY: Noi abbiamo lavorato insieme. RAGAZZA: Sul serio? JOEY: Sì, da Macy's. Sei la ragazza degli shampoo, giusto? Io ero quello dei jeans. Aramis jeans. I tuoi jeans.</p>	<p>JOEY: We worked together. GIRL: Really? JOEY: Yes, at Macy's. You are the shampoo girl, right? I was the jeans guy. Aramis jeans. Your jeans.</p>

ORIGINAL FILM DIALOGUE 10.45-10.50	
JOEY: Set another place for Thanksgiving . My entire family thinks I have VD. CHANDLER: Tonight, on a very special Blossom .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Aggiungi un posto a tavola . Anche la mia famiglia pensa che abbia la sifilide. CHANDLER: Va bene, d'accordo, ma ti sei fatto visitare?	JOEY: Add a placet o the table. My family too thimks I have syphilis. CHANDLER: Fine, all right, but did you have yourself visited?

ORIGINAL FILM DIALOGUE 13.10-13.34	
CHANDLER: The most unbelievable thing has happened. Underdog has just gotten away. JOEY: The balloon? CHANDLER: No, no, the actual cartoon character. Of course the balloon. It's all over the news. Right before he reached Macy's , he broke free and was spotted flying over Washington Square Park . I'm goin' to the roof, who's with me? RACHEL: I can't I gotta go. CHANDLER: Come on. An 80-foot inflatable dog let loose over the city. How often does that happen?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E' successa una cosa incredibile. Topolino è appena scappato. JOEY: Il pallone? CHANDLER: No, no, no. Proprio il cartone animato. Ma certo, il pallone. L'hanno detto al telegiornale. Poco prima che arrivasse su Central Park si è rotto il cavo e adesso è già su Washington Square . Io vado sul tetto, chi viene con me? RACHEL: Non posso, io devo partire. CHANDLER: Scherzi. Un topo alto 30 m sta volando sulla città, quando ti capiterà di rivederlo?	CHANDLER: An incredible thing has happened. Mickey Mouse has just gotten away. JOEY: The balloon? CHANDLER: No, no, no, the actual cartoon. Of course the balloon. They said it on the news. Right before he arrived over Central Park , the cable broke and now it's already on Washington Square . I'm going to the roof, who's coming with me? RACHEL: I can't, I have to leave. CHANDLER: You're joking. A 30-metre tall mouse is flying over the city. How often does that happen?

ORIGINAL FILM DIALOGUE 15.57-16.09	
SUSAN: Hi, how's it goin' ROSS: Shh! (<i>singing</i>) " Here we come, walkin' down the street, get the funniest looks from, everyone we meet ".	
ITALIAN ADAPTATION	BACK-TRANSLATION
SUSAN: Come va? ROSS: Shh! " Here we come, walkin' down the street, get the funniest looks from, everyone we meet ".	SUSAN: How's it going? ROSS: Shh! " Here we come, walkin' down the street, get the funniest looks from, everyone we meet ".

1/81

ORIGINAL FILM DIALOGUE 16.23-16.25	
ROSS: When you come out I'll buy you a bagel .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Quando uscirai ti comprerò un cappello .	ROSS: When you come out I'll buy you a hat .

1/82

ORIGINAL FILM DIALOGUE 18.51-19.21	
CHANDLER: Now this feels like Thanksgiving . (...) PHOEBE: Ugly Naked Guy's having Thanksgiving dinner with Ugly Naked Gal.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ecco il vero spirito della festa . (...) PHOEBE: Il nostro nudista ha organizzato la cena con un bel mucchio di ragazze.	CHANDLER: Now this is true party spirit . (...) PHOEBE: Our nudist has organised a dinner with a nice pack of girls.

1/83

ORIGINAL FILM DIALOGUE 20.06-21.01	
PHOEBE: Ooh, you guys have to make a wish. MONICA: Make a wish? PHOEBE: Come on, you know, Thanksgiving . Ooh, you got the bigger half. What'd you wish for? JOEY: The bigger half. CHANDLER: I'd like to propose a toast. Little toast here, ding ding. I know this isn't the kind of Thanksgiving that all of you all planned, but for me, this has been really great, you know, I think because it didn't involve divorce or projectile vomiting. Anyway, I was just thinking, I mean, if you'd gone to Vail , and if you guys'd been with your family, if you didn't have syphilis and stuff, we wouldn't be all together, you know? So I guess what I'm trying to say is that I'm very thankful that all of your Thanksgivings sucked.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Dovete esprimere un desiderio. MONICA: Un desiderio? PHOEBE: Come con l'osso di tacchino . Oh, ti è capitata la metà più grande. Che avevi chiesto? JOEY: La metà più grande. CHANDLER: Io vorrei proporre un brindisi. Un piccolo brindisi, din din. Lo so che questa non è esattamente la serata che avevate in programma ma almeno per me è stato davvero bello sapete, forse perché non si è parlato di divorzio o altre cose vomitevoli. Comunque se tu fossi andata a sciare o se voi due foste stati con la vostra famiglia e se tu non avessi avuto la sifilide e così via, ora non saremmo riuniti intorno a questo tavolo, giusto? Insomma quello che vorrei dire è che sono felice che tutti i vostri programmi oggi siano andati al diavolo.	PHOEBE: You have to make a wish. MONICA: A wish? PHOEBE: As with the turkey bone . Oh, you got the bigger half. What had you asked? JOEY: The bigger half. CHANDLER: I'd like to propose a toast. A little toast, ding ding. I know that this is not exactly the evening you had programmed but at least for me it was really beautiful you know, maybe because one didn't talk about divorce or other vomiting things. Anyway if you had gone skiing or if you two had stayed with your family and if you hadn't had syphilis and so on, now we wouldn't be gathered around this table, right? To sum it up, what I would like to say is that I'm happy that all your plans today have gone to hell.

+ 2 Vail

Summary

Season 1 Episode 9

Strategies

5	Loan
5	Official tr.
1	Calque
7	Substitution
14	Elimination

Nature of cultural references

SOURCE CULTURE

City free clinic
Pilgrim holidays
Funyuns
Macy's (2)
Washington Square Park
Vail (3)
Puerto Rico

INTERCULTURAL

Thanksgiving (13)
Obsession
Aramis (3)

THIRD CULTURE

Bagel

OVERT ALLUSION

Blossom
Turtle the Turtle
Here we come, walkin' down the street, get the funniest looks from, everyone we meet
Underdog
80-foot inflatable dog

Total references 33

FRIENDS
The One With the Monkey
Qualcuno mi baci... è mezzanotte
(Somebody kiss me... it's midnight)

Season 1 Episode 10

1/84

ORIGINAL FILM DIALOGUE 02.36-02.55	
CHANDLER: (...) desperate scramble to find anything with lips just so you can have someone to kiss when the ball drops!! Man, I'm talking loud. (...) CHANDLER: It's just that I'm sick of being a victim of this Dick Clark holiday .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: (...) cercare disperatamente labbra da baciare quando tutti stappano lo champagne . Siete d'accordo ragazzi? (...) CHANDLER: Mi sento male all'idea di fingere allegria a qualche festa .	CHANDLER: (...) desperate scramble to find lips to kiss when everybody uncorks the champagne . Do you agree? (...) CHANDLER: I'm sick of having to pretend being merry at some party .

1/85

ORIGINAL FILM DIALOGUE 04.42-05.12	
DAVID: Sorry, I wa- I was just saying to my friend that I thought you were the most beautiful woman that I'd ever seen in my- in my life. And then he said that- you said you thought... MAX: Daryl Hannah . DAVID: Daryl Hannah was the most beautiful woman that he'd ever seen in his life and I said yeah, I liked her in <i>Splash</i> , a lot, but not so much in... in <i>Wall Street</i> , I thought she had kind of a... MAX: Hard quality. DAVID: ...hard quality. And uh, while Daryl Hannah is beautiful in a conventional way, you are luminous with a kind of a delicate grace. Then, uh, that-that-that's when you started yelling.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Scusi, io, io stavo stavo dicendo al mio amico che per me lei è la donna più bella che abbia mai visto in vita mia. Poi lui lui ha detto che... MAX: Daryl Hannah . DAVID: Daryl Hannah era la donna più bella che aveva mai visto in vita sua. Io ho detto sì, mi è piaciuta moltissimo in <i>Splash</i> ma, ma non ugualmente in <i>Wall Street</i> , era... MAX: Un film troppo violento. DAVID: Troppo violento. E Daryl Hannah è bella in modo convenzionale e invece lei brilla di una luminosa grazia piena di tanta dolcezza. E, e mentre lo dicevo lei ha urlato.	DAVID: Sorry, I, I was was saying to my friend that for me you are the most beautiful woman I have ever seen in my life. Then he he said that... MAX: Daryl Hannah . DAVID: Daryl Hanna was the most beautiful woman he'd ever seen in his life. I said yes, I liked her very much in <i>Splash</i> but, but not equally in <i>Wall Street</i> , it was... MAX: A too violent film. DAVID: Too violent. And Daryl Hanna is beautiful in a conventional way while you shine of a luminous grace full of so much sweetness. And, and while I said it you screamed.

1/86

ORIGINAL FILM DIALOGUE 14.44-10.48	
ROSS: OK, so I'm gonna be the only one standing there alone when the ball drops?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Molto bene. E così sarò l'unico solo del gruppo quando arriverà l'anno nuovo , vero?	ROSS: OK, so I'm gonna be the only one standing there alone when the new year comes?

1/87

ORIGINAL FILM DIALOGUE 17.11-17.13	
FUN BOBBY: It's gonna be an open casket , y'know, so at least I'll... I get to see him again.	
ITALIAN ADAPTATION	BACK-TRANSLATION
FUN BOBBY: Sarà messo in una bara di vetro , sapete, così almeno potrò rivederlo.	FUN BOBBY: He'll be laid in a glass coffin , y'know, so at least I'll get to see him again.

1/88

ORIGINAL FILM DIALOGUE 17.55-18.04	
PHOEBE: Hi, Max! MAX: Hi Yoko . (<i>to David</i>) I've decided to go to Minsk without you.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ciao Max. MAX: Buona sera . Ho deciso. Io vado a Minsk . E senza di te.	PHOEBE: Hi, Max! MAX: Good evening . (<i>to David</i>) I've decided. I'll go to Minsk . And without you..

1/89

ORIGINAL FILM DIALOGUE 19.40-19.48	
DICK CLARK (<i>TV</i>): Hi, this is Dick Clark, live in Times Square . We're in a virtual snowstorm of confetti here in Times Square ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
DICK CLARK (<i>TV</i>): Salve, qui è Dick Clark, in diretta da Times Square . Siamo in una tempesta virtuale di coriandoli a Times Square ...	DICK CLARK (<i>TV</i>): Hi, this is Dick Clark, live in Times Square . We're in a virtual snowstorm of confetti here in Times Square ...

+ 11 Minsk, 1 Russia

Summary
Season 1 Episode 10

Strategies

20 **Loan**
3 **Substitution**
2 **Elimination**

Nature of cultural references

SOURCE CULTURE

The ball drops (2)

Dick Clark

Open casket

Times Square (2)

INTERCULTURAL

Daryl Hannah (3)

THIRD CULTURE

Yoko

Minsk (12)

Russia

OVERT ALLUSION

Splash

Wall Street

Total references 25

FRIENDS
The One With Mrs. Bing
Non baciare mia madre (Don't kiss my mother)

Season 1 Episode 11

1/90

ORIGINAL FILM DIALOGUE 00.02-00.03	
PHOEBE: Do you think they have yesterday's <i>Daily News</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Avranno ancora un giornale di ieri?	PHOEBE: Do you think they have one of yesterday's newspapers?

1/91

ORIGINAL FILM DIALOGUE 2.51-3.04	
CHANDLER: Y'know, we don't have to watch this. <i>Weekend at Bernie's</i> is on Showtime , HBL and Cinemax . RACHEL: No way, forget it. JOEY: C'mon, she's your mom! CHANDLER: Exactly. <i>Weekend at Bernie's</i> ! Dead guy getting hit in the groin twenty, thirty times! No?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ma non è obbligatorio guardarla. Danno <i>Weekend col morto su parecchi canali</i> . RACHEL: Non ci provare, io voglio vederla. JOEY: Insomma, è la tua mamma. CHANDLER: Sì, certo, ma <i>Weekend col morto</i> . Un tizio viene fatto fuori venti-trenta volte, yu-hu.	CHANDLER: It's not compulsory to watch it. Weekend with the dead man (Italian official title) is on several channels . RACHEL: Don't you try, I want to see her. JOEY: Come on, it's your mom! CHANDLER: Yes, sure, but Weekend with the dead man . A bloke is done in twenty-thirty times, yoo-hoo.

1/92

ORIGINAL FILM DIALOGUE 03.28-03.30	
ROSS: When did Rigatoni get back from Rome ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Quando è tornato il torero dalla Spagna ?	ROSS: When did the toreador come back from Spain ?

1/93

ORIGINAL FILM DIALOGUE 03.57-04.10	
MRS BING: This is kind of embarrassing, but occasionally after I've been intimate with a man... I just get this craving for Kung Pow chicken .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MRS BING: La cosa è un po' imbarazzante, ma per caso mi trovavo in intimo colloquio con un uomo e mi hanno accusato di oltraggio al pudore . Io avevo soddisfatto solo la mia brama per uno stallone.	MRS BING: This is kind of embarrassing, but by chance I was being intimate with a man and I was accused of indecent behaviour... I had only satisfied my craving for a stud.

1/94

ORIGINAL FILM DIALOGUE 05.52-05.57	
MRS BING: I am famished. What do I want? CHANDLER: Please God don't let it be Kung Pow Chicken .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MRS BING: Dio, sono affamata. Che cosa posso mangiare? CHANDLER: Dio, ti prego, fa che non sia un giovane stallone .	MRS BING: God, I am famished. What do I want? CHANDLER: Please God don't let it be a young stud .

1/95

ORIGINAL FILM DIALOGUE 17.23-17.24	
COMA GUY: So, the Etch-a-Sketch is from you guys?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAGAZZO IN COMA: Allora quella l'avete portata voi.	COMA GUY: So, that one is from you guys?

+ visual Jay Leno

+ 1 London, 1 New York

Summary
Season 1 Episode 11

Strategies

- 1 **Loan**
- 3 **Official tr.**
- 1 **Hypernym**
- 2 **Substitution**
- 4 **Elimination**

Nature of cultural references

SOURCE CULTURE

Daily News
Showtime
HBL
Cinemax
New York

INTERCULTURAL

Etch-a-Sketch

THIRD CULTURE

Kung Pow chicken (2)
Spain
London

TARGET CULTURE

Rigatoni

OVERT ALLUSION

Weekend at Bernie (2)

NONVERBAL

Jay Leno

Number references 14

FRIENDS
The One With the Dozen Lasagnes
Massaggi e lasagne (Massage and lasagna)

Season 1 Episode 12

1/96

[Scene: Central Perk, everyone is there. Ross working on crossword puzzle, starts humming theme from *The Odd Couple*. Chandler joins in, followed by Monica and Phoebe, then the whole gang. Ross starts humming theme from *I Dream Of Jeannie*.]

1/97

ORIGINAL FILM DIALOGUE 03.37-03.47	
ROSS: Wasn't this supposed to be just a fling, huh? Shouldn't it be (<i>makes flinging motions with hands</i>) flung by now?	
RACHEL: I mean, we are way past the fling thing, I mean, I am feeling things that I've only read in Danielle Steele books , y'know?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Non doveva essere solo un'avventura? A me sembra già un'Odissea.	ROSS: Shouldn't this be just a fling? It seems already like an Odyssey to me.
RACHEL: Ormai è passata la fase dell'avventura, sto provando delle sensazioni che pensavo esistessero soltanto nei romanzi rosa .	RACHEL: The fling phase has passed by now, I am feeling things that I thought existed only in chick-lit books .

1/98

ORIGINAL FILM DIALOGUE 05.00-05.12	
ROSS: Hey, when did you and Susan meet Huey Lewis ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ehi, quand'è che tu e Susan avete conosciuto Tyson ?	ROSS: Hey, when did you and Susan meet Tyson ?

1/99

ORIGINAL FILM DIALOGUE 07.59-08.00	
CHANDLER: It's just that we bought a hibachi together.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Avevamo comprato uno stereo insieme.	CHANDLER: We had bought a stereo together.

1/100

ORIGINAL FILM DIALOGUE 08.23-08.25	
PHOEBE'S ASSISTANT: Miss Somerfield cancelled her 5.30 shiatsu .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ASSISTENTE DI PHOEBE: Miss Somerfield ha cancellato il suo appuntamento delle 6.	PHOEBE'S ASSISTANT: Miss Somerfield cancelled her 6 o'clock appointment .

1/101

ORIGINAL FILM DIALOGUE 10.58-11.00	
RACHEL: "Ooo," what? PHOEBE: Uma Thurman . MONICA: Oh! ROSS: The actress!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Uuh che cosa? PHOEBE: U-uma Thurman . MONICA: Ah! ROSS: L'attrice!	RACHEL: "Ooo," what? PHOEBE: U-uma Thurman . MONICA: Ah! ROSS: The actress!

+ 2 lasagna, 3 Poconos

Summary
Season 1 Episode 12

Strategies

1	Creative add.
2	Hypernym
1	Substitution
1	Elimination
6	Loan

Nature of cultural references

INTERCULTURAL

Danielle Steele
Huey Lewis
Uma Thurman
Poconos (3)

THIRD CULTURE

Hibachi
Shiatsu

TARGET CULTURE

Lasagna (2)

NONVERBAL

The Odd Couple
I dream of Jeannie

Total references 12

FRIENDS
The One With the Boobies
Non fissarmi così (Don't stare at me like that)

Season 1 Episode 13

1/102

ORIGINAL FILM DIALOGUE 03.13-03.18	
CHANDLER: Whoah, whoah, back up there, Sparky . What'd you mean by that?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ehi ehi, aspetta un po', Freud . Che vuoi dire con questo?	CHANDLER: Hey, hey, wait a minute, Freud . What do you mean by that?

1/103

ORIGINAL FILM DIALOGUE 05.58-06.04	
JOEY: It's like if you woke up one day and found out your dad was leading this double life. He's like actually some spy, working for the CIA .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: È come se voi vi svegliaste un giorno e vi accorgete che vostro padre ha una doppia vita: una specie di spia che lavora per la CIA .	JOEY: It's like if you woke up one day and realised your dad has a double life: a kind of spy who is working for the CIA .

1/104

ORIGINAL FILM DIALOGUE 08.42-08.51	
RACHEL: You're right! I mean – you're right! It wasn't just the Weebles , but it was the Weeble Play Palace , and – the Weebles' Cruise Ship . Oh, which had this little lifeboat for the Weebles to wobble in.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Hai ragione! Sì, hai ragione. I miei genitori mi tolsero Barbie , e anche tutta la casetta di Barbie . C'era anche il mercatino di Barbie e c'era anche quella pedana dove Barbie poteva fare ginnastica.	RACHEL: You're right! Yes, you're right! My parents took Barbie away from me, and also all of Barbie's little house . There was also Barbie's little market and also that springboard where Barbie could practise.

1/105

ORIGINAL FILM DIALOGUE 10.00-10.01	
RONNI: Cheese Nip ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RONNI: Salatino ?	RONNI: Savoury biscuit ?

1/106

ORIGINAL FILM DIALOGUE 10.58-11.00	
CHANDLER: So, who's up for a big game of KerPlunk ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Allora, chi vuol fare una bella partita a Risiko ?	CHANDLER: So, who's up for a big game of Risk ?

1/107

ORIGINAL FILM DIALOGUE 16.27-16.39	
JOEY: Hold on, you... you knew? MRS. TRIBBIANI: Of course I knew! Whaddyou think? Your father is no James Bond . You should've heard some of his cover stories. 'I'm sleeping over at my accountant's' - I mean, what is that? Please!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Aspetta un po', tu sapevi? SIGNORA TRIBBIANI: Ma certo che sapevo, cosa ti credi. Tuo padre non è certamente un James Bond . Dovevi sentire le scuse che tirava fuori. Dormo a casa del mio commercialista. Ma che razza di scusa è?	JOEY: Wait a minute, you knew? MRS. TRIBBIANI: Of course I knew, what do you think. Your father is certainly no James Bond . You should have heard the excuses he turned up with. I'm sleeping over at my accountant's. What kind of excuse is that?

1/108

ORIGINAL FILM DIALOGUE 19.59-20.01	
CHANDLER: Things sure have changed here on Waltons mountain.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Certo che di cose ne sono cambiate parecchie.	CHANDLER: Lots of things have sure changed.

Summary
Season 1 Episode 13

Strategies

2 Loan
1 Hypernym
5 Substitution
1 Creative add.
1 Elimination

Nature of cultural references

SOURCE CULTURE

Cheese Nip
KerPlunk
CIA

INTERCULTURAL

Weebles (2)
Weeble Play Palace
Weebles' Cruise Ship

OVERT ALLUSION

James Bond
Waltons mountain

Numer references 9

FRIENDS
The One With the Candy Hearts
Un rito per San Valentino (A rite for Saint Valentine)

Season 1 Episode 14

1/109

ORIGINAL FILM DIALOGUE 02.11-02.13	
MONICA: But Phoebe, you can go out with a creepy guy any night of the year.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ma Phoebe, tu usciresti con Gozilla qualsiasi sera dell'anno.	MONICA: But Phoebe, you would go out with Godzilla any night of the year.

1/110

ORIGINAL FILM DIALOGUE 03.44-03.46	
LORRAINE: Will you get me a white Zinfandel , and a glass of red for Janice.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LORRAINE: Puoi ordinare un bicchiere di vino bianco per me, rosso per Janice?	LORRAINE: Can you order a glass of white wine for me, red for Janice?

1/111

ORIGINAL FILM DIALOGUE 08.58-09.01	
CHANDLER: That's right, each. Oh, and a uh Rob Roy .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Hai ragione, a testa. Oh, e anche un Rob Roy .	CHANDLER: You're right, each. Oh, and also a Rob Roy .

1/112

ORIGINAL FILM DIALOGUE 12.14-12.16	
MONICA: All I have is, is oregano and a Fresca .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Qui ho soltanto origano e succo d'uva .	MONICA: All I have is oregano and grape juice .

1/113

ORIGINAL FILM DIALOGUE 13.14-13.16	
RACHEL: And here we have the last of Paolo's grappa .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E qui abbiamo anche un fondo di bottiglia di Pablo.	RACHEL: And here we have the last of Pablo's bottle .

+ 1 New York, 1 Los Angeles

Summary

Season 1 Episode 14

Strategies

- 3 Loan
- 1 Hypernym
- 1 Creative add.
- 2 Elimination

Nature of cultural references

SOURCE CULTURE

Zinfandel

Fresca

New York

Los Angeles

INTERCULTURAL

Rob Roy

TARGET CULTURE

Grappa

Total references 6

FRIENDS
The One With the Stoned Guy
Uno strano ospite (A strange guest)

Season 1 Episode 15

1/114

ORIGINAL FILM DIALOGUE 04.25-04.26	
ROSS: Ah, the lesser-known "I don't have a dream" speech.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ehi, sembra quasi il discorso di Martin Luther King.	ROSS: Hey, it sounds almost like Martin Luther King's speech.

1/115

ORIGINAL FILM DIALOGUE 04.32-04.33	
PHOEBE: Ooh! Brian's song!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: E' una canzone hippie!	PHOEBE: It's a hippie song!

1/116

ORIGINAL FILM DIALOGUE 4.48	
MONICA: ...It's this cute little place on 10th Street . Not too big, not too small. Just right. CHANDLER: Was it formerly owned by a blonde woman and some bears?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: ... E' un posticino nella 10° strada . Non è troppo grande, né troppo piccolo. Proprio la misura ideale. CHANDLER: Avevi il centimetro per misurare tutto così bene?	MONICA: ...It's a little place on 10th Street . It's not too big, nor too small. Just the ideal measure. CHANDLER: Did you have a metre to measure everything so well?

1/117

ORIGINAL FILM DIALOGUE 08.58-9.06	
RACHEL: Oh! I see. And I've sort of been maintaining my amateur status so that I can waitress in the Olympics.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ah capisco, io continuo ad allenarmi come cameriera dilettante così potrò fare la cameriera alle Olimpiadi.	RACHEL: Ah, I understand, I continue to train as amateur waitress so I'll be able to do the waitress at the Olympics.

ORIGINAL FILM DIALOGUE 16.53–16.56	
PHOEBE: Smoked a joint? You know, lit a bone? Weed? Hemp? Ganja? RACH: OK, OK. I'm with you, Cheech. OK.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ha acceso uno spinello. L'erba. Una canna. Uno spinello. RACHEL: D'accordo, sì, lo vedevo un po' caricato.	PHOEBE: He smoked a joint. Weed. Hemp. Joint. RACH: OK, OK. He did look a little stoned.

ORIGINAL FILM DIALOGUE 18.24–19.18	
STEVE: [<i>from kitchen</i>] Ah, cool! Taco shells! You know, these are... they're like a little corn envelope. MONICA: [<i>joining him and taking the taco shells</i>] You know that? You don't want to spoil your appetite. STEVE: [<i>looking in cabinets</i>] Hey! Sugar-O's! [<i>grabs the cereal box</i>] MONICA: You know, if you just wait another... six and a half minutes... STEVE: Macaroni and cheese! We gotta make this! MONICA: No, we don't. [<i>reaches for box</i>] (...) MONICA: No, give me the... STEVE: Well then you can't have any. [<i>she grabs for the package, and it breaks open. Gummi-bears fly everywhere, some into the punch bowl on the table.</i>] Man overboard! I think he's drowning. [<i>he throws some Sugar-O's into the punch bowl</i>] STEVE: Hey fellows! Grab on a Sugar-O ...save yourself!	
ITALIAN ADAPTATION	BACK-TRANSLATION
STEVE: Ah, bene, gusci di Taco . Sai questi sono come piccole buste di mais, vedi. MONICA: Steve, sarà meglio che non ti rovini l'appetito. STEVE: Ehi, i fiocchi d'avena . MONICA: No, se aspetti solo sei minuti e mezzo. STEVE: Oh, maccheroni al formaggio, li dobbiamo fare. (...) MONICA: No. Dammi questi orsetti. STEVE: Allora non te ne do neanche uno. No, aiuto, ci sono gli orsi in mare, ecco stanno annegando. STEVE: Ehi ragazzi, aggrappatevi ai fiocchi ...sto annegando.	STEVE: Ah, well, Taco shells. You know these are like little corn envelopes, you see. MONICA: Steve, it will be better if you don't spoil your appetite. STEVE: Hey, corn flakes . MONICA: No, if you wait only six and a half minutes. STEVE: Oh, macaroni and cheese, we should make them. (...) MONICA: No, give me these little bears. STEVE: Then I won't give you one. No, help, there are bears in the sea, there, they're drowning. STEVE: Hey fellows! Grab on the flakes ...I'm drowning.

ORIGINAL FILM DIALOGUE 20.19-20.20	
ROSS: I was the James Michener of dirty talk.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ti assicuro, una specie di magò della parolaccia.	ROSS: I assure you, a kind of a swear word wizard .

+ 1 Innsbruck

Summary
Season 1 Episode 15

Strategies

- 3 **Loan**
- 2 **Official tr.**
- 2 **Hypernym**
- 1 **Explicitation**
- 4 **Elimination**

Nature of cultural references

SOURCE CULTURE

Cheech
Sugar-O (2)
James Michener
10th Street

INTERCULTURAL

Olympics

THIRD CULTURE

Taco shells
Innsbruck

TARGET CULTURE

Macaroni (maccheroni)

OVERT ALLUSION

“I don’t have a dream” speech
Brian’s song

COVERT ALLUSION

Was it formerly owned by a blonde woman and some bears?

Total references 12

FRIENDS
The One With Two Parts, Part 1
Vivere intensamente – 1° parte (Living intensely – 1st part)

Season 1 Episode 16

1/121

ORIGINAL FILM DIALOGUE 02.18-02.21	
JOEY: Hey Pheebs, guess who we saw today. PHOEBE: Ooh! Oh! Fun! Ok. Um, Liam Neeson . JOEY: Nope. PHOEBE: Morly Safer .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ehi, Phoebe, indovina chi abbiamo visto oggi. PHOEBE: Oh, aspetta aspetta, Michael Jackson . JOEY: No. PHOEBE: Robin Williams .	JOEY: Hey Phoebe, guess who we saw today. PHOEBE: Oh, wait wait, Michael Jackson . JOEY: No. PHOEBE: Robin Williams .

1/122

ORIGINAL FILM DIALOGUE 03.14-03.16	
ROSS: Oh, Pheebs. I'm sorry but I've got to go. I've got Lamaze class .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Oh, scusa Phoebe, devo andare. Vado al corso di preparazione al parto .	ROSS: Oh, sorry Phoebe, I must go. I go to childbirth preparation class .

1/123

ORIGINAL FILM DIALOGUE 07.58-08.00	
ROSS: You wanna watch Laverne y Shirley ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ti va di guardare la TV in spagnolo ?	ROSS: Wpuld you like to watch TV in Spanish ?

1/124

ORIGINAL FILM DIALOGUE 10.57-10.58	
RACHEL: Anything from Crabtree & Evelyn ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ti prendo qualcosa in profumeria ?	RACHEL: Shall I get you something at the perfumery ?

1/125

ORIGINAL FILM DIALOGUE 13.50-13.51	
JOEY: Yep. Ice Capades .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Andiamo a Holiday on Ice .	JOEY: We're going to Holiday on Ice .

1/126

ORIGINAL FILM DIALOGUE 19.25-19.37	
PHOEBE: Look, I mean, I'm not saying she's like evil or anything. She just, you know, she's always breaking my stuff. When I was eight, and I wouldn't let her have my Judy Jetson thermos, so she threw it under the bus.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Cioè, non voglio dire che lei sia cattiva o qualche cosa del genere. E' solo che mi guasta sempre la festa. Quando avevo 8 anni e non volevo che mi prendesse il thermos della Judy Jetson , lei l'ha preso e l'ha tirato sotto l'autobus.	PHOEBE: That is, I don't mena she is evil or something like that. It's only that she always spoils my party. When I was 8 years old and and I didn't want her to take my Judy Jetson thermos, she took it and threw it under the bus.

Summary
Season 1 Episode 16

Strategies

- 1** **Loan**
- 2** **Hypernym**
- 3** **Substitution**
- 1** **Elimination**

Nature of cultural references

SOURCE CULTURE

Morly Safer
Ice Capades

INTERCULTURAL

Liam Neeson
Lamaze class
Crabtree & Evelyn

OVERT ALLUSION

Judy Jetson
Laverne y Shirley

Total references 7

FRIENDS
The One With Two Parts, Part 2
Vivere intensamente – 2° parte (Living intensely – part 2)

Season 1 Episode 17

1/127

ORIGINAL FILM DIALOGUE 03.44-03.54	
JOEY: Yeah, Ross. You and the baby just need better blocking. Oh, have either one of you guys ever been to the Rainbow Room ? Is it real expensive?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sì, Ross. A te e al piccolo serve solo una difesa migliore. Ah, uno di voi due è mai stato al Rainbow Room ? È molto caro?	JOEY: Yes, Ross. You and the baby just need better blocking. Ah, has one of you two ever been to the Rainbow Room ? Is it very expensive?

1/128

ORIGINAL FILM DIALOGUE 07.59-08.03	
MR GELLER: You always wanted to go to that Colonial Williamsburg . How 'bout we do that?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MR GELLER: Tu avresti sempre voluto andare a visitare Disneyland . Ti piacerebbe ancora andarci?	MR GELLER: You would have always wanted to go visit Disneyland . Would you still like to go?

1/129

ORIGINAL FILM DIALOGUE 08.47-08.54	
MR. GELLER: ...So you don't wanna go to Williamsburg ? ROSS: No, we can go to Williamsburg .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MR GELLER: Allora, ci vuoi andare a Disneyland ? ROSS: Ci andremo insieme a Disneyland .	MR. GELLER: So, do you want to go to Disneyland ? ROSS: We'll go to Disneyland together.

1/130

ORIGINAL FILM DIALOGUE 09.08-09.14	
DR MITCHELL: Here, we brought wine. DR ROSIN: And this is from the cellars of Ernest and Tova Borgnine , so how could we resist?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DR MITCHELL: Vi abbiamo portato il vino. DR ROSIN: Sì, questo è della cantina di un grande attore del passato quindi, ecco qui.	DR MITCHELL: We brought you wine. DR ROSIN: Yes, this is from the cellars of a great actor of the past , here it is.

1/131

ORIGINAL FILM DIALOGUE 11.03-11.05	
MONICA: Why don't you try the hummus ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Perché non provate il tartufo ?	MONICA: Why don't you try the truffle ?

1/132

ORIGINAL FILM DIALOGUE 17.35-17.51	
CHANDLER: Marcel swallowed a Scrabble tile. NURSE: Excuse me. This hospital is for people. ROSS: Lady, he is people. He has a name, ok? He watches <i>Jeopardy</i> . He touches himself when nobody's watching. Please, please, have a heart!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Marcel ha ingoiato una lettera dello Scarabeo . INFERMIERA: Scusate, questo ospedale è per gli uomini. ROSS: Signora, è un essere umano, ha anche un nome, va bene? Lui, lui guarda la televisione e, e si tocca quando non lo vede nessuno. La prego, la prego, abbia cuore.	CHANDLER: Marcel swallowed a Scrabble letter. NURSE: Excuse me. This hospital is for people. ROSS: Lady, he is a human being. He even has a name, all right? He, he watches television and He touches himself when nobody's watching. Please, please, have a heart!

+ 2 Tampa Bay

Summary
Season 1 Episode 17

Strategies

- 3** **Loan**
- 1** **Official tr.**
- 1** **Hypernym**
- 3** **Substitution**
- 2** **Elimination**

Nature of cultural references

SOURCE CULTURE

Colonial Williamsburg (3)
Ernest and Tova Borgnine
Jeopardy
Rainbow Room
Tampa Bay (2)

INTERCULTURAL

Scrabble

THIRD CULTURE

Hummus

Number references 10

FRIENDS
The One With All The Poker
Lezioni di poker (Poker lessons)

Season 1 Episode 18

1/133

ORIGINAL FILM DIALOGUE 00.16-00.22	
[<i>The whole gang is helping Rachel mail out resumes while whistling the theme from The Bridge on the River Kwai.</i>]	
MONICA: Do you really want a job with Popular Mechanics ?	
CHANDLER: Well, if you really gotta work for mechanics , those are the ones to work for.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Vuoi lavorare davvero con un' azienda meccanica ?	MONICA: Do you really want a job with a mechanical firm ?
CHANDLER: Se vuoi lavorare con dei maschiacci , quelli sono i migliori.	CHANDLER: If you want to work with bad boys , those are the best ones.

1/134

ORIGINAL FILM DIALOGUE 01.58-02.04	
RACHEL: Sure, we have scones left!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Certo che abbiamo ancora tramezzini .	RACHEL: Sure, we have sandwiches left!

1/135

ORIGINAL FILM DIALOGUE 02.22-02.25	
CHANDLER: You know, I can't believe you. Linda is so great! Why won't you go out with her again?	
ROSS: I don't know.	
CHANDLER: Is this still about her whole ' <i>The Flintstones</i> could've really happened' thing?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Non posso crederci, Linda è magnifica. Perché non ci esci un'altra volta?	CHANDLER: I can't believe it, Linda is magnificent. Why won't you go out with her again?
ROSS: Non lo so.	ROSS: I don't know.
CHANDLER: E' ancora perché ti ha detto che le piacciono soltanto i cartoni animati ?	CHANDLER: Is this still because she told you she only likes cartoons?

1/136

ORIGINAL FILM DIALOGUE 02.43-02.50	
CHANDLER: Could you want her more? ROSS: Who? CHANDLER: [<i>sarcastically</i>] Dee, the sarcastic sister from <i>Whats Happening</i>.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Non muori dalla voglia di lei? ROSS: Chi? CHANDLER: Chi? Una ragazza pelosa e con gli occhi strabici.	CHANDLER: Aren't you dying to have her? ROSS: Who? CHANDLER: Who? A hairy girl and with cross eyes.

1/137

ORIGINAL FILM DIALOGUE 04.54-05.06	
MONICA: Here we go. We've got salmon roulettes and assorted crudites. JOEY: Whoa, whoa, whoa, Monica, what're you doin'? This is a poker game. You can't serve food with more than one syllable. It's gotta be like chips, or dip, or pretz...	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ecco qui, tartine al salmone e gelatine di frutta assortite. JOEY: Ehi Monica, che fai? Qui giochiamo a poker. Puoi portare a tavola solo cose inglesi di una o due sillabe. Cose tipo chips, pop corn, snack.	MONICA: Here, salmon tarts and assorted fruit jellies. JOEY: Hey, Monica, what're you doing? We're playing poker here. You can serve at the table only English things with one or two syllables. Things like chips, pop corn, snack.

1/138

ORIGINAL FILM DIALOGUE 6.02-6.18	
CHANDLER: Rach, Rach, we gotta settle. RACHEL: Settle what? CHANDLER: The... Jamestown colony of Virginia. You see, King George is giving us the land, so... ROSS: The game, Rachel, the game. You owe us money for the game.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Rachel, dobbiamo sistemare. RACHEL: Che cosa? CHANDLER: La colonia Jamestown della Virginia. Vedi, il re Giorgio ci ha dato la terra, perciò... ROSS: Oh, andiamo, il gioco, Rachel, il gioco, ci devi dei soldi per il gioco.	CHANDLER: Rachel, we have to tidy up. RACHEL: What? CHANDLER: Jamestown Colony of Virginia. You see, king George gave us the land, so... ROSS: Oh, come on, the game, Rachel, the game, you owe us money for the game.

1/139

ORIGINAL FILM DIALOGUE 06.43-06.45	
CHANDLER: I get my ya-yas from Ikea.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Io invece mi diverto con il fai da te.	CHANDLER: I instead amuse myself with do-it-yourself.

1/140

ORIGINAL FILM DIALOGUE 07.33-07.35	
CHANDLER: Oh, come on. What was with that whole Black Bart speech ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Andiamo, ma cos'è tutto quel bel discorso che hai fatto?	CHANDLER: Come on. What was that nice speech you did?

1/141

ORIGINAL FILM DIALOGUE 8.33-8.55	
MONICA: Please! I am not as bad as Ross. RACHEL: Oh, I beg to differ. The Pictionary incident? MONICA: That was not an incident! I-I was gesturing, a-and the plate slipped out of my hand. RACHEL: Ooooooh. [<i>reads letter</i>] [<i>surprised</i>]: Oh! I got an interview! I got an interview! MONICA: You're kidding! Where? Where? RACHEL: [<i>in disbelief</i>]: Sak's... Fifth... Avenue.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Non sono così polemica come Ross. RACHEL: Non sono molto d'accordo. Ricordi la litigata del Pictionary ? MONICA: Quella non è stata una litigata. Io stavo solo gesticolando e il piatto mi è scivolato dalle mani. RACHEL: Ah! Mi hanno chiesto un colloquio, devo fare un colloquio. MONICA: Dove? RACHEL: Sak's... alla quinta strada.	MONICA: I'm not as polemical as Ross. RACHEL: I don't agree very much. Do you remember the Pictionary quarrel? MONICA: That was not a quarrel. I was only gesticulating and the plate slipped out of my hands. RACHEL: Ah! They've asked for an interview, I must do an interview. MONICA: Where? RACHEL: Sak's... on Fifth Avenue.

1/142

ORIGINAL FILM DIALOGUE 13.30-13.38	
JOEY: That's fine. I'll just have a Tic-Tac to hold me over. MONICA: Alright, Cincinnati , no blinds, everybody ante.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Mangerò un tic-tac per sfamarmi. MONICA: Bene, cominciamo. Non c'è buio, fate l'apertura.	JOEY: I'll have a tic-tac to satisfy my hunger. MONICA: Well, let's start. There is no darkness, make the opening.

ORIGINAL FILM DIALOGUE 21.01-21.39	
<p>[Scene: All six are playing Pictionary at Monica's apartment. Monica is drawing a picture, and the three guys are guessing. She draws what looks like an airplane.]</p> <p>CHANDLER: Airplane! Airport! Airport '75! Airport '77! Airport '79!</p> <p>[Timer goes off.]</p> <p>RACHEL: Oh, time's up.</p> <p>MONICA: (pointing at the drawing, upset) Bye... bye... BIRDIE.</p> <p>JOEY: Oh!</p> <p>PHOEBE: That's a bird? [Monica glares at Phoebe.] That's a <u>bird</u>!</p> <p>RACHEL: OK, OK, it's my turn. [reads the answer]</p> <p>CHANDLER: Go.</p> <p>[Rachel starts drawing what looks like a bean.]</p> <p>ROSS: Uh.... bean! Bean!</p> <p>[Rachel begins tapping the picture of the bean frantically.]</p> <p>JOEY: (triumphantly) The Unbearable Lightness of Being!</p> <p>RACHEL: Yes!</p> <p>MONICA: <u>That</u>, you get? <u>That</u>, you get?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: E' un aeroplano, aeroporto, Airport 75, Airport 77, Airport 79.</p> <p>RACHEL: Tempo scaduto.</p> <p>MONICA: Bye bye passerotto.</p> <p>JOEY: Bye bye passerotto?</p> <p>PHOEBE: E' un uccellino? Sì, è un uccellino.</p> <p>RACHEL: OK, ora tocca a me.</p> <p>CHANDLER: Via.</p> <p>ROSS: Un feto? Un essere.</p> <p>JOEY: L'insostenibile leggerezza dell'essere.</p> <p>RACHEL: Sì!</p> <p>MONICA: Questo l'avete capito? Questo l'avete capito?</p>	<p>CHANDLER: It's an aeroplane, airport, Airport 75, Airport 77, Airport 79.</p> <p>RACHEL: Time's up.</p> <p>MONICA: Bye bye sparrow.</p> <p>JOEY: Bye bye sparrow?</p> <p>PHOEBE: Is it a little bird? Yes, it's a little bird.</p> <p>RACHEL: OK, now it's my turn.</p> <p>CHANDLER: Start.</p> <p>ROSS: A fetus? A being.</p> <p>JOEY: The unbearable lightness of being.</p> <p>RACHEL: Yes!</p> <p>MONICA: You've understood this? You've understood this?</p>

+ 1 pizzeria, 1 Pictionary, 1 pizza

Summary
Season 1 Episode 18

Strategies

- 10 **Loan**
- 3 **Official tr.**
- 1 **Calque**
- 2 **Hypernym**
- 1 **Substitution**
- 5 **Elimination**

Nature of cultural references

SOURCE CULTURE

Popular Mechanics

Black Bart

Jamestown colony of Virginia

5th Avenue

Saks

INTERCULTURAL

Pictionary (2)

Tic Tac

THIRD CULTURE

Scones

Pretz

Ikea

King George

TARGET CULTURE

Pizzeria

Pizza

OVERT ALLUSION

The Flintstones

Dee

Whats Happening

Cross-Eyed Mary

Airport '75

Airport '77

Airport '79

Bye bye Birdie

The Unbearable Lightness of Being

COVERT ALLUSION

Alright, Cincinnati

NONVERBAL

The Bridge over the River Kwai

Total references 25

FRIENDS
The One Where the Monkey Gets Away
Pensaci prima di parlare (Think before you speak)

Season 1 Episode 19

1/144

ORIGINAL FILM DIALOGUE 00.03-00.19	
RACHEL: Okay, okay, I checked. We have: Earl Grey, English Breakfast, Cinnamon Stick , Camomile, Mint Medley, Blackberry, and... oh, wait, there's one more, um... Lemon Soother. You're not the guy that asked for the tea, are you?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Allora, ho controllato i tè che abbiamo. Earl Grey, English Breakfast , e poi alla cannella, alla camomilla, alla menta, al ribes nero e poi, no aspetti ce n'era ancora un altro...al limone... Ma lei non voleva il tè, giusto?	RACHEL: So, I checked the teas we have: Earl Grey, English Breakfast and then cinnamon, camomile, mint, blackberry, and then, no, wait, there was one more... lemon But you didn't want tea, right?

1/145

ORIGINAL FILM DIALOGUE 07.05-07.08	
RACHEL: Oh. Oh, those little clunky Amish things you think go with everything.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Di quelle scarpette insignificanti che tu dici che vanno su tutto.	RACHEL: Those dull little shoes you say that go with everything.

1/146

ORIGINAL FILM DIALOGUE 07.39-07.49	
CHANDLER: Okay, it's his first time out, so he's probably gonna wanna do some of the touristy things. I'll go to Cats , you go to the Russian Tea Room .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E' la prima volta che esce, quindi è molto probabile che voglia fare un giro per il centro. Io vado da Cats , tu va' alla sala da tè russa .	CHANDLER: It's the first time he goes out, so it's very likely that he wants to do a tour about the centre. I'm going to Cats , you go to the Russian tea room .

1/147

ORIGINAL FILM DIALOGUE 08.03-08.04	
MONICA: Spray Lysol in my shoe.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Disinfetta la mia scarpa.	MONICA: Disinfect my shoe.

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ORIGINAL FILM DIALOGUE 08.22-08.34	
MR HECKLES: I left a Belgian waffle out here. Did you take it?	
MONICA: No!	
PHOEBE: Why would you leave your Belgian waffle in the hall?	
MR. HECKLES: I wasn't ready for it.	
MONICA: A monkey. Have you seen a monkey?	
MR. HECKLES: Saw Regis Philbin once...	
ITALIAN ADAPTATION	BACK-TRANSLATION
MR HECKLES: Avevo lasciato un dolce qua fuori. L'avete preso voi?	MR HECKLES: You left a cake out here. Did you take it?
MONICA: No!	MONICA: No!
PHOEBE: Perché ha lasciato un dolce nel corridoio?	PHOEBE: Why would you leave your cake in the hall?
MR. HECKLES: Non era ancora pronto.	MR. HECKLES: It wasn't ready yet.
MONICA: Allora, l'ha vista la scimmia?	MONICA: So, have you seen the monkey?
MR. HECKLES: Ho visto Betty Curtis una volta...	MR. HECKLES: I saw Betty Curtis once...

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ORIGINAL FILM DIALOGUE 12.17-12.26	
LUISA: Luisa Gianetti! Lincoln High ? I sat behind you guys in home room !	
ITALIAN ADAPTATION	BACK-TRANSLATION
LUISA: Luisa Giannetti! Liceo Lincoln ! Ero seduta dietro a voi a economia domestica !	LUISA: Luisa Giannetti! Lincoln high school ! I sat behind you at the domestic economy class .

1/150

ORIGINAL FILM DIALOGUE 13.09-13.12	
MONICA: For old times' sakes? Go Bobcats ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: In fondo noi siamo state compagne di liceo .	MONICA: After all we were high school mates .

1/151

ORIGINAL FILM DIALOGUE 16.20-16.22	
ROSS: It's cold, it's dark, he doesn't know the Village .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Fa freddo, è già buio e Marcel non conosce la città .	ROSS: It's cold, it's dark and Marcel doesn't know the city .

1/152

ORIGINAL FILM DIALOGUE 18.36-18.43	
RACHEL: Alright. In high school I was the prom queen and I was the homecoming queen and the class president and you... were also there!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E va bene, sono stata eletta reginetta all'ultimo anno. Avevo i voti migliori ed ero rappresentante di classe, e tu...tu, bè c'eri anche tu.	RACHEL: All right, I was elected little queen in the last year. I had the best marks and I was the class representative, and you... you, well you were there too.

1/153

ORIGINAL FILM DIALOGUE 21.04-21.06	
MONICA: This is me in <i>The Sound of Music</i> . See the von Trapp kids ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Questa sono io in costume . Li vedi i fratelli Donald ?	MONICA: This is me in fancy dress . See the Donald brothers ?

Summary
Season 1 Episode 19

Strategies

3	Loan
1	Official tr.
1	Calque
3	Hypernym
2	Substitution
7	Elimination

Nature of cultural references

SOURCE CULTURE

Lysol
Regis Philbin
Home room
Go Bobcats
Homecoming queen
Amish
The Village
Lincoln High
Prom queen
Russian Tea Room

THIRD CULTURE

Belgian waffle (2)
Earl Grey
English Breakfast

OVERT ALLUSION

The Sound of Music
von Trapp
Cats

Total references 17

FRIENDS
The One With the Evil Orthodontist
Amore tra i denti (Love between the teeth)

Season 1 Episode 20

1/154

ORIGINAL FILM DIALOGUE 00.04-00.15	
CHANDLER: I can't believe you would actually say that. I would much rather be Mr. Peanut than Mr. Salty . JOEY: No way! Mr. Salty is a sailor, all right, he's got to be, like, the toughest snack there is.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Non posso credere che tu dica sul serio. Io preferirei essere Mr Peanut che Mr Salty . JOEY: Scherzi? Mr Salty è un marinaio, giusto? E quindi deve essere lo snack più da duri che ci sia.	CHANDLER: I can't believe you say that seriously. I would rather be Mr. Peanut than Mr. Salty . JOEY: Are you joking? Mr. Salty is a sailor, right? So he has to be the toughest snack there is.

1/155

ORIGINAL FILM DIALOGUE 03.20-03.33	
RACHEL: He took me to lunch at the Russian Tea Room , and I had that chicken, where y'know you poke it and all the butter squirts out... PHOEBE: Not a good day for birds... RACHEL: Then we took a walk down to Bendall's , and I told him not to, but he got me a little bottle of Chanel ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Abbiamo pranzato alla sala da tè russa , io ho preso quel pollo che se spremuto fa uscire tutto quel burro. PHOEBE: Una giornataccia per i pennuti. RACHEL: Poi abbiamo fatto una passeggiata e anche se io non volevo ha insistito per comprarmi un profumo francese .	RACHEL: We had lunch at the Russian tea room, I had that chicken which if it's squashed all that butter comes out. PHOEBE: A bad day for birds. RACHEL: Then we took a walk and even if I didn't want, he insisted to buy me a French perfume ...

1/156

ORIGINAL FILM DIALOGUE 11.23-11.27	
JOEY: (<i>ducking</i>) Get down! RACHEL: Get down? CHANDLER: ... And boogie!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Tutti giù! RACHEL: Tutti giù? CHANDLER: Giù per terra!	JOEY: Everybody down! RACHEL: Everybody down? CHANDLER: Down on the ground! * Words of a children's game.

1/157

ORIGINAL FILM DIALOGUE 14.23-14.30	
MINDY: Well, ever since we announced the engagement, he's been acting really weird, and then last night, he came home smelling like Chanel .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MINDY: Da quando abbiamo annunciato il fidanzamento si comporta in modo strano e poi ieri sera è tornato a casa con addosso profumo Chanel .	MINDY: Since we announced the engagement, he's been behaving in a strange way and then last night, he came home smelling like Chanel .

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ORIGINAL FILM DIALOGUE 17.19-17.30	
JOEY: (<i>on phone</i>) Yeah, my neighbour... Yeah, the brunette... (<i>to Monica</i>) She says you looked very pretty the other day in the green dress. MONICA: The green dress? Really? JOEY: Yeah, she said you looked like Ingrid Bergman that day.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sì, la mia vicina. Sì la brunetta. Dice che stavi molto bene con il vestito verde l'altro giorno. MONICA: Con il vestito verde? Davvero? JOEY: Sì, dice che assomigliavi a Ingrid Bergman .	JOEY: Yes, my neighbour. Yes, the brunette. He says you looked very pretty the other day in the green dress. MONICA: With the green dress? Really? JOEY: Yes, she says you looked like Ingrid Bergman .

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ORIGINAL FILM DIALOGUE 20.35-20.50	
JOEY: All right, I'll give you this, Mr. Peanut is a better dresser. I mean he's got the monocle, he's got the top hat... PHOEBE: You know he's gay? ROSS: I just wanna clarify this: are you outing Mr. Peanut?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ora state a sentire. Mr Peanut veste anche molto meglio. Voglio dire, ha il monocolo e anche un magnifico cilindro. PHOEBE: Lo sapevi che è gay? ROSS: Devo forse dedurre che ora scarteremo Mr. Peanut?	JOEY: Now listen. Mr Peanut also dresses much better. I mean, he has the monocle and also a magnificent top hat. PHOEBE: Did you know he's gay? ROSS: Do I have to deduce that now we'll oust Mr. Peanut?

+ 2 Aruba

Summary
Season 1 Episode 20

Strategies

1	Elimination
1	Hypernym
1	Substitution
9	Loan
1	Calque

Nature of cultural references

SOURCE CULTURE

Bendall's

Mr Peanut (3)

Mr Salty (2)

Russian Tea Room

Aruba (2)

THIRD CULTURE

Chanel (2)

Ingrid Bergman

COVERT ALLUSION

Get down... And boogie!

Total references 12

FRIENDS
The One With The Fake Monica
Addio scimmietta (Farewell little monkey)

Season 1 Episode 21

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ORIGINAL FILM DIALOGUE 00.22-00.26	
CHANDLER: Wow, what a geek. They spent \$69.95 on a Wonder Mop .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ma guarda che idioti, hanno speso 69 dollari e 95 per una scopa magica .	CHANDLER: Look what idiots, they spent 69 dollars and 95 for a magic broom .

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ORIGINAL FILM DIALOGUE 01.03-01.06	
RACHEL: Let's just say my Curious George doll is no longer curious.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: C'è che il mio candido pupazzo George ora non è più candido.	RACHEL: The thing is that my candid puppet George now is not candid anymore.

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ORIGINAL FILM DIALOGUE 02.37-02.40	
MONICA: Do I go horseback riding in the park? Do I take classes at the New School ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Io vado mai a cavalcare nel parco? Io prendo lezioni di aggiornamento ?	MONICA: Do I ever go riding in the park? Do I take refresher courses?

ORIGINAL FILM DIALOGUE 02.56-03.59	
<p>CHANDLER: How about Joey... Paponi?</p> <p>JOEY: No, still too ethnic. My agent thinks I should have a name that's more neutral.</p> <p>CHANDLER: Joey... Switzerland?</p> <p>[The waitress brings their coffee]</p> <p>JOEY: Plus, y'know, I think it should be Joe. Y'know, Joey makes me sound like I'm, I dunno, this big. [Waitress looks at him funny] Which I'm not.</p> <p>CHANDLER: Joe...Joe...Joe...Stalin?</p> <p>JOEY: Stalin...Stalin...do I know that name? It sounds familiar.</p> <p>CHANDLER: Well, it does not ring a bell with me...</p> <p>JOEY: [Writes it down] Joe Stalin. Y'know, that's pretty good.</p> <p>CHANDLER: Might wanna try Joseph.</p> <p>JOEY: Joseph Stalin. I think you'd remember that!</p> <p>CHANDLER: Oh yes! Bye Bye Birdie, starring Joseph Stalin. Joseph Stalin is the <i>Fiddler on the Roof</i>.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Che ne dici di Joey Paponi?</p> <p>JOEY: No, è ancora troppo etnico. Il mio agente vuole che scelga un nome più neutrale.</p> <p>CHANDLER: Joey Svizzera?</p> <p>JOEY: Inoltre credo che dovrebbe essere Joe. Sai, Joey suona come uno che ce l'ha... piccolo così. E non è così.</p> <p>CHANDLER: Joe, Joe, Joe... Stalin?</p> <p>JOEY: Stalin... Stalin... dove ho sentito questo nome, non ti suona familiare?</p> <p>CHANDLER: A me non fa suonare nessun campanello.</p> <p>JOEY: Joe Stalin. Mmmm. Non è niente male.</p> <p>CHANDLER: Potresti provare con Joseph.</p> <p>JOEY: Joseph Stalin. Mi sembra orecchiabile.</p> <p>CHANDLER: Ma certo! Addio passerotto, protagonista Joseph Stalin. Joseph Stalin è <i>Il violinista sul tetto</i>.</p>	<p>CHANDLER: How about Joey Paponi?</p> <p>JOEY: No, it's still too ethnic. My agent thinks wants me to choose a name that's more neutral.</p> <p>CHANDLER: Joey... Switzerland?</p> <p>JOEY: Plus, I think it should be Joe. Y'know, Joey sounds like someone who has it... this small. And it's not like that.</p> <p>CHANDLER: Joe...Joe...Joe...Stalin?</p> <p>JOEY: Stalin...Stalin...where did I hear this name? Doesn't it sound familiar?</p> <p>CHANDLER: It does not ring any bell with me...</p> <p>JOEY: Joe Stalin. Mmm. Not bad at all.</p> <p>CHANDLER: You could try with Joseph.</p> <p>JOEY: Joseph Stalin. It seems catchy to me.</p> <p>CHANDLER: Of course! Farewell sparrow, starring Joseph Stalin. Joseph Stalin is the <i>Fiddler on the Roof</i>.</p>

ORIGINAL FILM DIALOGUE 08.58-10.15	
<p>JOEY: How do you get a monkey into a zoo?</p> <p>CHANDLER: I know that one! ...No, that's Popes into a Volkswagen.</p> <p>(...)</p> <p>PHOEBE: Popes in a Volkswagen! ...I love that joke.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JOEY: E come vivrà una scimmia in uno zoo?</p> <p>CHANDLER: Io questa la so.... No, era quella del Papa in una Volkswagen.</p> <p>(...)</p> <p>PHOEBE: Il Papa in una Volkswagen!... Adoro questa barzelletta.</p>	<p>JOEY: How will a monkey live in a zoo?</p> <p>CHANDLER: I know this one! ...No, it was the one of the Pope into a Volkswagen.</p> <p>(...)</p> <p>PHOEBE: The Pope in a Volkswagen! ...I love this joke.</p>

ORIGINAL FILM DIALOGUE 10.24-10.33	
MONICA: It was so wild. We told them we were the Gunnersens in room six fifteen. Only to find out the Boston Celtics had taken over the entire sixth floor!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Era così eccitante. Gli abbiamo detto che eravamo i Ganderson della camera 615 solo per scoprire che i Boston Celtics avevano riservato l'intero sesto piano.	MONICA: It was so exciting. We told them we were the Ganderson of room six hundred fifteen. Only to find out the Boston Celtics had booked the entire sixth floor!

ORIGINAL FILM DIALOGUE 10.55-12.13	
FAKE MONICA: Oh, by the way, tomorrow we're auditioning for a Broadway show. MONICA: 'Scuse me? FAKE MONICA: There's an open call for Cats . I'm thinking we go down there, sing Memories and make complete fools of ourselves. Whaddya say? MONICA: Nononononono. Think who you're dealing with here. I mean, I'm not like you. I-I can't even stand in front of a tap class. FAKE MONICA: Well, that's just probably 'cause of your Amish background . MONICA: What? FAKE MONICA: Well, you're Pennsylvania Dutch , right? MONICA: Right. Till I bought a blow dryer, then I was shunned. FAKE MONICA: I-I used to be just like you. And then one day I saw a movie that changed my life. Did you ever see Dead Poets' Society ? MONICA: Uh-huh. FAKE MONICA: I thought that movie was so incredibly... boring. I mean, that thing at the end where the kid kills himself because he can't be in the play? What was that?! It's like, kid, wait a year, leave home, do some community theatre. I walked out of there and I thought, 'Now, that's two hours of my life that I'm never getting back'. And that thought scared me more than all the other crap I was afraid to do. MONICA: Wow. Then I would definitely not recommend Mrs. Doubtfire .	
ITALIAN ADAPTATION	BACK-TRANSLATION
FALSA MONICA: A proposito. Domani abbiamo il provino per uno show a Broadway . MONICA: Come hai detto? FALSA MONICA: Ci sono provini aperti per Cats . Pensavo, noi ci presentiamo, cantiamo Memories e facciamo il più possibile le buffone. Che ne dici? MONICA: No no no no no. Ricordati con chi hai a che fare. Insomma io non sono come te, non so nemmeno esibirmi in un tip tap. FALSA MONICA: E' probabilmente dovuto alla tua educazione Amish . MONICA: Come? FALSA MONICA: Sei della Pennsylvania olandese , giusto? MONICA: Giusto. Finché non mi arricciai i capelli e allora, fuori. FALSA MONICA: Io mi comportavo proprio come te e poi un giorno sono andata a vedere un	FAKE MONICA: By the way, tomorrow we have the audition for a Broadway show. MONICA: What did you say? FAKE MONICA: There's an open call for Cats . I thought, we turn up there, sing Memories and make the clowns as much as possible. What do you say? MONICA: Nononononono. Remember who you're dealing with. I mean, I'm not like you. I can't even perform a tip tap. FAKE MONICA: That is probably due to your Amish background . MONICA: What? FAKE MONICA: You're from Pennsylvania Dutch , right? MONICA: Right. Till I bought a hair curler, and then, out. FAKE MONICA: I behaved just like you. And then one day I went to see a movie that

film che ha cambiato tutta la mia vita. Hai visto <i>L'attimo fuggente</i> ?	changed my all life. Have you seen <i>Dead Poets' Society</i> ?
MONICA: A-ha.	MONICA: Uh-huh.
FALSA MONICA: Io l'ho trovato un film così incredibilmente barbosio. Ma ti pare possibile? Quella storia che il ragazzo si suicida perché non vogliono che faccia l'attore. Ma non era meglio "Ehi, ragazzo, a diciott'anni te ne vai di casa e corri a fare l'attore". Uscita dal cinema ho pensato: allora sono due ore della mia vita che non recupererò mai più. E questo pensiero mi ha scossa di più di tutte le follie che temevo di fare.	FAKE MONICA: I found it such an incredibly boring film. Does it seem possible? That story that the kid kills himself because they don't want him to be an actor. Wasn't it better "Hey, kid, when you're eighteen you leave home and you run to become an actor". When I was out of the cinema I thought: so these are two hours of my life that I'm never getting back. And that thought shook me more than all the follies I was afraid to do.
MONICA: Allora non ti raccomanderei di vedere <i>Mrs Doubtfire</i> .	MONICA: Then I wouldn't recommend you to see <i>Mrs. Doubtfire</i> .

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ORIGINAL FILM DIALOGUE 13.01-13.20	
JOEY: You know there already is a Joseph Stalin ?	
CHANDLER: You're kidding.	
JOEY: Apparently he was this Russian dictator who slaughtered all these people. You'd think you would've known that!	
CHANDLER: Y'know, you'd think I would've.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sapete, c'è già un Joseph Stalin . E' una tragedia.	JOEY: You know, there's already a Joseph Stalin . It's a tragedy.
CHANDLER: Sei proprio sfortunato.	CHANDLER: You're really unlucky.
JOEY: A quanto pare era quel folle dittatore russo che ha massacrato migliaia di persone! E tu avresti dovuto saperlo.	JOEY: It seems that he was that crazy Russian dictator who slaughtered thousands of people! And you should have known that.
CHANDLER: Ah io dovevo saperlo.	CHANDLER: Ah, I should have known.

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ORIGINAL FILM DIALOGUE 15.47-15.55	
RACHEL: Okay, look, the restaurant called, they wanna know if you're gonna be showing up for work?	
MONICA: Nope. Going to the Big Apple Circus today.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Sì ma adesso ascolta, hanno chiamato di nuovo dal ristorante. Vogliono sapere se andrai al lavoro oggi.	RACHEL: Yes, but now listen, they called again from the restaurant. They want to know if you'll go to work today.
MONICA: No. Andiamo al Big Apple Circus oggi.	MONICA: No. We go to the Big Apple Circus today.

ORIGINAL FILM DIALOGUE 17.25-18.21	
<p>MONICA: No, thank you! You have given me so much! I mean, if it wasn't for you, I would never have gotten to sing Memories on the stage at the Wintergarden Theatre!</p> <p>FAKE MONICA: Well, actually, you only got to sing '<i>Memo</i>'-.</p> <p>MONICA: I just can't believe you're in here. I mean, what am I gonna do without you? Who's gonna crash the embassy parties with me? Who's gonna take me to the Big Apple Circus?</p> <p>FAKE MONICA: Monica, I started my day by peeing in front of twenty-five other women, and you're worried about who's gonna take you to the Big Apple Circus?</p> <p>MONICA: Well, not... worried, just... wondering.</p> <p>FAKE MONICA: There's nothing to wonder about, Monica. You're gonna go back to being exactly who you were, because that's who you are.</p> <p>MONICA: Not necessarily...</p> <p>FAKE MONICA: Yes necessarily! I mean, I dunno what it is, maybe it's the Amish thing.</p> <p>MONICA: Um, I'm not actually Amish.</p> <p>FAKE MONICA: Really? Then why are you like that?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: No, grazie a te. Mi ha regalato tanta gioia di vivere. Se non fosse stato per te non avrei mai cantato <i>Memories</i> sul palcoscenico del Wintergarden Theatre.</p> <p>FALSA MONICA: Bè in realtà hai cantato solo '<i>Memor</i>'...</p> <p>MONICA: Non riesco a crederci. Insomma, che farò senza di te? Chi entrerà di straforo con me ai party d'ambasciata? Chi mi porterà al Big Apple Circus?</p> <p>FALSA MONICA: Monica, io oggi ho fatto la pipì con altre 25 donne e tu chiedi con chi potrai andare al Big Apple Circus?</p> <p>MONICA: Io non ero preoccupata, solo me lo chiedevo.</p> <p>FALSA MONICA: Non c'è niente da chiedersi Monica. Tornerai a essere esattamente quella di prima perché è quella che tu sei.</p> <p>MONICA: Non necessariamente.</p> <p>FALSA MONICA: Sì, necessariamente. Non so come sei davvero ma è un fatto che sei Amish.</p> <p>MONICA: Io non sono una vera Amish.</p> <p>FALSA MONICA: Davvero? Allora perché sei così?</p>	
<p>MONICA: No, thank you! You have given me so much joy for life! If it wasn't for you, I would never have sung <i>Memories</i> on the stage at the Wintergarden Theatre!</p> <p>FAKE MONICA: Well, actually, you only sang '<i>Memo</i>'-.</p> <p>MONICA: I can't believe it. I mean, what am I going to do without you? Who's going to crash the embassy parties with me? Who's going to take me to the Big Apple Circus?</p> <p>FAKE MONICA: Monica, today I peed with 25 other women and you're asking with whom you're going to go to the Big Apple Circus?</p> <p>MONICA: I wasn't worried, I was just wondering.</p> <p>FAKE MONICA: There's nothing to wonder about, Monica. You're going to go back to being exactly the way you were before, because that's who you are.</p> <p>MONICA: Not necessarily.</p> <p>FAKE MONICA: Yes necessarily! I don't know how you really are but it is a fact that you're Amish.</p> <p>MONICA: I'm not a real Amish.</p> <p>FAKE MONICA: Really? Then why are you like that?</p>	

ORIGINAL FILM DIALOGUE 21.31-21.36	
JOEY: Hi, uh, I'll be reading for the role of Mercutio . CASTING DIRECTOR: Name? JOEY: Holden McGroin .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Salve, io avrei preparato il monologo di Mercuzio . CASTING DIRECTOR: Nome? JOEY: Al Pacino bis.	JOEY: Hi, I would have prepared the monologue of Mercutio . CASTING DIRECTOR: Name? JOEY: Al Pacino the second .

+ 6 San Diego, 1 Pennsylvania, 1 Miami, 1 Scranton, 1 Amsterdam

Summary

Season 1 Episode 21

Strategies

35	Loan
9	Official tr.
1	Calque
1	Creative add.
3	Elimination

Nature of cultural references

SOURCE CULTURE

Wonder mop
New School
Boston Celtics
Big Apple Circus (3)
Wintergarden Theater
Broadway
Amish (3)
Dollars
Pennsylvania (2)
San Diego (6)
Miami
Scranton

INTERCULTURAL

Popes (2)
Al Pacino

THIRD CULTURE

Switzerland
Stalin (8)
Volkswagen (2)
Dutch
Russian
Amsterdam

OVERT ALLUSION

Mercutio
Bye bye Birdie
Fiddler on the Roof
Cats
Memories (2)
Dead Poets' Society

Mrs Doubtfire
Curious George

Total references 48

FRIENDS
The One With the Ick Factor
Sto per avere un bambino (I'm about to have a baby)

Season 1 Episode 22

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ORIGINAL FILM DIALOGUE 8.05-8.24	
CHANDLER: I don't sound like that. ROSS: Oh, oh Chandler... JOEY: Oh... Yeah, you do. ROSS: 'The hills were alive with the sound of music.' [<i>Phoebe, Joey and Ross laugh</i>] JOEY: [<i>reaches for hi scones</i>] My scones. PHOEBE, JOEY & ROSS: 'My scones.'	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Io non uso mai questo tono. JOEY: Certo che lo usi. ROSS: Le colline si risvegliano al suono della musica. JOEY: La mia focaccina . PHOEBE, JOEY e ROSS: La mia focaccina!	CHANDLER: I never use this tone. JOEY: Sure you use it. ROSS: The hills wake up to the sound of music. JOEY: My little <i>focaccia</i> . PHOEBE, JOEY & ROSS: My little <i>focaccia!</i>

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ORIGINAL FILM DIALOGUE 12.00-13.01	
MONICA: What we did was wrong. Oh god, I just had sex with somebody that wasn't alive during the Bicentennial . (...) You know, you shouldn't even be here, it's a school night. Oh god, oh god. I'm like those women that you see with shiny guys like Chad. I'm Joan Collins . ETHAN: Who?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Quello che abbiamo fatto è sbagliato. Ho appena fatto sesso con uno che non era nato nell'anno del Bicentenario . (...) E non dovresti neanche essere qui, è una scuola serale. Oh Dio, oh Dio, sono come quelle donne mature che vedi al cinema innamorate di un ragazzino. Sono come Joan Collins . ETHAN: Chi?	MONICA: What we did is wrong. I just had sex with someone who wasn't born in the year of the Bicentennial . (...) And you shouldn't even be here, it's a night school. Oh God, Oh God, I'm like those mature women that you see at the cinema, in love with a young boy. I'm like Joan Collins . ETHAN: Who?

ORIGINAL FILM DIALOGUE 15.04-15.24	
JOEY: Listen, the next time you talk to him, can you ask him which one the strongest Power Ranger is? <i>[Ross and Chandler laugh]</i> ROSS: Oh, yeah. MONICA: Ha, ha, ha, oh my life is just so amusing. Could we drop it now? JOEY, CHANDLER & ROSS: Sorry. ROSS: It's morphing time! JOEY: Stegosaurus! CHANDLER: Tyrannosaurus! <i>[They all cross their arms like the Power Rangers do]</i>	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Senti, la prossima volta che gli parli potresti chiedergli chi è il Power Ranger più forte? ROSS: Oh sì. MONICA: Ah, ah, la mia vita è davvero così divertente. Cambiamo argomento? JOEY, CHANDLER e ROSS: Scusa. Scusa. ROSS: Trasformazione. JOEY: Stegosauo. CHANDLER: Tirannosauro.	JOEY: Listen, the next time you talk to him, could you ask him who is the strongest Power Ranger ? ROSS: Oh, yes. MONICA: Ha, ha, my life is really so amusing. Shall we change the subject? JOEY, CHANDLER & ROSS: Sorry. Sorry. ROSS: Transformation! JOEY: Stegosaurus! CHANDLER: Tyrannosaurus!

ORIGINAL FILM DIALOGUE 16.18-16.23	
CHANDLER: I think last night was great. You know, the Karaoke thing. Tracy and I doing Ebony and Ivory .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E' stato fantastico l'altra sera, quella storia del karaoke . Tracy e io facevamo Ebony and Ivory .	CHANDLER: Last night it was fantastic, that story of the karaoke . Tracy and I were doing Ebony and Ivory .

ORIGINAL FILM DIALOGUE 17.45-17.55	
ETHAN: All right, look. I've gotta tell you something. I'm not 17. I only said so that you'd think I was cute and vulnerable. I'm actually 30, I have a wife, I have a job, I'm your congressman .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ETHAN: Stammi a sentire, ti devo dire la verità. Non sono minorenne. Volevo farti soltanto tanta tenerezza. In realtà ho 30 anni. Ho una moglie e un lavoro. Sono membro del congresso .	ETHAN: Listen to me, I must tell you the truth. I'm not under age. I just wanted to make you feel I was so tender. Actually I'm 30. I have a wife and a job. I'm a member of the congress .

ORIGINAL FILM DIALOGUE 18.52-19.02	
GERSTON: Uh, like, could these margaritas <i>be</i> any stronger? [<i>They discover that Chandler is listening</i>] Hey, Chandler. SANTOS: Hello, Mr. Bing. PETRIE: Loved your " Stevie Wonder " last night.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GERSON: Oppure potrebbero questi margarita essere più forti? Salve Chandler. SANTOS: Salve, Signor Bing. PETRIE: Ci è piaciuto il suo Stevie Wonder ieri sera.	GERSON: Or could these margaritas be stronger? Hello Chandler. SANTOS: Hello, Mister Bing. PETRIE: We liked your Stevie Wonder last night.

+ 1 Paris

Summary
Season 1 Episode 22

Strategies

6 **Loan**
6 **Official tr.**
1 **Calque**
2 **Substitution**

Nature of cultural references

SOURCE CULTURE

Bicentennial
Congressman

INTERCULTURAL

Stevie Wonder

THIRD CULTURE

Scones (2)
Margaritas
Joan Collins
Karaoke
Paris

OVERT ALLUSION

The hills were alive with the sound of music
Power Ranger
It's morphing time!
Stegosaurus!
Tyrannosaurus!
Ebony and Ivory

NONVERBAL

[*They all cross their arms like the Power Rangers do*]

Total references 16

FRIENDS
The One With the Birth
Non gridare, siamo in clinica (Don't shout, we're in the clinic)

Season 1 Episode 23

1/177

ORIGINAL FILM DIALOGUE 01.04-02.08	
CAROL: I was looking at stuffed animals, and Susan wanted a Chunky . ROSS: Susan wanted a Chunky . We're having a baby, ok, a baby, you don't stop for Chunkys . CHANDLER: I used to have that bumper sticker. (...) [<i>Scene: Inside the hospital room. Carol is on the bed, Ross and Susan are at her side.</i>] ROSS: Stopped for a Chunky . CAROL: Let it go, Ross.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Volevo un animale di peluche e Susan voleva far merenda . ROSS: Oh, Susan voleva far merenda , ma sta per avere un bambino, un figlio, non ci si ferma a ingozzarci . CHANDLER: Io ti darei del bromuro. (...) ROSS: Fermarsi per far merenda . CAROL: L'hai già detto Ross.	CAROL: I wanted a fluffy animal and Susan wanted to have a snack . ROSS: Oh, Susan wanted a snack . But she's about to have a baby, a child, you don't stop to stuff yourself . CHANDLER: I would give you bromide. (...) ROSS: Stopping to have a snack . CAROL: You already said that Ross.

ORIGINAL FILM DIALOGUE 03.29-03.59	
JOEY: <i>[to the screen]</i> Shoot! Shoot! Shoot! Shoot, or just fall down. That's good too. <i>[A young pregnant woman (LYDIA) enters.]</i> LYDIA: Knick fan? JOEY: Oh, yeah. LYDIA: Oh, boy, do they suck. JOEY: Hey, listen, lady.... <i>[sees that she's pregnant]</i> ...whoa. LYDIA: Look, look at your man, Ewing . Nice shot. You know what, he couldn't hit water if he was standing on a boat. JOEY: Oh yeah? And who do you like? LYDIA: The Celtics . JOEY: The Celtics ? Ha. They couldn't hit a boat if...wait. They suck, alright?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Lancia, lancia, lancia, lancia. Oppure passala, non lo so, come vuoi tu. LYDIA: Tifi per loro? JOEY: Sì. LYDIA: Ma sono poppanti. JOEY: Ehi, senta signora...uh... LYDIA: Guarda, guarda Ewing , il tuo idolo. Che bel colpo. Non c'entrerebbe l'acqua neanche se fosse su una barca. JOEY: Sì? E per che squadra tifa? LYDIA: Celtics . JOEY: Celtics ? Ah. Non saprebbero centrare una barca... calma. Poppanti, eh?	JOEY: Throw, throw, throw, throw. Or pass it, I don't know, as you like. LYDIA: Do you support them? JOEY: Yes. LYDIA: But they're babies. JOEY: Hey, listen lady...ooh... LYDIA: Look, look at Ewing , your idol. What a nice shot. Water wouldn't get in there even if he were in a boat. JOEY: Yes? And which team do you support? LYDIA: Celtics . JOEY: Celtics ? Ha. They couldn't hit a boat... calm down. Babies, eh?

ORIGINAL FILM DIALOGUE 7.01-7.26	
LYDIA: Hey, Knick fan , am I interested in your views on fatherhood? Uh, no. (...)	
JOEY: You know what the Celtics problem is? They let the players run the team.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LYDIA: Senti tifoso , ho chiesto la tua opinione sulla paternità per caso? (...)	LYDIA: Listen, supporter , did I ask for your opinion on fatherhood by any chance?
JOEY: Lo sai qual è il problema dei Celtics ? Che fanno giocare i poppanti.	JOEY: You know what the Celtics problem is? That they let babies play.

ORIGINAL FILM DIALOGUE 11.36-11.37	
CHANDLER: Mazel tov!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Bel colpo!	CHANDLER: Great strike!

ORIGINAL FILM DIALOGUE 17.46-17.50	
CAROL: What does he look like? ROSS: Kinda like my uncle Ed, covered in Jello .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: A chi assomiglia? ROSS: A mio zio Ed, ricoperto di gelatina .	CAROL: What does he look like? ROSS: Like my uncle Ed, covered in jelly .

Summary
Season 1 Episode 23

Strategies

- 4 **Loan**
- 1 **Hypernym**
- 7 **Elimination**

Nature of cultural references

SOURCE CULTURE

Knick (2)

Jello

Celtics (3)

Ewing

INTERCULTURAL

Chunky (4)

THIRD CULTURE

Mazel tov

Total references 12

FRIENDS
The One Where Rachel Finds Out
Una sorpresa dalla Cina (A surprise from China)

Season 1 Episode 24

1/182

ORIGINAL FILM DIALOGUE 00.50-00.54	
JOEY: Well, I'm helping out down at the NYU Med School with some...research.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Collaboro all'esterno con la facoltà di medicina per delle ricerche.	JOEY: I'm an external collaborator with the faculty of medicine for some research.

1/183

ORIGINAL FILM DIALOGUE 06.16-06.25	
MELANY: Anyway, that's when me and my friends started this whole fruit basket business. We call ourselves ' The Three Basketeers .'	
JOEY: Like the three musketeers , only with fruit.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MELANY: E così le mie amiche e io abbiamo iniziato questo commercio di cesti di frutta. Ci siamo chiamate Le tre cestifruttiere .	MELANY: And so me and my friends started this fruit basket business. We called ourselves The Three Fruitbasketeers .
JOEY: Come I tre moschettieri , solo con la frutta.	JOEY: Like the three musketeers , only with fruit.

1/184

ORIGINAL FILM DIALOGUE 7.25-07.56	
CHANDLER: <i>[pointing out a gift]</i> OK, this one right here is from me.	
RACHEL: <i>[picks it up]</i> OK... ah, it's light... <i>[shakes it]</i> ...it rattles... it's... <i>[opens it]</i> Travel Scrabble! Oooohhh, thank you! This one's from Joey... feels like a book. Think it's a book... feels like a book. And... <i>[opens it]</i> ...it's a book!	
PHOEBE: Oh, it's Dr. Seuss !	
JOEY: <i>[to Rachel]</i> : That book got me through some tough times.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ecco, e questo qui è da parte mia.	CHANDLER: Here, and this is from me.
RACHEL: Benone. E' leggero. Fa rumore. E' un...uno Scarabeo da viaggio . Grazie. E questo è di Joey. Sembra tipo un libro. E' certo un libro. Ed è un libro.	RACHEL: Very well. It's light. It makes noise. It's a... a Travel Scrabble! Thank you. And this is Joey's. It seems like a book. It is certainly a book. And it is a book.
PHOEBE: Oh, è il dottor Seuss .	PHOEBE: Oh, it is doctor Seuss .
JOEY: Quel libro mi ha fatto superare momenti assai duri.	JOEY: This book let me get over very hard moments.

1/185

ORIGINAL FILM DIALOGUE 15.25-15.27	
JOEY: It was like a ticker tape parade .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Mi vedeva come l'eroe della parata .	JOEY: He saw me like the hero of the parade .

1/186

ORIGINAL FILM DIALOGUE 18.02-18.15	
CARL: I'm just sayin', if I see one more picture of Ed Begley, Jr. in that stupid electric car, I'm gonna shoot myself! I mean, don't get me wrong... I'm not against environmental issues per se... it's just that guy!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CARL: Insomma stavo dicendo, se vedo ancora una foto di Ed Begley Junior in quella stupida auto elettrica, io giuro che mi sparo un colpo. Suvvia non darmi torto, io non è che sia contro il movimento ecologista, ma detesto quel tizio.	CARL: To sum up, I was saying, if I see a photo of Ed Begley Junior again in that stupid electric car, I swear I'll shoot myself. Come on don't say I'm wrong, it's not that I'm against the environmental movement, but I loathe that guy.

1/187

ORIGINAL FILM DIALOGUE 18.59-19.01	
ROSS: I've been in love with you since, like, the ninth grade .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Io sono innamorato di te fin dalla I liceo .	ROSS: I've been in love with you since the first year of high school .

+ 2 China, 1 Chinese

Summary
Season 1 Episode 24

Strategies

2 **Loan**
6 **Official tr.**
1 **Hypernym**
1 **Substitution**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE

NYU Med School
Ticker tape parade
Ninth grade
Ed Begley Jr
Dr Seuss

INTERCULTURAL

Travel Scrabble

THIRD CULTURE

China (2)
Chinese

OVERT ALLUSION

The three musketeers

COVERT ALLUSION

The three basketeers

Total references 11

Season Summary

TOTAL SEASON 1: 415

Loan:	187
Official translation:	48
Calque:	9
Hypernym:	34
Hyponym:	0
Explicitation:	4
Substitution:	47
Lexical recreation:	0
Compensation:	0
Elimination:	82
Creative addition:	7

SOURCE CULTURE:	165
INTERCULTURAL:	67
THIRD CULTURE:	73
TARGET CULTURE:	16
OVERT ALLUSION:	82
COVERT ALLUSION:	6
NONVERBAL:	6

FRIENDS
The One With Ross' New Girlfriend
Una fidanzata per Ross (A fiancée for Ross)

Season 2 Episode 1

2/1

ORIGINAL FILM DIALOGUE 02.02-02.04	
RACHEL: Enough about me, enough about me, Mr. Back from the Orient.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Comunque basta parlare di me Mr. Marco Polo.	RACHEL: Anyway enough about me Mr. Marco Polo.

2/2

ORIGINAL FILM DIALOGUE 03.08-03.19	
MONICA: Guys, you got your hair cut. CHANDLER: Yes, yes, we did, thanks to Vidal Buffay. PHOEBE: 'Cause, you know, if you don't look good, we don't look good. I love that voice.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ragazzi, avete cambiato taglio. C HANDLER: Infatti, grazie a questa nuova artista. PHOEBE: Perché la bellezza è la nostra forza. Buona questa, vero?	MONICA: Guys, you have changed your hair cut. CHANDLER: In fact, thanks to this new artist. PHOEBE: Because beauty is our strength. Good one, isn't it?

2/3

ORIGINAL FILM DIALOGUE 08.45-08.48	
CHANDLER: You have to stop the Q-tip when there's resistance!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Devi smettere di concentrarti quando senti un cigolio.	CHANDLER: You must stop concentrating when you hear squeaking.

2/4

ORIGINAL FILM DIALOGUE 13.56-14.06	
MONICA: Demi Moore is not a he. PHOEBE: Well, he was a he in <i>Arthur</i> , and in <i>Ten</i> . MONICA: That's Dudley Moore . I said I wanted it like Demi Moore .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Demi Moore non è un lui. PHOEBE: Beh, lui ha girato <i>Arthur</i> e <i>Dieci</i> . MONICA: Quello è Dudley Moore . Io ti ho detto che volevo un taglio come Demi Moore .	MONICA: Demi Moore is not a he. PHOEBE: Well, he played in <i>Arthur</i> , and <i>Ten</i> . MONICA: That's Dudley Moore . I said I wanted a haircut like Demi Moore .

2/5

ORIGINAL FILM DIALOGUE 14.16 –14.21	
MONICA : She's the actress who was in <i>Disclosure</i> , <i>Indecent Proposal</i> , <i>Ghost</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: È quell'attrice stupenda che ha fatto <i>Rivelazioni</i> , <i>Proposta Indecente</i> e <i>Ghost</i> .	MONICA: It's that beautiful actress who did <i>Revelations</i> , <i>Indecent Proposal</i> , <i>Ghost</i> .

2/6

ORIGINAL FILM DIALOGUE 18.16-18.24	
MONICA : Even Mary Tyler Moore would've been better. ROSS: I like it. I do, I think it's a Ten .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Anche Mary Tyler Moore mi sarebbe andata bene. ROSS: A me piacciono. Davvero. Ti do un Dieci .	MONICA : Even Mary Tyler Moore would've been good for me. ROSS: I like it. I do. I think it's a Ten .

2/7

ORIGINAL FILM DIALOGUE 18.30-18.40	
CHANDLER: Come on, Monica, things could be worse. You could get caught between the moon and New York City. I know it's crazy, but it's true.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ah, andiamo, guarda il lato positivo della cosa. Così potresti anche sfondare nel cinema. Girano spesso film sui manicomi.	CHANDLER: Ah, come on, look at the positive side of the thing. This way you could even make it in cinema. They often shoot films on mad houses.

2/8

ORIGINAL FILM DIALOGUE 21.16 –21.35	
PHOEBE: Ok, I just wanna be really sure this time. Andy McDowell's the girl from <i>Four Weddings and a Funeral</i> , right? RACHEL: No. No no no no no. That's Roddy McDowall . Andy McDowell is the guy from <i>Planet of the Apes</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Senti, io voglio essere davvero sicura stavolta. Andy McDowell è la ragazza di <i>Quattro Matrimoni e un Funerale</i> , giusto? RACHEL: No. No no no no. Quella è Roddy McDowall . Andy McDowell è la scimmia del <i>Pianeta delle Scimmie</i> . Ti ricordi?	PHOEBE: Listen, I want to be really sure this time. Andy McDowell's the girl from <i>Four Weddings and a Funeral</i> , right? RACHEL: No. No no no no. That's Roddy McDowall . Andy McDowell is the monkey from <i>Planet of the Apes</i> . Do you remember?

+ 4 China, 1 New York

Summary Season 2 Episode 1

Strategies

- 10 Loan
- 10 Official tr.
- 4 Elimination
- 1 Creative add.

Nature of cultural references

SOURCE CULTURE

If you don't look good, we don't look good

Q-tip

New York

INTERCULTURAL

Vidal Buffay

Andy McDowell (2)

Roddy McDowall

Mary Tyler Moore

Demi Moore (2)

Dudley Moore

THIRD CULTURE

China (4)

OVERT ALLUSION

The Planet of the Apes

You could get caught between the moon and New York City. I know it's crazy, but it's true

Ten

Indecent Proposal

Disclosure

Ghost

Arthur

Four Weddings and a Funeral

COVERT ALLUSION

Ten

Total references 24

FRIENDS
The One With The Breast Milk
Test per il latte (Milk test)

Season 2 Episode 2

2/9

ORIGINAL FILM DIALOGUE 02.38-02.39	
JULIE: Rachel, do you have any muffins left?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JULIE: Ci sono ancora brioche ?	JULIE: Are there any brioches left?

2/10

ORIGINAL FILM DIALOGUE 14.42-14.55	
JOEY: They need guys up in housewares to serve cheese . CHANDLER: All right, say you do that. You know sooner or later somebody's gonna come along that slices a better cheddar . And then where're you gonna run?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Agli alimentari cercano qualcuno che offre groviera . CHANDLER: Anche se cambi settore, a che servirà? Prima o poi arriverà qualcuno che fa i buchi meglio di te . E allora dove scapperai?	JOEY: At the delicatessen they're looking for someone to serve gruyère . CHANDLER: Even if you change department, what good will it be? Sooner or later somebody's gonna come along that makes holes better than you . And then where're you gonna run?

<p>Summary Season 2 Episode 2</p>

Strategies

2 Substitution

Nature of cultural references

SOURCE CULTURE

Muffins

THIRD CULTURE

Cheddar

Total references 2

FRIENDS
The One Where Heckless Dies
L'eredità di Heckless (Heckless's heritage)

Season 2 Episode 3

2/11

ORIGINAL FILM DIALOGUE 01.56-02.06	
PHOEBE: You name one woman that you broke up with for a real reason. CHANDLER: Maureen Rosilla. ROSS: Not hating Yanni is not a real reason.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Avanti, dì il nome di una ragazza che hai lasciato per una ragione effettivamente valida. CHANDLER: Maureen Rosilla. ROSS: Non odiare Michael Jackson non è una ragione valida.	PHOEBE: Come on, tell the name of one girl that you left for an effectively valid reason. CHANDLER: Maureen Rosilla. ROSS: Not hating Michael Jackson is not a valid reason.

2/12

ORIGINAL FILM DIALOGUE 4.23 –4.28	
PHOEBE: Like crop circles, or Bermuda triangle , or evolution?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Come il polo magnetico, o il triangolo delle Bermude o l'evoluzione.	PHOEBE: Like the magnetic pole, or the Bermuda triangle or evolution.

2/13

ORIGINAL FILM DIALOGUE 4.33-4.26	
PHOEBE: I don't know, it's just, you know... monkeys, Darwin , you know, it's a, it's a nice story, I just think it's a little to easy.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Non lo so, è che tutta questa storia delle scimmie e di Darwin è un po' troppo semplice. Non credi?	PHOEBE: I don't know, it's that this whole story of monkeys and Darwin is a bit too simple. Don't you think?

2/14

ORIGINAL FILM DIALOGUE 5.36 –5.38	
CHANDLER: Uh-Oh. It's Isaac Newton , and he's pissed.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Oh-oh. Questo è Isaac Newton , attenta.	CHANDLER: Oh oh. This is Isaac Newton , careful.

ORIGINAL FILM DIALOGUE 12.06-12.11	
JOEY: You can come over and watch the Super Bowl . Every year, all right?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ma potrai venire a vedere il Super Bowl tutti gli anni. Contento?	JOEY: But you can come and watch the Super Bowl every year. Happy?

+ 1 U.S., 1 China

Summary

Season 2 Episode 3

Strategies

- 3

Loan
- 3

Official tr.
- 1

Substitution

SOURCE CULTURE
Super Bowl
U.S.

THIRD CULTURE
Yanni
Darwin
Isaac Newton
Bermuda triangle
China

Total references 7

FRIENDS
The One With Phoebe's Husband
Mio marito si sposa (My husband gets married)

Season 2 Episode 4

2/16

ORIGINAL FILM DIALOGUE 00.42-00.44	
RACHEL: Read the Family Circus .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Leggi i fumetti caro.	RACHEL: Read the comics , dear.

2/17

ORIGINAL FILM DIALOGUE 04.37-04.56	
ROSS: So, uh, does it do anything, you know, special?	
CHANDLER: Why yes Ross, pressing my third nipple opens the delivery entrance to the magical land of Narnia .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Insomma, fa qualcosa, sì, di speciale?	ROSS: So, does it do something, yes, special?
CHANDLER: Sì certo, Ross, se lo premo si spalanca la porta segreta del magico mondo della fantasia .	CHANDLER: Yes, of course, Ross, if I press the secret door to the magical world of fantasy opens wide.

2/18

ORIGINAL FILM DIALOGUE 05.07-05.09	
CHANDLER: Are, uh, any of these cultures, per chance, in the tri-state area ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Senti, ci sono delle culture simili per caso nell' area di New York ?	CHANDLER: Listen, are there similar cultures, per chance, in the New York area ?

2/19

ORIGINAL FILM DIALOGUE 05.44-05.55	
PHOEBE: He's in the Capades .	
JOEY: The Ice Capades ?	
CHANDLER: No, no the gravel capades. Yeah, the turns aren't as fast but when Snoopy falls . . . funny.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Balla sulle piste .	PHOEBE: He dances on dance floors .
JOEY: Le piste di ghiaccio ?	JOEY: Ice dance floors ?
CHANDLER: No no, le piste di ghiaia. Non si corre molto veloce, ma quando poi si cade ...un divertimento.	CHANDLER: No, no the gravel dance floors. You can't run very fast but when you fall . . . it's fun.

2/20

ORIGINAL FILM DIALOGUE 9.41 –9.56	
PHOEBE: Sparkly. So, wow, this is pretty wonderful, huh. Mr major capades guy . I, I remember when you were just, like, King Friday in Mr. Rogers’ Ice is Nice.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Brilli molto. Beh... certo... qui è... qui è molto bello. Danny il grande pattinatore . Eh, mi ricordo quando eri il Re del Venerdì allo spettacolo del quartiere .	PHOEBE: You shine a lot. Well... sure... here it's... here it's very beautiful. Danny the great skater . Hey, I remember when you were thre King of Friday at the show in the neighbourhood .

2/21

ORIGINAL FILM DIALOGUE 13.53-13.58	
PHOEBE: I, I don't, I don't understand, how can you be straight? I mean, you're, you're so smart and funny and you throw such great Academy Award parties .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ma, non capisco, come eterosessuale? Sei così in gamba e divertente e fai delle feste che sono strepitose.	PHOEBE: But, I don't understand, how can you be heterosexual? You're so smart and funny and you throw such great parties .

2/22

21.44: [*Scene: Ross is dancing along, **Singing in the Rain** is playing. Two old ladies are sitting on a bench.*]

Summary
Season 2 Episode 4

Strategies

3 **Hypernym**
6 **Elimination**
1 **Calque**

Nature of cultural references

SOURCE CULTURE

Family Circus
Tri-state area
Mr Rogers
King Friday
Ice Capades (3)

INTERCULTURAL

Academy Award

OVERT ALLUSION

The magical land of Narnia
Snoopy

NONVERBAL

Singing in the Rain

Total references 11

FRIENDS
The One With Five Steaks and an Eggplant
Gli spendaccioni (The money squanderers)

Season 2 Episode 5

2/23

ORIGINAL FILM DIALOGUE 01.51-02.00	
JADE: Oh, you know, the usual, teaching aerobics, partying way too much. Oh, and in case you were wondering, those are my legs on the new James Bond poster.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JADE: Uh, le solite cose. Ho insegnato aerobica e sono andata a troppe feste. Ah, se ti interessa, sono mie gambe sul manifesto dell'ultimo film di James Bond .	JADE: Ooh, the usual things. I taught aerobics and I went to too may parties. Ah, if you're interested, it's my legs on the poster of James Bond's last film.

2/24

ORIGINAL FILM DIALOGUE 02.14-02.20	
CHANDLER: Uh, how 'bout tomorrow afternoon? Do you know uh, Central Perk in the Village , say, five-ish?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ti andrebbe bene domani pomeriggio? Conosci il Central Perk al Village ? Facciamo alle cinque?	CHANDLER: Would it be OK tomorrow afternoon? Do you know Central Perk at the Village ?

2/25

ORIGINAL FILM DIALOGUE 09.03-09.08	
CHANDLER: I will have the uh, Cajun catfish . WAITER: Anything else? CHANDLER: Yes, how 'bout a verse of <i>Killing Me Softly</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Io prendo il pesce-gatto alla Cajun . CAMERIERE: Vuole qualcos'altro? CHANDLER: Sì, mi canti Uccidimi dolcemente!	CHANDLER: I will have the Cajun catfish . WAITER: Would you like anything else? CHANDLER: Yes, Sing me <i>Kill Me Softly!</i>

2/26

ORIGINAL FILM DIALOGUE 11.49-11.55	
CHANDLER: No, the thing was, we were gonna go see Hootie and the Blowfish . ROSS: Hootie and the --oh my. I, I can catch them on the radio.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: No, la cosa era andare a vedere Hootie and the Blowfish . ROSS: Hootie ...? Oh, ma io posso anche sentirli alla radio.	CHANDLER: No, the thing was going to see Hootie and the Blowfish . ROSS: Hootie ...? Oh, but I can also listen to them on the radio.

2/27

ORIGINAL FILM DIALOGUE 12.56-13.04	
CHANDLER: Why, it's six tickets to Hootie and the Blowfish! The Blowfish!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER : Ci sono sei biglietti per Hootie and the Blowfish! The Blowfish!	CHANDLER: There are six tickets to Hootie and the Blowfish! The Blowfish!

2/28

ORIGINAL FILM DIALOGUE 19.18- 19.46	
JOEY: You partied with Hootie and the Blowfish ? CHANDLER: Yes, apparently Stevie and the band are like this. RACHEL: Who gave you that hickey? MONICA: That would be the work of a Blowfish . RACHEL: Oh! PHOEBE: Oh! I can't believe it. I can't believe this. We're just like, sitting at home, trying to guess Joey's fingers, and you guys are out like partying and having fun, and you know, all, "hey, Blowfish , suck on my neck".	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY : Siete andati ad una festa con i Blowfish ? CHANDLER: Sì, dovete sapere che Stevie e Hootie sono così. RACHEL: Di chi è quell succhiotto? MONICA: E' l'opera di un Blowfish . RACHEL: Oh! PHOEBE: Oh! Non ci posso credere! Non ci posso credere! Mentre noi ce ne stavamo a casa a indovinare quante dita aveva Joey, voi... voi facevate follie a una festa. Immagino la scena: "hey, Blowfish , mordimi sul collo"!	JOEY: You went to a party with the Blowfish ? CHANDLER: Yes, you should know that Stevie and Hootie are like this. RACHEL: Whose hickey is that? MONICA: It's the work of a Blowfish . RACHEL: Oh! PHOEBE: Oh ! I can't believe it ! I can't believe it ! While we were at home guessing how many fingers Joey had, you... you were making follies at a party. I imagine the scene : « hey, Blowfish , bite my neck » !

+ 2 pizza, 1 New Mexico

Summary
Season 2 Episode 5

Strategies

14 **Loan**
1 **Calque**

Nature of cultural references

SOURCE CULTURE

Village

New Mexico

INTERCULTURAL

Hootie and the Blowfish (8)

THIRD CULTURE

Cajun

TARGET CULTURE

Pizza (2)

OVERT ALLUSION

James Bond

Killing Me Softly

Total references 14

FRIENDS
The One With The Baby on the Bus
Allergia al kiwi (Allergy to kiwi)

Season 2 Episode 6

2/29

ORIGINAL FILM DIALOGUE 00.31-00.32	
ROSS: He's just being Mr.Crankypants .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sta facendo soltanto un po' il capriccioso .	ROSS: He is just being a little whimsical .

2/30

ORIGINAL FILM DIALOGUE 00.34-00.36	
JOEY: I have seven Catholic sisters . I've taken care of hundreds of kids.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ho sette sorelle prolifiche , ho seguito decine di ragazzini.	JOEY: I have seven prolific sisters . I've taken care of dozens of kids.

2/31

ORIGINAL FILM DIALOGUE 03.13-03.21	
ROSS: You know, you know, actually it's getting better. It is. It is. Let's not go. Anyone for Thcrabble ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS : Sai, a pensarci sto meglio. Davvero! Sì, non andiamo, volete giocare a Scarabeo ?	ROSS: You know, on second thoughts. Really! Yes, let's not go, so you want to play Scrabble ?

2/32

ORIGINAL FILM DIALOGUE 04.41-04.44	
PHOEBE: Tegrin spelled backward is Nirget.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Sesso al contrario si legge osses.	PHOEBE: Sex spelled backward is xes.

ORIGINAL FILM DIALOGUE 19.09-19.19	
ROSS: I'm gonna get a new band-aid . Hey, how 'bout the time I cut the legs off your Malibu Ken ? MONICA: That was you? ROSS: They, uh, were infected. He wouldn't have made it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Vado a prendere un altro cerotto . E quella volta che ho segato le gambe al tuo Big Jim ? MONICA: Sei stato tu? ROSS: Sì, beh, aveva un'infezione!	ROSS: I'm going to get a new medicated plaster . And that time I sawed the legs off your Big Jim ? MONICA: Was it you? ROSS: Yes, well, he had an infection!

<p>Summary Season 2 Episode 6</p>

Strategies

- 3 Loan
- 1 Official tr.
- 1 Substitution
- 1 Hypernym

Nature of cultural references

SOURCE CULTURE

Crankypants
Tegrin

INTERCULTURAL

Scrabble
Malibu Ken
Catholic sisters
Band-aid

Total references 6

FRIENDS
The One Where Ross Finds Out
Chandler il pigro (Lazy Chandler)

Season 2 Episode 7

2/34

ORIGINAL FILM DIALOGUE 08.44-08.53	
RACH: Oh, you're not having fun, are you? MICH: No, no, I am, but only because for the last hour and a half I've been playing the movie <i>Diner</i> in my head.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oooh, tu ti stai annoiando, vero? MICHAEL: No, no, al contrario. Anche perché ho potuto imparare a memoria la storia della tua vita .	RACH: Oooo, you're getting bored, aren't you? MICHAEL: No, no, on the contrary. Also because I could learn by heart the story of your life .

+ 2 China

Summary
Season 2 Episode 7

Strategies

- 1** **Loan**
- 2** **Official tr.**

Nature of cultural references

THIRD CULTURE
China (2)

OVERT ALLUSION
Diner

Total references 3

FRIENDS
The One With The List
L'alternativa di Ross (Ross's alternative)

Season 2 Episode 8

2/35

ORIGINAL FILM DIALOGUE 05.34-05.53	
<p>RTST: Well, anyhow, we should be getting our F.D.A. approval any day now, hopefully, in time for Thanksgiving. See, the way we look at it, chocolate already dominates most of your major food-preparation holidays: Easter, Christmas, what have you.</p> <p>MONICA: <i>[still chewing]</i> Mmm-mmm.</p> <p>RTST: But, we're thinking, given the right marketing, we can make Thanksgiving the Mockolate holiday.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RTST: In ogni caso a giorni dovremmo avere l'approvazione alla vendita. Speriamo in tempo per la festa del Ringraziamento. In fin dei conti la cioccolata è l'ingrediente base dei nostri principali piatti delle feste: Natale, Pasqua e tutto il resto.</p> <p>MONICA: Mmm-mmm</p> <p>RTST: Però io penso che con un buon lancio ottobre potrebbe diventare il mese della Mocholata.</p>	<p>RTST: Anyhow, we should be getting our sale approval any day now, hopefully, in time for Thanksgiving. After all chocolate is the basic ingredient of our main holiday dishes: Christmas, Easter and all the rest.</p> <p>MONICA: Mmm-mmm.</p> <p>RTST: But I think that with a good launching October could become Mocholata month.</p>

2/36

ORIGINAL FILM DIALOGUE 06.05-06.21	
<p>RTST: Well, anyhoo, um, we are looking for a couple of chefs who can create some Thanksgiving-themed recipes. You think you might be interested?</p> <p>MONICA: Abso...<i>[swallows hard]</i>...lutely. See, I love creating new recipes. I love Thanksgiving. And, well, now, I love Mockolate.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RTST: Beh, in ogni caso, noi stiamo cercando qualcuno che sappia creare delle ricette apposite per la festa del Ringraziamento. Le interessa?</p> <p>MONICA: Assolu...tamente. Io adoro creare ricette nuove, adoro la festa del Ringraziamento, e adesso... adoro la Mocholata!</p>	<p>RTST: Well, in any case, we are looking for someone who can create some recipes on purpose for the Thanksgiving festivity. Are you interested?</p> <p>MONICA: Abso...lutely. I adore to create new recipes, I adore the Thanksgiving festivity, and now... I adore Mocholata!</p>

2/37

ORIGINAL FILM DIALOGUE 06.34-06.43	
MONICA: How about Mockolate mousse? PHOEBE: It's not, it's not very Thanksgiving-y . MONICA: Ok, how about pilgrim Mockolate mousse? PHOEBE: What makes it pilgrim ? MONICA: We'll put buckles on it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Mousse di Mocholata? PHOEBE: Non è da festa del Ringraziamento . MONICA: E allora mousse di Carnevale . PHOEBE: Perché Carnevale ? MONICA: Per i coriandoli .	MONICA: Mockolate mousse? PHOEBE: It's not Thanksgiving-y . MONICA: Carnival mousse, then? PHOEBE: Why Carnival ? MONICA: For the confetti .

2/38

ORIGINAL FILM DIALOGUE 07.54-07-57	
ROSS: Can't we just use a pen? CHANDLER: No, Amish boy .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Non potremmo usare una penna? CHANDLER: Perché, esistono ancora ?	ROSS: Can't we just use a pen? CHANDLER: Why, do they still exist ?

2/39

ORIGINAL FILM DIALOGUE 08.33-08.42	
CHANDLER: You guys wanna play Doom ? Or we could keep doing this. What else?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Vuoi giocare a Doom ? Ah, come non detto. Che altro?	CHANDLER: Do you want to play Doom ? Ah, as if I had not spoken. What else?

2/40

ORIGINAL FILM DIALOGUE 09.10-09.11	
MONICA: Just like the Indians served .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: E adesso a voi, signore .	MONICA: A now to you, ladies .

2/41

ORIGINAL FILM DIALOGUE 09.31-09.45	
CHANDLER: I'm telling you this thing won't print. Yes, I pressed that button like 100 times. You know, for a hot line you are not so hot. What? What is that in the background? Are you watching Star Trek ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: No, la stampante non funziona. Sì, l'ho premuta almeno un centinaio di volte. Gutenberg avrebbe già fatto. Ma cosa... cosa c'è in sottofondo? Sta iniziando Star Trek ?!	CHANDLER: Yes, the printer doesn't work. No, I pressed it at least a thousand times. Gutenberg would have done it already. But what... what is in the background? Is Star Trek starting?

2/42

ORIGINAL FILM DIALOGUE 10.03-10.05	
CHANDLER: [<i>in phone</i>] So, Spock actually hugs his father?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E così Spock abbraccia il padre, davvero?	CHANDLER: And so Spock hugs his father, really?

2/43

ORIGINAL FILM DIALOGUE 18.20-18.25	
RTST: Our FDA approval didn't come through. Something about laboratory rats.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RTST: Non abbiamo avuto l'autorizzazione . Ci sono dei problemi con le cavie.	RTST : We didn't get the authorisation . There are problems with the guinea pigs.

Summary
Season 2 Episode 8

Strategies

3 **Loan**
6 **Official tr.**
3 **Substitution**
5 **Elimination**
1 **Creative add.**

Nature of cultural references

SOURCE CULTURE

F.D.A.

Pilgrim (2)

Buckles

Just like the Indians served

Amish

INTERCULTURAL

Thanksgiving (4)

Doom

Easter

Christmas

OVERT ALLUSION

Star Trek

Spock

Total references 15

FRIENDS
The One With Phoebe's Dad
Un caldo... Natale (A hot...Christmas)

Season 2 Episode 9

2/44

ORIGINAL FILM DIALOGUE 01.16-01.25	
MONICA: Oh look, and he did my crossword puzzle. ROSS: Yeah, but not very well, unless 14-across, ' Gershwin musical ' actually is bitemebitemebitemebiteme.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ha fatto anche le mie parole crociate. ROSS: Sì, ma non molto bene, a meno che il 14 orizzontale, " un musical di Gershwin ", non sia prendimiesbattimiprendimiesbattimi.	MONICA: He also did my crossword puzzle. ROSS: Yes, but not very well, unless 14 across, " a Gershwin musical ", is takemeandbeatme takemeandbeatme.

2/45

ORIGINAL FILM DIALOGUE 02.14-02.28	
JOEY: I can't believe it's Christmas already. Ya know, I mean, one day you're eatin' turkey, the next thing ya know, your lords are a-leapin' and you geese are a-layin' . CHANDLER: Which is why geese are so relaxed this time of year.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Non posso credere che sia già Natale. Un giorno stai mangiando il tacchino e all'improvviso senti: Tu scendi dalle stelle, o re del cielo. CHANDLER: I tacchini non sono molto rilassati in questo periodo dell'anno.	JOEY: I can't believe it's Christmas already. One day you're eating turkey and suddenly you hear: You come down from the stars, oh king of heaven [Italian Christmas song] . CHANDLER: Turkeys are not so relaxed this time of year.

2/46

ORIGINAL FILM DIALOGUE 03.58-04.01	
PHOEBE: [<i>sees Ross's picture frame</i>] Oh my God, where did you get this? ROSS: Uh, Macy's , third floor, home furnishings.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Oh, Dio mio, dove l'hai presa? ROSS: Da Macy , terzo piano, arredamento.	PHOEBE: Oh my God, where did you take it? ROSS: Macy's , third floor, home furnishings.

2/47

ORIGINAL FILM DIALOGUE 04.21-04.23	
RACHEL: How have you never been on Oprah ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Perché non lo cerchi agli oggetti smarriti ?	RACHEL: Why don't you look for him at the Lost & Found ?

2/48

ORIGINAL FILM DIALOGUE 10.21-10.26	
GRANDMOTHER: Oh honey, I know he's your daddy but, but to me he's still the irresponsible creep who knocked up your mom and stole her Gremlin .	
ITALIAN ADAPTATION	BACK-TRANSLATION
NONNA: Oh tesoro, lo so che è tuo padre ma per me è il delinquente irresponsabile che ha messo incinta tua madre ed è fuggito portandosi via il Cicciobello .	GRANDMOTHER: Oh honey, I know he's your father but to me he's the irresponsible criminal who got your mother pregnant and ran away taking her Cicciobello Love'n'Care .

2/49

ORIGINAL FILM DIALOGUE 10.53-10.56	
GRANDMOTHER: If you hit the Dairy Queen , you've gone too far.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NONNA: Se arrivi al negozio di latticini sei andata troppo oltre.	GRANDMOTHER: If you get to the dairy produce shop , you've gone too far.

2/50

ORIGINAL FILM DIALOGUE 16.48-16.49	
ROSS: Happy Hanukkah .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Buon Natale .	ROSS: Merry Christmas .

+ 1 Laurel Drive, 1 Middletown, 1 Albany, 1 Saratoga, 1 Ithaca, 1 Oneonta, 1 Burma

Summary
Season 2 Episode 9

Strategies

4 **Substitution**
2 **Elimination**
7 **Loan**
1 **Official tr.**

Nature of cultural references

SOURCE CULTURE

Oprah
Dairy Queen
Macy's
Laurel Drive
Middletown
Albany
Saratoga
Ithaca
Oneonta

INTERCULTURAL

Gershwin

THIRD CULTURE

Happy Hanukkah
Burma

OVERT ALLUSION

Gremlin
Your lords are a-leapin' and you geese are a-layin'

Total references 14

FRIENDS
The One With Russ
Ross e Russ (Ross and Russ)

Season 2 Episode 10

2/51

ORIGINAL FILM DIALOGUE 06.02-06.05	
PAUL: Oh, come on, it's a Flag Day .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PAUL: Oh, è una festa di beneficenza .	PAUL: Oh, it's a charity party .

2/52

ORIGINAL FILM DIALOGUE 06.32-06.36	
CHANDLER: Guess who's back in show biz? PHOEBE: Lorne Greene?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Indovinate chi torna allo spettacolo? PHOEBE: William Holden?	CHANDLER: Guess who's coming back to show biz? PHOEBE: William Holden?

2/53

ORIGINAL FILM DIALOGUE 05.39-05.44	
MONICA: You know what? It seems like you've been making an awful lot of stuff Irish lately. FBOB: Well, I would make them Belgian , but the waffles are hard to get into that flask.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Mi sembra che tu stia facendo il pieno di questa roba irlandese . FBOB: Volevo provare con quella belga , ma è duro fare entrare le cialde nella boccetta.	MONICA: It seems to me you're making an awful lot of this Irish stuff . FBOB: I wanted to try with the Belgian one, but it's hard to make waffles get into the flask.

2/54

ORIGINAL FILM DIALOGUE 06.50-06.54	
JOEY : Yeah, my agent just called me with an audition for <i>Days of Our Lives</i> !	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sì, la mia agente mi ha combinato un provino per Giorni della nostra vita !	JOEY: Yes, my agent set me up an audition for <i>Days of Our Life</i> !

2/55

ORIGINAL FILM DIALOGUE 11.37-11.45	
PHOEBE: Well, yeah, but... no. I mean, umm... doesn't.... doesn't Russ just remind you of someone?	
RACHEL: [looks at him] Huh, Bob Saget ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Oh, sì, certo, ma... intendevo... ecco, per caso, non è che Russ ti ricorda qualcuno?	PHOEBE: Oh, yes, of course, but... I meant... well, by chance, doesn't Russ remind you of someone?
RACHEL: Ah! Bob Saget !	RACHEL: Ah! Bob Saget !

2/56

ORIGINAL FILM DIALOGUE 16.50-16.55	
CHANDLER: And weenie number two has it. Unless, of course, nine-down, <i>Nights in White Satin</i> was sung by the Doody Blues .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E il piccolo numero due è a posto. Sempre che l'8 verticale, Notti in Raso Bianco , sia cantata dai Doody Blues .	CHANDLER: And the small number two is in place. Always if 8 down, <i>Nights in White Satin</i> , is sung by the Doody Blues .

2/57

ORIGINAL FILM DIALOGUE 21.08-21.18	
RUSS: Oh, all she said was that I remind her too much of somebody. You have any idea who she's talking about?	
PHOEBE: Oh I do, it's.... it's Bob Saget . She hates him.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUSS: Ha detto solo che le ricordavo parecchio qualcuno. Avete idea di chi stesse parlando?	RUSS: She only said I reminded her a lot of somebody. Do you have any idea who she was talking about?
PHOEBE: Oh, io lo so: è Bob Saget . Lo detesta. Sì, eh!	PHOEBE: Oh, I know: it's Bob Saget . She hates him. Yes, eh!

Summary
Season 2 Episode 10

Strategies

- 1 **Elimination**
- 1 **Substitution**
- 2 **Official tr.**
- 3 **Loan**
- 2 **Calque**

Nature of cultural references

SOURCE CULTURE

Flag Day
Bob Saget (2)

THIRD CULTURE

Belgian
Lorne Greene
Doody (Moody) Blues
Irish

OVERT ALLUSION

Days of Our Lives
Nights in White Satin

Total references 9

FRIENDS
The One With The Lesbian Wedding
Lo spirito della vecchia signora (The spirit of the old lady)

Season 2 Episode 11

2/58

ORIGINAL FILM DIALOGUE 02.08-02.17	
JOEY : It really hit me last night. I'm gonna be on <i>Days of Our Lives</i> . And then I started thinkin' about all of us, and how these are the days of our lives.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: E' stato un colpo per me l'altra sera. Andrò in onda nei Giorni della nostra vita . E poi ho cominciato a pensare a noi e a come questi sono i giorni delle vite di tutti noi.	JOEY: It was a shock for me the other night. I will be broadcast on <i>Days of Our Life</i> . And then I started to think about us and how these are the days of the lives of all of us.

2/59

ORIGINAL FILM DIALOGUE 06.13-06.28	
MONICA: God, this is so hard. I can't decide between lamb or duck. CHANDLER: Well, of course, lambs are scarier. Otherwise the movie would've been called <i>Silence of the Ducks</i> . RACHEL: Ok, who ordered what? ROSS: Oh, I believe I had the half-drunk cappuccino with the lipstick on the rim.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: E' così difficile. Non so decidere fra agnello e anatra. CHANDLER: E' un fatto: gli agnelli hanno paura. Altrimenti il titolo del film sarebbe Il silenzio delle anatre . MONICA: Già. RACHEL: Ecco chi ha ordinato questi? ROSS: Ah, credo che sia mio quel mezzo cappuccino con il rossetto sul bordo della tazza.	MONICA: It's so hard. I can't decide between lamb or duck. CHANDLER: It is a fact: lambs are scared. Otherwise the movie title would be <i>Silence of the Ducks</i> . MONICA: Right. RACHEL: Here, who ordered these? ROSS: Ah, I believe that half cappuccino with the lipstick on the rim of the cup is mine.

2/60

ORIGINAL FILM DIALOGUE 06.43-06.48	
PHOEBE: [Mrs. Adelman's voice] Talk about crap. Try listening to Stella Niedman tell the story of her and Rod Steiger for the hundredth time.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: A proposito di disastri, provate ad ascoltare Stella Niedman raccontare la sua storia con Rod Steiger per la centesima volta.	PHOEBE: Talking about disasters. Try listening to Stella Niedman tell her thing with Rod Steiger for the hundredth time.

2/61

ORIGINAL FILM DIALOGUE 08.14-08.31	
PHOEBE: I know who it is you remind me of. Evelyn Dermer. 'Course, that's before she got the lousy face lift. Now she looks like Soupy Sales . JOEY: Pheeb, who's Evelyn Dermer? PHOEBE: I don't know. Who's Soupy Sales ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ho capito chi mi ricordi, finalmente: Evelyn Dermer. Ovviamente, prima che si facesse quell'orribile lifting. Ora assomiglia più a Soupy Sales . JOEY: Phoebe, chi è Evelyn Dermer? PHOEBE: Non lo so. E chi è Soupy Sales ?	PHOEBE: I understood who you remind me of, at last: Evelyn Dermer. Obviously, before she did that horrible lifting. Now she looks more like Soupy Sales . JOEY: Phoebe, who is Evelyn Dermer? PHOEBE: I don't know. And who is Soupy Sales ?

2/62

ORIGINAL FILM DIALOGUE 11.59-12.02	
RACHEL: These are from Halloween three years ago.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ah, sono quelle di Halloween tre anni fa.	RACHEL: Ah, they are those from Halloween three years ago.

2/63

ORIGINAL FILM DIALOGUE 12.40-12.51	
PHOEBE: Hey. What a day. I took her everywhere. The Museum of Modern Art, Rockefeller Center, Statue of Liberty .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ciao. Oh, che giornataccia! L'ho portata dappertutto: il Museo d'Arte Moderna , il Rockefeller Center , la Statua della Libertà .	PHOEBE: Hello. Oh, what a bad day! I took her everywhere: the Museum of Modern Art , the Rockefeller Center , the Statue of Liberty .

2/64

ORIGINAL FILM DIALOGUE 14.20-14.26	
MONICA: Move, move, move! CHANDLER: I feel like you should have German subtitles.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Muoversi, muoversi, muoversi! CHANDLER: Monica, ho idea che tu abbia l'istinto della kapò.	MONICA: Move, move, move! CHANDLER: Monica, I feel like you have the instinct of the kapo.

2/65

02.56-03.05 CHANDLER: [<i>singing to the tune of Mister Rogers' Neighborhood</i>]

Summary

Season 2 Episode 11

Strategies

6	Loan
2	Official tr.
2	Calque
1	Compensation

Nature of cultural references

SOURCE CULTURE

Museum of Modern Art
Rockefeller Center
Statue of Liberty
Soupy Sales (2)

INTERCULTURAL

Halloween
Rod Steiger

THIRD CULTURE

German

TARGET CULTURE

Cappuccino

OVERT ALLUSION

Days of Our Lives

COVERT ALLUSION

Silence of the Ducks

NONVERBAL

Mister Rogers' Neighborhood

Total references 12

FRIENDS
The One After The Superbowl
Il Grande Marcel – I parte (Great Marcel – 1st part)

Season 2 Episode 12

2/66

ORIGINAL FILM DIALOGUE 00.15-00.29	
COMMERCIAL VOICEOVER: ...With Monkeyshine Beer . [<i>MonkeyShine theme</i>] Monkeyshine Beer , 'cause it's a jungle out there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
VOCE FUORICAMPO DELLA PUBBLICITÀ: Con Birra Monkeyshine . Birra MonkeyShine : gettatevi la fatica alle spalle	COMMERCIAL FILM DIALOGUE (OFF): With Monkeyshine Beer . [<i>MonkeyShine theme</i>] Monkeyshine Beer

2/67

ORIGINAL FILM DIALOGUE 00.50-01.00	
ROSS: Sometimes I wonder if I did the right thing, ya know, giving him away. RACHEL: Oh, Ross, you had to, I mean, he was humping everything in sight. I mean, I have a Malibu Barbie that will no longer be wearing white to her wedding.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Spesso mi chiedo se abbia fatto la cosa giusta, intendo, a darlo via. RACHEL: Oh, Ross, hai dovuto: si strofinava con quanto gli capitava a tiro. La mia Barbie Malibu non potrà più indossare il bell'abito bianco da sposa.	ROSS: I often wonder if I did the right thing, I mean, giving him away. RACHEL: Oh Ross, you had to: he rubbed himself against everything in sight. My Malibu Barbie will no longer be able to wear the beautiful white wedding dress.

2/68

ORIGINAL FILM DIALOGUE 02.06-02.08	
JOEY: Hey, check it out! Guess what I got ? CHANDLER: Rhythm?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ehi, indovinate cosa è questo? CHANDLER: Un'opera lirica?	JOEY: Hey, guess what is this? CHANDLER: An opera?

2/69

ORIGINAL FILM DIALOGUE 02.36-02.40	
MONICA: This wasn't addressed to Days of Our Lives , this is, this came to your apartment. There's no stamp on it, this woman was in our building.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Non è stata inviata a Giorni della nostra vita , è arrivata a casa tua: è senza francobollo. E' una del nostro palazzo.	MONICA: It wasn't sent to Days of Our Lives , it arrived in your house: it is without a stamp. She's one of our building.

2/70

ORIGINAL FILM DIALOGUE 02.50-02.52	
PHOEBE: Ooh, where are you off to, Travelin' Jake ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Dove vai? Sei in partenza?	PHOEBE: Where are you going? Are you leaving?

2/71

ORIGINAL FILM DIALOGUE 06.35-06.40	
CHANDLER: Well, you remember Kathy Bates in <i>Misery</i> ? RACHEL AND MONICA: Yeah. CHANDLER: Well, she looks the exact opposite of that.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Avete presente Kathy Bates in <i>Misery non deve morire</i> ? RACHEL e MONICA: Ah-a! CHANDLER: Ecco... lei è esattamente l'opposto.	CHANDLER: Do you remember Kathy Bates in <i>Misery</i> ? RACHEL AND MONICA: Ah-a! CHANDLER: Well, she is exactly the opposite.

2/72

ORIGINAL FILM DIALOGUE 14.26-14.36	
ROSS: Check it out, he actually is the Monkeyshine monkey . RACHEL: Well, so what're you gonna do? ROSS: Well, I guess I'm gonna call the beer company and try to find out where he is. CHANDLER: That's what I did when I lost my Clydesdales .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: E ho scoperto tutto. E' Marcel la scimmia della birra Monkeyshine . RACHEL: E allora che farai adesso? ROSS: Chiamerò la ditta della birra e cercherò di sapere dove l'hanno nascosto. CHANDLER: Io feci lo stesso per i miei cavalli da polo .	ROSS: And I discovered everything. It's Marcel the monkey of the Monkeyshine beer. RACHEL: So what're you gonna do now? ROSS: I'll call the beer company and try to find out where they have hidden him. CHANDLER: I did the same for my polo horses .

2/73

ORIGINAL FILM DIALOGUE 18.34-18.44	
PHOEBE: No. What do you, what do you want me to be, like some stupid, big, like, purple dinosaur? ROB: I'm not saying you have to be Barney . PHOEBE: Who's Barney .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: No. Tu vorresti che, vorresti che agissi come, come se fossi uno stupido, grosso dinosauro viola? ROB: Non ho detto che devi essere Barney . PHOEBE: Chi è Barney ?	PHOEBE: No. You would want me, you would want me to act like, like a stupid, big, purple dinosaur? ROB: I didn't say you have to be Barney . PHOEBE: Who's Barney .

2/74

ORIGINAL FILM DIALOGUE 20.13-20.15	
SECURITY GUARD : Yeah, and I have a timeshare in the Poconos with Flipper .	
ITALIAN ADAPTATION	BACK-TRANSLATION
UOMO DELLA SICUREZZA: Già, e io avevo una lepre che viveva nel Poconos con Flipper .	SECURITY GUARD : Yeah, and I had a hare who lived in the Poconos with Flipper .

2/75

ORIGINAL FILM DIALOGUE 20.31-21.07	
ROSS : In the jungle, the mighty jungle the lion sleeps tonight. In the jungle, the mighty jungle the lion sleeps tonight a-weema-way,a-weema-way...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: In the jungle, the mighty jungle the lion sleeps tonight. In the jungle, the mighty jungle the lion sleeps tonight. A-weema-way,a-weema-way...	ROSS : In the jungle, the mighty jungle the lion sleeps tonight. In the jungle, the mighty jungle the lion sleeps tonight a-weema-way,a-weema-way...

+ 1 L.A., 1 Poconos, 1 New York, 3 Salem

Summary
Season 2 Episode 12

Strategies

15	Loan
2	Elimination
1	Official tr.
1	Calque
1	Hypernym
1	Explicitation

Nature of cultural references

SOURCE CULTURE

Monkeyshine (3)

L.A.

Poconos

New York

Salem (3)

INTERCULTURAL

Malibu Barbie

Kathy Bates

THIRD CULTURE

Clydesdales

OVERT ALLUSION

Misery

In the jungle, the mighty jungle the lion sleeps tonight...

Days of Our Lives

Traveling Jake

Barney (2)

Flipper

COVERT ALLUSION

What I got? Rhythm?

Total references 20

FRIENDS
The One After The Superbowl
Il Grande Marcel – II parte (Great Marcel – 2nd part)

Season 2 Episode 13

2/76

ORIGINAL FILM DIALOGUE 00.25-00.30	
ROSS: Good morning. Hey pal, look who I brought. It's your old friend Harry Elefante .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Buongiorno! Ciao caro, guarda chi ho portato! Il tuo vecchio amico, Harry Elefante .	ROSS: Good morning. Hello dear, look who I brought. Your old friend Harry Elefante .

2/77

ORIGINAL FILM DIALOGUE 00.46-00.52	
RACHEL: How big of a star is Marcel? MAN: In human terms? I'd say Cybil Shepherd .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ma quanto è importante come star Marcel? UOMO: In parametri umani? Diciamo come Cindy Crawford .	RACHEL: How important is Marcel as a star? MAN: In human terms? Let's say like Cindy Crawford .

2/78

ORIGINAL FILM DIALOGUE 02.31-02.35	
JULIA ROBERTS/SUSIE MOSS: Unless we convince her to let me bleach it, Van Damme will be making out with George Kaplan .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JULIA ROBERTS/SUSIE MOSS: Se non accetterà di decolorarli, Jean Claude Van Damme potrebbe confonderla con Burt Reynolds .	JULIA ROBERTS/SUSIE MOSS: If she doesn't accept to bleach it, Jean Claude Van Damme could confuse her with Burt Reynolds .

2/79

ORIGINAL FILM DIALOGUE 03.45-03.55	
MONICA: Jean-Claude Van Damme . I didn't know he was in this movie, he is so hot. RACHEL: Ya think? MONICA: The Muscles from Brussels, Wham Bam Van Damme , did you see <i>Timecop</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: E' Jean-Claude Van Damme . Non sapevo che girasse questo film. E' così maschio!	MONICA: It's Jean-Claude Van Damme . I didn't know he was shooting this movie. He is viril!
RACHEL: Tu dici?	RACHEL: You think?
MONICA: Non hai mai visto i muscoli di Bruxelles, Wham Bam Van Damme , e neanche <i>Timecop</i> ?	MONICA: Haven't you ever seen The Muscles from Brussels, Wham Bam Van Damme , and not even <i>Timecop</i> ?

2/80

ORIGINAL FILM DIALOGUE 05.18-15.20	
CHANDLER: There you go, say Ernie's , 8 o'clock.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ehi, ci vediamo alle 8 in punto da Ernie ?	CHANDLER: Hey, let's meet at 8 o'clock at Ernie's .

2/81

ORIGINAL FILM DIALOGUE 06.05-06.07	
RACHEL: Jean-Claude she said yes, I'll see you tonight. Thank you.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Jean-Claude , me lo permette. A stasera.	RACHEL: Jean-Claude lets me. See you tonight.

2/82

ORIGINAL FILM DIALOGUE 06.18-06.23	
RACHEL: And then Jean-Claude took me to that place Crossroads and that's where we hung out with Drew Barrymore .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E poi Jean-Claude mi ha portato al Crossroad , dove abbiamo bevuto con Drew Barrymore .	RACHEL: And then Jean-Claude took me to the Crossroads where we had a drink with Drew Barrymore .

ORIGINAL FILM DIALOGUE 06.36-06.49	
<p>MONICA: Oh, I'll have an espresso. Oh actually, I'll get it. If I ask you to, you'll probably end up drinking it yourself.</p> <p>RACHEL: That is so unfair.</p> <p>PHOEBE: I know. Oh, like you would drink her coffee after what you did to her with Van Damme.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Io vorrei un espresso. No, ferma, ci vado io. Se lo chiedo a te finiresti per bertelo anche!</p> <p>RACHEL: Questo non è leale.</p> <p>PHOEBE: Sicuro, come potresti bere il suo caffè, dopo quello che le hai fatto con Van Damme!</p>	<p>MONICA: I would like an espresso. No, stop, I'll go. If I ask you you would end up drinking it too!</p> <p>RACHEL: This is not fair.</p> <p>PHOEBE: Sure, how could you drink her coffee, after what you did to her with Van Damme.</p>

ORIGINAL FILM DIALOGUE 14.45-15.22	
<p>MONICA: I can't believe this, just like 2 weeks ago I was watching <i>Sudden Death</i>, now I'm on a date with Jean-Claude Van Damme. Can you beat up that guy? Can you beat up that guy?</p> <p>VAN DAMME: Sure.</p> <p>MONICA: This is so wild. Ya know, I gotta admit, I was kinda surprised that you agreed to go on a blind date.</p> <p>VAN DAMME: Normally, I would not do it.</p> <p>MONICA: Well, what made you make the exception for me?</p> <p>VAN DAMME: 'Cause Rachel told me uh, you were dying to have a threesome with me and uh, Drew Barrymore. By the way, Drew has some groundrules and...</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Non posso crederci, solo due settimane fa ho visto Morte Improvvisa, e adesso passeggio con Jean-Claude Van Damme. Puoi stendere quel tizio? E puoi stendere quell'altro?</p> <p>VAN DAMME: Sicuro.</p> <p>MONICA: Ah, è così emozionante. Sai, devo ammetterlo, ero un po' sorpresa che tu accettassi un appuntamento al buio.</p> <p>VAN DAMME: Non lo faccio di solito.</p> <p>MONICA: Ah, e che cosa ti ha fatto fare un'eccezione per me?</p> <p>VAN DAMME: Perché Rachel ha detto che morivi dalla voglia di fare una partita a golf con me e Drew Berrymore. Oh, a proposito, Drew è una rompiscatole, e sul campo rompe!</p>	<p>MONICA: I can't believe it, just 2 weeks ago I saw <i>Sudden Death</i>, and now I'm walking with Jean-Claude Van Damme. Can you knock out that guy? And can you knock out that other one?</p> <p>VAN DAMME: Sure.</p> <p>MONICA: Ah, it's so thrilling.. You know, I must admit it, I was a little surprised that you accepted a blind date.</p> <p>VAN DAMME: I usually don't.</p> <p>MONICA: Ah, and what made you make an exception for me?</p> <p>VAN DAMME: Because Rachel said you were dying to have a golf match with me and Drew Barrymore. Oh, by the way, Drew is a pain in the ass and in the pitch she is a pain!</p>

Summary
Season 2 Episode 13

Strategies

15 **Loan**
2 **Calque**
2 **Substitution**

Nature of cultural references

SOURCE CULTURE

George Kaplan
Crossroads
Ernie's

INTERCULTURAL

Cybil Shepherd
Drew Barrymore (3)

THIRD CULTURE

Van Damme (5)
The Muscles from Brussels
Wham Bam Van Damme

TARGET CULTURE

Espresso

OVERT ALLUSION

Sudden Death
Timecop
Harry Elefante

Total references 18

FRIENDS
The One With The Prom Video
Come due aragoste (Like two lobsters)

Season 2 Episode 14

2/85

ORIGINAL FILM DIALOGUE 03.50-03.57	
ROSS : No, Rachel's not here right now, can I take a message? Alright, and how do we spell Casey , is it like at the bat or and the Sunshine Band ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: No, Rachel non è in casa, vuole lasciare un messaggio? D'accordo, e come lo devo scrivere Casey , come quello del baseball o della Sunshine Band ?	ROSS : No, Rachel's not at home, do you want to leave a message? Alright, and how should I spell Casey , like the baseball one or of the Sunshine Band ?

2/86

ORIGINAL FILM DIALOGUE 07.44-08.38	
CHANDLER : I know what you're thinking, Dave Thomas , founder of Wendy's . GAIL: I, I really have to be somewhere but it was nice meeting you. CHANDLER: What? <i>[realizes it was the bracelet]</i> Oh this is excellent. You know he coulda gotten me a VCR, he coulda gotten me a set of golf clubs, but no, he has to get me the woman repeller, the eyesore from the Liberace house of crap. PHOEBE: It's not that bad. CHANDLER: Oh, yeah, easy for you to say, you don't have to walk around sporting some reject from the Mr. T collection. <i>[Joey walks in behind Chandler]</i> PHOEBE: Chandler, Chandler. CHANDLER: I pity the fool who puts on my jewelry, I do, I do. I pity the fool that. . . <i>[turns around and sees Joey]</i> Hi. Hey man, we were just doin' some uhh, impressions over here. Do your Marcel Marceau . <i>[Joey turns around and walks out without saying anything]</i> That's actually good.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Penso che tu mi scambi per Dave Thomas , il fondatore del Wendy's . GAIL: Io adesso devo scappare, è stato un piacere conoscerti. CHANDLER: Cosa? Magnifico! Avrebbe potuto regalarmi un videoregistratore, un set di mazze da golf. No, mi ha regalato un bracciale scacciadonne. Quest'orrore l'ha comprato alla kistch house di Liberace . PHOEBE: Non è così brutto! CHANDLER: Ah, già, tu lo puoi dire. Non devi andare in giro mostrando questo reperto della collezione di Mr T . PHOEBE: Chandler! Chandler! CHANDLER: Strozzerei l'idiota che porta questo gioiello, lo odio, lo odio. Lo strozzerei quell'idiota. Joey! Ehi, amico, ci	CHANDLER: I think you're confusing me with Dave Thomas , the founder of Wendy's . GAIL: I have to run now, it was a pleasure meeting you. CHANDLER: What? Great! He could have given me a video-recorder, a set of golf clubs. No, he gave me a woman repeller bracelet. He bought this horror in Liberace's kitsch house. PHOEBE: It's not that bad. CHANDLER: Ah, right, you can say that. You don't have to go around showing this relic from Mr.T's collection. PHOEBE: Chandler! Chandler! CHANDLER: I would strangle the idiot who wears this jewel, I hate it, I hate it. I would strangle that idiot. Joey! Hey, friend, we were

scambiavamo pareri sull'imitazione del tuo Marcel Marceau . Lo fa benone!	exchanging opinions on the impression of your Marcel Marceau . He does it very well!
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2/87

ORIGINAL FILM DIALOGUE 12.40-12.46	
MR. GELLER: You know, that Steffi Graf has quite a tush. I'm just saying, it's right there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNOR GELLER: Steffi Graf ha un gran bel popò! Lo dico solo perché è splendido!	MR GELLER: Steffi Graf has a great beautiful tush! I say it only because it's splendid!

2/88

ORIGINAL FILM DIALOGUE 16.26-16.30	
MONICA: You know what this is, this is us getting ready for the prom .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ci sono, ci stiamo preparando per il ballo del diploma !	MONICA: I get it, we are gettino ready for the degree dance !

2/89

ORIGINAL FILM DIALOGUE 17.34-17.36	
JOEY: Looking good, Mr. Kotter .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sei uno schianto con i baffi .	JOEY: You are swell with a moustache .

2/90

ORIGINAL FILM DIALOGUE 21.18-21.23	
MR GELLER: I don't know any of your flashdances , but I'm no slouch on the dance floor.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MR GELLER: Forse non conosco tutti i nuovi passi , ma non ero poi tanto male quando ballavo al liceo.	MR GELLER: Maybe I don't know all the new steps , but I wasn't that bad when I used to dance at high school.

+ 1 pizza, 2 Connecticut

Summary
Season 2 Episode 14

Strategies

10 **Loan**
2 **Hypernym**
3 **Elimination**

Nature of cultural references

SOURCE CULTURE

Dave Thomas
Wendy's
Prom
Connecticut (2)

INTERCULTURAL

Liberace
KC and the Sunshine Band

THIRD CULTURE

Marcel Marceau
Steffi Graf

TARGET CULTURE

Pizza

OVERT ALLUSION

Mr Kotter
Mr T
Casey the Bat
I pity the fool who puts on my jewelry

COVERT ALLUSION

Flashdances

Total references 15

FRIENDS
The One Where Rachel and Ross... You Know
Finalmente Ross e Rachel (At last Ross and Rachel)

Season 2 Episode 15

2/91

ORIGINAL FILM DIALOGUE 00.29-00.32	
CHANDLER: Now we can finally watch <i>Green Acres</i> the way it was meant to be seen.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Possiamo finalmente vederci la partita come in una tribuna d'onore.	CHANDLER: We can finally watch the match as if in a grandstand.

2/92

ORIGINAL FILM DIALOGUE 02.03-02.12	
ROSS: This screen is amazing, I mean Dick Van Dyke is practically life-size. ALL: Woah! MONICA: Rose Marie really belongs on a smaller screen, doesn't she?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Accidenti, che schermo! Dick Van Dyke , in pratica, a grandezza naturale. TUTTI: Oh! MONICA: E a Rose Marie gioverebbe uno schermo un po' più piccolo.	ROSS: Damn, what a screen! Dick Van Dyke , practically life-size. ALL: Oh! MONICA: And Rose Marie would benefit from a slightly smaller screen.

2/93

ORIGINAL FILM DIALOGUE 05.58-06.04	
MONICA: Alright, I'll tell you what. I'll come get you in 5 minutes with some sort of um, kabob emergency.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: E va bene, ho un'idea, la verrò a chiamare tra 5 minuti, una specie di ciambella di salvataggio .	MONICA: Alright, I've got an idea. I'll come call you in 5 minutes, some sort of rubber ring .

2/94

ORIGINAL FILM DIALOGUE 09.32-09.45	
[Scene: Chandler and Joey's apartment. They are watching a Miracle Wax info-mercial.]	
JOEY: Wow, look at that. The car is on fire, yet somehow its expensive paint job is protected by the Miracle Wax .	
CHANDLER: You got a Cheeto on your face man. [Joey removes the Cheeto and eats it]	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ehi, guarda che roba! L'auto sta andando a fuoco, ma in qualche modo misterioso la sua costosa verniciatura è protetta dalla cera miracolosa .	CHANDLER: Hey, look at that stuff! The car is on fire, but in some mysterious way its expensive coat of paint is protected by miracle wax .
CHANDLER: Hai una briciola sul viso Joey.	CHANDLER: You have a crumble on your face Joey.

2/95

ORIGINAL FILM DIALOGUE 10.13-10.18	
CHANDLER: ...uh, it was 1982 and my Flock of Seagulls haircut was tickling her chin.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: ...vediamo, era l' '82 e il mio ciuffo di capelli le faceva solletico al mento.	CHANDLER: ...let's see, it was '82 and my forelock was tickling her chin.

2/96

ORIGINAL FILM DIALOGUE 10.23-10.38	
ROSS: Yeah. I don't know, I've been wanting this since like ninth grade typing, ya know. And I just want it to be perfect and right and. . . why isn't that laser beam cutting through the paint?	
CHANDLER: It's the Miracle Wax .	
JOEY: It certainly is a miracle.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Già, non so, speravo che accadesse da quando eravamo al liceo e ci tenevo che fosse perfetto, ecco, giusto e... Quel raggio laser non riesce a perforare la lamiera?	ROSS: Yeah. I don't know, I hoped it would happen since we were in high school and I wanted it to be perfect, well, right and. . . Can't that laser beam perforate the metal sheet?
CHANDLER: E' la cera miracolosa !	CHANDLER: It's the Miracle Wax .
JOEY: E' un miracolo.	JOEY: It is a miracle.

2/97

ORIGINAL FILM DIALOGUE 13.18-13.23	
PHOEBE: You guys are so pathetic, I, oh, OH, XANADU ! OH.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Siete assolutamente patetici. Uh, uh, Xanadu ! Uh, uh !	PHOEBE: You are absolutely pathetic. Ooh, ooh, Xanadu ! Ooh, ooh!

ORIGINAL FILM DIALOGUE 17.58-18.00	
RACHEL: Yeah well, you know what, so is uh, Sorrentino's .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Già, sai, sarà chiuso anche da Sorrentino .	RACHEL: Yeah, you know, it will be closed at Sorrentino's too.

+1 **pizza**

Summary
Season 2 Episode 15

Strategies

5 **Loan**
2 **Calque**
4 **Elimination**

Nature of cultural references

SOURCE CULTURE

Cheeto
Rose Marie
Sorrentino's
Miracle Wax (2)

INTERCULTURAL

Flock of Seagulls
Dick Van Dyke

THIRD CULTURE

Kabob

TARGET CULTURE

Pizza

OVERT ALLUSION

Green Acres
Xanadu

Total references 11

FRIENDS
The One Where Joey Moves Out
I tatuaggi (The tatooes)

Season 2 Episode 16

2/99

ORIGINAL FILM DIALOGUE 00.03-00.12	
JOEY: Man this is weird. You ever realize Captain Crunch's eyebrows are actually on his hat? CHANDLER: That's what's weird? Joey, the man's been captain of a cereal for the last 40 years.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ti eri mai accorto che Capitan Crunch ha le sopracciglia sul cilindro? CHANDLER: Lo trovi strano? Quel tizio è il capitano dei cereali da almeno 40 anni.	JOEY: Did you ever realize that Captain Crunch has his eyebrows on his top hat? CHANDLER: Do you find it weird? That bloke's been captain of cereals for at least 40 years.

2/100

ORIGINAL FILM DIALOGUE 04.55-05.01	
JOEY: Ah, I was just in the bathroom, and there's mirrors on both sides of you. So when you're in there it's like you're peein' with the Rockettes .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sai, in bagno ci sono specchi da tutte le parti, per cui quando fai pipì è come se la facessi in stereofonia .	JOEY: You know, in the bathroom there are mirrors everywhere. So when you pee it's as if you did it stereo .

2/101

ORIGINAL FILM DIALOGUE 05.47-05.52	
MR. GELLER: Look, I know what you're going through. When I turned 50 I got the Porsche . You... you got your own little speedster.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNOR GELLER: So cosa stai passando. Io, quando ho compiuto 50 anni, mi sono fatto la Porsche . E tu ti sei fatto la ragazzina.	MR. GELLER: I know what you're going through. I, when I turned 50, did myself a Porsche . And you did the young girl.

2/102

ORIGINAL FILM DIALOGUE 06.03-06.95	
MR. GELLER: What? I'm kidding. You know I'd never let him touch the Porsche .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNOR GELLER: Cosa? Ma sto scherzando! Io non gli farei mai toccare la Porsche !	MR. GELLER: What? But I'm kidding! I would never let him touch the Porsche !

2/103

ORIGINAL FILM DIALOGUE 06.28-06.29	
PHOEBE: Ooh, Foghorn Leghorn , ooh.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Oh, guarda qui che corni !	PHOEBE: Oh, look at these horns here!

2/104

ORIGINAL FILM DIALOGUE 08.34-08.47	
MR. GELLER: Honey. Honey, have you seen my Harmon Killerbrew bat? Bob doesn't believe I have one.	
MRS. GELLER: I have no idea. Did you know Richard has a twinkie in the city?	
MR. GELLER: I know. He's like a new man. It's like a scene from Cocoon .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNOR GELLER: Tesoro, hai visto la mia mazza Killerbrew ? Bob non crede che ne abbia trovata una.	MR. GELLER: Honey. Honey, have you seen my Killerbrew bat? Bob doesn't believe I have found one.
SIGNORA GELLER: No, non so dove sia. Tu lo sapevi che Richard ha un'amichetta in città?	MRS. GELLER: No, I don't know where it is. Did you know Richard has a little friend in the city?
SIGNOR GELLER: Ah, sì! E sembra ringiovanito, neanche fosse uscito da una scena di Cocoon !	MR. GELLER: Ah, yes! And he looks younger, as if he had come out of a scene from Cocoon .

2/105

ORIGINAL FILM DIALOGUE 10.14-10.16	
JOEY: We're not Bert and Ernie .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Non siamo Tom and Jerry .	JOEY: We're not Tom and Jerry .

+ 1 pizza

Summary
Season 2 Episode 16

Strategies

2 **Elimination**
1 **Substitution**
6 **Loan**

Nature of cultural references

SOURCE CULTURE

The Rockettes
Captain Crunch
Harmon Killerbrew

THIRD CULTURE

Porsche (2)

TARGET CULTURE

Pizza

OVERT ALLUSION

Cocoon
Foghorn Leghorn
Bert and Ernie

Total references 9

FRIENDS
The One Where Eddie Moves In
Il nuovo inquilino (The new tenant)

Season 2 Episode 17

2/106

ORIGINAL FILM DIALOGUE 00.34-00.35	
RACHEL: So now tell me, is this genuine Muppet skin ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ragazzi, sono piume vere , che lusso.	RACHEL: Guys, they're real feathers , what a luxury.

2/107

ORIGINAL FILM DIALOGUE 06.09-06.45	
BOTH: Baywatch!! [both turn on TV's] JOEY: Oh, can you believe they gave Stephanie skin cancer? CHANDLER: I still can't believe they promoted her to lieutenant. JOEY: Naa, you're just sayin' that 'cause you're in love with Yasmine Bleeth . CHANDLER: Well, how could anyone not be in love with Yasmine Bleeth ? JOEY: Hey, hey, they're runnin' CHANDLER: See, this is the brilliance of the show. I say always keep them running. All the time, running. Run. Run Yasmine , run like the wind.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ENTRAMBI: Baywatch!!! JOEY: Ti rendi conto? Hanno fatto venire il cancro alla pelle a Stephanie ! CHANDLER: E allora il fatto che l'abbiano promossa tenente? JOEY: Tu lo dici solo perché sei cotto di Yasmine Bleeth . CHANDLER: Ma come si fa a non essere cotti di Yasmine Bleeth ?! JOEY: Ehi, ehi, stanno correndo! CHANDLER: Lo vedi? E' questa la bellezza della serie. Io li farei correre di continuo. Soltanto correre. Correte! Correte! Corri, Yasmine ! Corri come il vento!	BOTH: Baywatch!! [both turn on TV's] JOEY: Can you imagine? They made Stephanie have skin cancer? CHANDLER: And then the fact they promoted her to lieutenant? JOEY: You're just sayin' that because you have a crush for Yasmine Bleeth . CHANDLER: But how could anyone not have a crush for Yasmine Bleeth ? JOEY: Hey, hey, they're running. CHANDLER: You see? This is the beauty of the series. I would keep them running all the time. Only running. Run. Run. Run Yasmine , run like the wind.

2/108

ORIGINAL FILM DIALOGUE 09.03-09.10	
ROSS: No, there is no way he was a velociraptor. No Tony, look at the cranial ridge, OK. If Dino was a velociraptor, he would have eaten the Flintstones .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: No, senti, non può essere assolutamente un velociraptor. No, Tony! Esamina la cresta cranica. Se Dino fosse un velociraptor avrebbe già mangiato i Flintstone !	ROSS: No, listen, he can't absolutely be a velociraptor. No, Tony! Examine the cranial ridge. If Dino was a velociraptor he would have already eaten the Flintstones !

2/109

ORIGINAL FILM DIALOGUE 15.53-15.54	
MONICA: I wanna watch <i>Entertainment Tonight</i> . ROSS: Tough noogies, we're watching <i>Predators of the Serengeti</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Io voglio vedere Movie Tonight . ROSS: Io stavo guardando I predatori del Serengeti .	MONICA: I want to watch Movie Tonight . ROSS: I was watching <i>The predators of the Serengeti</i> .

2/110

ORIGINAL FILM DIALOGUE 16.29-16.16.30	
ROSS: Well, I guess we could tape <i>Entertainment Tonight</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Beh, potremmo registrare Movie Tonight .	ROSS: Well, we could tape Movie Tonight .

2/111

ORIGINAL FILM DIALOGUE 17.56-17.58	
ROSS: So you wanna watch uh, <i>Entertainment Tonight</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Senti, puoi vedere Movie Tonight .	ROSS: Listen, you can watch Movie Tonight .

2/112

ORIGINAL FILM DIALOGUE 18.06-18.08	
MONICA: If you really want to watch that Serengeti thing , you can.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Senti, se proprio ci tieni , allora cambia pure canale.	MONICA: Listen, if you really care about it , then switch the channel.

2/113

ORIGINAL FILM DIALOGUE 19.43-19.45	
CHANDLER: Doesn't matter, time for <i>Baywatch</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Non importa, è l'ora di Baywatch!	CHANDLER: It doesn't matter, it's for <i>Baywatch</i> !

Summary
Season 2 Episode 17

Strategies

5 **Elimination**

8 **Loan**

1 **Calque**

Nature of cultural references

SOURCE CULTURE

Serengeti (2)

Entertainment Tonight (3)

INTERCULTURAL

Yasmin Bleeth (3)

OVERT ALLUSION

The Flintstones

Muppet

Baywatch (2)

Stephanie

Dino

Total references 14

FRIENDS
The One Where Dr. Remore Dies
Un pesce di nome Chandler (A Fish Called Chandler)

Season 2 Episode 18

2/114

ORIGINAL FILM DIALOGUE 02.51-02.54	
CHANDLER: So, you uh, you think that <i>Speed Racer</i> guy gets a lot of tickets er?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E allora tu... hai mai avuto multe per eccesso di velocità?	CHANDLER: And so you... did you ever get speeding tickets?

2/115

ORIGINAL FILM DIALOGUE 02.59-03.13	
EDDIE: That's good, that's good. So, so, so who broke up with who? CHANDLER: What're you kidding? I broke up with her. She actually thought that Sean Penn was the capital of Cambodia. EDDIE: That's good man, when everybody knows that the uh, the capital of Cambodia is uh... CHANDLER: Well it's not Sean Penn . EDDIE: Not Sean Penn .	
ITALIAN ADAPTATION	BACK-TRANSLATION
EDDIE: Buona questa! Chi è stato a mollare tutto? CHANDLER: Scherzi? Sono stato io a mollarla, quella credeva che Sean Penn fosse la capitale della Cambogia. EDDIE: Troppo forte questa! Lo sanno tutti che, che, che la capitale della Cambogia è... CHANDLER: Sì è... beh non è Sean Penn . EDDIE: ... non è Sean Penn !	EDDIE: Good one! Who was it who gave everything up? CHANDLER: Are you kidding? I gave her up, she thought that Sean Penn was the capital of Cambodia. EDDIE: That's a great one! Everybody knows that, that, that the capital of Cambodia is... CHANDLER: Yes it's... well it's not Sean Penn . EDDIE:... it's not Sean Penn !

2/116

ORIGINAL FILM DIALOGUE 06.20-06.24	
PHOEBE: Oh, ooh, <i>Soap Opera Digest</i> , oh that's one of my favorite digests.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Oh, oh, oh! Soap Opera in Pillole , queste sino le mie pillole preferite!	PHOEBE: Oh oh oh! <i>Pills of Soap Opera</i> , these are my favourite pills!

ORIGINAL FILM DIALOGUE 15.51-16.03	
<p>RICHARD: No. You have got it completely wrong. John Savage was <i>Deerhunter</i>, no legs, John Voight was <i>Coming Home</i>, couldn't feel his legs.</p> <p>ROSS: No, no way. You've got it totally the other way around my friend. John Voight was...</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RICHARD: No, sei completamente fuori strada. John Savage in quel film non aveva più le gambe, mentre John Voight di ritorno a casa non sentiva più le gambe.</p> <p>ROSS: No, guarda che sei tu che hai fatto confusione, amico mio. In realtà John Voight era...</p>	<p>RICHARD: No. You have got it completely wrong. John Savage in that film didn't have his legs anymore, while John Voight coming home, couldn't feel his legs anymore.</p> <p>ROSS: No, look it's you who got it confused, my friend. Actually John Voight was...</p>

+ 1 Cambodia, 1 Nam

Summary
Season 2 Episode 18

Strategies

- 2** **Elimination**
- 1** **Hypernym**
- 2** **Official tr.**
- 6** **Loan**
- 1** **Calque**
- 1** **Explicitation**

Nature of cultural references

SOURCE CULTURE

Soap Opera Digest

INTERCULTURAL

Sean Penn (3)

John Savage

John Voight (2)

THIRD CULTURE

Cambodia (2)

Nam

OVERT ALLUSION

Speed Racer

The Deerhunter

Coming Home

Total references 13

FRIENDS
The One Where Eddie Won't Go
Le stranezze di Eddie (Eddie's quirks)

Season 2 Episode 19

2/118

ORIGINAL FILM DIALOGUE 00.32-00.35	
CHANDLER: Hannibal Lecter ...better roommate than you.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Hannibal the Cannibal ... sarebbe meglio di te!	CHANDLER: Hannibal the Cannibal ... would be better than you.

2/119

ORIGINAL FILM DIALOGUE 02.15-02.17	
JOEY: This guy was sellin' them on 8th avenue .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: ...quando l'ho visto in quella vetrina ...	JOEY: ... when I saw it in that window ...

2/120

ORIGINAL FILM DIALOGUE 03.00-03.07	
MONICA: Rachel you have to read this book. It's called <i>Be Your Own Windkeeper</i> . It's about how women need to become more empowered.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Rachel, tu devi assolutamente leggerlo. Si intitola <i>Custodisci il tuo vento</i> . Parla del potere che dovrebbero avere le donne.	MONICA: Rachel, you should absolutely read it. It's called Keep your wind . It is about the power that women should have.

2/121

ORIGINAL FILM DIALOGUE 03.28-03.31	
RACHEL: Well that sound kinda cool, kinda like <i>The Hobbit</i> . MONICA: It is nothing like <i>the Hobbit</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Beh, è molto interessante. E dove sono i marziani ? MONICA: Non c'entrano niente i marziani .	RACHEL: Well, it's very interesting. And where are the martians? MONICA: It's got nothing to do with the martians .

2/122

ORIGINAL FILM DIALOGUE 04.32-04.39	
ESTELLE: Look honey, people get fired left and right in this business. I already got you an audition for <i>Another World</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ESTELLE: Senti tesoro, la gente viene licenziata ad ogni istante in questo ambiente. Comunque, ti ho già organizzato un provino per <i>Destini</i> .	ESTELLE: Listen honey, people get fired every moment in this business. Anyway, I set you up an audition for <i>Destinies</i> .

2/123

ORIGINAL FILM DIALOGUE 05.29-05.34	
RACHEL: Uhh, I mean this is like reading about my own life. I mean this book could have been called 'Be Your Own Windkeeper Rachel'.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ah, questo libro sembra quasi la storia della mia vita. Si sarebbe potuto intitolare <i>Stai attenta al tuo vento, piccola Rachel!</i>	RACHEL: Ah, this book seems almost the story of my life. It could have been called Be careful about your wind, little Rachel!

2/124

ORIGINAL FILM DIALOGUE 07.24-07.30	
JOEY: It's my VISA bill . Envelope one of two. That can't be good.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Oh, oh. E' l'estratto conto ! Cos'è questa striscia nera? Non promette bene!	JOEY: Oh, oh. It's the bank statement ! What's this black band? Not very promising!

2/125

ORIGINAL FILM DIALOGUE 07.58-08.08	
ROSS: Well I guess you can start by driving a cab on <i>Another World</i> . JOEY: What? ROSS: That audition. JOEY: That's a two line part. ROSS: Joey, you owe \$1100 at I Love Lucite .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Beh, puoi iniziare con il guidare un taxi in <i>Destini</i> . JOEY: Cosa? ROSS: Il provino. JOEY: Ma dico solo due battute! ROSS: Joey, tu devi quasi 1000 dollari all'Arte del Cucito!	ROSS: Well, you can start by driving a taxi in <i>Destinies</i> . JOEY: What? ROSS: The audition. JOEY: But I say only two lines! ROSS: Joey, you owe almost 1000\$ to the Art of Sewing .

2/126

ORIGINAL FILM DIALOGUE 09.41-09.50	
EDDIE: ...look I got us a new goldfish. He's a lot fiercier than the last one. CHANDLER: Maybe 'cause the last one was made by Pepperidge Farm .	
ITALIAN ADAPTATION	BACK-TRANSLATION
EDDIE: ...guarda, ho un nuovo pesce rosso. E' molto più allegro dell'altro, vero? CHANDLER: Sì, anche perché quell'altro era di plastica .	EDDIE: ...look I have a new goldfish. He's a lot more cheerful than the other one, isn't it? CHANDLER: Yes, also because that other one was made of plastic .

2/127

ORIGINAL FILM DIALOGUE 10.45-10.47	
GUNTHER: I used to be Bryce on <i>All My Children</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
GUNTHER: Facevo Bryce in Erano tutti miei figli .	GUNTHER: I played Bryce in They were all my sons .

2/128

ORIGINAL FILM DIALOGUE 17.53-17.56	
EDDIE: Check it out man, I tore it off some mannequin in the alley behind Macy's .	
ITALIAN ADAPTATION	BACK-TRANSLATION
EDDIE: Ehi, guarda qua! L'ho strappata a un manichino nel vicolo dietro Macy's .	EDDIE: Hey, look here! I tore it off a mannequin in the alley behind Macy's .

2/129

ORIGINAL FILM DIALOGUE 18.35-18.37	
CHANDLER: Oh sweet Moses .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Oh, me l'ero dimenticato!	CHANDLER: Oh, I had forgotten about it!

+ 1 Las Vegas

Summary
Season 2 Episode 19

Strategies

- 2** **Loan**
- 3** **Official tr.**
- 1** **Hypernym**
- 1** **Explicitation**
- 8** **Elimination**

Nature of cultural references

SOURCE CULTURE

8th avenue
Pepperidge Farm
Macy's
I love Lucite
Dollars
Las Vegas

INTERCULTURAL

Moses
VISA

OVERT ALLUSION

The Hobbit (2)
Hannibal Lecter
All my Children
Be Your Own Windkeeper (2)
Another World

Total references 15

FRIENDS
The One Where Old Yeller Dies
Weekend con il padre (Weekend with father)

Season 2 Episode 20

2/130

ORIGINAL FILM DIALOGUE 00.09-00.23	
RICHARD: Monica's making us watch <i>Old Yeller</i> . PHOEBE: Why are you guys so upset? It's <i>Old Yeller</i> , it's a happy movie. RACHEL: What? ROSS: What're you talkin' about? PHOEBE: C'mon, happy family gets a dog, frontier fun .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICHARD: Monica ci sta facendo vedere <i>Zanna Gialla</i> . PHOEBE: E perché siete così tristi? <i>Zanna Gialla</i> è un film divertente. RACHEL: Cosa? ROSS: Che diavolo dici? PHOEBE: Certo. Una famiglia prende un cane. <i>Tutta una risata</i> .	RICHARD: Monica's making us watch <i>Yellow Fang</i> . PHOEBE: Why are you so sad? <i>Yellow Fang</i> is a funny movie. RACHEL: What? ROSS: What're you talkin' about? PHOEBE: Of course. A family gets a dog. Big laugh .

2/131

ORIGINAL FILM DIALOGUE 00.50-01.08	
PHOEBE: What, what's about to happen? <i>[starts watching]</i> I've never seen this part before. Hey, Travis , watcha doin' with that gun? Oh no, no no Travis , put down the gun. No no no no, he he's your buddy, he's your Yeller , no, no no, the end, THE END. <i>[hear the gunshot from the TV]</i>	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Perché? Che sta per succedere? Non ho mai visto questa parte prima. Ehi, Travis , che fai con quella pistola? Oh, no, no. Travis , metti via la pistola. No, no, è tuo amico, è <i>Zanna Gialla</i> . No, no, fine, fine.	PHOEBE: Why? What's about to happen? I've never seen this part before. Hey, Travis , what are you doing with that gun? Oh no, no. Travis , put away the gun. No no, he's your buddy, he's Yeller , no, no the end, THE END.

2/132

ORIGINAL FILM DIALOGUE 02.39-02.43	
JOEY: We're trying to figure out who to bring to the Knicks game tonight, we have an extra ticket.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Dobbiamo decidere chi portare alla <i>partita</i> stasera, c'è un biglietto in più.	JOEY: We have to decide who to bring to the match tonight, we have an extra ticket.

2/133

ORIGINAL FILM DIALOGUE 02.52-02.53	
CHANDLER: Is that Spike Lee ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Bella squadra , eh?	CHANDLER: Good team , eh?

2/134

ORIGINAL FILM DIALOGUE 05.52-06.15	
RACHEL: Hey Phoebs, whatcha got there? PHOEBE: Ok, <i>Love Story</i> , <i>Brian's Song</i> , and <i>Terms of Endearment</i> . MONICA: Wow, all you need now is <i>The Killing Fields</i> and some guacamole and you've got yourself a part-ay. PHOEBE: Yeah, I talked to my grandma about the <i>Old Yeller</i> incident, and she told me that my mom used to not show us the ends of sad movies to shield us from the pain and sadness. You know, before she killed herself.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ehi, ciao Phoebe, che hai lì? PHOEBE: <i>Love Story</i> , <i>La Canzone di Brian</i> e <i>Voglia di Tenerezza</i> . MONICA: Bene, manca solo <i>Le urla del silenzio</i> e il lacrima party può cominciare! PHOEBE: Ho parlato con la nonna a proposito di <i>Zanna Gialla</i> , e ha detto che mia madre non ci faceva mai vedere il finale triste dei film per difenderci dal male e dal dolore. Già, poco prima che si suicidasse!	RACHEL: Hey Phoebs, have you got there? PHOEBE: <i>Love Story</i> , <i>Brian's Song</i> , and <i>Terms of Endearment</i> . MONICA: Well, all you need now is <i>The Killing Fields</i> and the tear party can start! PHOEBE: I talked to my grandma about the <i>Old Yeller</i> incident, and she told me that my mother didn't let us see the sad finales of movies to shield us from evil and pain. Right, a short while before she killed herself.

2/135

ORIGINAL FILM DIALOGUE 07.19-07.21	
CAROL: Uh, we're going down to Colonial Williamsburg .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Oh, andremo a Colonial Williamsburg .	CAROL: Oh, we'll go to Colonial Williamsburg .

2/136

ORIGINAL FILM DIALOGUE 07.27-07.29	
ROSS: Well, ya know, they're a little behind the times in Colonial Williamsburg .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sono un po' in ritardo coi tempi lì a Colonial Williamsburg .	ROSS: I'm a little behind the times in Colonial Williamsburg .

2/137

ORIGINAL FILM DIALOGUE 08.40-08.41	
JOEY: Yeah, we're goin' to a Ranger game.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sì, a una partita dei Rangers .	JOEY: Yes, to a Rangers' match.

ORIGINAL FILM DIALOGUE 11.34-12.20	
<p>PHOEBE: Uh huh, what is happening to the world? I mean, no no no, 'cause ET leaves, and and Rocky loses, Charlotte dies.</p> <p>RICHARD: Charlotte who?</p> <p>PHOEBE: With the web, the spider she dies, she does. She has babies and dies. It's like ya know, hey welcome home from the hospital, thud.</p> <p>MONICA: Alright, you wanna feel better?</p> <p>PHOEBE: Yeah.</p> <p>MONICA: Ok, here, watch this.</p> <p>PHOEBE: <i>It's a Wonderful Life</i>. Yes I've heard of this.</p> <p>MONICA: So you can't lose, it's there in the title. Wonderfullness is baked right in.</p> <p>PHOEBE: Please, I almost fell for that with, uh, <i>Pride of the Yankees</i>, I thought I was gonna see a film about Yankee pride and then, boom, the guy gets Lou Gehrig's disease.</p> <p>RICHARD: Uh, the guy was Lou Gehrig. Didn't you kinda see it coming?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Sì. Che cosa sta accadendo nel mondo? Cioè, no, no, lo so. ET se ne va, e Rocky perde e Charlotte muore.</p> <p>RICHARD: Chi è Charlotte?</p> <p>PHOEBE: Con la ragnatela, il ragno, lei muore. Ha dei bebè e poi lei muore. Già, benvenuta a casa dall'ospedale.</p> <p>MONICA: Vuoi stare meglio?</p> <p>PHOEBE: Sì.</p> <p>MONICA: Ok. Guarda questo!</p> <p>PHOEBE: <i>La Vita è Meravigliosa</i>. Ne ho sentito parlare.</p> <p>MONICA: Non puoi sbagliare: è scritto nel titolo. La felicità è proprio garantita.</p> <p>PHOEBE: Ti prego. Ci stavo cascando con <i>L'idolo delle folle</i>, credevo di vedere un film che parlasse degli Yankees, e boom, quello si becca la malattia di Lou Gehrig.</p> <p>RICHARD: Ma quello era Lou Gehrig. Non avresti dovuto immaginarlo?</p>	<p>PHOEBE: Yes. What is happening to the world? I mean, no no I know. ET leaves, and and Rocky loses, and Charlotte dies.</p> <p>RICHARD: Who is Charlotte?</p> <p>PHOEBE: With the web, the spider, she dies,. She has babies and then she dies. Right, welcome home from the hospital.</p> <p>MONICA: Do you want to feel better?</p> <p>PHOEBE: Yes.</p> <p>MONICA: Ok, watch this.</p> <p>PHOEBE: <i>It's a Wonderful Life</i>. Yes I've heard of this.</p> <p>MONICA: You can't be wrong: it's written in the title. Happiness is just guaranteed.</p> <p>PHOEBE: Please, I almost fell for <i>Pride of the Yankees</i>, I thought I was going to see a film about the Yankees and boom, the guy gets Lou Gehrig's disease.</p> <p>RICHARD: But the guy was Lou Gehrig. Couldn't you have guessed?</p>

ORIGINAL FILM DIALOGUE 12.58-13.05	
<p>MONICA: Alright that's great, then just go. Go Knicks.</p> <p>RICHARD: Uh, it's the college playoffs.</p> <p>MONICA: Oh, then go Vassar.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Beh, d'accordo. Allora vai! Vai Knicks!</p> <p>RICHARD: Sono le eliminatorie del college.</p> <p>MONICA: Ah, vai Vassar!</p>	<p>MONICA: Well, all right. Then go! Go Knicks!</p> <p>RICHARD: It's the college playoffs.</p> <p>MONICA: Ah, go Vassar!</p>

2/140

ORIGINAL FILM DIALOGUE 13.38-13.50	
MONICA: Ya know what, I think I'm gonna go to my room and read Cosmo , maybe there's something helpful in there. Know what, at least maybe I can learn how to do an at home bikini wax with leftover Christmas candles.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Sai, credo che andrò in camera a leggere Cosmo , magari dice qualcosa di utile. Forse imparerò a farmi la ceretta con le candele che sono rimaste dal Natale scorso.	MONICA: You know, I think I'm going to go to my room and read Cosmo , maybe there's something helpful. Maybe I will learn how to wax with candles left over from last Christmas .

2/141

ORIGINAL FILM DIALOGUE 15.25-15.48	
PHOEBE: Hey. Oh thanks for the great movie tip. MONICA: Did you like it? PHOEBE: Oh yeah. You know, I don't know if I was happier when um George Bailey destroyed the family business or um, Donna Reed cried, or when the mean pharmacist made his ear bleed. MONICA: Alright, I'll give you the ear thing but don't you think the ending was pretty wonderful? PHOEBE: I didn't watch the ending, I was too depressed. It just kept getting worse and worse, it should have been called, " It's a sucky life and just when you think it can't suck any more it does."	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ciao, grazie per il consiglio sul film! MONICA: Ti è piaciuto? PHOEBE: Oh, sì! Non so se mi è piaciuto di più quando George Bailey ha distrutto l'azienda di famiglia, o quando Donna Reed ha pianto, o quando il farmacista gli ha massacrato l'orecchio. MONICA: D'accordo sull'orecchio, ma non trovi che la fine sia molto bello? PHOEBE: Non ho visto la fine, ero troppo depressa. Continuava a peggiorare, doveva chiamarsi La vita fa schifo e, quando pensi che non possa fare più schifo, fa più schifo ancora.	PHOEBE: Hello, thanks for the movie tip. MONICA: Did you like it? PHOEBE: Oh yes. I don't know if I liked it more when George Bailey destroyed the family business or when Donna Reed cried, or when the pharmacist massacred his ear. MONICA: Alright about the ear, but don't you find the ending was very beautiful? PHOEBE: I didn't watch the ending, I was too depressed. It kept getting worse and worse, it should have been called, " It's a sucky life and just when you think it can't suck any more it does."

2/142

ORIGINAL FILM DIALOGUE 16.19-16.23	
MONICA: Honey. Uh, not to sound too Florence Henderson but, dinner's on the table.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Caro, non vorrei sembrarti troppo assillante ma la cena è pronta.	MONICA: Dear, I wouldn't want to sound too insistent but, dinner's on the table.

+ 1 Nassau County, 1 Scarsdale

Summary

Season 2 Episode 20

Strategies

16	Loan
12	Official tr.
2	Calque
1	Substitution
5	Elimination

Nature of cultural references

SOURCE CULTURE

Frontier fun
Knicks (5)
Florence Henderson
Rangers
Colonial Williamsburg (2)
Donna Reed
Vassar
Yankee
Nassau County
Scarsdale

INTERCULTURAL

Spike Lee
Christmas
Lou Gehrig

OVERT ALLUSION

Old Yeller (3)
Cosmo
Love Story
Brian's Song
Terms of Endearment
The Killing Fields
ET
Rocky
Charlotte (2)
It's a Wonderful Life
The Pride of the Yankees
George Bailey
Ernie
Bert
Yeller

Mean pharmacist
Travis (2)

COVERT ALLUSION
It's a sucky life

Total references 40

FRIENDS
The One With The Two Bullies
I due bulli (The two bullies)

Season 2 Episode 21

2/143

ORIGINAL FILM DIALOGUE 01.12-01.22	
RACHEL: Ok, so uh, who wants the last hamburger? PHOEBE: Oh, alright, that's it, now I have to go see him. MONICA: Why? PHOEBE: Hamburger. McDonald's . Old McDonald had a farm, my dad is a pharmacist.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Allora, chi vuole l'ultimo hamburger? PHOEBE: Ecco, visto? Devo proprio andare a trovarlo! MONICA: Perché? PHOEBE: Hamburger. McDonald. McDonald viveva nel far west e mio padre è un farmacista.	RACHEL: So who wants the last hamburger? PHOEBE: Right, see? I really must go see him. MONICA: Why? PHOEBE: Hamburger. McDonald. McDonald lived in the far west and my father is a pharmacist.

2/144

ORIGINAL FILM DIALOGUE 04.01-04.04	
MONICA: I mean how could I take a job where I have to make something called Laverne and Curly Fries ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Come posso accettare un lavoro dove devo fare un piatto che si chiama Happy Days ?	MONICA: How can I accept a job where I have to make a dish called Happy Days ?

ORIGINAL FILM DIALOGUE 11.03-11.20	
<p>MONICA: Well, my financially challenged friends, I split my money and I bought some shares of CHP and ZXY.</p> <p>JOEY: How come those?</p> <p>MONICA: Well, CHP because I used to have a crush on Eric Estrada. And ZXY because I think it sounds zexy.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: I miei amici ignoranti in materia finanziaria. Ho diviso il denaro e ho comprato azioni della CHP e della ZXY.</p> <p>JOEY: Perché quelle?</p> <p>MONICA: Beh, CHP perché avevo una cotta per Eric Estrada e ZXY perché trovo che abbia un suono zexy.</p>	<p>MONICA: My friends, ignorant in the financial matters. I split my money and I bought shares of CHP and ZXY.</p> <p>JOEY: Why those?</p> <p>MONICA: Well, CHP because I had a crush on Eric Estrada and ZXY because I find that it has a zexy sound.</p>

ORIGINAL FILM DIALOGUE 13.55-14.08	
<p>ROSS: No. Man I don't wanna have to have Joey with me every time I wanna decent cup of coffee. Ya know, and I don't wanna spend the rest of my life drinking cappuccino with a 'K'. I say you and I go back down there and stand up to those guys.</p> <p>CHANDLER: Alright, hang on a second there Custer.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: No, io non voglio avere Joey con me ogni volta che voglio bere una tazza di caffè. Non voglio passare il resto della mia vita a bere il cappuccino in questa maniera. Io dico che dobbiamo tornare giù e affrontare quei due prepotenti.</p> <p>CHANDLER: Ah, ah. D'accordo. Aspetta un secondo Custer.</p>	<p>ROSS: No, I don't want to have Joey with me every time I want to drink a cup of coffee. I don't want to spend the rest of my life drinking cappuccino this way. I say we should go back down and stand up to those two bullies.</p> <p>CHANDLER: Ah, ah. Alright, hang on a second Custer.</p>

Summary
Season 2 Episode 21

Strategies

6 **Loan**
1 **Substitution**

Nature of cultural references

SOURCE CULTURE

Custer

INTERCULTURAL

Erik Estrada

Mc Donald's (2)

TARGET CULTURE

Cappuccino

COVERT ALLUSION

Laverne and Curly Fries

CHP

Total references 7

FRIENDS
The One With The Two Parties
Doppia festa per Rachel (Double party for Rachel)

Season 2 Episode 22

2/147

ORIGINAL FILM DIALOGUE 02.31-02.38	
RACHEL: My sister's graduating from college, nobody thought she would. It's a true testament to what a girl from Long Island would do for a Celica .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Mia sorella che finalmente si laurea, nessuno ci avrebbe mai creduto. Ma la promessa di una macchina nuova ha fatto il miracolo.	RACHEL: My sister's graduating at last, nobody would have believed it. But the promise of a new car worked the miracle.

2/148

ORIGINAL FILM DIALOGUE 06.00-06.01	
CHANDLER: Oh, think, what would Jack and Chrissy do?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Che cosa farebbe Einstein ?	CHANDLER: What would Einstein do?

2/149

ORIGINAL FILM DIALOGUE 13.21-13.25	
RACHEL: Well those are very popular frames. ROSS: Neil Sedaka wears them.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Quella è una montatura molto comune. ROSS: Li ha anche mia cugina .	RACHEL: Those are very popular frames. ROSS: My cousin has them too.

2/150

ORIGINAL FILM DIALOGUE 14.58-15.01	
MONICA: ...we're trying to start a Boggle tournament.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: ...noi di là vorremmo giocare a Monopoli .	MONICA: ...we'd like to play Monopoly in the other room.

2/151

ORIGINAL FILM DIALOGUE 16.34-16.37	
MR GREENE: ...and her yoga and her <i>Bridges of Madison County</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MR GELLER: ...accidenti al suo yoga e ai suoi fotoromanzi a puntate .	MR GELLER: ...damn her yoga and her picture stories in installments .

2/152

ORIGINAL FILM DIALOGUE 17.18-17.25	
RACHEL: This is it, isn't it? I mean, this is what my life is gonna be like. My mom there, my dad there. Thanksgiving, Christmas .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E' così che diventerà la mia vita. Con mia madre di là e mio padre di qua. Colpi bassi a tutte le ore .	RACHEL: This is what my life is gonna be like. My mom there, my dad here. Blows below the belt at every hour .

2/153

ORIGINAL FILM DIALOGUE 17.45-17.54	
RACHEL: Ya know, I just, so weird. I mean I was in there just listening to them bitch about each other and all I kept thinking about was the fourth of July .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Lo sai, è così assurdo, voglio dire, prima, mentre ero dentro a sentirli sputarsi veleno addosso, non facevo che pensare al 4 luglio .	RACHEL: You know, it's so absurd, I mean, before, while I was inside listening to them spitting poison at each other, I kept thinking about the 4th of July .

Summary
Season 2 Episode 22

Strategies

- 1 Official tr.
- 1 Hypernym
- 2 Substitution
- 5 Elimination

Nature of cultural references

SOURCE CULTURE

Long Island
Celica
Boggle
4th July

INTERCULTURAL

Thanksgiving
Christmas
Neil Sedaka

OVERT ALLUSION

Jack and Chrissy
Bridges of Madison County

Total references 9

FRIENDS
The One With The Chicken Pox
Questione di baci (A matter of kisses)

Season 2 Episode 23

2/154

ORIGINAL FILM DIALOGUE 00.02-00.05	
RACHEL: Ok, Chandler, Mon, there's only one banana nut muffin left.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Sentite ragazzi, mi è rimasto soltanto un plum cake alla banana .	RACHEL: Listen guys, there's only a banana plum cake left.

2/155

ORIGINAL FILM DIALOGUE 00.43-01.16	
RACHEL: You went out with a guy in the Navy?	
PHOEBE: Yeah, I met him when I was playing guitar in Washington Square Park . Ryan threw in salt water taffy 'cause he didn't have any change.	
JOEY: Hey, is that when you wrote <i>salt water taffy man</i> ?	
PHOEBE: No. No, he is my submarine guy. (...)	
[Once again, Chandler has a bite in his mouth and can't come back.]	
MONICA: That'll teach you to lick my muffin .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Tu stavi con un marinaio ?	RACHEL: You went out with a sailor ?
PHOEBE: Sì, l'ho conosciuto quando suonavo la chitarra nel parco . Ryan mi lasciò una caramellina perché non aveva monete.	PHOEBE: Yes, I met him when I was playing guitar in the park . Ryan threw a little toffee at me because he didn't have any change.
JOEY: E' stato allora che hai scritto <i>l'uomo del dolce accanto</i> ?	JOEY: Was it then that you wrote <i>salt water taffy man</i> ?
PHOEBE: No. No, lui è il mio uomo del sottomarino. (...)	PHOEBE: No. No, he's my man of the submarine. (...)
MONICA: E' così buono quel dolce ?	MONICA: Is that cake so good?

ORIGINAL FILM DIALOGUE 02.38-03.09	
<p>RICHARD: Ok, I am going to take a shower and today I will be singing Jim Croce's <i>Leroy Brown</i>.</p> <p>RICHARD: Monica... Hey Mon, I have a question. Is Leroy the baddest man in the whole damn town or the fattest man in the whole damn town?</p> <p>MONICA: Baddest. Otherwise the song would be Fat Fat Leroy Brown.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RICHARD: Senti, adesso vado a farmi una bella doccia e stanotte canterò per voi <i>Leroy Brown</i>.</p> <p>RICHARD: Tesoro? Leroy Brown era l'uomo più cattivo della città oppure l'uomo più grasso della città?</p> <p>MONICA: Il più cattivo. Altrimenti il ritornello sarebbe stato "il grasso Leroy Brown".</p>	<p>RICHARD: Listen, now I am going to take a shower and tonight I will sing for you <i>Leroy Brown</i>.</p> <p>RICHARD: Darling? Was Leroy the baddest man in town or the fattest man in town?</p> <p>MONICA: Baddest. Otherwise the chorus would have been Fat Leroy Brown.</p>

ORIGINAL FILM DIALOGUE 20.04-20.13	
<p>PHOEBE: We didn't do any of the romantic things I had planned, like having a picnic at Central Park and ya know, coffee at Central Perk. Oh I just got that.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Non abbiamo fatto niente di quello che avevo programmato. Come un romantico pic-nic a Central Park, un buon caffè al Central Perk. Oh, ecco perché si chiama così!</p>	<p>PHOEBE: We didn't do anything of what I had planned. Like a romantic picnic at Central Park, a good coffee at Central Perk. Oh that's why it's called like this!</p>

Summary
Season 2 Episode 23

Strategies

- 2 **Loan**
- 2 **Calque**
- 3 **Hypernym**
- 2 **Substitution**
- 1 **Elimination**

Nature of cultural references

SOURCE CULTURE

Muffin (2)
Salt water taffy (2)
Washington Square Park
Jim Croce
Central Park

OVERT ALLUSION

Leroy Brown
Leroy the baddest man in the whole damn town...

COVERT ALLUSION

Fat fat Leroy Brown

Total references 10

FRIENDS
The One With Barry and Mindy's Wedding
Due settimane di pruriti (Two weeks of itchings)

Season 2 Episode 24

2/158

ORIGINAL FILM DIALOGUE 00.09-00.11	
JOEY: All right. I'll give you one hint. Warren Beatty .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: E va bene, se insistete ve lo dirò: Warren Beatty .	JOEY: All right, if you insist I'll tell you: Warren Beatty .

2/159

ORIGINAL FILM DIALOGUE 00.42-02.04	
JOEY: See after the scene, Mr. Beatty comes up to me and says 'good actor, bad kisser'. Can you believe that, me not a good kisser, that's like, like Mother Teresa , not a good mother. PHOEBE: Well, come on, who cares what that guy thinks. What does Warren Beatty know about kissing (<i>Chandler and Monica, give her a look that says 'think about it'</i>) Ooh. CHANDLER: Hey, what did your agent say? JOEY: Yep, this kiss thing is definitely a problem, Mr. Beatty wants to see it again on Monday. Man, I gotta figure out what I'm doing wrong. Oh, okay, one of you girls come over here and kiss me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Vedi, dopo il provino, il signor Beatty mi ha detto "sei un bravo attore, ma baci male". Vi rendete conto? Io non bacerei bene! E' come dire che Madre Teresa non è una brava suora. PHOEBE: Che ti importa di quello che dice? Che ne sa Warren Beatty di certe cose? CHANDLER: Allora, che ti ha detto il tuo agente? JOEY: Ecco, questa storia del bacio è un problema. Lui, Warren Beatty , vuole riprovare la scena. Io devo assolutamente capire in che cosa sbaglio. Ah, sentite una di voi venga qui a baciarmi.	JOEY: See, after the audition, Mr. Beatty told me "you are a good actor, but you kiss badly". Can you believe that? I wouldn't kiss well! It's like saying that Mother Teresa is not a good nun. PHOEBE: What do you care what he says? What does Warren Beatty know about such things. CHANDLER: So, what did your agent say? JOEY: Well, this kiss thing is a problem for him. Him, Warren Beatty , wants to rehearse the scene again. I must absolutely understand what I'm doing wrong. Ah, listen, one of you come over here and kiss me.

2/160

ORIGINAL FILM DIALOGUE 05.22-05.28	
CHANDLER: Well, I think you should seriously consider the marriage thing, give Rachel another chance to dress up like Princess Bubble Yum .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Secondo me dovrete pensare al matrimonio, così Rachel potrà vestirsi di nuovo come la principessa delle favole .	CHANDLER: In my opinion you should think about marriage, so Rachel will be able to dress up again like a fairy-tale princess .

2/161

ORIGINAL FILM DIALOGUE 06.18-06.38	
RICHARD: Well, uh, sometimes I think about selling my practice, we could move to France , make French toast . MONICA: Okay, so, uh, we're in France , we're making the toast. Do you see a little bassinet in the corner?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICHARD: Ecco, a volte penso che potrei vendere il mio studio, trasferirci in Francia e mettere su casa laggiù . MONICA: Ok, allora noi siamo in Francia e abbiamo messo su casa. Ora dimmi, vedi forse un cucciolo in giro?	RICHARD: Well, sometimes I think I could sell my practice, we could move to France and settle down there . MONICA: Okay, so we're in France and we have settled down . Now tell me, do you see a puppy around?

2/162

ORIGINAL FILM DIALOGUE 08.24-08.31	
CHANDLER: Oh, it's a website, it's the, uh, the Guggenheim museum . See, she likes art, and I like funny words.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E' il nuovo sito del museo Guggenheim . Vedi, a lei piace l'arte e... a me piacciono le parole strane.	CHANDLER: It's the new website of Guggenheim museum . You see, she likes art and... I like strange words.

2/163

ORIGINAL FILM DIALOGUE 11.09-11.21	
RACHEL: Oh my God this is sooo humiliating. I think the only thing that tops that was, was, was when I was in the eight grade and I had to sing the Copacabana in front of the entire school.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh, mio Dio! E' stato così imbarazzante! L'unica volta che mi sono vergognata tanto è stata al liceo quando ho dovuto cantare Copacabana davanti all'intera scuola.	RACHEL: Oh my God! It was so embarrassing! The only time I was so ashamed of myself was in high school when I had to sing Copacabana in front of the entire school.

<i>ORIGINAL FILM DIALOGUE</i> 17.37-17.43	
RACHEL: At the Copa, Copacabana (everyone joins in) The hottest spot north of Havana. At the Copa, Coo-paca-ban-a, music and fashion were always the passion, at the Copa....	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: At the Copa, Copacabana The hottest spot north of Havana. At the Copa, Coo-paca-ban-a, music and fashion were always the passion, at the Copa....	RACHEL: At the Copa, Copacabana (everyone joins in) The hottest spot north of Havana. At the Copa, Coo-paca-ban-a, music and fashion were always the passion, at the Copa....

Summary
Season 2 Episode 24

Strategies

- 7** **Loan**
- 3** **Official tr.**
- 1** **Hypernym**
- 2** **Elimination**

Nature of cultural references

SOURCE CULTURE

Guggenheim museum
8th grade

INTERCULTURAL

Warren Beatty (4)
Bubble Yum

THIRD CULTURE

Mother Teresa
French toast
France (2)

OVERT ALLUSION

Copacabana
At the Copa, Copacabana.....

Total references 13

Season Summary

TOTAL SEASON 2: 311

Loan:	144
Official translation:	49
Calque:	17
Hypernym:	14
Hyponym:	0
Explicitation:	3
Substitution:	21
Lexical recreation:	0
Compensation:	1
Elimination:	61
Creative addition:	2

SOURCE CULTURE:	106
INTERCULTURAL:	66
THIRD CULTURE:	39
TARGET CULTURE:	8
OVERT ALLUSION:	82
COVERT ALLUSION:	8
NONVERBAL:	2

FRIENDS
The One With the Princess Leia Fantasy
La principessa Leia e il bikini dorato
(Princess Leia and the golden bikini)

Season 3 Episode 1

3/1

ORIGINAL FILM DIALOGUE 01.10-01.28	
ROSS: I have to say Tupelo Honey by Van Morrison . RACHEL: Nooo Way! The most romantic song ever is <i>The Way We Were</i> . PHOEBE: ...See, I-I think that one that Elton John wrote for, um, that guy on <i>Who's The Boss</i> . RACHEL: What song was that, Pheebs? PHOEBE: (singing) <i>Hold me close</i> , young Tony Danza .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Io direi <i>Tupelo Honey</i> di Van Morrison RACHEL: Niente affatto! La canzone più romantica che esista è <i>The Way We Were</i> . PHOEBE: ...No, io credo sia quella che Elton John ha scritto per il tizio di una soap opera . RACHEL: Qual era, Phoebe? PHOEBE: (canta) <i>Stringiti a me</i> , di Tony Danza .	ROSS: I would say <i>Tupelo Honey</i> by Van Morrison . RACHEL: Not at all! The most romantic song existing is <i>The Way We Were</i> . PHOEBE: ...no, I think it's the one Elton John wrote for a soap opera bloke. RACHEL: What song was that, Phoebe? PHOEBE: (singing) <i>Hold me close</i> , by Tony Danza .

3/2

ORIGINAL FILM DIALOGUE 06.31-07.11	
ROSS: Okay, umm. Did you ever see, um, <i>Return Of The Jedi</i> ? RACHEL: Yeah. ROSS: Do you remember the scene with, um, Jabba the Hut ? Well Jabba had as, as his prisoner, um, Princess Leia . RACHEL: Oooh! ROSS: Princess Leia , was wearing this, um, gold bikini thing. It was pretty cool.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ok, em, em, tu l'hai visto <i>Il ritorno dello Jedi</i> ? RACHEL: Sì... ROSS: E ti ricordi quella scena con Jabba the Hut ? Jabba teneva come prigioniera la principessa Leia . RACHEL: Aaaaaah. ROSS: La principessa indossava quel bikini dorato. Le stava molto bene.	ROSS: Okay, um, um. Did you see <i>Return Of The Jedi</i> ? RACHEL: Yes. ROSS: And do you remember that scene with Jabba the Hut ? Jabba had as, as his prisoner, Princess Leia . RACHEL: Aaaaah! ROSS: The princess was wearing that gold bikini. It suited her very well.

ORIGINAL FILM DIALOGUE 07.14-07.33	
PHOEBE: Yeah, oh, Princess Leia and the gold bikini, every guy our age loved that. RACHEL: Really! PHOEBE: Um, um. It's huge. Yeah, that's the moment, when-when, you know she stopped being a princess, and became, like, a woman, you know. RACHEL: Did you ever do the- the Leia thing ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Sì, la principessa Leia e il bikini dorato. Tutti i ragazzi della nostra età l'adoravano. RACHEL: Davvero? PHOEBE: E' stupendo. Sì, quello era il momento in cui lei smetteva di essere una principessa e si trasformava in una donna. RACHEL: Tu l'hai mai fatta questa cosa di Leia ?	PHOEBE: Yes, Princess Leia and the golden bikini. All the boys our age adored her. RACHEL: Really? PHOEBE: It's wonderful. Yes, that was the moment, when she stopped being a princess, and turd into a woman. RACHEL: Did you ever do this Leia thing?

ORIGINAL FILM DIALOGUE 07.53-08.10	
ROSS: Look who I found standing outside of the Szechuan Dragon staring at a parking meter. RACHEL: Mon. Hi! MONICA: Hi. RACHEL: Why aren't you at work? MONICA: Oh, they-they sent me home. RACHEL: Why? MONICA: Because I don't work at the Szechuan Dragon .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ehi, guarda chi ho trovato fuori del ristorante cinese il Dragone d'Oriente che fissava il parchimetro. RACHEL: Monica? Ciao! MONICA: Ciao. RACHEL: Perché non sei a lavoro? MONICA: Ecco, mi hanno mandata a casa. RACHEL: Perché? MONICA: Perché io non lavoro al Dragone d'Oriente .	ROSS: Hey, look who I found outside of the Chinese restaurant the Eastern Dragon staring at the parking meter. RACHEL: Monica. Hi! MONICA: Hi. RACHEL: Why aren't you at work? MONICA: Well, they sent me home. RACHEL: Why? MONICA: Because I don't work at Eastern Dragon .

ORIGINAL FILM DIALOGUE 08.21-08.39	
PHOEBE: Rach, look! (<i>she holds two buns up to her ears to make her hair look like the Princess Leia 'do.</i>) Oh, hi! Where is my strong Ross Skywalker to come rescue me. (<i>Ross stands up horrified</i>) There he is.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Rechel, guarda. Ciao! Dov'è il mio eroe, Ross Skywalker , che viene subito a salvarti? Eccolo là.	PHOEBE: Rach, look! Hi! Where is my hero, Ross Skywalker , who immediately comes to rescue you. There he is.

ORIGINAL FILM DIALOGUE 08.43-09.01	
[Scene: Chandler and Joey's, Joey is watching Wheel of Fortune, the puzzle is showing _oun_ Rush_ore.] [Chandler enters] CHANDLER: Hey! JOEY: Wheel! CHANDLER: Of! JOEY: Fortune! This guy is so stupid. (<i>yelling</i>) It's Count Rushmore!! CHANDLER: You know, you should really go on this show. All right, listen, I got three tickets to the Rangers tonight. What'd ya' say?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ruota! CHANDLER: Della! JOEY: Fortuna! Quel tizio è veramente uno stupido. Deve dire Conte Rushmore!!! CHANDLER: Sai, secondo me dovresti andarci a questo show. Ehi, senti, ho tre biglietti per vedere i Rangers stasera. Che ne dici?	JOEY: Wheel! CHANDLER: Of! JOEY: Fortune! That guy is really stupid. He must say Count Rushmore!! CHANDLER: You know, in my opinion you should go on this show. Hey, listen, I have three tickets to see the Rangers tonight. What do you say?

ORIGINAL FILM DIALOGUE 09.08-9.18	
JOEY: 'Cause I, just, I feel bad for Ross, you know, we-we always go together, we're like the three hockeyteers .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sai, io sono soltanto molto dispiaciuto per Ross, capisci? Andiamo sempre insieme, siamo quasi come i tre hockeytieri .	JOEY: You know, I'm only very sorry for Ross, you understand? We always go together, we're almost like the three hockeyteers .

ORIGINAL FILM DIALOGUE 10.24-10.30	
CHANDLER: Oh, and by the way there is no Count Rushmore! JOEY: Yeah, then-then who's the guy that painted the faces on the mountain?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ah, e già che ci siamo: non esiste nessun conte Rushmore! JOEY: Sì, e allora chi è che ha dipinto le facce sulla montagna?	CHANDLER: Ah, and by the way there is no Count Rushmore! JOEY: Yeah, then who painted the faces on the mountain?

ORIGINAL FILM DIALOGUE 11.03-11.10	
ROSS: That's different, okay. That's like, uh 'Who dated a stripper?' or 'Who did it on the back of the Staten Island ferry?'	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ma quello è diverso. Lì si parla di chi è uscito con una spogliarellista o... o di chi ha fatto l'amore sul traghetto di Staten Island?	ROSS: But that's different. There one talks about who dated a stripper or... or Who made love on the Staten Island ferry?'

3/10

ORIGINAL FILM DIALOGUE 14.17/14.27	
MONICA: So, I went down to the post office, and it turns out it was those videos that I ordered for Richard about the Civil War . He loved the Civil War .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: E così sono andata subito all'ufficio postale e ho scoperto che erano arrivati quei video sulla Guerra Civile che avevo ordinato per Richard. Lui adorava la Guerra Civile .	MONICA: And so I went immediately to the post office and I found out that those videos that I ordered for Richard about the Civil War had arrived. He loved the Civil War .

3/11

ORIGINAL FILM DIALOGUE 15.29- 15.43	
ROSS: So, uh, the other night Rachel and I are in bed talking about fantasies, and I happened to describe a particular Star Wars thing.... CHANDLER: Princess Leia in the gold bikini.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Allora, l'altra sera, io e Rachel eravamo a letto e parlavamo delle nostre fantasie, e mi è capitato di descrivere una particolare scena di Guerre Stellari . CHANDLER: La principessa Leia e il bichini dorato.	ROSS: So, the other night Rachel and I were in bed and we were talking about our fantasies, and I happened to describe a particular scene of Star Wars . CHANDLER: Princess Leia and the golden bikini.

3/12

ORIGINAL FILM DIALOGUE 15.52-16.07	
CHANDLER: And, ah, you know, your fooling around with her. And you get all these like, mental images in your brain, you know, like Elle MacPherson , or that girl at the Xerox place....	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Allora, sai quando sei a letto con una donna e stai facendo delle cose con lei e ti vengono tutte quelle elucubrazioni mentali, tipo Claudia Schiffer o la ragazza che lavora al negozio di fotocopie ...	CHANDLER: ...And when you're in bed with a woman and you're doing things with her and you get all those mental elucubrations, like Claudia Schiffer , or the girl who works at the photocopy shop....

3/13

ORIGINAL FILM DIALOGUE 17.00-17.010	
JOEY: We went to a Mets game, we got Chinese food, and you know, I love this woman. You have got competition buddy.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Siamo andati a una partita di baseball , abbiamo mangiato roba cinese e, sai, sono innamorato di questa donna. Ora hai un rivale, amico mio.	JOEY: We went to a baseball game, we had Chinese stuff, and you know, I'm in love with this woman. Now you have a rival, my friend.

3/14

ORIGINAL FILM DIALOGUE 17.39-17.50	
JOEY: But, hey, look, you know the good thing is, is that we spent the whole day together and I survived, and what's even more amazing, so did she. It was bat day at Shea Stadium .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ma, piuttosto, lo sai, la cosa buona è che abbiamo passato tutta la giornata insieme e sono sopravvissuto, e la cosa più sorprendente è che sia viva lei. La giornata d'allenamento allo Shea Stadium .	JOEY: But, rather, you know the good thing is that we spent the whole day together and I survived, and what's more amazing, is that she's alive. Training day at Shea Stadium .

3/15

ORIGINAL FILM DIALOGUE 18.34-18.44	
VIDEO: April Twelve, Eighteen hundred, Sixty-One , 4:30 A.M. on Tuesday, the United States garrison at Fort Sumter was fired upon, it is now under bombardment by....	
ITALIAN ADAPTATION	BACK-TRANSLATION
VIDEO: E' il 12 Aprile 1868 , un momento storico importante: la guarnigione sta per essere attaccata . Sta per iniziare una battaglia violenta.	VIDEO: It's April Twelve, Eighteen hundred, Sixty-Eight: an important historical moment: the garrison is about to be attacked . A violent battle is about to start.

3/16

ORIGINAL FILM DIALOGUE 21.07-21.19	
[Scene: Ross's bedroom, Ross is humming the Star Wars theme. Rachel enters, with her hair done up like Princess Leia's, and wearing a belly dancer's outfit, to simulate the gold bikini thing.]	
RACHEL: Okay, here we go. I'm Jabba's prisoner, and you have a really weird look on your face. What? Honey, what is it? Did I get it wrong? Did I get the hair wrong? What? Did you just picture it differently? What? What?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ok, eccoci qua. Sono la prigioniera di Jabba e tu... hai uno sguardo così strano. Che c'è? Che hai tesoro? Cosa ho sbagliato? Ho messo male i capelli? Forse te l'eri immaginato diverso?	RACHEL: Ok, here we are. I'm Jabba's prisoner and you... you have such a strange look. What is it? What is it darling? What did I do wrong? Did I get the hair wrong? Maybe you had pictured it differently?

Summary

Season 3 Episode 1

Strategies

17	Loan
11	Official tr.
1	Calque
1	Substitution
4	Hypernym
3	Elimination
1	Explicitation

Nature of cultural references

SOURCE CULTURE

Rangers
Rushmore (2)
Staten Island
Tony Danza
Mets
Fort Sumter
United States
Shea Stadium
Civil War (2)
12 April 1861

INTERCULTURAL

Xerox
Wheel of Fortune

THIRD CULTURE

Szechuan Dragon
Elton John
Van Morrison
Elle MacPherson

OVERT ALLUSION

Tupelo Honey
The Way We Were
Return of the Jedi
Jabba the Hutt (3)
Princess Leia (5)
Star Wars
Who's The Boss

Hold me close

COVERT ALLUSION

The three hockeyteers

Ross Skywalker

NONVERBAL

Star Wars theme

Total references 35

FRIENDS
The One Where Noone's Ready
Minuti contati (Eleventh Hour)

Season 3 Episode 2

3/17

ORIGINAL FILM DIALOGUE 02.37-02.40	
PHOEBE: Ohh, well, you're my lucky penny .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Oh, e tu il mio penny portafortuna.	PHOEBE: Oh, and you my lucky penny .

3/18

ORIGINAL FILM DIALOGUE 02.43-02.47	
CHANDLER: <i>(entering from bathroom, with an issue of Cosmo)</i> All right, I took the quiz, and it turns out, I do put career before men.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ecco qua. Ho fatto il test e risulta che do più importanza alla carriera che agli uomini.	CHANDLER: Here it is. I did the test and the result is that I give more importance to career than men.

3/19

ORIGINAL FILM DIALOGUE 10.04-10.08	
RACHEL: Ross, that was a Halloween costume, unless you would like me to go to this thing as Little Bo Peep .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ross, era un vestito da Carnevale , a meno che tu non voglia che vada in giro vestita da pastorella .	RACHEL: Ross, that was a Carnival costume, unless you would like me to go around dressed up as a little shepherd .

3/20

ORIGINAL FILM DIALOGUE 13.53-14.08	
CHANDLER: You know what's weird. Donald Duck never wore pants. But whenever he's getting out of the shower, he always put a towel around his waist. I mean, what is that about?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Sai una cosa? Paperino non usava mai i pantaloni, ma ogni volta che usciva dalla doccia, metteva un asciugamano intorno alla vita. Ma tanto girava sempre nudo!	CHANDLER: You know what? Donald Duck never wore trousers, but every time he was getting out of the shower, he put a towel around his waist. But he was always going around naked anyway!

ORIGINAL FILM DIALOGUE 21.07-21.10	
SHERMAN WHITFIELD: Dr. Geller, Sherman Whitfield, London Institute .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SHERMAN WHITFIELD: Dottor Geller, Sherman Whitfield, Istituto di Londra .	SHERMAN WHITFIELD: Dr. Geller, Sherman Whitfield, London Institute .

+ 1 Spain

Summary
Season 3 Episode 2

Strategies

- 1 **Loan**
- 2 **Official tr.**
- 1 **Calque**
- 1 **Hypernym**
- 1 **Substitution**

Nature of cultural references

SOURCE CULTURE
London Institute

INTERCULTURAL
Halloween
Donald Duck

THIRD CULTURE
Penny
Spain

OVERT ALLUSION
Little Bo Peep

NONVERBAL
Cosmo

Total references 7

FRIENDS
The One With the Jam
Per dimenticare Richard (To forget Richard)

Season 3 Episode 3

3/22

ORIGINAL FILM DIALOGUE 09.36-09.44	
CHANDLER: Hey, Joe, I gotta ask. The girl from the Xerox place buck naked (<i>holds up one hand</i>), or, or a big tub of jam (<i>holds up the other hand</i>).	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHENDLER: Senti, Joey, voglio chiederti una cosa: la ragazza della copisteria completamente nuda o una vasca piena di marmellata?	CHANDLER: Listen, Joey, I wanto to ask you something: the girl from the photocopy place completely naked or a tub full of jam?

3/23

ORIGINAL FILM DIALOGUE 12.11-12.21	
MALCOM: These are my night vision goggles. This is the book I pretend to read when I'm watching her in the park. And these are Mad Lips , they are just for fun.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MALCOM: Questo è un apparecchio per la visione notturna e il libro che faccio finta di leggere quando la spio nel parco. Questi sono i cruciverba , per darmi un tono.	MALCOM: This is a device for night vision and the book I pretend to read when I spy her in the park. These are crosswords , to keep up an appearances.

3/24

ORIGINAL FILM DIALOGUE 13.28-13.35	
MONICA: Okay, he's 6'2", 170 pounds, and he describes himself as a male Geena Davis . CHANDLER: You mean there's more than one of us.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Allora, il nostro eroe è alto 1 metro e 90, pesa 85 Kg e si è laureato a 18 anni .	MONICA: So, our hero is 1.90 metre tall, he weighs 85 Kg and graduated when he was 18 years old .
CHANDLER: Vuol dire che è anche intelligente?	CHANDLER: Does it mean he's also intelligent?

3/25

ORIGINAL FILM DIALOGUE 14.32-14.36	
MONICA: Oh my God, under personal comments: ' New York Knicks, rule! ' JOEY: Yeah, the Knicks rule!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Qui dice anche che gli piace la biancheria di seta . JOEY: Sì, che c'è di strano!	MONICA: It also says here that he likes silk lingerie . JOEY: Yeah, what's so funny about it!

3/26

ORIGINAL FILM DIALOGUE 14.49-14.53	
RACHEL: When did you go to a sperm bank? JOEY: Well, right after I did that sex study down at NYU .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Quand'è che hai donato il tuo seme? JOEY: Subito dopo aver fatto quello studio sul sesso all'università .	RACHEL: When did you donate your semen? JOEY: Right after I did that study on sex at University .

3/27

ORIGINAL FILM DIALOGUE 15.13-15.18	
JOEY: Maybe, I should call this place and get them to put my <i>Days of Our Lives</i> on here. You know, juice this puppy up a little.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Forse dovrei far aggiungere la mia partecipazione a quello sceneggiato . Allora sì che andrebbero a ruba.	JOEY: Maybe I should have them add my participation to that TV series. That way they would sell like hot cakes.

Summary
Season 3 Episode 3

Strategies

4 **Hypernym**
3 **Elimination**

Nature of cultural references

SOURCE CULTURE

Mad Lips
Knicks (2)
NYU

INTERCULTURAL

Geena Davis
Xerox

OVERT ALLUSION

Days of Our Lives

Total references 7

FRIENDS
The One with the Metaphorical Tunnel
Paura d'amare (Fear of loving)

Season 3 Episode 4

3/28

ORIGINAL FILM DIALOGUE 00.05-00.10	
HOST: Welcome everybody, welcome to <i>Amazing Discoveries!</i> PHOEBE: Oh, oh! It's on again!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PRESENTATORE: Buongiorno, amici, e benvenuti alle Scoperte Incredibili . PHOEBE: Oh mio Dio, ci siamo!	HOST: Good morning, friends, and welcome to <i>Incredible Discoveries!</i> PHOEBE: Oh my God, here we are again!

3/29

ORIGINAL FILM DIALOGUE 04.15-04.21	
ROSS: There's my boy! Here's my boy! And here's his Barbie (<i>Ben is holding a Barbie doll</i>) What's ah, what's my boy doing with a Barbie ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ciaooo. Ecco qua il mio giovanotto. Ecco qua il mio giovanotto . Ed ecco qui la sua Barbie .	ROSS: Hellooo. Here's my boy! Here's my boy. And here's his Barbie .

3/30

ORIGINAL FILM DIALOGUE 04.59-05.14	
ROSS: You know what it's fine. If you're okay with the Barbie thing , so am I. (<i>cut to later in the day</i>) ROSS: Give daddy the Barbie ! Ben, give, give me the Barbie . Okay, how 'bout, don't you want to play with the monster truck? (<i>makes a monster truck sound</i>) No. Okay, oh, oh, how about a Dino Soldier ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sapete cosa vi dico? Se tu sei d'accordo che giochi con le bambole , allora lo sono anch'io. ROSS: Dammi subito quella bambola , non fare storie e molla quella bambola . Senti adesso che ne diresti di giocare con questa macchinona. Va bene, aspetta, allora forse preferisci un Dino Transformer ?	ROSS: You know what? If you're okay with the doll games , so am I. ROSS: Give me that doll immediately, don't fuss and give up that doll . Listen, now what would you say about playing with this big car? All right, wait, maybe then you prefer a Dino Transformer ?

ORIGINAL FILM DIALOGUE 13.49-13.53	
ROSS: I'm G.I. Joe ! Drop the Barbie , drop the Barbie .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sono Big Jim ! Molla la bambola , molla la bambola .	ROSS: I'm Big Jim ! Drop the doll , drop the doll .

ORIGINAL FILM DIALOGUE 19.57-20.18	
CAROL: G. I. Joe. G. I. Joe? ROSS: Hey, I don't know what to tell you guys that's the doll he chose. SUSAN: What'd you do, dip it in sugar? ROSS: Look, G. I. Joe 's in, Barbie 's out. And if you guys can't deal with it, that's your 'too bad.' MONICA: What are you being such a weenie for? So he has a Barbie , big deal. You used to dress up like a woman.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Big Jim! Ma come è successo? ROSS: Che cosa volete che vi dica, ragazze: è stato lui a sceglierlo. SUSAN: Come? L'hai ricoperto di zucchero? ROSS: Sentite, Big Jim ha vinto e Barbie ha perso e se la cosa vi crea dei problemi, allora sono solo fatti vostri. MONICA: Perché la fai tanto lunga, Ross? Non è poi una tragedia . Tu ti travestivi da donna.	CAROL: Big Jim! But how did that happen?! ROSS: What do you want me to say, girls: he was the one who chose. SUSAN: How? Did you dip it in sugar? ROSS: Listen, Big Jim won and Barbie lost. And if this thing creates you some problems, then it's only your business. MONICA: Why do you go on an on about it, Ross? It's not that tragedy . You used to dress up like a woman.

Summary
Season 3 Episode 4

Strategies

3 **Loan**
5 **Hypernym**
1 **Calque**
3 **Substitution**
3 **Elimination**

Nature of cultural references

INTERCULTURAL

Dino Soldier

G.I. Joe (4)

Barbie (9)

Amazing Discoveries

Total references 15

FRIENDS
The One With Frank Jr.
La cassetta della posta (The mailbox)

Season 3 Episode 5

3/33

ORIGINAL FILM DIALOGUE 00.42-00.46	
JOEY: These are my old work pants, Sergio Valente's .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ah, sì, la mia tenuta da lavoro, Sergio Valentucci .	JOEY: Ah yes, my work uniform, Sergio Valentucci .

3/34

ORIGINAL FILM DIALOGUE 02.24-02.26	
CHANDLER: Does anyone else think David Copperfield is cute?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Qualcun altro pensa che David Copperfield è carino?	CHANDLER: Does anyone else think David Copperfield is cute?

3/35

ORIGINAL FILM DIALOGUE 03.00-03.46	
CHANDLER: Ah, Kim Basinger, Cindy Crawford, Halle Berry, Yasmine Bleeth , and ah, Jessica Rabbit . RACHEL: Now, do you realize that she's a cartoon, and way out of your league? (...) JOEY: Rach, how about you? RACHEL: Oh, I don't know, I guess, Chris O'Donnell, John F. Kennedy, Jr., Daniel Day Lewis, Sting , and Parker Stevenson . ROSS: Spiderman ? RACHEL: Hardy Boy . CHANDLER: Peter Parker .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ehm, Kim Basinger, Cindy Crawford, Sharon Stone, Naomi Campbell , e poi Jessica Rabbit . RACHEL: Chandler, ma ti rendi conto che è un cartone alto il doppio di te? (...) Oh, non so, penso, Christopher Lambert, John F. Kennedy, Jr., Daniel Day Lewis, Sting , and Parker Stevenson . ROSS: L'Uomo Ragno ? RACHEL: Hardy Boy . CHANDLER: Peter Parker .	CHANDLER: Ah, Kim Basinger, Cindy Crawford, Sharon Stone, Naomi Campbell , and then Jessica Rabbit . RACHEL: Chandler, do you realize that she's a cartoon twice your size? (...) Oh, I don't know, I guess, Christopher Lambert, John F. Kennedy, Jr., Daniel Day Lewis, Sting , and Parker Stevenson . ROSS: Spiderman ? RACHEL: Hardy Boy . CHANDLER: Peter Parker .

ORIGINAL FILM DIALOGUE 03.35-04.43	
FRANK: Yeah, I was thinking that maybe we could go down to Time Square and pick up some ninja stars. And, oh, um, my friend Larry, he wants me to take a picture of a hooker.	
ITALIAN ADAPTATION	BACK-TRANSLATION
FRANK: Beh, pensavo che forse potremmo andare a Time Square e conoscere qualche stella dei ninja . Ah, e il mio amico Larry vuole una foto di una squillo.	FRANK: Well, I was thinking that maybe we could go to Time Square and meet some ninja stars. Ah, and my friend Larry wants a picture of a hooker.

ORIGINAL FILM DIALOGUE 07.42-07.44	
PHOEBE: That's the same month as Halloween .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: E' lo stesso mese di Halloween .	PHOEBE: That's the same month as Halloween .

ORIGINAL FILM DIALOGUE 08.11-08.49	
ROSS: Okay, Elizabeth Hurley CHANDLER: Oooh-hoo, very attractive, forgiving. ROSS: Susan Sarandon . CHANDLER: Eh, y'know what, she's too political, she probably wouldn't let you do it, unless you donated four cans of food first. ROSS: And!! Isabella Rossellini . CHANDLER: Ooh-hoo. Very hot, very sexy. But ah, y'know she's too international, y'know she's never gonna be around. RACHEL: So? CHANDLER: So, you gotta play the odds, pick somebody who's gonna be in the country like all the time. RACHEL: Yeah, 'cause that's why you won't get Isabella Rossellini , geography.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Allora, Elisabeth Hurley . CHANDLER: Uuuh, che splendore. Perdonabile. ROSS: Beh. Poi Susan Sarandon . CHANDLER: E' troppo politica. Ho idea che prima di eeee... dovresti ordinare quattro bidoni di cibo. ROSS: ...e Isabella Rossellini . CHANDLER: Oh, molto calda, molto sexy. Ma... è troppo internazionale, non sarà facile averla a tiro. RACHEL: Allora? CHANDLER: Allora devi scegliere una bellezza che sia a portata di mano in ogni momento. RACHEL: Già. Ecco perché non avrai Isabella Rossellini : geografia.	ROSS: Then, Elizabeth Hurley . CHANDLER: Oooh, how wonderful. Forgivable. ROSS: Well, then Susan Sarandon . CHANDLER: She's too political. My idea is that before eeehhh... you should order four cans of food. ROSS: And!! Isabella Rossellini . CHANDLER: Oh. Very hot, very sexy. But... she's too international, it won't be easy to have her around. RACHEL: So? CHANDLER: So, you have to pick a beauty who is around every moment. RACHEL: Yeah. That's why you won't get Isabella Rossellini : geography.

ORIGINAL FILM DIALOGUE 13.48 – 14.00	
RACHEL: (...) Uma Thurman, Winona Ryder, Elizabeth Hurley, Michelle Pfeiffer, and Dorothy Hamill? ROSS: Hey, it's my list. RACHEL: Okay honey, you do realize she only spins like that on ice.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: (...) Uma Thurman, Winona Ryder, Elizabeth Hurley, Michelle Pfiffer, e Angela Lansbury? ROSS: Ehi, è la mia lista. RACHEL: Certo caro, potresti anche esporla nel tuo museo.	RACHEL: (...) Uma Thurman, Winona Ryder, Elizabeth Hurely, Michelle Pfeieffer, and Angela Lansbury? ROSS: Hey, it's my list. RACHEL: Sure honey, you could even show it in your museum.

ORIGINAL FILM DIALOGUE 18.11-18.13	
ROSS: Isabella Rosselini. (<i>points to her</i>)	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Isabella Rossellini.	ROSS: Isabella Rosselini.

ORIGINAL FILM DIALOGUE 18.53-19.11	
RACHEL: Honey, he's about to go hit on Isabella Rosselini. I'm just sorry we don't get popcorn. ROSS: (<i>to Isabella</i>) Hi! Hi, I'm Ross, you don't know me, but I'm a big, big fan of yours. I mean, Blue Velvet , woo-oo hoo!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Tesoro, se lo sogna di rimorchiare Isabella Rossellini. Peccato che non abbiamo i popcorn. ROSS: Salve. Salve, io sono Ross. Tu non mi conosci, ma io sono... sono un tuo grande grande ammiratore. Io adoro Velluto Blu , uuuh!	RACHEL: Honey, he can dream of picking up Isabella Rosselini. Pity we don't have popcorn. ROSS: Hi! Hi, I'm Ross, you don't know me, but I'm... I'm a big, big admirer of yours. I adore, Blue Velvet , woo-oo hoo!

ORIGINAL FILM DIALOGUE 20.11-20.26	
ROSS: Yeah, um, okay see, you were, you were on the list but my friend, Chandler brought up the very good point that you are international, so I bumped you for Wynona Rider , local.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: sì... E va bene, vedi, tu eri... tu eri nella mia lista, ma poi il mio amico Chandler... mi ha fatto notare un fatto molto giusto: che tu sei internazionale, e così ti ho rimpiazzata con Wynona Ryder , locale.	ROSS: Yes... all right, you see, you were, you were in my list but then my friend, Chandler brought up a very good point: that you are international, so I replaced you with Wynona Rider , local.

Summary

Season 3 Episode 5

Strategies

24 **Loan**
2 **Official tr.**
4 **Substitution**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE

Dorothy Hamill
Sergio Valente's
Time Square

INTERCULTURAL

Kim Basinger
Cindy Crawford
Halle Berry
Chris O'Donnell
John F. Kennedy, Jr.
Daniel Day Lewis
Sting
Uma Thurman
Wynona Ryder (2)
Elizabeth Hurley
Michelle Pfeiffer
Susan Sarandon
Halloween
Yasmine Bleeth
Parker Stevenson
David Copperfield

TARGET CULTURE

Isabella Rossellini (4)

OVERT ALLUSION

Jessica Rabbit
Spider Man
Hardy boy
Ninja
Blue Velvet

Total references 29

FRIENDS
The One With The Flashback
Tre anni prima (Three years before)

Season 3 Episode 6

3/43

ORIGINAL FILM DIALOGUE 06.16-06.30	
RACHEL: <i>(to waitress)</i> Oh, um, no, no, no, no excuse me, hello. Hi. My friend ordered an onion, not an olive, and uh I ordered a rum and Diet Coke, which I don't think this is.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: No, no, no, no, no, mi scusi, senta, salve. La mia amica ha chiesto una cipollina, non un'oliva, e io ho ordinato un rum e Diet Coke che non penso sia questo.	RACHEL: No, no, no, no, no excuse me, listen, hello. My friend ordered an onion, not an olive, and I ordered a rum and Diet Coke , which I don't think this is.

3/44

ORIGINAL FILM DIALOGUE 8.09 – 8.12	
MONICA: <i>(of an engagement ring)</i> Oh my God, you can't even see where the Titanic hit it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Accidenti, ma è un iceberg .	MONICA: Damn, it's an iceberg .

3/45

ORIGINAL FILM DIALOGUE 14.50 – 15.09	
CHANDLER: So ah, whatcha watching? JOEY: Baywatch . CHANDLER: What's it about? JOEY: Lifeguards. CHANDLER: Well, it sounds kinda stupid... <i>(looks at the TV)</i> Who's she? JOEY: Nicole Eggert . You'll like her.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Allora, cosa guardi? JOEY: Baywatch . CHANDLER: Di che parla? JOEY: Oh, bagnine. CHANDLER: Beh, sarà una cavolata. Lei chi è? JOEY: Nicole Eggert . Mi piace molto.	CHANDLER: So, what are you watching? JOEY: Baywatch . CHANDLER: What's it about? JOEY: Oh, lifeguards. CHANDLER: Well, it must be something stupid... Who's she? JOEY: Nicole Eggert . I like her very much.

+ 1 Florida

Summary

Season 3 Episode 6

Strategies

4 Loan
1 Elimination

Nature of cultural references

SOURCE CULTURE
Nicole Eggert
Florida

INTERCULTURAL
Titanic
Diet Coke

OVERT ALLUSION
Baywatch

Total references 5

FRIENDS
The One With the Race Car Bed
Un letto nuovo per monica (A new bed for Monica)

Season 3 Episode 7

3/46

ORIGINAL FILM DIALOGUE 00.10 – 00.17	
RACHEL: I love how he cares so much about stuff. If I squint I can pretend he's Alan Alda .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Mi piace che abbia tanto amore per le cose. Se tenessi gli occhi chiusi, potrei fare finta che è Antonio Banderas .	RACHEL: I like it that he has so much love for things. If I closed my eyes, I could pretend he's Antonio Banderas .

3/47

ORIGINAL FILM DIALOGUE 01.53-01.59	
ROSS: Hey. When you guys were kids and you played <i>Happy Days</i> , who were you? I was always Richie .	
MONICA: I was always Joanie .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ehi, quando eravate piccoli e giocavate a <i>Happy Days</i> , chi facevate? Io facevo Richie .	ROSS: Hey. When you were kids and you played <i>Happy Days</i> , who were you? I was Richie .
MONICA: Io ero sempre Jodi .	MONICA: I was always Jodie .

3/48

ORIGINAL FILM DIALOGUE 03.11-03.19	
ROSS: Oh shoot, tomorrow's not so good, I'm supposed to um, fall off the Empire State building and land on a bicycle with no seat. Sorry.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Oh, che rabbia, domani non va bene, io dovrei buttarmi dall' Empire State Building e atterrare su una bici senza sellino. Perciò...	ROSS: Oh, how maddening, tomorrow is not good for me, I should throw myself off the Empire State Building and land on a bicycle with no seat. So...

ORIGINAL FILM DIALOGUE 05.38-05.43	
JOEY: Good evening. I'm Mr. Tribbiani. And I will be teaching acting for soap operas. Now um, on my first day as Dr. Drake Remoray on <i>Days of Our Lives</i> I learned that one of the most important things in soap opera acting is reacting, this does not mean acting again, it means, you don't have a line, but someone else just did.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Buonasera. Ecco, quello è il mio nome. E vi insegnerò la recitazione per le soap opera. Allora il primo giorno che ho fatto il dr. Drake Remoray in <i>Giorni delle nostre vite</i> , ho imparato che una delle cose più importanti nel fare le soap opera è rifare. Non vuol dire ripetere la scena; significa che non avete inventato, ma che avete preso da qualcuno.	JOEY: Good evening. So, that is my name- And I will be teaching acting for soap operas. Now, the first day I did Dr. Drake Remoray on <i>Days of Our Lives</i> I learned that one of the most important things in doing soap operas is redoing. This does not mean repeating the scene, it means that you haven't invented, but that you've taken from someone.

ORIGINAL FILM DIALOGUE 06.46-06.58	
JOEY: Oh, and guess what, I got an audition for <i>All My Children</i> . PHOEBE: Oh, yay! JOEY: Yeah, it's this great part, this boxer named Nick . And I'm so, so right for it, y'know, he's just like me. Except he's a boxer, and has an evil twin.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: E indovina? Ho un provino per <i>Tutti i miei figli</i> . PHOEBE: Davvero? JOEY: Sì. Gran bella parte: un pugile di nome Nick e io sono assolutamente perfetto. Lui è proprio come me, a parte che è un pugile e che ha un gemello cattivo.	JOEY: And guess? I have an audition for <i>All My Children</i> . PHOEBE: Really? JOEY: Yes. Really great part: a boxer named Nick and I'm absolutely perfect. He's just like me. Except he's a boxer, and has an evil twin.

ORIGINAL FILM DIALOGUE 07.38-07.50	
PHOEBE: Oh, hey, hey Nick the boxer let's see what you got. All right ya, put 'em up. Come on. <i>(they start shadow boxing)</i> JOEY: Hey, you're ah, pretty good at this. PHOEBE: Yeah, well I had to learn, I was staying at the Y and some of the young men weren't acting Christian enough.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Oh, ehi, Nick il pugile, mostrami che sai fare. Bene, alza i pugni, forza. JOEY: Sei abbastanza brava, eh? PHOEBE: Già, ho dovuto imparare. Abitavo in un <i>quartierino</i> . Alcuni ragazzi non erano proprio <i>gentiluomini</i> .	PHOEBE: Oh, hey, Nick the boxer, show me what you can do. Good, put up your fists. Come on. JOEY: You're pretty good, eh? PHOEBE: Yeah, I had to learn, I lived in some little neighbourhood . Some of the young men weren't really some gentlemen .

ORIGINAL FILM DIALOGUE 12.59-13.03	
STUDENT: Oh it's great, it's a role on <i>All My Children</i> , Nick the boxer.	
ITALIAN ADAPTATION	BACK-TRANSLATION
STUDENTE: Oh, è divina. Conosce <i>Tutti i miei figli</i> ? Nick il pugile.	STUDENT: Oh, it's divine. Do you know <i>All My Sons</i> ? Nick the boxer.

+ 1 England, 1 Ixtapa

Summary

Season 3 Episode 7

Strategies

- 7 Loan
- 2 Official tr.
- 3 Calque
- 1 Substitution
- 2 Elimination

Nature of cultural references

SOURCE CULTURE

Y

Empire State Building

INTERCULTURAL

Alan Alda

Christian

THIRD CULTURE

Ixtapa

England

OVERT ALLUSION

Happy Days

Richie

Joanie

The Days of Our Lives

All My Children (2)

Nick (3)

Total references 15

FRIENDS
The One With The Giant Poking Device
La maledizione del dentista (The dentist's curse)

Season 3 Episode 8

3/53

ORIGINAL FILM DIALOGUE 00.01-00.07	
RACHEL: Here you go Pheeb. Who else wants one of my special homemade brownies ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ecco qua, Phoebe. Chi vuole uno dei miei speciali biscotti fatti in casa?	RACHEL: Here you go Pheeb. Who wants one of my special homemade biscuits ?

3/54

ORIGINAL FILM DIALOGUE 3.04 – 3.10	
JOEY: (<i>looking out the window</i>) Ewww! Ugly Naked Guy is using his new hammock. It's like a Play-Doo Fat Factory .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ugh! Il nostro uomo nudo inaugura la sua nuova amaca. Sembra un arrosto al latte .	JOEY: Ugh! Our naked man is inaugurating his new hammock. He looks like a milk roast beef .

3/55

ORIGINAL FILM DIALOGUE 05.57-05.59	
RACHEL: Oh, oh, oh, I'll get 'Rainy Day Bear'!!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh, aspetta, vado a prendere l' orsacchiotto .	RACHEL: Oh, wait, I'm going to get the teddy bear .

3/56

ORIGINAL FILM DIALOGUE 6.44 – 6.47	
CHANDLER: That's a good idea, 'Dear Janice have a Hubba-Bubba birthday'.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E' un'ottima idea: "Tieni, Janice, facci un bel palloncino ".	CHANDLER: That's a very good idea, 'Here Janice make a beautiful little balloon '.

ORIGINAL FILM DIALOGUE 17.48-18.25	
<p>JANICE: But, before I can say ‘good-bye’, there’s something I really need you to know, Chandler. The way I feel about you, it’s like, I finally understand what Lionel Richie’s been singing about. Y’know, I mean what we have, it’s like movie love, you’re my soulmate, and I can’t believe we’re not going to be spending the rest of our lives together.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JANICE: In ogni caso, prima di riuscire a dirti addio, c’è una cosa che devi assolutamente sapere, cioè quello che io sento per te. E’ come se finalmente avessi capito che cosa intende Lionel Richie nelle sue canzoni. Vedi l’amore che c’è fra noi è come quello che si vede al cinema. Tu sei il mio uomo ideale e ora non posso pensare che non passerò tutta la vita con te.</p>	<p>JANICE: In any case, before I can say ‘good-bye’, there’s something you should absolutely know, that is the way I feel about you, it’s like, I finally understood what Lionel Richie means with his songs. You see, the love we share is what we see at the cinema. You are my ideal man and now I can’t think that I won’t spend all my life with you.</p>

Summary
Season 3 Episode 8

Strategies

- 1 **Loan**
- 2 **Calque**
- 2 **Hypernym**
- 2 **Elimination**

Nature of cultural references

INTERCULTURAL

Play-Doo
Lionel Ritchie
Rainy Day bear
Hubba-Bubb
Brownie

COVERT ALLUSION

The Way I Feel
Just Can't Say Goodbye

Total references 7

FRIENDS
The One With The Football
La coppa Geller (The Geller cup)

Season 3 Episode 9

3/58

ORIGINAL FILM DIALOGUE 00.06 – 00.16	
PHOEBE: Hey, it's your Thanksgiving too , y'know, instead of watching football, you could help. (...) MONICA: Okay, Rachel, you wanna put the marshmallows in concentric circles.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ehi, visto che mangiate anche voi , invece di guardare la partita potreste aiutarci. (...) MONICA: Rache, è a te che piacciono le castagne in cerchi concentrici?	PHOEBE: Hey, as you are eating too , instead of watching the match, you could help. (...) MONICA: Rache, is it you who likes chestnuts in concentric circles?

3/59

ORIGINAL FILM DIALOGUE 02.26- 02.35	
MONICA: Well, every, every Thanksgiving um, we used to have a touch football game called the 'Geller Bowl.'	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Vedete, ogni anno per la festa del Ringraziamento , noi a casa organizzavamo il famoso "Trofeo Geller".	MONICA: You see, every year for the Thanksgiving festivity, we used to organise at home the famous 'Geller Trophy'.

3/60

ORIGINAL FILM DIALOGUE 04.23 – 04.25	
JOEY: All right, we have to pick captains. CHANDLER: And then Tennille .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: E adesso dobbiamo scegliere i capitani. CHANDLER: Non sono di carriera ?	JOEY: And now we have to pick captains. CHANDLER: Aren't they professional ones ?

3/61

ORIGINAL FILM DIALOGUE 06.38-06.39	
MONICA AND JOEY: One-Mississippi. Two-Mississippi. Three-Mississippi.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA E JOEY: Sono qui sono qui sono qui sono qui.	MONICA AND JOEY: I'm here I'm here I'm here I'm here.

ORIGINAL FILM DIALOGUE 14.39-15.15	
<p>CHANDLER: No ah, hold on a second Joe, where do Dutch people come from?</p> <p>JOEY: Ah well, the ah, Pennsylvania Dutch, come from Pennsylvania.</p> <p>CHANDLER: And the other ah, Dutch people, they come on from somewhere near the Netherlands, right?</p> <p>JOEY: Nice try. (to Margha) See the Netherlands is this make believe place where Peter Pan and Tinker Bell come from.</p> <p>MARGHA: Oh, my.</p> <p>ROSS: Enough with geography for the insane, okay? Let's play some ball, guys.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Ehi, aspetta un secondo, Joey, da dove vengono gli olandesi?</p> <p>JOEY: Ehm... ecco, vengono dalla Pennsylvania, come tutti gli olandesi.</p> <p>CHANDLER: Senti, e... e se invece venissero dai... dai Paesi Bassi? Hai presente?</p> <p>JOEY: Carina questa. Vedi genio, i Paesi Bassi in realtà li ha inventati l'autore dei Viaggi di Gulliver.</p> <p>MARGHA: Oh, mio Dio.</p> <p>ROSS: Ragazzi, basta con la mitologia, adesso cerchiamo di giocare.</p>	<p>CHANDLER: Hey, wait a minute, Joey, where do the Dutch come from?</p> <p>JOEY: Umm... well, they come from Pennsylvania, like all the Dutch.</p> <p>CHANDLER: Listen, and... and if they came from... from the Netherlands? Remember?</p> <p>JOEY: That's nice. See genius, the Netherlands were actually invented by the author of the Gulliver's Travels.</p> <p>MARGHA: Oh, my.</p> <p>ROSS: Guys, enough with mythology, now let's try to play.</p>

ORIGINAL FILM DIALOGUE 15.18-15.51	
<p>ROSS: Okay, y'know what, let's just cut to the chase here. Okay? Heidi, which of my boys do you like?</p> <p>MARGHA: Which do I like?</p> <p>ROSS: Yeah, y'know for dating, general merriment, taking back to your windmill...</p> <p>MARGHA: Well, if I had to choose right now, which by the way I find really weird, I would have to say, Chandler.</p> <p>CHANDLER: Yes!!</p> <p>JOEY: Wait a minute! Wait a minute! She obviously didn't understand the question.</p> <p>CHANDLER: Well, don't you have Captain Hook explain it to her.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: Sentite, io ora ne ho abbastanza: vediamo di chiudere la gara. Heidi, quale preferisci dei miei ragazzi?</p> <p>MARGHA: Come? Tra questi due?</p> <p>ROSS: Sì, con quale ti piacerebbe uscire, ballare, costruire un mulino a vento...</p> <p>MARGHA: Ma devo scegliere adesso? Certo siete strani voi tre. Comunque sceglierei, credo, Chandler.</p> <p>CHANDLER: Sì!!!</p> <p>JOEY: Ehi, aspetta un minuto, è evidente che non ha capito la domanda.</p> <p>CHANDLER: Allora perché non chiedi a Capitan Uncino di spiegargliela?</p>	<p>ROSS: Listen, now I have enough: let's try to finish the match. Heidi, which of my boys do you prefer?</p> <p>MARGHA: What? Between these two?</p> <p>ROSS: Yeah, who would you like to date, dance with, build a windmill...</p> <p>MARGHA: But do I have to choose now. Sure you're weird, you three. Anyway I would choose, I think, Chandler.</p> <p>CHANDLER: Yes!!</p> <p>JOEY: Hey wait a minute! She obviously didn't understand the question.</p> <p>CHANDLER: Then why don't you ask Captain Hook to explain it to her?</p>

3/64

ORIGINAL FILM DIALOGUE 16.32-16.35	
CHANDLER: ... you have to stay home on Saturday nights watching <i>Ready, Set, Cook!</i>	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: ...tu resti a casa a vedere le nuove puntate di <i>Star Trek</i> .	CHANDLER: ...you stay home to watch the new episodes of <i>Star Trek</i> .

3/65

ORIGINAL FILM DIALOGUE 16.52-16.53	
MONICA: ...you hairy-backed Marrys .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: ... ometti dei miei stivali.	MONICA: ...darn little men .

Summary
Season 3 Episode 9

Strategies

2	Loan
5	Official tr.
4	Substitution
8	Elimination

Nature of cultural references

SOURCE CULTURE

Marshmallows
Tennille
Mississippi (3)
Ready, Set, Cook!
Marrys
Pennsylvania
Pennsylvania Dutch

INTERCULTURAL

Thanksgiving (2)

THIRD CULTURE

The Netherlands (2)
Dutch people (2)

OVERT ALLUSION

Peter Pan
Tinker Bell
Heidi
Captain Hook

Total references 19

FRIENDS
The One Where Rachel Quits
Boyscout per caso (Boyscout by chance)

Season 3 Episode 10

3/66

ORIGINAL FILM DIALOGUE 00.04-00.10	
CHANDLER: Well, as old as he is in dog years, do you think Snoopy should still be allowed to fly this thing?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Anche considerando l'età media di un cane, credi che Snoopy possa continuare a volare su questo coso?	CHANDLER: Even considering the average age of a dog, do you think that Snoopy can continue to fly on that thing?

3/67

ORIGINAL FILM DIALOGUE 01.29-01.35	
SARAH: So that's two boxes of the Holiday Macaroons . On behalf of the Brown Birds of America , I salute you.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SARAH: Ecco, sono due scatole di biscotti scrocchiarelli . A nome di noi fringuellini d'America , la saluto.	SARAH: So that's two boxes of crunchy biscuits . On behalf of us Brown Birds of America , I salute you.

3/68

ORIGINAL FILM DIALOGUE 01.51-01.54	
CHANDLER: I was shrieking... like a Marine .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Sì, è vero: stavo tremando... ma come un marine .	CHANDLER: Yes, it's true: I was shaking... but like a marine .

3/69

ORIGINAL FILM DIALOGUE 02.14-02.29	
CHANDLER: (<i>reading the paper</i>) Says here that a muppet got whacked on Sesame Street last night. (<i>to Ross</i>) Where exactly were you around ten-ish?	
ROSS: Well, I'm gonna go see her. I want to bring her something, what do you think she'll like?	
MONICA: Maybe a Hello Kitty doll , the ability to walk...	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: (<i>leggendo il giornale</i>) Qui c'è scritto che hanno ucciso un Muppet ieri sera all'incirca verso le dieci .	CHANDLER: It says here that a muppet got killed last night around ten-ish .
ROSS: Bè, vado da lei. Voglio portarle qualcosa, che cosa le piacerà?	ROSS: Well, I'm going to her. I want to bring her something, what will she like?
MONICA: Vorrà giocare con una bambola...	MONICA: Maybe she'll want to play with a doll...

ORIGINAL FILM DIALOGUE 04.30-05.00	
<p>SARAH: Well, I kinda wanted to sell the cookies. The girl who sells the most wins a trip to Spacecamp, and gets to sit in a real space shuttle.</p> <p>ROSS: Wow, tou ah, you really like all this stuff, huh?</p> <p>Sarah: Yeah. My Dad says if I spend as much time helping him clean apartments, as I do daydreaming about outer space, he'd be able to afford a trip to the Taj Mahal.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>SARAH: Veramente ci tenevo a vendere i biscotti. Chi vende più biscotti vince un viaggio allo Spacecamp e può sedere in una vera navetta spaziale.</p> <p>ROSS: A te piacciono molto tutte queste cose spaziali, eh?</p> <p>SARAH: Sì. Mio padre dice che se io spendessi aiutandolo a pulire appartamenti il tempo che spendo a sognare lo spazio, lui si potrebbe permettere un viaggio al Taj Mahal.</p>	<p>SARAH: Actually I was keen to sell the biscuits. Those who sell more biscuits win a trip to the Spacecamp and can sit in a real space shuttle.</p> <p>ROSS: You really like all these space things, eh?</p> <p>SARAH: Yes. My father says if I spent as much time helping him clean apartments as I spend dreaming of space, he would be able to afford a trip to Taj Mahal.</p>

ORIGINAL FILM DIALOGUE 06.11-06.24	
<p>ROSS: Hi, I'm selling Brown Bird cookies.</p> <p>WOMAN: You're no Brown Bird, I can see you through my peephole.</p> <p>Ross: No, hi, I'm, I'm an honorary Brown Bird (<i>does the Brown Bird salute.</i>)</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: Salve, vendo i biscotti dei Fringuellini d'America.</p> <p>DONNA: Tu non sei affatto un Fringuello. Ti vedo benissimo attraverso lo spioncino.</p> <p>ROSS: No, salve, effettivamente sono un Fringuello onorario.</p>	<p>ROSS: Hi, I'm selling Brown Bird cookies.</p> <p>WOMAN: You're no Brown Bird, I can see you very well through my peephole.</p> <p>ROSS: No, hi, actually I'm an honorary Brown Bird.</p>

ORIGINAL FILM DIALOGUE 08.06-09.06	
<p>ROSS: ...and these come in the shapes of your favourite Christmas characters, Santa, Rudolph, and Baby Jesus.</p> <p>JOEY: All right, I'll take a box of the cream filled Jesus's.</p> <p>ROSS: Wait a minute, one box! Come on, I'm trying to send a little girl to Spacecamp, I'm putting you down for five boxes. Chandler, what about you?</p> <p>CHANDLER: Ahh, do you have any coconut flavoured deities?</p> <p>ROSS: No, but ah, there's coconut in the Hanukkah Menoreoes. I tell you what, I'll put you down for eight boxes, one for each night.</p> <p>(Chandler mouths 'Okay.')</p> <p>ROSS: Mon?</p> <p>MONICA: All right, I'll take one box of the mint treasures, just one, and that's it. I-I started gaining weight after I joined the Brown Birds. (to Ross) Remember, how Dad bought all my boxes and I ate them all?</p> <p>ROSS: Ah, no Mon, Dad had to buy everyone of your boxes because you ate them all. But ah, y'know I'm sure that's not gonna happen this time, why don't I put you down for three of the mint treasures and just a couple of the Rudolph's.</p>	

ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: ...e questi hanno l'aspetto dei vostri personaggi natalizi preferiti: Santa Claus , la renna e il Bambino Gesù . JOEY: D'accordo. Una scatola di Gesù farciti alla vaniglia. ROSS: Aspetta un minuto! Solamente una? Dai, sto cercando di mandare una povera bambina allo Spacecamp . Ti prenoto cinque scatole. Chandler, tu che vuoi? CHANDLER: Ehm... vediamo, hai qualche divinità al cocco? ROSS: No, ma ci sono le candele al cocco della settimana dell'Avvento . Facciamo una cosa: ti prendo sette scatole, una per ogni sera. Monica? MONICA: Allora, prendo una scatola di tesori alla menta. Una e non di più: ho cominciato ad ingrassare da che sono membro dei Fringuelli . Ricordi? Papà ha comprato tutte le mie scatole e io le ho mangiate tutte. ROSS: No, Monica. Papà ha dovuto comprare tutte le tue scatole perché tu le avevi mangiate tutte. Ma sono certissimo che questa volta non succederà più. Perché non ordini solo tre scatole di tesori alla menta e magari giusto un paio di renne ?	ROSS: ...and these have the look of your favourite Christmas characters: Santa , Rudolph , and Baby Jesus . JOEY: All right. A box of the cream filled Jesus's. ROSS: Wait a minute, one box! Come on, I'm trying to send a poor little girl to Spacecamp , I'm putting you down for five boxes. Chandler, what do you want? CHANDLER: Umm, let's see, do you have any coconut flavoured deities? ROSS: No, but ah, there's coconut candles of the Advent week . Let's do one thing: I'll take seven boxes for you, one for each night. Monica? MONICA: So, I'll take one box of the mint treasures, just one, and that's it. I started gaining weight after I joined the Brown Birds . Remember? Dad bought all my boxes and I ate them all. ROSS: No Monica, Dad had to buy everyone of your boxes because you ate them all. But I'm sure that's not going to happen this time, why don't you order only three of the mint treasures and maybe just a couple of reindeers ?

3/73

ORIGINAL FILM DIALOGUE 12.28-12.54	
ROSS: Okay, the other night I was leaving the museum just as Laser Floyd was letting out of the planetarium, without even trying I sold 50 boxes! That's when it occurred to me, the key to my success, 'the munchies.' So I ah, started hitting the NYU dorms around midnight. I am selling cookies by the case. They call me: 'Cookie Dude!'	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ok, l'altro giorno stavo uscendo dal museo, esattamente mentre un gruppo di ragazzi stava uscendo dal planetario. Senza neanche provarci ho venduto ben cinquanta scatole! E' stato lì che mi è venuta l'idea, cioè il segreto del mio successo: gli spuntini. Così ho cominciato ad andare ai dormitori dell' università verso la mezzanotte. Lì vendo i biscotti a scatoloni interi e mi chiamano "Corriere dei Biscotti".	ROSS: Okay, the other day I was leaving the museum just as a group of young people was coming out of the planetarium, without even trying I sold as many as 50 boxes! That's when I had the idea, that is the key to my success: the snacks. So I started to go to the University dorms around midnight. I am selling cookies by the case and they call me: 'Cookie Courier'.

3/74

ORIGINAL FILM DIALOGUE 17.00-17.04	
ROSS: Sister Brown Bird . <i>(to Elizabeth)</i> Good going. <i>(does the salute)</i>	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Voglio dire "fringuellino" . Congratulazioni!	ROSS: I mean 'brown bird'. Congratulations!

3/75

ORIGINAL FILM DIALOGUE 17.43-17.57	
CHANDLER: Tell us what happened, Brown Bird Ross. ROSS: Well, I lost. Some little girl loaned her uniform to her nineteen year old sister, who went down to the U.S.S. Nimitz , and sold over 2,000 boxes.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Allora, dicci com'è andata, Fringuellino . ROSS: Una bambina ha prestato la sua uniforme alla sorella di diciannove anni, che si è imbarcata su una portaerei e ha venduto più di duemila scatole di biscotti.	CHANDLER: So, tell us how it went, Brown Bird . ROSS: A little girl loaned her uniform to her nineteen year old sister, who embarked on an aircraft carrier , and sold over 2,000 boxes of biscuits.

3/76

ORIGINAL FILM DIALOGUE 18.49-18.53	
CHANDLER: Well seeing that drunk Santa wet himself, really perked up my Christmas .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Vedere un Babbo Natale ubriaco che si fa la pipì addosso mi ha rallegrato il Natale .	CHANDLER: Seeing a drunk Santa Claus wet himself cheered up my Christmas .

+ 1 Atlantic City, 1 India

Summary
Season 3 Episode 10

Strategies

8	Loan
5	Official tr.
7	Calque
5	Hypernym
1	Explicitation
1	Substitution
2	Elimination

Nature of cultural references

SOURCE CULTURE

Holiday Macaroons
Brown Birds (7)
U.S.S. Nimitz
Rudolph (2)
Holiday macaroons
NYU
Spacecamp (2)
Marine
Atlantic City

INTERCULTURAL

Hello Kitty
Christmas (2)
Santa (2)
Baby Jesus

THIRD CULTURE

Hanukkah Menorahs
Taj Mahal
Laser Floyd
India

OVERT ALLUSION

Muppet
Sesame Street
Snoopy

Total references 30

FRIENDS

The One Where Chandler Can't Remember Which Sister L'inquilino del piano di sopra (The tenant upstairs)

Season 3 Episode 11

3/77

ORIGINAL FILM DIALOGUE 02.35-02.44	
CHANDLER: I just saw Janice. ALL: Oh. CHANDLER: Yeah, she was at Rockfeller Center skating with her husband, she looked so happy. I almost feel bad for whipping that kid's pretzel at them. CHANDLER: I almost feel bad for whipping that kid's pretzel at them.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ho appena visto Janice. TUTTI: Oh. CHANDLER: Era al Rockfeller Center a pattinare con il marito. Era così felice. Bè mi è quasi dispiaciuto di averli fatti cadere .	CHANDLER: I just saw Janice. ALL: Oh. CHANDLER: She was at Rockfeller Center skating with her husband, she looked so happy. Well, I almost felt sorry for making them fall down .

3/78

ORIGINAL FILM DIALOGUE 05.29-05.33	
GUY: I ah, I work at Bloomingdale's and I might know of a job possibility if you're, if you're interested?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAGAZZO: Ecco, io lavoro da Bloomingdale e so che stanno cercando del personale. Le interessa?	GUY: Well, I work at Bloomingdale's and I know they're looking for staff. Are you interested?

3/79

ORIGINAL FILM DIALOGUE 6.00-6.02	
MONICA: Joey, where are the Jello shots ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Joey, dove sono le gelatine al kiwi ?	MONICA: Joey, where are the kiwi jellies .

ORIGINAL FILM DIALOGUE 06.31- 06.44	
RACHEL: Hi! So I'm out having lunch at Monica's and this guy starts talking to me, and it turns out he works for a buyer at Bloomingdale's and there happens to be an opening in his department.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ciao! Allora, ero andata a pranzo da Monica, quando un tizio attacca bottone e viene fuori che lavora da Bloomingdale e si dà il caso che stiano assumendo nuovo personale nel suo reparto.	RACHEL: Hi! So I was out having lunch at Monica's when a guy starts talking to me, and it turns out he works at Bloomingdale's and they are taking on new staff in his department.

ORIGINAL FILM DIALOGUE 13.12-13.22	
JOEY: Now look, listen, listen, you got to be cool, 'cause my Grandma doesn't know about you two yet, and you do not want to tick her off. She was like the sixth person to spit on Mussolini's hanging body. Yeah.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Chandler, aspetta un secondo, sta' a sentire: devi mantenere un certo contegno perché mia nonna non sa ancora di voi due e non è il caso di farglielo sapere così perché potrebbe ricorrere al suo vecchio fucile a pallettoni.	JOEY: Chandler, wait a second, listen, you must keep up a certain appearance, because my Grandma doesn't know about you two yet, and you'd better not let her know this way because she could grab her old gun loaded with large shots.

Summary
Season 3 Episode 11

Strategies

- 3** **Loan**
- 1** **Hypernym**
- 2** **Elimination**

Nature of cultural references

SOURCE CULTURE

Jello shots
Rockfeller Center
Bloomingdale's (2)

THIRD CULTURE

Pretzel

TARGET CULTURE

Mussolini

Total references 6

FRIENDS
The One With All The Jealousy
Primo giorno di lavoro (First day of work)

Season 3 Episode 12

3/82

ORIGINAL FILM DIALOGUE 2.50-03.33	
JOEY: (<i>hanging up the phone</i>) Yes! Guess who's in an audition for a Broadway musical? CHANDLER: I want to say you but, that seems like such an easy answer. JOEY: It is me! It's a musical version of <i>Tale of Two Cities</i> . So I think I'm gonna sing <i>New York, New York</i> , and ah, oh <i>I left My Heart in San Francisco</i> . ROSS: Ah Joey, I don't think you get to pick the cities. JOEY: What? ROSS: Mr. Dickens gets to pick 'em. JOEY: Who? CHANDLER: I'll get you the Cliff Notes . JOEY: The what? CHANDLER: The abridgment. JOEY: Oh, okay. The what?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Evviva! Indovinate chi farà un provino per un musical ? CHANDLER: Vorrei dire tu, ma mi sembra una risposta così scontata... JOEY: Sono io! E' la versione musicale del Racconto delle due città . Quindi credo che canterò <i>New York, New York</i> , e poi, oh, <i>I left My Heart in San Francisco</i> . ROSS: Sai, io non credo che spetti a te scegliere le due città. JOEY: Cosa? ROSS: Sì, è il signor Dickens che le ha già scelte. JOEY: Chi? CHANDLER: Ti prendo la riduzione . JOEY: Che cosa? CHANDLER: Il compendio. JOEY: Ah, ma certo. Il cosa?	JOEY: Hooray! Guess who will do an audition for a musical ? CHANDLER: I would like to say you but, that seems like such an easy answer. JOEY: It is me! It's the musical version of <i>Tale of Two Cities</i> . So I think I'm going to sing <i>New York, New York</i> , and then, oh <i>I left My Heart in San Francisco</i> . ROSS: You know, I don't think you get to pick the two cities. JOEY: What? ROSS: Yes, it's Mr. Dickens who has already pickd them. JOEY: Who? CHANDLER: I'll get you the abridgment . JOEY: What? CHANDLER: The abridgment. JOEY: Ah, of course. The what?

3/83

ORIGINAL FILM DIALOGUE 07.44-07.58	
CHANDLER: ...three years of modern dance with Twila Tharp ! Five years with the American Ballet Theater ?!	
JOEY: Hey, everybody lies on their resume, okay. I wasn't one of the <i>Zoom</i> kids either.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: ... tre anni di danza moderna con Twila Tharp ? Cinque anni all' American Ballet Theater ?	CHANDLER: ...three years of modern dance with Twila Tharp ! Five years with the American Ballet Theater ?!
JOEY: Dai, tutti si migliorano un po' parlando di sé. Io in fondo non ho neanche esagerato .	JOEY: Come on, everybody betters themselves when they talk about themselves. After all I haven't even exaggerated .

3/84

ORIGINAL FILM DIALOGUE 10.25-10.30	
MARK: Do you have the, the Ralph Lauren file?	
RACHEL: Oh, yeah, sure, it's umm... (<i>she picks up this bug and it starts to play the theme from Love Story</i>)	
ITALIAN ADAPTATION	BACK-TRANSLATION
MARK: Senti, ce l'hai tu la pratica di Ralph Lauren ?	MARK: Listen, do you have the Ralph Lauren file?
RACHEL: Ah, sì, certo. Deve essere qui.	RACHEL: Oh, yeah, sure, it must be here.

3/85

ORIGINAL FILM DIALOGUE 13.12-13.15	
WOMAN: Here's the Shelli Siegal stuff from December.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DONNA: Ecco il materiale di Shelli Siegal per dicembre.	WOMAN: Here's the Shelli Siegal material for December.

3/86

ORIGINAL FILM DIALOGUE 15.37-15.57	
MONICA: Y'know, so I don't read as many important books as you do, and I don't write trick poems that seem to be about one thing but are actually about something else. And y'know what, I get excited about stupid stuff, like when my <i>People</i> magazine comes on Saturday, and the new Hold Everything catalog. Y'know but that does not mean that I'm empty, I care about things. I care about my friends and family. You have no right to make that kind of judgment about me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Senti, anche se non ho letto tanti libri importanti e se non scrivo poesie che sembrano voler dire una cosa ma che poi in realtà ne dicono un'altra, e anche se magari mi entusiasmo per cose stupide, come quando arriva la mia rivista preferita il lunedì sera, oppure quando vado al circo a Natale , questo non significa che io sia vuota, io ho dei valori, degli amici, una famiglia, e tu non hai il diritto di emettere certi giudizi su di me.	MONICA: Listen, even if I haven't read as many important books, and I don't write poems that seem to be about one thing but are actually about something else. And even if I get excited about stupid things, like when my <i>People</i> magazine comes on Monday evening, or when I go to the circus at Christmas . That does not mean that I'm empty, I have values, friends, a family and you have no right to make that kind of judgment about me.

Summary
Season 3 Episode 12

Strategies

- 7 **Loan**
- 1 **Calque**
- 2 **Hypernym**
- 1 **Substitution**
- 2 **Elimination**

Nature of cultural references

SOURCE CULTURE

Shelli Siegal

People

Hold Everything

American Ballet Theater

Cliff Notes

Broadway

INTERCULTURAL

Ralph Lauren

Twila Tharp

THIRD CULTURE

Dickens

OVERT ALLUSION

Tale of Two Cities

New York, New York

I Left My Heart in San Francisco

Zoom

NONVERBAL

Love Story

Total references 14

FRIENDS
The One Where Monica and Richard Are Friends
Due amici molto speciali (Two very special friends)

Season 3 Episode 13

3/87

ORIGINAL FILM DIALOGUE 02.02-02.05	
RICHARD: He's gonna go up to the counter with <i>Citizen Kane</i> , <i>Vertigo</i> , and <i>Clockwork Orgy</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICHARD: Andrà alla cassa con Kane il raffinato, Vertigine e l' Orgia Meccanica .	RICHARD: He'll go to the counter with Kane the refined, Vertigo and Clockwork Orgy .

3/88

ORIGINAL FILM DIALOGUE 04.32-04.35	
RACHEL: I got to sit in on the meeting with the reps from Calvin Klein .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Sono dovuta andare a un meeting con i rappresentanti di biancheria .	RACHEL: I had to go to a meeting with the representatives of lingerie .

3/89

ORIGINAL FILM DIALOGUE 04.47-05.40	
RACHEL: (<i>she opens the freezer</i>) Umm, why do you have a copy of <i>The Shining</i> in your freezer? JOEY: Oh, I was reading it last night, and I got scared, so. RACHEL: But ah, you're safe from it if it's in the freezer? JOEY: Well, safer. Y'know, I mean I never start reading <i>The Shining</i> , without making sure we've got plenty of room in the freezer, y'know. RACHEL: How often do you read it? JOEY: Haven't you ever read the same book over and over again? RACHEL: Well, umm, I guess I read <i>Little Women</i> more than once. But I mean that's a classic, what's so great about <i>The Shining</i> ? JOEY: The question should be Rach, what is not so great about <i>The Shining</i> . Okay? And the answer would be: nothing. All right? This is like the scariest book ever. I bet it's way better than that classic of yours. RACHEL: Okay. Ah, well we'll just see about that, okay. I will read <i>The Shining</i> (<i>she tries to take the book away from him but he doesn't want to let it go</i>) and you will read <i>Little Women</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ehm... perché hai una copia di Shining nel freezer? JOEY: Oh, lo stavo leggendo ieri notte ed ero terrorizzato, così... RACHEL: E ti senti al sicuro se è chiuso nel freezer? JOEY: Ecco... più sicuro. Sai non ho mai iniziato a leggere Shining senza assicurarmi di	RACHEL: Umm... why do you have a copy of <i>The Shining</i> in the freezer? JOEY: Oh, I was reading it last night, and I got scared, so... RACHEL: And you feel safe if it's shut in the freezer? JOEY: Well... safer. You know, I have never started reading <i>The Shining</i> , without making

<p>avere spazio per lui nel freezer. RACHEL: Quanto spesso lo leggi ? JOEY: Non hai mai letto lo stesso libro in continuazione? RACHEL: Credo di aver letto <i>Piccole Donne</i> più di una volta, ma è un classico. Che c'è di tanto bello in <i>Shining</i>? JOEY: La domanda dovrebbe essere: che cosa non c'è di tanto bello in <i>Shining</i>? E la risposta sarebbe: niente. Hai capito? Questo è il più terrificante libro del mondo, e posso scommettere che dà una pista al tuo classico. RACHEL: Capito. Beh, ne potremmo riparlare: io leggerò <i>Shining</i> e tu <i>Piccole Donne</i>.</p>	<p>sure I have got room for it in the freezer. RACHEL: How often do you read it? JOEY: Haven't you ever read the same book over and over again? RACHEL: I guess I read <i>Little Women</i> more than once. But it's a classic, what's so great about <i>The Shining</i>? JOEY: The question should be: what is not so great about <i>The Shining</i>? And the answer would be: nothing. All right? This is the scariest book in the world and I can bet it's way better than your classic of yours. RACHEL: Got it. Well we can talk about it again. I will read <i>The Shining</i> and you <i>Little Women</i>.</p>
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3/90

ORIGINAL FILM DIALOGUE 18.59-09.38	
[Scene: Central Perk, Chandler is watching Joey read <i>Little Women</i> .]	
<p>JOEY: These little women. Wow! CHANDLER: You're liking it, huh? JOEY: Oh yeah! Amy just burned Jo's manuscript. I don't see how he could ever forgive her. ROSS: Umm, Jo's a girl, it's short for Josephine. JOEY: But Jo's got a crush on Laurie. (Ross nods his head) Oh. You mean it's like a girl-girl thing? 'Cause that is the one thing missing from <i>The Shining</i>. CHANDLER: No, actually Laurie's a boy.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JOEY: Queste piccole donne. Ma dico: wow! CHANDLER: Ti piace, non è vero? JOEY: Ma certo! Amy ha appena bruciato il manoscritto del libro di Jo. Non capisco come lui potrà mai perdonarla! ROSS: Jo è una ragazza. E' un diminutivo: sta per Josephine. JOEY: Ma Jo ha una cotta per Laurie. Oh, vuoi dire che è un amore donna-donna. Questa è l'unica cosa che non ho trovato in <i>Shining</i>. CHANDLER: Ecco, Laurie è un maschio.</p>	<p>JOEY: These little women. I say: wow! CHANDLER: You're liking it, aren't you? JOEY: Of course! Amy just burned Jo's manuscript. I don't see how he could ever forgive her. ROSS: Jo's a girl, it's a diminutive: it stands for Josephine. JOEY: But Jo's got a crush on Laurie. Oh. You mean it's a woman-woman love? 'This is the one thing I didn't find in <i>The Shining</i>. CHANDLER: Well, Laurie's a male.</p>

ORIGINAL FILM DIALOGUE 13.35-15.06	
<p>JOEY: Hey, Rach, how you doing with <i>The Shining</i>?</p> <p>RACHEL: Oh, Danny just went into room 217.</p> <p>JOEY: Oooh, the next part's the best, when that dead lady in the bathtub...</p> <p>RACHEL: Oh, no, meh-nah-nah-nah, come on you're gonna ruin it!</p> <p>JOEY: All right I'll talk in code. <i>(to Ross and Chandler)</i> Remember when the kid sees those two blanks in the hallway?</p> <p>CHANDLER: Hmmm, that's very cool.</p> <p>JOEY: Oh, all blank, and no blank, make's blank a blank blank. Oh no-no-no, no, the end when Jack almost kills them all with that blank, but then at last second they get away. Aww!</p> <p>RACHEL: Joey! I can't believe you just did that!</p> <p>CHANDLER: I can't believe she cracked your code!</p> <p>RACHEL: All right, okay, Laurie proposes to Jo, and she says no, even though she's still in love with him, and then he ends up marrying Amy.</p> <p>JOEY: Hey! Mine was by accident! All right, the boiler explodes and destroys the hotel, and kills the dad.</p> <p>RACHEL: Eh. Beth dies. <i>(Joey recoils and gasps in horror.)</i></p> <p>JOEY: Beth, Beth dies?</p> <p>RACHEL: Um-hmm.</p> <p>JOEY: Is that true? If I keep reading is Beth gonna die?</p> <p>CHANDLER: No, Beth doesn't die, she doesn't die. Does she Rachel?</p> <p>RACHEL: What?!</p> <p>ROSS: Joey's asking if you've just ruined the first book he's ever loved that didn't star Jack Nicholson?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JOEY: Ehi, Rachel, come va con <i>Shining</i>?</p> <p>RACHEL: Bene. Danny è entrato nella stanza 217.</p> <p>JOEY: Oooh. E adesso arriva il meglio. Quando quella donna morta nella vasca...</p> <p>RACHEL: No, no, no, no, no, no, no. Per favore, mi rovini tutto.</p> <p>JOEY: D'accordo. Parlerò in codice. Vi ricordate quando il bambino vede quei due vuoti nel corridoio?</p> <p>CHANDLER: Sì, è davvero forte.</p> <p>JOEY: Tutto vuoto, e nessun vuoto rendono vuoto un vuoto vuoto. Eh! Ah, no no, la fine, quando Jack quasi li uccide tutti con quel vuoto, ma poi all'ultimo secondo scappano via.</p> <p>RACHEL: Joey, non posso credere a quello che hai appena fatto.</p> <p>CHANDLER: Non ci posso credere: ha decifrato il tuo codice!</p> <p>RACHEL: E va bene, allora, Laurie vuole sposare Jo e lei dice no, anche se è ancora innamorata di lui e allora lui finisce per sposare Amy.</p> <p>JOEY: Ehi, io te l'ho detto per sbaglio. E va</p>	<p>JOEY: Hey, Rachel, how you doing with <i>The Shining</i>?</p> <p>RACHEL: Good. Danny went into room 217.</p> <p>JOEY: Oooh, the next part's the best, when that dead lady in the bathtub...</p> <p>RACHEL: Oh, no, no, no, no, no, no, no. Please, you're ruining everything!</p> <p>JOEY: All right. I'll talk in code. Remember when the kid sees those two blanks in the hallway?</p> <p>CHANDLER: Yes, it's really cool.</p> <p>JOEY: Oh, all blank, and no blank, make's blank a blank blank. Eh! Ah, no, no, the end when Jack almost kills them all with that blank, but then at last second they get away.</p> <p>RACHEL: Joey! I can't believe whay you just did!</p> <p>CHANDLER: I can't believe it: she cracked your code!</p> <p>RACHEL: All right, then, Laurie wants to marry Jo, and she says no, even though she's still in love with him, and then he ends up marrying Amy.</p> <p>JOEY: Hey! I said that by accident! All right,</p>

<p>bene: la caldaia esplode, distrugge completamente l'hotel e uccide il padre. RACHEL: Oh. Beth muore. JOEY: Beth... Beth muore? RACHEL: Sì Sì. JOEY: Dici davvero? Se continuo a leggere Beth morirà? CHANDLER: No, Beth non morirà, non morirà. O muore, Rachel? ROSS: Joey ti chiede se vuoi rovinare il primo libro che riesce ad amare senza che il divo abbia il volto di Jack Nicholson.</p>	<p>the boiler explodes, destroys the hotel completely and kills the dad. RACHEL: Oh. Beth dies. JOEY: Beth, Beth dies? RACHEL: Yes, yes. JOEY: Is that true? If I keep reading is Beth is going to die? CHANDLER: No, Beth will not die, she will not die. Or does she Rachel? ROSS: Joey's asking if you want to ruin the first book he manages to love in which the star doesn't have the face of Jack Nicholson?</p>
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3/92

ORIGINAL FILM DIALOGUE 21.15-21.20	
RACHEL: What? JOEY: Beth is really, really sick.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Che c'è ? JOEY: Beth è molto malata.	RACHEL: What is it? JOEY: Beth is very sick.

Summary

Season 3 Episode 13

Strategies

25	Loan
5	Official tr.
2	Calque
1	Hypernym
1	Elimination

Nature of cultural references

INTERCULTURAL

Calvin Klein

Jack Nicholson

OVERT ALLUSION

Citizen Kane

Vertigo

The Shining (7)

Little Women (2)

Beth (6)

Amy (2)

Jo (4)

Laurie (3)

Jack

Danny

Room 217

COVERT ALLUSION

Clockwork Orgy

Little women

All blank, and no blank, make's blank a blank blank

Total references 34

FRIENDS
The One With Phoebe's Ex-Partner
Leslie, la ex di Phoebe (Leslie, Phoebe's ex)

Season 3 Episode 14

3/93

ORIGINAL FILM DIALOGUE 07.09-07.15	
MONICA: No, it was Ginger . I remember because when he told me I said (<i>singing</i>), “ the movie star ”.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: No, era Ginger . Me lo ricordo perché quando me l’ha detto le ho detto: facciamo Fred & Ginger ?	MONICA: No, it was Ginger. I remember because when he told me I said: let’s do Fred & Ginger .

Summary
Season 3 Episode 14

Strategies

1 Substitution

Nature of cultural references

OVERT ALLUSION
“The movie star”

Total references 1

FRIENDS
The One Where Ross and Rachel Take a Break
Pausa di riflessione (Taking a break)

Season 3 Episode 15

3/94

ORIGINAL FILM DIALOGUE 00.19-00.40	
<p>PHOEBE: I have a date with this diplomat I met while I was giving free massages outside the UN and I don't know where his country is.</p> <p>MONICA: Okay, let's start with the free massages outside the UN.</p> <p>PHOEBE: Oh!! That's my new thing. I figure bodies at peace, make peace.</p> <p>MONICA: Wow! You might just get the first Nobel prize in rubbing.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Esco con un diplomatico. L'ho conosciuto mentre facevo i massaggi all'ONU, e non so dove sia il suo paese.</p> <p>MONICA: Partiamo dai tuoi massaggi all'ONU.</p> <p>PHOEBE: Ecco la novità: i corpi in pace fanno la pace.</p> <p>MONICA: Però! Potresti ricevere il premio Nobel per la pace.</p>	<p>PHOEBE: I'm going out with a diplomat. I met him while I was giving massages outside at the UN and I don't know where his country is.</p> <p>MONICA: Let's start with your massages at the UN.</p> <p>PHOEBE: Here's the news: bodies at peace, make peace.</p> <p>MONICA: Wow! You might get the Nobel prize for peace.</p>

3/95

ORIGINAL FILM DIALOGUE 01.19-01.22	
CHANDLER: Hey, does anybody need anything copied? I'm going down to the Xerox place .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Salve, vi occorrono fotocopie? Sto andando adesso giù al negozio .	CHANDLER: Hi, do you need photocopies? I'm going down to the shop now.

3/96

ORIGINAL FILM DIALOGUE 08.23-08.38	
<p>RACHEL: (<i>on the phone</i>) No, no, no, I'm looking at a purchase order right here and it clearly states that we ordered the Riviera bikini in a variety of sizes and colours. And.... (listens) What does it matter, what I'm wearing?! Can I please speak to your supervisor?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: No, no, no. Ho l'ordine d'acquisto davanti agli occhi e dice chiaro che abbiamo ordinato i bikini Riviera nell'assortimento di tutte le taglie e i colori. Che le importa cosa sto indossando? Potrei parlare con il suo direttore?</p>	<p>RACHEL: No, no, no, I have the purchase order in front of my eyes and it clearly says that we ordered the Riviera bikinis in a variety of all sizes and colours. What does it matter, what I'm wearing?! Could I speak to your director?</p>

3/97

ORIGINAL FILM DIALOGUE 09.50-09.54	
RACHEL: <i>(on phone)</i> Excuse me, I'm sorry, I'm gonna have to call you back, I've got a Schemp in my office.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Mi scusi, chiedo scusa, dovrò richiamarla, c'è un piromane nel mio ufficio.	RACHEL: Excuse me, I'm sorry, I will have to call you back, there's a pyromaniac in my office.

3/98

ORIGINAL FILM DIALOGUE 13.46-14.14	
MISCHA: Well, you just asked if I wanted to go to bed with you tonight. MONICA: Oh my God! No wonder I get such great service at Cafe Maurice . PHOEBE: <i>(laughing and banging her spoon on the table)</i> Knock, knock, knock, knock, hi. Um, could you please tell Sergei that um, I was fascinated by what Boutros Boutros Ghali said in the <i>New York Times</i> . <i>(Mischa does so.)</i> PHOEBE: You didn't say Boutros Boutros Ghali . MISCHA: <i>(to Sergei)</i> Boutros Boutros Gali .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MISCHA: Beh, mi hai appena chiesto se voglio venire a letto con te stasera. MONICA: Oh mio Dio!!! Ecco perché avevo tanto successo al Caffè Maurice . PHOEBE: Potresti per favore dire a Sergei che sono rimasta affascinata da quello che Boutros Ghali ha detto sul <i>New York Times</i> ? Non hai detto Boutros, Boutros Ghali . MISCHA: Boutros, Boutros Ghali .	MISCHA: Well, you just asked if I want to go to bed with you tonight. MONICA: Oh my God! That's why I have so much success at Cafe Maurice . PHOEBE: Could you please tell Sergei that I was fascinated by what Boutros Ghali said in the <i>New York Times</i> ? You didn't say Boutros, Boutros Ghali . MISCHA: Boutros, Boutros Gali .

3/99

ORIGINAL FILM DIALOGUE 19.08-19.15	
MISCHA: <i>(to Monica)</i> I have just resigned my post. Would you care to accompany me to the Rainbow Room ? I have diplomatic coupons.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MISCHA: Mi sono licenziato finalmente. Vorresti accompagnarmi alla stanza Arcobaleno ? Ho I coupon diplomatici.	MISCHA: I resigned at last. Sould you like to accompany me to the Rainbow Room . I have diplomatic coupons.

ORIGINAL FILM DIALOGUE 21.19-21.37	
[Scene: Central Perk, Sergei is teaching Phoebe how to sing American Pie by Don Maclean.]	
SERGEI: (<i>singing</i>) Touchet, touchet, Miss Americccan pie. (<i>stops to correct Phoebe</i>) Ameri-ccan. PHOEBE: Ameri-can. SERGEI: Ameri-ccan. PHOEBE: Ameri-can. Y'know it's a very hard language. Let's do it again.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SERGEI: Touchet, thouchet, Miss American pie. Americn. PHOEBE: Americàn. SERGEI: Americn. PHOEBE: Americàn. Oh, E' una lingua davvero difficile. Rifacciamo.	SERGEI: Touchet, touchet, Miss Americccan pie. (<i>stops to correct Phoebe</i>) Ameri-ccan. PHOEBE: Ameri-can. SERGEI: Ameri-ccan. PHOEBE: Ameri-can. Oh it's a really hard language. Let's do it again.

Summary
Season 3 Episode 15

Strategies

12 Loan
2 Official tr.
1 Calque
1 Hypernym
1 Elimination

Nature of cultural references

SOURCE CULTURE

Schemp
Rainbow Room
Café Maurice
New York Times
American (4)

INTERCULTURAL

UN (2)
Riviera bikini
Xerox
Nobel prize

THIRD CULTURE

Boutros Ghali (3)

OVERT ALLUSION

American Pie
Touchet, touchet, Miss Americccan pie

Total references 18

FRIENDS
The One The Morning After
Il giorno dopo (The Day After)

Season 3 Episode 16

3/101

ORIGINAL FILM DIALOGUE 10.02-10.10	
ROSS: Gunther! Gunther. Gunther, please tell me you didn't say anything to Rachel about me and the girl from the Xerox place .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Gunther! Gunther! Gunther, ti prego, dimmi che non hai detto niente a Rachel della cosa fra me e la ragazza della copisteria .	ROSS: Gunther! Gunther. Gunther, please tell me you didn't say anything to Rachel about the thing between me and the girl from the photocopy place .

+ 6 **pizza**

Summary
Season 3 Episode 16

Strategies

6 **Loan**
1 **Hypernym**

Nature of cultural references

INTERCULTURAL
Xerox

TARGET CULTURE
Pizza (6)

Total references 7

FRIENDS
The one with The Ski Trip
Soccorso stradale (Road service)

Season 3 Episode 17

3/102

ORIGINAL FILM DIALOGUE 00.03-00.11	
JOEY: Can I see the comics? CHANDLER: This is the <i>New York Times</i> . JOEY: Okay, may I see the comics?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Posso vedere i fumetti? CHANDLER: Questo è il <i>New York Times</i> ! JOEY: Scusa, potrei vedere le vignette?	JOEY: Can I see the comics? CHANDLER: This is the <i>New York Times</i> . JOEY: Okay, may I see the comics?

3/103

ORIGINAL FILM DIALOGUE 00.53-01.27	
PHOEBE: Oh my God, this is like 60 Minutes , okay, when, when, at first you're really mad at that pharmaceutical company for making the drug and then y'know you just feel bad for the people because they needed to make their hair grow. CHANDLER: Y'know what this is like? This is like when my parents got divorced. Man, I hope Ross doesn't try to kidnap me after Cub Scouts . PHOEBE: Y'know I had a dream where Ross and Rachel were still together, they never broke up. And we were all just like hanging out, and everyone was happy.... JOEY: I had the same dream! PHOEBE: Yeah, and nobody slept with that Xerox girl . JOEY: Oh, I had the opposite dream.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Santo cielo, è come quella trasmissione in TV , quando tu vai lì e sei molto arrabbiato con l'avversario pagato come te per arrabbiarsi molto di più. E poi ti rendi conto che l'altro avrà avuto le sue buone ragioni per comportarsi in quel modo. CHANDLER: Lo sai che cosa mi ricorda? Quando i miei genitori divorziarono. Spero che Ross non mi rapisca dopo il raduno degli Scout ! PHOEBE: Sai ho sognato che Ross e Rachel erano ancora insieme e non si erano mai lasciati, e noi eravamo attorno a loro ed erano tutti felici... JOEY: Ho fatto il tuo stesso sogno! PHOEBE: ...e lui non andava a letto con quella delle fotocopie . JOEY: Ah, nel mio sogno c'era invece!	PHOEBE: Good heavens, it's like that programme on TV , when you go there and you're very angry with your opponent who is paid like you to get much angrier. And then you realise that the other must have had his good reasons to behave like that. CHANDLER: You know what this reminds me of? When my parents got divorced. I hope Ross doesn't kidnap me after the Scouts meeting. PHOEBE: You know that I dreamt that Ross and Rachel were still together and had never broken up, and we were around them and everyone was happy... JOEY: I had your same dream! PHOEBE: ...and he didn't go to bed with that Xerox girl . JOEY: Ah, in my dream she was there instead!

3/104

ORIGINAL FILM DIALOGUE 03.18-03.24	
RACHEL: Okay, check it out, Thursday night, five tickets, Calvin Klein lingerie show , and you guys are coming with me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Allora, ascoltate, giovedì sera, cinque biglietti, sfilata di biancheria intima , e voi verrete con me.	RACHEL: So, listen, Thursday night, five tickets, designer lingerie show , and you'll come with me.

3/105

ORIGINAL FILM DIALOGUE 04.59-05.03	
PHOEBE: Him? Him, Ross? CHANDLER: Nope, hymn 253, His Eyes Are On The Sparrow!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Lui chi? Ross? CHANDLER: No, l'agente 000 . Stai fumando, Chandler. Ti ho scoperto.	PHOEBE: Him who? Ross? CHANDLER: No, agent 000 . You're smoking Chandler. I found you out.

3/106

ORIGINAL FILM DIALOGUE 11.38-11.47	
ROSS: Well, oh just ah, I was just wondering, when you and I split up, did you get the tape that was half the last episode of M*A*S*H and half the hostages coming home?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ecco, io mi stavo solo chiedendo quando io e te ci siamo lasciati, hai preso tu quella cassetta che aveva per metà l'ultimo episodio di Mash e per metà il ritorno degli ostaggi del golfo ?	ROSS: Well, I was just wondering, when you and I split up, did you get the tape that had half the last episode of M*A*S*H and half the gulf hostages coming home?

3/107

ORIGINAL FILM DIALOGUE 13.54-3.58	
MONICA: So the going for help went well? JOEY: Oh yeah, Smoky Joe here got half way to the highway and collapsed.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: E' andata bene la ricerca d'aiuto? JOEY: Oh, sì! Il nostro fumatore è arrivato a metà del percorso ed è stramazzato.	MONICA: Did the search for help go well? JOEY Oh, yes! Our smoker got half way of the route and collapsed.

3/108

ORIGINAL FILM DIALOGUE 20.25-20.28	
CHANDLER: I was being Shelley Winters from <i>The Poseidon Adventure</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Io prima ero nell' <i>Avventura del Poseidon</i> .	CHANDLER: Earlier I was in <i>The Poseidon Adventure</i> .

+ 1 Freemont, 1 Westmont, 1 Westburg, 1 Route 27, 1 Route 93, Route 76 (6)

Summary
Season 3 Episode 17

Strategies

5	Loan
9	Official tr.
3	Hypernym
1	Substitution
3	Elimination
1	Creative add.

Nature of cultural references

SOURCE CULTURE

60 Minutes
Smoky Joe
Route 27, 93, 76 (6)
Freemont
Westmont
Westburg
New York Times

INTERCULTURAL

Calvin Klein
Shelley Winters
Cub Scout
Xerox

OVERT ALLUSION

The Poseidon Adventure
MASH
Hymn 253, His Eyes Are On The Sparrow

Total references 21

FRIENDS
The One With Hypnosis Tape
L'allievo e l'insegnante (The pupil and the teacher)

Season 3 Episode 18

3/109

ORIGINAL FILM DIALOGUE 01.36-01.41	
ROSS: Hey, that guy did not hypnotise me! Okay. RACHEL: Oh right, 'cause you always pull your pants down at the count of three and play Wipe-out on your butt cheeks.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Guarda che quel tizio non mi ha ipnotizzato. RACHEL: Certo, perché tu ti abbassi sempre i pantaloni e poi al via canti Jingle Bells .	ROSS: Look, that guy did not hypnotise me. RACHEL: Sure, because you always pull your pants down and then at the start you sing Jingle Bells .

3/110

ORIGINAL FILM DIALOGUE 09.06-09.10	
RACHEL: Monica, last Saturday night, what happened on <i>Walker: Texas Ranger</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Monica, sabato sera che è successo nell'ultima puntata del solito sceneggiato ?	RACHEL: Monica, what happened on Saturday night in the last episodes of the usual serial ?

3/111

ORIGINAL FILM DIALOGUE 09.06-09.10	
CHANDLER: Do you have any ChapStick ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Avete burro di cacao ?	CHANDLER: Do you have any cocoa-butter ?

3/112

ORIGINAL FILM DIALOGUE 10.00-10.21	
MONICA: That's Bill Clinton . CHANDLER: Who's he huggin'?	
MONICA: Oh my God! That's Pete! But why is Bill huggin' Pete?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Quello è Bill Clinton . CHANDLER: E chi sta abbracciando? MONICA: Oh, mio Dio! Ma è Pete! Perché Clinton sta abbracciando Pete?	MONICA: That's Bill Clinton . CHANDLER: And who's he hugging? MONICA: Oh my God! But that's Pete! Why is Clinton hugging Pete?

[Cut to a shot of the *Coliseum* in Rome, Italy.] 18.31

ORIGINAL FILM DIALOGUE 18.35-18.47	
PETE: You're, hey, you're not paying for the pizza ! MONICA: Oh come on, it's only fair, you paid for the flight. Now is, is that enough lire ? PETE: Ahh, I'd throw another thousand on that. MONICA: Why, how much is that? PETE: That's about 60 cents .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PETE: Cos'è? Vuoi pagare tu la pizza ? MONICA: Oh, andiamo lo trovo giusto. Tu hai pagato il volo. Che dici? Sarà abbastanza? PETE: Ehm, aggiungerei 40.000 lire . MONICA: Quelle quante sono? PETE: Nemmeno un quarto del conto .	PETE: What? You want to pay for the pizza ! MONICA: Oh come on, I find it fair, you paid for the flight. What do you say? Will this be enough? PETE: Umm, I woul add 40,000 thousand lira . MONICA: How much is that? PETE: Not even a fourth of the bill .

Summary
Season 3 Episode 18

Strategies

- 1** **Substitution**
- 2** **Elimination**
- 1** **Hypernym**
- 3** **Loan**
- 1** **Explicitation**

Nature of cultural references

SOURCE CULTURE

ChapStick

Cents

Bill Clinton (2)

TARGET CULTURE

Pizza

Lire

OVERT ALLUSION

Wipe-out

Walker: Texas Ranger

NONVERBAL

Coliseum

Total references 9

FRIENDS
The One With The Tiny T-shirt
Voltare pagina (Turning a new leaf)

Season 3 Episode 19

3/115

ORIGINAL FILM DIALOGUE 02.34-02.35	
PHOEBE: We were out of Doritos .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Eravamo rimasti senza caffè .	PHOEBE: We were out of coffee .

3/116

ORIGINAL FILM DIALOGUE 02.46-02.49	
CHANDLER: Mr. Millionaire, new from Snooty Playthings! Third wife sold separately.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Mr Miliardo, nuovo per chi non si accontenta . Una tragedia dal vivo.	CHANDLER: Mr Billionaire, new for those who want only the best [<i>words of an Italian commercial</i>]. A live tragedy.

3/117

ORIGINAL FILM DIALOGUE 03.05-03.08	
CHANDLER: Life-sized Imperial Stormtroopers from <i>Sharper Image</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: La collezione completa di Big Jim con tutti gli accessori ?	CHANDLER: The complete collection of Big Jim with all the accessories ?

3/118

ORIGINAL FILM DIALOGUE 03.27-03.34	
ROSS: I guess he musta gotten the part in that play. MONICA AND PHOEBE: Oh. CHANDLER: Yeah, either that, or Gloria Estefan was right, eventually, the rhythm is going to get you .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Credo che abbia ottenuto la parte in quella commedia. MONICA E PHOEBE: Oh. CHANDLER: Stevie Wonder ha ragione quando canta che alla fine il ritmo ti può dare un po' alla testa .	ROSS: I guess he musta gotten the part in that play. MONICA AND PHOEBE: Oh. CHANDLER: Stevie Wonder is right when he says that eventually the rhythm is going to go to your head .

3/119

ORIGINAL FILM DIALOGUE 04.17-04.18	
JOEY: Voted most datable neurosurgeon by Teen Beat .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sono stato votato come il neurochirurgo più sexy .	JOEY: I was voted the sexiest neurosurgeon.

3/120

ORIGINAL FILM DIALOGUE 15.30-15.37	
PETE: Where are we? MONICA: (<i>looks around</i>) Well, with all these doctors and nurses, I'm gonna say, midget rodeo .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PETE: Dove siamo noi? MONICA: Ecco, con tutti questi dottori e infermieri, direi sicuramente a un rodeo .	PETE: Where are we? MONICA: Well, with all these doctors and nurses, I'd say a rodeo for sure.

3/121

ORIGINAL FILM DIALOGUE 20.09-20.22	
PHOEBE: Why isn't it Spiderman ? Y'know like Goldman, Silverman... CHANDLER: 'Cause it's-it's not his last name. PHOEBE: It isn't? CHANDLER: No, it's not like, like Phil Spiderman. He's a spider, man. Y'know like ah, like Goldman is a last name, but there's no Gold Man.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ehi! Perché non Superman ? Sì, per me dovrebbe andare bene. CHANDLER: Ma quello lì non un nome proprio. PHOEBE: Ah no? CHANDLER: No, è solo un nome di battaglia.	PHOEBE: Hey! Why isn't it Spiderman ? Yes, for me it should be right. CHANDLER: But that one is not a proper name. PHOEBE: It isn't? CHANDLER: No, it's only a war name.

3/122

ORIGINAL FILM DIALOGUE 17.34-17.45	
JOEY: Just because she went to Yale drama , she thinks she's like the greatest actress since, since, sliced bread! CHANDLER: Ah, Sliced Bread, a wonderful Lady Macbeth .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Solo perché ha frequentato la scuola di recitazione a Yale crede di essere l'attrice più brava dal...dal Medioevo. CHANDLER: Oh, il Medioevo, l'epoca d'oro del nostro teatro .	JOEY: Just because she went to Yale drama school , she thinks she's the greatest actress since, since the Middle Ages. CHANDLER: Ah, the Middle Ages, the golden era of our theatre .

ORIGINAL FILM DIALOGUE 16.23-16.37	
PETE: I know I'm no John Bon Jovi or someone you find attractive, I'm just, I think, y'know, that you might end up feeling differently.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PETE: Io so di non essere John Bon Jovi , né uno di quegli attori tanto attraenti. Ciononostante, io spero che alla fine tu possa ancora cambiare idea.	PETE: I know I'm not John Bon Jovi , nor one of those such attractive actors. Nevertheless, I hope that in the end you can still change your mind.

Summary
Season 3 Episode 19

Strategies

1	Loan
1	Official tr.
1	Hypernym
3	Substitution
5	Elimination
1	Creative add.

Nature of cultural references

SOURCE CULTURE

Doritos
Sharper Image
Teen Beat
Midget rodeo
Yale drama

INTERCULTURAL

Gloria Estefan
Jon Bon Jovi

OVERT ALLUSION

Imperial Stormtroopers
The rhythm is going to get you
Lady Macbeth
Spiderman

Total references 11

FRIENDS
The One With the Dollhouse
La casa delle bambole (The dollhouse)

Season 3 Episode 20

3/124

ORIGINAL FILM DIALOGUE 02.50-02.52	
JOANNA: Rachel, I need the Versace invoice .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOANNA: Ho bisogno della fattura degli ultimi acquisti .	JOANNA: I need the invoice of the latest purchases .

3/125

ORIGINAL FILM DIALOGUE 06.11-06.18	
MONICA: No dinosaurs, no ghosts, no giant dogs, okay? They're not the right size, they're not Victorian , and they just don't go.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Niente dinosauri, né cani giganti, né fantasmi in questa casa. Non sono della misura giusta, non sono in stile e non c'entrano niente.	MONICA: No dinosaurs, no giant dogs, no ghosts in this house. They're not the right size, they're not the right style , and they just don't fit in.

3/126

ORIGINAL FILM DIALOGUE 08.25-08.29	
PHOEBE: ...when guests come over, they can stay on the Tootsie Roll -away bed.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: ...se arrivano gli ospiti possono dormire sul lettino di cioccolato .	PHOEBE: ...if guests come over, they can stay on the chocolate bed.

+ 1 New York

Summary
Season 3 Episode 20

Strategies

- 1** **Loan**
- 3** **Elimination**

Nature of cultural references

SOURCE CULTURE

Tootsie Roll

New York

THIRD CULTURE

Victorian

TARGET CULTURE

Versace

Total references 4

FRIENDS
The One With A Chick. And a Duck.
Il sogno di Monica (Monica's dream)

Season 3 Episode 21

3/127

ORIGINAL FILM DIALOGUE 01.07-01.51	
[Joey is watching Quincy M.E. as Chandler is walking into the living room from his bedroom.]	
JOEY: Hey I was crying because, because nobody believed Quincy's theory. Okay?	
ROSS: <i>(entering)</i> Hey!	
CHANDLER: Hey.	
ROSS: <i>(triumphantly)</i> I'm gonna be on TV!!	
CHANDLER: No way!	
ROSS: Yeah! They're putting together this panel to talk about these fossils they just found in Peru and The Discovery Channel's gonna film it!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Io stavo piangendo perché... perché nessuno crede alla teoria di Quincy . E' chiaro?	JOEY: I was crying because, because nobody believes Quincy's theory. Is that clear?
ROSS: Ciao!	ROSS: <i>(entering)</i> Hi!
CHANDLER: Ciao.	CHANDLER: Hi.
ROSS: Ragazzi, andrò in tv!!!	ROSS: Guys, I'm gonna be on TV!!
CHANDLER: Non dirmelo!	CHANDLER: Don't say it!
ROSS: Organizziamo una conferenza per presentare i fossili del quaternario , e il canale Discovery trasmetterà l'evento.	ROSS: We're organising a conference to present fossils of the Quaternary and The Discovery Channel's going to broadcast the event!

3/128

ORIGINAL FILM DIALOGUE 02.04- 02.21	
ANCHORWOMAN: <i>(on TV)</i> While most of us think of chocolate bunnies and baskets as traditional Easter gifts. Some people insist on giving live chicks as presents. Unfortunately, the sad fact remains that most of these little guys won't live to see the fourth of July . Because of as a result of improper care, they will be dead.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANCHORMAN: La maggior parte di noi per Pasqua si limita a regalare delle uova o dei coniglietti di cioccolata, ma ci sono delle persone che purtroppo preferiscono regalare dei pulcini veri ai propri bambini. L'aspetto più triste è che quasi tutte queste povere bestiole sopravviverà pochi giorni perché non vengono accudite come si deve.	ANCHORWOMAN: Most of us at Easter just gives chocolate eggs or bunnies as gifts, but there are some people who prefer to give live chicks to their children. The saddest aspect is that almost all these poor little beasts will survive just a few days because thye are not taken care of as they should be.

3/129

ORIGINAL FILM DIALOGUE 03.24-03.30	
MONICA: I mean this has been like my dream since I got my first Easy Bake Oven and opened Easy Monica's Bakery.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ti rendi conto, è stato il mio sogno da quando mi regalarono il primo forno per bambini alla tenera età di 5 anni.	MONICA: Do you realise this has been my dream since I got my first oven for children when I was the tender age of five years old.

3/130

ORIGINAL FILM DIALOGUE 04.36-04.38	
MONICA: I like it even more on you than I did on Colonel Sanders .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ti dirò che a te sta ancora meglio che a Goofer & Dock .	MONICA: I'll tell you that on you it looks even better than on Goofer & Dock .

3/131

ORIGINAL FILM DIALOGUE 05.27-05.43	
PHOEBE: Okay, well they are a huge responsibility, especially at this age. They require constant care. They-they need just the right food, and lot's and lot's of love. JOEY: Oh, well no problem there. (<i>He picks up the chick, hugs it really tight, and talks to it like it's a little baby.</i>) CHANDLER: Easy Lenny .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Dovete sapere che comportano una grande responsabilità. Specialmente così piccoli. Hanno bisogno di cure costanti, di un'alimentazione particolare e di tanto affetto. JOEY: Ah, quello non è un problema, non è vero, tesoruccio? CHANDLER: Chiamo la neuro?	PHOEBE: You have to know that they involve a great responsibility, especially when they're so little. They need constant care, special food and lots of love. JOEY: Oh, that's not a problem, is it, little darling? CHANDLER: Shall I call the neuropathology department?

3/132

ORIGINAL FILM DIALOGUE 15.38-15.51	
MONICA: What is it?! What about Pete? PHOEBE: I don't know! (<i>frantically points at Monica</i>) MONICA: Okay, I feel like I'm talking to Lassie . All right, Phoebe would you just tell me!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Forse riguarda Pete! PHOEBE: No! Non lo so! MONICA: Ferma, mi sembra di parlare con Lassie . Senti, perché non me lo dici e basta?	MONICA: Maybe it's about Pete! PHOEBE: No! I don't know! MONICA: Stop, I feel like I'm talking to Lassie . Listen, why don't you just tell me?

3/133

ORIGINAL FILM DIALOGUE 16.08- 16.25	
[Chandler is watching <i>Baywatch</i> with the baby chick.] CHANDLER: I know. See, yes. That's Yasmine Bleeth , she's a completely different kind of chick. I love you both. But in very different ways.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Lo so. Vedi quella è Yasmine Bleeth , è una gallinella di tutt'altro genere. Io vi amo tutt'e due. Anche se in modo molto diverso.	CHANDLER: I know. You see that's Yasmine Bleeth , she's a completely different kind of chick. I love you both. Even if in a very different way.

3/134

ORIGINAL FILM DIALOGUE 19.47-19.51	
ROSS: I was kinda, supposed to be on TV tonight for <i>The Discovery Channel</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Stasera sarei dovuto apparire in televisione sul canale Discovery .	ROSS: Tonight I should have appeared on television on <i>Discovery channel</i> .

+ 2 Japan

Summary
Season 3 Episode 21

Strategies

5 **Loan**
3 **Official tr.**
2 **Calque**
1 **Hypernym**
1 **Substitution**
3 **Elimination**

Nature of cultural references

SOURCE CULTURE

Colonel Sanders
4th of July

INTERCULTURAL

Easy Bake Oven
Discovery Channel (2)
Easter
Yasmine Bleeth

THIRD CULTURE

Peru
Japan (2)

OVERT ALLUSION

Quincy
Lassie
Easy, Lennie

Total references 13

FRIENDS
The One With The Screamer
Il numero verde (The toll free number)

Season 3 Episode 22

3/135

ORIGINAL FILM DIALOGUE 00.47-00.51	
THE DIRECTOR: A plague on both your houses!	
ITALIAN ADAPTATION	BACK-TRANSLATION
REGISTA: Voi due patetici guitti mi avete stroncato la carriera.	THE DIRECTOR: You two pathetic tragedians have destroyed my career.

3/136

ORIGINAL FILM DIALOGUE 07.50-08.11	
THE DIRECTOR: <i>(entering carrying a newspaper)</i> Here we go people! <i>(starts reading the review)</i> Boxing Day! The Lucille Lortel Theater , blah-la-la-la... Ah-ha! Joey Tribiani, gives an uneven performance, but Mr. Tribianni is not the worst thing in this production.	
ITALIAN ADAPTATION	BACK-TRANSLATION
REGISTA: Ehi, ci siamo, ragazzi! Allora, Boxing Day . Al Teatro Lucile Lortel , bla, bla, bla, bla, bla, ah! "Joey Tribiani", "recita in modo quasi vergognoso, ma non si può certo dire che sia l'elemento peggiore della produzione".	THE DIRECTOR: Hey, here we go guys! Boxing Day! At the The Lucille Lortel Theater , blah-bla-bla-bla... ha! Joey Tribiani, acts in an almost shameful way, but one cannot really say it is the worst element of the production.

3/137

ORIGINAL FILM DIALOGUE 10.13-10.25	
JOEY: Hey, tell ya what. Let me walk you home. We'll stop by every news stand and burn every copy of their Times and the Post . KATE: Why the Post ? JOEY: Oh, you didn't see the Post ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Senti, ho avuto un'idea: torniamo a casa insieme e lungo la strada ci fermiamo alle edicole per bruciare tutte le copie del Times e del Post . KATE: Perché del Post ? JOEY: Ah, non l'hai ancora visto?	JOEY: Listen, I had an idea: let's go home together and along the way we'll stop by the news stands to burn every copy of the Times and the Post . KATE: Why the Post ? JOEY: Ah, you didn't see it yet?

ORIGINAL FILM DIALOGUE 18.44-18.46	
KATE: They still want me for <i>General Hospital</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
KATE: Mi vogliono nel <i>General Hospital</i> .	KATE: They want me in <i>General Hospital</i> .

+ 2 Utah, 1 L.A.

Summary
Season 3 Episode 22

Strategies

- 8 **Loan**
- 1 **Explicitation**
- 2 **Elimination**

Nature of cultural references

SOURCE CULTURE

Times

Post (3)

Lucille Lortel Theater

Utah (2)

L.A.

INTERCULTURAL

Boxing Day

OVERT ALLUSION

A plague on both your houses!

General Hospital

Total references 11

FRIENDS
The One With Ross's Thing
I due amori di Phoebe (Phoebe's two loves)

Season 3 Episode 23

3/139

ORIGINAL FILM DIALOGUE 08.09-08.12	
CHANDLER: <i>(sitting down on the couch)</i> I-kea! This is comfortable.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Aah, accidenti , forse ho toccato qualcosa.	CHANDLER: Aah, damn , I might have touched something.

3/140

ORIGINAL FILM DIALOGUE 13.00-13.08	
RACHEL: Yes, and I know that you'd say no if he asked you, but I'm sorry; how great would you look walking down the aisle in this Donna Karan .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Lo so che mi hai già detto che gli risponderai di no se te lo chiederà. Ma ora confessa, non saresti stupenda con questo straccetto di raso addosso?	RACHEL: I know you already told me that you'd say no if he asked you, but confess: how great would you look with this little satin rag on?

Summary
Season 3 Episode 23

Strategies

2 Elimination

Nature of cultural references

INTERCULTURAL
Donna Karan

THIRD CULTURE
Ikea

Total references 2

FRIENDS
The One With The Ultimate Fighting Champion
Lotta estrema (Extreme fight)

Season 3 Episode 24

3/141

ORIGINAL FILM DIALOGUE 00.02-00.0012	
CHANDLER: Do you think that there's a town in Missouri or some place called Sample ? And ah, as you're driving into town there's-there's like a sign, and it says "You're in Sample ."	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Sapete che in Italia esiste una bellissima cittadina che si chiama Campione ? Pensate: gli abitanti di lì possono dire a tutti quelli che incontrano "Io sono un campione".	CHANDLER: Do you know that in Italy exists a beautiful little town called Champion ? Just think that the inhabitants there can say to everyone they meet "I'm a champion".

3/142

ORIGINAL FILM DIALOGUE 04.28-04.40	
ROSS: (<i>on phone</i>) That's right, Ryder. Wynona Ryder for six. (<i>listens</i>) Thank you. (hangs up) (to the gang) Yeah, we have the reservations.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Esatto, Jackson. Michael Jackson , per sei... Sì. Ora abbiamo un tavolo.	ROSS: Exactly, Jackson. Michael Jackson for six... Yes, now we have a table.

3/143

ORIGINAL FILM DIALOGUE 07.57-08.01	
RACHEL: (to Phoebe) Well that was depressing, I think I just bought a soft pretzel from one of the kids from Fame .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Che tristezza, credo di avere appena comprato una ciambella da uno dei ragazzi di Saranno famosi .	RACHEL: How sad, I think I just bought a doughnut from one of the kids from Fame .

3/144

ORIGINAL FILM DIALOGUE 09.42-09.50	
STEVENS: I got a kid starting Dartmouth in the fall. DOUG: Dartmouth ? Who went to Dartmouth ? Dartmouth sucks. Did you go to Dartmouth Bing?	
ITALIAN ADAPTATION	BACK-TRANSLATION
STEVENS: Mio figlio si è appena iscritto a Dartmouth . DOUG: A Dartmouth ? Chi ci è andato? Quel college fa schifo. Tu sei andato a Dartmouth ?	STEVENS: My son just subscribed to Dartmouth . DOUG: Dartmouth ? Who went there ? That college sucks. Did you go to Dartmouth ?

ORIGINAL FILM DIALOGUE 10.11-10.27	
ANNOUNCER: Appearing in his Ultimate Fighting Championship debut! He's known for his confrontational business style. Ladies and Gentlemen, introducing Pete Beck-errrr!!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNUNCIATORE: Questa sera abbiamo un lottatore che è al suo debutto nel Campionato di Lotta Estrema . E' famoso per il suo stile aggressivo nel mondo degli affari. Signore e signori, ecco a voi Pete Berck-eeer!!!	ANNOUNCER: Tonight we have a fighter who is in his debut at the Ultimate Fighting Championship . He's famous for his aggressive style in the business world. Ladies and gentlemen, here you have Pete Berck-eeer!!!

+ 1 Hunnington Beach, 1 California, 2 New York, 1 Iran

Summary
Season 3 Episode 24

Strategies

5	Loan
1	Official tr.
3	Hypernym
1	Calque
3	Substitution
3	Elimination

Nature of cultural references

SOURCE CULTURE

Missouri
Sample (2)
Dartmouth (5)
Ultimate Fighting Championship
Huntington Beach
California
New York (2)

INTERCULTURAL

Wynona Ryder (2)

THIRD CULTURE

Pretzel
Iran

OVERT ALLUSION

Fame

Total references 18

FRIENDS
The One At The Beach
Weekend con sorpresa (Weekend with surprise)

Season 3 Episode 25

3/146

ORIGINAL FILM DIALOGUE 08.56-08.58 09.08-09.11	
MONICA: Strip Happy Days Game ? (...) ROSS: Okay (<i>reading card</i>), Fonzie gives you two thumbs up , collect two cool points.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ma quello non è Monopoli ? (...) ROSS: Sono diminuite ancora le tasse di concessione , guadagni 200 dollari.	MONICA: Ma quello non è Monopoly ? (...) ROSS: Contract taxes have decreased , you earn 200 dollars.

3/147

ORIGINAL FILM DIALOGUE 09.24-09.47	
ROSS: (<i>reading a card</i>) Take Pinky Tuscadero up to Inspiration Point , collect three cool points!! (...)Ummmm, I think I pick our strip poker sponsor Mr. Joey Tribiani.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: "Arriva fino a Madison Avenue e, se passi per il via incassi 300 dollari ". (...) Allora, io scelgo il nostro appassionato di Strip Poker , il signor Joey Triviani.	ROSS: Get to Madison Avenue and if you pass through Start and cash 300 dollars . (...)Then I choose our strip poker fan Mr. Joey Triviani.

3/148

ORIGINAL FILM DIALOGUE 09.57-10.04	
RACHEL: (<i>reading a card</i>) Okay, your band is playing at Arnold's , collect three cool points . Which means, I have five, and that means I get Joey's boxers!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: "Se hai costruito almeno un albergo , guadagni 500 dollari ". Il che significa che vado oltre i 1000 in totale e che mi spettano i tuoi boxer.	RACHEL: "If you have bought at least a hotel , you earn 500 dollars ". Which means I go beyond the total of 1000 and that you owe me your boxer shorts.

3/149

ORIGINAL FILM DIALOGUE 10.23-10.26	
RACHEL: All right, I'm gonna make more margaritas .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ragazzi, io vado a fare un altro cocktail .	RACHEL: I'm going to make another cocktail , guys.

3/150

ORIGINAL FILM DIALOGUE 10.29-10.31	
RACHEL: I'm just making margaritas .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Io volevo solo preparare da bere .	RACHEL: I just wanted to prepare something to drink .

3/151

ORIGINAL FILM DIALOGUE 11.07-11.12	
BONNIE: What are you guys doing?!	
JOEY: We're playing Strip Happy Days Game!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BONNIE: Ma che state facendo ?	BONNIE: But what are you doing ?
JOEY: Stiamo giocando a Strip Poker!	JOEY: We're playing Strip Poker !

3/152

ORIGINAL FILM DIALOGUE 20.04-20.08	
BONNIE: You guys, the water's great. You should really go in.	
CHANDLER: Oh, ahh, no thanks, I just had an M&M .	
ITALIAN ADAPTATION	BACK-TRANSLATION
BONNIE: Ragazzi, dovrete fare un tuffo anche voi.	BONNIE: Guys, you should make a plunge too.
CHANDLER: Ma no, grazie, mi sono appena lavato i capelli .	CHANDLER: But no, thanks, I just had my hair washed .

Summary
Season 3 Episode 25

Strategies

7 **Substitution**

2 **Hypernym**

2 **Elimination**

2 **Loan**

Nature of cultural references

SOURCE CULTURE

Inspiration Point

INTERCULTURAL

M&M

THIRD CULTURE

Margaritas (2)

OVERT ALLUSION

Happy Days (2)

Fonzie

Arnold's

Cool points (2)

Pinky Tuscadero

Total references 11

Season Summary

TOTAL SEASON 3: 349

Loan:	150
Official translation:	48
Calque:	22
Hypernym:	38
Hyponym:	0
Explicitation:	4
Substitution:	33
Lexical recreation:	0
Compensation:	0
Elimination:	55
Creative addition:	2

SOURCE CULTURE:	117
INTERCULTURAL:	81
THIRD CULTURE:	30
TARGET CULTURE:	14
OVERT ALLUSION:	96
COVERT ALLUSION:	7
NONVERBAL:	4

FRIENDS
The One After Ross Says Rachel
Il nome sbagliato (The wrong name)

Season 5 Episode 1

5/1

ORIGINAL FILM DIALOGUE 10.16-10.23	
MONICA: Which we are, and-and we already paid for it. It's <i>My Giant</i> !	
JOEY: <i>My Giant</i> ? I love that movie!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Infatti. E tra l'altro l'abbiamo già pagato. E' <i>Il Gigante</i> . Ecco!	MONICA: In fact. And besides we already paid for it. It's Giant . Here!
JOEY: <i>Il Gigante</i> ? Io adoro quell film!	JOEY: Giant ? I adore that film!

5/2

ORIGINAL FILM DIALOGUE 14.45-14.56	
JOEY: Felicity and I, we're watching <i>My Giant</i> , and I was thinking, "I'm never gonna be as good an actor as that giant ." Do you think I'm just wasting my life with this acting thing?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Noi abbiamo visto <i>Il Gigante</i> ieri sera, giusto? E io mi stavo chiedendo: diventerò mai bravo com'era James Dean ? Secondo te sto sbagliando tutto a voler fare l'attore?	JOEY: We saw Giant last night, right? And I was thinking, "Am I ever going to be as good as James Dean was?" Do you think I'm getting it all wrong wanting to be an actor?

+ 3 London, + 1 New York, + 2 Athens

Summary
Season 5 Episode 1

Strategies

1 **Loan**
5 **Official tr.**
4 **Substitution**

Nature of cultural references

SOURCE CULTURE

New York

THIRD CULTURE

London (3)

Athens (2)

OVERT ALLUSION

My Giant (4)

Total references 10

FRIENDS
The One With All The Kissing
Segreti e baci (Secrets and kisses)

Season 5 Episode 2

5/3

ORIGINAL FILM DIALOGUE 01.00-01.06	
CHANDLER: Yeah, can I get a 3-piece, some coleslaw, some beans, and a Coke ... (<i>Yelps in pain as Monica grabs him underwater</i>)... Diet Coke .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Potresti portarmi due porzioni di pollo con molte patatine, una birra e una cola ... una Diet cola ?	CHANDLER: Can you bring me two portions of chicken with many chips, a beer and a cola... a Diet cola?

5/4

ORIGINAL FILM DIALOGUE 02.00-02.10	
CHANDLER: The Wheat Chief . JOEY: Yeah-yeah-yeah, and they had that beer! That uh... MONICA: Boddington's! ALL: Boddington's! Woohoo!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Il Wheat Chief . JOEY: Dove servivano quell'ottima birra: la... MONICA: La Boddingtons! Ah, che buona! TUTTI: Boddington's!	CHANDLER: The Wheat Chief . JOEY: Where they served that very good beer! The... MONICA: Boddington's! Ah, how good! ALL: Boddington's!

5/5

ORIGINAL FILM DIALOGUE 02.23-02.25	
JOEY: Hey, Ross, Boddington's!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ciao, Ross. Boddington!	JOEY: Hi, Ross, Boddington's!

5/6

ORIGINAL FILM DIALOGUE 02.32-02.36	
ROSS: Y'know, I think they have those at that British pub near the Trade Center .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sono quasi sicuro che la servono in quel pub inglese vicino al Trade Center .	ROSS: I'm almost sure they serve it in that English pub near the Trade Center .

5/7

ORIGINAL FILM DIALOGUE 07.24-07.26	
MONICA: Here's all of us at the Tower of London .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ecco qui siamo alla Torre di Londra .	MONICA: Here we are at the Tower of London

5/8

ORIGINAL FILM DIALOGUE 14.06-14.31	
MONICA: Well, we thought we would all go to a picnic (<i>Phoebe gasps</i>), in Central Park !	
PHOEBE: (<i>excited</i>) Central ...(<i>not so excited</i>) Park !	
JOEY: Yeah, all of us! All day!	
PHOEBE: That sucks! That's not a trip! I just came from the park! What are we gonna high five about at the stupid Central Park ? "Well, it's right by my house, all right!"	
CHANDLER: Well, I'm gonna go home and bask in the triumph of my Central Park idea.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ecco, noi avevamo pensato di fare un bel pic-nic... a Central Park !	MONICA: Well, we thought we would have a nice picnic... in Central Park !
PHOEBE: A Central Park ?!?	PHOEBE: In Central Park ?
JOEY: Sì! Tutti quanti per tutto il giorno!	JOEY: Yes, all of us for all day!
PHOEBE: Che schifo! E tra le altre cose, io ci sono appena stata. Eravate così entusiasti per uno stupido pic-nic al parco ? "Oh, tutti a Central Park ! Dammi il cinque!"	PHOEBE: That sucks! And besides I've already been there. Were you so excited about a stupid picnic at the park ? "Oh, everybody at Central Park ! Give me five!"
CHANDLER: Adesso io vado a casa a festeggiare il successo della mia idea .	CHANDLER: I'm going to go home now to celebrate the success of my idea .

+ 5 Atlantic City, 7 London, 1 Athens, 4 Greece

Summary

Season 5 Episode 2

Strategies

13	Loan
13	Official tr.
1	Calque
1	Hypernym
1	Hyponym
2	Explicitation
1	Compensation
1	Elimination

Nature of cultural references

SOURCE CULTURE

Central Park (4)

Atlantic City (5)

INTERCULTURAL

Coke

Diet Coke

THIRD CULTURE

Wheat Chief

Boddington (3)

Tower of London

Trade Centre

British

London (7)

Athens

Greece (4)

Total references 30

FRIENDS
The One Hundredth
Il centesimo episodio (The one hundredth episode)

Season 5 Episode 3

5/9

ORIGINAL FILM DIALOGUE 02.58-03.17	
DR. HARAD: I'll be back in a minute to do your internal, in the meantime, just relax because everything here looks great. And also, I love Fonzie . CHANDLER: Did he just say, he loves Fonzie ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DR. HARAD: Tornerò tra un minuto per visitarla. Nel frattempo, si rilassi pure perché è tutto sotto controllo. In ogni caso io adoro Fonzie . CHANDLER: Ha davvero detto che adora Fonzie ?	DR. HARAD: I'll be back in a minute to visit you. In the meantime, just relax because everything is under control. I any case, I adore Fonzie . CHANDLER: Did he really say that he adores Fonzie ?

5/10

ORIGINAL FILM DIALOGUE 03.35-03.37	
FRANK: Don't worry. She told me about the Lamazada stuff.	
ITALIAN ADAPTATION	BACK-TRANSLATION
FRANK: Sta' tranquilla. Mi ha spiegato tutto quanto su quello che devi fare .	FRANK: Don't worry. She explained everything that you have to do .

5/11

ORIGINAL FILM DIALOGUE 4.35-4.42	
RACHEL: And when they get off we'll get some Jello with them. JOEY: There's always room for Jello .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Se oggi saranno ancora qui quando staccheranno noi andremo giù a prendere un frullato con loro. JOEY: Lo sai, qui c'è sempre posto per un frullato .	RACHEL: If they are still here today when they get off we'll do down and get a fruit shake with them. JOEY: You know, here there's always room for a fruit shake .

ORIGINAL FILM DIALOGUE 05.01-05.19	
JOEY: <i>(entering)</i> Ross! Get a shot of this. <i>(He's carrying an issue of the USA Today and hands Ross the camera.)</i> Hey babies! These are the headlines on the day you were born! Okay, now girl baby turn away and boy babies... <i>(Throws the paper away to reveal a copy of Playpen, which is the TV version of Playboy Magazine.)</i> Check it out, huh?! This is what naked women looked like the month you were born.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ehi, Ross. Inquadra il giornale. Salve ragazzi. E' successo questo il giorno in cui siete nati. Ok. Ora voltati bambina. Ehi maschietti! Guardate che schianto, eh? Erano così le donne nude il mese in cui siete nati.	JOEY: Ross! Get a shot of this. Hello guys! This happened on the day you were born! Okay, now girl baby turn away. Hey boy babies... Look how gorgeous, huh?! Naked women were like this the month you were born.

ORIGINAL FILM DIALOGUE 06.04-06.50	
DR. HARAD: Let's see what we got here. Ohh, y'know, Fonzie dated triplets. CHANDLER: This-this Fonzie person you keep referring to, is that uh, is that another doctor? DR. HARAD: Oh no-no-no. Fonzie is the nickname of Arthur Fonzerelli. The Fonz. Chandler: All right. <i>(DR. HARAD exits.)</i> FRANK: It's not that weird, is it? PHOEBE: It's very weird! I don't want some guy down there telling me, I'm y'know, dilatedamundo! ROSS: To be fair, he doesn't seem to be impersonating Fonzie ... PHOEBE: <i>(interrupting)</i> What are you doing?! Why are you defending him?! Just get me another doctor! One who is not crazy and who is not Fonzie!	
ITALIAN ADAPTATION	BACK-TRANSLATION
DR. HARAD: Vediamo un po' come vanno le cose. Oh, lo sapeva che Fonzie è figlio unico? CHANDLER: Senta, questo Fonzie a cui lei continua a riferirsi è per caso... è per caso un altro dottore? DR. HARAD: Oh, no, no, no. E' solo il diminutivo di Arthur Fonzarelli. The Fonz. CHANDLER: Capito. FRANK: E' un po' strano, no? PHOEBE: No, è molto strano! Sentite, io non voglio uno che da là già mi dica che ci siamo dilatati un mondo. ROSS: Ad essere sinceri non mi sembra tanto che voglia impersonare Fonzie. PHOEBE: Ma adesso che fai? Perché lo difendi? Trovatemi piuttosto un altro dottore. Uno che non sia pazzo e che non sia Fonzie!	DR. HARAD: Let's see how things go. Oh, did you know that Fonzie is an only child? CHANDLER: Listen, this Fonzie you keep referring to, is by any chance... is by any chance another doctor? DR. HARAD: Oh no-no-no. It's only the nickname of Arthur Fonzerelli. The Fonz. Chandler: Right. FRANK: It's a little weird, isn't it? PHOEBE: No, it's very weird! Listen, I don't want someone who from here tells me, we have dilated like the world! ROSS: To be fair, he doesn't seem to me he wants to impersonate Fonzie ... PHOEBE: What are you doing?! Why are you defending him?! Just get me another doctor! One who is not crazy and who is not Fonzie!

ORIGINAL FILM DIALOGUE 07.39-07.49	
ROSS: Okay, Phoebe, this Dr. Oberman. He has no strong feelings about Fonzie or any of the <i>Happy Days</i> gang.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ok, Phoebe, questo è il dottor Oberman. Non è assolutamente un patito di Fonzie né di nessun altro personaggio della televisione .	ROSS: Okay, Phoebe, this Dr. Oberman. He is absolutely not a Fonzie fan nor of any other television personality .

ORIGINAL FILM DIALOGUE 08.46-08.57	
DR. HARAD: They have the honor of being born on The Fonz's half-birthday. PHOEBE: Happy birthday! DR. HARAD: Just-just to clarify, I'm not Fonzie .	
ITALIAN ADAPTATION	BACK-TRANSLATION
DR. HARAD: Ma perché nasceranno il giorno del compleanno di Fonzie ! PHOEBE: Tanti auguri allora! Dr. HARAD: Senta, tanto per chiarire: io non sono Fonzie .	DR. HARAD: Well because they'll be born on Fonzie's birthday. PHOEBE: Happy birthday then! DR. HARAD: Listen, just to clarify, I'm not Fonzie .

ORIGINAL FILM DIALOGUE 11.17-11.48	
DR. HARAD: (<i>laughing</i>) Oh Fonzie . RACHEL: Y'know who I always liked? Mork . (<i>DR. HARAD drops what he's doing and stares at her.</i>) PHOEBE: Undo it. Undo it. Undo it. DR. HARAD: Fonzie met Mork . Mork froze Fonzie . RACHEL: Yeah, but umm... Yes, but, Fonzie was already cool, so he wasn't hurt, right?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DR. HARAD: Oh, Fonzie . RACHEL: Lo sai chi mi piace? Mork . PHOEBE: Svelta, fa' qualcosa. DR. HARAD: Fonzie l'ha incontrato e Mork l'ha congelato. RACHEL: Sì, certo, ma... Fonzie era talmente caldo che si è scongelato. Giusto?	DR. HARAD: Oh Fonzie . RACHEL: You know who I like? Mork . PHOEBE: Quick, do something. DR. HARAD: Fonzie met him and Mork froze him . RACHEL: Yes, sure, but... Fonzie was hot that he unfroze, right?

ORIGINAL FILM DIALOGUE 12.33-12.51	
<p>CHANDLER: So Dan, nurse not a doctor huh? Kinda girly isn't it?</p> <p>MONICA: Chandler!</p> <p>DAN: Nah that's okay. I'm just doing this to put myself through medical school.</p> <p>CHANDLER: Oh.</p> <p>DAN: And it didn't feel so girly during the Gulf War.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: E così, sei un infermiere, eh? Un lavoro da donna.</p> <p>MONICA: Chandler!</p> <p>DAN: No, figurati. Lo sto facendo solo per pagarmi l'università.</p> <p>CHANDLER: Ah...</p> <p>DAN: Comunque dovevi esserci durante la Guerra del Golfo.</p>	<p>CHANDLER: And so you're a nurse, huh? A woman job.</p> <p>MONICA: Chandler!</p> <p>DAN: No, go figure. I'm just doing this to pay University.</p> <p>CHANDLER: Ah.</p> <p>DAN: Anyway you should have been there during the Gulf War.</p>

ORIGINAL FILM DIALOGUE 14.19-14.34	
<p>DR. HARAD: All right, I need a clamp, sterile towel, and channel 31.</p> <p>PHOEBE: What is that?</p> <p>(<i>Dan turns on the TV and the Happy Days theme song comes on.</i>)</p> <p>PHOEBE: Oh my God!</p> <p>DR. HARAD: Oh, no-no-no, it's a good one! Fonzie plays the bongos. All right, are you ready? It's time to start pushing.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>DR. HARAD: Adesso mi serve la ventosa, un panno sterile e il canale 31.</p> <p>PHOEBE: Che cosa danno?</p> <p>PHOEBE: Oh, mio Dio!!!</p> <p>DR. HARAD: Oh, no! Questo è uno forte: qui Fonzie suona il bongo! Allora ci siamo? Cominci a spingere!</p>	<p>DR. HARAD: Now I need the suction pad, a sterile towel and channel 31.</p> <p>PHOEBE: What is on?</p> <p>PHOEBE: Oh my God!</p> <p>DR. HARAD: Oh, no! It's a cool one! Here Fonzie plays the bongos. So, are we there? Start pushing!</p>

Summary
Season 5 Episode 3

Strategies

17 **Loan**
1 **Official tr.**
7 **Elimination**

Nature of cultural references

SOURCE CULTURE

Lamazada (Lamaze)
Jello (2)

INTERCULTURAL

Gulf War

OVERT ALLUSION

Fonzie (16)
Arthur Fonzarelli
Mork (3)
Happy Days
(...)amundo

NONVERBAL

USA Today
Playpen
Happy Days theme

Total references 29

FRIENDS
The One Where Phoebe Hates PBS
Esiste l'altruismo? (Does altruism exist?)

Season 5 Episode 4

5/19

ORIGINAL FILM DIALOGUE 00.41-00.46	
RACHEL: That cute waiter guy from your restaurant, the one that looks like a non-threatening Ray Liotta ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh, stai parlando di quel bel cameriere, quello che assomiglia da morire a Ray Liotta ?	RACHEL: Oh, you're talking about that nice waiter, the one who looks a dead ringer for Ray Liotta ?

5/20

ORIGINAL FILM DIALOGUE 02.50-03.30	
JOEY: Well, I'm doing this telethon thing on TV and my agent got me a job as co-host!	
MONICA: Oh that's great!	
JOEY: A little uh, good deed for PBS and a little TV exposure, now that's the kind of math Joey likes to do!	
PHOEBE: Ugh, PBS !	
MONICA: What's wrong with PBS ?	
PHOEBE: Ugh, what's right with them?	
JOEY: Why don't you like PBS , Pheebs?	
PHOEBE: Okay, 'cause right after my mom killed herself, I was just in this really bad place, y'know personally. So, I just thought that it'd make me feel better if I wrote to <i>Sesame Street</i> , 'cause they were so nice when I was a little kid! No one ever wrote back.	
CHANDLER: Well y'know a lot of those Muppets don't have thumbs.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Sapete, stanno organizzando il Telethon alla Tv e il mio agente mi ha trovato un lavoro come conduttore!	JOEY: You know, they're organising the telethon on TV and my agent got me a job as a host!
MONICA: E' grandioso!	MONICA: That's great!
JOEY: Sì, una piccola buona azione per la PBS , più qualche passaggio in televisione: è questa l'unica aritmetica che Joey ama fare!	JOEY: Yes a little good deed for PBS plus some appearances on television: this is the only kind of arithmetics Joey loves to do!
PHOEBE: La PBS !	PHOEBE: PBS !
MONICA: Che cos'ha che non va?	MONICA: What's wrong with it ?
PHOEBE: E me lo chiedi anche?	PHOEBE: And do you even ask me?
JOEY: Perché non ti piace la PBS ?	JOEY: Why don't you like PBS ?
PHOEBE: Vedi, dopo il suicidio di quella che credevo fosse mia madre, io mi sono ritrovata a terra. Così ho pensato di chiedere aiuto a <i>Sesame Street</i> , quel bel programma con le marionette... Non mi ha mai risposto nessuno!	PHOEBE: You see, after the suicide of the onw I thought was my mother, I found myself down on the ground. So, I thought that I'd ask for help to <i>Sesame Street</i> , that nice programme with puppets... No one ever wrote back.
CHANDLER: Ma quei pupazzi non hanno neanche il pollice!	CHANDLER: But those puppets don't even have thumbs.

5/21

ORIGINAL FILM DIALOGUE 04.24-04.37	
PHOEBE: Are you calling me selfish?!	
JOEY: Are you calling you people? (<i>Chandler rolls his eyes.</i>) Yeah, well sorry to burst that bubble, Pheebs, but selfless good deeds don't exist. Okay? And you know the deal on Santa Claus right?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Mi stai dando dell'egoista?	PHOEBE: Are you calling me selfish?!
JOEY: Perché? Tu sei tutto il mondo? Mi dispiace di averti svegliato dall'incantesimo, ma le buone azioni altruiste non esistono. Chiaro? E poi saprai di Babbo Natale , giusto?	JOEY: Why? Are you all the world? I'm sorry I woke you up from the enchantment, but selfless good deeds don't exist. Is that clear? And you know about Santa Claus right?

5/22

ORIGINAL FILM DIALOGUE 07.20-07.24	
JOEY: But I'm the host!	
STAGE DIRECTOR: No, Gary Collins is the host. You'll be answering the phones.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ma io sono l'ospite!	JOEY: But I'm the guest!
DIRETTORE DI SCENA: No, è Gary Collins l'ospite. Tu risponderai al telefono.	STAGE DIRECTOR: No, Gary Collins is the guest. You'll be answering the phones.

5/23

ORIGINAL FILM DIALOGUE 12.14-12.16	
MONICA: <i>Williams Sonoma</i> , fall catalog, Page 27.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Catalogo Williams autunno-inverno, pagina 27.	MONICA: Williams catalogue , autumn-winter, page 27.

5/24

ORIGINAL FILM DIALOGUE 13.50-14.05	
GARY COLLINS: Welcome back to our fall telethon. Now if you've been enjoying the performance of <i>Cirque du Soleil</i> and you'd like to see more of the same kind of programming, it's very simple. All you have to do is call in your pledge and at that time tell the operator, one of our volunteer, what kind of programming you'd like to...	
ITALIAN ADAPTATION	BACK-TRANSLATION
GARY COLLINS: Allora bentornati al nostro Telethon d'autunno. Ora se vi siete divertiti con i numeri del Cirque du Soleil e vorreste vederli più spesso in tv, quello che dovete fare è molto semplice: vi basterà soltanto fare un'offerta, e con l'occasione, dire a uno dei nostri volontari che genere di programma gradireste di più vedere nelle vostre serate.	GARY COLLINS: So welcome back to our fall telethon. Now if you've been enjoying the performance of <i>Cirque du Soleil</i> and you'd like to see them more on TV, what you have to do is very simple. All you have to do is make an offer and at that time tell one of our volunteers, what kind of programme you'd like to see more during your evenings.

ORIGINAL FILM DIALOGUE 14.21- 15.44	
<p>MONICA: A Magic 8 ball?! You can't be serious, you can't make this decision with a toy! (...) ROSS:...Here we go. Magic 8 Ball, should I never see Rachel again? (<i>He turns it over and reads the answer</i>) Ask again later. Later is not good enough. (<i>He shakes it up again and reads the answer</i>.) Ask again later. What the hell! This is broken! It-it is broken! MONICA: All right, let me see. (<i>She grabs the 8 ball</i>.) Will Chandler have sex tonight? (<i>Reads the answer</i>.) Don't count on it. Seems like it works to me. [Scene: The Telethon, Joey answers his ringing phone.] JOEY: (<i>in an unenthusiastic voice</i>) PBS Telethon. PHOEBE: (<i>on phone</i>) Hi Joey. JOEY: Hey Pheebz! PHOEBE: I would like to make a pledge. I would like to donate \$200. JOEY: \$200? Are you sure Pheebz? I mean, after what Sesame Street did to ya?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: La palla magica? Ma tu non puoi affidare la tua vita a un giocattolo! (...) ROSS: ... Dimmi, palla magica, devo davvero non rivedere più Rachel? "Pensaci su". Ma questa non è una risposta! "Pensaci su". Ma che diavolo! Questa dannata palla magica deve essersi rotta! MONICA: Da' qua! Fa' vedere! Chandler farà sesso stasera? "Non ci contare". A me sembra che funzioni. JOEY: PBS Telethon. PHOEBE: Ciao, Joey! JOEY: Ciao, Phebe. PHOEBE: Senti, vorrei fare un'offerta. Vorrei donare 200 dollari. JOEY: 200 dollari? Ma sei sicura? Dopo quello che ti ha fatto Sesame Street?</p>	<p>MONICA: The magic ball? But you can't entrust your life to a toy! (...) ROSS:... Tell me, magic ball, should I never see Rachel again? "Think about it". But this is not an answer! "Think about it". What the hell! This damned magic ball must be broken! MONICA: Give me, let me see. Will Chandler have sex tonight? Don't count on it. It seems to be working to me. JOEY: PBS Telethon. PHOEBE: Hi Joey! JOEY: Hey Phoebe. PHOEBE: Listen, I would like to make a pledge. I would like to donate \$200. JOEY: \$200? Are you sure? After what Sesame Street did to you?</p>

+ 4 London, 1 England, 5 New York

Summary
Season 5 Episode 4

Strategies

15 **Loan**
6 **Official tr.**
3 **Hypernym**
2 **Elimination**

Nature of cultural references

SOURCE CULTURE

PBS (5)
Magic 8 ball (2)
Gary Collins
Williams Sonora
New York (5)

INTERCULTURAL

Ray Liotta
Telethon (2)
Santa Claus

THIRD CULTURE

Cirque du Soleil
London (4)
England

OVERT ALLUSION

***Sesame Street* (2)**
Muppets

Total references 27

FRIENDS
The One With All The Kips
Un week-end da dimenticare (A weekend to forget)

Season 5 Episode 5

5/26

ORIGINAL FILM DIALOGUE 04.20-04.22	
PHOEBE: Ooh, <i>Madlibs</i> , mine!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Uuuh, Parole pazzе ! E' mio!	PHOEBE: Oooh, Crazy words ! It's mine!

5/27

ORIGINAL FILM DIALOGUE 05.26-05.32	
MONICA: Oh, chocolates on the pillows! I love that!	
CHANDLER: You should live with Joey. Rolos everywhere.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Oh, cioccolatini sui cuscini, che pensiero.	MONICA: Oh, chocolates on the pillows, what a lovely thought.
CHANDLER: Dovresti vivere con Joey, cioccolatini ovunque.	CHANDLER: You should live with Joey, chocolates everywhere.

5/28

ORIGINAL FILM DIALOGUE 06.01-06.05	
MONICA: ...I mean we can change rooms, can't we?	
CHANDLER: Okay, but let's do it now though, because Chopper 5 just lost its feed!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: ...Perciò cambiamo camera, ti prego!	MONICA: ...But let's change rooms, please!
CHANDLER: D'accordo. Ma facciamolo subito perché l'elicottero ha mancato il rifornimento!	CHANDLER: All right. But let's do it now, because the helicopter missed its feed!

5/29

ORIGINAL FILM DIALOGUE 7.56-8.00	
MONICA: We're not a couple of suckers.	
CHANDLER: I hear you, Mugsy .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Non siamo una coppia di sprovveduti.	MONICA: We're not a couple of inexperienced people.
CHANDLER: Ho capito, precisina .	CHANDLER: I got it, picky .

ORIGINAL FILM DIALOGUE 11.08-11.25	
CHANDLER: Damn Rolos ! JOEY: Hey, you're back! CHANDLER: Hey. JOEY: How was your conference? CHANDLER: It was terrible. I fought with my colleagues y'know, the entire time. Are you kidding with this? (Throws away another Rolo) JOEY: Oh, so your weekend was a total bust? CHANDLER: Uh, no, I got to see Donald Trump waiting for an elevator.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHADLER: Dannati cioccolatini ! JOEY: Ehi, bentornato! Com'è andata la conferenza? CHANDLER: Ah, una frana. Ho litigato con i miei colleghi per tutto il tempo. Stavi giocando con questi? JOEY: Dunque il tuo week-end è stato un fiasco? CHANDLER: Oh, no. Ho incontrato Donald Trump in ascensore.	CHANDLER: Damn chocolates ! JOEY: Hey, welcome back! How did the conference go? CHANDLER: Ah, a flop. I fought with my colleagues the entire time. Were you playing with these? JOEY: Then your weekend was a flop? CHANDLER: Oh, no, I met Donald Trump in the elevator.

ORIGINAL FILM DIALOGUE 16.15-16.29	
ROSS: No, no, it's okay. Really. There's plenty of people who just see their sisters at Thanksgiving and just see their college roommates at reunions and just see Joey at Burger King .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: No, no, è giusto. Davvero. Molte persone vedono le sorelle solo per il Giorno del Ringraziamento e vedono i compagni del college solo alle riunioni, vedono Joey solo in paninoteca .	ROSS: No, no, it's right. Really. Plenty of people just see their sisters at Thanksgiving and just see their college mates at reunions, just see Joey at the fast food .

ORIGINAL FILM DIALOGUE 18.57-19.01	
PHOEBE: Oh hey, Monica, I heard you saw Donald Trump at your convention. MONICA: Yeah, I saw him waiting for an elevator.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Uh caspita, davvero hai visto Donald Trump alla fiera? MONICA: Certo, aspettava l'ascensore.	PHOEBE: Ooh wow, did you really see Donald Trump at the fair? MONICA: Sure, he was waiting for the elevator.

ORIGINAL FILM DIALOGUE 20.51-20.55	
MONICA: Just count in our heads as good Mad Libs .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Solo vale nelle nostre menti come parole pazzе .	MONICA: It's only valid in our heads as mad words .

+ 2 New Jersey, 1 Connecticut, 1 Vermont, 1 Albany, 1 Canada, 2 London

Summary

Season 5 Episode 5

Strategies

8	Loan
3	Official tr.
4	Hypernym
3	Elimination

Nature of cultural references

SOURCE CULTURE

Rolos (2)
Madlibs (2)
Chopper 5
Donald Trump (2)
New Jersey (2)
Connecticut
Vermont
Albany

INTERCULTURAL

Thanksgiving
Burger King

THIRD CULTURE

Canada
London (2)

OVERT ALLUSION

Mugsy

Total references 18

FRIENDS
The One With The Yeti
Gli ordini di Emily (Emily's orders)

Season 5 Episode 6

5/34

ORIGINAL FILM DIALOGUE 04.30-04.35	
MONICA: Rachel, if you want the little round waffles , you gotta have to wait till I find the little waffle iron. RACHEL: I want the little round waffles .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Rachel, se vuoi le focaccine rotonde devi aspettare che trovi la formina rotonda .	MONICA: Rachel, if you want the little round focaccias , you should wait for me to find the little round mould .
RACHEL: Io voglio le focaccine rotonde.	RACHEL: I want the little round focaccias .

5/35

ORIGINAL FILM DIALOGUE 05.08-05.18	
PHOEBE: That might work! (<i>She gives him the coat.</i>) JOEY: Ooh-ooh-ooh, yeah! (<i>He drapes it around his shoulders.</i>) Enh? All right, what do you think? CHANDLER: You're on in 5 Ms. Minelli .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: E perché no?!?	PHOEBE: And why not?!?
JOEY: Evviva! Eheh! Eeeeh? Che ne dite? Mi sta bene?	JOEY: Yoo-hoo! Hey! Uh? What do you say? Does it suit me?
CHANDLER: 5 minuti signora Mannelli !	CHANDLER: 5 minutes Mrs. Mannelli !

5/36

ORIGINAL FILM DIALOGUE 13.34-13.52	
DANNY: Come on, you got the shopping bags and the Saks catalog. RACHEL: So from that you think you've got me all figured out? Well, you don't! Y'know I-I could have toys for underprivileged kids in here! DANNY: Do you? RACHEL: Well, y'know, if-if kids like to play with Capri pants .	
ITALIAN ADAPTATION	BACK-TRANSLATION
DANNY: Andiamo! Hai le buste di negozi chic, il catalogo di Saks .	DANNY: Come on, you have the bags of the chic shops and the Saks catalog.
RACHEL: Quindi da questo pensi di avermi inquadrata in pieno? Beh, sei in errore. Sai, io potrei avere giocattoli per i bambini meno fortunati qui dentro!	RACHEL: So from that you think you've got me all figured out? Well, you're mistaken! You know I could have toys for underprivileged kids in here!
DANNY: Davvero?	DANNY: Really?
RACHEL: Ecco, sai, a qualche bambino piace giocare con gli slippini .	RACHEL: Well, you know, some kids like to play with little bathing trunks .

+ 3 pizza, 1 New York, 1 Russia

Summary
Season 5 Episode 6

Strategies

6	Loan
2	Substitution
3	Elimination

Nature of cultural references

SOURCE CULTURE

Waffles (3)

Saks

New York

INTERCULTURAL

Minnelli

THIRD CULTURE

Russia

TARGET CULTURE

Capri pants

Pizza (3)

Total references 11

FRIENDS
The One Where Ross Moves In
Un ospite scomodo (An inconvenient guest)

Season 5 Episode 7

5/37

ORIGINAL FILM DIALOGUE 14.11-14.20	
LARRY: Great! How about you wanted to go the Italian place down on Bleeker Street right? PHOEBE: Ooh, I love that place! (<i>Thinks about it.</i>) So, no. LARRY: How about Mama Lisettie's?	
ITALIAN ADAPTATION	BACK-TRANSLATION
LARRY: Bene! Volevi andare a quel localino italiano sulla Bleeker Street . PHOEBE: Oh, adoro quel posto! Perciò no. LARRY: E allora Mama Lisettie'?	LARRY: Good! You wanted to go the little Italian place on Bleeker Street . PHOEBE: Ooh, I adore that place! So, no. LARRY: How about Mama Lisettie's?

5/38

ORIGINAL FILM DIALOGUE 18.27 -18.30	
TOM: So you work at Bloomingdale's , huh? My mom calls it Bloomies.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TOM: Allora tu lavori da Bloomingdale's , eh? Mia madre lo chiama Bloomies.	TOM: So you work at Bloomingdale's , huh? My mom calls it Bloomies.

Summary
Season 5 Episode 7

Strategies

3 Loan
1 Official tr.

Nature of cultural references

SOURCE CULTURE

Bleeker Street
Bloomingdale's

TARGET CULTURE

Italian

Total references 3

FRIENDS

The One With The Thanksgiving Flashbacks

Ricordi di un giorno di festa (Memories of a feast day)

Season 5 Episode 8

5/39

ORIGINAL FILM DIALOGUE 00.06-00.13	
RACHEL: Oh Monica that was the best Thanksgiving dinner ever! I think you killed us.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh, Monica, è stata la migliore cena del Ringraziamento in assoluto. Favolosa! Ci hai distrutto.	RACHEL: Oh Monica that was absolutely the best Thanksgiving ! Fabulous! You destroyed us.

5/40

ORIGINAL FILM DIALOGUE 02.20-02.42	
ROSS: I'm sorry. It's just that this is the worst Thanksgiving ever. CHANDLER: No-no-no! I am the king of bad Thanksgivings . You can't just swoop in here with your bad marriage and take that away from me. RACHEL: Oh, you're not gonna tell the whole story about how your parents got divorced again are you? ROSS: Oh God, no. JOEY: Oh, come on! I wanna hear it! It wouldn't be Thanksgiving without Chandler bumming us out!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Mi spiace. E' stata la mia peggiore festa del Ringraziamento . CHADLER: No, no. Sono io il re dei fallimenti . Non puoi arrivare tu con il tuo matrimonio finito e togliermi il primato. RACHEL: Oh, non ci racconterai un'altra volta il divorzio dei tuoi genitori! ROSS: Oh Dio, no! JOEY: Oh, ragazzi, andiamo! Io voglio sentirlo! Che festa è senza Chandler che ci rompe con il divorzio dei suoi?!?	ROSS: I'm sorry. It was my worst Thanksgiving ever. CHANDLER: No, no! I am the king of failures . You can't arrive here with your finished marriage and take away my record. RACHEL: Oh, you're not going to tell once again about your parents' divorce. ROSS: Oh God, no. JOEY: Oh, guys, come on! I want to hear it! What feast is it without Chandler bumming us out with his parents' divorce?!

5/41

ORIGINAL FILM DIALOGUE 03.12-03.15	
ROSS : You're right. Yours is worse. You are the king of bad Thanksgivings .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Hai ragione. A te è andata peggio. Sei il re delle brutte feste del Ringraziamento .	ROSS : You're right. It was worse for you. You are the king of bad Thanksgivings feasts.

5/42

ORIGINAL FILM DIALOGUE 04.09-04.11	
RACHEL: I know Monica's worst Thanksgiving .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Io so qual è stata la peggiore fiesta di Monica.	RACHEL: I know which was Monica's worst feast .

5/43

ORIGINAL FILM DIALOGUE 06.46-07.09	
MONICA: That's it. That's my worst Thanksgiving . PHOEBE: Oh wait! That can't be the one Rachel's talking about. She didn't even know that happened. So which one was it? ALL: Which one? MONICA: Umm, I-I really don't want to tell this story. CHANDLER: Oh, come on Monica, reliving past pain and getting depressed is what Thanksgiving is all about. Y'know, for me anyway. And of course, the Indians .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: In effetti è stata la mia fiesta peggiore. PHOEBE: Aspetta, non può essere quella di cui parlava Rachel, perché lei neanche sapeva che era successo. JOEY: Giusto! Che ci dici? MONICA: Ehm, veramente non avrei voglia di parlarne. CHANDLER: Dai, Monica, lo spirito di questa fiesta è rivivere i dolori passati e deprimersi. Già, per me almeno, e per tutti gli altri...	MONICA: Really it was my worst feast . PHOEBE: Wait, it can't be the one Rachel was talking about because she didn't even know that happened. JOEY: Right! What do you say? MONICA: Umm, I really wouldn't want to tal about it. CHANDLER: Come on Monica, the spirit of this feast is to relive past pain and getting depressed. Right, for me at least, and for all the others .

5/44

ORIGINAL FILM DIALOGUE 08.00-08.01	
RACHEL: Happy Thanksgiving !	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Aaaah! Tanti auguri !	RACHEL: Aaahh! Best wishes !

5/45

ORIGINAL FILM DIALOGUE 08.32-08.36	
ROSS: Oh, mom. Mom. Chandler hates Thanksgiving and doesn't eat any Thanksgiving food.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Mamma, Chandler odia la festa del Ringraziamento e non mangia il cibo tipico della fiesta .	ROSS: Mom, Chandler hates Thanksgiving feast and doesn't eat any typical food of the feast .

ORIGINAL FILM DIALOGUE 08.41-08.48	
MONICA: Chandler, I can make you some macaroni and cheese for dinner. CHANDLER: As long as the pilgrims didn't eat it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Chandler, se vuoi posso farti della pasta ai 4 formaggi . CHANDLER: Bè, se non c'è proprio nient'altro va bene.	MONICA: Chandler, if you want I can make you some pasta '4 cheeses' . CHANDLER: Well, if there's really nothing else, all right.

ORIGINAL FILM DIALOGUE 11.47-11.54	
CHANDLER: I am so sorry. I really am. I was an idiot back then. I rushed the stage at a Wham concert for crying out loud!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Mi dispiace tanto. Sì, veramente. Però ero un idiota allora. Saltavo sul palcoscenico ai concerti dei Wham . Ti rendi conto?	CHANDLER: I am so sorry. Yes, really. But I was an idiot back then. I jumped onto the stage at Wham's concerts. Can you imagine?

ORIGINAL FILM DIALOGUE 11.58-12.22	
ROSS: I can't believe you let George Michael slap you. CHANDLER: I am really sorry. That is so terrible. I am so, so sorry. RACHEL: Actually, y'know that's not the Thanksgiving I was talking about. MONICA: Yes, it was! RACHEL: No, it wasn't. It was actually the... MONICA: (<i>interrupting her</i>) Okay, now Thanksgiving's over, let's get ready for Christmas . Who wants to go get a Christmas tree ?! PHOEBE: Oh, no, I have the cutest Christmas story! CHANDLER: We wanna hear Monica's Thanksgiving story!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: E' pazzesco che George Michael ti abbia preso a schiaffi! CHANDLER: Scusa, Monica, è stata una cosa terribile, davvero. Mi dispiace moltissimo. RACHEL: Non era questa la festa del Ringraziamento di cui parlavo. MONICA: Sì, era questa! RACHEL: No, non era questa. Anzi,... MONICA: E' finita la festa del Ringraziamento . Arriva Natale . Chi vuole andare a comprare l' albero ? PHOEBE: Oh, no, io ho una bellissima storia di Natale ! CHANDLER: No, noi vogliamo sentire quella di Monica!	ROSS: It's crazy that George Michael slapped you. CHANDLER: Sorry, Monica, that was a terrible thing, really. I am very sorry. RACHEL: This is not the Thanksgiving feast I was talking about. MONICA: Yes, it was! RACHEL: No, it wasn't. Actually... MONICA: Thanksgiving's feast is over. Christmas is coming. Who wants to go buy a the tree ?! PHOEBE: Oh, no, I have a beautiful Christmas story! CHANDLER: No, we want to hear Monica's one !

5/49

ORIGINAL FILM DIALOGUE 12.54-13.00	
ROSS : Hey. Happy Thanksgiving!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ciao, ciao tanti auguri!	ROSS: Hello, hello, best wishes!

5/50

ORIGINAL FILM DIALOGUE 13.13-13.20	
MRS. GELLER: She's upstairs. Monica! Come down! Everyone's here! Ross, Rachel, and the boy who hates Thanksgiving.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNORA GELLER: E' di sopra. Monica! Vieni giù! Sono tutti qui: Ross, Rachel e quel ragazzo che odia i ringraziamenti.	MRS. GELLER: She's upstairs. Monica! Come down! Everyone's here: Ross, Rachel, and that boy who hates Thanksgivings.

Summary

Season 5 Episode 8

Strategies

2	Loan
10	Official tr.
6	Hypernym
1	Substitution
7	Elimination

Nature of cultural references

SOURCE CULTURE

The pilgrims
The Indians

INTERCULTURAL

Thanksgiving (16)
Christmas (3)

THIRD CULTURE

Wham
George Michael

TARGET CULTURE

Macaroni and cheese

Total references 24

FRIENDS
The One With Ross's Sandwich
La rabbia di Ross (Ross's anger)

Season 5 Episode 9

5/51

ORIGINAL FILM DIALOGUE 00.04-00.09	
PHOEBE: What am I sitting on? CHANDLER: Top of the world? Dock of the bay?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Su cosa mi sono seduta? CHANDLER: Tetto del mondo? Semplice divano?	PHOEBE: What am I sitting on? CHANDLER: Roof of the world? Plain sofa?

5/52

ORIGINAL FILM DIALOGUE 03.20-03.39	
RACHEL: What are you reading? PHOEBE: Umm, <i>Wuthering Heights</i> . I'm taking a literature class at the New School and I have to finish it for the first session tomorrow. CHANDLER: I didn't know you were taking a class. That is so cool. PHOEBE: Yeah! Well, I really liked that Lamaze class I took! Y'know and this time I thought I'd go for something, y'know a little more intellectual, with a less painful final exam.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Che cosa leggi? PHOEBE: Ehm, <i>Cime tempestose</i> . Seguo il corso di letteratura alla New School e devo finirlo per la lezione di domani. CHANDLER: Non sapevo che seguissi un corso. E' molto fico. PHOEBE: Mi era piaciuto molto seguire il corso preparato . E così ho pensato che questa volta avrei cercato qualcosa di un po' più intellettuale, con un esame un po' meno doloroso.	RACHEL: What are you reading? PHOEBE: Umm, <i>Wuthering Heights</i> . I'm following the literature course at the New School and I have to finish it for tomorrow's lesson. CHANDLER: I didn't know you were following a course. It's very cool. PHOEBE: I liked very much to follow the childbirth class . Y'know and this time I thought I'd go for something, y'know a little more intellectual, with a less painful final exam.

5/53

ORIGINAL FILM DIALOGUE 04.10-04.16	
ROSS : My Thanksgiving leftover sandwich. I can't believe someone ate it!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: C'erano dentro gli avanzi del pranzo del Ringraziamento . E' incredibile: me l'hanno fatto fuori!	ROSS: There were the remains of the Thanksgiving lunch. It's incredible: they finished it up!

5/54

ORIGINAL FILM DIALOGUE 05.19-05.23	
CHANDLER : Say Ross, when you picture Phoebe living on the street, is she surrounded by the entire cast of <i>Annie</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Quando immagini Phoebe che vive per strada, è circondata da tutto il cast del musical <i>Annie</i> ?	CHANDLER : When you picture Phoebe living on the street, is she surrounded by the entire cast of the musical <i>Annie</i> ?

5/55

ORIGINAL FILM DIALOGUE 06.11-06.24	
PHOEBE: Okay, umm, it's this tragic love story between Cathy and Heathcliff and umm, it takes place on like these really creepy mores in England . Which I think represents the wildness of Heathcliff's character. I totally get symbolism.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Allora, è una storia d'amore tragica tra Cathy e Heathcliff , e si svolge in quelle lande da brivido in Inghilterra , che secondo me rappresentano il selvaggio del carattere di Heathcliff . Io afferro il simbolismo!	PHOEBE: So, it's a tragic love story between Cathy and Heathcliff and it takes place on those creepy mores in England , which I think represent the wildness of Heathcliff's temperament. I get the symbolism.

5/56

ORIGINAL FILM DIALOGUE 06.46-06.57	
RACHEL: Oh-oh-oh, symbolism! And uh, the-the uh, wildness of the mores, which I think is-is mirrored in the wildness of Heathcliff's character.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh, oh, oh, il simbolismo! Ecco, lo stato selvaggio delle lande, io credo sia, sia rispecchiato nell'impetuosità del carattere di Heathcliff .	RACHEL: Oh-oh-oh, symbolism! Well, the wild state of the mores, I think is-is mirrored in the impetuosity of Heathcliff's temperament.

5/57

ORIGINAL FILM DIALOGUE 13.13-13.19	
RACHEL: <i>Vogue</i> ! Hey, so tell me about this Jane Eyre woman.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: <i>Vogue</i> ! Bene, allora parlami di questa Jane Eyre .	RACHEL: <i>Vogue</i> ! Well, so tell me about this Jane Eyre .

ORIGINAL FILM DIALOGUE 13.44-14.07	
<p>THE TEACHER: So, what did everybody think about <i>Jane Eyre</i>?</p> <p>PHOEBE: Umm, Rachel and I were just discussing it and she had some very interesting insights.</p> <p>THE TEACHER: Well, go ahead Rachel.</p> <p>RACHEL: Uh, thank you Phoebe. Umm, well, what struck me most when reading <i>Jane Eyre</i> was uh, how the book was so ahead of its time.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>L'INSEGNANTE: Allora, che ne avete pensato di <i>Jane Eyre</i>?</p> <p>PHOEBE: Rachel e io ne stavamo discutendo, e lei credo abbia avuto alcune intuizioni interessanti.</p> <p>L'INSEGNANTE: Bene, avanti Rachel.</p> <p>RACHEL: Ah, grazie Phoebe. Eh, bene, io quello che mi ha colpito di più mentre leggevo <i>Jane Eyre</i>, è stato come il libro precorresse tanto i tempi.</p>	<p>THE TEACHER: So, what did you think about <i>Jane Eyre</i>?</p> <p>PHOEBE: Rachel and I were discussing it and I think she had some interesting insights.</p> <p>THE TEACHER: Well, go ahead Rachel.</p> <p>RACHEL: Uh, thank you Phoebe. Umm, well, what struck me most when reading <i>Jane Eyre</i> was how the book was so ahead of its time.</p>

ORIGINAL FILM DIALOGUE 15.45-15.57	
<p>RACHEL: Ugh, that was so embarrassing! I can't believe you let me go on and on like that!</p> <p>PHOEBE: I'm sorry. It was just so funny when you started comparing <i>Jane Eyre</i> to <i>Robocop</i>.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: E' stato molto imbarazzante. E' incredibile: tu mi hai lasciata continuare e continuare in quel modo.</p> <p>PHOEBE: Scusami. Eri così divertente quando hai paragonato <i>Jane Eyre</i> a <i>Robocop</i>.</p>	<p>RACHEL: It was very embarrassing! It's incredible you let me go on and on like that!</p> <p>PHOEBE: I'm sorry. It was so funny when you compared <i>Jane Eyre</i> to <i>Robocop</i>.</p>

+ 3 London

Summary
Season 5 Episode 9

Strategies

11 **Loan**
6 **Official tr.**
1 **Hypernym**
1 **Explicitation**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE

Lamaze class
New School

INTERCULTURAL

Thanksgiving
Vogue

THIRD CULTURE

Brontë
England
London (3)

OVERT ALLUSION

Dock of the bay
Annie (musical)
Wuthering Heights
Jane Eyre (4)
Robocop
Heathcliff (3)
Cathy

Total references 21

FRIENDS
The One With The Inappropriate Sister
Amore fraterno (Brotherly love)

Season 5 Episode 10

5/60

ORIGINAL FILM DIALOGUE 02.50-03.05	
JOEY: So Pheebs, where are you doing all, your bell ringing? PHOEBE: Ohh, they gave me a great spot. Right by Macys . Yeah, they hardly ever give such a good spot to a rookie, but I'm the only one who can sing "Merry Christmas " in 25 languages. (<i>She smirks.</i>) I lied.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Eh così, Phoebe, dove la suonerai la tua campana? PHOEBE: Oh, ho un posto favoloso. Ho un'entrata di Macys . Già, non assegnano quel posto all'ultima arrivata, ma io sono l'unica che sa dire " Buon Natale " in 25 lingue. Ci hanno creduto!	JOEY: And so Phoebe, where will you ring your bell? PHOEBE: Oh, I have a great spot. I have a Macys way in. Yeah, they don't give that spot to the last arrived, but I'm the only one who can say " Merry Christmas " in 25 languages. They believed it!

5/61

ORIGINAL FILM DIALOGUE 04.03-04.13	
JOEY: How could I not get the part? The play was about a 29-year-old Italian actor from Queens . ESTELLE: Well, Talia Shire suddenly became available. JOEY: She's a woman!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Come mai non ho avuto la parte? Il copione diceva un attore italiano di 28 anni del Queens . ESTELLE: Talia Shire si è resa disponibile all'improvviso. JOEY: Ma è una donna !	JOEY: How come I did not get the part? The script said a 28-year-old Italian actor from Queens . ESTELLE: Talia Shire suddenly became available. JOEY: But she's a woman!

5/62

ORIGINAL FILM DIALOGUE 05.38-05.49	
ROSS: What you should do is make something happen for yourself. You know, like write a play. Or a movie. What about those good Will Hunting guys?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS?: Ehi, sai che dovresti fare? Potresti scrivere qualcosa sulla tua vita. Tipo, tipo una commedia. O un soggetto per un film, genere " Cacciatori di buona volontà ".	ROSS?: Hey, you know what you should do? You could write something on your life. Like, like a comedy. Or the story for a film, of the kind " Hunters of good will ".

ORIGINAL FILM DIALOGUE 13.35-13.45	
ROSS: I think he's been relaxing enough, thanks to you and Fireball . JOEY: Dude, if you think Fireball 's relaxing, you've obviously have never played.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Penso che si sia rilassato abbastanza grazie a te e a Palle Infuocate . JOEY: Se pensi che siano rilassanti, è ovvio che non hai mai giocato con loro.	ROSS: I think he's been relaxing enough, thanks to you and Fire balls . JOEY: If you think they are relaxing, you've obviously have never played with them.

ORIGINAL FILM DIALOGUE 14.08-14.13	
JOEY: Hey-hey guys, hey! How about we settle this over a friendly game of Fireball ? Huh? I'll go unhook the smoke detectors!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Perché non risolviamo il dilemma con una partita amichevole di Palle Infuocate ? Vado a staccare l'allarme anti-incendio e...	JOEY: Why don't we solve the dilemma with a friendly game of Fire balls ? I'll go unhook the fire alarm and...

ORIGINAL FILM DIALOGUE 18.18-18.20	
CHANDLER: Great! Now, we can go to the Ranger game!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Bene! Così andremo alla partita dei Ranger di ieri sera!	CHANDLER: Good! So we will go to last night's Ranger match!

ORIGINAL FILM DIALOGUE 20.01-20.33	
JOEY: A handsome man enters. (<i>Playing the part of the handsome man.</i>) Hey! How's it going guys? I don't know what you two were talking about, but I'd like to say thanks to both of you. You, (<i>Ross</i>) you wouldn't let me give up on myself, and you (<i>Chandler</i>) well you co-created Fireball . The end. CHANDLER: This took you all day?! JOEY: No-no, this only took five minutes. I spent the rest of the day coming up with new, Ultimate Fireball .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Entra un uomo bellissimo. Salve! Come va, ragazzi? Non so di cosa voi stiate parlando, ma vorrei solo dire il mio grazie ad entrambi. Tu non vorresti che mi lasciassi andare, e tu, tu hai co-creato Palle Infuocate . Fine. CHANDLER: Ti ha preso tutta la giornata? JOEY: No, no, mi ha preso solo cinque minuti. Ho passato le altre ore a inventare nuove Palle Infuocate .	JOEY: A handsome man enters. Hello! How's it going guys? I don't know what you two are talking about, but I'd like to say thanks to both of you. You wouldn't want me to let myself go, and you, you co-created Fire balls . The end. CHANDLER: This took you all day?! JOEY: No-no, it only took five minutes. I spent the rest of the hours coming up with new Fire balls .

Summary

Season 5 Episode 10

Strategies

6	Loan
1	Official tr.
5	Calque
1	Elimination

Nature of cultural references

SOURCE CULTURE

Macy's
Queens
Ranger
New York (2)

INTERCULTURAL

Christmas
Talía Shire
Fireball (5)

Total references 12

FRIENDS
The One With All The Resolutions
Buoni propositi (Good resolutions)

Season 5 Episode 11

5/67

ORIGINAL FILM DIALOGUE 03.54-04.10	
<p>RACHEL: Well, maybe sometimes I find out things or I hear something and I pass that information on y'know kinda like a public service, it doesn't mean I'm a gossip. I mean, would you call Ted Koppel a gossip?</p> <p>MONICA: Well if Ted Koppel talked about his coworkers' botched boob jobs, I would.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: Ma può darsi che qualche volta io scopra una cosa o che senta dire qualcosa e allora trasmetto quell'informazione. Ecco, una specie di servizio pubblico. Non vuol dire fare pettegolezzi. Secondo te il telegiornale fa pettegolezzi?</p> <p>MONICA: Beh, se un giornalista parlasse dei seni rifatti delle colleghe, direi di sì.</p>	<p>RACHEL: Well, maybe sometimes I find out something or I hear something said and so I pass that information. You see, a kind of public service, it doesn't mean making gossips. In your opinion does the news programme make gossips?</p> <p>MONICA: Well if a journalist talked about his coworkers' boob jobs, I would say yes.</p>

5/68

ORIGINAL FILM DIALOGUE 11.31-11.43	
<p>PHOEBE: Fine! You learn from your "qualified instructor". But don't come crying when everyone is sick of hearing you play Bad bad Leroy Brown.</p> <p>RACHEL: <i>(entering, singing)</i> "Baddest man in the whole damn town."</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Bene! Allora va a scuola dal tuo insegnante qualificato. Ma non venire a piangere da me quando saranno tutti stufo di sentirti suonare Blen blen blen.</p> <p>RACHEL: E lui suonava blen blen.</p>	<p>PHOEBE: Fine! Then go to school to your qualified teacher. But don't come crying to me when everyone is sick to hear you play Blen blen blen.</p> <p>RACHEL: And he played blen blen.</p>

5/69

ORIGINAL FILM DIALOGUE 21.03-21.05	
<p>CHANDLER: And Ross, phone call for you today, Tom Jones, he wants his pants back! And Hornswoggle? What are you dating a character from Fraggle Rock?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Ross, c'è una telefonata per te oggi, di Tom Jones, vuole riavere i suoi pantaloni! E tua Cornavacca? Si chiama come la mucca dei cartoni animati.</p>	<p>CHANDLER: Ross, there's a phone call for you today, from Tom Jones, he wants his pants back! And your Hornswoggle? She has the same name of the cow of the cartoons.</p>

Summary
Season 5 Episode 11

Strategies

- 1** **Loan**
- 2** **Hypernym**
- 3** **Elimination**

Nature of cultural references

INTERCULTURAL

Tom Jones

Ted Koppel (2)

OVERT ALLUSION

Bad bad Leroy Brown

Fraggle Rock

Baddest man in the whole damn town

Total references 6

FRIENDS
The One With Chandler's Work Laugh
La risata di lavoro (The work laugh)

Season 5 Episode 12

5/70

ORIGINAL FILM DIALOGUE 02.00-02.09	
ROSS: Hey Gunther, can I have a scone please? (...) GUNTHER: Here's your scone . ROSS: Oh, thanks Gunther. (He takes it, hands the plate it's on to Rachel, sets it down on the table, and proceeds to pound it into oblivion while saying.) STUPID BRITISH SNACK FOOD!!!!!! CHANDLER: Did they teach you that in your anger management class? PHOEBE: Hey. You know what might help you deal with it? You two are in the past. You can't be mad about the past. Are you still mad about, you know, the Louisiana Purchase ?	
ITALIAN ADAPTION	BACK-TRANSLATION
ROSS: Un plum cake , per favore. (...) GUNTHER: Il tuo plum cake . ROSS: Stramaledetto cibo inglese . CHANDLER: Te l'hanno insegnato nei corsi di autocontrollo? PHOEBE: Sai che cosa può aiutarti? Prova a ragionare così. Tu e Emily siete il passato e non puoi prendertela per il passato. Sei ancora arrabbiato per le rivolte degli indiani ?	ROSS: A plum cake, please. (...) GUNTHER: Your plum cake . ROSS: Superdamned English food . CHANDLER: Did they teach you that in self-control courses? PHOEBE: You know what can help you? Try to reason this way. You and Emily are the past and you can't be mad about the past. Are you still angry about the Indian revolts ?

5/71

ORIGINAL FILM DIALOGUE 03.04-03.08	
DOUG : Say uh, Bing, did you hear about the law firm we got working for us ? CHANDLER : No, Sir. DOUG : Yeah, Dewey, Cheatum, and Howe.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DOUG : Eh, sai che abbiamo nuovi clienti? Degli avvocati... CHANDLER: Davvero? DOUG: Qui Quo Qua .	DOUG: Hey, do you know we have new clients? Some lawyers... CHANDLER: Really? DOUG: Huey, Dewey, Louie .

5/72

ORIGINAL FILM DIALOGUE 06.10-06.15	
JOEY: Oh. Are you sure you don't want to come? Tom Hanks, Meg Ryan, they get mail and stuff.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY : Mm... non vuoi proprio venire? Tom Hanks, Meg Ryan, scambi di posta , eh?	JOEY: Mm... you really don't want to come? Tom Hanks, Meg Ryan, mail exchanges eh?

5/73

ORIGINAL FILM DIALOGUE 06.59-07.01	
CHANDLER: Okay, easy, Martina.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Vacci piano, Steffi Graf.	CHANDLER: Take it easy, Steffi Graf.

5/74

ORIGINAL FILM DIALOGUE 13.28-13.33	
JOEY: The duck gets the Nutter Butter! PHOEBE: That's not a Nutter Butter . That's an old won ton.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: La papera ha trovato la zolletta! PHOEBE: Ma quella non è una zolletta , è un chicco di riso.	JOEY: The duck has found the lump of sugar! PHOEBE: But that's not a lump of sugar , it's a grain of rice.

5/75

ORIGINAL FILM DIALOGUE 13.44-13.49	
DOUG: But seriously, I believe that we should all support President Clinton . And her husband Bill .	
ITALIAN ADAPTATION	BACK-TRANSLATION
DOUG : Sul serio, credo che tutti noi dovremmo dare il nostro appoggio al presidente Clinton e a suo marito Bill .	DOUG: Seriously, I believe that we should all support President Clinton . And her husband Bill .

+ 1 Yemen

Summary
Season 5 Episode 12

Strategies

- 4 **Elimination**
- 3 **Substitution**
- 1 **Creative add.**
- 5 **Loan**
- 1 **Official tr.**

Nature of cultural references

SOURCE CULTURE

The Louisiana Purchase
Nutter Butter (2)
Clinton (2)

INTERCULTURAL

Tom Hanks
Meg Ryan

THIRD CULTURE

Scone (2)
British snack food
Martina (Navratilova)
Yemen

COVERT ALLUSION

They got mail

Total references 13

FRIENDS
The One With Joey's Bag
La borsetta di Joey (Joey's purse)

Season 5 Episode 13

5/76

ORIGINAL FILM DIALOGUE 07.13-07.17	
JOEY: Fine! Do you take Vasa or Mustercard ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Bene, accetti la Vasa o la Mostardacard ?	JOEY: Fine! Do you take Vasa or Mustercard ?

Summary
Season 5 Episode 13

Strategies

- 1 **Loan**
- 1 **Official tr.**

Nature of cultural references

INTERCULTURAL
Vasa
Mustercard

Total references 2

FRIENDS
The One Where Everyone Finds Out
Io so che tu sai che io so (I know that you know that I know)

Season 5 Episode 14

5/77

ORIGINAL FILM DIALOGUE 08.13-08.35	
<p>MONICA: Well what did you send? ROSS: A basket of mini-muffins. PHOEBE: But there's a whole table of mini-muffin baskets. Which one did you send? ROSS: The small one. RACHEL: What?! You-you actually thought that basket was gonna get you the apartment? ROSS: Well yeah! Someone sent us a basket at work once and people went crazy over those little muffins. It was the best day.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Ma che gli hai mandato? ROSS: Un bel cestino di dolcetti. PHOEBE: Ce n'è un'infinità di cestini su quel tavolo. Quale sarebbe il tuo? ROSS: Il più piccolo? RACHEL: Cosa? E pensavi con quel cestino minuscolo di poter avere l'appartamento?</p> <p>ROSS: Sì! Una volta in ufficio hanno mandato un cestino così e tutta la gente è impazzita per quei dolcetti. E' stata una giornata stupenda.</p>	<p>MONICA: Well what did you send? ROSS: A nice basket of sweets. PHOEBE: There's infinity of baskets on that table. Which one would be yours? ROSS: The smallest one? RACHEL: What?! And you thought with that miniature basket to be able to have the apartment? ROSS: Yes! Someone sent us a basket like that at work once and all the people went crazy over those sweets. It was a wonderful day.</p>

Summary
Season 5 Episode 14

Strategies

2 **Hypernym**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE
Muffin (3)

Total references 3

FRIENDS
The One With A Cop
Il distintivo da poliziotto (The policeman badge)

Season 5 Episode 16

5/78

ORIGINAL FILM DIALOGUE 08.30-08.50	
CHANDLER: Oh, come on! You've been acting strange all day! JOEY: All right! There is something. I kinda had a dream, ... but I don't want to talk about it. CHANDLER: Whoa-whoa-whoa-whoa-whoa-what-what if Martin Luther King had said that? <i>(Imitating what his famous speech would sound like.)</i> I kinda have a dream! I don't want to talk about it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Andiamo, è tutto il giorno che sei strano! JOEY: E' vero. C'è qualcosa: io ho fatto una specie di sogno. Ma non mi va di parlarne. CHANDLER: Ehi, ma pensa se questo lo avesse detto Martin Luther King! Io ho fatto una specie di sogno. Già, ma non mi va di parlarne.	CHANDLER: Come on! You've been strange all day! JOEY: It's true! There is something. I had a kind of dream. But I don't want to talk about it. CHANDLER: Hey, but imagine if Martin Luther King had said that! I had a kind of dream! Right, but I don't want to talk about it.

5/79

ORIGINAL FILM DIALOGUE 12.26-12.29	
CHANDLER: That kid from <i>Silver Spoons</i> is really good.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Il ragazzo che sostituirà il suo partner è bravissimo.	CHANDLER: The boy who'll take the place of your partner is really good.

Summary

Season 5 Episode 16

Strategies

- 1 Loan
- 1 Calque
- 1 Elimination

Nature of cultural references

SOURCE CULTURE

Martin Luther King

OVERT ALLUSION

Silver Spoons

COVERT ALLUSION

I kinda have a dream, I don't wanna talk about it

Total references 3

FRIENDS

The One With Rachel's Inappropriate Kiss Un bacio fuori luogo (A kiss out of place)

Season 5 Episode 17

5/80

ORIGINAL FILM 00.06-00.09	
RACHEL: I have a job interview at Ralph Lauren tomorrow.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Domattina ho un colloquio di lavoro in una ditta di alta moda .	RACHEL: Tomorrow morning I have a job interview in a top fashion firm .

5/81

ORIGINAL FILM DIALOGUE 07.07-07.10	
MONICA: Hey Rach, a guy from Ralph Lauren called, you got a second interview!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ehi, Rachel, hanno chiamato da quella grossa ditta per un secondo colloquio.	MONICA: Hey Rachel, somebody called from that big firm for a second interview!

Summary
Season 5 Episode 17

Strategies

- 1** **Hypernym**
- 1** **Elimination**

Nature of cultural references

INTERCULTURAL
Ralph Lauren (2)

Total references 2

FRIENDS
The One Where Rachel Smokes
Zona fumatori (Smoking area)

Season 5 Episode 18

5/82

ORIGINAL FILM DIALOGUE 02.02-02.04	
CHANDLER: Hey Rach, now that you're working at Ralph Lauren , can you bring me back some of those polo shirts?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER : Ehi, senti, adesso che lavori da un grande stilista , mi prenderesti qualche maglietta?	CHANDLER: Hey, listen, now that you're working at a great fashion designer's , would you bring me some T- shirts?

5/83

ORIGINAL FILM DIALOGUE 03.53 -04.03	
CAROL: Hey, that kid looks familiar. JOEY: Oh yeah, yeah! He's done tons of commercials. I've seen him in like Sugar Smacks, Playstation , and that one for the phone company.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL : Quel bambino ha un aspetto familiare. JOEY : Certo, ha fatto tonnellate di caroselli . Io l'ho visto in Sugar Smacks, Playstation e soprattutto in quello della compagnia dei telefoni.	CAROL: That kid looks familiar. JOEY: Sure, he's done tons of commercials. I've seen him in like Sugar Smacks, Playstation , and especially in that one for the phone company.

5/84

ORIGINAL FILM DIALOGUE 06.45-06.51	
MONICA: Some sample menus. I thought we'd start with a Tuscan-style finger food .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ed ecco alcuni tipi di menu. Sai potremmo cominciare con del cibo esotico, magari messicano .	MONICA: And here are some types of menu. You know, we could start with some exotic food, maybe Mexican .

Summary
Season 5 Episode 18

Strategies

- 1** **Substitution**
- 1** **Hypernym**
- 2** **Loan**
- 1** **Creative add.**

Nature of cultural references

SOURCE CULTURE

Sugar Smacks

INTERCULTURAL

Ralph Lauren

Playstation

TARGET CULTURE

Tuscan-style finger food

Total references 4

FRIENDS
The One Where Ross Can't Flirt
Pizza a domicilio (Pizza delivery)

Season 5 Episode 19

5/85

ORIGINAL FILM DIALOGUE 02.0-02.19	
RACHEL: I am so proud of Joey, I can't believe he's going to be on <i>Law & Order</i> !	
PHOEBE: I know. But don't you think that it should be called Order and Law?	
RACHEL: No because first they arrest the guy and then they try him.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Sono fiera di Joey. Non posso credere che apparirà in <i>Law & Order</i> !	RACHEL: I am proud of Joey, I can't believe he'll appear on <i>Law & Order</i> !
PHOEBE: Secondo te non dovrebbe chiamarsi l'Ordine e la Legge?	PHOEBE: In your opinion, shouldn't it be called Order and Law?
RACHEL: Beh, no, prima ti arrestano e poi ti giudicano.	RACHEL: Well, no, first they arrest you and then they try you.

5/86

ORIGINAL FILM DIALOGUE 03.40-03.42	
CHANDLER : So, Joey on <i>Law & Order</i> , you must be very proud!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: <i>Lei deve essere</i> molto fiera di suo nipote, vero?	CHANDLER : You must be very proud of your grandson, aren't you?

5/87

ORIGINAL FILM DIALOGUE 09.43-09.48	
JOEY: I don't know. This little old lady lives for my career. When they dumped me off of <i>Days of Our Lives</i> she almost died.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Non lo so. Lei vive per la mia carriera. Quando sono uscito dai <i>Giorni della nostra vita</i> l'ho quasi uccisa.	JOEY: I don't know. She lives for my career. When I got out of <i>Days of Our Life</i> I almost killed her.

ORIGINAL FILM DIALOGUE 10.10-10.22	
GRANDMA TRIBBIANI: (<i>pointing at the screen</i>) No! Sam Waterston! JOEY: No-no-no, that-that's me, that's me. GRANDMA TRIBBIANI: No, it's Sam Waterston! Crimes and Misdemeanors, Capricorn One. CHANDLER: Doesn't know, "Hello." But she knows <i>Capricorn One</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
NONNA TRIBBIANI: No, quello è Sam Waterston! JOEY: Ah, no, no. Quello sono io, sono io. NONNA TRIBBIANI: Ma no, quello è Sam Waterston! I Maestri del Crimine, Capricorn One. CHANDLER: Non ci starà con la testa, ma si ricorda anche troppo!	GRANDMA TRIBBIANI: No, that is Sam Waterston! JOEY: Ah, no, no, that's me, that's me. GRANDMA TRIBBIANI: But no, that's Sam Waterston! The Masters of Crime, Capricorn One. CHANDLER: She might be a bit cuckoo, but she remembers even too much!

ORIGINAL FILM DIALOGUE 11.32-11.42	
CHANDLER: So uh Monica, do you, do you like the <i>Law & Order</i> ? MONICA: Yeah, it's good. CHANDLER: See, I'm finding out all this stuff about you today, like you like the <i>Law & Order</i> and that you flirted with every guy in the Tri-State area!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E allora? Ti piace questo telefilm? MONICA: Sì, certo! CHANDLER: Ecco, vedi, oggi ho scoperto molte cose su di te. Ad esempio, ti piace Law & Order , e hai flirtato con tutti i ragazzi dello stato!	CHANDLER: And so? Do you like this telefilm? MONICA: Yes, sure! CHANDLER: Well, you see, today I found out many things about you. For example, you like Law & Order and you flirted with all the boys in the State!

ORIGINAL FILM DIALOGUE 20.07-20.16	
CHANDLER: Ground control to Major Tom, commencing count down. Engines on.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Qui plancia, parla il comandante Micala, attenzione. L'Enterprise. Motori al massimo. Pronti? Attivare.	CHANDLER: Here is ground control, commander Micala speaking, attention. The Enterprise. Engines to the limit. Ready? Activate.

+ 6 pizza

Summary

Season 5 Episode 19

Strategies

1 Substitution

11 Loan

2 Hypernym

3 Elimination

1 Calque

Nature of cultural references

SOURCE CULTURE

Tri-State area

INTERCULTURAL

Sam Waterston (2)

TARGET CULTURE

Pizza (6)

OVERT ALLUSION

Ground control to Major Tom, commencing count down. Engines on

Law & Order (4)

Days of Our Lives

Crimes and Misdemeanours

Capricorn One (2)

Total references 18

FRIENDS
The One With The Ride Along
Giro di pattuglia (Patrol ride)

Season 5 Episode 20

5/91

ORIGINAL FILM DIALOGUE 05.38-05.45	
MONICA: I need a few more things to make the margaritas . Uhh, I need some salt, some margarita mix , and tequila .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Mi serve ancora qualcosa per fare il margarita . Allora, manca, manca il sale, il succo margarita e la tequila .	MONICA: I still need something to make the margarita . So, I lack, I lack salt, margarita juice, and tequila .

5/92

ORIGINAL FILM DIALOGUE 07.21-07.30	
ROSS: <i>(He sticks the lamp under his shirt. It's just there flashing through his shirt)</i> Hey Gary, who am I? Phone home .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ehi, Gary, indovina chi sono? Telefono casa .	ROSS: Hey, Gary, guess who I am. Phone home .

5/93

ORIGINAL FILM DIALOGUE 07.35-07.41	
CHANDLER : Look at Officer Ross riding back here with the Visitors . JOEY: Yeah, what's up with that Serpico ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ed ecco a voi l'agente Ross che è tornato fra gli alieni . JOEY: Sì. Che cosa hai scoperto, Serpico ?	CHANDLER : And here is to you officer Ross who has come back among the aliens . JOEY: Yes. What did you discover, Serpico ?

+ 1 Mexico

Summary
Season 5 Episode 20

Strategies

4 **Loan**
2 **Official tr.**
1 **Elimination**

Nature of cultural references

THIRD CULTURE

Margarita (2)

Tequila

Mexico

OVERT ALLUSION

Phone home

Serpico

Visitors

NONVERBAL

(It's just there flashing through his shirt)

Total references 8

FRIENDS
The One With The Ball
Difficili convivenze (Difficult flat sharing)

Season 5 Episode 21

5/94

ORIGINAL FILM DIALOGUE 02.30-02.47	
JOEY: Hey Ross, is uh, is Staten Island really an island? ROSS: Uh-huh, that's why they call it Staten Island . JOEY: Ohhh. I thought it was like Long Island . ROSS: <i>(he catches the ball and pauses, staring at Joey in disbelief)</i> Also an island.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ehi, Ross, Staten Island è davvero un'isola? ROSS: Ah, ah. E' per questo che si chiama Staten Island . JOEY: Ah, pensavo fosse come Long Island . ROSS: Un'altra isola.	JOEY: Hey Ross, is uh, is Staten Island really an island? ROSS: Uh-huh, that's why it's called Staten Island . JOEY: Ah, I thought it was like Long Island . ROSS: Another island.

5/95

ORIGINAL FILM DIALOGUE 03.25-03.30	
RACHEL: It may seem crazy, but I've wanted this since I was a little girl. ROSS: You bought Shaun Cassidy !	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Può sembrare una follia, ma è qualcosa che ho sempre desiderato fin da quando ero piccola. ROSS: Hai comprato una fuoriserie ?	RACHEL: It may seem crazy, but it is something I've always wanted since I was a little girl. ROSS: Have you bought a custom-built car ?

5/96

ORIGINAL FILM DIALOGUE 14.20-14.52	
GARY: So you uh, you checked the paper for listings in Brooklyn Heights , right? You-you checked the Post ? PHOEBE: Yeah, uh-huh, there was nothing. <i>(Pause)</i> Can I get some water? GARY: In a minute. You-you checked today's Post ? PHOEBE: Umm, yeah! Today's. GARY: 'Cause uh, this is today's Post <i>(produces one from the other chair)</i> and uh, these are the listings I found. <i>(Points)</i> Brooklyn Heights , two bedroom. <i>(Points)</i> Brooklyn Heights , one bedroom. <i>(Points)</i> Brooklyn Heights , <i>(points)</i> Brooklyn Heights , <i>(points)</i> Brooklyn Heights !	
ITALIAN ADAPTATION	BACK-TRANSLATION
GARY: E così tu hai cercato un appartamento a Brooklyn Heights , giusto? Hai guardato sul Post ? PHOEBE: Certo, ah-ah, ma niente. Posso avere	GARY: And so you looked for an apartment in Brooklyn Heights , right? Did you look on the Post ? PHOEBE: Sure, uh-huh, but nothing. Can I

<p>dell'acqua?</p> <p>GARY: Tra un minuto. Hai comprato il giornale di oggi?</p> <p>PHOEBE: Ah, sì. Certo.</p> <p>GARY: Che strano, vedi? Ecco il Post di oggi. Guarda. E questi sono gli annunci che ho trovato. Brooklyn Heights, due camere da letto. Brooklyn Heights, una camera da letto. Brooklyn Heights, Brooklyn Heights, Brooklyn Heights!</p>	<p>have some water?</p> <p>GARY: In a minute. Have you bought today's newspaper?</p> <p>PHOEBE: Ah, yes. Sure.</p> <p>GARY: How strange, you see? This is today's Post. Look. And these are the listings I found. Brooklyn Heights, two bedrooms. Brooklyn Heights, one bedroom. Brooklyn Heights, Brooklyn Heights, Brooklyn Heights!</p>
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Summary
Season 5 Episode 21

Strategies

11 **Loan**

1 **Hypernym**

1 **Elimination**

SOURCE CULTURE

Staten Island (2)

Long Island

Shaun Cassidy

Brooklyn Heights (6)

***Post* (3)**

Total references 13

FRIENDS
The One With Joey's Big Break
Una parte per Joey (A part for Joey)

Season 5 Episode 22

5/97

ORIGINAL FILM DIALOGUE 01.00-01.13	
MONICA: Hey Rach, remember that great song, <i>Me, Myself, and I?</i> (And on the "I" part she mimics poking her eye.) RACHEL: Monica! Come on! ROSS: Hey, does anybody want to get some lunch? All those in favor say I? (Pokes his eye) RACHEL: Ross! Stop it! Come on! CHANDLER: How much did I love <i>The King and I</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Rachel, hai presente quella canzone <i>Occhi di Ragazza?</i> RACHEL: Molto divertente! ROSS: Ehi, chi vuole mangiare? Quelli a favore fanno l'occhiolino! RACHEL: Ross, adesso smettila, per favore! CHANDLER: Ragazzi, sapeste quanto mi è piaciuto <i>Gli Occhi della Notte!</i>	MONICA: Rachel, do you remember that song, <i>Girls' Eyes?</i> RACHEL: Very funny! ROSS: Hey, who wants to eat? Those in favour blink an eye! RACHEL: Ross, now stop, please! CHANDLER: Guys, you know how much I loved <i>The Eyes of the Night?</i>

5/98

ORIGINAL FILM DIALOGUE 13.59-14.02	
CHANDLER: Joey kicked me out of the car on the George Washington bridge!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Joey mi ha buttato fuori dalla macchina sul <i>Ponte Washington</i> .	CHANDLER: Joey threw me out of the car on Washington bridge!

5/99

ORIGINAL FILM DIALOGUE 17.32-17.33	
ROSS: Who would you rather be Simon or Garfunkel ? PHOEBE: Garfunkel .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Chi preferisci, <i>Simon</i> o <i>Garfunkel</i> ? PHOEBE: <i>Garfunkel</i> .	ROSS: Who do you prefer Simon or Garfunkel ? PHOEBE: Garfunkel .

ORIGINAL FILM DIALOGUE 17.48-18.01	
PHOEBE: Oh, come on! Yes, remember that time on the frozen lake? We were playing chess, you said I was boring, and then you took off your energy mask and you were Cameron Diaz! (<i>Realizes</i>) Okay, there's a chance this may have been a dream.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ma scherzi! Non ricordi quella volta sul lago ghiacciato? Noi stavamo giocando a scacchi e tu hai detto che ero pallosa, e poi ti sei tolto la maschera ed eri Cameron Diaz! Ma, forse era soltanto un sogno.	PHOEBE: But you're joking! Don't you remember that time on the frozen lake? We were playing chess and you said I was boring, and then you took off your mask and you were Cameron Diaz! But maybe it was just a dream.

ORIGINAL FILM DIALOGUE 20.27-20.34	
JOEY: Everybody smile! (<i>The picture is taken</i>) Okay, thanks a lot! Enjoy your stay at Caesar's! We hope it's toga-rrific!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Adesso sorridete! Ok! Grazie e godetevi il soggiorno al Caesar! Speriamo sia degno di passare alla storia!	JOEY: Now smile! Ok! Thank you and enjoy your stay at Caesar's! Let's hope it deserves top run down in history!

+ 1 Illinois, 1 Ohio

Summary
Season 5 Episode 22

Strategies

8 **Loan**
2 **Substitution**

Nature of cultural references

SOURCE CULTURE

Caesar's
George Washington Bridge
Illinois
Ohio

INTERCULTURAL

Cameron Diaz
Simon
Garfunkel (2)

OVERT ALLUSION

Me, Myself and I
The King and I

Total references 10

FRIENDS
The One In Vegas
Tutti insieme a Las Vegas-Prima parte
(All together in Las Vegas – first part)

Season 5 Episode 23

5/102

ORIGINAL FILM DIALOGUE 2.51-2.57	
MONICA: I ran into Richard. PHOEBE: Which Richard? MONICA: The Richard. PHOEBE: Richard Simmons ? Oh my God!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ho incontrato Richard. PHOEBE: Richard chi? MONICA: Quel Richard. PHOEBE: Richard Gere ? Oh santo cielo!	MONICA: I met Richard. PHOEBE: Richard who? MONICA: That Richard. PHOEBE: Richard Gere ? Oh good heavens!

5/103

ORIGINAL FILM DIALOGUE 03.09-03.15	
PHOEBE: That is so weird! I had a dream that you'd have lunch with Richard. MONICA: Really? PHOEBE: But again, Simmons . Go on.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Che buffo! Io avevo sognato che tu andavi a pranzo con Richard. MONICA: Davvero? PHOEBE: Già, però con Richard Gere .	PHOEBE: How funny! I had a dream that you had lunch with Richard. MONICA: Really? PHOEBE: Right, but with Richard Gere .

5/104

ORIGINAL FILM DIALOGUE 05.30-05.33	
ROSS: Oh, but I've got tickets to the Van Gogh exhibit! I've been waiting like a year for this.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: E io ho i biglietti per la mostra di Van Gogh : ho aspettato un anno per averli.	ROSS: And I've got tickets for the Van Gogh exhibit! I've been waiting a year to have them.

5/105

ORIGINAL FILM DIALOGUE 07.27-07.29	
CHANDLER: What Richard thing? PHOEBE: <i>(To Monica under her breath)</i> Simmons! Go with Simmons!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Quale cosa di Richard? PHOEBE: Gere! Digli Gere!	CHANDLER: What Richard thing? PHOEBE: Gere! Tell him Gere!

5/106

ORIGINAL FILM DIALOGUE 12.42-12.49	
PHOEBE: This lady dressed like Cleopatra gave me a coupon, 99 cent steak and lobster dinner.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Quella signora vestita come Cleopatra mi ha dato questo coupon: 99 cents , cena con bistecca e aragosta.	PHOEBE: That lady dressed like Cleopatra gave me this coupon, 99 cents , dinner with steak and lobster.

+ 6 Las Vegas, 1 Nevada, 4 London

Summary

Season 5 Episode 23

Strategies

10

Loan

4

Official tr.

4

Substitution

Nature of cultural references

SOURCE CULTURE

Shaun Cassidy

Richard Simmons (4)

Cent

Las Vegas (6)

Nevada

THIRD CULTURE

Van Gogh

Cleopatra

London (4)

Total references 19

FRIENDS
The One in Vegas
Tutti insieme a Las Vegas – Seconda parte
(All together in Las Vegas – second part)

Season 5 Episode 24

5/107

ORIGINAL FILM DIALOGUE 14.04-14.07	
PHOEBE: Monica had lunch with Richard. JOEY: Dawson ?!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Monica ha pranzato con Richard. JOEY: Richard Gere ?	PHOEBE: Monica had lunch with Richard. JOEY: Richard Gere ?!

5/108

ORIGINAL FILM DIALOGUE 23.09-23.23	
PHOEBE: What? Did you go to a costume party? Let me guess umm Pancho Villa ? (<i>Points at Rachel</i>) and you're Bob Saget . RACHEL: Pancho Villa ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Da dove arrivate? Da una festa in costume? Voglio indovinare: Pancho Villa ? E tu sei Bob Saget . RACHEL: Pancho Villa ?	PHOEBE: Where are you coming from ? From a costume party ? I want to guess : Pancho Villa ? And you are Bob Saget . RACHEL: Pancho Villa ?

5/109

ORIGINAL FILM DIALOGUE 28.39-23.47	
RACHEL: Macadamia nut ? ROSS: (<i>looking at the price list</i>) Umm... Wow! That's-that's some pricey nut! RACHEL: Hm-mmm! (<i>Opens the container</i>) ROSS: Really like those Macadamia nuts , huh?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Vuoi anacardi? ROSS: Oh, wow! Certo che però sono noccioline preziose! RACHEL: Mm. ROSS : Ami molto gli anacardi , vero?	RACHEL: Do you want cashews ? ROSS: Oh, wow! Sure they are some precious nuts ! RACHEL: Mm! ROSS: You love cashews very much, don't you?

ORIGINAL FILM DIALOGUE 29.51-30.30	
JOEY: Look, you and I have been given a gift. Okay? We have to do something with it. Like-like, hand modeling! Huh? Or-or magic! And you know NASA's gonna wanna talk to us! JOEY'S HAND TWIN: (<i>tries to leave</i>) I have to get back to... JOEY: (<i>stopping him</i>) Whoa! Whoa! Whoa! Whoa-whoa! We could have our own show! Y'know we could clap our hands together people will love it! Huh? And-and-and I wrote a song for us! (<i>Singing, to the tune of This Land is Your Land</i>) This hand is your hand! This hand is my hand! Oh wait, that's your hand! No wait, it's my hand! JOEY'S HAND TWIN: That's okay. (<i>Walks out.</i>)	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Senti, tu e io abbiamo ricevuto un dono. E' chiaro? E dobbiamo farlo fruttare, a esempio come modelli o illusionisti, e lo sai quelli della Nasa vorranno esaminarci! IL GEMELLO DI MANO DI JOEY: Devo tornare a lavoro. JOEY: Oh, no, no, no, no, no. Noi metteremo su un numero! Noi potremmo battere le mani insieme. Al pubblico piacerà. Allora? E ho anche scritto una canzone! Questa è la tua mano... e questa è la mia mano! O scusa questa è la tua mano. No, aspetta è la mia mano! Che te ne pare? IL GEMELLO DI MANO DI JOEY: Bella, ma io devo andare.	JOEY: Listen, you and I have been given a gift. Is that clear? And we have to make it yield, for example as models or magicians. And you know those from NASA's want to examine us! JOEY'S HAND TWIN: I have to get back to work. JOEY: Oh no, no, no, no, no. We'll put on a show! We could clap our hands together. People will like it! So? And I even wrote a song! This hand is your hand! And this hand is my hand! Oh sorry, this is your hand! No wait, it's my hand! What do you think? JOEY'S HAND TWIN: Good one, but I must go.

ORIGINAL FILM DIALOGUE 36.31-36.33	
ROSS: Ohh, here's that Macadamia nut!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Oh, guarda: qui c'è un anacardo!	ROSS: Oh, look: here there's a cashew!

+ 2 Las Vegas

Summary
Season 5 Episode 24

Strategies

6 **Loan**
1 **Calque**
1 **Hypernym**
3 **Substitution**

Nature of cultural references

SOURCE CULTURE

Richard Dawson

Bob Saget

NASA

Las Vegas (2)

THIRD CULTURE

Pancho Villa (2)

Macadamia nut (3)

COVERT ALLUSION

This hand is your hand! This hand is my hand! Oh wait, that's your hand! No wait, it's my hand!

Total references 11

Season Summary

TOTAL SEASON 5: 297

Loan:	142
Official translation:	54
Calque:	9
Hypernym:	25
Hyponym:	1
Explicitation:	3
Substitution:	21
Lexical recreation:	0
Compensation:	1
Elimination:	40
Creative addition:	2

SOURCE CULTURE:	101
INTERCULTURAL:	55
THIRD CULTURE:	61
TARGET CULTURE:	13
OVERT ALLUSION:	60
COVERT ALLUSION:	3
NONVERBAL:	4

FRIENDS
The One after 'I do'
Chi è il padre (Who's the father)

Season 8 Episode 1

8/1

ORIGINAL FILM DIALOGUE 01.41-01.54	
MONICA: Phoebe, come on, you have to tell us. PHOEBE: Okay, okay. It's James Brolin . James Brolin is the father of my baby. CHANDLER: As in Barbra Streisand's husband James Brolin ? PHOEBE: What?! Well he never said that to me!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Andiamo, tu devi dircelo. PHOEBE: Va bene, va bene. E' James Brolin . James Brolin è il padre del mio bambino. CHANDLER: Vuoi forse dire il marito di Barbra Streisand ? PHOEBE: Cosa?! Questo non me l'ha mai detto.	MONICA: Come on, you have to tell us. PHOEBE: All right, all right. It's James Brolin . James Brolin is the father of my baby. CHANDLER: Do you mean to say perhaps Barbra Streisand's husband ? PHOEBE: What?! He never said that to me!

8/2

ORIGINAL FILM DIALOGUE 02.58-02.64	
RACHEL: James Brolin ? PHOEBE: Oh, I know. I could only think of two names, him and Ed Begley Jr. and then I remembered he's gay. RACHEL: Ed Begley Jr. is not gay. PHOEBE: (<i>intrigued</i>) Really?!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: James Brolin ? PHOEBE: Lo so. Mi sono venuti in mente solo due nomi, lui e Ed Begley Jr. , ma lui è gay, così... RACHEL: Ed Begley Jr. non è affatto gay. PHOEBE: Davvero?	RACHEL: James Brolin ? PHOEBE: I know. I could only think of two names, him and Ed Begley Jr. , but he's gay, so... RACHEL: Ed Begley Jr. is not at all gay. PHOEBE: Really?!

8/3

ORIGINAL FILM DIALOGUE 05.34-05.42	
ROSS: Mona. What a beautiful name. MONA: You think so? I always kind of hated it. ROSS: Oh, come on. Mona Lisa ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Mona, uh, è un nome stupendo. MONA: Tu trovi? Io l'ho sempre detestato. ROSS: Ah, è così romantico, ricorda la luna .	ROSS: Mona, uh, it's a beautiful name. MONA: You think so? I always loathed it. ROSS: Ah, it's so romantic, it reminds one of the moon .

8/4

ORIGINAL FILM DIALOGUE 07.09-07.12	
MRS. BING: Oh yes, Dennis is directing a new Broadway show.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNORA BING: Ah sì, Dennis sta preparando un nuovo show a Broadway .	MRS. BING: Oh yes, Dennis is preparing a new Broadway show.

8/5

ORIGINAL FILM DIALOGUE 10.48-11.04	
PHOEBE: Well, I just got off the phone with my lover, James Brolin ...	
MONICA: Oh really?!	
PHOEBE: Yes, and apparently he is married to some singer, but he said he would leave her for me. And I said, " James, James Brolin , are you sure?" James Brolin said...	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Bene, ho appena sentito il mio ragazzo, James Brolin ...	PHOEBE: Well, I just got off the phone with my boyfriend, James Brolin ...
MONICA: Veramente?	MONICA: Really?!
PHOEBE: A quanto pare sta sul serio con una cantante. Ma ha detto che vuole lasciarla e così gli ho chiesto, James Brolin , ne sei sicuro? E' stato allora che...	PHOEBE: Apparently he is seriously living with a singer, but he said he would leave her and so I asked, " James Brolin , are you sure?" James Brolin said...

+ 1 France

Summary

Season 8 Episode 1

Strategies

9 Loan
1 Official tr.
4 Elimination

Nature of cultural references

SOURCE CULTURE

Ed Begley Jr. (2)
Broadway

INTERCULTURAL

James Brolin (8)
Barbra Streisand (2)

THIRD CULTURE

France

OVERT ALLUSION

Mona Lisa

Total references 15

FRIENDS
The One with the Red Sweater
Chi è il padre (Who's the father)

Season 8 Episode 2

8/6

ORIGINAL FILM DIALOGUE 00.03-00.10	
RACHEL: Listen, you know what, sir, for the last time: I don't care what the computer says, we did not take a bag of Meshuggah nuts from the minibar.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Adesso glielo ripeto per l'ultima volta: non mi interessa che cosa dice il computer, noi non abbiamo preso nessuna bustina di noccioline dal minibar.	RACHEL: Now I will repeat it to you for the last time: I don't care what the computer says, we did not take any bag of nuts from the minibar.

8/7

ORIGINAL FILM DIALOGUE 01.27-01.39	
MONICA: Ross has never checked out of a room a minute before he had to. RACHEL: Yeah, one time, when we were dating, uh we got a late checkout, he got so excited it was the best sex we ever had. Until y'know, he screamed out Radisson at the end.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ross non ha mai lasciato la camera un istante prima del dovuto. RACHEL: Una volta, quando stavamo ancora insieme ce la lasciarono un'ora in più e fu la più bella ora di sesso della mia vita. Finché alla fine non si mise a ululare .	MONICA: Ross has never checked out of a room a minute before he had to. RACHEL: One time, when we were still dating, they let us have I one hour more, and it was the best hour of sex of my life. Until he started screaming at the end.

8/8

ORIGINAL FILM DIALOGUE 01.56-02.08	
MONICA: (<i>Reading the bill</i>) Champagne , strawberries...Oh my God! I can't believe Chandler ordered porn on our wedding night! JOEY: Yeah, that's sad. Meshugga nut ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Champagne , fragoline... Oh mio Dio! Ragazzi, Chandler ha visto un film porno ieri sera! JOEY: Eh sì, che tristezza. Una nocciolina ?	MONICA: Champagne , strawberries...Oh my God! I can't believe Chandler saw porn film last night! JOEY: Yeah, that's sad. Meshugga nut ?

ORIGINAL FILM DIALOGUE 05.38-05.55	
MONICA: Now, you know, it's so weird, you're gonna tell this guy today and he has no idea what's gonna happen. PHOEBE: Yeah, you're just gonna knock on his door and change his life forever. You're like Ed McMahon except without the big check. Or the raw sexual magnetism.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Sapete, è così strano, voglio dire, tu oggi ne parlerai con il padre e lui non ne sa ancora niente. PHOEBE: Sì, tu oggi busserai alla sua porta e gli cambierai per sempre la vita. Farai l'effetto di una bomba su quel poveretto. O anche di un terremoto.	MONICA: You know, it's so weird, I mean, you will talk about it with to the father today and he doesn't yet know. PHOEBE: Yes, today you'll knock on his door and change his life forever. You'll have the effect of a bomb on that poor thing. Or an earthquake.

ORIGINAL FILM DIALOGUE 06.41-06.51	
JOEY: Who called here? Did she sound blond? Did she have an accent? I gotta make a call. Should have never walked into that Sunglass Hut .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Chi ha chiamato? Era una bionda? Aveva uno strano accento? Non avrei mai dovuto chiederle quel dannato gelato .	JOEY: Who called? Was it a blond? Did she have a gtrange accent? I should have never sked her that damn ice-cream .

ORIGINAL FILM DIALOGUE 12.54-13.10	
LADY: It didn't click. ROSS: I heard it, I heard it. GENTLEMAN: But there was no flash. LADY: Why won't you take our picture? CHANDLER: Oh yeah, I'll take, I'll take your picture. GENTLEMAN: Your finger was covering the lens. CHANDLER: Who are you, Ansel Adams ? Get out of here!	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNORA: Mi scusi, non ha scattato. ROSS: Sì invece, certo. SIGNORE: Ma non si è visto il flash. SIGNORA: Perché non vuole farci una foto? CHANDLER: Come, adesso ve ne farò un'altra. SIGNORE: Guardi che il suo indice copriva l'obiettivo. CHANDLER: Non le basta mai , vada al diavolo!	LADY: I'm sorry, it didn't click. ROSS: It did, of course. GENTLEMAN: But there was no flash. LADY: Why won't you take our picture? CHANDLER: Why, I'll take another one now. GENTLEMAN: Look, your finger was covering the lens. CHANDLER: You've never enough , go to hell!

ORIGINAL FILM DIALOGUE 14.27-14.52	
ROSS: Will the owner of a 1995 Buick LeSabre please see the front desk? Your car is about to be towed. ANXIOUS WEDDING GUEST: (<i>rushing up</i>) That's my car! ROSS: A '95 LeSabre ?! ANXIOUS WEDDING GUEST: Yes! ROSS: A green LeSabre ? ANXIOUS WEDDING GUEST: Yes! ROSS: I'm sorry, I meant a blue LeSabre . ANXIOUS WEDDING GUEST: Yes! Green-blue!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Il proprietario di una Le Sabre del '95 parcheggiata in divieto di sosta si rechi subito nella hall. INVITATO ANSIOSO: E' la mia auto. ROSS: Una Le Sabre del '95? INVITATO ANSIOSO: Certo. ROSS: E' verde, la sua auto ? INVITATO ANSIOSO: Certo. ROSS: Mi dispiace molto ma questa è azzurra. INVITATO ANSIOSO: Certo, verde-azzurra.	ROSS: The owner of a '95 LeSabre parked in a no parking spot, please go immediately to the hall. ANXIOUS WEDDING GUEST: It's my car! ROSS: A '95 LeSabre ?! ANXIOUS WEDDING GUEST: Certainly. ROSS: Is it green, your car ? ANXIOUS WEDDING GUEST: Certainly! ROSS: I'm very sorry, but this one is blue. ANXIOUS WEDDING GUEST: Certainly! Green-blue!

ORIGINAL FILM DIALOGUE 19.44-19.53	
PHOEBE: Wait you stole those from these people's wedding? ROSS: No-no, I took them from the hotel lobby. Yeah, they think they can charge me for some dirty movie and a bag of Mashugga nuts , they got another thing coming.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Li hai rubati da quel matrimonio? ROSS: No li ho rubati dalla hall. Sai, mi hanno addebitato un film porno e una busta gigante di noccioline , così mi sono rifatto.	PHOEBE: Did you steal them from that wedding? ROSS: No, I stole them from the hall. You know, they charged me for a porn film and a giant bag of nuts , so I recouped.

Summary
Season 8 Episode 2

Strategies

3 **Loan**
3 **Hypernym**
6 **Elimination**

Nature of cultural references

SOURCE CULTURE

Ed McMahon
Sunglass Hut
Ansel Adams
Le Sabre (3)

INTERCULTURAL

Radisson

THIRD CULTURE

Meshuggah nuts (4)
Champagne

Total references 12

FRIENDS
The One Where Rachel Tells...
La confessione (The confession)

Season 8 Episode 3

8/14

ORIGINAL FILM DIALOGUE 00.05-00.10	
CHANDLER: Hey! Babe! Aren't you excited we're going on our honeymoon? MONICA: Yeah I am! CHANDLER: <i>(singing)</i> <i>Bermuda, Bahama, come on pretty mama...</i>	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ehi amore, non ti eccita l'idea di partire? MONICA: Sì, certo. CHANDLER: Bahama, Bermuda, vieni tutta nuda...	CHANDLER: Hey, love, aren't you excited about leaving? MONICA: Yes, sure! CHANDLER: Bermuda, Bahama, come on pretty mama...

8/15

ORIGINAL FILM DIALOGUE 00.18-00.34	
CHANDLER: I'd better go pack. MONICA: Oh no, I already packed. The only thing I couldn't find was your Speedo . CHANDLER: Speedo? I don't have a Speedo . I'm gonna go pack my regular, long bathing suit.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Vado a fare la valigia. MONICA: Oh no, l'ho già fatta io. Mancano soltanto i tuoi slippini . CHANDLER: Oh, tu dici? Io non li uso . Adesso vado a prendere i miei boxer.	CHANDLER: I'm going to pack. MONICA: Oh no, I already did. There's only your briefs missing. CHANDLER: Oh, you say so? I don't use them . Now I'm going to get my boxer shorts.

8/16

ORIGINAL FILM DIALOGUE 16.24-16.29	
RACHEL: Oh, man, I swear, if they sold these at Pottery Barn...	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh mio Dio, ma dove le venderanno queste poltrone?	Oh my God, where will they sell these armchairs?

8/17

ORIGINAL FILM DIALOGUE 16.56-17.06	
ROSS: I just, I want you to know that I'm gonna be there through this whole thing, OK? OK? The doctor's appointments, the Lamaze classes , baby-proofing the apartment.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Voglio che tu sappia che io ci sarò sempre, in ogni senso, promesso. Verrò alle visite di controllo, alle lezioni di parto , poi ti aiuterò a cercare una casa più grande.	ROSS: I want you to know that I will always be there, in every sense, promised. I'll come to the check-up visits, to the childbirth classes , then I'll help you look for a bigger house.

Summary
Season 8 Episode 3

Strategies

- 1** **Hypernym**
- 5** **Elimination**

Nature of cultural references

SOURCE CULTURE

Pottery Barn

Lamaze classes

INTERCULTURAL

Speedo (3)

OVERT ALLUSION

“Bermuda, Bahama, come on pretty mama...”

Total references 6

FRIENDS
The One with the Videotape
Accadde quella sera (It happened that night)

Season 8 Episode 4

8/18

ORIGINAL FILM DIALOGUE 08.13-09.40	
JOEY: I was just outside Barcelona hiking in the foothills of Mount Tibidabo . (...) ROSS: (whines) Oh that's great! I was hiking along the foothills of Mount Tibidaybo... KRISTEN: I think its Tibidabo . ROSS: Okay! Do you wanna tell the story?!	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ero nei dintorni di Barcellona , facevo un'escursione alle falde del Monte Tibidabo . (...) ROSS: Fantastico! Stavo facendo un'escursione alle falde del Monte Tippitappo . KRISTEN: Si pronuncia Tibidabo . ROSS: Ma vuoi raccontarmela tu la storia?!	JOEY: I was in the outskirts of Barcelona , I was doing an excursion in the foothills of Mount Tibidabo . (...) ROSS: Great! I was I was doing an excursion in the foothills of Mount Tippitappo... KRISTEN: It's pronounced Tibidabo . ROSS: Do you want to tell me the story?!

8/19

ORIGINAL FILM DIALOGUE 12.48-12.54	
CHANDLER: Well maybe it was all of your questions. MONICA: What about my questions? CHANDLER: The sheer volume. It was like flying with the Riddler .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Li avrai seccati con le tue domande. MONICA: Che avevano di strano? CHANDLER: Erano a raffica. Era come volare con l'Enigmista .	CHANDLER: You must have annoyed them with your questions. MONICA: What was wrong with them? CHANDLER: It was a barrage fo them. It was like flying with the Riddler .

+ 3 **Barcelona**

Summary

Season 8 Episode 4

Strategies

2	Loan
5	Official tr.
1	Elimination

Nature of cultural references

THIRD CULTURE

Mount Tibidabo (3)

Barcelona (4)

OVERT ALLUSION

The Riddler

Total references 8

FRIENDS
The One with Rachel's Date
Sedotto e licenziato (Seduced and fired)

Season 8 Episode 5

8/20

ORIGINAL FILM DIALOGUE 00.28-01.03	
<p>MONICA: Hey Tim? I need a calamari and a Caesar salad. And umm, could you get me the pesto?</p> <p>TIM: Yeah.</p> <p>PHOEBE: Oh you...you made pesto?</p> <p>TIM: Yes I did.</p> <p>PHOEBE: Would you say your pesto is the best-o?</p> <p>TIM: I...I-I don't know, but I would say it's pretty good-o. <i>(Phoebe laughs too hard.)</i> <i>(Monica goes over and grabs the pesto.)</i></p> <p>MINICA: All right, I still need a calamari and a Caesar salad.</p> <p>TIM: I like your necklace.</p> <p>PHOEBE: I made it myself.</p> <p>TIM: You are so talented.</p> <p>PHOEBE: Well, it's no pesto.</p> <p>MONICA: All right, all right! Let's just cut to the chase, okay? <i>(To Phoebe)</i> You're single. <i>(To Tim)</i> You're single. <i>(To Phoebe)</i> He gets off work at eleven. <i>(To Tim)</i> She'll be waiting for your call. <i>(To Phoebe)</i> I'll give him your number if I can get one calamari and one Caesar salad!!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Tim, un'insalata di calamari e una Caesar. E passami il pesto.</p> <p>TIM: Certo.</p> <p>PHOEBE: Oh, hai fatto tu il pesto?</p> <p>TIM: Sì, l'ho fatto io.</p> <p>PHOEBE: Dunque tu pesti come nessun altro.</p> <p>TIM: Io...io non lo so, ma ho idea che so pestare bene.</p> <p>MONICA: Ha-ha-ha. Grazie. Sempre quell'insalata di calamari e una Caesar.</p> <p>TIM: Mi piace quella collana.</p> <p>PHOEBE: L'ho creata io.</p> <p>TIM: Sei molto brava.</p> <p>PHOEBE: Sì, ma non è il pesto.</p> <p>MONICA: Basta così, finiamo le schermaglie. Tu sei single, tu sei single. Lui esce dal lavoro alle undici. Lei aspetterà una tua telefonata. Gli darò il tuo numero, ma ora potrei avere un'insalata di calamari e una Caesar?!</p>	<p>MONICA: Tim, a calamari salad and a Caesar. And pass me the pesto.</p> <p>TIM: Sure.</p> <p>PHOEBE: Oh you made pesto?</p> <p>TIM: Yes, I did.</p> <p>PHOEBE: Then you grind as nobody else does.</p> <p>TIM: I...I don't know, but I have an idea I can grind well.</p> <p>MONICA: Ah, ah, ah. Thank you. Always that calamari salad and a Caesar.</p> <p>TIM: I like that necklace.</p> <p>PHOEBE: I created it myself.</p> <p>TIM: You are very good.</p> <p>PHOEBE: Yes, but it's no pesto.</p> <p>MONICA: Enough, let's end love fights. You're single. You're single. He gets off work at eleven. She'll be waiting for your call. I'll give him your number but now could I have one calamari salad and one Caesar?!!</p>

ORIGINAL FILM DIALOGUE 02.13-02.25	
ROSS: Oh ah, I think you know where I want to go. CHANDLER: The <i>Hard Rock Café</i> ? ROSS: Yeah! CHANDLER: Again?! ROSS: Yeah!! ROSS: I'm telling you, I like the food! CHANDLER: You like the <i>Purple Rain</i> display!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sai benissimo dove voglio andare. CHANDLER: L' Hard Rock Caf� ? ROSS: Eh gi�. CHANDLER: Di nuovo. ROSS: Esatto! ROSS: Te l'ho gi� detto, adoro quel cibo. CHANDLER: Adori il video di <i>Purple Rain</i> .	ROSS: You know very well where I want to go. CHANDLER: The <i>Hard Rock Caf�</i> ? ROSS: That's right. CHANDLER: Again?! ROSS: Exactly!! ROSS: I told you already, I adore that food! CHANDLER: You adore the <i>Purple Rain</i> video.

Summary

Season 8 Episode 5

Strategies

11 Loan
1 Elimination

Nature of cultural references

SOURCE CULTURE

Caesar salad (3)

INTERCULTURAL

Hard Rock Cafè

TARGET CULTURE

calamari salad (3)

pesto (4)

OVERT ALLUSION

Purple Rain

Total references 12

FRIENDS
The One with the Halloween Party
La festa di Halloween (The Halloween party)

Season 8 Episode 6

8/22

ORIGINAL FILM DIALOGUE 00.06-01.00	
<p>MONICA: I know it's last minute, but we decided to have a Halloween party. (...) JOEY: No way! Look, Halloween is so stupid! Dressing up, pretending to be someone you're not... (...) JOEY: Well hey-hey if she needs any idea for costumes, she could be a bikini model, or a slutty nurse, or a sexy cheerleader huh—Ooh-ooh, Leatherface from <i>The Texas Chainsaw Massacre</i>—No-no-no! Slutty Leatherface.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: E' una decisione dell'ultimo minuto ma faremo una festa di Halloween. (...) JOEY: Non insistere, Halloween è già così stupido. Ma travestirsi per fingere di essere un altro... (...) JOEY: E se è a corto di idee per il costume, potrebbe essere una modella per bikini o un'infermiera sessuomane o una sexy majorette – ooh, Faccia di Cuio de Lo sterminatore del Texas – no, no, no, l'Insaziabile Faccia di Cuio.</p>	<p>MONICA: It's last minute decision, but we will have a Halloween party. (...) JOEY: Don't insist, Halloween is already so stupid! But dressing up to pretend to be someone else... (...) JOEY: And if she's short of ideas for the costume, she could be a bikini model, or a sex-maniac nurse, or a sexy cheerleader - ooh, Leatherface from The Texas Exterminator - no-no-no! The Insatiable Leatherface.</p>

8/23

ORIGINAL FILM DIALOGUE 02.35-02.41	
<p>PHOEBE: ... my friends are having a Halloween party tonight at my old apartment so, you could come. Maybe I could meet the guy you're marrying.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: I miei amici hanno organizzato una festa di Halloween stasera dove abitavo prima. Perché non venite? Conoscerò il tuo futuro marito.</p>	<p>PHOEBE: ... my friends have organised a Halloween party tonight where I used to live. Why don't you come? I will meet your future husband.</p>

8/24

ORIGINAL FILM DIALOGUE 03.15-03.19	
MONICA: I'm Catwoman , who wants to borrow the dress when you're too big for it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Io sono Cat Woman , a cui lo presterai quando sarai troppo grassa per indossarlo.	MONICA: I'm Catwoman , whom you're going to lend it to when you're too fat to wear it.

8/25

ORIGINAL FILM DIALOGUE 03.46-04.01	
RACHEL: <i>(to the cowgirl)</i> And you are so in style right now. Y'know, I work at Ralph Lauren and the whole fall line has got this like equestrian theme going on. I don't suppose you saw the cover of British Vogue , but...	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: E tu sei davvero all'ultima moda. Lo sai, io lavoro da Ralph Lauren e tutta la nuova linea è ispirata alla donna cavallerizza, e penso che le copertine delle riviste di moda non siano altrettanto...	RACHEL: <i>(to the cowgirl)</i> And you are so in style right now. Y'know, I work at Ralph Lauren and the whole fall line has got this like equestrian theme going on. I don't suppose you saw the cover of British Vogue , but...

8/26

ORIGINAL FILM DIALOGUE 04.13-04.21	
PHOEBE: Ah, Catwoman . So we meet again. MONICA: So we do Supergirl . PHOEBE: No, it's me. Phoebe!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ah, Cat Woman , ci si rivede dunque. MONICA: Così sembra, Super Girl . PHOEBE: Sono io, Phoebe!	PHOEBE: Ah, Catwoman . So we meet again. MONICA: So it seems Supergirl . PHOEBE: It's me. Phoebe!

8/27

ORIGINAL FILM DIALOGUE 04.38-04.43	
MONICA: I thought he'd love it. His favourite kid's book was <i>The Velveteen Rabbit</i> . CHANDLER: <i>The Velveteen Rabbit</i> was brown and white.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Lo dovrebbe adorare. Lui da piccolo leggeva solo Il coniglio di velluto . CHANDLER: Ma quel coniglio era bianco e marrone.	MONICA: He should adore it. When he was little he read only The Velvet Rabbit . CHANDLER: But that rabbit was white and brown.

ORIGINAL FILM DIALOGUE 06.14-06.36	
ROSS: Remember the Russian satellite, Sputnik ? Well, I'm a potato or a...spud. And these are my antennae. So Sputnik , becomes... Spud-nik. Spudnik!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ricordate il satellite russo, lo Sputnik ? Bene, io sono una patata, in gergo "spud". E questi sono i miei occhi. Perciò lo Sputnik diventa, diventa... Spudnik. Testa pazza!	ROSS: Remember the Russian satellite, Sputnik ? Well, I'm a potato, in slang a spud. And these are my eyes. So Sputnik , becomes, becomes... Spudnik! Crazy head!

ORIGINAL FILM DIALOGUE 08.41-8.46	
MONICA: Who do you think would win in a fight, Catwoman or Supergirl ? JOEY: Catwoman , hands down.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Chi vincerebbe in una lotta, Catwoman o Super Girl ? JOEY: Catwoman , è scontato.	MONICA: Who would win in a fight, Catwoman or Supergirl ? JOEY: Catwoman , it goes without saying.

ORIGINAL FILM DIALOGUE 10.34-10.42	
MONA: Wait-wait! You're umm, you're a potato... ROSS: Well, I'm a spud... MONA: And the antennae...Oh my God you're Spudnik!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONA: Un momento, sei...sei una patata? ROSS: Bè, sono uno spud... MONA: E le antenne... oh cielo, ma sei Spudnik!	MONA: Just moment, are you... are you a potato? ROSS: Well, I'm a spud... MONA: And the antennae...Oh heavens, you're Spudnik!

ORIGINAL FILM DIALOGUE 16.33-16.46	
ROSS: Hey, at least you have a wife! I-I keep getting divorces and knockin' people up! And I'm dressed as doody. CHANDLER: You're Spudnik .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Almeno tu ce l'hai una moglie. Io non faccio che divorziare e continuo ad andare in bianco. E sono vestito da doody. CHANDLER: Tu sei Spudnik .	ROSS: At least you have a wife! I keep getting divorces and I continue to draw a blank! And I'm dressed as doody. CHANDLER: You're Spudnik .

ORIGINAL FILM DIALOGUE 19.37-20.03	
<p>JOEY: Come on! You're good with kids. They're just crazy on Halloween. Y'know, they're all greedy and hopped up on sugar!</p> <p>RACHEL: Really? You think that's all it is?</p> <p>JOEY: Absolutely! Halloween is the worst. Except for Christmas...and their birthdays. Kinda get a little crazy during the summer too. And anytime they're hungry or sleepy. Y'know, kids are tough. Good luck with that.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>JOEY: No, non è vero, sei bravissima. Solo che sono tanto golosi. E' lo zucchero. Li manda in tilt.</p> <p>RACHEL: Pensi che sia colpa di questo?</p> <p>JOEY: Assolutamente. Halloween è una catastrofe. Il peggiore è il Natale. E il loro compleanno. Diventano anche un po' pazzi durante l'estate. E ogni volta che hanno fame o sonno. Eh, sono ossi duri. Auguri con il tuo.</p>	<p>JOEY: No, it's not tru, you're very good. They're just so greedy. It's the sugar. They get knocked out!</p> <p>RACHEL: Do you think that is to blame?</p> <p>JOEY: Absolutely! Halloween is a catastrophe. The worst is Christmas. And their birthdays. They get a little crazy during the summer too. And anytime they're hungry or sleepy. Well, they are tough. Good luck with yours.</p>

Summary

Season 8 Episode 6

Strategies

16	Loan
3	Official tr.
1	Calque
1	Hypernym
3	Elimination

Nature of cultural references

INTERCULTURAL

Halloween (5)
Ralph Lauren
Vogue
Christmas

THIRD CULTURE

Sputnik (5)
British

OVERT ALLUSION

The Velveteen Rabbit (2)
Leatherface (2)
Catwoman (4)
Super Girl (2)
The Texas Chainsaw Massacre

Total references 25

FRIENDS
The One with the Stain
La casa ideale (The ideal house)

Season 8 Episode 7

8/33

ORIGINAL FILM DIALOGUE 01.58-02.04	
ERIC: Hi, it's Eric. From the Halloween party, Ursula's fiancée.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ERIC: Salve, sono Eric. Della festa di Halloween . Il fidanzato di Ursula.	ERIC: Hi, it's Eric. From the Halloween party, Ursula's fiancée.

<p>Summary Season 8 Episode 7</p>

Strategies

1 Loan

Nature of cultural references

INTERCULTURAL
Halloween

Total references 1

FRIENDS
The One with the Stripper
La spogliarellista (The stripper)

Season 8 Episode 8

8/34

ORIGINAL FILM DIALOGUE 00.21-00.27	
RACHEL: No Phoebe! I just need you there for support. I haven't told him I'm pregnant yet. PHOEBE: Oh. Why not? RACHEL: 'Cause I know he's gonna flip out and I hate it when he's angry. PHOEBE: Oh Rachel, this is all so <i>'Papa don't preach.'</i>	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ecco, io ho bisogno d'aiuto perché non gli ho ancora detto che sono incinta. PHOEBE: Oh, e perché no? RACHEL: Perché lo conosco e odio quando dà fuori di testa. PHOEBE: Ah, lo sai, fa tanto <i>"Papa don't preach".</i>	RACHEL: Well. I need help because I haven't told him I'm pregnant yet. PHOEBE: Oh, and why not? RACHEL: Because I know him and I hate it when he flips out. PHOEBE: Ah, you know, this is all so <i>'Papa don't preach.'</i>

8/35

ORIGINAL FILM DIALOGUE 02.52-03.04	
WAITER: Your '74 Lafite sir. DR. GREEN: '74?! I ordered the '75! That's a magnificent wine! The '74 is sewage! Why would you bring me sewage?!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAMERIERE: Il suo Lafite del '74 signore. DR. GREEN: Che cosa? Ma io ho chiesto l'annata del '75, quella del '74 è una spremuta. Perché mi ha portato una spremuta?	WAITER: Your '74 Lafite sir. DR. GREEN: What? But I asked for the '75 year! The '74 one is a squash! Why did you bring me a squash?!

8/36

ORIGINAL FILM DIALOGUE 03.47-03.51	
RACHEL'S DAD: So, sweetie, you were starting to tell me, what is new with you? RACHEL: Well, I'm...I got TiVO . RACHEL'S DAD: What's TiVO ? PHOEBE: It's slang for pregnant	
ITALIAN ADAPTATION	BACK-TRANSLATION
PADRE RACHEL: Allora tesoro, che cosa stavi per dirmi, che novità ci sono? RACHEL: Bè, io...io ho la gotta . PADRE RACHEL: Che cosa vuol dire? PHOEBE: Vuol dire che è incinta.	RACHEL'S DAD: So, sweetie, what were you about to tell me, what are the news? RACHEL: Well, I... I have gout . RACHEL'S DAD: What does it mean? PHOEBE: It means she's pregnant.

ORIGINAL FILM DIALOGUE 07.27-08.15	
<p>PHOEBE: I'm sorry I won't be able to make it to your imaginary wedding, but I'm really busy that day. Yeah, I already have a unicorn baptism and a leprechaun bar mitzvah.</p> <p>RACHEL: I know. I know. I panicked, I panicked. I didn't want him to start yelling at me like I was some '74 Latour.</p> <p>PHOEBE: It's Lafite. The '74 Latour is actually drinking quite nicely.</p> <p>RACHEL: All right here he comes. I'm gonna do this, I'm gonna tell him, I'm gonna be strong.</p> <p>DR. GREEN: I just called a friend of mine.</p> <p>RACHEL: Yeah?</p> <p>DR. GREEN: I think I may be able to book The Plaza on short notice.</p> <p>RACHEL: Really?! The Plaza?!! Oh daddy!! (<i>Hugs him and Phoebe glares at her.</i>)</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Mi dispiace ma non potrò esserci al tuo matrimonio immaginario. Ho già un impegno quel giorno. Sai, avrei deciso di convertirmi al culto del dio Barmitzva.</p> <p>RACHEL: Lo so, mi sono fatta prendere dal panico ma non volevo che mi trattasse come se fossi un Latour del '74.</p> <p>PHOEBE: Lafite. La Latour del '74 è ancora una gran macchina.</p> <p>RACHEL: Eccolo che arriva. Ma adesso io gli dirò come stanno le cose.</p> <p>DR. GREEN: Ho appena chiamato un amico. Potremo fare il ricevimento al Plaza.</p> <p>RACHEL: Davvero? Al Plaza? Oh santo cielo, grazie.</p>	<p>PHOEBE: I'm sorry I won't be able to be at your imaginary wedding. I have a previous engagement that day. You know, I have decided to convert to the cult of the god Barmitzva.</p> <p>RACHEL: I know, I panicked, I panicked. I didn't want him to tret me like I was a '74 Latour.</p> <p>PHOEBE: Lafite. The '74 Latour is still a great car.</p> <p>RACHEL: Here he comes. But now I'm going to tell him how things are.</p> <p>DR. GREEN: I just called a friend of mine. We will be able to hold the reception at The Plaza.</p> <p>RACHEL: Really? The Plaza? Oh good heavens, thank you.</p>

ORIGINAL FILM DIALOGUE 10.14-10.37	
<p>ROSS: Uh that's an eighteenth century Indian artifact from Calcutta.</p> <p>MONA: Oh wow! So, you're more than just dinosaurs.</p> <p>ROSS: So much more.</p> <p>(<i>They start making out and she kicks the eighteenth century Indian artifact</i>)</p> <p>MONA: Oh my God! Oh my God, I'm so sorry.</p> <p>ROSS: Oh, forget it, it's from Pier 1.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: Oh, è una statua votiva indiana del XVIII secolo.</p> <p>MONA: Oh, accidenti. E così non ti piacciono soltanto i dinosauri.</p> <p>ROSS: Direi proprio di no.</p> <p>MONA: Oh mio Dio, la tua statua!</p> <p>ROSS: Non preoccuparti, era finta.</p>	<p>ROSS: Uh that's an eighteenth century little Indian statue.</p> <p>MONA: Oh wow! So, you don't like just dinosaurs.</p> <p>ROSS: I'd say really no.</p> <p>MONA: Oh my God, your little statue!</p> <p>ROSS: Don't worry, it was fake.</p>

Summary

Season 8 Episode 8

Strategies

- | | |
|---|--------------|
| 6 | Loan |
| 1 | Official tr. |
| 2 | Calque |
| 4 | Elimination |

Nature of cultural references

SOURCE CULTURE

TiVO (2)

Pier 1

INTERCULTURAL

Plaza (2)

THIRD CULTURE

Latour (2)

Lafite (2)

Bar Mitzvah

Indian

Calcutta

OVERT ALLUSION

Papa don't preach

Total references 13

FRIENDS
The One with the Rumour
Il club segreto (The secret club)

Season 8 Episode 9

8/39

[Scene: Joey and Rachel's, Joey is reading **What to Expect When You're Expecting** as Rachel enters from her bedroom.]

8/40

ORIGINAL FILM DIALOGUE 00.38-00.42	
MONICA: Oh good you're all here. Thanksgiving tomorrow, four o'clock.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ah bene, siete tutti qui. Si pranza tutti da me domani.	MONICA: Ah, good, you're all here. We'll all have lunch at my place tomorrow.

8/41

ORIGINAL FILM DIALOGUE 01.51-02.21	
MONICA: All right! Okay, it's just Phoebe. Will's still on a diet, Chandler doesn't eat Thanksgiving food, and Rachel's having her aversion to poultry. (...) JOEY: But you gotta have turkey on Thanksgiving ! I mean, Thanksgiving with no turkey is like-like Fourth of July with no apple pie! Or Friday with no two pizzas !	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Comunque non è solo per Phoebe. Will è ancora a dieta, Chandler odia la festa del Ringraziamento e Rachel ha la nausea per il pollame. (...) JOEY: Ma ci vuole il tacchino per il Ringraziamento . Voglio dire, festeggiarlo senza è come, come il 4 di luglio senza torta di mele. Oppure il venerdì sera senza doppia pizza .	MONICA: Anyway it's not just for Phoebe. Will's still on a diet, Chandler hates Thanksgiving feast, and Rachel's is nauseated by poultry. (...) JOEY: But you gotta have turkey on Thanksgiving ! I mean, celebrating it without it is like-like Fourth of July with no apple pie! Or Friday night with no double pizza !

8/42

ORIGINAL FILM DIALOGUE 03.40-03.42	
PHOEBE : Happy Thanksgiving !	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Buona festa del Ringraziamento !	PHOEBE : Happy Thanksgiving feast!

ORIGINAL FILM DIALOGUE 04.51-04.55	
MONICA: Oh, I didn't know you liked football. PHOEBE: Well normally I don't, but y'know... <i>(looks at the TV)</i> ... Green Bay is playing. MONICA: You like Green Bay ? PHOEBE: Well it's only like my favorite bay!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Oh, ti piace il football? PHOEBE: Bè, di solito no, ma vedi, oggi gioca il Green Bay . MONICA: Tifi Green Bay ? PHOEBE: Sì, è la mia baia preferita.	MONICA: Oh, you like football? PHOEBE: Well normally I don't, but you see, Green Bay is playing today. MONICA: You support Green Bay ? PHOEBE: Yes, it's my favourite bay!

ORIGINAL FILM DIALOGUE 05.17-05.23	
WILL: Happy Thanksgiving ! MONICA: Aww thanks! God Will I'm so glad that you came! You look great. You must've lost like... WILL: 150 pounds . Yeah, I'm gonna be one of those Subway sandwich commercials.	
ITALIAN ADAPTATION	BACK-TRANSLATION
WILL: Buon Ringraziamento . MONICA: Oh, anche a te, sono così felice che tu sia venuto. Stai benissimo, hai perso almeno... WILL: 45 chili almeno. Sai, potrei pubblicizzare qualche dieta .	WILL: Happy Thanksgiving ! MONICA: Oh, to you too, I'm so glad that you came! You look great, you have lost at least... WILL: 45 kilos at least. I could advertise some diet .

ORIGINAL FILM DIALOGUE 9.25-9.34	
MONICA: Oh, so who won? PHOEBE: <i>(simultaneously)</i> Green Bay . CHANDLER: <i>(simultaneously)</i> Detroit . MONICA: What? PHOEBE: Well the Lions technically won, but it was a moral victory for the Green Bay ...Mermen.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ah, chi ha vinto? PHOEBE: Green Bay . CHANDLER: Detroit . MONICA: Cosa? PHOEBE: Tecnicamente ha vinto il Detroit , ma la vittoria morale è andata al Green Bay , ai marinai.	MONICA: Oh, so who won? PHOEBE: Green Bay . CHANDLER: Detroit . MONICA: What? PHOEBE: Detroit technically won, but it was a moral victory for Green Bay ... the seamen.

ORIGINAL FILM DIALOGUE 15.13-15.25	
<p>MONICA: Joey, you don't have to finish that.</p> <p>JOEY: Oh yes I do. Otherwise what's next? You know, today I'm just the guy who can't finish a turkey, but tomorrow I'm the guy who eats half a Powerbar, wraps up the rest and puts it in the fridge? No!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Guarda che non devi finirlo.</p> <p>JOEY: Oh sì invece. Io non ho altra scelta. Voglio dire, se oggi non riesco a finire un tacchino, domani potrei mangiare soltanto mezzo panino e mettere il resto in frigo. No!</p>	<p>MONICA: Look, you don't have to finish it.</p> <p>JOEY: Oh yes I do. I don't have a choice. I mean, if today I can't finish a turkey, tomorrow I could eat only half a sandwich and put the rest in the fridge. No!</p>

ORIGINAL FILM DIALOGUE 18.33-18.42	
<p>MONICA: Rachel, even with that rumor you were one of the most popular girls in school. Everyone wanted to be like you. One girl wanted to be like you so much, she stuffed her pants with a Tootsie Roll.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Rachel, nonostante tutto tu eri la ragazza più famosa della scuola, tutte noi avremmo voluto essere come te, una mia amica arrivò persino a imbottirsi i pantaloni!</p>	<p>MONICA: Rachel, in spite of everything you were the most famous girl in school, all of us would have wanted to be like you, one of my friends even went so far as to stuff her trousers!</p>

Summary
Season 8 Episode 9

Strategies

- 6** **Loan**
- 7** **Official tr.**
- 1** **Hypernym**
- 5** **Elimination**

Nature of cultural references

SOURCE CULTURE

4th July
Tootsie Roll
Powerbar
Detroit
Green Bay (4)
Subway sandwich
Lions
Pounds

INTERCULTURAL

Thanksgiving (6)

THIRD CULTURE

Thailand

TARGET CULTURE

Pizza

NONVERBAL

What to Expect When You're Expecting

Total references 20

FRIENDS
The One with Monica's Boots
Gli stivali di Monica (Monica's boots)

Season 8 Episode 10

8/48

ORIGINAL FILM DIALOGUE 02.18-02.26	
JOEY: Umm, can you do me a favor? I was talkin' to my sister and she knows you work at Ralph Lauren ...	
RACHEL: No, forget it! No way! I am not sending anymore Ralph Lauren clothes to prison. It is a waste.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Senti, mi fai un favore? Mia sorella sa che lavori da Ralph Lauren e...	JOEY: Listen, can you do me a favour? My sister knows you work at Ralph Lauren and...
RACHEL: No, no, scordatelo, non manderò più nessun campionario in prigione. E' un vero spreco.	RACHEL: No, no, forget it! I am not sending any more selection to prison. It is a real waste.

8/49

ORIGINAL FILM DIALOGUE 02.47-02.53	
JOEY: She's the smartest of all the Tribbiani children. Yeah, you know the SATs ?	
RACHEL: Yeah.	
JOEY: She took them.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Lei è la più intelligente della famiglia Tribbiani. Hai presente il diploma ?	JOEY: She's the most intelligent of the Tribbiani family. You know the degree ?
RACHEL: Certo.	RACHEL: Of course.
JOEY: Lei l'ha preso.	JOEY: She got it.

8/50

ORIGINAL FILM DIALOGUE 02.56-04.02	
PHOEBE: Hey Ross! Doesn't Ben go to the Smithfield Day School ?	
ROSS: Yeah. Why?	
PHOEBE: Sting has a son that goes there too!	
(...)	
PHOEBE: " Sting's son, 7." There's a picture.	
ROSS: What are you reading? The Kidnappers Guide to Manhattan Private Schools?	
PHOEBE: No, it's New York magazine . It's an article about the best schools in the city. So how well do you know Sting ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ehi Ross! Tuo figlio Ben non va alla Smithfield School ?	PHOEBE: Hey Ross! Doesn't your son Ben go to the Smithfield School ?
ROSS: Sì, perché?	ROSS: Yes. Why?
PHOEBE: Anche il figlio di Sting va a scuola lì.	PHOEBE: Sting's son goes to school there too!

(...) PHOEBE: “Il figlio di Sting , 7 anni”. E qui c’è la foto. ROSS: Che stai leggendo, la guida ai sequestri di persona di Manhattan ? PHOEBE: No è una rivista con un articolo sulle migliori scuole private delle città. Allora, lo conosci bene Sting ?	(...) PHOEBE: “ Sting’s son, 7.” And here’s the picture. ROSS: What are you reading? The Manhattan Kidnapping Guide? PHOEBE: No, it’s a magazine with an article about the best private schools in the city. So do you know Sting well?
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8/51

ORIGINAL FILM DIALOGUE 05.06-05.15	
ROSS: Well it turns out that Ben and Sting’s son do not get along. PHOEBE: How come?!	
ROSS: Apparently, Sting’s son made fun of the fact that Ben’s moms are lesbisims.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: A quanto pare Ben e il figlio di Sting non vanno molto d’accordo. PHOEBE: E come mai? ROSS: Sembra che il figlio di tanto padre prenda sempre in giro il piccolo Ben perché ha due madri.	ROSS: As it seems, Ben and Sting’s son do not get along much. PHOEBE: And how come?! ROSS: Apparently, the son of such a father always makes fun of little Ben because he has two mothers.

8/52

ORIGINAL FILM DIALOGUE 05.36-06.04	
PHOEBE: Please, please get the tickets. ROSS: I’m sorry Pheebs, I just can’t do it. PHOEBE: Yes, you can. Sting says so himself. ROSS: What? PHOEBE (on the notes of Roxanne): Ross can! ROSS: Look, Pheebs, I’m sorry, it’s just that I... PHOEBE: Ross can! ROSS: Phoebe, I... PHOEBE: (<i>singing</i>) Rosss can! Give me the tickets! Ross can give me the tickets!!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ti prego, fa’ qualcosa. ROSS: Mi dispiace ma non credo proprio che sia il caso. PHOEBE: Sì, invece, lo dice anche la mia nuova canzone . ROSS: Cosa? PHOEBE (<i>canta</i>): Ross dài! ROSS: Io non so se... PHOEBE: Ross dài! ROSS: Phoebe, io... PHOEBE: Ross dài, dammi i biglietti, Ross dài, dammi i biglietti!	PHOEBE: Please, do something. ROSS: I’m sorry but I don’t think it’s appropriate. PHOEBE: Yes, it is, even my new song says so . ROSS: What? PHOEBE (<i>sings</i>): Ross come on! ROSS: I don’t know if... PHOEBE: Ross come on! ROSS: Phoebe, I... PHOEBE: Ross come on, give me the tickets, Ross come on, give me the tickets!

ORIGINAL FILM DIALOGUE 06.08-06.25	
JOEY: Here she is, future fashion superstar... RACHEL: Oh, Joey, I'm hardly... JOEY: ...my little sister Dina! RACHEL: Hi Dina, nice to meet you. DINA: Hi, thanks so much for meeting me. Joey's told me so much about you. JOEY: This is so exciting for her. Well, I'll let you two... fash...ists get down to business.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Eccola qui, la futura stella della moda. RACHEL: Oh, io non credo... JOEY: ...la mia sorellina Dina! RACHEL: Ciao Dina, è un piacere conoscerti. DINA: Ciao! Grazie per avermi ricevuto. Joey mi ha parlato tanto di te. JOEY: Hai visto che eleganza? Bene. Allora lascio voi due...donne mondane ai vostri affari.	JOEY: Here she is, future fashion star... RACHEL: Oh, I don't think so... JOEY: ...my little sister Dina! RACHEL: Hi Dina, nice to meet you. DINA: Hi, thanks for receiving me. Joey's told me so much about you. JOEY: Have you seen the elegance? Well, I'll leave you two... social women to your business.

ORIGINAL FILM DIALOGUE 10.25-10.35	
PHOEBE : Well, I heard you're having a problem with one of the boys in your class. And so I thought I would just come down here and sit you both down, have a little talk and make it all okay. Now umm, the boy's name is Sting 's son.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ho saputo che hai dei problemini con uno dei tuoi compagni di classe e così ho pensato di venire a trovarti e cercare insieme una soluzione accettabile per tutti e due. Ora io so che il ragazzo si chiama figlio di Sting .	PHOEBE : I heard you're having some little problems with one of your classmates. And so I thought I would come to see you and look together for an acceptable solution for both of you. Now I know the boy's name is Sting 's son.

ORIGINAL FILM DIALOGUE 11.30-11.48	
THE TEACHER: Are you looking for Jack's parents to discuss the problems he's having with Ben? (<i>Phoebe nods 'Yes.'</i>) Yeah. Because I really do think the parents should sit down and have a conversation. PHOEBE: Yeah! Let's do that!! That-that sounds good. We should sit down and talk, just me, my lover Carol, and the Stings . Umm, how-how will I get in touch with them?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MAESTRA: Lei sta forse cercando i genitori di Jack per i problemi che ha avuto con Ben? Perché vede anche per me le soluzioni vanno cercate insieme. PHOEBE: Sì, che aspettiamo allora. Ho sempre detto che i genitori devono parlare tra loro, io, la mia donna Carol e gli Sting . Adesso mi dica, come faccio a contattarli?	THE TEACHER: Maybe you are looking for Jack's parents for the problems he's had with Ben? Because you see for me too solutions should be searched together. PHOEBE: Yes, what are we waiting for then. I've always said that parents must talk between them, me, my woman Carol, and the Stings . Now, tell me, how can I get in touch with them?

ORIGINAL FILM DIALOGUE 16.07-16.14	
TRUDIE STILER: Look, I've just pressed a button triggering a silent alarm. Any minute now the police will be here. PHOEBE: The Police ? Here? A reunion?	
ITALIAN ADAPTATION	BACK-TRANSLATION
TRUDIE STILER: Senti, ho appena suonato l'allarme e fra pochissimi istanti un agente di polizia arriverà qui. PHOEBE: La polizia sarà qui? Immortalò la scena.	TRUDIE STILER: Look, I've just sounded the alarm and in a very few minutes a police agent will arrive here. PHOEBE: The police will be here? I will immortalise the scene.

[Scene: Joey and Rachel's, Dina and Rachel are reading pregnancy books, Dina Pregnancy for Dummies and Rachel something else.]

ORIGINAL FILM DIALOGUE 20.29-20.49	
ROSS: You're gonna love me so much. I got Sting tickets!! PHOEBE: Oh my God! I do love you! How did you do it?! ROSS: Well...let's just say... (<i>singing</i>) Ross caaaan! PHOEBE: Oo, where are the seats? ROSS: Uh, middle balcony. PHOEBE: Okay, now would you say that that's more than 50 yards away from Sting , his wife, or a member of his family?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: E adesso tieniti forte. I biglietti per Sting ! PHOEBE: Oh mio Dio, ma io ti amo sul serio. Come ci sei riuscito? ROSS: Ecco, diciamo solo che Ross dà! PHOEBE: Che posti sono? ROSS: Balconata centrale. PHOEBE: Bene, secondo te saremo a più di 50 metri da Sting , da sua moglie o la loro famiglia?	ROSS: And now hold tight. Tickets for Sting ! PHOEBE: Oh my God! I do love you! How did you manage? ROSS: Well...let's just say that Ross come on! PHOEBE: Which seats are they? ROSS: Middle balcony. PHOEBE: Good, in your opinion will we be more than 50 metres away from Sting , his wife, or their family?

Summary

Season 8 Episode 10

Strategies

11 Loan
1 Official tr.
1 Calque
1 Hypernym
8 Elimination

Nature of cultural references

SOURCE CULTURE

SATs

New Yorker

Manhattan

Smithfield school

Yards

INTERCULTURAL

Ralph Lauren (2)

THIRD CULTURE

Sting (10)

TARGET CULTURE

Fashists

OVERT ALLUSION

Police

COVERT ALLUSION

Ross can (4)

NONVERBAL

Pregnancy for Dummies

Total references 24

FRIENDS
The One with Creepy Holiday Card
Cartoline d'auguri (Greeting cards)

Season 8 Episode 11

8/59

ORIGINAL FILM DIALOGUE 00.44-01.04	
<p>PHOEBE: ...Oh and keep in mind, now, I was carrying triplets so in, y'know, medical terms I was-I was thrice as randy.</p> <p>RACHEL: Wow! This explains so much! Last weekend, I went from store to store sitting on Santa's lap.</p> <p>PHOEBE: Yeah. Yeah, I remember trying to steal a cardboard cutout of Evander Holyfield from a Foot Locker.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: ... E tieni presente che io aspettavo tre gemelli, quindi in termini medici io ero triplamente eccitata.</p> <p>RACHEL: Questo spiega molte cose. L'altro sabato ho girato da un negozio all'altro baciando tutti i babbi natale.</p> <p>PHOEBE: Sì sì, ricordo che provai a rubare una sagoma di cartone di Evander Holyfield da un negozio.</p>	<p>PHOEBE: ...And keep in mind that I was expecting triplets so in medical terms I was thrice as excited.</p> <p>RACHEL: This explains many things. Last Saturday, I went from one store to the other kissing all the Santas.</p> <p>PHOEBE: Yes, yes, I remember trying to steal a cardboard cutout of Evander Holyfield from a shop.</p>

8/60

ORIGINAL FILM DIALOGUE 01.55-01.57	
MONA: I got our pictures developed from Rockefeller Center .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONA: Sono le foto che abbiamo fatto al Rockefeller Center .	MONA: It's the photos we took at Rockefeller Center .

8/61

ORIGINAL FILM DIALOGUE 08.09-8.20	
<p>PHOEBE: Okay, remember that little problem I was having during my fourth month of pregnancy?</p> <p>MONICA: Oh yeah, the Evander Holyfield phase. Oh man you were so hard up you practically came on to me.</p> <p>PHOEBE: You wish.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Ricordi quel problemino che ho avuto durante il quarto mese di gravidanza?</p> <p>MONICA: Ah sì, la fase Evander Holyfield. Mamma mia, eri così disperata, ti sei quasi gettata su di me.</p> <p>PHOEBE: Avresti voluto.</p>	<p>PHOEBE: Remember that little problem I had during my fourth month of pregnancy?</p> <p>MONICA: Oh yes, the Evander Holyfield phase. Oh man you were so desperate you almost jumped on me.</p> <p>PHOEBE: You wish.</p>

ORIGINAL FILM DIALOGUE 15.34-15.45	
BOSS: Bing, what's this? CHANDLER: It's a hand. It's a thing you use as a Jack and Coke holder . BOSS: No. It's a wedding ring. Get rid of it. We'll go to the East River right now and throw it in there!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAPO: Bing, che cos'è? CHANDLER: E' una mano. E tu la stai tenendo come un bicchiere di liquore . CAPO: No, questa è una fede. Devi sbarazzartene. Adesso andiamo subito al fiume e ce la butti!	BOSS: Bing, what's this? CHANDLER: It's a hand. And you are holding it like a glass of liquor . BOSS: No, this is a wedding ring. You must get rid of it. We go to the river right now and throw it in there!

ORIGINAL FILM DIALOGUE 17.20-17.25	
CHANDLER: Y'know what the worse part was? I got to see what my life would be like without you. It was like It's a Wonderful Life with lap dances.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: E sai qual è la cosa peggiore? Ho visto come sarebbe la mia vita senza di te. Era come La vita è meravigliosa con le gemelle nude.	CHANDLER: And you know what is the worse thing? I saw what my life would be like without you. It was like It's a Wonderful Life with the naked twins.

ORIGINAL FILM DIALOGUE 17.49-17.57	
RACHEL: Yes, hi, I'd like to order a pizza. Oh and can I ask you a question? Is the cute blond guy delivering tonight? Very " Abercrombie & Fitch ".	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Salve, vorrei ordinare una pizza. Le posso chiedere una cosa? E' quel biondino che fa le consegne stasera? Che veste sempre da sballo .	RACHEL: Hello, I'd like to order a pizza. Can I ask you a question? Is the blond guy delivering tonight? The one who always wears mind-blowing clothes.

+ 2 **pizza**

Summary

Season 8 Episode 11

Strategies

5 Loan
2 Official tr.
3 Hypernym
1 Elimination

Nature of cultural references

SOURCE CULTURE

Evander Holyfield (2)
Rockfeller Center
Jack and Coke
East River

INTERCULTURAL

Santa
Footlocker
Abercrombie & Fitch

TARGET CULTURE

Pizza (2)

OVERT ALLUSION

It's a Wonderful Life

Total references 11

FRIENDS
The One Where Joey Dates Rachel
Strategie d'amore (Love strategies)

Season 8 Episode 12

8/65

ORIGINAL FILM DIALOGUE 00.17-00.23	
MONICA: I love it! It's huge!! Let's open it! Open it!! (<i>Monica rips open the paper.</i>) PHOEBE: It's a Ms. PacMan machine!!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Che bello, è enorme! Apriamolo, su!	MONICA: Hos beautiful! It's huge!! Let's open it! Come on!!
PHOEBE: E' il videogioco di Ms Pacman !	PHOEBE: It's the Ms. PacMan videogame!!

8/66

ORIGINAL FILM DIALOGUE 02.02-02.15	
JOEY: I got a big date coming up, do you know a good restaurant? RACHEL: Uh, Paul's Café . They got great food and it's really romantic. JOEY: Ooh, great! Thanks! RACHEL: Yeah! Oh, and then afterwards you can take her to the Four Seasons for drinks.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ho una serata speciale, mi suggerisci un buon ristorante?	JOEY: I have a special evening, can you suggest me a good restaurant?
RACHEL: Ah, Paul caffè . Ha una cucina favolosa ed è molto romantico.	RACHEL: Uh, Paul's Café . It has a fabulous cuisine and it is very romantic.
JOEY: Oh bene, grazie.	JOEY: Ooh, good! Thanks!
RACHEL: E dopo la potresti portare al Quattro stagioni per un drink.	RACHEL: And then you could take her to the Four Seasons for a drink.

8/67

ORIGINAL FILM DIALOGUE 03.44-03.48	
CHANDLER: Why d'you wanto to play this game so badly? PHOEBE: Yeah, it's not like it spits out a Clark Bar after every game.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Perché ci tieni tanto a giocare?	CHANDLER: Why do you want to play this game so badly?
PHOEBE: Già. Non sputa mica dolcetti alla fine di ogni partita.	PHOEBE: Yeah, it doesn't spit out candies at the end of every game.

8/68

ORIGINAL FILM DIALOGUE 04.51-05.04	
JOEY: Hey come on now, this is a real date. Uh, so...nice place you got here. Foosball, huh? Pizza box. Oh, a subscription to Playboy , my kind of woman.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Aspetta, qui stiamo facendo sul serio. Allora. Che bell'appartamento hai. Un biliardino eh? Scatole di pizza . Uh, un abbonamento a Playboy . Sei il mio tipo di donna.	JOEY: Wiat, we're playing it serious now. So...nice apartment you have. Foosball, huh? Pizza boxes. Oh, a subscription to Playboy , you're my kind of woman.

8/69

ORIGINAL FILM DIALOGUE 05.40-05.43	
ROSS: Oh, uh does anyone know where the Freeman building is? STUDENT: Yeah, it's the new building on Avenue A .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Oh, qualcuno di voi sa dirmi dove si trova il palazzo Freeman ? STUDENTE: Sì, è il nuovo palazzo sul viale A .	ROSS: Oh, does anyone of you know where the Freeman building is? STUDENT: Yeah, it's the new building on Avenue A .

8/70

ORIGINAL FILM DIALOGUE 08.21-08.23	
RACHEL: Come on, just answer the question! JOEY: Queens .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Andiamo, adesso rispondi alla domanda. JOEY: A Queens .	RACHEL: Come on, just answer the question! JOEY: Queens .

8/71

ORIGINAL FILM DIALOGUE 09.23-09.28	
MONICA: Wait a minute, you stayed home all day and played Ms. Pacman while I went off to work like some kind of chump?!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Aspetta un momento, tu a casa tutto il giorno a giocare a Ms Pacman e io al lavoro come una scema?	MONICA: Wait a minute, you home all day playing Ms. Pacman while I off to work like an idiot?!

ORIGINAL FILM DIALOGUE 13.50-14.00	
RACHEL: Well, why didn't you just take a cab? ROSS: Ugh, between the traffic that time of day and all the one-way streets it'll take me twice as long. Besides, I teach the class three times a week, who am I? Rockefeller?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ma perché non hai preso un taxi? ROSS: Fra il traffico di quell'ora e tutte le strade a senso unico ci avrei messo quasi il doppio. E poi ho lezione tre volte alla settimana. Ma chi sono, Rockefeller?	RACHEL: Well, why didn't you take a cab? ROSS: Between the traffic that time of day and all the one-way streets it would have taken me twice as long. And then I have lesson three times a week. Who am I? Rockefeller?

ORIGINAL FILM DIALOGUE 14.34-14.53	
RACHEL: Hi! Hey, remember how last night we were talking about that movie Cujo? JOEY: Oh yeah, I still can't believe you haven't seen Cujo . What is wrong with you? RACHEL: Relax! It's not like it's Citizen Kane! JOEY: Have you ever tried to sit through Citizen Kane? RACHEL: Yeah I know it's really boring, but it's like a big deal. Anyway, I was thinking about renting Cujo sometime.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ehi, ricordi che ieri parlavamo di quel film, Cujo? JOEY: Ah sì, non posso credere che tu non l'abbia visto. Come mai? RACHEL: Avanti, non è Quarto potere . JOEY: Sei riuscita a vedere tutto Quarto potere? RACHEL: Sì, lo so, è noioso, ma è un film importante. Comunque pensavo di noleggiare la cassetta di Cujo .	RACHEL: Hey, remember how last night we were talking about that movie Cujo? JOEY: Oh yeah, I can't believe you haven't ever seen it . How come? RACHEL: Come on, it's not Citizen Kane! JOEY: Have you ever managed to see all of Citizen Kane? RACHEL: Yes, I know, it's boring, but it's an important film. Anyway, I was thinking about renting the Cujo tape.

ORIGINAL FILM DIALOGUE 15.43-15.53	
MONICA: Okay, I got that. I'll escape over there. I'll come back over here. All right, come on Ms. Pacman . It's got—Right—(<i>She dies.</i>) Well, you're just a little bitch, aren't you?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ecco, questo è fatto. Svicolo di qua, poi ritorno qui. Andiamo, su bellezza , ci sei, forza. Bene, sei davvero una bella carogna.	MONICA: Okay, this is done. I'll sneak off here, then I'll come here. All right, come on beauty , you're nearly there, come on. Well, you're a real rascal.

ORIGINAL FILM DIALOGUE 17.47-17.53	
JOEY'S DATE: Ew, y'know what? One time I saw this guy from behind and he seemed like a totally normal guy and then he turned around and it was Stephen Baldwin !	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAGAZZA DI JOEY: Sai una cosa, una volta ho visto un tipo di spalle che mi sembrava assolutamente normale, poi si è girato ed era Stephen Baldwin !	JOEY'S DATE: You know something? One time I saw a guy from behind and he seemed absolutely normal, then he turned around and it was Stephen Baldwin !

ORIGINAL FILM DIALOGUE 19.00-19.54	
<p>RACHEL: Oh God! Thank God you're home! I'm watching Cujo. JOEY: (<i>incredulous</i>) Alone?!</p> <p>RACHEL: Yes! But what is wrong with this dog?!</p> <p>JOEY: Hey, did you get to the part where they're trapped in the car and Cujo's throwin' himself at the windshield?</p> <p>RACHEL: No! No! Seriously, what's wrong with the dog?! Wait a minute, what are you doing home so early? What happened to your date?</p> <p>JOEY: Oh uh, it didn't work out.</p> <p>RACHEL: Oh. Do you want to watch the rest of the movie with me?</p> <p>JOEY: Oh uh, okay. Yeah.</p> <p>RACHEL: Y'know, I never thought I'd say this about a movie, but I really hope this dog dies. (<i>Joey brings over a stool at sits on it next to Rachel who's in the big chair.</i>) What are you doing over there? Come sit here, you protect me.</p> <p>JOEY: Oh sure, yeah, why not? (<i>Sits on the arm of the chair.</i>)</p> <p>RACHEL: Okay. (<i>Pushes play.</i>) Okay, that's him! That's him! That's Cujo! That's Cujo!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: Meno male sei tornato. Sto guardando Cujo. JOEY: Da sola? RACHEL: Sì ma che accidenti ha questo cane?</p> <p>JOEY: Sei arrivata al punto in cui sono intrappolati in auto e Cujo si lancia contro il parabrezza?</p> <p>RACHEL: No, sul serio, che ha questo cane? Un momento, ma tu non avevi una cena fuori?</p> <p>JOEY: Oh, non andava. RACHEL: Vuoi guardare il resto del film con me? JOEY: Oh, volentieri, sì. RACHEL: Non pensavo di poterlo dire neanche di un film ma spero che il cane muoia. Che fai lì? Mettiti qua, mi proteggi. JOEY: Ah, certo, sì sì, chiaro. RACHEL: Bene. Ecco, è lui, è lui, è Cujo.</p>	<p>RACHEL: Thank God you're back! I'm watching Cujo. JOEY: Alone? RACHEL: Yes! But what is wrong with this dog?!</p> <p>JOEY: Did you get to the part where they're trapped in the car and Cujo's throwing himself at the windshield?</p> <p>RACHEL: No! Seriously, what's wrong with this dog?! Wait a minute, didn't you have dinner somewhere?</p> <p>JOEY: Oh it didn't work. RACHEL: Do you want to watch the rest of the movie with me? JOEY: Oh, I'd love to, yes. RACHEL: I never thought I could say this even of a film, but I hope the dog dies. What are you doing over there? Come here, you protect me. JOEY: Oh sure, yes, yes, of course. RACHEL: Good. Okay, that's him! That's him! That's Cujo!</p>

Summary

Season 8 Episode 12

Strategies

13	Loan
2	Official tr.
2	Calque
1	Hypernym
3	Elimination

Nature of cultural references

SOURCE CULTURE

Paul's café

Four Seasons

Clark bar

Avenue A

Rockfeller

Queens

INTERCULTURAL

Ms Pacman (3)

Playboy

Stephen Baldwin

TARGET CULTURE

Pizza

OVERT ALLUSION

Cujo (6)

Citizen Kane (2)

Total references 20

FRIENDS

The One Where Chandler Takes a Bath Un bagno rilassante (A relaxing bath)

Season 8 Episode 13

8/77

ORIGINAL FILM DIALOGUE 01.47-01.58	
<p>MONICA: I'm telling you, if you had some candles and some bubbles and some music, you would love it. It'd take all of your stress away.</p> <p>CHANDLER: Honey, it's 2 o'clock on a Wednesday and I'm watching <i>Road Rules</i>. How stressed do you think I am?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Comunque, dammi retta, con qualche candela accesa e un po' di musica di sottofondo sarebbe l'ideale per toglierti tutto lo stress.</p> <p>CHANDLER: Sono le 2 e sto guardando i cartoni animati. Quanto credi che sia stressato?</p>	<p>MONICA: Anyway, listen to me, with some lit candles and some music in the background it would be ideal to take all of your stress away.</p> <p>CHANDLER: It's 2 o'clock and I'm watching cartoons. How stressed do you think I am?</p>

8/78

ORIGINAL FILM DIALOGUE 09.48-09.55	
<p>CHANDLER: I don't know! Joey hasn't had this much trouble getting out words since we saw him in <i>Macbeth</i>!</p> <p>MONICA: (<i>groans</i>) That was a long night.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Non lo so, non l'ho visto così in difficoltà da quando ha interpretato Macbeth.</p> <p>MONICA: Ragazzi, che serata.</p>	<p>CHANDLER: I don't know! I hadn't seen him in so much trouble since we saw him in <i>Macbeth</i>!</p> <p>MONICA: Guys, what a night.</p>

8/79

ORIGINAL FILM DIALOGUE 17.59-18.13	
<p>PHOEBE: How would you like it if I sent you to Lee Majors' house and I told that he liked you and you went down and you found out that he didn't like you. How would you feel?</p> <p>MONICA: I don't think I'd care.</p> <p>PHOEBE: Really? Lee Majors is hot.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Tu come reagiresti se io ti mandassi a casa di Robert De Niro dicendo che lui ha una cotta per te e una volta arrivata lì tu ti accorgessi che non è vero.</p> <p>MONICA: Non ci perderei il sonno.</p> <p>PHOEBE: Sul serio? A te non piace De Niro?</p>	<p>PHOEBE: How would you react if I sent you to Robert De Niro's house saying that he has a crush for you and once you're there you realised that it's not true.</p> <p>MONICA: I wouldn't lose my sleep.</p> <p>PHOEBE: Really? Don't you like De Niro?</p>

ORIGINAL FILM DIALOGUE 18.41-18.49	
JOEY: Dude, you gotta rearrange your bubbles, oh. PHOEBE: Mazel tov.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: E tu sistemati quelle bolle. PHOEBE: Uhm, niente male.	JOEY: And you, rearrange your bubbles. PHOEBE: Um, not bad.

+ 8 London

<p style="text-align: center;">Summary Season 8 Episode 13</p>
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Strategies

- 1 **Loan**
- 8 **Official tr.**
- 2 **Substitution**
- 2 **Elimination**

Nature of cultural references

INTERCULTURAL

Lee Majors (2)

THIRD CULTURE

Mazel Tov

London (8)

OVERT ALLUSION

Road Rules

Macbeth

Total references 13

FRIENDS
The One with the Secret Closet
Il padre putativo (The foster father)

Season 8 Episode 14

8/81

ORIGINAL FILM DIALOGUE 11.28-11.42	
DR. LONG: Uh, if you have any questions, here's some information on Braxton-Hicks . (<i>Hands Joey a pamphlet.</i>) Oh and by the way, you did the right thing by bringing her in. You're going to make a wonderful father. JOEY: Not as good as this guy. He brought Twizzlers .	
ITALIAN ADAPTATION	BACK-TRANSLATION
DOTTORE: Tenga, questo è un pieghevole sulla gravidanza . In ogni caso ha fatto molto bene a portarla qui. Lei sarà un ottimo padre. JOEY: No, aspetti, non sarò mai ottimo quanto lui. Ha portato le caramelle .	DOCTOR: Take it, this is a leaflet on pregnancy . In any case you did well in taking her here. You're going to be a very good father. JOEY: No, wait, I'll nefer be as good as him. He brought candies .

8/82

ORIGINAL FILM DIALOGUE 11.47-11.52	
CHANDLER: There has got to be a way! JOEY: Easy there Captain Kirk .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDELER: Deve esserci una soluzione. JOEY: Calma capitano Kirk .	CHANDLER: There must be a solution. JOEY: Calm down Captain Kirk .

8/83

ORIGINAL FILM DIALOGUE 18.00-18.08	
CHANDLER: You're messy. MONICA: No! You weren't supposed to see this! CHANDLER: I married Fred Sanford !	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Sei disordinata. MONICA: Oh no! Non avresti mai dovuto farlo. CHANDLER: Mia moglie vive nel caos .	CHANDLER: You're messy. MONICA: Oh no! You should never have done this! CHANDLER: My wife lives in chaos .

8/84

*Chandler starts singing the **theme for Sanford and Son***

Summary
Season 8 Episode 14

Strategies

- 1 **Official tr.**
- 1 **Hypernym**
- 2 **Elimination**

Nature of cultural references

SOURCE CULTURE

Braxton-Hicks
Twizzlers

OVERT ALLUSION

Captain Kirk
Fred Sanford

NONVERBAL

Sanford and Son theme

Total references 5

FRIENDS
The One with the Birthing Video
Un video scottante (A hot video)

Season 8 Episode 15

8/85

ORIGINAL FILM DIALOGUE 00.08-00.19	
JOEY: So, how's it going, living over at Ross? RACHEL: It's good, except he just makes us watch the Discovery Channel all day long.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Come ti trovi a casa di Ross? RACHEL: Benissimo. Solo che ci costringe a guardare tutto il giorno documentari .	JOEY: How's it going in Ross's house? RACHEL: Very well, except he makes us watch documentaries all day long.

8/86

ORIGINAL FILM DIALOGUE 07.15-07.21	
CHANDLER: Well, remember the first time we saw <i>Jaws</i> ? MONICA: Mm-hmm. CHANDLER: How long it took to go back in the water?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Senti, ti ricordi quando abbiamo visto Lo squalo ? MONICA: Mmm. CHANDLER: Quanto mi ci è voluto per tornare nell'acqua?	CHANDLER: Well, remember when we saw <i>Jaws</i> ? MONICA: Mm-hmm. CHANDLER: How long it took me to go back in the water?

8/87

ORIGINAL FILM DIALOGUE 15.21-15.28	
CHANDLER: You know what? I'm gonna take you out to dinner tonight. I found this place that makes the greatest mozzarella steaks on jalapeño poppers .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ho un'idea, andiamo a cena fuori. Ho trovato un posticino dove fanno delle fantastiche lasagne al ragù con contorno di acciughe . Ti va?	CHANDLER: I have an idea, let's go out to dinner. I found this little place that makes fantastic lasagna with tomato sauce and anchovies on the side. Would you like it?

+ 1 Atlantic City

Summary
Season 8 Episode 15

Strategies

- 1 **Loan**
- 1 **Official tr.**
- 1 **Hypernym**
- 1 **Substitution**
- 1 **Elimination**

Nature of cultural references

SOURCE CULTURE
Atlantic City

INTERCULTURAL
Discovery Channel

THIRD CULTURE
Jalapeño

TARGET CULTURE
Mozzarella

OVERT ALLUSION
Jaws

Total references 5

FRIENDS
The One Where Joey Tells Rachel
L'anima gemella (Soul mate)

Season 8 Episode 16

8/88

ORIGINAL FILM DIALOGUE 03.20-03.31	
RACHEL: I believe that there is one perfect person out there for everyone. And do you know how you find him? You stop looking for him. That's why I stopped looking for Russell Crowe . He'll find me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Per me ce n'è una per ognuno di noi. E sai come la trovi? Smettendo di cercarla. Per questo non cerco più Russell Crowe . Mi troverà lui.	RACHEL: I believe that there is one for everyone of us. And do you know how you find him? You stop looking for him. That's why I stopped looking for Russell Crowe . He'll find me.

8/89

ORIGINAL FILM DIALOGUE 12.25-12.48	
MONICA: You know what I'd love to do? I would like to go to France and eat nothing but bread and cheese—Not even bread, just cheese. No, I want the bread. Yeah. Ah, and pastries ... And pate . Oh, I'm really not high, it's just I used to be fat. DON: Well if you ever enter the Loire valley let me know, I've got a great little villa you can stay at.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Lo sai cosa sogno? Io sogno di andare in Francia e di non mangiare altro che pane e formaggio. Anzi no, formaggio soltanto. No, anche il pane, sì. E i croissant . E il paté . Oh, non guardarmi così, una volta ero grassa. DON: Se mai andrai nella valle della Loira ho una villetta in cui potresti stare.	MONICA: You know what I dream of? I dream of going to France and eat nothing but bread and cheese - no, actually, just cheese. No, the bread, too. Yes. And croissants ... And pate . Oh, don't look at me that way, I used to be fat. DON: If you ever go to the Loire valley I have a little villa you could stay at.

ORIGINAL FILM DIALOGUE 16.01-16.20	
<p>RACHEL: Why don't you take off your sweater?</p> <p>JOEY: I would, but this is a nice place and my T-shirt has a picture of Calvin doing Hobbes.</p> <p>Rachel: Oh my God! Really?! Can I see it?</p> <p>Joey: Yeah. Sure.</p> <p>Rachel: Huh. Wow, I wouldn't think Hobbs would like that so much.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: Ma perché non ti alleggerisci?</p> <p>JOEY: Lo farei, ma vedi, sulla maglietta ho il disegno di... di Bill Clinton che si dà da fare.</p> <p>RACHEL: Oh mio Dio, davvero? Posso vederlo?</p> <p>JOEY: Sì certo.</p> <p>RACHEL: Ah, l'idea è che gli piaccia sul serio.</p>	<p>RACHEL: Why don't you take off something?</p> <p>JOEY: I would, but you see, on my T-shirt I have a picture of... of Bill Clinton being busy.</p> <p>RACHEL: Oh my God! Really?! Can I see it?</p> <p>JOEY: Yes. Sure.</p> <p>Rachel: Ah, the idea is that he seriously likes it.</p>

+ 1 Vermont

Summary
Season 8 Episode 16

Strategies

3 **Loan**
2 **Official tr.**
1 **Creative add.**
1 **Substitution**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE
Vermont

INTERCULTURAL
Calvin
Hobbes (2)

THIRD CULTURE
Paté
Loire
Russel Crowe
France

Total references 8

FRIENDS
The One with the Tea Leaves
Un problema da risolvere (A problem to solve)

Season 8 Episode 17

8/91

ORIGINAL FILM DIALOGUE 04.00-04.18	
ROSS: Has anyone seen my shirt. It's a button-down, like a faded salmon color? MONICA: You mean your pink shirt? ROSS: Faded salmon color? MONICA: No, I haven't seen your pink shirt. ROSS: Great, great. I must have left it at Mona's, I knew it. CHANDLER: I'm sure you can get another one at Ann Taylor's .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Qualcuno ha visto la mia camicia? Cioè, è quella con tanti bottoncini ed è color salmone chiaro. MONICA: Vuoi dire quella rosa? ROSS: Color salmone ho detto. MONICA: No, non l'ho vista quella rosa. ROSS: Ecco, allora devo averla lasciata da Mona, accidenti. CHANDLER: Ah, comprane un'altra in qualche boutique .	ROSS: Has anyone seen my shirt. That is, it is the one with many little buttons and it's faded salmon color? MONICA: You mean your pink shirt? ROSS: Salmon color I said. MONICA: No, I haven't seen your pink shirt. ROSS: There, I must have left it at Mona's then, damn. CHANDLER: Ah, buy another in some boutique .

8/92

ORIGINAL FILM DIALOGUE 05.06-05.07	
CHANDLER: (<i>Looking at his tea.</i>) Mine has a picture of The Village People , what does that mean?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Vedo una foto dei Village People , che vorrà dire?	CHANDLER: I see a photo of The Village People , what will it mean?

8/93

ORIGINAL FILM DIALOGUE 06.14-07.16	
MONICA: Honey, what is the Bruce Springsteen CD in the Cat Stevens case? CHANDLER: Let's just say if I can't find the right CD case I just put it in the nearest one. MONICA: Okay, where is the Cat Stevens CD? CHANDLER: In the James Taylor case. MONICA: Where is the James Taylor CD? CHANDLER: Honey, I'm gonna save you some time, 200 CDs, not one of them in the right case. (...) MONICA: Good. (To Chandler) Uh honey, the Miami Vice soundtrack? Really?	
ITALIAN ADAPTATION	BACK-TRANSLATION

<p>MONICA: Tesoro, perché il CD di Bruce Springsteen sta nella custodia di Cat Stevens?</p> <p>CHANDLER: Diciamo soltanto che non ho trovato subito la custodia giusta.</p> <p>MONICA: E dov'è il CD di Cat Stevens?</p> <p>CHANDLER: Nella custodia di James Taylor.</p> <p>MONICA: E dov'è il CD di James Taylor.</p> <p>CHANDLER: Tesoro, lo ammetto, di 200 CD non ce n'è uno nella custodia giusta. (...)</p> <p>MONICA: Tesoro, la colonna sonora di Miami Vice?</p>	<p>MONICA: Honey, why is the Bruce Springsteen CD in the Cat Stevens case?</p> <p>CHANDLER: Let's just say I haven't found immediately the right case.</p> <p>MONICA: And where is the Cat Stevens CD?</p> <p>CHANDLER: In the James Taylor case.</p> <p>MONICA: And where is the James Taylor CD?</p> <p>CHANDLER: Honey, I admit it, of 200 CDs, not one of them is in the right case. (...)</p> <p>MONICA: Honey, the Miami Vice soundtrack?</p>
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8/94

ORIGINAL FILM DIALOGUE 11.11-11.17	
<p>CHANDLER: Oh my God, honey, we're so meant to be together. Look, we both have copies of the <i>Annie's</i> soundtrack.</p> <p>MONICA: Honey, both yours.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: Oh mio Dio, noi siamo fatti davvero l'una per l'altro, guarda, abbiamo due colonne sonore di <i>Annie</i>.</p> <p>MONICA: Sono tutte e due tue.</p>	<p>CHANDLER: Oh my God, we're really made one for the other. Look, we have two <i>Annie's</i> soundtracks.</p> <p>MONICA: They're both yours.</p>

8/95

ORIGINAL FILM DIALOGUE 13.27-13.38	
<p>CHANDLER: (<i>singing</i>) The sun'll come out...tomorrow! Bet...your bottom dollar that tomorrow... there'll be sun.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>CHANDLER: The sun'll come out...tomorrow! Bet...your bottom dollar that tomorrow... there'll be sun.</p>	<p>CHANDLER: The sun'll come out...tomorrow! Bet...your bottom dollar that tomorrow... there'll be sun.</p>

8/96

ORIGINAL FILM DIALOGUE 14.41-14.42	
<p>MONICA: Chandler has two copies of <i>Annie</i>!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>MONICA: Chandler ha due copie di <i>Annie</i>!</p>	<p>MONICA: Chandler has two copies of <i>Annie</i>!</p>

ORIGINAL FILM DIALOGUE 17.26-17.32	
<p>PHOEBE: Oh, you didn't have to come in with me.</p> <p>MONICA: Are you kidding? This is where they get out stains! Okay? This is like Disneyland for me.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>PHOEBE: Ah, ma non c'era bisogno di entrare.</p> <p>MONICA: Stai scherzando? E' qui che mandano via le macchie, giusto? E' una specie di Disneyland per me.</p>	<p>PHOEBE: Ah, there was no need to come in.</p> <p>MONICA: Are you kidding? This is where they get out stains, right? It's a kind of Disneyland for me.</p>

ORIGINAL FILM DIALOGUE 18.20-18.39	
<p>RACHEL: It's all gonna be okay. They're just so happy that I'm not suing now that they gave me one extra month paid maternity leave. So long that I understand that the money should not be construed as a downpayment for this or any other child that I may bear.</p> <p>CHANDLER: Wow, Ralph Lauren is really going out of their way to show they're not in the baby-buying business.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: E' andato tutto liscio. Era così felice che non lo citassi che mi hanno accordato un mese extra di maternità pagata. Con la puntualizzazione che la cosa non dovrà essere considerata come un pagamento per questo o qualunque altro figlio dovesse arrivare.</p> <p>CHANDLER: Però. A questo punto forse dovrei provarci anch'io a convincere il mio capoufficio.</p>	<p>RACHEL: It all went smoothly. He was so happy that I didn't sue him that they gave me one extra month paid maternity leave. Making sure that the thing should not be construed as a downpayment for this or any other child that I may bear.</p> <p>CHANDLER: Wow, at this point perhaps I should try too to convince my boss.</p>

Summary
Season 8 Episode 17

Strategies

11 **Loan**
1 **Hypernym**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE

Ann Taylor's
Disneyland

INTERCULTURAL

Ralph Lauren
Village People
Bruce Springsteen
James Taylor (2)

THIRD CULTURE

Cat Stevens (2)

OVERT ALLUSION

Miami Vice
Annie (2)
The sun'll come out tomorrow!....

Total references 13

FRIENDS
The One in Massapequa
Invito a Massapequa (Invitation to Massapequa)

Season 8 Episode 18

8/99

ORIGINAL FILM DIALOGUE 04.21-04.29	
PARKER: Tell me about Massapequa . Is it steeped in native American history?	
ROSS: Well, there is an Arby's in the shape of a tepee.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PARKER: Parlatemene un po'. E' un angolo di storia americana indigena?	PARKER: Tell me about it . Is it a corner of native American history?
ROSS: Bè, c'è un MacDonald a forma di tenda.	ROSS: Well, there is a MacDonald's in the shape of a tent.

8/100

ORIGINAL FILM DIALOGUE 06.50-07.00	
PARKER: ...I think of all the good times that have happened here. The birthdays, the proms, the mitzvahs both bar and bat , but none of them will compare with tonight!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PARKER: Quanti bei momenti vissuti qui dentro, compleanni, balli, feste ebraiche, maschi e femmine , ma niente è paragonabile a stasera.	PARKER: ...How many beautiful moments that we lived here. Birthdays, dances, jewish feasts, male and female , but nothing is comparable with tonight!

8/101

ORIGINAL FILM DIALOGUE 07.31-07.33	
MONICA: He called the Long Island Expressway a concrete miracle.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ha chiamato l'autostrada di Long Island miracolo di cemento.	MONICA: He called the Long Island Expressway a concrete miracle.

ORIGINAL FILM DIALOGUE 08.40-09.11	
<p>RACHEL: At sunset. And Stevie Wonder sang <i>Isn't She Lovely</i> as I walked down the aisle. LADY: Really? RACHEL: Yeah, Stevie is an old family friend. LADY: Oh my God, that sounds amazing. I'd love to see pictures. RACHEL: Yeah, so would I. You wouldn't think that Annie Leibovitz would forget to put film in the camera. ROSS: Would you excuse us for a second? (<i>Pulls Rachel off to the side</i>) Umm.... what are you doing? RACHEL: What? I'm not you. This may be the only wedding I ever have. I want it to be amazing. ROSS: Okay, okay. Ooooh, ooh maybe I rode in on a Harley. RACHEL: Okay, Ross, it has to be realistic.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: Era il tramonto. E Stevie Wonder cantava <i>Isn't She Lovely</i> mentre io andavo all'altare. SIGNORA: Davvero? RACHEL: Sì, Stevie è un vecchio amico di famiglia. SIGNORA: Che cosa stupenda. Spero di vedere le foto. RACHEL: Sì, anch'io. Ti immagini il fotografo dei VIP che dimentica di mettere il rullino nella macchina?! ROSS: Volete, volete scusarci un secondo? Ma che stai facendo? RACHEL: Che vuoi, questo potrebbe essere l'unico matrimonio della mia vita. E voglio che sia strepitoso. ROSS: D'accordo. Uh, io potrei essere arrivato su una Harley. RACHEL: Senti Ross, deve essere realistico.</p>	<p>RACHEL: It was sunset. And Stevie Wonder sang <i>Isn't She Lovely</i> while I walked to the altar. LADY: Really? RACHEL: Yeah, Stevie is an old family friend. LADY: What a wonderful thing. I hope to see the pictures. RACHEL: Yes, me too. Can you imagine the photographer of VIPs who forgets to put film in the camera?! ROSS: Would you excuse us for a second? What are you doing? RACHEL: What do you want, this could be the only wedding of my life. And I want it to be amazing. ROSS: All right. Uh, I could have arrived on a Harley. RACHEL: Listen, Ross, it has to be realistic.</p>

ORIGINAL FILM DIALOGUE 11.20-11.34	
<p>ROSS: Then, Fred Astaire singing <i>The Way You Look Tonight</i> came on the sound system, and the lights came down. And I got down on one knee and written across the dome in the stars were the words "Will you marry me?"</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: La voce di Fred Astaire che cantava <i>The Way You Look Tonight</i> usciva dall'impianto stereo, le luci si sono abbassate e io mi sono messo in ginocchio e scritte sulla volta del planetario fra le stelle c'erano le parole "vuoi sposarmi?".</p>	<p>ROSS: Fred Astaire's voice singing <i>The Way You Look Tonight</i> came on the sound system, the lights came down and I got down on one knee and written across the planetarium in the stars were the words "Will you marry me?"</p>

ORIGINAL FILM DIALOGUE 14.44-15.21	
MONICA : ... Hey does anybody remember when Debra Winger had to say goodbye to her children in <i>Terms of Endearment</i> ? (<i>Chandler covers his ears</i>) Didn't see that? No movie fans?! You want to hear something sad? The other day I was watching 60 Minutes these orphans in Romania , who have been so neglected, they were incapable of love. (<i>Waits for people to cry, but doesn't get any tears.</i>) You people are made of stone! Here's to mom and dad! Whatever!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ehi, qualcuno di voi ricorda quando Debra Winger doveva dire addio ai suoi figli in <i>Voglia di tenerezza</i> ? Non l'avete visto? Non amate il cinema?! Sentite questa cosa triste. L'altro giorno guardavo la televisione e c'era un servizio sugli orfani rumeni che sono creature così trascurate che sono incapaci di amare. Accidenti, ma siete fatti di pietra?! A mamma e papà, alla salute!	MONICA : ... Hey does anybody remember when Debra Winger had to say goodbye to her children in <i>Terms of Endearment</i> ? Didn't see that? You don't love cinema?! Hear something sad? The other day I was watching television and there was a report on Romanian orphans, who are such neglected creatures that they are incapable of love. Damn, are you made of stone!? To mom and dad, cheers!

ORIGINAL FILM DIALOGUE 16.42-16.46	
PHOEBE: Can I get you something to drink like a water and Valium ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ti posso offrire qualcosa da bere, tipo acqua e valeriana ?	PHOEBE: Can I get you something to drink like a water and valerian ?

ORIGINAL FILM DIALOGUE 17.23-17.41	
PHOEBE: Let's play the game of who can stay quiet the longest. PARKER: Or... Jenga . PHOEBE: But, let's play this one first. And remember whoever talks first loses! PARKER: I lose, now Jenga .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Facciamo il gioco di chi riesce a restare più a lungo in silenzio. PARKER: O il Jenga . PHOEBE: Facciamo prima questo. E non dimenticare. Chi parla per primo perde. PARKER: Ho perso. Jenga .	PHOEBE: Let's play the game of who can stay quiet the longest. PARKER: Or... Jenga . PHOEBE: Let's play this one first. And don't forget. Whoever talks first loses! PARKER: I lost. Jenga .

ORIGINAL FILM DIALOGUE 18.01-18.17	
PHOEBE: You don't have to put a good spin on everything. PARKER: I'm sorry. That's who I am. I'm a positive person. PHOEBE: No. I'm a positive person. You're like Santa Claus on Prozac . At Disneyland . Getting laid!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: No, aspetta, non puoi interpretare positivamente tutto. PARKER: Scusa. Sono fatto così, sono una persona positiva. PHOEBE: No, io sono una persona positiva. Tu sei come Babbo Natale sotto cocaina . A Disneyland . Che fa sesso!	PHOEBE: No, wait, you can't interpret everything positively. PARKER: I'm sorry. I'm made like this. I'm a positive person. PHOEBE: No. I'm a positive person. You're like Santa Claus on cocaine . At Disneyland . Having sex!

+ 2 Massapequa, 1 Barbados

Summary
Season 8 Episode 18

Strategies

- 14 **Loan**
- 4 **Official tr.**
- 4 **Hypernym**
- 1 **Substitution**
- 4 **Elimination**

Nature of cultural references

SOURCE CULTURE

Arby's
Long Island
Proms
60 Minutes
Disneyland
Massapequa (3)
American

INTERCULTURAL

Stevie Wonder (2)
Annie Leibovitz
Harley
Fred Astaire
Debra Winger
Jenga (2)
Valium
Santa Claus
Prozac

THIRD CULTURE

Bar Mitzvah
Bat Mitzvah
Barbados
Romania

OVERT ALLUSION

Isn't She Lovely?
The Way You Look Tonight
Terms of Endearment

Total references 27

FRIENDS
The One with Joey's Interview
L'intervista (The interview)

Season 8 Episode 19

8/108

ORIGINAL FILM DIALOGUE 00.04-00.11	
RACHEL: So, I'm in my apartment doing this Soap Opera Digest crossword puzzle and guess who is the clue for three down?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Sentite ragazzi, stavo facendo un cruciverba sulla guida delle soap opera e indovinate qual è la domanda del tre verticale?	RACHEL: Listen, guys, I was doing a crossword puzzle on the soap opera guide and guess what is the clue for three down?

8/109

ORIGINAL FILM DIALOGUE 02.51-02.53	
THE INTERVIEWER: Umm, I'll have a cup of coffee. JOEY: And I'll have all the muffins .	
ITALIAN ADAPTATION	BACK-TRANSLATION
INTERVISTATORE: Per me un caffè. JOEY: E per me dodici muffin .	THE INTERVIEWER: A coffee for me. JOEY: And for me twelve muffins .

8/110

ORIGINAL FILM DIALOGUE 05.43	
RACHEL: I'd actually love a blueberry muffin and a chamomile tea. ROSS: Uh, double latte , extra foam. CHANDLER: A bagel with only...	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Per me una fetta di torta e una tazza di tè. ROSS: Un bicchiere di latte con molta schiuma. CHANDLER: Un caffè con poco...	RACHEL: For me a slice of cake and a cup of tea. ROSS: A glass of milk , with much foam. CHANDLER: A coffee with a little...

ORIGINAL FILM DIALOGUE 07.33-07.52	
JOEY: In my spare time I read to the blind. And I'm also a mento for kids. INTERVIEWER: A mento? JOY: You know, a mento, a role model. INTERVIEWER: A mento . JOEY: Right. INTERVIEWER: Like the candy? JOEY: As a matter of fact I do.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Nel tempo libero leggo racconti ai ciechi. E sono anche un mento per i ragazzi. INTERVISTATRICE: Hai detto mento? JOEY: Una specie di punto di riferimento. ROSS: Calma, state calmi. INTERVISTATRICE: Un mento ? JOEY: Certo. INTERVISTATRICE: Vuoi dire, mentore? JOEY: Se preferisci così.	JOEY: In my spare time I read stories to the blind. And I'm also a mento for kids. INTERVIEWER: Did you say mento? JOY: A kind of reference point. ROSS: Calm, keep calm. INTERVIEWER: A mento ? JOEY: Sure. INTERVIEWER: Do you mean mentor? JOEY: If you like it better that way.

ORIGINAL FILM DIALOGUE 10.21-10.29	
JOEY: Uhh, I don't believe in these crazy diets y'know, just everything in moderation. GUNTHER: Your muffins .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Vedi, io non ho mai seguito una vera e propria dieta. Mangio un po' di tutto ma con moderazione. GUNTHER: I tuoi muffin .	JOEY: You see I've never followed an actual diet. I eat a little of everything but with moderation. GUNTHER: Your muffins .

ORIGINAL FILM DIALOGUE 11.04-11.06	
JOEY: You guys, this is Shelley, she's interviewing me for Soap Opera Digest , and Shelley, these are my friends...	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Questa è Shelley e mi sta intervistando per la guida delle soap opera e questi sono i miei amici.	JOEY: This is Shelley and she's interviewing me for the Soap Opera guide , and these are my friends.

ORIGINAL FILM DIALOGUE 10.31-11.47	
MONICA: Joey! You're doing great! ROSS: Yeah, so far nothing stupid. CHANDLER: Mento? JOEY: No thanks. THE INTERVIEWER: So, as Joey's friends, is there anything that you guys think our readers ought to know? ROSS: Uh no, no just-just that he is a great guy. RACHEL: (<i>scoffs at him</i>) Yeah, that's gonna get you into Soap Opera Digest .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Joey, stai andando forte. ROSS: Sì, finora nessuna stupidaggine. CHANDLER: Mento? JOEY: No, mentore. INTERVISTATORE: Sentiamo, come amici di Joey, c'è niente che i nostri lettori dovrebbero sapere? ROSS: No, soltanto che è un gran bravo ragazzo. RACHEL: Sì, tu credi che questo interessi i lettori .	MONICA: Joey! You're doing great! ROSS: Yes, so far nothing stupid. CHANDLER: Mento? JOEY: No, mentor. THE INTERVIEWER: Let's hear, as Joey's friends, is there anything that our readers ought to know? ROSS: No just that he is a good guy. RACHEL: Yes, you think that this will interest the readers .

ORIGINAL FILM DIALOGUE 14.15-14.22	
JOEY: And the duck gets the Nutter-Butter ! PHOEBE: No!! Hey-hey that's not a Nutter-Butter , that's just an old Wonton ! JOEY: Judge rules, Nutter-Butter .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ed ecco che arriva al burro di noccioline ! PHOEBE: Ehi, ma quale burro , quella è solo una vecchia macchia . JOEY: Arriva il giudice. Quello è burro .	JOEY: And here comes the peanut butter ! PHOEBE: Hey, what butter , that's just an old stain ! JOEY: The judge arrives. That's butter .

ORIGINAL FILM DIALOGUE 14.26-14.31	
JOEY: I'd seen this thing on The Discovery Channel ... ROSS: Wait a minute! I saw that! On The Discovery Channel , yeah! About jellyfish ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Vi dico che l'ho visto su Discovery Channel ... ROSS: Aspetta un minuto, l'ho visto anch'io, era un programma sulle meduse...	JOEY: I told you I've seen it on The Discovery Channel ... ROSS: Wait a minute! I saw that too! It was a programme about jellyfish ...

Summary

Season 8 Episode 19

Strategies

3	Loan
3	Calque
3	Hypernym
7	Elimination

Nature of cultural references

SOURCE CULTURE

Soap Opera Digest (2)

Muffin (3)

Latte

Nutter Butter (3)

INTERCULTURAL

Mento (2)

Discovery Channel (2)

THIRD CULTURE

Bagel

Wonton

Total references 15

FRIENDS
The One with the Baby Shower
Madre e figlia (Mother and daughter)

Season 8 Episode 20

8/117

ORIGINAL FILM DIALOGUE 03.33-03.36	
CHANDLER: Well Joey, I'm a headhunter. I hook up out of work Soviet scientists with rogue third-world nations. Hi Rasputin !	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Bè Joey, sono un segugio. Ho scovato perfino degli scienziati sovietici che truffavano le nazioni del terzo mondo. Ciao Rasputin .	CHANDLER: Well Joey, I'm a bloodhound. I even tracked down Soviet scientists who swindled third-world nations. Hi Rasputin !

8/118

ORIGINAL FILM DIALOGUE 11.55-12.01	
JOEY: In what John Houston film would you hear this line, " Badges? We don't need no stinkin' badges! "	
CHANDLER: <i>Treasure of the Sierra Madre</i> !	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: In quale film di John Huston c'è la frase: " Distintivi? Non ci servono schifosi distintivi ".	JOEY: In what John Houston there's the line, " Badges? We don't need stinking badges! "
CHANDLER: Il tesoro della Sierra Madre .	CHANDLER: <i>Treasure of the Sierra Madre</i> !

8/119

ORIGINAL FILM DIALOGUE 12.19-12.33	
JOEY: Okay, it's an audio question, name this television theme song. (<i>Starts humming the theme to I Dream of Jeannie</i>)	
ROSS: (<i>thinking</i>) Oh. (<i>Pause</i>) Oh! Oh my God! Okay, I know this, give me-give me a second!	
CHANDLER: Tell it to the Time Turtle !	
ROSS: Shut up! I Dream of Jeannie !	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: E' una domanda audio. Il nome della serie che ha questa sigla.	JOEY: It's an audio question. The name of the series which has this theme song.
ROSS: Oh accidenti, sì, la conosco. Dammi un secondo.	ROSS: Oh, damn it, yes I know it. Give me a second!
CHANDLER: Chiedilo alla clessidra .	CHANDLER: Ask the hourglass !
ROSS: Sta zitto! Sigla di Jeannie .	ROSS: Shut up! Theme song of Jeannie !

ORIGINAL FILM DIALOGUE 12.51-12.56	
JOEY: Who invented bifocals? ROSS: Ben Franklin. JOEY: Correct! Which monarch has ruled Great Britain the longest? ROSS: Queen Victoria.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Chi ha inventato le lenti bifocali? ROSS: Ben Franklin. JOEY: Esatto. Quale monarca ha regnato in Gran Bretagna più a lungo? ROSS: La regina Vittoria.	JOEY: Who invented bifocal lens? ROSS: Ben Franklin. JOEY: Correct! Which monarch has ruled Great Britain the longest? ROSS: Queen Victoria.

ORIGINAL FILM DIALOGUE 14.24-14.36	
ROSS: Wow, looks like we got a lot of good stuff. RACHEL: Oh, we did. But my mum got us the greatest gift of all. ROSS: A Play-Doh Barber Shop? RACHEL: No. She's going to live with us for eight weeks.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Wow, abbiamo ricevuto un sacco di belle cose. RACHEL: Sì, ma la mia mamma ci ha fatto il regalo più bello. ROSS: Il negozio di barbiere giocattolo? RACHEL: No, ma lei verrà a vivere con noi per otto settimane.	ROSS: Wow, we got a lot of good things. RACHEL: Yes, but my mum got us the greatest gift of all. ROSS: The toy barber shop? RACHEL: No, but she's going to live with us for eight weeks.

+ 1 New York, 1 Colombia, 1 Bogota

Summary

Season 8 Episode 20

Strategies

6	Loan
4	Official tr.
1	Calque
1	Hypernym
1	Elimination

Nature of cultural references

SOURCE CULTURE

Ben Franklin
New York

INTERCULTURAL

John Huston
Play Doh

THIRD CULTURE

Rasputin
Queen Victoria
Great Britain
Soviet
Colombia
Bogota

OVERT ALLUSION

Badges?! We don't need no stinking badges
Treasure of the Sierra Madre
I Dream of Jeannie

NONVERBAL

I Dream of Jeannie

Total references 14

FRIENDS
The One with the Cooking Class
A scuola di cucina (Cooking class)

Season 8 Episode 21

8/122

ORIGINAL FILM DIALOGUE 00.13-00.56	
<p>ROSS: Monica's restaurant got a horrible review in the <i>Post</i>. ALL: Oh. ROSS: I didn't want her to see it so I ran all around the neighbourhood and bought all the copies I could find. JOEY: Man, this is bad! And I've had my share of bad reviews. I still remember my first good one though. (<i>Quoting</i>) "Everything else in this production of <i>Our Town</i> was simply terrible. Joey Tribbiani was abysmal." MONICA: Hey! CHANDLER: Hey. MONICA: (<i>seeing the stack of newspapers</i>) Oh my God! Look at all the newspapers! It must be a good review! Is it great?! ROSS: Umm... MONICA: (<i>reading</i>) Oh dear God! ROSS: But the good news is, no one in a two-block radius will ever know. MONICA: What about the rest of Manhattan?!</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: Il ristorante di Monica ha avuto un'orribile recensione sul Post. TUTTI: Oh no. ROSS: Sì, non volevo che la vedesse e ho comprato tutte le copie che ho recuperato nel quartiere. JOEY: Mm. Che brutti commenti. Anch'io ho avuto le mie brutte recensioni. Ma ricordo ancora un commento buono: "Tutto il cast di attori di questo spettacolo era semplicemente orribile. Joey Tribbiani era inimmaginabile." MONICA: Ciao. Accidenti quanti giornali. Sarà una buona recensione, è così? MONICA: Oh, santo cielo! ROSS: Ma la buona notizia è che nessuno lo saprà mai nel raggio di due isolati. MONICA: E in tutto il resto di Manhattan?</p>	<p>ROSS: Monica's restaurant got a horrible review in the <i>Post</i>. ALL: Oh no. ROSS: Yes, I didn't want her to see it and bought all the copies I could find in the neighbourhood. JOEY: Mmm. Bad comments. I've had my bad reviews too. But I still remember a good comment: "All the cast of actors of this show was simply horrible. Joey Tribbiani was unimaginable." MONICA: Hello. Wow, how many newspapers! It will be a good review, isn't it? MONICA: Oh good heavens! ROSS: But the good news is, no one in a two-block radius will ever know. MONICA: And in all the rest of Manhattan?!</p>

ORIGINAL FILM DIALOGUE 02.42-02.54	
ROSS: There's a great baby furniture store on west 10th . Tomorrow, we will go there and we will get you everything that you need. Okay? RACHEL: Okay. Thank you. That's great. Thank you. Wait-wait! Where on west 10th ? Because there's this really cute shoe store that has like this little...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: C'è un grande negozio di mobili per bambini sulla decima . Domani andiamo e prendiamo tutto quello che serve. Ti va? RACHEL: Sì, sì grazie, va bene. Aspetta. Sulla decima dove, perché c'è un negozio di scarpe molto carino che ha dei modelli...	ROSS: There's a great baby furniture store on the 10th . Tomorrow, we will go get you everything it needs. Do you feel like it? RACHEL: Yes, yes, thanks, all right. Wait. Where on the 10th ? Because there's a really cute shoe store that has some types...

ORIGINAL FILM DIALOGUE 04.06-04.29	
MONICA: Remember that guy that gave me a bad review? Well... (<i>Feeds him a spoonful of what she's cooking.</i>) I'm getting my revenge! JOEY: You cooked him? MONICA: No. He teaches a course on food criticism at the New School , so before we go to the movies I wanna go by there and make him try my bollet base again. Oh, I cannot wait to read the front page of the Post tomorrow! "Restaurant reviewer admits: I was wrong about Monica."	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ricordi il tipo che mi ha criticato? Ecco... sarà la mia vendetta. JOEY: L'hai cucinato? MONICA: No, tiene un corso di critica culinaria alla New School . Prima del cinema passerò a fargli riassaggiare la mia zuppa di pesce. Oh, sto pensando alla prima pagina del Post domani: "Il critico oggi ammette: ho sbagliato su Monica".	MONICA: Remember the guy who criticised me? Well... it will be my revenge! JOEY: You cooked him? MONICA: No. He teaches a course on culinary criticism at the New School . Before the cinema I will go by there and make him try my bollet base again. Oh, I'm thinking of the front page of the Post tomorrow! "The critic admits today: I was wrong about Monica."

ORIGINAL FILM DIALOGUE 05.23-05.57	
RACHEL: Oh. Oh yeah, don't get too worked up over it. I mean it-it sounds like he's a doctor, but he's not. CASHIER: Oh no-no, I'm fascinated by paleontology. Have you read the new Walter Alvarez book? ROSS: Yeah! I-I teach it in my class. RACHEL: Oh my God! I'm standing at a cash register, holding a credit card, and I'm bored. CASHIER: (<i>looking at the completed address card</i>) Oh, I love your neighborhood. There's a great gym right around the corner from your building. ROSS: That's my gym. CASHIER: I can tell you work out. A paleontologist who works out, you're like Indiana Jones . ROSS: I am like Indiana Jones .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Oh, non si entusiasmi troppo. Può sembrare un dottore ma non lo è.	RACHEL: Oh, don't get too worked up. He may seem a doctor, but he's not.

<p>CASSIERA: No, no. Sono affascinata dalla paleontologia. Lei ha letto il nuovo libro di Alvarez?</p> <p>ROSS: Sì, io lo insegno nel mio corso.</p> <p>RACHEL: Ciao Ross, sono qui alla cassa, ho la mia carta di credito e mi annoio.</p> <p>CASSIERA: Ah, adoro questa zona, c'è una palestra stupenda vicino al suo palazzo.</p> <p>ROSS: Quella dove vado.</p> <p>ROSS: L'avevo capito dai muscoli. Un paleontologo che si allena. Lei è quasi come Indiana Jones.</p> <p>ROSS: Io sono come Indiana Jones.</p>	<p>CASHIER: No, no, I'm fascinated by paleontology. Have you read the new Alvarez book?</p> <p>ROSS: Yes, I teach it in my class.</p> <p>RACHEL: Hello Ross, I'm here at a cash register, I have my credit card, and I'm bored.</p> <p>CASHIER: Ah, I adore this area. There's a great gym right near your building.</p> <p>ROSS: The one I go to.</p> <p>CASHIER: I could tell from the muscles. A paleontologist who works out, you're like Indiana Jones.</p> <p>ROSS: I am like Indiana Jones.</p>
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8/126

ORIGINAL FILM DIALOGUE 08.58-09.16	
<p>THE COOKING TEACHER: Welcome to introduction to cooking. Now, before we start, can anyone tell me the difference between a hollandaise sauce and a béarnaise sauce?</p> <p>MONICA: I can.</p> <p>THE COOKING TEACHER: Okay, go ahead.</p> <p>MONICA: Well umm, they both have a egg yolk and butter base, but a béarnaise has shallots, shirvel, and most importantly teradyne.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>INSEGNANTE DI CUCINA: Benvenuti al corso di cucina. Prima di iniziare, qualcuno sa dirmi la differenza tra una salsa olandese e una bernese?</p> <p>MONICA: Io.</p> <p>INSEGNANTE DI CUCINA: Ok, coraggio.</p> <p>MONICA: Bè, hanno tutte e due una base di tuorlo d'uovo e burro ma nella bernese c'è anche scalogno, cerfoglio e soprattutto dragoncello.</p>	<p>THE COOKING TEACHER: Welcome to the cooking course. Before we start, can anyone tell me the difference between a hollandaise sauce and a béarnaise one?</p> <p>MONICA: I can.</p> <p>THE COOKING TEACHER: Okay, go ahead.</p> <p>MONICA: Well, they both have a egg yolk and butter base, but a béarnaise has also shallots, shirvel, and most importantly teradyne.</p>

8/127

ORIGINAL FILM DIALOGUE 10.37-10.59	
<p>ROSS: Yeah, I'm just gonna grab my coat. And uh, and my whip. (<i>Katie looks worried.</i>) Y'know because of the Indiana Jones? (<i>Katie laughs</i>) Not-not because I'm-I'm into S&M. (<i>Katie's worried again.</i>) I'm not-I'm not into anything weird. Y'know? Just-just normal sex. (<i>Katie is uncomfortable.</i>) So, I'm gonna grab my coat.</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: Aspetta, prendo la mia giacca. E la mia frusta. Per la storia di Indiana Jones. No, ecco, non perché mi piaccia il sado-maso. Io, io non faccio niente di strano, credimi. Solo sesso normale. Prendo la mia giacca.</p>	<p>ROSS: Wait, I'll get my coat. And my whip. Because of the Indiana Jones story. No, well, not because I like sadist-masochist. I, I do nothing weird, believe me. Just normal sex. I'll get my coat.</p>

Summary
Season 8 Episode 21

Strategies

8 **Loan**
5 **Official tr.**
1 **Hypernym**

Nature of cultural references

SOURCE CULTURE

Post (2)
West 10th (2)
New School
Walter Alvarez
Manhattan

THIRD CULTURE

Sauce hollandaise
Sauce bearnaise (2)

OVERT ALLUSION

Our Town
Indiana Jones (3)

Total references 14

FRIENDS
The One Where Rachel Is Late
Le scommesse di Monica (Monica's bets)

Season 8 Episode 22

8/128

ORIGINAL FILM DIALOGUE 00.17-00.24	
JOEY: I'm in THX . I'm unsuitable for children!	
ROSS: Now I cannot wait to see this.	
JOEY: Yeah, yeah, it's already generating Oscar buzz.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Sono sul grande schermo . E sono vietato ai minori!	JOEY: I'm on the big screen . And I'm unsuitable for children!
ROSS: Non vedo l'ora di vederlo.	ROSS: I cannot wait to see it.
JOEY: Corre voce che lo candideranno agli Oscar .	JOEY: The rumour is it's going to receive an Oscar nomination.

8/129

ORIGINAL FILM DIALOGUE 03.31-03.43	
ESTELLE: Joey, it's Estelle, great news. I was able to get you and one guest tickets to your premiere.	
JOEY: One guest? You told me I could have six tickets.	
ESTELLE: Well, I sold four of them on E-bay .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ESTELLE: Joey, sono Estelle, grandi notizie. Ho ottenuto l'invito per te e per un ospite alla prima del tuo film.	ESTELLE: Joey, it's Estelle, great news. I obtained the invitation for you and for a guest at the premiere of your film.
JOEY: Un ospite? Mi avevi promesso sei biglietti.	JOEY: One guest? You promised me six tickets.
ESTELLE: Bè, ne ho venduti quattro su internet .	ESTELLE: Well, I sold four of them on the internet .

ORIGINAL FILM DIALOGUE 08.19-08.26	
MONICA: Double or nothing that she has it by tomorrow. PHOEBE: Fine. You're on. MONICA: Okay. PHOEBE: Until then, General Grant , why don't you set up camp (<i>She puts the bill in her bra</i>) right there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Il doppio o niente che nascerà entro domani. PHOEBE: Bene. Ci sto. MONICA: Bene. PHOEBE: Generale Grant , fino ad allora ti devi accampare qui dentro.	MONICA: Double or nothing that she'll be born by tomorrow. PHOEBE: Fine. You're on. MONICA: Good. PHOEBE: Until then, General Grant , you'll have to set up camp in here.

ORIGINAL FILM DIALOGUE 19.08-19.10	
RACHEL: I mean you'd think the damn jalapeño would've cleared up your sinuses, but no!! That's not enough...	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Insomma, tu pensavi che quel dannato peperoncino avrebbe risvegliato le tue brame, ma no, non è abbastanza.	RACHEL: I mean, you thought that damn hot pepper would've awoken your lust, but no!! It's not enough...

Summary

Season 8 Episode 22

Strategies

- 2 Loan
- 1 Official tr.
- 1 Hypernym
- 2 Elimination

Nature of cultural references

SOURCE CULTURE

General Grant

INTERCULTURAL

THX

Oscar

Ebay

THIRD CULTURE

Jalapeno

Zurich

Total references 6

FRIENDS
The One Where Rachel Has a Baby
Tutti all'ospedale (All at the hospital)

Season 8 Episode 23-24

8/132

ORIGINAL FILM DIALOGUE 02.22-02.31	
MONICA: I can't believe this is taking so long. How are you doing? RACHEL: Oh not bad. Do you know that feeling when you're trying to blow a Saint Bernard out your ass?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Oh mio Dio non posso crederci che ci voglia tanto tempo. Come stai tesoro? RACHEL: Oh, non male se non fosse per la sensazione di avere un San Bernardo che ti scondinzola dentro.	MONICA: Oh my God, I can't believe it takes so long. How are you, darling? RACHEL: Oh not bad. If it wasn't for the feeling of having a Saint Bernard wagging its tail behind me?

8/133

ORIGINAL FILM DIALOGUE 05.12-05.35	
CLIFT: Oh my God! That's the doctor who was in my room before. PHOEBE: OK Mr Percocet .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLIFT: Oh mio Dio! Ma quello è il dottore che era qui poco fa. PHOEBE: Ah! Sì, sì, ma adesso svegliati .	CLIFT: Oh my God! That's the doctor who was here a short while ago.. PHOEBE: Ah! Yes, yes, but now wake up .

Summary
Season 8 Episode 23-24

Strategies

- 1 Official tr.
- 1 Elimination

Nature of cultural references

SOURCE CULTURE
Percocet

INTERCULTURAL
Saint Bernard

Total references 2

Season Summary

TOTAL SEASON 8: 289

Loan:	132
Official translation:	49
Calque:	10
Hypernym:	24
Hyponym:	0
Explicitation:	0
Substitution:	5
Lexical recreation:	0
Compensation:	0
Elimination:	63
Creative addition:	1

SOURCE CULTURE:	79
INTERCULTURAL:	74
THIRD CULTURE:	70
TARGET CULTURE:	13
OVERT ALLUSION:	45
COVERT ALLUSION:	4
NONVERBAL:	4

FRIENDS
The One After Joey and Rachel Kiss
Baci galeotti (Stolen kisses)

Season 10 Episode 1

10/1

ORIGINAL FILM DIALOGUE 03.45-03.58	
MONICA: We're the only people leaving with the same persons we came with! CHANDLER: That's not true. I came with Monica and I'm leaving with Weird Hal . MONICA: OK, I've had it with the hair jokes. Tomorrow morning before we leave I'm going to the salon. CHANDLER: OK, buckwheat.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Solo noi ripartiamo con la stessa persona con cui siamo arrivati. CHANDLER: Non è vero, io sono arrivato con Monica e riparto con un fienile . MONICA: Adesso io ne ho abbastanza. Domani mattina andrò dal parrucchiere. CHANDLER: Fai bene, spinone.	MONICA: We're the only ones leaving with the same person we came with. CHANDLER: It's not true. I came with Monica and I'm leaving with a haystack . MONICA: Now I've had enough. Tomorrow morning I'm going to the hairdresser. CHANDLER: You should, <i>spinone</i> [Italian dog breed.]

10/2

ORIGINAL FILM DIALOGUE 05.04-05.09	
CHANDLER: And she's turning on the TV and watching <i>Miss Congeniality</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ora lei accende la TV e guarda Miss Nouvelle Cuisine .	CHANDLER: And now she's turning on the TV and she's watching Miss Nouvelle Cuisine .

10/3

ORIGINAL FILM DIALOGUE 19.52-19.59	
CHANDLER: What are you singing? MONICA: It's Bolero from 10 . CHANDLER: It's <i>Ride of the Valkyries</i> from <i>Apocalypse Now</i> ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Che cosa stai canticchiando? MONICA: E' il Bolero , da 10 . CHANDLER: E' la Cavalcata delle Valchirie da Apocalypse Now .	CHANDLER: What are you singing? MONICA: It's Bolero from 10 . CHANDLER: It's <i>Ride of the Valkyries</i> from <i>Apocalypse Now</i> ...

10/4

ORIGINAL FILM DIALOGUE 25.04-25.12	
MONICA: Well, I was dancing around, and singing <i>No Woman, No Cry</i> and I got stuck.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Ecco, io stavo ballando al ritmo di <i>No Woman, No Cry</i> e questo è il risultato.	MONICA: Well, I was dancing to the rhythm of <i>No Woman, No Cry</i> and this is the result.

10/5

ORIGINAL FILM DIALOGUE 12.49-12.53	
CHANDLER: I wish I could switch with someone. I really don't want to sit with Allen Iverson over there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Magari potessi cambiare di posto anch'io, <i>mi fa quasi paura concitata così</i> .	CHANDLER: I wish I could switch placet too, <i>you almost scare me, the way you look</i> .

10/6

ORIGINAL FILM DIALOGUE 27.46-27.52	
MONICA: Okay, I just don't get why you like it so much. CHANDLER: (Picks up the <i>Miss Congeniality</i> DVD) She's an FBI agent, posing as a beauty contestant.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Non capisco perché ti piaccia così tanto. CHANDLER: <i>E' un'agente federale che finge di essere una reginetta di bellezza.</i>	MONICA: I don't understand why you like it so much. CHANDLER: She's an FBI agent, posing as a beauty contestant.

+ 2 Barbados

Summary

Season 10 Episode 1

Strategies

- 2 Elimination
- 1 Substitution
- 5 Loan
- 3 Official tr.

Nature of cultural references

SOURCE CULTURE

Allen Iverson

INTERCULTURAL

Weird Hal

THIRD CULTURE

Barbados (2)

OVERT ALLUSION

Miss Congeniality

Bolero

10

Ride of the Valkyries

Apocalypse Now

“She’s an FBI agent posing as a beauty contestant”

Total references 10

FRIENDS
The One Where Ross is Fine
Doppia coppia (Double date)

Season 10 Episode 2

10/7

ORIGINAL FILM DIALOGUE 03.39-03.57	
JOEY: Look, don't you think that will be a little weird? ROSS: Weird? What? What's weird? The only thing weird would be if someone didn't like Mexican food, because I'm making fajitas !! JOEY: I do like fajitas .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Non credi che sarebbe un po' strano? ROSS: Strano? Cosa? E perché strano? L'unica cosa strana sarebbe se a qualcuno non piacesse la cucina messicana perché io farò le fajitas ! JOEY: Io adoro le fajitas .	JOEY: Don't you think that would be a little weird? ROSS: Weird? What? And why weird? The only thing weird would be if someone didn't like Mexican cuisine, because I'll make fajitas !! JOEY: I adore fajitas .

10/8

ORIGINAL FILM DIALOGUE 7.02-7.29	
ROSS: Underwear, a toothbrush, and Van Halen CD. I can use all these things!! (...) JOEY: Okay, listen, hey, Ross. Why don't you try to relax, okay? Maybe have a drink. ROSS: You know what? That is a very good idea. I'm gonna go make a pitcher of Margaritas .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Allora mutande, uno spazzolino usato e un CD dannato . Ma questa è tutta roba utilissima ragazzi! (...) JOEY: Qui siamo tutti felici ma adesso forse è meglio bere qualcosa. ROSS: Ottima idea, vado subito a fare un barile di margarita .	ROSS: So pants, a used toothbrush, and a damn CD. But this is very useful stuff guys!! (...) JOEY: Here we are all happy but now maybe it's better to drink something. ROSS: Very good idea. I'll go immediately make a pitcher of margaritas .

10/9

ORIGINAL FILM DIALOGUE 19.37-19.46	
ROSS: So you took off my pants and shoes? JOEY: No, no, no. You actually did that when you were dancing to the Chicago soundtrack.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: E sei stato tu a togliermi i pantaloni? JOEY: No, no, no. Quelli te li sei tolto tu da solo ballando sul tema di Chicago .	ROSS: And you were the one who took off my trousers? JOEY: No, no, no. You took them off yourself when you were dancing to the Chicago theme.

+ 3 fajitas, 1 margarita

Summary
Season 10 Episode 2

Strategies

8 **Loan**
1 **Elimination**
1 **Official tr.**

Nature of cultural references

INTERCULTURAL
Van Halen

THIRD CULTURE
Fajitas (5)
Margaritas (2)
Mexican

OVERT ALLUSION
Chicago

Total references 10

FRIENDS
The One with Ross's Tan
Abbronzatura a spruzzo (Spray tan)

Season 10 Episode 3

10/10

ORIGINAL FILM DIALOGUE 3.19-4.08	
CHANDLER: Who's Amanda? MONICA: She's this girl who used to live in the building before you did. Then she moved to England and she picked up this fake British accent . (...) MONICA: I know, and she's always bragging about all the famous people she's met. PHOEBE: Oh, I know! "Oh...I slept with Billy Joel ". All right, who hasn't?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Chi è Amanda? MONICA: E' una che viveva nel nostro palazzo prima che arrivassi tu. Poi si è trasferita a Londra e ha assunto un ridicolo accento snob . (...) MONICA: E non fa che vantarsi di tutte le sue grandi conoscenze. PHOEBE: "Sai, io ho fatto sesso con Billy Joel ". E chi non l'ha fatto?	CHANDLER: Who's Amanda? MONICA: She's someone who used to live in our building before you arrived. Then she moved to London and she picked up a ridiculous snob accent . (...) MONICA: And she's always bragging about all her great acquaintances. PHOEBE: "You know, I had sex with Billy Joel ". And who hasn't?

10/11

ORIGINAL FILM DIALOGUE 5.06-05.58	
ASSISTANT: Wow, you catch on quick. ROSS: Well, I have a PhD , so... <i>(Ross takes his bathrobe off and he enters the tanning booth. He stands up in front of the red light and the sprayer starts and sprays his face and torso)</i> ROSS: One Mississippi , two Mississippi , Three Mis... <i>(the sprayer starts again, spraying him in the face and torso again)</i> WAIT! WAIT! I'm not-I've not finished counting!! ROSS: You sprayed my front twice! ASSISTANT: You've never turned? ROSS: No, I barely even got to three Mississippi . ASSISTANT: Mississippi ? I said count to five! ROSS: Mississippilesly ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ASSISTENTE: Wow, lei ha capito al volo. ROSS: Bè, io sono laureato , quindi... ROSS: Allora milleuno, milledue , mille.... Aspettate, accidenti, io non ho ancora finito di contare. ROSS: Mi avete spruzzato due volte in faccia.	ASSISTANT: Wow, understood immediately. ROSS: Well, I have a University degree , so... ROSS: So one thousand one, two thousand two , three WAIT! Damn! I haven't finished counting yet!! ROSS: You sprayed my face twice!

ASSISTENTE: Non si è girato?	ASSISTANT: Didn't you turn?
ROSS: No, io non sono arrivato neanche a milletre .	ROSS: No, I didn't even get to one thousand three .
ASSISTENTE: Milletre ? Io ho detto fino a cinque.	ASSISTANT: One thousand three ? I said to five!
ROSS: Ma è quello che volevo fare .	ROSS: But that's what I wanted to do .

10/12

ORIGINAL FILM DIALOGUE 9.02-9.10	
AMANDA: Hello Monica. It's Amanda calling again. I am in the neighborhood hoping I can pop by your flat!	
MONICA: You're from Yonkers ! Your last name is Buffo-Martisis!	
ITALIAN ADAPTATION	BACK-TRANSLATION
AMANDA: Ciao Monica, sono di nuovo Amanda. Visto che sono nei pavaggi, volevo fare un salto a salutavti.	AMANDA: Hello Monica. It's Amanda again. As I was around, I wanted to pop by to say hello!
MONICA: Sei nata a Yonkers e di cognome fai Buffamontizzi!	MONICA: You're from Yonkers and your last name is Buffamontizzi!

10/13

ORIGINAL FILM DIALOGUE 12.20-12.25	
CHANDLER: Oh My God! You can do a duet of Ebony and Ivory all by yourself!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Oh mio Dio adesso puoi finalmente cantare Ebony and Ivory tutto da solo.	CHANDLER: Oh My God! At last you can sing Ebony and Ivory all by yourself!

10/14

ORIGINAL FILM DIALOGUE 22.44-22.51	
CHANDLER: I know, I went to the tanning place and the same thing happened to me. You have to let me in.	
ROSS: Really? Did you count Mississipily ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Senti ieri sono andato in quel centro di bellezza ed è successo anche a me, fammi entrare.	CHANDLER: Listen, yesterday I went to that beauty centre and it happened to me too. Let me in.
ROSS: Davvero? Perché hai contato milleuno ?	ROSS: Really? Because you counted one thousand one ?

Summary
Season 10 Episode 3

Strategies

3 **Loan**
1 **Hyponym**
1 **Substitution**
7 **Elimination**

Nature of cultural references

SOURCE CULTURE

Mississippi (6)
Yonkers

INTERCULTURAL

Billy Joel
PhD

THIRD CULTURE

England
British

OVERT ALLUSION

Ebony and Ivory

Total references 12

FRIENDS

The One with the Cake

Torta a sorpresa (Surprise cake)

Season 10 Episode 4

10/15

ORIGINAL FILM DIALOGUE 00.33-01.05	
CHANDLER: There's this thing I really want us to do. I read about it in <i>Maxim</i> ... RACHEL: Well, can't you just go to Vermont the next day? (...)	
CHANDLER: Fine, but if we end up not doing this <i>Maxim</i> thing because of this party... MONICA: Believe me, that is not why we won't be doing that!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Questa è una cosa a cui tengo molto, l'ho letta su <i>Maxim</i> .	CHANDLER: This is a thing I really care about. I read about it in <i>Maxim</i> ...
RACHEL: Scusate, e non potreste rimandare la partenza di un giorno? (...)	RACHEL: Excuse me, can't you postpone departure of one day? (...)
CHANDLER: Va bene, ma se poi non riusciamo a fare quella certa cosa .	CHANDLER: All right, but then if we don't manage to do that certain thing ...
MONICA: Credimi, non è per questo che andiamo in Vermont .	MONICA: Believe me, that is not why we won't be doing that!

10/16

ORIGINAL FILM DIALOGUE 03.24-03.31	
JOEY: The other day she laughed for like an hour for a cup. Just a cup with a picture of Elmo on it dressed like a farmer.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: L'altro giorno ha riso per un'ora guardando una tazza. Era una normalissima tazza con Pluto vestito da contadino.	MONICA: The other day she laughed for an hour looking at a cup. It was a very normal cup with Pluto dressed like a farmer.

10/17

ORIGINAL FILM DIALOGUE 06.29-7.39	
JOEY: I will be doing a dramatic reading of one of Emma's books.	
RACHEL: Oh, ok, which one?	
JOEY: Uh, why, it's a... <i>(he picks a book up)</i> one of her favorites, uh, <i>(he reads the title of the book)</i> <i>Riding the Storm Out. Coping with post-partum depression</i> eesh! <i>(he puts the book back and picks up another)</i> <i>Love you forever. Love you forever.</i> By Robert Munsch . Published by Firefly books . Printed <i>(he pauses and changes the tone to a dramatic one)</i> in Mexico . A mother held her new baby and very slowly rocked him back and forth, back and forth, back and forth, and while she held him she sang "I'll love you forever, I'll like you for always, as long as I'm living, my baby you'll be". <i>(the picture fades and Joey is now finishing the book)</i> . And while he rocked her, he sang "I'll love you forever, I'll like you for always, as long as I'm living, my baby you'll	

be". "And while he rocked her he sang.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ho preparato un'interpretazione drammatica di un classico delle favole. RACHEL: Ah, bene, quale favola? JOEY: Ecco, presto detto, forse la sua preferita: Gestire la tempesta, come riemergere dalla depressione post-partum. Oh Signore. Scusate. Ti amerò in eterno. Ti amerò in eterno di Robert Munsch pubblicato da Firefly Books . Stampato in Messico . Una mamma cullava il suo bambino e la sedia a dondolo andava avanti e indietro, avanti e indietro, avanti e indietro, e mentre lo cullava lei cantava: io ti amerò in eterno. Ti ho aspettato per tanti anni e ora finalmente sei qui, il mio bambino sei tu. E mentre lo cullava lei cantava: io ti amerò in eterno. Ti ho aspettato per tanti anni ed ora finalmente il mio bambino è qui.	JOEY: I prepared a dramatic interpretation of a fairy-tale classic. RACHEL: Oh, good, which fairy-tale? JOEY: Why, here it is, maybe her favourite: Managing the storm, how to re-emerge from post-partum depression. Oh Lord. Excuse me. I'll love you eternally. I'll love you eternally. By Robert Munsch . Published by Firefly Books . Printed in Mexico . A mother rocked her baby and the rocking chair went back and forth, back and forth, back and forth, and while she rocked him she sang "I'll love you eternally, I've waited for you for so many years and now at last you're here, you're my baby". And while she rocked him, she sang "I'll love you eternally, I've waited for you for so many years and now at last my baby's here".

10/18

ORIGINAL FILM DIALOGUE 8.10-8.23	
PHOEBE: Emma! Your name poses a dilemma. 'Cause not much else rhymes with Emma! Maybe the actor Richard Crenna , he played the commanding officer in Rambo . Happy birthday Emma!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Emma, il tuo nome ci pone un dilemma, perché non ci sono rime con Emma tranne l'attore Richard Crenna che ricorderete faceva l'ufficiale in un Rambo . Buon compleanno Emma!	PHOEBE: Emma! Your name poses a dilemma. Because there are no rhymes with Emma except for the actor Richard Crenna , who, you will remember, played the officer in Rambo . Happy birthday Emma!

+ 3 Vermont, 1 New Jersey, 1 Canada

Summary

Season 10 Episode 4

Strategies

11	Loan
1	Official tr.
3	Calque
1	Substitution
1	Compensation
2	Elimination

Nature of cultural references

SOURCE CULTURE

Vermont (4)
Firefly Books
New Jersey

INTERCULTURAL

Maxim (2)
Robert Munsch
Richard Crenna

THIRD CULTURE

Mexico
Canada

OVERT ALLUSION

Elmo
Riding the Storm Out
Love You Forever
“A mother held her new baby and very slowly rocked him back and forth...”
Rambo

Total references 17

FRIENDS
The One Where Rachel's Sister Babysits
Una dichiarazione speciale (A special declaration)

Season 10 Episode 5

10/19

ORIGINAL FILM DIALOGUE 01.32-01.36	
CHANDLER: So you must be going to somewhere fancy to celebrate? PHOEBE: Uh-uh. Ehm, a Knicks game.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Allora penso che andrete in un bel posticino a festeggiare. PHOEBE: A una partita dei Knicks .	CHANDLER: So I think you'll go to a nice little place to celebrate? PHOEBE: A Knicks game.

10/20

ORIGINAL FILM DIALOGUE 03.13-03.14	
CHARLIE: Oh, Ross, you gave a B to a Pottery Barn catalogue .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHARLIE: Guarda che hai dato un B anche ad un catalogo .	CHARLIE: Look, you gave a B to a catalogue , too.

10/21

ORIGINAL FILM DIALOGUE 4.02-4.03	
AMY: Did I buy a felafel from you yesterday?	
ITALIAN ADAPTATION	BACK-TRANSLATION
AMY: Senti, forse tu mi hai venduto un panino ieri sera?	AMY: Listen, did you maybe sell me a sandwich yesterday?

10/22

ORIGINAL FILM DIALOGUE 08.38-08.42	
ANNOUNCER: Knicks fans , please turn your attention to the big screen on the score board.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNUNCIO: Signore e signori , rivolgete la vostra attenzione al tabellone principale.	ANNOUNCER: Ladies and gentlemen , turn your attention to the main big score board.

10/23

ORIGINAL FILM DIALOGUE 10.24-10.34	
AMY: I took your advice, I left Myron. RACHEL: Oh, good for you! AMY: I know! I'm Erin Brockovich ! RACHEL: Yes you are! Oh, I am so proud of you! AMY: Thank you! So, can I stay with you? RACHEL: But Erin Brockovich had her own house.	
ITALIAN ADAPTATION	BACK-TRANSLATION
AMY: Ho seguito il tuo consiglio e ho lasciato Myron. RACHEL: Oh, ne sono felice. AMY: Sì, lo so, sono Erin Borockvich . RACHEL: In un certo senso. Ma sono così fiera di te. AMY: Grazie. Adesso posso restare con te? RACHEL: Ma Erin Brockovich aveva casa sua.	AMY: I took your advice and I left Myron. RACHEL: Oh, I'm happy! AMY: Yes, I know, I'm Erin Brockovich . RACHEL: In a way. But I am so proud of you! AMY: Thank you! Now, can I stay with you? RACHEL: But Erin Brockovich had her own house.

10/24

ORIGINAL FILM DIALOGUE 7.59-8.00	
PHOEBE: Sir, could you move your nachos ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Senta, potrebbe togliere quel cozido ?	PHOEBE: Listen, could you take that cozido away?

10/25

ORIGINAL FILM DIALOGUE 14.18-14.21	
RACHEL: How about at Foot Locker ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Io invece sceglierei in pizzeria .	RACHEL: I would choose a pizzeria instead.

10/26

ORIGINAL FILM DIALOGUE 14.41-14.49	
AMY: Nana's on the phone. RACHEL: Wow. That's interesting, since she died seven years ago. AMY: She did? Who got her condo in Boca ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
AMY: C'è Nana al telefono. RACHEL: Oh, è interessante visto che è morta da quasi sette anni. AMY: Sul serio? Senti, e a chi ha lasciato la casa ?	AMY: There's Nana on the phone. RACHEL: Oh, it's interesting, since she died almost seven years ago. AMY: Seriously? Listen, to whom did she leave her house ?

ORIGINAL FILM DIALOGUE 23.21-23.37	
AMY: (...) Who has gotten fat by the way. RACHEL: Seriously? AMY: Mm. Mum said she gained, like, 15 pounds . RACHEL: Hips or thighs? AMY: Ass and face. RACHEL: Oh my God! I though she was on Atkins . AMY: She was. Carbs found her.	
ITALIAN ADAPTATION	BACK-TRANSLATION
AMY: Lo sai che è ingrassata come un elefante? RACHEL: Sul serio? AMY: Mm. Secondo mamma ha preso almeno 20 chili . RACHEL: Fianchi e seno? AMY: Sedere e faccia. RACHEL: Oh mio Dio! Io credevo che stesse attenta . AMY: Sì, ma i carboidrati l'hanno trovata.	AMY: Do you know she got fat s an elephant? RACHEL: Seriously? AMY: Mm. According to Mum she gained at least 20 kilos . RACHEL: Hips and breast? AMY: Ass and face. RACHEL: Oh my God! I thought she was being careful . AMY: Yes, but carbohydrates found her.

ORIGINAL FILM DIALOGUE 21.13	
MIKE: Why do you keep looking at the screen? PHOEBE: I'm not. I'm praying. (<i>looking up</i>) Please let the Knicks win... Thank you Thor !	
ITALIAN ADAPTATION	BACK-TRANSLATION
MIKE: Perché continui a guardare lo schermo? PHOEBE: Non è vero. Io sto pregando. Per favore, fa che vincano i Knicks . Grazie Thor .	MIKE: Why do you keep looking at the screen? PHOEBE: It's not true. I'm praying. Please let the Knicks win... Thank you Thor !

Summary

Season 10 Episode 5

Strategies

5	Loan
1	Official tr.
1	Hypernym
2	Substitution
4	Elimination

Nature of cultural references

SOURCE CULTURE

Boca
Atkins
Knicks (3)
Pounds
Pottery Barn

INTERCULTURAL

Foot Locker
Erin Brokovitch (2)

THIRD CULTURE

Felafel
Nachos

OVERT ALLUSION

Thor

Total references 13

FRIENDS
The One with Ross's Grant
Il finanziamento (The grant)

Season 10 Episode 6

10/29

ORIGINAL FILM DIALOGUE 00.16-00.21	
PHOEBE: Oh, it's okay. No, he was old. Yeah. And he lived a full life. He was in the first wave at Omaha Beach .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ah, tranquilli, lui era molto anziano. E ha avuto una bella vita. Pensate che ha perfino fatto il bagnino .	PHOEBE: Ah, relax, he was very old. And he had a good life. Just think that he even worked as a lifesaver .

10/30

ORIGINAL FILM DIALOGUE 01.34-01.40	
RACHEL: Phoebe, isn't Jethro Tull a band? PHOEBE: Oh yes, they are.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Scusa, ma Jethro Tull non era una band? PHOEBE: Mm, puoi dirlo forte.	RACHEL: Excuse me, but wasn't Jethro Tull a band? PHOEBE: Mm, you can say it loud.

10/31

ORIGINAL FILM DIALOGUE 03.38-03.45	
ROSS: ... He's looking right at you. CHARLIE: Well, unless it's the creepy guy with his hand up his kilt , I'm gonna say "Congratulations".	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: ...Ti sta guardando adesso. CHARLIE: Senti, a meno che non sia quell'antipatico seduto a quel tavolo , dovrei dire "Congratulazioni".	ROSS: ...He's looking at you now. CHARLIE: Listen, unless he's not that not very nice guy sitting at that table , I should say "Congratulations".

10/32

ORIGINAL FILM DIALOGUE 7.38-7.46	
ROSS: I've always thought of him as one of the people I'd invite to my fantasy dinner party. Do you think there's any chance he'll bring Christie Brinkley or C-3PO ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Lui è una di quelle persone che potevo invitare a cena soltanto nei miei sogni. Tu credi che oggi potrebbe venire accompagnato dal rettore ?	ROSS: He was one of the people that I could invite to dinner only in my dreams. Do you think he could come accompanied by the rector ?

ORIGINAL FILM DIALOGUE 12.12-12.13	
CHANDLER: I watched it! JOEY: Keep going Pinocchio !	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Ti dico che l'ho vista. JOEY: Continua così Pinocchio .	CHANDLER: I say I've seen it! JOEY: Keep going Pinocchio !

ORIGINAL FILM DIALOGUE 12.50-13.44	
BENJAMIN: Dr. Biely, your proposal includes some field work. Where might that take place? DR. BIELY: Primarily in the Pierre Shale region of South Dakota . (...) BENJAMIN: Certainly. Dr. Geller, which 1965 Shirelles hit was later covered by a popular British invasion band? ROSS: Wha...? I need 6 graduate students. BENJAMIN: No! I'm sorry, we were looking for <i>Baby It's You. Baby It's You</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
BENJAMIN: Dottoressa Biley, lei propone un lavoro sul campo. Dove dovrebbe aver luogo? DOTTORESSA BIELY: Principalmente nella regione di Shale nel South Dakota . (...) BENJAMIN: Dr Geller, quale dei brani lanciati nel 1965 dagli Shirelles fu inciso anche da un noto gruppo inglese ? ROSS: Ma...cosa? Senta, io avrei bisogno di sei studenti. BENJAMIN: No, mi dispiace, ma la risposta è <i>Baby It's You. Baby It's You</i> .	BENJAMIN: Dr. Biely, you propose a field work. Where should it take place? DR. BIELY: Primarily in the Shale region in South Dakota . (...) BENJAMIN: Dr. Geller, which of the 1965 tracks launched by the Shirelles waws also recorded by a popular English group? ROSS: But...what? Listen, I would need 6 students. BENJAMIN: No! I'm sorry, but the answer is <i>Baby It's You. Baby It's You</i> .

ORIGINAL FILM DIALOGUE 16.41-16.51	
ROSS: Oo, hi. Hello. Have you come to ask me some more paleontology-related questions? Your grandmother's nickname, perhaps? Ann Margret 's pant size?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Oh, salve. E' venuto forse a pormi qualche altro oscuro quesito di paleontologia? Magari il nomignolo di sua nonna. O piuttosto la data di nascita della nonnina .	ROSS: Oh, hello. Have you come to ask me some other obscure question of paleontology? Maybe your grandomother's nickname. Or rather your granny 's birth date.

ORIGINAL FILM DIALOGUE 20.21-20.59	
ROSS: Is it ethical to ask someone in a grant review, who was the voice of Underdog ? (...) ROSS: I want you to tell her everything. About the deal you tried to make with me, about the crazy questions you... Wally Cox ! That's the voice of Underdog !	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Allora è forse etico chiedere durante un esame chi prestava la voce a Underdog ? (...) ROSS: Voglio che lei le racconti tutto. Dell'accordo che ha cercato di fare con me e di tutte quelle assurde domande che... Wally Cox . Era lui la voce di Underdog .	ROSS: So, is it ethical to ask during an exam, who was the voice of Underdog ? (...) ROSS: I want you to tell her everything. About the deal you tried to make with me and about all those absurd questions that... Wally Cox ! He was the voice of Underdog !

Summary
Season 10 Episode 6

Strategies

10 Loan
1 Hyponym
5 Elimination

Nature of cultural references

SOURCE CULTURE

Omaha Beach
Wally Cox
Pierre Shale
South Dakota

INTERCULTURAL

Christie Brinkley
Ann Margret
Jethro Tull
Shirelles

THIRD CULTURE

Kilt
British

OVERT ALLUSION

C-3PO
Pinocchio
Underdog (2)
Baby It's You (2)

Total references 16

FRIENDS
The One with the Home Study
Matrimonio di beneficenza (Charity wedding)

Season 10 Episode 7

10/37

ORIGINAL FILM DIALOGUE 05.20-05.30	
ROSS: I wonder who's gonna play you in the movie. RACHEL: Okay, fine, you can make fun of me. But I do not want Emma going there. And I was thinking Claire Danes .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Hai mai pensato di scriverci su un romanzo?	ROSS: Have you ever thought of writing a novel about it?
RACHEL: E va bene, prendimi anche in giro ma non voglio che Emma vada al parco giochi. E comunque potrebbe essere un'idea .	RACHEL: All right, you can make fun of me but I don't want Emma to go to the park. And actually it could be an idea .

+ 1 Hawaii

Summary

Season 10 Episode 7

Strategies

- 1

Loan
- 1

Elimination

Nature of cultural references

SOURCE CULTURE

Hawaii

INTERCULTURAL

Claire Danes

Total references 2

FRIENDS
The One with the Late Thanksgiving
Tutti in ritardo (Everybody late)

Season 10 Episode 8

10/38

ORIGINAL FILM DIALOGUE 00.05-00.42	
MONICA: We need to talk to you about something. CHANDLER: Yeah. We don't feel like we can host Thanksgiving this year. (...) RACHEL: I can't believe this! This is Emma's first Thanksgiving !	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Noi avremmo una cosa da dirvi. CHANDLER: Sì, allora niente festa del Ringraziamento quest'anno. (...) RACHEL: E' assurdo. Questa è la prima festa del Ringraziamento di Emma.	MONICA: We would have something to tell you. CHANDLER: Yes. Well no Thanksgiving party this year. (...) RACHEL: It's absurd. This is Emma's first Thanksgiving feast!

10/39

ORIGINAL FILM DIALOGUE 1.26-01.32	
CHANDLER: We are supposed to make these decisions together. Did you not watch the Dr. Phil I taped for you?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Non dovevamo prenderle insieme certe decisioni? Qui evidentemente non ci crede nessuno vero?	CHANDLER: Shouldn't we have taken together this kind of decisions? Evidently nobody believes it here, right?

10/40

ORIGINAL FILM DIALOGUE 02.26-02.35	
RACHEL: Happy Thanksgiving. PHOEBE: Hey. Happy Meatless Turkey-Murder Day . MONICA: You guys, I ordered some chocolate pies from that bakery on Bleecker . Could you pick them up for me?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Auguri tesoro. PHOEBE: Sì, oggi è il giorno del tacchino ignoto . MONICA: Ieri ho ordinato un dolce alla pasticceria in Bleeker Street . Potreste andare a ritirarlo?	RACHEL: Best wishes darling. PHOEBE: Yes, today is the day of the Unkown Turkey . MONICA: Yesterday I ordered a cake from that patisserie in Bleecker Street . Could you got and pick it up?

10/41

ORIGINAL FILM DIALOGUE 03.46-03.56	
PHOEBE: Oh, and Emma needs a cowgirl outfit for the competition. RACHEL: Where am I gonna get a cowgirl outfit on Thanksgiving ? PHOEBE: Well, I was thinking... RACHEL: Oh, take the clothes off Joey's Cabbage Patch Kid ! PHOEBE: Yeah!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ah, Emma avrà bisogno di un costume da cowgirl per la gara. RACHEL: E dove vado a prenderlo con tutti i negozi chiusi ? PHOEBE: Io avrei un'idea. RACHEL: Spogliamo il pupazzo con cui gioca sempre Joey! PHOEBE: Esatto.	PHOEBE: Ah, Emma will need a cowgirl outfit for the competition. RACHEL: Where am I gonna get a cowgirl outfit with all the shops closed ? PHOEBE: I'd have an idea. RACHEL: Let's take the clothes off the doll Joey always plays with! PHOEBE: Right.

10/42

ORIGINAL FILM DIALOGUE 04.19-04.24	
CHANDLER: You know what just occurred to me? This could be our last Thanksgiving just the two of us. I mean, we could be getting a baby soon!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Sai una cosa tesoro? Potrebbe essere il nostro ultimo Ringraziamento da soli. Voglio dire, può esserci un bambino in arrivo.	CHANDLER: You know one thing darling? This could be our last Thanksgiving on our own. I mean, a baby can be about to arrive!

10/43

ORIGINAL FILM DIALOGUE 04.31-04.46	
CHANDLER: Next year it's gonna be you, me and little Hemingway Bing. What? He's my favorite author. MONICA: Name one of his books. CHANDLER: <i>The Firm</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: L'anno prossimo saremo tu, io e il piccolo Hemingway Bing. Che c'è? E' il mio autore preferito. MONICA: Dimmi uno dei suoi titoli. CHANDLER: <i>Fandango</i> ?	CHANDLER: Next year it's going to be you, me and little Hemingway Bing. What? He's my favorite author. MONICA: Just tell me one of his titles. CHANDLER: <i>Fandango</i> ?

10/44

ORIGINAL FILM DIALOGUE 04.52-05.00	
CHANDLER: You know, you always cook this meal all by yourself. Let me help this year. MONICA: Oh, Chandler, that's sweet. But you don't have to do everything Dr. Phil tells you to do.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: In cucina vuoi sempre fare tutto da sola. Fatti aiutare quest'anno. MONICA: Oh, sei un vero tesoro. Ma non voglio che tu possa rischiare di rovinarti le unghie .	CHANDLER: In the kitchen you always want to do everything by yourself. Let me help you this year. MONICA: Oh, you're a real darling. But I don't want you to risk ruining your nails .

10/45

ORIGINAL FILM DIALOGUE 05.16-05.35	
MONICA: You start by washing these. MONICA: Not with soap! CHANDLER: You obviously haven't tasted my Palmolive potatoes. ROSS: Hi. Hey guess what Joey has. JOEY: Three tickets to today's Rangers game!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Tu intanto comincia a lavare questi. CHANDLER: Va bene. MONICA: Non con il sapone! CHANDLER: Evidentemente non hai mai assaggiato le mie patate al balsamo . ROSS: Ehi, indovina Joey che cos'ha? JOEY: Tre biglietti per la partita dei Rangers .	MONICA: Meanwhile start washing these. CHANDLER: All right. MONICA: Not with soap! CHANDLER: You obviously haven't tasted my hair conditioner potatoes. ROSS: Hi. Hey guess what Joey has. JOEY: Three tickets to today's Rangers game!

10/46

ORIGINAL FILM DIALOGUE 07.06-07.15	
PHOEBE: Now, the way I see it, our real competition now is Cameron. Oh my God, they just took her sweater off. Look at those arms. Hello, Michelin Man .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ora a questo punto l'unico pericolo può venire solo da Cameron. Oh mio Dio, le hanno appena tolto il maglioncino, guarda che braccia, sembra una culturista .	PHOEBE: Now, at this point the only danger can come from Cameron. Oh my God, they just took her sweater off. Look at those arms. He looks like a body-builder .

10/47

ORIGINAL FILM DIALOGUE 7.30-7.41	
PHOEBE: Okay. Rachel, the hottest babies in the Tri-State Area are in this room right now! I overheard one of the judges say that not one of them holds a candle to Emma!	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Rachel, tutti i bambini più belli dello stato sono riuniti in questo stupendo salone. E io ho appena sentito uno dei giudici dire che nessuno è all'altezza di Emma.	PHOEBE: Rachel, all the most beautiful babies in the state are gathered in this wonderful salon. I just heard one of the judges say that nobosy is up to Emma's standard!

ORIGINAL FILM DIALOGUE 08.16-08.39	
ROSS: I can't believe Chandler's missing this. JOEY: Yeah, I'm sorry he's not here too. But I gotta say, I'm really enjoying a nacho chair. ROSS: Yeah, I'd probably enjoy it more if you didn't keep batting my hand away. ROSS: Oh, yeah. JOEY: These seats are great. ROSS: I know, I know. When I was here for Holidays on Ice , I was sitting so far away, Michelle Kwan couldn't read my banner.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: E' un peccato che non ci sia anche Chandler. JOEY: Anche a me dispiace che non ci sia, ma la poltroncina al ketchup non è affatto male. ROSS: Io sarei anche d'accordo se potessi prendere qualche patatina. ROSS: No. E vai. JOEY: Questi posti sono una favola. ROSS: Lo so, lo so. Infatti quando sono venuto qui per Holiday on Ice ero seduto così lontano che non riuscivo neanche a vedere i clown .	ROSS: It's a pity Chandler is not here. JOEY: I'm sorry he's not here too. But the ketchup seat is not bad at all. ROSS: I'd probably agree if I could take a few chips. ROSS: No. Yes, come on. JOEY: These seats are fabulous. ROSS: I know, I know. When I was here for Holidays on Ice , I was sitting so far away that I couldn't see the clowns .

ORIGINAL FILM DIALOGUE 9.50-10.07	
PHOEBE: Uh, we were at the Spelling Bee ! RACHEL: And I won! ROSS: You won an adult Thanksgiving day spelling bee .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Siamo state a una gara di canto . RACHEL: E io ho vinto. ROSS: Voi siete state a una gara di canto il giorno del Ringraziamento ?	PHOEBE: We were at a singing contest . RACHEL: And I won! ROSS: You were at a singing contest on the day of Thanksgiving ?

ORIGINAL FILM DIALOGUE 11.29-11.41	
CHANDLER: Everything is so distorted! Looks like Joey has a giant hand! Which says " Rangers " on it. They went to the game!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: L'immagine è così distorta. Joey sembra avere un dito gigante. Sopra c'è scritto Rangers . Sono andati alla partita.	CHANDLER: The image is so distorted! Looks like Joey has a giant finger! It has " Rangers " written on it. They went to the game!

ORIGINAL FILM DIALOGUE 17.28-18.00	
JOEY: Hey! I'm getting a little tired of this okay? We said we're sorry. It's Thanksgiving for Pete's sakes! A day of forgiveness! (...) PHOEBE: Come on you guys, let's just do our own Thanksgiving . (...) JOEY: Yeah! You three have a nice Thanksgiving .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Adesso basta, noi vi abbiamo già chiesto scusa. Questo è il giorno del Ringraziamento , giusto? E' il giorno del perdono. (...) PHOEBE: Coraggio, ragazzi, andiamo a festeggiare per conto nostro. (...) JOEY: Bene. Voi tre festeggiate per conto vostro.	JOEY: Enough now, we already said we're sorry. This is Thanksgiving day, right? It's the day of forgiveness! (...) PHOEBE: Come on you guys, let's go celebrate on our own. (...) JOEY: Good! You three celebrate on your own.

ORIGINAL FILM DIALOGUE 21.43-21.56	
JOEY: I went through the exact same thing with Alicia May Emory. The waiting, the wondering. Then one day, I get that call from Toys "R" Us . She was in stock.	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ho vissuto le stesse identiche sensazioni con il mio pupazzo. L'attesa, la trepidazione. E poi un bel giorno, finalmente la telefonata dal negozio . Era arrivato in catalogo.	JOEY: I went through the same identical feelings with my doll. The waiting, the trepidation. Then one day, at last the call from the shop . She was in stock.

+ 1 Kansas, 1 New York

Summary
Season 10 Episode 8

Strategies

7	Loan
5	Official tr.
3	Hypernym
2	Substitution
10	Elimination
1	Creative add.

Nature of cultural references

SOURCE CULTURE

Dr Phil (2)
Bleeker
Cabbage Patch Kid
Rangers
Michelle Kwan
Toys “R” Us
Tri-state area
Spelling Bee (2)
Kansas
New York

INTERCULTURAL

Thanksgiving (8)
Hemingway
Palmolive
Holidays on Ice

THIRD CULTURE

Nacho
Michelin

OVERT ALLUSION

The Firm

Total references 26

FRIENDS
The One with the Birth Mother
Il cibo è sacro (Food is sacred)

Season 10 Episode 9

10/53

ORIGINAL FILM DIALOGUE 03.41-03.50	
RACHEL: Ross, please trust me. I buy 30 fashion magazines a month. Now I don't know who's running for president or who that NATO guy is but I do know you have to get as far away as you can from that hat.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Io compro trenta riviste di moda al mese e potrò non sapere chi c'è alla Casa Bianca o se a Londra c'è ancora la regina , ma una cosa è certa, tu devi liberarti subito di quell'orrore.	RACHEL: I buy 30 fashion magazines a month and I may not know who's at the White House or if in London there's still the Queen , but one thing is certain, you have to get rid of that horror.

10/54

ORIGINAL FILM DIALOGUE 04.02-04.15	
ROSS: She kind of teased me about how I dress. JOEY: I can see why. Nice shirt. ROSS: You're wearing the same shirt. JOEY: Stupid Gap on every corner!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Quella ragazza non fa altro che prendermi in giro per come mi vesto. JOEY: Con quella camicia, ci credo. ROSS: E' identica a quella che hai tu. JOEY: Accidenti alla produzione di massa !	ROSS: That girl is always teasing me about how I dress. JOEY: With that shirt, I can believe it. ROSS: It's identical to the one you have. JOEY: Damn mass production !

10/55

ORIGINAL FILM DIALOGUE 07.43-07.56	
JOEY: I like that. A sharing buffer. Yeah, yeah. I'll order some extra fries. Maybe a plate of onion rings. Yeah. Yeah. And a shrimp cocktail. And some Buffalo wings .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JOEY: Ottima idea, una porzione extra. Certo. Sì, questa è la soluzione ideale. E magari una di cipolline. Sì, certo. E una di gamberetti. E poi qualche polpettina .	JOEY: A very good idea, an extra portion. Sure. Yes, this is the ideal solution. And maybe some onions. Yes, sure. And one of shrimps. And then some meat balls .

+ 1 Ohio

Summary

Season 10 Episode 9

Strategies

- 1 Loan
- 1 Substitution
- 2 Elimination
- 1 Creative add.

Nature of cultural references

SOURCE CULTURE
Buffalo wings
Ohio

INTERCULTURAL
NATO
Gap

Total references 4

FRIENDS
The One Where Chandler Gets Caught
Una casa fuori città (A house out of town)

Season 10 Episode 10

10/56

ORIGINAL FILM DIALOGUE 00.35-00.49	
PHOEBE: Ross, what about you, what would you give up, sex or food? ROSS: Food. PHOEBE: OK, how about sex or dinosaurs? ROSS: Oh my God, it's like <i>Sophie's Choice</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: E tu a cosa rinunceresti Ross, a cibo sesso? ROSS: Cibo. PHOEBE: E allora, tra sesso e dinosauri? ROSS: Oh mio Dio, non chiedetemi queste cose .	PHOEBE: What would you give up, Ross, food or sex? ROSS: Food. PHOEBE: Then, how about sex or dinosaurs? ROSS: Oh my God, don't ask me these things .

10/57

ORIGINAL FILM DIALOGUE 02.57-03.19	
PHOEBE: Well, it's a shame that you'll miss the movie 'cos we were gonna see you know either <i>Liar, Liar</i> or <i>Betrayal</i> or <i>An Affair to Remember</i> . CHANDLER: Those are all really old. PHOEBE: Ok, then maybe it'll be... RACHEL: <i>Dude, where's my car?</i>	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: E' un vero peccato che tu non possa venire perché vedi oggi la scelta sarebbe stata tra, tra <i>Carogne nate, Traditore</i> oppure, oppure <i>Uccidi l'amante</i> . CHANDLER: Io non li ho mai sentiti. PHOEBE: E allora che cosa ne diresti di... RACHEL: <i>Attento non correre</i> .	PHOEBE: It's a real shame you can't come because today the choice was between <i>Born rascals, Betrayer</i> or, or <i>Kill the Lover</i> . CHANDLER: I've never heard of them. PHOEBE: Then what would you say of... RACHEL: <i>Watch, don't run?</i>

ORIGINAL FILM DIALOGUE 08.09-08.43	
<p>RACHEL: What's wrong with raising a kid in the city? I'm doing it. Ross is doing it. Sarah Jessica Parker is doing it!</p> <p>(...)</p> <p>PHOEBE: Have you thought about what you would be giving up? You can't move out of the city, what if you want Chinese food at 5am? Or a fake Rolex that breaks as soon as it rains or an Asian hooker sent right to your door?</p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>RACHEL: E poi che c'è di male a crescere un bambino in città? Io lo sto facendo. E anche Ross, Per non dire poi della moglie di Bill Clinton! (...)</p> <p>PHOEBE: Io ci penserei su. Che succede se volete mangiare cinese in piena notte o cercate un Rolex falso che si rompe in due ore o una ragazza indiana per fare qualche giochino?</p>	<p>RACHEL: What's wrong with raising a kid in the city? I'm doing it. And Ross too. Not to mention Bill Clinton's wife! (...)</p> <p>PHOEBE: I would think about it. What happens if you want to eat Chinese food in the middle of the night or you look for a fake Rolex that breaks in two hours or an Indian girl to play some little games?</p>

ORIGINAL FILM DIALOGUE 13.09-13.16	
<p>ROSS: Rachel claims this is her favourite movie.</p> <p>CHANDLER: <i>Dangerous Liaisons.</i></p> <p>ROSS: Correct. Her actual favourite movie is...</p> <p>JOEY: <i>Weekend at Bernie's.</i></p>	
ITALIAN ADAPTATION	BACK-TRANSLATION
<p>ROSS: Qual è il film che Rachel sostiene essere il suo preferito?</p> <p>CHANDLER: Legami pericolosi.</p> <p>ROSS: Esatto. E ora ditemi, qual è invece...</p> <p>JOEY: La sirenetta.</p>	<p>ROSS: What is the film Rachel claims is her favourite?</p> <p>CHANDLER: <i>Dangerous Bonds.</i></p> <p>ROSS: Correct. And now tell me which is instead...</p> <p>JOEY: <i>The Little Mermaid.</i></p>

ORIGINAL FILM DIALOGUE 17.58-18.32	
CHANDLER: Little toast here. I know this isn't exactly the kind of Thanksgiving that all of you all planned, but for me, this has been really great, you know, I think because it didn't involve divorce or projectile vomiting. Anyway, I was just thinking, I mean, if you'd gone to Vail , and if you guys'd been with your family, if you didn't have syphilis and stuff, we wouldn't be all together, you know? So I guess what I'm trying to say is that I'm very thankful that all of your Thanksgivings sucked.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Un brindisi. So che non è proprio il giorno del Ringraziamento che speravate di avere, ma per me questo è qualcosa di grande, veramente. Forse perché non si parla di divorzi o di conati di vomito. Stavo pensando che se voi foste andate a Vail o voi dalle vostre famiglie o se tu non avessi avuto la sifilide o altro, oggi non saremmo tutti riuniti qui. Quello che sto cercando di dire è che sono molto, molto felice che la vostra festa del Ringraziamento sia andata in malora.	CHANDLER: A toast. I know this isn't exactly the day of Thanksgiving that you hoped to have, but for me, this is something great, really. Maybe because one doesn't speak about divorce or retches. I was just thinking that if you'd gone to Vail , or you to your families, or if you didn't have syphilis and stuff, today we wouldn't be here all together. What I'm trying to say is that I'm very very happy that your Thanksgiving feast went to the dogs.

ORIGINAL FILM DIALOGUE 18.56-18.59	
PHOEBE: Yeah, you don't wanna live in Westchester . That's like the worst of the Chesters.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Sì, non potete andare a Westchester. Sembra il nome di una salsa inglese .	PHOEBE: Yes, you can't go to live in Westchester . It sounds like the name of an English sauce.

Summary
Season 10 Episode 10

Strategies

3	Loan
2	Official tr.
1	Calque
3	Substitution
5	Elimination
1	Creative add.

Nature of cultural references

SOURCE CULTURE

Westchester
Vail

INTERCULTURAL

Sarah Jessica Parker
Thanksgiving (2)

THIRD CULTURE

Rolex
Asian

OVERT ALLUSION

Sophie's Choice
Liar, Liar
Betrayal
An Affair to Remember
Dude, where's my car?
Dangerous Liaisons
Weekend at Bernie's

Total references 14

FRIENDS
The One Where the Stripper Cries
La danza del poliziotto (The policeman dance)

Season 10 Episode 11

10/62

ORIGINAL FILM DIALOGUE 0.14-0.35	
ROSS: Things you find in the ocean. <i>(to Joey)</i> You're gonna be on "Pyramid"!! MONICA: Oh, that was our favourite game show ever! ROSS: Except for Match game ... MONICA: Or Win, Lose or Draw .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Cose che trovi in Egitto . Tu andrai a Pyramid ! MONICA: E' il mio quiz preferito in assoluto. ROSS: Oltre a Match Game . MONICA: E a Vinci o annega .	ROSS: Things you find in Egypt . You're going to Pyramid !! MONICA: It's my favourite quiz show ever! ROSS: As well as Match game ... MONICA: And Win or Drown .

10/63

ORIGINAL FILM DIALOGUE 00.41-00.52	
ROSS: I can't believe you get to meet Donny Osmond . JOEY: Seriously? ROSS: <i>(very excited)</i> Yeah-uh! MONICA: Ross and I <i>always</i> wanted to be Donny and Marie . CHANDLER: You guys just keep getting cooler and cooler! MONICA: Yeah, we used to perform for our family and friends. RACHEL: Oh God, that's right. I blocked that out. MONICA: <i>(singing)</i> "I'm a little bit country"... ROSS: <i>(singing)</i> "...and I'm a little bit rock 'n' roll"!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Quando avrei potuto conoscere Donny Osmond . JOEY: Sul serio? ROSS: A-ha. MONICA: Ross e io abbiamo sempre sognato di interpretare Donny e Marie . CHANDLER: Ho paura di quello che ci sta aspettando. MONICA: Noi due ci esibivamo spesso per gli amici. RACHEL: Oh signore è vero, io avevo rimosso tutto. MONICA: Io adoro la musica country ... ROSS: Io invece il rock'n'roll ...	ROSS: When I could have met Donny Osmond . JOEY: Seriously? ROSS: Uh-uh! MONICA: Ross and I <i>always</i> always dreamed of interpreting Donny and Marie . CHANDLER: I fear what is about to happen. MONICA: We two often performed for friends. RACHEL: Oh Lord, it's true. I had blocked everything out. MONICA: "I adore country music"... ROSS: "...and I rock 'n' roll"!

ORIGINAL FILM DIALOGUE 02.54-03.09	
ROSS: Hey. Hey, check out the flyers for the band. I made 'em on a Macintosh in the computer room!	
CHANDLER: Awesome, the name really stands out.	
ROSS: Thanks to a little something called "Helvetica Bold 24 point"!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ciao. Ehi, guarda i manifestini del nostro gruppo, li ho fatti su Macintosh nella sala computer.	ROSS: Hello. Hey, look at the flyers of our band. I made them on a Macintosh in the computer room!
CHANDLER: Grande, il nome spicca sul serio.	CHANDLER: Great, the name really stands out.
ROSS: Grazie a una cosina che si chiama Helvetica carattere 24.	ROSS: Thanks to a little something called "Helvetica 24 font"!

ORIGINAL FILM DIALOGUE 04.02-04.20	
CHANDLER: All right, I'd say we make a pact. <i>Neither</i> of us will go out with Missy Goldberg.	
ROSS: You got it.	
CHANDLER: All right, so that's Missy Goldberg, Phoebe Cates and Molly Ringwald , who neither of us can go out with.	
ROSS: Those are the pacts!	
CHANDLER: Oh, and Sheena Easton . But we probably couldn't get her anyway.	
ROSS: Oh, oh... maybe not <i>you</i> !	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Va bene, allora facciamo un patto. Nessuno di noi due ci proverà con Missy Goldberg.	CHANDLER: All right, then let's make a pact. <i>Neither</i> of us will hit on Missy Goldberg.
ROSS: Io ci sto.	ROSS: I'm in.
CHANDLER: Missy Goldberg, Phoebe Cates , Molly Ringwald sono territorio minato per noi due.	CHANDLER: All right, so that's Missy Goldberg, Phoebe Cates and Molly Ringwald , who neither of us can go out with.
ROSS: Affare fatto.	ROSS: Those are the pacts!
CHANDLER: Oh, e Sheena Easton . Ma quella è troppo bella per noi.	CHANDLER: Oh, and Sheena Easton . But we probably couldn't get her anyway.
ROSS: Parla per te.	ROSS: Oh, oh... maybe not <i>you</i> !

10/66

ORIGINAL FILM DIALOGUE 04.47-04.51	
DONNY OSMOND: Yeah! Welcome, it is Soap Opera week here on Pyramid , let's meet our contestants. (...) DONNY: ...should be playing with the star of <i>General Hospital</i> Leslie Charleson . Welcome everybody. Good luck to all of you. Let's play Pyramid .	
ITALIAN ADAPTATION	BACK-TRANSLATION
DONNY OSMOND: Buona sera, questa è la settimana delle soap opera. E adesso vi presento il nostro primo concorrente. (...) DONNY: Il nostro amico giocherà con la stella di <i>General Hospital</i> , Leslie Charleson . A questo punto, finite le prenotazioni, cominciamo pure a giocare .	DONNY OSMOND: Good evening, this is the Soap Opera week . And now I'll introduce our first contestant. (...) DONNY: Our friend will play with the star of <i>General Hospital</i> Leslie Charleson . At this point, not the bookings are over, let's start playing .

10/67

ORIGINAL FILM DIALOGUE 16.28-16.35	
MONICA: Hey, you've got a boyfriend. RACHEL: I know. But if some guy who looks like Corey Haim wants to kiss me tonight, I'm so gonna let him.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Tu hai già un ragazzo. RACHEL: Lo so. Ma se qualcuno si fa avanti stasera io potrei anche chiudere un occhio.	MONICA: You've got a boyfriend already. RACHEL: I know. But if someone makes a pass at me tonight, I could close my eye.

10/68

ORIGINAL FILM DIALOGUE 23.36-23.44	
GENE: Cindy Crawford, Christie Brinkley, Heidi Klum, Claudia Schiffer... JOEY: Oh, oh, oh... (<i>5 seconds left</i>) GENE: Christie Turlington, Kate Moss...	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Allora Cindy Crawford, Naomi Campbell, * Claudia Schiffer... JOEY: Vediamo... GENE: Christie Turlington, Kate Moss...	GENE: Well Cindy Crawford, Naomi Campbell, Claudia Schiffer... JOEY: Let's see... GENE: Christie Turlington, Kate Moss...

Summary
Season 10 Episode 11

Strategies

16	Loan
1	Calque
1	Substitution
4	Elimination
1	Creative add.

Nature of cultural references

SOURCE CULTURE

Pyramid (2)

Match Game

Win, Lose or Draw

INTERCULTURAL

General Hospital

Leslie Charleson

Cindy Crawford

Christie Brinkley

Christie Turlington

Phoebe Cates

Molly Ringwald

Macintosh

Donny Osmond

Donny and Marie

THIRD CULTURE

Corey Haim

Heidi Klum

Claudia Schiffer

Kate Moss

Sheena Easton

OVERT ALLUSION

"I adore country music...and I rock 'n' roll!"

Total references 20

FRIENDS
The One with Phoebe's Wedding
La cerimonia sotto la neve (Ceremony under the snow)

Season 10 Episode 12

10/69

ORIGINAL FILM DIALOGUE 03.27-03.33	
MONICA: Steel drums don't really say "elegant wedding". Nor does Marjorie's overwhelming scent.	
PHOEBE: (<i>looking angry</i>) Hey! She will shower when Tibet is free.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Vedi, quell'aggeggio non è abbastanza raffinato, e neanche il profumo di Shelly.	MONICA: See, that device is not refined enough, nor is Shelly's perfume.
PHOEBE: Ehi. Farà il bagno quando il Tibet sarà libero.	PHOEBE: Hey! She will take a bath when Tibet is free.

Summary

Season 10 Episode 12

Strategies

1 Loan

Nature of cultural references

THIRD CULTURE
Tibet

Total references 1

FRIENDS
The One Where Joey Speaks French
Lezione di francese (French lesson)

Season 10 Episode 13

10/70

ORIGINAL FILM DIALOGUE 02.17-02.26	
ROSS: So, why is Erica coming to visit? MONICA: Well, because we want to get to know her better and she's never been to New York so she wants to see all the tourists' spots... you know, Statue of Liberty, Empire State Building...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: A proposito, come mai questa visita? MONICA: Per aver modo di conoscerci meglio. E poi non è mai stata a New York e così vorrebbe vedere la Statua della Libertà e l'Empire State Building...	ROSS: By the way, how come this visit? MONICA: To get to know each other better. And then she's never been to New York so she would like to see the Statue of Liberty and the Empire State Building...

10/71

ORIGINAL FILM DIALOGUE 02.51-02.55	
RACHEL: My father had an heart attack... while I was at Barney's .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Mio padre ha avuto un attacco di cuore...mentre ero da Barney .	RACHEL: My father had an heart attack... while I was at Barney's .

10/72

ORIGINAL FILM DIALOGUE 04.58-05.08	
ERICA: I wanna see everything! Times Square, Coney Island, Rockefeller Center... JOEY: Oh, you know what you should do? You should walk all the way at the top of Statue of Liberty .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ERICA: Sì, ecco, io vorrei girare la città, Times Square, Coney Island, il Rockefeller Center . JOEY: Lo sai cosa dovresti fare, dovresti visitare la Statua della Libertà .	ERICA: Yes, well, I would like to tour the city, Times Square, Coney Island, Rockefeller Center . JOEY: You know what you should do? You should visit the Statue of Liberty .

ORIGINAL FILM DIALOGUE 18.07-18.21	
PHOEBE: <i>(in a French accent)</i> Uh, excuse me. Uh, I am Reginé Philange. I was passing by when I heard this man speaking the regional dialect of my French town of Estée Lauder .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Chiedo scusa, ecco io mi chiamo Régine Philange. Ero entrata per caso in sala quando sentito che il ragazzo parlava il dialetto originale della mia regione d'origine , la Estée Lauder .	PHOEBE: Excuse me. Well, I am Régine Philange. I had come by chance into the hall when I heard that the boy was speaking the original dialect of my region of origin , Estée Lauder .

+ 2 New York, 1 Cairo

Summary
Season 10 Episode 13

Strategies

10 Loan
2 Official tr.
1 Elimination

Nature of cultural references

SOURCE CULTURE

Coney Island
Rockfeller Center
Statue of Liberty (2)
Empire State Building
Times Square
New York (3)

INTERCULTURAL

Estée Lauder

THIRD CULTURE

French
Cairo

OVERT ALLUSION

Barney

Total references 13

FRIENDS
The One with Princess Consuela
Principessa Consuela (Princess Consuela)

Season 10 Episode 14

10/74

ORIGINAL FILM DIALOGUE 01.00-01-08	
RACHEL: Hey you guys... You're never gonna believe it. This headhunter called me. I have a meeting tomorrow with Gucci . Gucci wants <i>me</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Voi non ci crederete ma la mia vita è a una svolta. Domani avrò un colloquio con Gucci . Gucci ha scelto me.	RACHEL: You're not going to believe it but my life is at a turning point. I have an interview tomorrow with Gucci . Gucci chose <i>me</i> .

10/75

ORIGINAL FILM DIALOGUE 04.35-05.04	
RACHEL: (<i>to maitre d'</i>) Hi, I'm here to see mr Campbell... with Gucci . The reservation is probably under Gucci . It's spelled like Gukki, which could be confusing. (...) RACHEL: But my... but my boss cannot see me. I'm interviewing for another job. MAITRE D': I know. With Gukki .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Salve. Ecco, io dovrei vedere il signor Campbell, con il signor Gucci . La prenotazione è probabilmente a nome Gucci . Nel caso non lo sapesse si scrive con la doppia "c". (...) RACHEL: Sì, ma ora io non posso farmi vedere che discuto con lui e con il signor Gucci . MAITRE D': Certo, quello con due "c"?	RACHEL: Hi, well I should see mr Campbell... with Mr Gucci . The reservation is probably under the name Gucci . In case you don't know it's written with a double 'c'. (...) RACHEL: Yes, but now I can't let myself be seen that I'm discussing with him and with Mr Gucci . MAITRE D': The one with two 'c's'?

10/76

ORIGINAL FILM DIALOGUE 06.04-06.22	
MR CAMPBELL: ...So, why do you want to leave Ralph Lauren ? (...) (<i>Rachel now silently whispers "That's my boss".</i>) MR CAMPBELL: That's Hugo Boss ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNOR CAMPBELL: Mi dica, perché vuole lasciare la Ralph Lauren ? (...) RACHEL: Questo alle mie spalle è il mio boss. SIGNOR CAMPBELL: Cosa? RACHEL: Questo è il mio boss. SIGNOR CAMPBELL: Quello è Hugo Boss ?	MR CAMPBELL: Tell me, why do you want to leave Ralph Lauren ? (...) RACHEL: The one behind me is my boss. MR CAMPBELL: What? RACHEL: This is my boss. MR CAMPBELL: That's Hugo Boss ?

10/77

ORIGINAL FILM DIALOGUE 08.09-08.15	
RACHEL: Well, I didn't get the job at Gucci and I got fired from Ralph Lauren .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Ecco, io non ho ottenuto il lavoro da Gucci e ho perso anche quello da Ralph Lauren .	RACHEL: Well, I didn't get the job at Gucci and I also lost the one at Ralph Lauren .

10/78

ORIGINAL FILM DIALOGUE 19.26-19.32	
MARK: D'you know what a banana hammock is. PHOEBE: It's a funny word. MARK: It's a Speedo .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MARK: Posso scegliere un nome nuovo anch'io? PHOEBE: Sentiamo quale. MARK: Jealouspack .	MARK: Can I choose a new name too? PHOEBE: Let's hear it. MARK: Jealouspack .

10/79

ORIGINAL FILM DIALOGUE 19.47-19.54	
ROSS: That guy Mark. From Bloomingdale's ... She thinks he's just being nice to her. But I know he really wants to sleep with her.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Ti ricordi Mark di Bloomingdale ? Lei lo trova molto gentile ma lui vuole solo portarsela a letto.	ROSS: Do you remember Mark from Bloomingdale's ? She finds him very kind but he wants only to sleep with her.

10/80

ORIGINAL FILM DIALOGUE 21.04-21.30	
ROSS: Congratulations! RACHEL: I know, it's <i>amazing</i> . It's amazing. It's <i>so</i> much better than what I had at Ralph Lauren . The money is <i>great</i> ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Congratulazioni! RACHEL: Mi sembra quasi di sognare. E' un incarico molto più prestigioso di quello che avevo alla Ralph Lauren e lo stipendio è una vera favola.	ROSS: Congratulations! RACHEL: I feel almost like dreaming. It's a much more prestigious position than what I had at Ralph Lauren and the salary is a real fairytale.

+ 1 Israel, 1 Paris

Summary
Season 10 Episode 14

Strategies

- 11** **Loan**
- 1** **Official tr.**
- 1** **Elimination**
- 1** **Substitution**

Nature of cultural references

SOURCE CULTURE

Bloomingtondale

INTERCULTURAL

Ralph Lauren (3)

Hugo Boss

Speedo

THIRD CULTURE

Israel

Paris

TARGET CULTURE

Gucci (6)

Total references 14

FRIENDS
The One Where Estelle Dies
Offerte e controfferte (Offers and counteroffers)

Season 10 Episode 15

10/81

ORIGINAL FILM DIALOGUE 02.15-02.19	
ROSS: Do you think if the Ralph Lauren people offered her her old job back, she would take it?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Voi credete che se la Ralph Lauren le rioffrisse il suo vecchio incarico potrebbe restare?	ROSS: Do you think if the Ralph Lauren offered her her old position back, she could stay?

10/82

ORIGINAL FILM DIALOGUE 03.33-03.37	
PHOEBE: Well, I think that shirt makes you look like you should work at a Baskin-Robbins .	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Ecco, io dico che quella camicia sembra quasi la giacca di un pigiama .	PHOEBE: Right, I say that shirt almost looks like a pyjama coat .

10/83

ORIGINAL FILM DIALOGUE 05.10-05.14	
CHANDLER: Unless Snoopy says it to Charlie Brown , I think we're okay.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: A meno che Snoopy non lo dica a Charlie Brown , credo vada bene.	CHANDLER: Unless Snoopy says it to Charlie Brown , I think it's okay.

10/84

ORIGINAL FILM DIALOGUE 08.48-09.21	
RACHEL: Oh, you're not gonna believe what happened to me today! Ralph Lauren called, and gave me my job back! (...) RACHEL: When the Louis Vuitton people found out that Ralph Lauren wanted me back, they offered me more money! Isn't that great?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Non indovinerai mai cosa mi è successo oggi. Zeller mi ha offerto di riprendere il mio vecchio lavoro. (...) RACHEL: Quando alla Louis Vuitton hanno saputo del ritorno di fiamma di Zeller hanno subito offerto più soldi. Non è fantastico?	RACHEL: You'll never guess what happened to me today. Zeller offered me to take back my old job. (...) RACHEL: When at Louis Vuitton they found out about Zeller's comeback, they immediately offered more money! Isn't that great?

10/85

ORIGINAL FILM DIALOGUE 10.08-10.12	
LADY: Oh, the woman upstairs is very nice. She and her husband have two kids, he's on Wall Street .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SIGNORA: Oh, direi che è una persona molto simpatica. Ha due figli e il marito credo che lavori a Wall Street .	LADY: Oh, I would say is a very nice person. She has two kids and I think her husband works in Wall Street .

10/86

ORIGINAL FILM DIALOGUE 11.37-11.41	
JANICE: What a small world! CHANDLER: And yet I <i>never</i> run into Beyonce !	
ITALIAN ADAPTATION	BACK-TRANSLATION
JANICE: Ragazzi, com'è piccolo il mondo. CHANDLER: Eppure non incontro mai Naomi Campbell .	JANICE: Guys, what a small world! CHANDLER: And yet I <i>never</i> run into Naomi Campbell !

10/87

ORIGINAL FILM DIALOGUE 12.29-12.40	
MONICA: Okay, the realtor said another couple made an offer. Maybe the Janices won't get it! Maybe the other couple will. CHANDLER: The only way that that is going to happen, is if the other couple are the Hitlers .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: Però se c'è un'altra coppia che ha fatto un'offerta, forse non saranno loro ad averla vinta. Forse la spunteranno gli altri. CHANDLER: L'unica speranza che questo succeda è che l'altra coppia siano gli Hitler .	MONICA: But if there is another couple who made an offer, maybe they won't be the ones who'll make it. Maybe the others will make it. CHANDLER: The only hope that is going to happen is if the other couple are the Hitlers .

10/88

ORIGINAL FILM DIALOGUE 15.11-15.18	
ANSWERING MACHINE: ... I'm sure you've heard that Estelle passed away. I wanted to let you know there's a memorial for her at the Westside chapel, tomorrow at ten. Hope you can make it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SEGRETERIA TELEFONICA: Sono sicuro che avrai saputo che Estelle è morta. Volevo solo dirti che il funerale si terrà domani mattina alle dieci nella chiesa di Westside . Spero che tu possa esserci.	ANSWERING MACHINE: I'm sure you've heard that Estelle died. I just wanted to tell you that the funeral will take place tomorrow at ten in the church of Westside . I hope you can be there.

+ 1 Paris, 1 New York

Summary

Season 10 Episode 15

Strategies

8 Loan
1 Official tr.
1 Substitution
3 Elimination

Nature of cultural references

SOURCE CULTURE

Baskin-Robbins
Westside
New York

INTERCULTURAL

Beyoncé
Ralph Lauren (3)

THIRD CULTURE

Hitler
Louis Vuitton
Paris

OVERT ALLUSION

Snoopy
Charlie Brown
Wall Street

Total references 13

FRIENDS
The One with Rachel's Going Away Party
Il party dell'addio (The farewell party)

Season 10 Episode 16

10/89

ORIGINAL FILM DIALOGUE 07.01-07.18	
CHANDLER: It feels like when <i>Melrose Place</i> got cancelled. (<i>Ross and Joey looks puzzled</i>) I mean... oh, forget it. I miss <i>Melrose Place</i> !	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: A pensarci mi sento come quando è finito <i>Melrose Place</i> . Voglio dire... Al diavolo, io adoravo <i>Melrose Place</i> .	CHANDLER: Thinking about it, I feel like when <i>Melrose Place</i> ended. I mean... To hell, I adored <i>Melrose Place</i> !

10/90

ORIGINAL FILM DIALOGUE 04.44-04.47	
ROSS: Let's put Styrofoam peanuts down his pants and kick him!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Riempiamogli di questa roba i pantaloni e prendiamolo a calci.	ROSS: Let's fill up his trousers with this stuff and kick him.

+ 3 Paris

Summary
Season 10 Episode 16

Strategies

- 2 Loan
- 3 Official tr.
- 1 Elimination

Nature of cultural references

SOURCE CULTURE

Styrofoam

INTERCULTURAL

Melrose Place (2)

THIRD CULTURE

Paris (3)

Total references 6

FRIENDS
The Last One
Arrivi e partenze (Arrivals and departures)

Season 10 Episode 17/18

10/91

ORIGINAL FILM DIALOGUE 01.04-01.12	
RACHEL: You've learned some new moves!	
ROSS: Yeah, well, this guy at work gave me <i>Sex for Dummies</i> as a joke.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RACHEL: Dove hai imparato quelle nuove posizioni?	RACHEL: Where did you learn those new positions?
ROSS: Un collega della facoltà mi ha regalato Sesso per idioti per farmi uno scherzo.	ROSS: A colleague at the faculty gave me Sex for idiots as a joke.

10/92

ORIGINAL FILM DIALOGUE 02.11-02.16	
CHANDLER: Next time, can I say breathe?	
MONICA: No, last time you said it like Dracula , and it scared her!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Adesso posso dirlo io respira?	CHANDLER: Now, can I say breathe?
MONICA: No, l'ultima volta sembravi Dracula e l'hai terrorizzata.	MONICA: No, last time you sounded like Dracula , and you scared her!

10/93

ORIGINAL FILM DIALOGUE 10.48-11.00	
CHANDLER: Monica, we're not ready to have two babies.	
MONICA: That doesn't matter. We've waited so long for this. I don't care if it's two babies. I don't care if it's three babies. I don't care if the entire cast of <i>Eight is Enough</i> comes out of there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHANDLER: Noi non siamo pronti per avere due bambini.	CHANDLER: We're not ready to have two babies.
MONICA: Ma starai scherzando. Abbiamo aspettato fin troppo questo momento e non mi interessa se sono due bambini e neanche se sono tre. Potrebbe esserci un'intera squadra di calcio con le riserve lì dentro.	MONICA: You must be joking. We've waited even too long for this moment and I don't care if it's two babies and even if it's three. There could be an entire football team with reserves in there.

10/94

ORIGINAL FILM DIALOGUE 12.29-12.36	
PHOEBE: Wow, eight-hour flight with a one-year-old baby. Good luck, Mum. RACHEL: You kidding? Eight hours with my mom talking about Atkins . Good luck, Emma.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHOEBE: Otto ore d'aereo con una bambina di un anno? Auguri, mamma. RACHEL: Scherzi? Otto ore con mia madre che parla di salute . Auguri, Emma.	PHOEBE: Eight-hour flight with a one-year-old baby? Good luck, Mum. RACHEL: Are you kidding? Eight hours with my mother talking about health . Good luck, Emma.

10/95

ORIGINAL FILM DIALOGUE 28.21-28.29	
MONICA: That's what it says here. Flight 421, leaves at 8:40, Newark airport . ROSS: What? MONICA: Newark airport . Why, where are you? ROSS: JFK .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MONICA: I dati sono questi. Volo 421, partenza 8,40 da Newark airport . ROSS: Cosa? MONICA: Newark airport . Perché, voi dove siete? ROSS: Al Kennedy .	MONICA: These are the data. Flight 421, departure 8:40, from Newark airport . ROSS: What? MONICA: Newark airport . Why, where are you? ROSS: At Kennedy .

10/96

ORIGINAL FILM DIALOGUE 31.03-31.07	
ROSS: Phoebe, forget it, okay? Newark is - is like an hour away. There's no way we're gonna make it in time.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ROSS: Lasciamo stare, d'accordo? Ci vuole almeno un'ora per arrivare a Newark . Non ce la faremo mai ad arrivare in tempo.	ROSS: Let's leave it, okay? It takes at least an hour to get to Newark . We will never make it in time.

ORIGINAL FILM DIALOGUE 18.17-18.28	
MARK: You want to make one of those? PHOEBE: One? What about a whole bunch? MARK: Really? PHOEBE: Yeah. Oh, we can teach them to sing, and we could be like the von Trapp family . Only without the Nazis . Although that sounds kind of dull.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MARK: Vogliamo farne uno? PHOEBE: E perché non una squadra? MARK: Davvero? PHOEBE: Certo. Gli potremmo insegnare a cantare e metteremo su un gruppo come i Jackson 5 . Solo senza chirurgia plastica , io sono contraria.	MARK: Shall we make one of those? PHOEBE: And white not a team? MARK: Really? PHOEBE: Sure. We could teach them to sing, and we could form a group like the Jackson 5 . Only without plastic surgery , I'm against it.

+ 2 muffin, 6 Paris

Summary
Season 10 Episode 17-18

Strategies

4	Loan
6	Official tr.
1	Calque
1	Substitution
1	Explicitation
5	Elimination

Nature of cultural references

SOURCE CULTURE

Atkins

JFK

Newark (3)

Muffin (2)

THIRD CULTURE

Nazis

Paris (6)

OVERT ALLUSION

Eight is Enough

The von Trapp family

Sex for Dummies

Dracula

Total references 18

Season Summary

TOTAL SEASON 10: 209

Loan:	106
Official translation:	26
Calque:	6
Hypernym:	4
Hyponym:	2
Explicitation:	1
Substitution:	15
Lexical recreation:	0
Compensation:	1
Elimination:	54
Creative addition:	4

SOURCE CULTURE:	65
INTERCULTURAL:	54
THIRD CULTURE:	47
TARGET CULTURE:	6
OVERT ALLUSION:	37
COVERT ALLUSION:	0
NONVERBAL:	0

Series Summary

TOTAL FRIENDS CORPUS: 1870

Loan:	861
Official translation:	274
Calque:	73
Hypernym:	139
Hyponym:	3
Explicitation:	15
Substitution:	142
Lexical recreation:	0
Compensation:	3
Elimination:	355
Creative addition:	18

SOURCE CULTURE:	633
INTERCULTURAL:	397
THIRD CULTURE:	320
TARGET CULTURE:	70
OVERT ALLUSION:	402
COVERT ALLUSION:	28
NONVERBAL:	20