

Appendix 2

Life on Mars

Life on Mars

Translation strategies

Loan

Official translation

Calque

Hypernym

Hyponym

Explicitation

Substitution

Lexical recreation

Compensation

Elimination

Creative addition

LIFE ON MARS

Season 1 Episode 1 (Pilot)

1/1

ORIGINAL FILM DIALOGUE 13.47-13.53

SAM: Who the hell are you?

GENE: Gene Hunt, your DCI, and it's 1973. Almost dinner time. I'm 'avin' 'oops.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Chi sei tu?

SAM: Who are you?

GENE: Gene Hunt, il tuo ispettore capo. E' il 1973, ora di cena. **E muoio dalla fame.**

GENE: Gene Hunt, your chief inspector. It's 1973, dinner time. **And I'm starving.**

1/2

ORIGINAL FILM DIALOGUE 14.21-14.33

OPERATOR: Operator.

SAM: No, I want a mobile number.

OPERATOR: What?

SAM: A mobile number. 0770 813-

OPERATOR: Is that an international number?

SAM: No, it... I...I need you to connect me to a **Virgin... number. Virgin mobile.**

OPERATOR: **Don't you start that sexy business with me**, young man. I can trace this call.

ITALIAN ADAPTATION

BACK-TRANSLATION

CENTRALINISTA: Centralino.

OPERATOR: Operator.

SAM: Senta. Vorrei il numero di un cellulare.

SAM: Listen. I would like to have the number of a mobile.

CENTRALINO: Cosa?

OPERATOR: What?

SAM: Il numero di un cellulare. 0770 813...

SAM: The number of a mobile. 0770 813...

CENTRALINO: E' un numero internazionale forse?

OPERATOR: Is it an international number perhaps?

SAM: No. Io ho bisogno che lei mi metta in contatto con **un numero di... un cellulare, un telefono cellulare.**

SAM: No. I need you to connect me to a **mobile... number, a mobile phone.**

CENTRALINISTA: **La smetta di importunarmi**, giovanotto, per favore, posso rintracciare la chiamata, lo sa?

OPERATOR: **Stop pestering me**, young man, please, I can trace your call, do you know that?

1/3

ORIGINAL FILM DIALOGUE 15.18-15.19

CHRIS: Wrung her neck like a **Christmas turkey.**

ITALIAN ADAPTATION

BACK-TRANSLATION

CHRIS: Le hanno tirato il collo come a **una gallina.**

CHRIS: They wrung her neck like a **hen.**

1/4

ORIGINAL FILM DIALOGUE 16.37-16.44	
CHRIS: We did take some prints off a... a shoe, I think it was. They've been sent down to Scotland Yard , so we should hear back in a fortnight or so, if there's a match.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHRIS: Abbiamo preso le impronte delle sue scarpe. Le abbiamo mandate a Scotland Yard . In una quindicina di giorni dovremmo sapere se ci sono altre impronte che combaciano.	CHRIS: We took the prints of his shoes. We sent them to Scotland Yard . In a fortnight we should know if there are other prints which match.

1/5

ORIGINAL FILM DIALOGUE 19.41-19.43	
CHRIS: You just need a large Scotch and a bit of a kip.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHRIS: Hai bisogno di un doppio scotch e di un buon sonno.	CHRIS: You need a double Scotch and a good sleep.

1/6

ORIGINAL FILM DIALOGUE 20.26-20.30	
SAM: Are you a doctor? ANNIE (<i>laughs</i>): I'm about as qualified as Doctor Kildare . I'm part of the Women's Department . SAM: The what? ANNIE: Don't you have plonks in Hyde ? Go on, sir. Off you jolly well trot.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Lei è un dottore? ANNIE: Sono qualificata quasi quanto il Dottor Kildare . Faccio parte del dipartimento femminile . SAM: Cosa? ANNIE: Ha bevuto del pessimo vino . Vada, signore, faccia una bella passeggiata.	SAM: Are you a doctor? ANNIE: I am almost as qualified as Doctor Kildare . I'm part of the female department . SAM: What? ANNIE: You have drunk some very bad wine . Go, sir, take a nice walk.

1/7

ORIGINAL FILM DIALOGUE 23.50.23.52	
SAM: Pretty fancy words for a WPC .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Parole difficili per una poliziotta .	SAM: Difficult words for a police woman.

ORIGINAL FILM DIALOGUE 26.58-27.05

LECTURER: Sam?

SAM: I can hear you, I can hear you!

LECTURER: Sam Tyler?

SAM: Yeah, yeah!

Now the lecturer is so close to the camera that he's gone out of focus. SAM pats at the screen, but the man inside it can't hear him. He starts to step back.

SAM: Wait! No! Wait, don't leave me, I'm in **BUPA!** Please don't leave me!

ITALIAN ADAPTATION

BACK-TRANSLATION

PROFESSORE: Sam?

LECTURER: Sam?

SAM: Riesco a sentirti, sì.

SAM: I can hear you, yes!

PROFESSORE: Sam Tyler?

LECTURER: Sam Tyler?

SAM: Sì sì.

SAM: Yes, yes!

SAM: Aspetta! No! Aspetta, non lasciarmi, **ehi, sono qua!** Per favore non lasciarmi.SAM: Wait! No! Wait, don't leave me, **hey, I'm here!** Please don't leave me!

ORIGINAL FILM DIALOGUE 27.56-27.58

GENE: Bloody hell, I've seen road accidents more cheerful. Where are you today, here or **planet of the Clangers?**

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: **Ho visto incidenti stradali più allegri.**GENE: **I've seen road accidents more cheerful.**

ORIGINAL FILM DIALOGUE 29.10-29.27

DORA: You know the answer. **It's blowing in the wind.**GENE: I'm done with this game. Let's play another. Let's play **hopscotch** or **pin the tail on the donkey**, you pick, Dora.

DORA: I want a lawyer.

GENE: I wanna hump **Britt Ekland**, what are we gonna do?

ITALIAN ADAPTATION

BACK-TRANSLATION

DORA: Conosci la risposta. **It's blowing in the wind.**DORA: You know the answer. **It's blowing in the wind.**GENE: Adesso basta. Sono stanco di questo gioco. OK, cambiamo, giochiamo a **campana**, anzi, no, a **rubabandiera**.GENE: Let's stop now. I'm tired of this game. OK, let's change, let's play **hopscotch** or rather actually **capture the flag**.

DORA: Voglio un avvocato.

DORA: I want a lawyer.

GENE: E io scoparmi **la regina madre**, come la mettiamo?GENE: And I fuck **the Queen Mother**, what are we going to do?

1/11

ORIGINAL FILM DIALOGUE 30.59-31.09	
NELSON: What're your poisons?	
GENE: Tan and bitter. Sam?	
SAM: Diet Coke.	
<i>They both look at him.</i>	
SAM: I'm just joking. Pint of bitter.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NELSON: Come lo vuoi il veleno?	NELSON: How do you want your poison?
GENE: Scuro e amaro. Sam?	GENE: Dark and bitter. Sam?
SAM: Una coca light.	SAM: A light coke?
SAM: Sto scherzando. Una birra media.	SAM: I'm joking. A medium beer.

1/12

ORIGINAL FILM DIALOGUE 37.15-37.16	
SAM: I used to come here! I bought my first... Gary Numan. Cars.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Venivo spesso qui. Ho comprato il mio primo Gary Numan. Cars.	SAM: I used to come here often. I bought my first Gary Numan. Cars.

1/13

ORIGINAL FILM DIALOGUE 37.15-37.16	
SAM: Follow the yellow brick road.	
ANNIE: And what will you find? Mist? A big cliff? White door?	
SAM: I don't know.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Segui la strada di mattoni gialli.	SAM: Follow the yellow brick road.
ANNIE: E che cosa troverai? Nebbia? Una grande scogliera? Una porta bianca?	ANNIE: And what will you find? Mist? A big cliff? White door?
SAM: Non lo so.	SAM: I don't know.

1/14

ORIGINAL FILM DIALOGUE 40.40-40.42	
BERYL: Have you got Garibaldis?	
GENE: Chris, Garibaldis!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BERYL: Avete portato i biscotti?	BERYL: Did you bring the biscuits.
GENE: Chris, biscotti!	GENE: Chris, biscuits!

1/15

ORIGINAL FILM DIALOGUE 41.13-41.17

GENE: I love pink wafers. You know, all of those packets of wafers you get at **Christmas**.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Adoro i wafer alla vaniglia. Adoro quei pacchetti di wafer che si regalano a **Natale**.

GENE: I adore vanilla wafers. I adore those packets of wafers one gives at **Christmas**.

1/16

ORIGINAL FILM DIALOGUE 47.03-47.18

NEIL: Sam. Can you hear me? My name is Neil. I'm a hypnotherapist. I'm speaking directly to your subconscious. At this moment, I'm sitting beside you in your bed, in the IC ward of **St James's Hospital**.

ITALIAN ADAPTATION

BACK-TRANSLATION

NEIL: Sam. Riesci a sentirmi? Mi chiamo Neil. Sono un ipnoterapeuta. Sto parlando al tuo subconscio. E in questo momento sono seduto vicino a te nel tuo letto, nella corsia del **St James's Hospital**.

NEIL: Sam. Can you hear me? My name is Neil. I'm a hypnotherapist. I'm speaking to your subconscious. And at this moment, I'm sitting beside you in your bed, in the ward of **St James's Hospital**.

1/17

*A painting of the **Mancunian Way**, with Manchester as lots of gleaming white tower blocks in the background. The words "Coming Soon!" and "**Manchester's** Highway in the Sky" are written across it.*

+ 1 Moscow, 1 Hyde

Summary

Season 1 Episode 1 (Pilot)

Strategies

- 8 **Loan**
- 3 **Official tr.**
- 1 **Calque**
- 4 **Hypernym**
- 1 **Explicitation**
- 2 **Substitution**
- 5 **Elimination**

Nature of cultural references

SOURCE CULTURE

(H)oops
Virgin (2)
Scotland Yard
Women's Department
Hyde (2)
BUPA
Garibaldis (2)
St James's Hospital
Mancunian Way
Manchester

INTERCULTURAL

Christmas (2)
Scotch
Hopscotch
Pin the tail on the donkey
Gary Numan

THIRD CULTURE

Britt Ekland
Moscow
Diet Coke

OVERT ALLUSION

Dr Kildare
Planet of the Clangers
It's blowing in the wind
Cars
Follow the yellow brick road

Total references 27

LIFE ON MARS

Season 1 Episode 2

1/18

ORIGINAL FILM DIALOGUE 05.36-05.45

TRENT: Tasty haul. Best of luck to them, whoever they are. Not me. I'm just back in **Manchester** to visit relatives.

GENE: If you were **Pinocchio**, you'd have just poked my eye out.

ITALIAN ADAPTATION

BACK-TRANSLATION

TRENT: Un bel bottino. Mi complimento con chiunque sia stato. Ma non io. Io sono venuto **qui** per trovare dei parenti.

TRENT: A good booty. My congratulations whoever it was. But not me. I came **here** to visit some relatives.

GENE: Se tu fossi **Pinocchio**, mi avresti già messo il naso in un occhio.

GENE: If you were **Pinocchio**, you would have already put your nose into my eye.

1/19

ORIGINAL FILM DIALOGUE 07.00-07.07

SAM: Can you account for your whereabouts last Saturday?

TRENT: Cookery classes. I'm having it off with **Fanny Cradock**.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Dov'eri esattamente sabato scorso?

SAM: Where were you exactly last Saturday?

TRENT: A un corso di cucina. Ci sono andato con **Fanny Cradock**.

TRENT: Cookery classes. I went with **Fanny Cradock**.

1/20

ORIGINAL FILM DIALOGUE 08.52-08.55

JUNE: We don't do cells, **WPCs** do cells, sorry.

SAM: Yeah, of course not. Thanks.

JUNE: Well, I might be able to splash a bit of **Dettol** in there later. Is that alright, sir?

ITALIAN ADAPTATION

BACK-TRANSLATION

JUNE: Noi non puliamo le celle, lo fanno le **donne poliziotto**.

JUNE: We don't clean the cells, the **policewomen** do that.

DONNA: Ci dispiace.

WOMAN: We're sorry.

SAM: Sì, lo immagino. Grazie.

SAM: Yes, I can imagine. Thank you.

JUNE: Bè, potrei andare a pulire la cella con un po' di **ammoniac** più tardi. Va bene? signore?

JUNE: Well, I could go clean the cell with a little **ammonia** later. Is that alright, sir?

1/21

ORIGINAL FILM DIALOGUE 09.33-09.35	
<i>Gene reaches into the filing cabinet and comes up with a hand dripping in jewellery.</i>	
GENE: Aladdin's cave.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: La grotta di Aladino.	GENE: Aladdin's cave.

1/22

ORIGINAL FILM DIALOGUE 09.54-09.58	
SAM: This place is like Guantanamo Bay . GENE: Give over, it's nothing like Spain .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Questo posto è come Guantanamo . GENE: Finiscila, qui non è come in Spagna .	SAM: This place is like Guantanamo . GENE: Give over, here it's not like in Spain .

1/23

ORIGINAL FILM DIALOGUE 10.03-10.08	
<i>A ball hits the window. GENE looks round and yells through the glass.</i>	
GENE: Oi! Gary Cooper nearly come down then! You want to kick a ball about, do it in the corridor!	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Ragazzi! Gary Cooper è quasi venuto giù! Se volete giocare a pallone andate nel corridoio!	GENE: Boys! Gary Cooper has almost come down! If you want to play football go to the corridor!

1/24

ORIGINAL FILM DIALOGUE 11.47-11.54	
SAM: But when we get him, it'll be watertight. And I tell you, I'll be the first to crack open the Scotch .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Quando lo prenderemo, sarà un giorno magnifico. E credimi io sarò il primo a metterlo sotto torchio .	SAM: When we catch him, it will be a wonderful day. And believe me I'll be the first to turn the screw on him .

1/25

ORIGINAL FILM DIALOGUE 13.03-13.21

SAM: And get IDs on Trent, Brixter and Wilson. Get the faces out to stations, bus depots... even airports. You know, go national. **Heathrow**.

CHRIS: Where's that?

SAM: **Heathrow? London**.

CHRIS: **London Airport?** But that's not in our district.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: E cerca informazioni su Trent, Brixter e Wilson. Metti le loro facce alle stazioni, alle fermate degli autobus... e negli aeroporti. Alle partenze nazionali. **Heathrow**.

SAM: And look for information on Trent, Brixter and Wilson. Put their faces in stations, bus stops... airports. National departures. **Heathrow**.

CHRIS: Dov'è?

CHRIS: Where's it?

SAM: **Heathrow. Londra**.

SAM: **Heathrow. London**.

CHRIS: **L'aeroporto di Londra?** Ma non è nel nostro distretto.

CHRIS: **London Airport?** But that's not in our district.

1/26

ORIGINAL FILM DIALOGUE 19.21-19.30

NELSON: What you saying, mon brave?

SAM: '88 was a good vintage. Year I graduated from the Force. Colour television. Central heating. It was like bloody **Star Trek** compared to this.

ITALIAN ADAPTATION

BACK-TRANSLATION

NELSON: Scusa, fratello?

NELSON: Excuse me, brother?

SAM: L' '88 sarebbe stato meglio. Sono entrato nella polizia. C'era la TV a colori. Il riscaldamento centralizzato. Era come **Star Trek** paragonato a qui.

SAM: '88 would have been better. I joined the police. There was colour television. Central heating. It was like **Star Trek** compared to here.

1/27

ORIGINAL FILM DIALOGUE 19.58-20.00

SAM: Gimme a **Scotch**. Double, massive. Half a bottle.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Per favore dammi uno **Scotch**. Molto forte. Mezza bottiglia.

SAM: Please give me a **Scotch**. Very strong. Half a bottle.

1/28

ORIGINAL FILM DIALOGUE 21.50-21.52

SAM: What are you smirking at, **Mona Lisa**?

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: E smettila **di fissarmi**, tu.

SAM: And you stop **staring at me**.

1/29

ORIGINAL FILM DIALOGUE 24.56-25.12

SAM: Buttered **crumpets** for tea.

GENE: You're a right smart Alec and all, not squeaky clean, nor's this place. Rest of this country couldn't give a three **penny** bit about this town. The orphans take whoever they can get to look after them. That's me.

ITALIAN ADAPTATION

SAM: Però che **simpatico quadretto**.

GENE: Senti, sapientone, io non sono pulito, nemmeno questo posto. Il resto della nazione **se ne fotte** di questa città. E gli orfani seguono chiunque, va bene? E anch'io.

BACK-TRANSLATION

SAM: Wow, what **a nice little picture**.

GENE: Listen, wise guy, I'm not clean, nor's this place. Rest of this country couldn't give **a fuck** about this town. The orphans follow anyone, all right? And me too.

1/30

ORIGINAL FILM DIALOGUE 26.34-26.39

CHRIS: Talked to everybody on the street, but it's like **Whitby fish market** out there.

SAM: What?

CHRIS: Lot of clams.

ITALIAN ADAPTATION

CHRIS: Vengo da Litman Road. Sembrava di stare dentro **un acquario**.

SAM: Cosa?

CHRIS: Sono tutti muti.

BACK-TRANSLATION

CHRIS: I come from Litman Road. It felt like being inside **a fish tank**.

SAM: What?

CHRIS: They're all dumb.

1/31

ORIGINAL FILM DIALOGUE 28.52-28.53

CHRIS: Hey, you fancy **a 99**, boss?

ITALIAN ADAPTATION

CHRIS: Mi compri lo **zuccherò filato**?

BACK-TRANSLATION

CHRIS: Will you buy me **candy-floss**?

1/32

ORIGINAL FILM DIALOGUE 29.10-29.12

CHRIS: If you can't take **Mohammed** to the mountain...

ITALIAN ADAPTATION

CHRIS: Se **Maometto** non va alla montagna...

BACK-TRANSLATION

CHRIS: If **Mohammed** doesn't go to the mountain...

1/33

ORIGINAL FILM DIALOGUE 30.38-30.41

GENE: Oh, don't fret, Phyllis, it's him. **Lieutenant Uhura.**

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Non preoccuparti Phyllis, **è colpa dell'apparecchio acustico.**

GENE: Don't worry Phyllis, **the hearing device is to blame.**

1/34

ORIGINAL FILM DIALOGUE 36.22-36.29

SAM: Just look after him till morning. I'll stick a **CID** car outside as well. It'll only be a few hours. Then, first light, bring him into the station.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Solo fino a domani mattina. Metterò anche una **macchina con una pattuglia.** Le prime luci del mattino, lo riportiamo alla stazione di polizia.

SAM: Just till tomorrow morning. I'll put a **car with patrol** as well. First light of the morning, we bring him back into the police station.

1/35

ORIGINAL FILM DIALOGUE 47.20-47.27

GENE: Hello, is that the **Wizard of Oz**? (*SAM opens his eyes again. GENE holds the phone against his shoulder*) The **Wizard**ll sort it out. It's because of the wonderful things he does.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Pronto, è il **Mago di Oz**? **Il Mago di Oz** è uscito. Sai, ha un sacco di cose da fare.

GENE: Hello, is that the **Wizard of Oz**? The **Wizard of Oz** has gone out. You know, he has a lot of things to do.

+ 3 Ford Granada, 1 Blackburn

Summary

Season 1 Episode 2

Strategies

- 13 Loan
- 7 Official tr.
- 1 Hypernym
- 1 Substitution
- 8 Elimination

Nature of cultural references

SOURCE CULTURE

Manchester
Fanny Cradock
WPC
Heathrow (2)
London (2)
Crumpet
Penny
Whitby fish market
99
CID
Blackburn

INTERCULTURAL

Dettol
Scotch (2)
Ford Granada (3)

THIRD CULTURE

Guantanamo Bay
Spain
Gary Cooper
Mohammed

OVERT ALLUSION

Pinocchio
Aladdin's cave
Star Trek
Mona Lisa
Lieutenant Uhura
Wizard of Oz (2)

Total references 30

LIFE ON MARS

Season 1 Episode 3

1/36

ORIGINAL FILM DIALOGUE 01.18-01.21

SAM: Phyllis, is that you?

PHYLLIS: No, it's **Jane Fonda** on the hunt for men.

ITALIAN ADAPTATION

SAM: Phyllis, sei tu?

PHYLLIS: No, sono **Jane Fonda** a caccia di uomini.

BACK-TRANSLATION

SAM: Phyllis, is that you?

PHYLLIS: No, I'm **Jane Fonda** on the hunt for men.

1/37

ORIGINAL FILM DIALOGUE 07.52-08.10

GENE: Well, it makes nice headlines, don't it, Litton? **Regional Crime Squad** actually preventing a robbery rather than shooting everyone dead.

LITTON: Fair's fair, Gene. I just thought your boys could do with a little morale boost, that's all, something to aim at. I can see it's a bad time. **RCS** are holding a celebratory do tomorrow night, if you can make it.

ITALIAN ADAPTATION

GENE: Bel titolo, vero Litton? **La squadra anticrimine** che previene una rapina invece che sparare a chiunque capiti a tiro.

LITTON: Comunque un bel risultato. Ho pensato che i tuoi ragazzi avessero bisogno di una spintarella morale. I modelli sono utili. So che i tempi sono duri, lo capisco. **La mia squadra** darà una festa domani sera, se ti va di venire.

BACK-TRANSLATION

GENE: Nice title, right, Litton? **Regional Crime Squad** preventing a robbery rather than shooting everyone who happens to be around.

LITTON: Anyway, a good result. I thought your boys needed a morale boost. Models are useful. I know times are hard, I understand. **My team** will give a party tomorrow evening, if you would like to come.

1/38

ORIGINAL FILM DIALOGUE 15.42-15.48

SAM: Well, it's a doddle then. We're looking for someone with hamster's cheeks, a nose like **Audrey Hepburn** and **two foot of forehead**.

ITALIAN ADAPTATION

SAM: Sarà facile. Un uomo con le guance da criceto, un naso come **Audrey Hepburn** e **una fronte di 60 cm**.

BACK-TRANSLATION

SAM: It'll be easy. A man with hamster's cheeks, a nose like **Audrey Hepburn** and a **60 cm forehead**.

1/39

ORIGINAL FILM DIALOGUE 28.03-28.18	
SAM: I agree that departmental protocol suggests we hand the case over to RCS ...	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Sono d'accordo che il protocollo del dipartimento suggerisca di girare il caso alla squadra anticrimine ...	SAM: I agree that departmental protocol suggests we hand the case over to the anticrime squad ...

1/40

ORIGINAL FILM DIALOGUE 28.29-28.33	
GENE: Is that Blue Stratos ? LITTON: Paco Rabanne .	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: E' Blue Stratos ? LITTON: Paco Rabanne .	GENE: E' Blue Stratos ? LITTON: Paco Rabanne .

1/41

ORIGINAL FILM DIALOGUE 40.01-40.15	
SAM: ...wounds were here, here, here and here. Four separate wounds, right? Chris, put your arms up like you're trying to defend yourself. <i>CHRIS: throws both arms up with a squawk of fear.</i> SAM: Without the Boris Karloffs . <i>RAY sighs, bored. SAM repositions CHRIS's arms slightly.</i> SAM: See, if you line the wounds up, they form a single straight line, right across the body, and around the shoulder. RAY: Hang about, Sherlock . We've got an ID of Ted leaving the scene.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: ...le ferite erano qui, qui e qui. Chris, alza le braccia come per difenderti. Non fare Boris Karloffs . Se si allineano, le ferite formano una lunga linea retta che attraversa il corpo fino alle spalle. RAY: Aspetta, Sherlock . Abbiamo un testimone che ha visto Ted uscire di corsa.	SAM: ...wounds were here, here, here and here. Chris, put your arms up like you're trying to defend yourself. Don't do Boris Karloff . If you line the wounds up, they form a long straight line which goes across the body to the shoulders. RAY: Wait, Sherlock . We have a witness who saw Ted come out running.

1/42

ORIGINAL FILM DIALOGUE 42.01-42.05	
TINA: I was told nothing. Go through the back, pick up the bag. I've always been thin like Twiggy , well, not exactly as thin as Twiggy .	
ITALIAN ADAPTATION	BACK-TRANSLATION
TINA: Non mi hanno detto nulla. Passa dal retro e prendi la borsa. Sono sempre stata magra come Twiggy . Bè, non proprio come Twiggy .	TINA: They told me nothing. Go through the back and pick up the bag. I've always been thin like Twiggy , well, not exactly like Twiggy .

1/43

ORIGINAL FILM DIALOGUE 43.11-43.18

CHRIS: Right. **Dirty Harry**.

SAM: We should call Litton and the **RCS**.

ITALIAN ADAPTATION

CHRIS: Bene **siamo pronti**.

SAM: Dovremmo chiamare Litton e **la squadra anticrimine**.

BACK-TRANSLATION

CHRIS: Good, we're ready.

SAM: We should call Litton and the **anti-crime squad**.

1/44

ORIGINAL FILM DIALOGUE 43.45-43.47

SAM: You should see my **Playstation** scores.

ITALIAN ADAPTATION

SAM: Dovresti vedere il mio punteggio sulla **Play**.

BACK-TRANSLATION

SAM: You should see my score on the **Play**.

1/45

ORIGINAL FILM DIALOGUE 49.17-49.20

GENE: You want a drink, Litton? 'Fraid we haven't got any **Babycham**.

ITALIAN ADAPTATION

GENE: Vuoi bere, Litton? Però non ho **bibite per bambini**.

BACK-TRANSLATION

GENE: Do you want to drink, Litton? But I don't have any **drinks for children**.

1/46

ORIGINAL FILM DIALOGUE 50.43-50.47

GENE: Oi, **Romeo**. We gonna open this bogwater or not?

ITALIAN ADAPTATION

GENE: Ehi, **Romeo**, apriamo quest'acqua di palude o no?

BACK-TRANSLATION

GENE: Hey, **Romeo**, shall we open this bogwater or not?

1/47

CID begin singing "One nil" to the tune of *Amazing Grace*.

Summary
Season 1 Episode 3

Strategies

10 **Loan**
5 **Hypernym**
1 **Elimination**

Nature of cultural references

SOURCE CULTURE

Regional Crime Squad (4)
Babycham
Boris Karloff

INTERCULTURAL

Audrey Hepburn
Blue Stratos
Twiggy (2)

THIRD CULTURE

Jane Fonda
Paco Rabanne
Playstation

OVERT ALLUSION

Sherlock
Dirty Harry
Romeo
Amazing Grace

Total references 17

LIFE ON MARS

Season 1 Episode 4

1/48

ORIGINAL FILM DIALOGUE 06.51-06.57

WARREN: So, you're **the caped crusader**, Mr Tyler.

SAM: I saw a man assaulting another man. I did my job.

ITALIAN ADAPTATION

BACK-TRANSLATION

WARREN: E così lei è **il capo dei crociati**, sgnor Tyler?

WARREN: And so, you're **the leader of the crusaders**, Mr Tyler?

SAM: Ho visto un uomo assalire un altro uomo, ho fatto solo il mio dovere.

SAM: I saw a man assaulting another man. I only did my duty.

1/49

ORIGINAL FILM DIALOGUE 10.39-10.46

PRESENTER: Come on children. Who wants to sing with **Mister Socky**?

MISTER SOCKY: Everyone wants to sing with **Mister Socky**!

ITALIAN ADAPTATION

BACK-TRANSLATION

PRESENTATORE: Forza, bambini, chi vuole cantare con **Mister Sock**?

PRESENTER: Come on children. Who wants to sing with **Mister Sock**?

SIGNOR SOCKY: Ah, tutti vogliono cantare con **Mr Socky**!

MISTER SOCKY: Ah, everyone wants to sing with **Mister Socky**!

1/50

ORIGINAL FILM DIALOGUE 03.28-03.31

GENE: Can somebody put some bog roll in the loo? I've just had to wipe my arse on **Francis Lee**.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Manca la carta nel cesso. Mi sono dovuto pulire il culo **con il giornale**.

GENE: There is no paper in the bog. I've had to wipe my ass **with the paper**.

1/51

ORIGINAL FILM DIALOGUE 18.54-19.15	
ANNIE: Why don't we... go to the flicks or something? You can pay. SAM: What's on? ANNIE: Something called... <i>Mean Streets</i> , or <i>Carry On Girls</i> . What? PHYLLIS: How's the corned beef hash ? SAM: It's a triumph, as ever.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNIE: Perché non andiamo al cinema a vedere un film? Offri tu! SAM: E che fanno? ANNIE: Un film che s'intitola <i>Mean Streets</i> oppure... <i>Carry On Girls</i> . Che c'è?!	ANNIE: Why don't we go to the cinema to see a film? You pay. SAM: And what's on? ANNIE: A film entitled... <i>Mean Streets</i> , or <i>Carry On Girls</i> . What's the matter?
PHYLLIS: Com'è il pasticcio di manzo ? SAM: Un trionfo, come sempre, d'altronde.	PHYLLIS: How's the beef pie ? SAM: A triumph, as ever, however.

1/52

ORIGINAL FILM DIALOGUE 19.23-19.27	
PHYLLIS: She put a brick through a Woolworths' front window SAM: It's hardly CID , that, is it?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHYLLIS: Ha spaccato i vetri di un supermercato . SAM: Non è di nostra competenza .	PHYLLIS: I broke the windows of a supermarket . SAM: It's not of our competence .

1/53

ORIGINAL FILM DIALOGUE 22.32-22.42	
JONI: You've actually been to Mexico ? Were you there for the World Cup ? (<i>singing</i>) Back home, they'll be thinking about...	
ITALIAN ADAPTATION	BACK-TRANSLATION
JONI: Sei veramente stato in Messico ? Eri lì per i Mondiali ? Back home, they'll be thinking about...	JONI: You've actually been to Mexico ? Were you there for the World Cup ? Back home, they'll be thinking about...

1/54

ORIGINAL FILM DIALOGUE 23.26-23.28	
JONI: This is delicious. Galloping gourmet .	
ITALIAN ADAPTATION	BACK-TRANSLATION
JONI: Questo è delizioso. Da Gambero Rosso .	JONI: This is delicious. Gambero rosso -like.

ORIGINAL FILM DIALOGUE 28.21-28.23

Gene breaks into Sam's apartment, just to find him lying naked and handcuffed to the bed.

GENE: Well, it's not all golf and **badminton** in **Hyde** then, eh?

CHRIS and RAY are sitting on a desk opposite him, having a laugh at his expense

CHRIS: Had a few calls for you, sir. Told them were all tied up.

They all laugh.

RAY: You did, er.... wash your hands, didn't you?

GENE: Bad dreams, were they?

SAM: I've had better.

GENE: Was **Lucy** there? **Did she have her diamond with her?**

SAM: What?

GENE: Lysergic acid diethylamide. LSD to you.

CHRIS: Better be careful boss. That stuff lasts for hours.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Bell'idea, **avevi paura di cadere dal letto?**

GENE: Good idea, **were you afraid you might fall off the bed?**

CHRIS: Ci sono state un po' di chiamate per te. Ho detto che avevi le mani legate.

CHRIS: There have been a few calls for you. I said that your hands were tied.

RAY: Ti sei ricordato di lavarti le mani, vero?

RAY: You remembered to wash your hands, didn't you?

GENE: Brutti sogni, non è vero?

GENE: Bad dreams, were they?

SAM: Ne ho fatti di migliori.

SAM: I've had better.

GENE: **Hai usato il prezioso diamante?**

GENE: **Did you use the precious diamond?**

SAM: Cioè?

SAM: That is?

GENE: Acido lisergico dietilammidico.

GENE: Lysergic acid diethylamide. LSD.

LSD. CHRIS: Meglio andarci piano capo.

CHRIS: Better be careful boss. That stuff

Quella roba dura parecchie ore.

lasts several hours.

ORIGINAL FILM DIALOGUE 30.55-31.06

GENE: You challenged his authority, so he stitched like you up like a **kipper**. Pretty girl appealed to your vanity as the only decent sheriff in **Dodge City**. Slipped you a mickey, tied you up and bounced on your **ding-a-ling**.

SAM: Why?

GENE: Well, I suspect the answer will lie in the post. Photos, you idiot. So, next time he asks you a little favour, I suggest you do it. Otherwise your pictures will be landing on the desk of the **Chief Constable**. And he gets a **Christmas** card from **Mary Whitehouse**. And believe you me, you'll be out of here in the time it takes to say **Red bloody Rum**.

SAM: She was a honeytrap.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Tu l'hai sfidato e lui ti ha appeso come un'**aringa affumicata**. La ragazza ha approfittato del fatto che ti senti lo sceriffo più corretto di **Dodge City**. Ti ha dato un sonnifero e ha cavalcato il tuo bel **pivellino**.

SAM: Perché?

GENE: La prossima volta che ti chiederà un favore ti suggerisco di farglielo se non vuoi che le tue foto finiscano dal **comandante**. E quando avrà visto **che razza di pervertito sei sarai fuori di qui nel tempo che ci vuole per dire Cosa ho fatto di male?**

SAM: Era una trappola.

GENE: You challenged him and he hang you up like a **smoked herring**. The girl took advantage of the fact that you feel like the most correct sheriff of **Dodge City**. She gave you a sleeping pill and rode your nice little **willy**.

SAM: Why?

GENE: The answer will not take long to arrive. She took photos of you, you idiot. Next time he asks you a favour, I suggest you do it if you don't want your photos ending up in the chief's office. And when he sees **what kind of pervert you are**, you'll be out of here in the time it takes to say: **What did I do wrong?**

SAM: She was a trap.

ORIGINAL FILM DIALOGUE 32.18-32.25

SAM: Okay. *Mean Streets* or... *Carry on Girls*? You choose, I'll pay.

ANNIE: I don't think so.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Okay. *Mean Streets* o... *Carry on Girls*? Scegli tu, pago io.

ANNIE: Non ne ho più voglia.

SAM: Okay. *Mean Streets* or... *Carry on Girls*? You choose, I'll pay.

ANNIE: I don't think so.

1/58

ORIGINAL FILM DIALOGUE 36.18-36.31

RUTH: Inspector. Um... I'm going to buy him a **treacle tart** tomorrow. His favourite. For being such a brave boy with the mumps.

SAM: With **custard**?

RUTH: With **custard**.

SAM: Leave the skin on?

ITALIAN ADAPTATION

BACK-TRANSLATION

RUTH: Ispettore. Io andrò a comprargli una **torta di mele** domani. La sua preferita. In questi giorni è stato molto bravo.

SAM: Con la **crema**?

RUTH: Sì, con la **crema**.

SAM: Se la merita proprio.

RUTH: Inspector. I'm going to buy him an **apple cake** tomorrow. His favourite. These days he has been very good.

SAM: With **cream**?

RUTH: yes, with **cream**.

SAM: She really deserves it.

1/59

ORIGINAL FILM DIALOGUE 42.24-42.26

SAM: (*muttering*) "**Plus ça change...**"

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: **Non cambia mai niente.**

SAM: **Nothing ever changes.**

1/60

ORIGINAL FILM DIALOGUE 45.39-45.43

*GENE and SAM walking through the club, to the sound of the **Sweet's Blockbuster**.*

GENE: Do you like this music?

SAM: Yeah, I do. Don't you?

GENE: Just a lot of noise, really. My and the wife like, uh, **Roger Whittaker**.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Ti piace questa musica?

SAM: Sì, mi piace. A te no?

GENE: E' solo rumore, a dire il vero. A me e a mia moglie piace **Roger Whittaker**.

GENE: Do you like this music?

SAM: Yes, I like it. Don't you?

GENE: It's only noise, to tell the truth. My and my wife like

1/61

ORIGINAL FILM DIALOGUE 48.06-48.21

GENE: No, you're living in **Cloud Cuckoo Land**, Sam.

SAM: Otherwise it spreads like a cancer. A free cut of meat from the butcher at **Christmas**. You wave the paperwork through for a fella with a funny handshake and then one morning, you wake up, and your whole body's riddled with it and you haven't even noticed.

ITALIAN ADAPTATION

GENE: No, tu vivi **nel paese delle favole**.

SAM: Diversamente si espande come un cancro. **E' un gioco che non vale la candela**. Cerchi di fare qualcosa di buono ma lo fai con il tremore nella mano. E poi un giorno ti svegli e tutto il tuo corpo è tremante, senza accorgertene.

BACK-TRANSLATION

GENE: No, you live **in fairyland**.

SAM: Otherwise it spreads like cancer. **It's not worth the candle**. You try to do something good but you do it with your hand trembling. And then one day you wake up and all your body is trembling, without realising.

1/62

*He goes into the living room, while RUTH vanishes, presumably to the kitchen. SAM looks around. Spots **an Action Man doll**, picks it up and looks at it.*

+ 4 **Ivanhoe**, 1 **Liverpool**, 1 **Manchester**, 2 **Monterey**, 1 **Mexican**, 3 **Mexico**, 1 **French**

Summary

Season 1 Episode 4

Strategies

18	Loan
7	Official tr.
3	Hypernym
5	Substitution
12	Elimination

Nature of cultural references

SOURCE CULTURE

Corned beef hash

Woolworths'

CID

Back home, they'll be thinking about...

Hyde

Kipper

Chief Constable

Red Rum

Mary Whitehouse

Treacle tart

Custard (2)

Liverpool

Manchester

INTERCULTURAL

Francis Lee

World Cup

Badminton

Christmas (2)

Roger Whittaker

THIRD CULTURE

Mexico (4)

Gallopington Gourmet

Monterey (2)

Mexican

French

OVERT ALLUSION

The Caped Crusader

Mister Socky (2)

Mean Streets (2)
Carry on Girls (2)
Dodge City
Plus ça change...
Cloud Cuckoo Land

COVERT ALLUSION

Lucy in the Sky with Diamonds
Ding-a-ling

NONVERBAL

Blockbuster
Action Man doll

Total references 43

LIFE ON MARS

Season 1 Episode 5

1/63

ORIGINAL FILM DIALOGUE 03.30-03.47

SAM: Found this.

GENE takes it and looks at it distastefully.

GENE: **United**. Well, whoever did it - at least he had a decent motive.

He hands the scarf to CHRIS. SAM stares.

CHRIS: He's a **City** fan.

ITALIAN ADAPTATION

SAM: Ho trovato questa.

GENE: **United**. Almeno chi l'ha ucciso aveva un valido motivo.

CHRIS: E' stato uno del **City**.

BACK-TRANSLATION

SAM: Found this.

GENE: **United**. At least who did it had a decent motive.

CHRIS: He was one of the **City**.

1/64

ORIGINAL FILM DIALOGUE 05.19-05.35

GENE: **United** are playing **City** on Saturday. Some poor sod always gets a good kicking.

SAM: But that's just it, he didn't. If this was about football, he would've had serious injuries.

GENE pauses at the door, incredulous.

GENE: He's dead, that's quite serious.

SAM: Colin Clay wasn't beaten up. He didn't have... "**Georgie Best** is a tosser" written on his forehead.

ITALIAN ADAPTATION

GENE: C'è **United-City** sabato prossimo. Qualcuno viene sempre picchiato.

SAM: Non mi sembra il suo caso. Se fosse stato picchiato, ci sarebbero state delle ferite evidenti.

GENE: E' morto, questo è abbastanza evidente.

SAM: Colin Clay non è stato picchiato. Non aveva scritto sulla fronte '**George Best** è un coglione'.

BACK-TRANSLATION

GENE: There's **United-City** next Saturday. Somebody always gets beaten.

SAM: It doesn't seem to be his case. If he had been beaten, there would've been some evident injuries.

GENE: He's dead, this is quite evident.

SAM: Colin Clay wasn't beaten up. He didn't have... "**George Best** is a tosser" written on his forehead.

1/65

ORIGINAL FILM DIALOGUE 05.48-05.55

GENE: You do that, **Sherlock**, and if that doesn't work, try the butler. Maybe he did it. I'll bang up a **hooligan** by lunch.

ITALIAN ADAPTATION

GENE: Fallo pure, **Sherlock**. E se non funziona prova col maggiordomo, magari è stato lui. Io cercherò fra gli **hooligans**.

BACK-TRANSLATION

GENE: You do that, **Sherlock**., and if that doesn't work, try the butler. Maybe he did it. I'll look among the hooligans.

1/66

ORIGINAL FILM DIALOGUE 09.54-10.06

ANNIE: No more funny stuff?

SAM: Funny stuff?

ANNIE: You know. The whole... time travel... out of body experience thing.

SAM: Well, I went to see **Doctor Who**...and he prescribed me some pills, so...

ITALIAN ADAPTATION

ANNIE: Niente pensieri assurdi?

SAM: Pensieri assurdi?

ANNIE: Sai, tutta quella...storia del viaggio del tempo, fuori dal tuo corpo.

SAM: Beh, sono andato dal **Dottor Who** che mi ha prescritto delle pillole e allora...

BACK-TRANSLATION

ANNIE: No absurd thoughts?

SAM: Absurd thoughts?

ANNIE: You know all that... about time travel, out of your body story.

SAM: Well, I went to see **Doctor Who** who prescribed me some pills and then...

1/67

ORIGINAL FILM DIALOGUE 14.11-14.15

GENE: Right. Listen up. **Einstein** here's come up with a plan.

ITALIAN ADAPTATION

GENE: Ascoltate, **Einstein** qui ha avuto un'intuizione.

BACK-TRANSLATION

GENE: Listen, **Einstein** here has had an intuition.

1/68

ORIGINAL FILM DIALOGUE 21.45-21.49

GENE: So what've you found out, apart from how much lemonade to put in a tart's **Dubonnet**?

ITALIAN ADAPTATION

GENE: Allora cosa hai scoperto qui oltre a quanto limone si mette nella **torta della nonna**?

BACK-TRANSLATION

GENE: So what've you found out, besides how much lemon to put in **grandmother's cake**?

1/69

25.21-25.33

GENE approaches the noisy rabble, carrying a tray of beer. They're singing "When the Reds go Marching In".

1/70

ORIGINAL FILM DIALOGUE 26.51-26.56

ANNIE: Who was this bloke, **St Francis of Assisi**? No one'll say a bad word against him.

ITALIAN ADAPTATION

ANNIE: Ma chi era quello, **San Francesco d'Assisi**? Non c'è nessuno che parla male di lui.

BACK-TRANSLATION

ANNIE: Who was that, **St Francis of Assisi**? There's nobody who says bad things about him.

1/71

ORIGINAL FILM DIALOGUE 30.25-30.25

GENE: Sorry, lads! **Tinkerbell** here needs a hand! We'll be back in a minute!

ITALIAN ADAPTATION

GENE: Scusate, ragazzi, **vado a dargli** una mano. Torno tra un minuto!

BACK-TRANSLATION

GENE: Sorry, lads, **I'll go give him** a hand. I'll be back in a minute!

1/72

ORIGINAL FILM DIALOGUE 30.42-31.10

GENE: I tell you what I'm doing, you little prick. I'm getting me hands dirty! Now, I've come here on your say-so, even though I know you're wrong about this, so while you're pussy-footing about out there, asking what colour underpants **Denis Law** is wearing, I'm doing some male bonding on the offchance you're not as stupid as you might look!

SAM: I thought you were drunk.

GENE: How'd you think I became a DCI, what, you think they give away badges in them **Lucky Bags**?

ITALIAN ADAPTATION

GENE: Che cosa sto facendo, stronzo? Mi sto sporcando le mani. Sono venuto qui per darti retta, anche se sapevo che avevi torto. Mentre tu cazzeggi, io mi sto facendo degli amici tra quelli dello **United**, nella remota possibilità che tu possa aver ragione, quindi non essere stupido come sembri.

SAM: Pensavo che fossi ubriaco.

GENE: Ecco, senti, non pensare. Perché posso bermi tutta la birra di questo pub e tornare a casa completamente sobrio. Come pensi che sia diventato ispettore capo? Trovando il distintivo **nell'uovo di Pasqua**?

BACK-TRANSLATION

GENE: What am I doing, prick? I'm getting me hands dirty! I've come here on your say-so, even though I knew you were wrong. While you're fucking about about, I'm making friends among those of the **United**, on the offchance you may be right, so don't be as stupid as you look!

SAM: I thought you were drunk.

GENE: Well, listen, don't think. Because I can drink all the beer in this pub and go back home completely sober. How do you think I became chief inspector? By finding the badge **in the Easter egg**?

+ 16 City, 14 United. 1 Sherlock, 1 vodka, 3 "Once a Red, always a Red", 2 Red, 2 Blue, 3 Trafford Park, 5 Trafford Arms, 1 Heathfield Road, Hertford Street.

Summary

Season 1 Episode 5

Strategies

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

Nature of cultural references

SOURCE CULTURE

Hooligans
Red (2)
Blue (2)
Trafford Park (3)
Trafford Arms (5)
Heathfield Road
Hertford Street

INTERCULTURAL

United (16)
City (18)
Georgie Best
Denis Law

THIRD CULTURE

Einstein
Dubonnet
Lucky Bags
Vodka

TARGET CULTURE

St Francis of Assisi

OVERT ALLUSION

Sherlock (2)
Doctor Who
Tinkerbell
Once a Red always a Red (3)

COVERT ALLUSION

“When the Reds Go Marching In”

Total references 64

LIFE ON MARS

Season 1 Episode 6

1/73

ORIGINAL FILM DIALOGUE 02.44-02.46

PHYLLIS: Some loony's taken hostages at the **Manchester Gazette**.

ITALIAN ADAPTATION

BACK-TRANSLATION

PHYLLIS: Un pazzo ha preso delle persone in ostaggio alla **Gazzetta di Manchester**.

PHYLLIS: A madman has taken some people as hostages at the **Manchester Gazette**.

1/74

ORIGINAL FILM DIALOGUE 11.29-11.43

ANNIE: He's got a thing about battles. Glory. He's a reader. **Browning, Shakespeare, Tennyson. Giles.**

SAM: **Brecht.**

There's a quote written on the paper. SAM reads it out.

SAM: **"Unhappy the land that has no heroes"**.

ITALIAN ADAPTATION

BACK-TRANSLATION

ANNIE: Ha una fissazione per le guerre, per la gloria. Legge molto. **Browning, Shakespeare, Tennyson. Giles.**

ANNIE: He has a fixation for battles, for glory. He reads a lot. **Browning, Shakespeare, Tennyson. Giles.**

SAM: **Brecht.**

SAM: **Brecht.**

SAM: **Infelice è la terra che non ha eroi.**

SAM: **"Unhappy the land that has no heroes"**.

1/75

ORIGINAL FILM DIALOGUE 12.09-12.19

ANNIE: DCI Hunt, **CID**, uniform, no one seems to know what's going on, and everyone's running around like **David Cassidy and the Sundance Kid**.

SAM: **Butch Cassidy.**

ANNIE: Any **Cassidy**, I don't care.

ITALIAN ADAPTATION

BACK-TRANSLATION

ANNIE: Il comandante Hunt, **gli ispettori**, gli agenti, nessuno ha idea di che cosa stia succedendo e girano a vuoto come **David Cassidy e Sundance Kid**.

ANNIE: Chief Hunt, **inspectors**, agents, no one has any dea what's going on, and everyone's running around like **David Cassidy and the Sundance Kid**.

SAM: **Butch Cassidy.**

SAM: **Butch Cassidy.**

ANNIE: Qualunque **Cassidy**, non mi interessa.

ANNIE: Any **Cassidy**, I'm not interested.

1/76

ORIGINAL FILM DIALOGUE 32.25-32.30	
GENE: They could turn it into a film. Richard Burton 'd be a dead spit for you.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Potrebbe diventare un film. Richard Burton sarebbe la tua copia perfetta.	GENE: It could become a film. Richard Burton would be your perfect copy.

1/77

ORIGINAL FILM DIALOGUE 36.49-36.50	
GENE: Trust the Gene Genie .	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Fidati di un genio .	GENE: Trust a genius .

1/78

ORIGINAL FILM DIALOGUE 39.30-39.41	
ANNIE: Graduation day. Jumping off a twenty foot bridge into a weir, with a bottle of Mateus Rose in one hand...	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNIE: Il giorno della laurea. Il salto da un ponte di trenta metri vicino ad una diga, con una bottiglia di Mateus vuota in una mano...	ANNIE: Graduation day. The jump off a thirty metre bridge near a dam, with a bottle of empty Mateus in one hand...

1/79

ORIGINAL FILM DIALOGUE 40.32-41.45	
SAM: And I just stood there... and then I heard this whistling. For He's A Jolly Good Fellow .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Sono rimasto lì in piedi. E poi ho sentito fischiare "Perché è un bravo ragazzo" .	SAM: I stood there. And then I heard whistling. For He's A Jolly Good Fellow .

1/80

ORIGINAL FILM DIALOGUE 44.32-44.50	
SAM: Reg, I know you wanna be a hero. I saw what you wrote in your flat. Brecht. "Unhappy the land that has no heroes"	
REG: That's half the quote. "Unhappy the land that has no heroes. No, unhappy the land that needs heroes"	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Reg. Lo so che vuoi diventare un eroe. Ho visto cosa hai scritto nel tuo appartamento. Brecht. „Infelice la terra che non ha eroi.	SAM: Reg, I know you want to be a hero. I saw what you wrote in your flat. Brecht. "Unhappy the land that has no heroes"
REG: Quella è solo metà citazione. „Infelice la terra che non ha eroi. No, infelice la terra che ha bisogno di eroi“.	REG: That's only half the quote. "Unhappy the land that has no heroes. No, unhappy the land that needs heroes"

1/81

46.42-46.49

We hear whistling - "For He's a Jolly Good Fellow" and SAM's voice, echoing his earlier words: **"Perché è un bravo ragazzo"**.

1/82

ORIGINAL FILM DIALOGUE 47.46-47.48

GENE: And I want *Love Me Tender* played at my funeral.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Io voglio *Love Me Tender* per il mio funerale.

GENE: I want *Love Me Tender* for my funeral.

+ 4 Gazette, 1 Scotch, 1 Jamaica

Summary
Season 1 Episode 6

Strategies

14	Loan
6	Official tr.
5	Calque
1	Hypernym
1	Elimination

Nature of cultural references

SOURCE CULTURE

Manchester Gazette (5)

Giles

CID

INTERCULTURAL

Browning

Shakespeare

Tennyson

Richard Burton

THIRD CULTURE

David Cassidy (2)

Sundance Kid

Butch Cassidy

Mateus

Brecht (2)

Jamaica

OVERT ALLUSION

Unhappy the land that has no heroes... (3)

For he's a jolly good fellow... (2)

Love Me Tender

COVERT ALLUSION

Gene Genie

NONVERBAL

For he's a jolly good fellow...

Total references 27

LIFE ON MARS

Season 1 Episode 7

1/83

ORIGINAL FILM DIALOGUE 02.28-02.35

SAM: He was only carrying three wraps. He's no more than a recreational user.

RAY: Recreational? It's cocaine, not **Subbuteo**.

ITALIAN ADAPTATION

SAM: Aveva solamente tre dosi. Per me è uno che si droga per hobby.

RAY: Per hobby? E' cocaina, non il **Subbuteo**.

BACK-TRANSLATION

SAM: He only had three doses. For me he is one who gets drugged as a hobby.

RAY: As a hobby? It's cocaine, not **Subbuteo**.

1/84

ORIGINAL FILM DIALOGUE 02.57-03.01

BILLY: I want a solicitor.

GENE: I want **Fiona Richmond** as a secretary, looks like we'll both have to wait.

ITALIAN ADAPTATION

BILLY: Voglio il mio avvocato.

GENE: E io la **Bardot** sotto al mio tavolo. Ma per ora non può venire.

BACK-TRANSLATION

BILLY: I want my lawyer.

GENE: And I want **Bardot** under my table. But she can't come now.

1/85

ORIGINAL FILM DIALOGUE 03.07-03.13

GENE: Come on Billy. Flashing at young mothers is your vice, not drugs. Tell us who gave it to you and we can all be home in time to watch *The High Chaparral*.

ITALIAN ADAPTATION

GENE: A te piace far vedere l'uccello alle ragazze, non sei un drogato. Dicci chi te la dà e saremo tutti a casa in tempo per **La grande prateria**.

BACK-TRANSLATION

GENE: You like to show your dick to the girls, you're not a drug addict. Tell us who gives it to you and we'll all be home in time for *The Vanishing Prairie* (The great prairie).

ORIGINAL FILM DIALOGUE 03.24-03.31

SAM: A monkey could have got a confession out of Billy Kemble. **Mike Tyson** wades in and now he's refusing to say a word.

GENE: Mike who?

ITALIAN ADAPTATION

SAM: Persino una scimmia avrebbe potuto farlo parlare. Invece è arrivato **Mike Tyson** e ce lo siamo giocati.

GENE: Mike chi?

BACK-TRANSLATION

SAM: Even a monkey could have made him talk. But **Mike Tyson** arrived and we've gambled him away.

GENE: Mike who?

ORIGINAL FILM DIALOGUE 28.26-28.43

PHYLLIS: Alright, it's not exactly **Raffles Hilton** here, but we treat them fair. And then that bugger!

SAM: You didn't mention sleeping in your statement.

PHYLLIS: Oh aye, that's the first thing I put in. Asleep on the job, with a lad up choking on his chips. I mean, maybe if this station weren't run like **Fred Karno's** army, I wouldn't have had to cover. But no, it's always the women what cop the flak.

ITALIAN ADAPTATION

PHYLLIS: D'accordo, non sarà proprio come stare all'**Hilton**, ma stanno bene. Poi quel...delinquente...

SAM: Non ha dichiarato che stava dormendo.

PHYLLIS: Oh, sa che bella figura ci facevo! Mentre lei dorme, il prigioniero muore d'infarto. Se il commissariato **fosse condotto meglio** non avrei bisogno di dormire di nascosto. È proprio vero, sono sempre le donne a pagare!

BACK-TRANSLATION

PHYLLIS: Alright, it will not be exactly like staying at the **Hilton**, but they are fine. Then that... criminal!

SAM: You didn't declare that he was sleeping.

PHYLLIS: Oh, you know what a fine figure I would cut! While she sleeps, the prisoner dies of a heart attack. If the police station **were better run**, I wouldn't have had to sleep on the sly. It's really true, it's always the women who pay!

ORIGINAL FILM DIALOGUE 33.03-33.09

SAM: Let's talk about the weather. Or the football. Do you think **Docherty's** really gonna sell **Denis Law**?

ITALIAN ADAPTATION

SAM: Allora parliamo del tempo. O del calcio. Pensi che il **Docherty** venderà **Denis Law**?

BACK-TRANSLATION

SAM: Let's talk about the weather then. Or the football. Do you think **Docherty** will sell **Denis Law**?

+ 2 Pulp, 1 David Cassidy, 1 Paul Newman, 2 Hyde

<p>Summary Season 1 Episode 7</p>

Strategies

11	Loan
2	Substitution
1	Elimination

Nature of cultural references

SOURCE CULTURE

Fred Karno
Hyde (2)

INTERCULTURAL

Subbuteo
Fiona Richmond
Tom Docherty
Denis Law
Pulp (2)

THIRD CULTURE

Myke Tyson
Raffles Hilton
David Cassidy
Paul Newman

OVERT ALLUSION

The High Chaparral

Total references 14

LIFE ON MARS

Season 1 Episode 8

1/89

ORIGINAL FILM DIALOGUE 05.45-05.50

SAM: ...Now, the Mortons were behind the stabbing this morning and our only leads to them just went through the front window of a **Rover P6**.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: C'erano i Morton dietro l'accoltellamento di stamattina. E la nostra unica pista si è schiantata sul parabrezza di una **Rover P6**.

SAM: There were the Mortons behind the stabbing this morning and our only leads crashed on the front window of a **Rover P6**.

1/90

ORIGINAL FILM DIALOGUE 06.42-06.47

GENE: So. You two related? Both Tyler?

VIC: Ah, give over.

GENE: Somebody call **Esther Rantzen**.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Allora. Siete parenti? Tutti e due Tyler.

VIC: Che coincidenza.

GENE: Forse **siete stati separati alla nascita**.

GENE: So. Are you relatives? Both Tyler.

VIC: What a coincidence.

GENE: Maybe **you were separated at your birth**.

1/91

ORIGINAL FILM DIALOGUE 09.51-09.57

GENE: He might be **Pippy Longstocking** in your eyes, but he's still the only lead we've got. We search the house.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Può anche essere **Pippi Calzelunghe** ai tuoi occhi, ma è l'unica pista che abbiamo, quindi perquisiremo la casa.

GENE: He might even be **Pippy Longstocking** in your eyes, but he's still the only lead we've got, so we'll search the house.

1/92

ORIGINAL FILM DIALOGUE 13.30-13.33

GENE: Ding dong. **Avon** calling.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Ding Dong. **Quanta bella gente**.

GENE: Ding Dong. **How many beautiful people**.

1/93

ORIGINAL FILM DIALOGUE 13.47-13.52	
GENE: <i>Once Upon a Time in her Vest?</i> You dare to pollute the glorious genre of the American western?	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: <i>C'era una volta sotto la sottana.</i> Come osate prendervi gioco dell'America e dei suoi gloriosi film western?	GENE: <i>Once Upon a Time Under the Skirt,</i> How do you dare mock America and its glorious western movies?

1/94

ORIGINAL FILM DIALOGUE 14.01-14.09	
RAY: What's this one? <i>French Letter Connection?</i> SAM: <i>A Fistful of Donners</i> , and <i>A Few Donners More</i> . GENE: If Sergio Leone knew what they were doing...	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAY: Questo cos'è? <i>French Letter Connection?</i> SAM: <i>Per un pugno di donne e Per qualche troia in più.</i> GENE: Se Sergio Leone sapesse cos'hanno fatto...	RAY: What's this one? <i>French Letter Connection?</i> SAM: <i>A Fistful of Women</i> and <i>A Few Donners More</i> . GENE: If Sergio Leone knew what they were doing...

1/95

ORIGINAL FILM DIALOGUE 14.13-14.15	
SAM: Hardcore. I've seen worse on Channel Four .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Porno? Ho visto di peggio su Channel Four .	SAM: Porn? I've seen worse on Channel Four .

1/96

ORIGINAL FILM DIALOGUE 14.32-14.40	
GENE: That's why we need to nail the brothers Grimm before they blight this town like a dose of Colorado beetle.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Questo è il motivo per cui dobbiamo inchiodare i Morton prima che invadano questa città come tante cavallette.	GENE: That's the reason why we need to nail the Mortons before they invade this town like many grasshoppers.

1/97

ORIGINAL FILM DIALOGUE 27.29-27.34	
SAM: Okay. Open that box. It'll play the Blue Danube , by Strauss .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Apri quella scatola. Suonerà il Bel Danubio Blu di Strauss .	SAM: Open that box. It'll play the Blue Danube , by Strauss .

1/98

ORIGINAL FILM DIALOGUE 28.10-28.20

SAM: My dad gave me this cigarette card. Signed. **Bobby Charlton**. Very special.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Mio padre mi ha regalato questa figurina firmata da **Bobby Charlton**. Firmata. Tiratura limitata.

SAM: My dad gave me this picture card, signed by **Bobby Charlton**. Signed. Limited edition.

1/99

ORIGINAL FILM DIALOGUE 44.02-42.09

SAM: Victor Tyler, you are under arrest for murder, and for obtaining monies by the manufacture and distribution of material banned by the **1967 Obscene Publications Act**.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Vic Tyler, ti dichiaro in arresto per omicidio, per speculazione sulla produzione e distribuzione di materiale pornografico vietato dal **decreto legge del 1967**.

SAM: Vic Tyler, I declare you are under arrest for murder, for speculating on the production and distribution of pornographic material banned by the **1967 law decree**.

Summary

Season 1 Episode 8

Strategies

6	Loan
2	Official tr.
2	Calque
1	Hypernym
4	Elimination

Nature of cultural references

SOURCE CULTURE

Esther Rantzen

Channel Four

1967 Obscene Publications Act

INTERCULTURAL

Rover P6

Bobby Charlton

THIRD CULTURE

Avon

Brothers Grimm

Strauss

TARGET CULTURE

Sergio Leone

OVERT ALLUSION

Pippy Longstocking

Blue Danube

COVERT ALLUSION

Once Upon a Time in her Vest

French Letter Connection

A Fistful of Donners

A Few Donners More

Total references 15

Season Summary

TOTAL SEASON 1: 237

Loan:	132
Official translation:	26
Calque:	15
Hypernym:	16
Hyponym:	0
Explicitation:	1
Substitution:	12
Lexical recreation:	0
Compensation:	0
Elimination:	33
Creative addition:	0

SOURCE CULTURE:	74
INTERCULTURAL:	70
THIRD CULTURE:	38
TARGET CULTURE:	2
OVERT ALLUSION:	42
COVERT ALLUSION:	8
NONVERBAL:	3

LIFE ON MARS

Season 2 Episode 1

2/1

ORIGINAL FILM DIALOGUE 00.56-01.05

GENE: You on strike? Come on, hands off your **ding-a-ling**. We've had another shout.

SAM: Seeing as though you broke my door down, I take it it's big.

GENE: Like **Shirley Winters's** arse.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Sei in sciopero? Togli le mani dal **pisello**. Abbiamo un problema.

SAM: Da come hai buttato giù la porta, sembra che sia grosso.

GENE: Come il culo di **mia madre**.

GENE: Are you on strike? Take your hands off your **dick**. We have another problem.

SAM: The way you broke my door down, it seems big.

GENE: Like **my mother's** ass.

2/2

ORIGINAL FILM DIALOGUE 06.12-06.15

GENE: I am searching for evidence, running prints past **Scotty Yard**.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Sto cercando delle prove, senza farmi influenzare da **Scotland Yard**.

GENE: I am searching for evidence, without letting **Scotland Yard** influence me.

2/3

ORIGINAL FILM DIALOGUE 05.50-05.59

CID: Now hands that do dishes can feel soft as your face, with mild green... **Fairy Liquid!**

ITALIAN ADAPTATION

BACK-TRANSLATION

POLIZIOTTI: Le mani saran morbide come la tua faccia, grazie al... **delicato detersivo!**

POLICEMEN: Hands will be soft like your face, thanks to the... **delicate detergent!**

2/4

ORIGINAL FILM DIALOGUE 07.25-07.32

ANNIE: I saw this on **Man in a Suitcase**. Except **Richard Bradford** wasn't using a pair of eyebrow tweezers.

ITALIAN ADAPTATION

BACK-TRANSLATION

ANNIE: Aspetta, l'ho visto fare **in televisione**. Solo che **il protagonista** non usava le pinzette per le sopracciglia.

ANNIE: Wait, I saw it done **on television**. Except **the protagonist** didn't use eyebrow tweezers.

2/5

ORIGINAL FILM DIALOGUE 09.27-09.33	
SAM: I tell you what, Ray, if you can whistle <i>She'll be coming round the mountain</i> , he'll make you an inspector!	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Ti dico una cosa Ray. Se sai cantare "Lei scende giù dai monti" , ti promuovo ispettore.	SAM: I tell you one thing, Ray, if you can sing She'll come down the mountain , I'll promote you inspector!

2/6

ORIGINAL FILM DIALOGUE 18.14-18.18	
CHRIS: Boss? Bloody hell. You look like something out of the Addams Family .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHRIS: Capo? Che succede? Sembri uno della famiglia Addams .	CHRIS: Boss? What happens? You look like one of the Addams Family .

2/7

ORIGINAL FILM DIALOGUE 19.27-19.30	
ANNIE: Wagon Wheel . Strawberry milk. Works every time.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNIE: Dei biscotti e latte alla fragola, funziona sempre.	ANNIE: Some biscuits and strawberry milk, it always works.

2/8

ORIGINAL FILM DIALOGUE 20.03-20.08	
ANNIE: Tonight, you and me. Snazzy night out. Alvin Stardust , bop til you drop.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNIE: Stasera uscirai con me, ti porterò fuori. C'è Alvin Stardust , ti divertirai.	ANNIE: Tonight, you'll go out with me, I'll take you out. There's Alvin Stardust , you'll have fun.

2/9

ORIGINAL FILM DIALOGUE 23.31-23.34	
RAY: You're a right little Caractacus Potts , boss, aren't you?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAY: Sei bravo come Caractacus Potts , lo sai?	RAY: You are as good as Caractacus Potts , you know that?

2/10

ORIGINAL FILM DIALOGUE 37.36-38.16	
GENE (<i>on phone</i>): Phyllis, give me an eyeball on a green GT6 , L reg, heading west into the city from Cedar Road direction. (...)	
PHYLLIS: Green GT6 spotted entering the textile district.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE : Phyllis, metti qualcuno sulle tracce di una GT6 L verde diretta in città, proveniente da Cedar Road . (...)	GENE: Phyllis, put someone on the track of a green GT6 , L, heading into the city, coming from Cedar Road . (...)
PHYLLIS: Una GT6 verde è entrata nella zona industriale.	PHYLLIS: A green GT6 has entered the factory district.

2/11

ORIGINAL FILM DIALOGUE 41.38-41.41	
ANNIE: Ah, I'm being stupid, aren't I? Proper little Nancy Drew .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNIE: Sono stupida vero? Sono proprio un'ingenua .	ANNIE: I'm stupid, aren't I? I'm really naïve .

2/12

ORIGINAL FILM DIALOGUE 48.23-48.29	
GENE: Needless to say, this was very much down to a team effort. Nancy Drew couldn't hold a candle.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Non c'è bisogno di dire che tutto questo si deve ad una squadra...che non ha nulla da invidiare a Nancy Drew .	GENE: There's no need to say that we owe all this to a team... which has nothing to envy Nancy Drew .

Summary
Season 2 Episode 1

Strategies

- 6 **Loan**
- 1 **Official tr.**
- 1 **Hypernym**
- 1 **Explicitation**
- 7 **Elimination**

Nature of cultural references

SOURCE CULTURE

Scotty Yard
Wagon Wheel
Cedar Road

INTERCULTURAL

Fairy Liquid
Alvin Stardust
GT6 (2)

THIRD CULTURE

Shirley Winters
Richard Branson

OVERT ALLUSION

Ding-a-ling
She'll be Coming Round the Mountain
Man in a Suitcase
Addams Family
Caractus Pott
Nancy Drew (2)

Total references 16

LIFE ON MARS

Season 2 Episode 2

2/13

ORIGINAL FILM DIALOGUE 00.11-00.20

CHRIS: What if I was wrongly accused of murdering my wife like **David Janssen** in *The Fugitive*?

SAM: You mean **Harrison Ford**.

CHRIS: No I don't.

RAY: Got off in the last episode.

ITALIAN ADAPTATION

BACK-TRANSLATION

CHRIS: E se mi accusassero di uccidere mia moglie, come **David Janssen** ne *Il Fuggitivo*?

SAM: Vuoi dire **Harrison Ford**.

CHRIS: No, no.

RAY: E' scappato, l'ultimo episodio. CHRIS: RAY: He ran away, the last episode.

2/14

ORIGINAL FILM DIALOGUE 06.41-06.44

GENE: Here you are. Go and read **Fred Basset**.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Ecco, leggi **l'oroscopo**.

GENE: Here, read **the horoscope**.

2/15

ORIGINAL FILM DIALOGUE 07.53-08.37

SAM: Who are you? What do you want?

TWIN: 2.20 at **Aintree**. Who won?

GENE (*to two twin brothers who were asking for information*): Oi! **Bill and Ben**, sod off. We're working here.

GENE (*noticing SAM's face*): What's up with you? You're as white as **a pint** of gold-top.

SAM: The bloke who looked after me when I joined the force. He's dead.

GENE: Oh. Close, were you?

SAM: You could say he was my mentor. I used to go to him for advice on everything. Even when they promoted him upstairs. I learnt the job from him, really.

GENE: I think I knew him. It was DI **Frankenstein**, weren't it? He's certainly lumbered me with **a monster**.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Chi siete? Cosa volete?

GEMELLO: 2.20 a **Aintree**. Chi ha vinto?

GENE: Fuori dai piedi, **Cip e Ciop**. Stiamo lavorando.

SAM: Who are you? What do you want?

TWIN: 2.20 at **Aintree**. Who won?

GENE: Off you go, **Chip'n'Dale**. We're working.

GENE: Che ti succede? Sei bianco come la schiuma della birra.	GENE: What's up with you? You're as white as beer foam .
SAM: Il comandante in carica quando sono entrato in polizia è morto.	SAM: The chief in charge when I joined the police is dead.
GENE: Oh. Eravate legati?	GENE: Oh. Were you close?
SAM: E' stato il mio mentore. Andavo da lui per chiedergli consiglio su tutto, anche quando l'hanno promosso a cariche importanti. Ho imparato il mestiere da lui.	SAM: He was my mentor. I used to go to him to ask for advice on everything, even when they promoted him to important positions. I learnt the job from him.
GENE: Lo conoscevo anch'io. Si chiamava Frankenstein . Mi ha lasciato in eredità un mostro .	GENE: I knew him too. His name was Frankenstein . I inherited a monster from him.

2/16

ORIGINAL FILM DIALOGUE 10.10-10.45	
RAY: First women, now a coloured. What's gonna be next, dwarfs? <i>GLEN holds out a hand. RAY looks at it, then at GLEN.</i> RAY: You here to do the spadework then? Only it can get a bit cold round here. It's not like being back home. GLEN (<i>dropping his hand</i>): What, Burnage ? <i>He laughs.</i> SAM: You'll have to excuse DS Carling. He's our resident Neanderthal . GLEN: No, good point though. When that heatwave hit last month, I thought Enoch Powell had had me deported!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAY: Prima le donne, poi un nero. Chi saranno i prossimi, dei nani? RAY: Ti sei coperto bene? Può fare molto freddo qui. Non è come a casa tua. GLEN: Cosa... badrone ? SAM: Devi scusare il sergente Carling. E' il nostro uomo di Neanderthal . GLEN: No, è una buona osservazione. Quando ci fu quell'ondata di freddo il mese scorso, pensavo che mi avrebbero deportato .	RAY: First women, then a black man. Who will be next, some dwarfs? RAY: Have you covered yourself well? It can get very cold here. It's not like your home. GLEN: What... massa ? SAM: You have to excuse sergeant Carling. He's our Neanderthal man . GLEN: No, it's a good point. When there was that wave of cold last month, I thought they would deport me .

2/17

ORIGINAL FILM DIALOGUE 11.04-11.08	
SAM: Look, you don't have to play Uncle Tom to fit in around here, ok?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Non devi recitare la parte dello Zio Tom per essere accettato, OK?	SAM: You don't have to play the part of Uncle Tom to be accepted, OK?

2/18

ORIGINAL FILM DIALOGUE 11.54-12.02	
GAGGED MAN: That safe's supposed to be unopenable. Advert said it would take a ton of explosives and Albert Einstein to get in there and all it took was a scrawny thief.	
ITALIAN ADAPTATION	BACK-TRANSLATION
UOMO IMBAVAGLIATO: Quella cassaforte doveva essere sicura. Dicevano che ci sarebbero volute tonnellate di esplosivo, o Einstein , per aprirla. Ed è bastato un ladruncolo col cazzo piccolo?!	GAGGED MAN: That safe was supposed to be safe. They said it would take tons of explosives, or Einstein , to open it. And all it took was a little thief with a small prick?!

2/19

ORIGINAL FILM DIALOGUE 13.03-13.08	
SAM: Have you ever heard of "softly softly"? GENE: Yes. But I prefer Z Cars .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Boss, hai mai sentito dire "Manteniamo la calma"? GENE: Certo, ma già mantengo mia moglie.	SAM: Boss, have you ever heard "Let's keep calm"? GENE: Sure, but I already keep a wife.

2/20

ORIGINAL FILM DIALOGUE 13.48-14.00	
MALONE: Mr Woolf, you're looking so tired! You not been sleeping well? When was the last time you had a holiday? Me and family had a month in Barbados over Christmas .	
ITALIAN ADAPTATION	BACK-TRANSLATION
MALONE: Mr Woolf, ha l'aria molto stanca. Non dorme bene? Da quando non va in vacanza? Io e la mia famiglia siamo stati un mese alle Barbados per Natale .	MALONE: Mr Woolf, you look very tired. Don't you sleep well? Since when you haven't gone on holiday? Me and my family were a month in Barbados for Christmas .

2/21

ORIGINAL FILM DIALOGUE 17.07-17.20	
SAM: Look, half of CID will be alcoholics by the time Maggie Thatcher becomes Prime Minister. WOOLF: If Margaret Thatcher ever becomes Prime Minister, I'll have been doing something a lot stronger than whisky.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Lo sa, metà degli ispettori saranno alcolisti all'epoca in cui Maggie Thatcher sarà Primo Ministro. WOOLF: Se Margaret Thatcher diventerà mai Primo Ministro, avrò bisogno di qualcosa di più forte del whisky.	SAM: You know, half the inspectors will be alcoholics at the time Maggie Thatcher is Prime Minister. WOOLF: If Margaret Thatcher ever becomes Prime Minister, I will need something much stronger than whisky.

2/22

ORIGINAL FILM DIALOGUE 34.38-34.43

PHYLLIS: Oi, **Laurel and Hardy**.

GENE: We're busy!

PHYLLIS: You're wanted at the mortuary.

ITALIAN ADAPTATION

PHYLLIS: Ehi, **Stanlio e Onlio**.

GENE: Siamo occupati!

PHYLLIS: Vi vogliono in camera mortuaria.

BACK-TRANSLATION

PHYLLIS: Hey, **Laurel and Hardy**.

GENE: We're busy!

PHYLLIS: You're wanted at the mortuary.

2/23

ORIGINAL FILM DIALOGUE 35.02-35.05

GENE: Oi, **Cindy**, did I say you could come in?

ITALIAN ADAPTATION

GENE: **Cenerentola**, ti ho detto che puoi entrare?

BACK-TRANSLATION

GENE: **Cinderella**, did I say you can come in?

2/24

ORIGINAL FILM DIALOGUE 41.51-41.55

GENE: You know, he always said **Malcolm Allison** could get away with anything.

ITALIAN ADAPTATION

GENE: Lui diceva sempre che solo **Malcolm Allison** poteva farla franca.

BACK-TRANSLATION

GENE: He always said that only **Malcolm Allison** could get away with it.

2/25

ORIGINAL FILM DIALOGUE 44.44-44.47

WOOLF: Do you read much **Freud**, DI Tyler?

SAM: I'm more of a **Dan Brown** man.

ITALIAN ADAPTATION

WOOLF: Leggi troppo **Freud**, Tyler.

SAM: Preferisco **Dan Brown**.

BACK-TRANSLATION

WOOLF: You read too much **Freud**, Tyler.

SAM: I prefer **Dan Brown**.

+ 1 Alicante, 1 Manchester, 1 Hyde.

Summary

Season 2 Episode 2

Strategies

14	Loan
3	Official tr.
1	Substitution
6	Elimination
1	Creative add.

Nature of cultural references

SOURCE CULTURE

Aintree
Pint
Burnage
Enoch Powell
Margaret Thatcher (2)
Malcolm Allison
Manchester
Hyde

INTERCULTURAL

Neanderthal
Christmas

THIRD CULTURE

David Janssen
Harrison Ford
Albert Einstein
Barbados
Freud
Dan Brown
Alicante

OVERT ALLUSION

The Fugitive
Fred Bassett
Bill and Ben
Frankenstein
Uncle Tom
Z Cars
Laurel and Hardy

COVERT ALLUSION

Softly, softly

Total references 26

LIFE ON MARS

Season 2 Episode 3

2/26

ORIGINAL FILM DIALOGUE 00.33-00.47

LECTURER: When we draw an angle down through a rectangle, we of course reveal two triangles. One angle will always be ninety degrees. Simple.

SAM: I wouldn't get too smug, mate. One day you'll be replaced by the lovely **Lorraine Kelly**.

ITALIAN ADAPTATION

BACK-TRANSLATION

LECTURER: Quando disegniamo un angolo dentro un rettangolo, ovviamente riveliemo due triangoli, e un angolo sarà sempre di novanta gradi. Semplice.

LECTURER: When we draw an angle inside a rectangle, we of course reveal two triangles, and one angle will always be ninety degrees. Simple.

SAM: Non essere così spocchioso. Un giorno sarai rimpiazzato **da una donna**, e anche molto carina.

SAM: Don't be so self-important. One day you'll be replaced by **a woman**, and even very pretty.

2/27

ORIGINAL FILM DIALOGUE 08.09-08.15

GENE: How do you think I spend my time here, Tyler?

SAM: Building a **Deathstar**?

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Come pensi che passi il mio tempo qui, Tyler?

GENE: How do you think I spend my time here, Tyler?

SAM: Pensando **alle medaglie** che ti daranno?

SAM: Thinking of **the medals** they'll give you?

2/28

ORIGINAL FILM DIALOGUE 10.22-10.32

GENE: Alright then, sulky bollocks, if it wasn't the **IRA**, or any other terrorist group, who blew up that car, then? The **WI**?

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: OK coglioncello scontroso. Se non è stata l'**IRA** o qualche altro gruppo terrorista, chi ha fatto saltare la macchina?

GENE: OK sulky bollocks, if it wasn't the **IRA** or any other terrorist group, who blew up the car? **Bored housewives**?

Casalinghe annoiate?

2/29

ORIGINAL FILM DIALOGUE 11.25-11.36	
GENE: Oh, let's have a think, shall we? Paddy, touch of the Trotskyis about him, more lip than Mick Jagger , previous, happens to be working on the same site that a load of dynamite goes AWOL. Oh, and a bomb goes off in the city.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Ragioniamoci insieme, vuoi? È irlandese, legge Trotski , ha labbra carnose alla Mick Jagger , ha avuto dei precedenti e per caso lavora dove è stata rubata la dinamite. Ah, e c'è stata un'esplosione in città.	GENE: Let's reason together, would you? He's Irish, reads Trotsky , he has fleshy lips and by chance he works where the dynamite was stolen. Ah, and there has been an explosion in town.

2/30

ORIGINAL FILM DIALOGUE 11.55-12.00	
GENE: And maybe Enoch Powell's throwing one up Shirley Bassey . Let me know when you're back living in the real world, Tyler.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Forse Enoch Powell sta facendo comunella con Shirley Bassey . Torna a vivere nel mondo reale, Tyler.	GENE: Maybe Enoch Powell's teaming up with Shirley Bassey . Come back living in the real world, Tyler.

2/31

ORIGINAL FILM DIALOGUE 12.20-12.27	
SAM: Hey, I tell you what, while we're at it, why don't we pull in that well known terrorist suspect, Dana ? How about Val Doonican ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Ehi, mi è venuta un'idea! Perché non ci mettiamo ad indagare anche su quel famoso terrorista, Dana ? O che ne dici di Val Doonican ?	SAM: Hey, I got an idea! Why don't we start enquiring also on that famous terrorist, Dana ? Or how about Val Doonican ?

2/32

ORIGINAL FILM DIALOGUE 12.50-12.56	
SAM: Where to now? GENE: Fiddler's Green . SAM: I hope that's the name of a pub.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Che cosa facciamo? GENE: Fiddler's Green . SAM: Spero che sia il nome di un pub.	SAM: What are we going to do? GENE: Fiddler's Green . SAM: I hope it's the name of a pub.

2/33

ORIGINAL FILM DIALOGUE 16.32-16.41	
GENE: <i>Paddy McGinty's goat</i> . That's very clever, O'Brien. Very funny. You know, you should be in the Wheeltapper and Shunters .	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: La capra di Paddy McGinty . Molto astuto O'Brien. Molto divertente. Tu dovresti lavorare in un parco giochi .	GENE: Paddy McGinty's goat . Very clever, O'Brien. Very funny. You should work in a theme park .

2/34

ORIGINAL FILM DIALOGUE 30.34-31.01	
SAM: I'm uh... I'm not really what you'd call a religious man... Father. I don't go to church, I don't pray. I can't stand Cliff Richard .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Io non sono...non sono quello che si può definire un uomo religioso...Padre. Non vado in chiesa, non prego. Non sopporto Cliff Richard .	SAM: I'm not... I'm not someone who could be defined a religious man... Father. I don't go to church, I don't pray. I can't stand Cliff Richard .

2/35

ORIGINAL FILM DIALOGUE 41.00-41.02	
GENE: Come on then, Marco Polo . Which way?	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Allora, Marco Polo , da che parte si va?	GENE: So, Marco Polo , which way are we going?

2/36

ORIGINAL FILM DIALOGUE 49.19-49.41	
SAM: Listen, I forgot to say thanks. I owe you one. ANNIE: For what? SAM: For helping me. ANNIE: Kit-Kat 'll do nicely. SAM: Tell you what, seeing as it's you, I'll make it a chunky one . ANNIE: " Chunky "? SAM: No!	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Ho dimenticato di ringraziarti. Te lo devo. ANNIE: Per cosa? SAM: Per avermi aiutato. ANNIE: Un mazzo di fiori basterà. SAM: Sai una cosa, poiché sei tu, ti darò dei cioccolatini . ANNIE: Cioccolatini ? SAM: No!	SAM: I forgot to thank you. I owe you that. ANNIE: For what? SAM: For helping me. ANNIE: A bunch of flowers will be enough. SAM: You know what, because it's you, I'll give you some chocolates . ANNIE: " Chunky "? SAM: No!

+ 14 IRA, 1 Wimpy, + 1 Karl Marx, + 2 London, + 1 Britain, + 4 pound, + 2 English

Summary

Season 2 Episode 3

Strategies

7 Elimination

25 Loan

1 Calque

10 Official tr.

Nature of cultural references

SOURCE CULTURE

Lorraine Kelly

IRA (15)

WI

Enoch Powell

Val Doonican

Wimpy

London (2)

Britain

Pound (4)

English (2)

INTERCULTURAL

Mick Jagger

Shirley Bassey

Cliff Richard

Kit Kat

Chunky (2)

THIRD CULTURE

Trotsky

Karl Marx

TARGET CULTURE

Marco Polo

OVERT ALLUSION

Deathstar

Dana

Fiddler's Green

Paddy McGinty's Goat

Wheeltapper and Shunters

NONVERBAL

Heathfield Road

Total references 44

LIFE ON MARS

Season 2 Episode 4

2/37

ORIGINAL FILM DIALOGUE 05.38-06.00

RAY: Well, take my advice. Get a pint of **Pernot** and black down here... do what you like to her after that.

ITALIAN ADAPTATION

BACK-TRANSLATION

RAY: Segui il mio consiglio, falla **bere per bene** e dopo ti farà tutto quello che vuoi.

RAY Follow my advice, make her **drink a lot** and after that she'll let you do whatever you want.

2/38

ORIGINAL FILM DIALOGUE 15.33-15.35

CHRIS: I did what you said. I got a whole pint of **Pernot** and black down her.

ITALIAN ADAPTATION

BACK-TRANSLATION

CHRIS: Ho fatto come hai detto: l'ho riempita di **Pernot** e ha perso i sensi.

CHRIS: I did as you said: I filled her up with **Pernot** and she fainted.

2/39

ORIGINAL FILM DIALOGUE 21.02-21.06

SAM: Believe it or not, guv, one day soon, something like this will bring down **Richard Nixon**.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Che tu ci creda o no, tra non molto una cosa simile farà cadere **Richard Nixon**.

SAM: Believe it or not, very soon something similar will make **Richard Nixon** fall.

2/40

ORIGINAL FILM DIALOGUE 21.55-21.58

GENE: What have you been eating, **Pedigree Chum**?!

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Ma che avete mangiato, **cibo per cani**?

GENE: What have you been eating, **food for dogs**?

2/41

ORIGINAL FILM DIALOGUE 22.07-22.10	
GENE: Wouldn't Nixon notice a van parked outside the White House ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Che dite, Nixon lo noterebbe un furgone bianco davanti alla Casa Bianca ?	GENE: What do you say, would Nixon notice a white van outside the White House ?

2/42

ORIGINAL FILM DIALOGUE 23.43-23.48	
ANNIE: Darling. Meet Roger and Carol. SAM: Hi. Tony Blair . TWILLING: How do you do?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANNIE: Tesoro! Ti presento Roger e Carol. SAM: Piacere. Tony Blair . TWILLING: Piacere.	ANNIE: Darling. Meet Roger and Carol. SAM: Pleased to meet you. Tony Blair . TWILLING: Pleased to meet you.

2/43

ORIGINAL FILM DIALOGUE 24.57-25.02	
RAY: "Some nicely chilled Blue Nun and some vol-au-vents"? This is Manc the Knife , is it?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAY: "Solo qualche bottiglia di Blue Nun ghiacciata e dei vol-au-vent"? E questo sarebbe Jack lo squartatore ?	RAY: Only some bottles of chilled Blue Nun and some vol-au-vent. And this would be Jack the Ripper ?

2/44

ORIGINAL FILM DIALOGUE 26.40-26.48	
CAROL: Does everybody like Santana ? SAM: Oh God. God. I love Santana .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Piacciono a tutti i Santana ? SAM: Oddio... Dio! Adoro Santana .	CAROL: Does everybody like Santana ? SAM: Oh God. God. I adore Santana .

2/45

ORIGINAL FILM DIALOGUE 27.17-27.29	
TWILLING: Well, the world is changing, Tony. My father thought he was lucky with a semi-detached and a packet of Woodbines . But I want more out of life than that.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TWILLING: Bè, il mondo sta cambiando Tony. Mio padre si sentiva fortunato con una casetta e un pacchetto di Philip Morris , ma io voglio di più dalla vita.	TWILLING: Well, the world is changing, Tony. My father felt lucky with a little house and a packet of Philip Morris . But I want more out of life.

2/46

ORIGINAL FILM DIALOGUE 33.03-33.07	
SAM: You hear me say " Santana " and we're out of here. You follow me out, no questions, we just leave, okay?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Se mi senti dire " Santana " dobbiamo andarcene in fretta. Dovrai seguirmi senza fare domande, OK?	SAM: If you hear me say " Santana " we have to go in a hurry. You'll have to follow me without asking questions, OK?

2/47

ORIGINAL FILM DIALOGUE 35.42-35.48	
SAM: Roger, this is my friend... Gordon... Brown . And his... wife.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Roger, questo è il mio amico... Gordon...Brown . E questa è sua...moglie.	SAM: Roger, this is my friend... Gordon...Brown . And this is his... wife.

2/48

ORIGINAL FILM DIALOGUE 37.40-37.42	
GENE: Better than Mr and Mrs , this.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Questo è meglio del Gioco delle coppie .	GENE: This is better than " The game of couples ".

2/49

ORIGINAL FILM DIALOGUE 50.43-50.52	
HEATHER: Now from one lovely boy to another, it's Gilbert O'Sullivan and <i>Alone Again – Naturally</i> .	
ITALIAN ADAPTATION	BACK-TRANSLATION
HEATHER: Adesso, da un ragazzo delizioso a un altro. È Gilbert O'Sullivan e questa è <i>Alone Again – Naturally</i> .	HEATHER: Now from one lovely boy to another, it's Gilbert O'Sullivan and this is <i>Alone Again – Naturally</i> .

Summary
Season 2 Episode 4

Strategies

1	Elimination
11	Loan
3	Substitution
1	Official tr.
1	Hypernym

Nature of cultural references

SOURCE CULTURE

Tony Blair
Woodbines
Gordon Brown

INTERCULTURAL

Pedigree Chum
Gilbert O'Sullivan

THIRD CULTURE

Pernod (2)
Richard Nixon (2)
White House
Blue Nun
Santana (3)
Mr and Mrs

OVERT ALLUSION

Alone Again Naturally

COVERT ALLUSION

Manc the Knife

Total references 17

LIFE ON MARS

Season 2 Episode 5

2/50

ORIGINAL FILM DIALOGUE 03.41-03.52	
SAM: As for you, I can just about handle you driving like a pissed-up crackhead and treating women like beanbags but I'm gonna say this once and once only, Gene. Stay out of <i>Camberwick Green</i> !	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: In quanto a te, posso anche sopportare di vederti guidare come un ubriaco e trattare le donne come sacchi di immondizia, ma ti dirò una cosa e te la dirò una volta soltanto: stai fuori dalla mia televisione brutto stronzo!	SAM: As for you, I can stand to see you driving like a drunk man and treating women like trash bags but I'll tell you one thing and I'll tell you once only: stay out of my television , stupid piece of shit!

2/51

ORIGINAL FILM DIALOGUE 06.49-06.56	
CHRIS: Go on, take a peek. It's Bond girls . Ursula , Honor .	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHRIS: Guarda, ci sono le Bond Girls , capo: Ursula e Honor .	CHRIS: Look, there's the Bond girls , boss: Ursula and Honor .

2/52

ORIGINAL FILM DIALOGUE 08.08-08.27	
SAM: Well, someone thinks he's innocent. GENE: Don't start! I've come at this from more angles than Linda Lovelace . He's not innocent, he confessed. Worse, he gloated about it. SAM: Well, obviously someone wants him out. How about Graham's family? GENE: Oh, quick thinking, Van der Valk .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Qualcuno lo pensa innocente. GENE: Senti, non cominciare. Ho studiato la faccenda da più punti di vista . Non è innocente, ha confessato. Peggio, era contento. SAM: Allora ovviamente qualcuno lo vuole fuori. Forse la famiglia di Graham. GENE: Perspicace, Perry Mason .	SAM: Someone thinks he's innocent. GENE: Listen, don't start. I've studied the matter from several points of view . He's not innocent, he confessed. Worse, he was glad. SAM: Then obviously someone wants him out. Maybe Graham's family. GENE: Clever, Van der Valk .

2/53

ORIGINAL FILM DIALOGUE 08.36-08.43	
PHYLLIS: Righty-ho, sir. Anyone else? Ronnie Kray ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PHYLLIS: E poi, signore, nessun altro? Ronnie Kray ?	PHYLLIS: And then, sir, anyone else? Ronnie Kray ?

2/54

ORIGINAL FILM DIALOGUE 12.03-12.09	
LAMB: She was just a kid in my class, talking about... mascara and Donny Osmond , like they do, and then she was dead.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LAMB: Era solo una delle tante ragazze che parlava...di mascara e di Donny Osmond , come fanno tutte, e poi è morta.	LAMB: She was just one of the many girls who talked about... mascara and Donny Osmond , like they all do, and then she died.

2/55

ORIGINAL FILM DIALOGUE 15.10-15.13	
GENE: Shall I get us some Bakewell tarts?	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Posso ordinare delle tartine da Bakewell ?	GENE: Can I order some tarts from Bakewell ?

2/56

ORIGINAL FILM DIALOGUE 19.48-19.59	
GENE: You've got convictions dating back to your twelfth birthday. Theft and fencing and I don't mean the sort that Steed does in the Avengers .	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Hai avuto condanne a partire dal tuo dodicesimo compleanno. Furti, risse, volevi essere uguale a Steed degli "Invincibili" .	GENE: You've had convictions dating back to your twelfth birthday. Thefts, riots, you wanted to be the same as Steed in the Invincibles .

2/57

ORIGINAL FILM DIALOGUE 22.55-23.02	
SCHOOL GIRL 2: Have you got a gun?	
CHRIS: Of course not.	
SCHOOL GIRL 2: What's that in your pocket, then?	
CHRIS: What? No, no, no, no, that's my Juicy Fruit .	
ITALIAN ADAPTATION	BACK-TRANSLATION
ALUNNA 2: Hai la pistola lì?	SCHOOL GIRL 2: Do you have a gun there?
CHRIS: Certo che no.	CHRIS: Of course not.
ALUNNA 2: Che cos'hai in tasca allora?	SCHOOL GIRL 2: What do you have in your pocket, then?
CHRIS: Cosa? No, è il mio succo di frutta alla pera.	CHRIS: What? No, it's my pear fruit juice .

2/58

ORIGINAL FILM DIALOGUE 25.55-25.57

GENE: What do you think this is, *Mutiny on the Bounty*?

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Cosa pensi che sia, *Gli ammutinati del Bounty*?

GENE: What do you think it is, *Mutiny on the Bounty*?

2/59

ORIGINAL FILM DIALOGUE 38.15-38.30

PHYLLIS: ...he was drinking **Tizer** at the club and DC Chester said he found half the tabs stuffed in the drinks bottles.

ITALIAN ADAPTATION

BACK-TRANSLATION

PHYLLIS: ...stava bevendo **qualcosa** e l'agente Chester ha detto che ha sciolto delle pastiglie direttamente dentro il bicchiere.

PHYLLIS: ... he was drinking **something** and agent Chester said he dissolved some tablets directly into the glass.

2/60

ORIGINAL FILM DIALOGUE 48.30-48.35

ANNIE: What did you have in mind?

SAM: **Roxy Music? Free Trade Hall.**

ITALIAN ADAPTATION

BACK-TRANSLATION

ANNIE: Che cos'hai in mente?

ANNIE: What do you have in mind?

SAM: I **Roxy Music**. Al **Free Trade Hall**.

SAM: **Roxy Music**. At **Free Trade Hall**.

Summary
Season 2 Episode 5

Strategies

9 **Loan**
1 **Official tr.**
1 **Substitution**
5 **Elimination**

Nature of cultural references

SOURCE CULTURE

Ronny Kray
Tizer
Free Trade Hall

INTERCULTURAL

Bond girls
Honor (Blackman)
Bakewell
Roxy Music

THIRD CULTURE

Ursula Andress
Linda Lovelace
Donny Osmond
Juicy Fruit

OVERT ALLUSION

Camberwick Green
Van der Valk
Steed
The Avengers
Mutiny on the Bounty

Total references 16

LIFE ON MARS

Season 2 Episode 6

2/61

ORIGINAL FILM DIALOGUE 01.01-01.04

SAM: You know, **Starsky and Hutch** have got a lot to answer for.

GENE: Who?!

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Nemmeno **Starsky e Hutch** avrebbero guidato così.

SAM: Not even **Starsky and Hutch** would have driven this way.

GENE: Chi?!

GENE: Who?!

2/62

ORIGINAL FILM DIALOGUE 01.44-01.52

ANNIE: Boss? There's a viscous yellow liquid in his ear.

GENE: No, that's a drip from my fried egg butt, love. Well done, **Miss Marple**. That's why we need women detectives.

ITALIAN ADAPTATION

BACK-TRANSLATION

ANNIE: Boss? C'è del liquido giallo nel suo orecchio.

ANNIE: Boss? There's some yellow liquid in his ear.

GENE: Già. È senape colata dal mio panino. Brava, **Miss Marple**, ecco a cosa servono le donne detective!

GENE: Right. It's mustard dripped from my sandwich. Bravo, **Miss Marple**, that's what women detective | s are for.

2/63

ORIGINAL FILM DIALOGUE 02.25-02.26

GENE: Go on, **Dr Kildare**, get an ambulance.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: **Dottor Kildare**, chiama un'ambulanza.

GENE: **Dr Kildare**, call an ambulance.

2/64

ORIGINAL FILM DIALOGUE 04.37-04.41

LAYLA: I came in to see if he'd got the new **Neil Young**. Then I heard a shot and I just hid.

ITALIAN ADAPTATION

BACK-TRANSLATION

LAYLA: Stavo cercando l'ultimo disco di **Neil Young**. Poi ho sentito uno sparo e mi sono nascosta.

LAYLA: I was looking for the last record by **Neil Young**. Then I heard a shot and I hid.

2/65

ORIGINAL FILM DIALOGUE 05.08-05.15	
GENE: What do you know about him, love?	
LAYLA: Um... he's one of those Ugandan Asians that Idi Amin kicked out.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Che cosa sai di lui, tesoro?	GENE: What do you know about him, darling?
LAYLA: E' uno dei tanti ugandesi che Amin ha buttato fuori.	LAYLA: He's one of the many Ugandans that Amin threw out.

2/66

ORIGINAL FILM DIALOGUE 05.36-05.39	
RAY: All those bloody Ugandan Asians , why do they have to come over here? Why can't they go to.... Asia ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAY: Tutti questi maledetti asiatici , perché devono venire da noi? Perché non vanno... in Asia ?	RAY: All these bloody Asians , why do they have to come over here? Why don't they go to.... Asia ?

2/67

ORIGINAL FILM DIALOGUE 05.57-06.00	
RAY: Hey. I've got nothing against Gunga Dins .	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAY: Ehi! Io non ho niente contro Gunga Dins .	RAY: Hey. I have nothing against Gunga Dins .

2/68

ORIGINAL FILM DIALOGUE 06.24-06.32	
SAM: A copper leaps to a conclusion, then finds the evidence to fit. Birmingham Six , here we come.	
GENE: Eh?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Parti da una conclusione e poi cerchi di adattare le prove. Come i Sei di Birmingham .	SAM: You start from a conclusion than you try to fit the evidence. Like the Birmingham Six .
GENE: Eh?	GENE: Eh?

2/69

ORIGINAL FILM DIALOGUE 12.38-12.40	
GENE: See if you can detect me a nice packet of Garibaldis , love.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Per favore, indaga su come trovarmi un pacchetto di Garibaldi .	GENE: Please, enquire on how to find me a packet of Garibaldis .

ORIGINAL FILM DIALOGUE 12.43-13.24

GENE: Now, yesterday's shooting. The dealers are all so scared we're more likely to get **Helen Keller** to talk. The **Paki** in a coma's about as lively as **Liberace's** dick when he's looking at a naked woman, all in all, this investigation's going at the speed of a spastic in a magnet factory. What?

SAM: I think you might have missed out the **Jews**.

GENE: What?

SAM: I think we need to explore whether this attempted murder was a hate crime.

GENE: What, as opposed to one of those "I really really like you" sort of murders?

SAM: No, whether it was racially motivated. Dipak was beaten up regularly by the **NF**. Now, that hardly sounds like a powerful drug lord to me. Maybe the **NF** shot him, left the heroin there - to make him look bad.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Riguardo alla sparatoria di ieri. Gli spacciatori sono così spaventati che **sono diventati muti. Dipak Gandhi** è moscio come il cazzo **di un frocio** davanti ad una donna nuda. Quest'inchiesta sta andando alla velocità di un negro ad una gara di nuoto. Che c'è?

SAM: Stai tralasciando gli **ebrei**.

GENE: Cosa?

SAM: Dovremmo chiederci se questo tentato omicidio abbia origini razziali.

GENE: Non credi che sia legato al controllo della droga tra bande rivali?

SAM: No, mi sembra chiaro che i motivi sono diversi. Dipak era preso di mira regolarmente dal **Fronte Nazionale**. Non riesco ad immaginarmelo come un potente signore della droga. Forse quelli del **Fronte Nazionale** hanno lasciato l'eroina per farlo sembrare cattivo.

GENE: Concerning yesterday's shooting. The drug dealers are so scared they **have become dumb**. Dipak Gandhi is limp as a **poof's** dick in front of a naked woman. This investigation's going at the speed of a nigger in a swimming race. What's the matter?

SAM: You are leaving out the **Jews**.

GENE: What?

SAM: We should ask ourselves if this attempted murder has racial origins.

GENE: Don't you think it is linked to the control of drugs between rival gangs?

SAM: No, it seems clear to me that the motives are different. Dipak was the regular butt of the **National Front**. I can't imagine him as a powerful drug lord. Maybe those of the **National Front** left the heroin to make him look bad.

ORIGINAL FILM DIALOGUE 20.49-21.00

GENE: What, a bit kinky in the sack, are they? *The Kama Sutra, 1001 Nights*, fifty-seven varieties.

SAM: You really think you can say what the bloody hell you like, don't you!

GENE: You've an ants nest up your arse over a bit of skirt!

SAM: Because I loved her!

GENE: You... great - soft, sissy... girly... nancy, **French...** bender, **Man United supporting poof!**

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Sono un po' pervertiti, vero? Il **Kama Sutra, Le mille e una notte**, 57 posizioni.

SAM: Pensi sempre di poter dire tutto quello che ti passa per la testa?

GENE: What, a bit kinky in the sack, are they? *The Kama Sutra, 1001 Nights*, fifty-seven varieties.

SAM: You really think you can say what the bloody hell you like, don't you!

GENE: Ti rode tanto il culo a causa di una fottuta gonnella?	GENE: You've an ants nest up your arse over a bit of skirt!
SAM: Perché io l'amavo.	SAM: Because I loved her!
GENE: Tu sei solo un grandissimo pappamolle, una ragazzina, una checcapigliainculo. Il capo del movimento per i diritti dei finocchi.	GENE: You are only a great lazybones, a girly, a bender fag. The leader of the movement for the rights of poofs.

2/72

ORIGINAL FILM DIALOGUE 25.09-25.14	
LAYLA: It's the NF , isn't it? They killed him and now they're trying to kill me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LAYLA: Non è il Fronte Nazionale . Dopo di lui ora vogliono uccidere me.	LAYLA: It's not the National Front . After him now they want to kill me.

2/73

ORIGINAL FILM DIALOGUE 26.28-26.36	
TV: ...petrol stations and powercuts now inevitable, Prime Minister Heath issued a statement.	
HEATH (<i>on TV</i>): I will simply say this.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TV: Code alle pompe di benzina. I tagli sono inevitabili. Il ministro Heath ha rilasciato una dichiarazione.	TV: Queues at petrol stations. Cuts are inevitable. Minister Heath issued a statement.
HEATH : Vorrei semplicemente dire questo...	HEATH : I would simply like to say this...

2/74

ORIGINAL FILM DIALOGUE 28.38-28.49	
BIG BIRD: Why don't you leave this to us, Mr Tyler? No paperwork, no appeals.	
SAM: What, and let Ravi help out with the foundations of the M62 ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
BIG BIRD: Lasci questa faccenda a noi, signor Tyler. Niente giornali e niente indagini.	BIG BIRD: Leave this matter to us, Mr Tyler. No newspapers and no investigations.
SAM: E lasciare che Ravi vi aiuti a costruire l' M62 ?	SAM: And let Ravi help you to build the M62 ?

2/75

ORIGINAL FILM DIALOGUE 30.40-30.58	
RAVI: What? I can't make any bread because I'm Indian ? I landed in England in my vest because Amin's pigs stole my shirt and jacket on the way to the airport. But you hold on. In one year, I will buy a nightclub, and in two years, Chief Inspector, I will buy you.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAVI: Cosa? Non posso lavorare perché sono indiano ? Sono atterrato in Inghilterra in canottiera, perché quei porci di Amin mi hanno rubato la camicia e la giacca all'aeroporto. Ma state sicuri: tra un anno comprerò un night-club e tra due, ispettore, mi compro anche lei.	RAVI: What? I can't work because I'm Indian ? I landed in England in my vest because those Amin's pigs stole my shirt and jacket at the airport. But be sure: in one year, I will buy a nightclub, and in two, Inspector, I will buy you too.

2/76

ORIGINAL FILM DIALOGUE 32.01-32.04	
GENE: Oh, well. That's one less toerag clogging up Strangeways .	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Bene! Un farabutto in meno in giro per le strade .	GENE: Good! One less thug around the streets .

2/77

ORIGINAL FILM DIALOGUE 34.14-34.23	
GENE: Welcome to the United Kingdom . SAM: It was only yesterday we were told he was improving. RAY: The docs say sometimes it happens like this. They look stable, then crash, bang, goodnight Irene .	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Benvenuto nel Regno Unito . SAM: Era solo ieri quando ci hanno detto che stava meglio. RAY: Il dottore ha detto che qualche volta succede. Sembrano stabili e poi crollano, bang, e buona notte al secchio .	SAM: It was only yesterday somebody told us he was better. RAY: The doctor said sometimes it happens. They look stable, then they collapse, bang, and goodnight to the bucket [<i>idiomatic expression</i>].

2/78

ORIGINAL FILM DIALOGUE 34.58-35.09	
SAM: The NF fire-bombed Layla Dylan's flat. I still think we need to entertain the possibility this could be a racial killing.	
GENE: Oh, let's entertain it, let's take it out for a prawn cocktail, a steak and a bottle of Liebfraumilch .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Il Fronte Nazionale ha dato fuoco all'appartamento di Layla. Continuo ancora a pensare che questo potrebbe essere un omicidio razziale.	SAM: The National Front gave fire to Layla's flat. I still continue to think this could be a racial killing.
GENE: Allora tratteniamola offriamole un cocktail, una bistecca e una bottiglia di buon vino .	GENE: Let's keep her then, let's offer her a cocktail, a steak and a bottle of good wine .

2/79

ORIGINAL FILM DIALOGUE 36.02-36.10	
SAM: Layla Dylan , I have a warrant here for your arrest.	
LAYLA: That's not me. That's not my real name, I just call myself after the music.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Layla Dylan , ho qui un mandato per il suo arresto.	SAM: Layla Dylan , I have a warrant here for your arrest.
LAYLA: Non sono io. Non è il mio vero nome. Mi sono chiamata così per il cantante.	LAYLA: That's not me. That's not my real name, I just call myself like that because of the singer.

2/80

ORIGINAL FILM DIALOGUE 35.17-35.18	
SAM: What, reading the <i>Sporting Life</i> ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Leggendo lo <i>Sporting Life</i> ?	SAM: Reading the <i>Sporting Life</i> ?

2/81

ORIGINAL FILM DIALOGUE 44.23-44.25	
SAM: Powercut.	
GENE: Yeah, well, thank God for OPEC .	
ITALIAN ADAPTATION	BACK-TRANSLATION
SAM: Un calo di energia.	SAM: A power drop.
GENE: Sì, ringrazia Dio per l' OPEC .	GENE: Yes, thank God for OPEC .

2/82

ORIGINAL FILM DIALOGUE 45.10-45.12	
GENE: Got any objections, Mother Teresa ?	
ITALIAN ADAPTATION	BACK-TRANSLATION
GENE: Hai obiezioni, Madre Teresa ?	GENE: Do you have any objections, Mother Teresa ?

2/83

The downstairs window is badly burned and huge white letters spray-painted on the wall say "PAKI LUVIN SLAG".

+ 1 NF, 5 Paki(stani), 1 Hyde, 1 Gujarati, 5 Ugandan, 2 Asian, 2 Asian, 1 French, 1 Uganda, 1 Turkish, 1 Indian

Summary

Season 2 Episode 6

Strategies

17	Loan
28	Official tr.
1	Hypernym
13	Elimination

Nature of cultural references

SOURCE CULTURE

Birmingham Six
Garibaldis
NF (5)
Man United
Heath
M62
England
Strangeways
United Kingdom
Sporting Life
Hyde

INTERCULTURAL

Jews
OPEC

THIRD CULTURE

Neil Young
Ugandan (7)
Asian (6)
Idi Amin (2)
Asia
Helen Keller
Paki(stani) (6)
Liberace
French
Indian (2)
Liebfraumilch
Dylan
Mother Teresa
Gujarati
French
Uganda

Turkish

OVERT ALLUSION

Starsky and Hutch

Miss Marple

Doctor Kildare

Gunga Din

Kama Sutra

1001 Nights

Goodnight Irene

Layla

NONVERBAL

Heath

PAKI

Total references 62

LIFE ON MARS

Season 2 Episode 7

2/84

ORIGINAL FILM DIALOGUE 00.17-00.19

GENE: Who does he think he is, **Joe Bugner**?

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Chi crede di essere? **Cassius Clay**?

GENE: Who does he think he is, **Cassius Clay**?

2/85

ORIGINAL FILM DIALOGUE 07.34-07.42

SAM: Your gun. Where's your gun? You were waving it about like **Charles Bronson** on crack a few hours ago. You went back for it. Where is it?

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: La pistola, dove l'hai messa? Ieri sera l'agitavi nell'aria, sembravi **Charles Bronson** drogato. Sei tornato a riprenderla, dov'è?

SAM: Your gun, where did you put it? Last night you were waving it in the air, you looked like **Charles Bronson** on drugs. You came to take it back. Where is it?

2/86

ORIGINAL FILM DIALOGUE 12.02-12.07

GENE: Well, come on then, **Twinkletoes**, strut your stuff.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Avanti **bamboccio**, sputa il rospo, dimmi tutto.

GENE: Come on **baby boy**, spill the beans, tell me everything.

2/87

ORIGINAL FILM DIALOGUE 32.18-32.23

SAM: Just a dream. Just had a dream.

GENE: What I call a dream involves **Diana Dors** and a bottle of chip oil.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Era un sogno. Era solo un sogno.

SAM: It was a dream. It was just a dream.

GENE: Un sogno è quello in cui uno si trova insieme a **una bella donna**.

GENE: A dream is one in which you find yourself together with a **beautiful woman**.

2/88

ORIGINAL FILM DIALOGUE 39.27-39.30

SUE: It took two bottles of bleach and a can of **Ajax** to get your stink off that front step.

ITALIAN ADAPTATION

SUE: Mi ci sono volute due bottiglie di candeggina e una di **Ajax** per togliere la tua puzza dallo zerbino.

BACK-TRANSLATION

SUE: It took me two bottles of bleach and one of **Ajax** to get your stink off the mat.

2/89

ORIGINAL FILM DIALOGUE 41.57-42.00

GENE: Impenetrable. I pass through crowds like **the Invisible Man**.

ITALIAN ADAPTATION

GENE: Impenetrabile. Passerò tra la folla come **l'Uomo Invisibile**.

BACK-TRANSLATION

GENE: Impenetrable. I will pass through the crowd like **the Invisible Man**.

Summary

Season 2 Episode 7

Strategies

2	Loan
1	Official tr.
1	Substitution
2	Elimination

Nature of cultural references

INTERCULTURAL

Joe Bugner

Diana Dors

THIRD CULTURE

Charles Bronson

Ajax

OVERT ALLUSION

Twinkletoes

the Invisible Man

Total references 6

LIFE ON MARS

Season 2 Episode 8

2/90

ORIGINAL FILM DIALOGUE 07.51-07.52

CHRIS: It's **Bruce Forsyth!**

ITALIAN ADAPTATION

BACK-TRANSLATION

CHRIS: E' **Bruce Forsyth!**

CHRIS: It's **Bruce Forsyth!**

2/91

ORIGINAL FILM DIALOGUE 09.47-09.49

GENE: Off you jolly well trot, love. **Boys' Brigade** meeting.

ITALIAN ADAPTATION

BACK-TRANSLATION

GENE: Togliti dai piedi bella. C'è un raduno di **maschi**.

GENE: Off you go. Baby. There's a meeting of **males**.

2/92

ORIGINAL FILM DIALOGUE 17.57-18.06

SAM: Bloody hell, he looks like **Andy Capp**.

CHRIS: Undercover stakeouts and that. This is what I signed up for.

SAM: It's not **the Famous Five**, Chris.

ITALIAN ADAPTATION

BACK-TRANSLATION

SAM: Il boss somiglia a **Andy Capp**.

SAM: The boss looks like **Andy Capp**.

CHRIS: Travestimenti, appostamenti. È per questo che mi sono arruolato.

CHRIS: Disguises, stakeouts. It's for this that I signed up for.

SAM: Ma questa non è **la Banda dei Cinque**.

SAM: But this is not **the Famous Five**.

2/93

ORIGINAL FILM DIALOGUE 18.26-18.30

RAY: Guv's *In like Flint*. Looks like we're on.

ITALIAN ADAPTATION

BACK-TRANSLATION

RAY: Boss **sta entrando**. Ora tocca a noi.

RAY:

ORIGINAL FILM DIALOGUE 49.04-49.07	
RAY: Big tits, arse like two Cox's Pippins in a bag.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAY: Belle tette grosse, due chiappe come due grandi mele rosse .	RAY: Big beautiful tits, two buttocks like two big red apples .

+ 1 Scotch

Summary

Season 2 Episode 8

Strategies

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

Nature of cultural references

SOURCE CULTURE

Bruce Forsyth
Boys' Brigade
Cox's Pippins

INTERCULTURAL

Scotch

OVERT ALLUSION

Andy Capp
The Famous Five
In Like Flint

Total references 7

Season Summary

TOTAL SEASON 2: 194

Loan:	87
Official translation:	46
Calque:	1
Hypernym:	4
Hyponym:	0
Explicitation:	1
Substitution:	6
Lexical recreation:	0
Compensation:	0
Elimination:	43
Creative addition:	1

SOURCE CULTURE:	65
INTERCULTURAL:	23
THIRD CULTURE:	63
TARGET CULTURE:	1
OVERT ALLUSION:	37
COVERT ALLUSION:	2
NONVERBAL:	3

Series Summary

TOTAL LIFE ON MARS CORPUS: 431

Loan:	219
Official translation:	72
Calque:	16
Hypernym:	20
Hyponym:	0
Explicitation:	2
Substitution:	18
Lexical recreation:	0
Compensation:	0
Elimination:	76
Creative addition:	1

SOURCE CULTURE:	139
INTERCULTURAL:	93
THIRD CULTURE:	101
TARGET CULTURE:	2
OVERT ALLUSION:	79
COVERT ALLUSION:	10
NONVERBAL:	6