Appendix *3*

Six Feet Under

Six Feet Under

Translation strategies

Loan
Official translation
Calque
Hypernym
Hyponym
Explicitation
Substitution
Lexical recreation
Compensation
Elimination
Creative addition

SIX FEET UNDER
Pilot
Fisher & figli (Fisher & sons)

Season 1 Episode 1

1/1

ORIGINAL FILM DIALOGUE 06.20-06.35	
CLAIRE: Because there are some really excellent parties I could be going to. DAVID: Claire, this is one of the few times a year we're all together. CLAIRE: Alright, alright. **Don't get all Pat Robertson** on me. I'll be there. I just...I have to drop some stuff off at a friend's house before I head over. Okay? Bye. (Hangs up.) Fuckin' boy scout.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Mi hanno invitato a un casino di feste da sballo. DAVID: Claire aspetta, la famiglia ormai si riunisce solo a Natale. CLAIRE: Va bene, va bene, **non farmi la predica** anche tu, ci vengo. Solo, dammi una mezz'ora, devo passare da un amico a prendere un po' di cose. Ciao. Ma quant'è patetico.	CLAIRE: I've been invited to a hell of a lot of stone crazy parties. DAVID: Claire, wait, the family now gets together only at Christmas. CLAIRE: Alright, alright, **don't you preach me** too, I'll come. Only give me half an hour, I have to pass by a friend's to get some things. Bye. How pathetic he is.

1/2

ORIGINAL FILM DIALOGUE 12.10-12.14	
BRENDA: Oh, and an ancient **Springer Spaniel** who's completely blind, deaf, and incontinent.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Naturalmente c'è anche **una vecchia governante** cieca, sorda e incontinente.	BRENDA: Of course there is also **an old governess -** blind deaf and incontinent.

1/3

ORIGINAL FILM DIALOGUE 12.55-12.59	
NATE: This dipshit loser who O.D.ed at a **Flock of Seagulls** concert, and suddenly I'm not allowed to go to concerts for a year.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Un tonto si fa schiacciare dalla folla a **un concerto** e per me niente più concerti in un anno.	NATE: A dumb boy lets himself be tramped on at **a concert** and for me no more concerts for a year.

1/4

ORIGINAL FILM DIALOGUE 17.35-17.43	
CLAIRE: Don't be such a narc. We smoked pot at **Thanksgiving**. NATE: Look, I have to go identify our dead father's body. I'm sorry you're having a bad drug experience, but deal with it!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Non fare il santarellino, **ci siamo anche fatti una canna insieme**. NATE: Adesso devo andare a indentificare il corpo di nostro padre, hai capito? Mi dispiace per il tuo brutto viaggio ma devi cavartela da sola.	CLAIRE: Don't behave like butter wouldn't melt in your mouth, **we even smoked a joint together.** NATE: Now I have to go identify our father's body, do you understand? I'm sorry about your bad trip, but you have to make it by yourself.

1/5

ORIGINAL FILM DIALOGUE 26.11-26.24	
DAVID: I really appreciate you coming in on **Christmas Eve**, Federico. FEDERICO: It's the least I can do for Mr. F. Everything he did for me. I'd be up all night, anyway, putting together all this useless shit **Santa Claus** is bringing my kid, you know?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Grazie per essere venuto **la notte di Natale** Federico. FEDERICO: Ah, era il minimo che potessi fare, lui ha fatto tanto per me. E poi sarei stato in piedi comunque a preparare le stronzatine che **Babbo Natale** deve portare a mio figlio.	DAVID: Thank you for coming in on **Christmas Eve**, Federico. FEDERICO: Ah, it was the least I could do, he did so much for me. And then I would have been up anyway, preparing the little shitty things **Santa Claus** has to bring my kid.

1/6

ORIGINAL FILM DIALOGUE 36.46-36.48	
CLAIRE: I'm still stuck in **Zombie World**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: E mi sento molto peggio di **uno zombie.**	CLAIRE: And I feel much worse than **a zombie**.

1/7

ORIGINAL FILM DIALOGUE 49.13-49.29	
NATE: What is this stupid saltshaker? Huh? What is this hermetically sealed box? This phony **Astroturf** around the grave? Jesus, David, it's like surgery. Clean, antiseptic, business. He was our father!	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Quest'affare sembra una saliera. Eh? Che cos'è questa scatoletta? Perfino la bara con **l'ascensore privato**. Sembra un intervento chirurgico. Antisettico, neanche un germe. Ma che vuoi dimostrare? Era nostro padre!	NATE: This thing looks like a saltshaker. Huh? And what's this box? Even the coffin with **the private lift.** It looks like a surgical operation. Antiseptic, not even a germ. But what do you want to demonstrate? He was our father!

1/8

ORIGINAL FILM DIALOGUE *55.27-55.36*	
BRENDA: Hi. Well, after four days with my family, I'm ready for shock therapy. I'm just waiting to see if my **HMO** covers it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Dopo quattro giorni con la mia famiglia ho urgente bisogno di una terapia d'urto. A voler essere ottimisti **peggio non può andare**.	BRENDA: After four days with my family, I have urgent need for shock therapy. Just to be optimist, **it can't go worse.**

1/9

CLAIRE watches ***Mr. Magoo's Christmas Carol*** *on TV.*

+ *3* Christmas, 1 Sicily, *3* Seattle

Summary
Season 1 Episode 1 (Pilot)

Strategies

3 Loan
6 Official tr.
2 Hypernym
5 Elimination

Nature of cultural references

SOURCE CULTURE
Pat Robertson
HMO
Seattle (3)

INTERCULTURAL
Thanksgiving
Christmas (4)
Santa Claus
Zombie World
Astroturf

THIRD CULTURE
Springer Spaniel
Flock of Seagulls

TARGET CULTURE
Sicily

NONVERBAL
Mr. Magoo's Christmas Carol

Total references 17

SIX FEET UNDER
The Will
Il testamento (The will)

Season 1 Episode 2

1/10

ORIGINAL FILM DIALOGUE 03.17-03.20	
ADELE: He spends an hour on the **Stairmaster** every day.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ADELE: Praticamente vive sul **trampolino**, gli piace tuffarsi.	ADELE: He practically lives on the **trampoline**, he likes diving.

1/11

ORIGINAL FILM DIALOGUE 05.23-05.25	
NATE: Wounded? I got stabbed in the thigh with a **Bic pen** once.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Una volta mi hanno pugnalato sulla gamba con una **penna**.	NATE: Once I got stabbed in the thigh with a **pen.**

1/12

ORIGINAL FILM DIALOGUE 06.36-06.42	
NATE: *(speaking in a robot voice, similar to HAL in "2001: A Space Odyssey")* Morning, Dave. Aren't those the same clothes you had on yesterday? DAVID: Everything I own looks alike. NATE: **I sense you're not being completely honest with me, Dave.** DAVID: Have you changed any since you were 14? NATE: *(laughs)* Hey. I'm all for you getting laid, believe me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: *(parla normalmente)* Buongiorno, David. Che è successo, hai messo gli stessi vestiti di ieri? DAVID: Sono quelli del lavoro, tutti uguali. NATE: **Strano ma sento che mi stai nascondendo qualcosa, David.** DAVID: Hai smesso di crescere quando avevi quattordici anni, vero? NATE: Se c'è una donna faccio il tifo per te.	NATE: **(speaks normally)** Good morning, Dave. Have you put on the same clothes as yesterday? DAVID: They are work clothes, the're all the same. NATE: **Funny, but I feel you're hiding something from me, David.** DAVID: You stopped growing up when you were fourteen, right? NATE: If there's a woman, I'm all for you.

1/13

ORIGINAL FILM DIALOGUE 07.34-07.40	
CLAIRE: Great, I have to miss another day of school? What am I, like **some poor knocked-up Victorian waif** who has to stay hidden from view?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Cioè, devo perdere un altro giorno di scuola? Si può sapere che male ho fatto **per essere condannata all'ergastolo in questa casa**?	CLAIRE: That is I have to miss another day of school? Can I know shat did I do wrong **to be sentenced for life in this house?**

1/14

ORIGINAL FILM DIALOGUE 08.03-08.08	
NATE: ***(doing the HAL voice)*** We are looking quite spiffy in that suit, Dave. DAVID: *(sarcastically)* That's so clever. **You're talking like the computer in the movie.** Wow, you're funny. NATE *(laughs, speaks normally)*: Hey, have a hydroponic raspberry, grown by a guy named Gunther, once slept with **Stevie Nicks**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Con quel completino sei un vero schianto, David. DAVID: Grazie infinite, **signor 2001 Odissea nello Strazio**, non sei divertente. NATE: Assaggia le fragole idroponiche, le coltiva quel Gunther, l'ex amante di **Stevie Nicks.**	NATE: With that little suit you are really smashing, David. DAVID: Thank you very much, **Mr 2001 a Pain Odyssey**, you're not amusing. NATE: Taste the hydroponic raspberries, that Gunther grows them, **Stevie Nicks**'s ex-lover.

1/15

ORIGINAL FILM DIALOGUE 09.57-09.59	
ADELE: He drives a **BMW.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
ADELE: Lui aveva una **fuoriserie**.	ADELE: He had **a custom-built car**.

1/16

ORIGINAL FILM DIALOGUE 12.41-12.50	
RUTH: Maybe I'll move to **Florida**. DAVID: That's ridiculous, Mom, and it's not helping. RUTH: You're all adults, and Claire will be leaving next year. CLAIRE: Yeah, to join the **Marines**! I wanna learn to kill, kill, kill!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH:Io me ne vado in **Florida.** DAVID: E' ridicolo, mamma, e comunque non aiuta. RUTH: Ormai siete adulti, anche Claire l'anno prossimo se ne andrà. CLAIRE: Sì, entrerò nei **marine**, voglio imparare a uccidere, uccidere!	RUTH: I'll go to **Florida**. DAVID: It's ridiculous, Mom, and anyway it doesn't help. RUTH: Now you're adults, Claire too will be leaving next year. CLAIRE: Yes, I will join the **Marines**, I want to learn to kill, kill!

1/17

ORIGINAL FILM DIALOGUE 20.13-20.18	
NATE: And poor Dave, I'd be pissed, too, although he does seem to take to this extra **Old Testament** level.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Anche David non l'ha presa molto bene, si aspettava di ereditare tutto **e forse non aveva torto.**	NATE: David too did not take it very well, he expected to inherit everything **and maybe he wasn't wrong.**

1/18

ORIGINAL FILM DIALOGUE 28.40-28.52	
NATE: His former partners are suing him. He had several credit cards maxed out, run-ins with the **IRS** dating to 1996, and **Yale University** would like him to stop telling people he went there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: I vecchi soci l'hanno denunciato. Le vostre carte di credito sono bloccate. Avete **assegni in protesto** già dal '96 e la Yale University nega che abbia mai studiato là.	NATE: His old partners sued him. Your credits cards are blocked. You have **overdrawn cheques** since 1996 already and **Yale University** denies he ever studied there.

1/19

ORIGINAL FILM DIALOGUE 43.33-43.34	
CLAIRE: Do we have any more of those **Stevie Nicks raspberries**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Ci sono ancora le **fragole**?	CLAIRE: Are there still any **strawberries**?

1/20

ORIGINAL FILM DIALOGUE 48.12-48.15	
BRENDA: Meet me at the corner of **Sunset** and **Gordon**. Now. It's important.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Ti aspetto all'incrocio tra la Sunset e la Gordon. Fa' presto, è importante.	BRENDA: I'll wait for you at the corner of **Sunset** and **Gordon**. Be quick, it's important.

+ 1 Los Angeles, 2 California, 1 Uruguay, 1 Costa Rica, 1 Long Beach, 1 Boca Raton

Summary
Season 1 Episode 2

Strategies

3 Hypernym
6 Elimination
1 Compensation
12 Loan

Nature of cultural references

SOURCE CULTURE
Florida
Marines
Sunset
Gordon
Los Angeles
California (2)
Long Beach
Boca Raton

INTERCULTURAL
Stairmaster
Stevie Nicks (2)
Old Testament
IRS
Yale University

THIRD CULTURE
Bic
Victorian
BMW
Uruguay
Costa Rica

COVERT ALLUSION
I sense you're not being completely honest with me, Dave
You're talking like the computer in the movie

NONVERBAL
Hal voice

Totale references 23

SIX FEET UNDER
The Foot
A piede libero (On the loose)

Season 1 Episode 3

1/21

ORIGINAL FILM DIALOGUE 01.58-01.59	
YOUNG MAN: Can't you just spray with **Raid**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAGAZZO: Ce lo butto un po' di **insetticida**?	YOUNG MAN: Shall I throw some **insecticide**?

1/22

ORIGINAL FILM DIALOGUE 3.52-04.14	
NATE: My dad had all these old big band records. All this reminds me of being a kid, still being blissfully ignorant of what a sick joke life can be. BRENDA: I'd have pegged you as more of a fan of--what? **Sting**? **U2**? You know, grew up in the 80's but too straight to be into real hardcore punk stuff.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Quando ero piccolo mio padre adorava questo genere di musica. E ora mi ricorda che la vita è un disastro ma da bambini si vede tutto diversamente. BRENDA: Strano, al primo impatto pensavo fossi più un tipo da… bè, **Sting**, **U Due**, sai il classico ragazzo anni '80 ma drammaticamente ancorato al genere punk hard rock.	NATE: When I was little my father adored this kind of music. And now it reminds me that life is a disaster but when you're a child you see everything differently. BRENDA: Strange, at first impact I thought you were more a… well, **Sting**, **U2** type. You know, the classic 80's boy but still dramatically clinging to the hard rock punk genre.

1/23

ORIGINAL FILM DIALOGUE 08.46-08.47	
FEDERICO: **Humpty Dumpty**, huh? Train tracks?	
ITALIAN ADAPTATION	BACK-TRANSLATION
FEDERICO: **E' ridotto così male**? Sotto a un treno?	FEDERICO: **Does he look this bad**? Under a train?

1/24

ORIGINAL FILM DIALOGUE 09.25-09.26	
NATE: **Humpty Dumpty**, I know.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Me l'hanno detto che **è ridotto male**.	NATE: They told me **he looks bad.**

1/25

ORIGINAL FILM DIALOGUE 11.27-11.54	
DAVID: What about that one? KEITH: That's a little too **Mayberry** for me. Something simple and clean, like the ones that hang in the deserted truck stop... and that handsome drifter blows into town. DAVID: Of course. What about that one? KEITH: Uh... Not bad. I could see **Ava Gardner** lying beneath it, plotting to steal **Clark Gable** away from **Grace Kelly**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Quello lassù ti piace? KEITH: Un po' troppo **country** per me. Voglio qualcosa di semplice, di lineare, come quelli dei bar che si vedono nei film, quando il protagonista fa il suo ingresso in città. DAVID: Capito il concetto. Che te ne pare di quello? KEITH: Mm, già meglio. **Buono per stare al fresco a riflettere, aiuterebbe anche te a prendere la decisione giusta.**	DAVID: Do you like that one? KEITH: A little too **country** for me. I need something simple, clean, as the ones in the bars you can see in films, when the protagonist makes his entry in town. DAVID: Got the concept. What about that one? KEITH: Mm, better already. **Good to be in the cool to reflect, it would help you too to take the right decision.**

1/26

ORIGINAL FILM DIALOGUE 13.10-13.11	
NATHANIEL, SR.: Greedy little **Nazi** fuck.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATHANIEL SENIOR: Che schifoso avido **nazista.**	NATHANIEL, SR.: What a filthy greedy **Nazi.**

1/27

ORIGINAL FILM DIALOGUE 13.41-13.51	
GILARDI: Once you centralize operations, you'd be amazed how you maximize profits. NATE: So, in the end, we're all just **Human McNuggets**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GILARDI: Una volta centralizzate le operazioni sarà sorpreso di come si possa massimizzare il profitto. NATE: E' tutto **in funzione del profitto**, è giusto?	GILARDI: Once you centralise the operations you'll be surprised how you can maximise the profit. NATE: It is all **in fucntion of the profit**, right?

1/28

ORIGINAL FILM DIALOGUE *20.50-21.05*	
DAVID: We could still sell to Kroehner and both manage Fisher & Sons. NATE: Yeah, but then we're just spokesmodels working to make fat **Republican** stockholders richer. And Kroehner doesn't give a shit about people. We care. We can help them through their grief. That's what we do.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Ma possiamo andare avanti con la vendita e mantenere solo la gestione. NATE: Sì però finiremmo col diventare solo delle marionette che servirebbero soltanto a far ingrassare **il ricco**. E alla Kroehner non gliene frega niente delle persone. Strappiamo via la gente dai loro artigli.	DAVID: But we can go on with the sale and maintain only the management. NATE: Yes but we would end up becoming only puppets which would serve only to make fat **the rich man**. And Kroehner doesn't give a damn about people. Let's tear people away from their claws.

1/29

ORIGINAL FILM DIALOGUE *23.31-23.48*	
NATE: *(taking out tickets)* **Glen Miller Orchestra** at **the Hollywood Palladium**. Brenda, this is so cool! I've never been to the **Palladium.** BRENDA: You grew up in **L.A.**, and you've never been to **the Palladium**? That's pathetic. NATE: Hey, this is for three weeks from now. How'd you know I wouldn't be in **Seattle**? BRENDA: I didn't.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: La **Glenn Miller Orchestra** all'**Hollywood Palladium**. Brenda grazie, è magnifico. Non **ci** sono mai stato. BRENDA: Cresciuto a **Los Angeles** e non sei mai andato al **Palladium**, sei patetico. NATE: Ah, è fra tre settimane. E se poi **me ne fossi andato**? BRENDA: Peggio per te.	NATE: **Glen Miller Orchestra** at **the Hollywood Palladium**. Brenda, thank you, great. I've never been **there**. BRENDA: Grown up in **Los Angeles** and you've never been to **the Palladium**. You're pathetic. NATE: Ah, it's in three weeks. And if **I had gone**? BRENDA: Too bad for you.

1/30

ORIGINAL FILM DIALOGUE 27.31-28.03	
DAVID: They're opening a **Poseidon Society** across the street?! NATE: That's right. What is a **Poseidon Society**? DAVID: They sell cremations. Cheap cremations. Now for a fraction of what we charge, you can now dump off the relative you never really liked anyway at **the Torch Mart** across the street. NATE: I guess we have to just continue to do our best. DAVID: And how exactly do we do that? You know, Lu, the florist, that sweet old guy? He just upped what he charges us by 200%. And that chemical dealer on **Figaro** is now suing us over some non-existent shipment of cavity fluid.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Apriranno un **crematorio** sul marciapiede di fronte? NATE: Sì, ha detto così. **Che tipo di problemi dobbiamo aspettarci?** DAVID: Lì faranno solo cremazioni a buon mercato, non più di un decimo della nostra tariffa, credo. Per dirla in due parole è come se andassi a comprare una cremazione in un **supermercato.** NATE: Bè, non abbiamo scelta, dobbiamo lavorare al meglio. DAVID: Anche volendo come credi di fare? Hai presente tu il fiorario? Ha appena avuto la geniale idea di aumentare i prezzi del 200%. E il fornitore chimico di **Figaro** ci ha denunciato per una presunta irregolarità su una chissà quale spedizione.	DAVID: They're opening a **crematorium** across the street?! NATE: Yes, he said so. **What kind of problems should we expect**? DAVID: They will only do cheap cremations there, not more than a tenth of what we charge, I think. In other words it's as if I went to buy a cremation at the **supermarket**. NATE: Well, we have no choice, we have to work at our best. DAVID: Even if we wanted to how do you think we could do that? You know the florist? He just had the great idea of raising the prices by 200%. And the chemical dealer on **Figaro** is suing us over some presumed ire shipment of cavity fluid.

1/31

ORIGINAL FILM DIALOGUE 29.16-29.32	
RUTH: Oh my God, what is this?! Someone left the **Kleenex** in their pocket, and now it's all over everything. Disgusting!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Oh, accidenti! Non è possibile! Qualcuno ha lasciato un **Kleenex** in tasca, e ora ci sono pezzettini di carta dappertutto. Che disastro!	RUTH: Oh, damn! It's not possible! Someone left a **Kleenex** in their pocket and now there a little pieces of paper everywhere. What a disaster!

1/32

ORIGINAL FILM DIALOGUE 29.58-30.17	
DAVID: I'd say it's an 8 million **dollar** lawsuit. FEDERICO: At least. *CLAIRE is walking down the school hallway. People are making fun of her.* BOY: Hey, you like my new shoes? They're **size 12**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Sarà una causa da almeno 8 milioni di **dollari**. FEDERICO: Almeno. RAGAZZO: Ciao, vuoi vedere il mio alluce? **E' un bel tipo.**	DAVID: It will be an 8 million **dollar** lawsuit. FEDERICO: At least. BOY: Hi, do you want to see my big toe? **It's a nice guy**!

+ 1 Seattle, 9 dollars, 1 Nazi

Summary
Season 1 Episode 3

Strategies

7 Loan
13 Official tr.
3 Hypernym
1 Explicitation
12 Elimination

Nature of cultural references

SOURCE CULTURE
Republican
Hollywood Palladium (3)
L.A.
Seattle (2)
Poseidon Society (2)
(Wal)mart
Figaro
Dollars (10)
Size 12

INTERCULTURAL
Raid
Ava Gardner
Clark Gable
Grace Kelly
McNuggets
Glenn Miller Orchestra
Kleenex

THIRD CULTURE
Sting
U2
Nazi (2)

OVERT ALLUSION
Humpty Dumpty (2)
Mayberry

Totale references 36

SIX FEET UNDER
Familia
Un consulente dall'altro mondo (A counsellor from the other world)

Season 1 Episode 4

1/33

ORIGINAL FILM DIALOGUE 02.05-02.12	
PACO: It's like one of those ***Scream*** movies, huh? SYLVIE: More like ***Boyz in the Hood***.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PACO: Sembra una scena tipo *Scream*, quei film così. SYLVIE: Sembra *Titanic* dopo l'iceberg.	PACO: It looks like a scene like ***Scream***, that sort of films. SYLVIE: It looks like ***Titanic*** after the iceberg.

1/34

ORIGINAL FILM DIALOGUE 05.52-05.57	
MCBRIDE: Was that the point where you called him a "greedy little **Nazi** fuck"? Is that correct?	
ITALIAN ADAPTATION	BACK-TRANSLATION
MCBRIDE: Allora deve essere per questo,immagino, che lei l'ha definito un avido **nazista**. Non è vero?	MCBRIDE: So it must be for this, I imagine, that you defined him a greedy **Nazi**. Isn't it true?

1/35

ORIGINAL FILM DIALOGUE 10.12-10.39	
DAVID: The family wants a traditional **Mexican** funeral. FEDERICO: Oh, what's a traditional **Mexican** funeral? DAVID: But there's this other guy, the deceased's gang leader— FEDERICO: What does this have to do me? DAVID: I was hoping you would talk to them for me... with me. FEDERICO: What? Because I'm **Latino** I know about gangs? DAVID: Well, you probably know more than I do *(points at his face)*.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: La famiglia vuole un tradizionale funerale **americano** in piena regola. FEDERICO: E qual è il problema, **non glielo possiamo fare?** DAVID: Sì ma il capobanda della vittima è di tutt'altra idea. FEDERICO: Affari suoi. Che c'entro io? DAVID: Vorrei che venissi a parlarci tu…con me. FEDERICO: Perché un **latino-americano** devo essere anche esperto di bande? DAVID: Dovresti saperne più di me questo è ovvio.	DAVID: The family wants a traditional **American funeral** by the book. FEDERICO: And what is the problem, **can't we do that?** DAVID: Yes, but the gang leader of the victim has a completely different idea. FEDERICO: That's none of my business. What do I have to do with it? DAVID: I would like you to come to talk to them… with me. FEDERICO: Why does a **Latin American** have to be also an expert in gangs? DAVID: You should know more than me, that's obvious.

1/36

ORIGINAL FILM DIALOGUE 10.53-11.02	
FEDERICO: You own an atlas? DAVID: An atlas? FEDERICO: Yeah, because, if you did, you'd know there's a 2400 **mile** difference between **Puerto Rico** and **Mexico**. DAVID: You're **Puerto Rican**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
FEDERICO: Non ce l'hai un atlante? DAVID: Un atlante? FEDERICO: Sì. Se ce l'avessi sapresti che ci sono 2400 **miglia** tra **Puerto Rico** e il **Messico.** DAVID: Sei **portoricano**?	FEDERICO: Don't you have an atlas? DAVID: An atlas? FEDERICO: Yes, if you did, you'd know there's a 2400 **miles** between **Puerto Rico** and **Mexico**. DAVID: You're **Puerto Rican**?

1/37

ORIGINAL FILM DIALOGUE 15.21-15.25	
KEITH: Next time you call someone a fuckin' fag, you make sure that fag isn't an **LAPD officer**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: La prossima volta che dai del finocchio a qualcuno, assicurati prima che non sia **un agente di polizia.**	KEITH: Next time you call someone a fag, you first make sure he is not a **police officer**.

1/38

ORIGINAL FILM DIALOGUE 17.12-17.17	
BRENDA: (*entering and looking around*) Not quite as **Addams Family** as I expected. NATE: Dave and I used to play **Addams Family** when we were kids. I was usually **Gomez.** He was always **Lurch.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Io e David da piccoli giocavamo sempre alla **Famiglia Addams**. Io ero **Gomez** e lui faceva sempre **Lurch**.	NATE: David and I when we were children always played **Addams Family**. I was **Gomez** and he was always **Lurch**.

1/39

ORIGINAL FILM DIALOGUE 18.06-18.11	
NATE: OK, OK, could we not turn tonight into **Psych 101**, because, trust me, we would never make it through the evening.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: OK però stasera non la buttiamo sull'**analisi**, altrimenti non ne usciremo vivi te lo garantisco.	NATE: Ok but tonight let's not turn into **psychoanalysis,** otherwise we won't come out alive, I guarantee you.

1/40

ORIGINAL FILM DIALOGUE 19.44-19.49	
BRENDA: It's a shame **Diane Arbus** is dead. She could take some fucking great photographs in here.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Dovresti chiamare qualche **fotografo in gamba**. Questa casa è il luogo ideale per qualche servizio su qualche rivista.	BRENDA: You should call some **clever photographer.** This house is the ideal place for some reportage on some magazine.

1/41

ORIGINAL FILM DIALOGUE 21.46-21.50	
CLAIRE: So what's it like to be interrogated? Did you flash your crotch like **Sharon Stone** in that movie?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: E' stato divertente essere interrogata? Gli hai fatto vedere il panorama come **Sharon Stone** in quel film?	CLAIRE: Was it fun to be interrogated? Did you show them the landscape like **Sharon Stone** in that film?

1/42

ORIGINAL FILM DIALOGUE 23.00-23.06	
DAVID: Brenda, what do you do for a living? RUTH: She gives massages. BRENDA: **Shiatsu**. RUTH: Now, what exactly is that? BRENDA: It's a **Japanese** bodywork technique that involves pressure to points on acupuncture meridians.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Che lavoro fai, Brenda? RUTH: E' una massaggiatrice, vero? BRENDA: Sì, **shiatsu**. RUTH: Di che si tratta esattamente? BRENDA: E' una tecnica **giapponese**. In due parole consiste nell'applicare una pressione sui meridiani dell'agopuntura.	DAVID: Brenda, what do you do? RUTH: She gives massages, right? BRENDA: Yes, **Shiatsu**. RUTH: What exactly is that? BRENDA: It's a **Japanese** technique. In short it consists in applying pressure on acupuncture meridians.

1/43

ORIGINAL FILM DIALOGUE 25.56-25.57	
PACO: I look like a fuckin' ***Bible*** salesman.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PACO: Sembro un venditore di **Bibbie**.	PACO: I look like a ***Bible*** salesman.

1/44

ORIGINAL FILM DIALOGUE 27.19-27.25	
LUIS: It's like a mad scientist lab in here. How can you live here? CLAIRE: Better than a **Turkish** prison. Most days.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LUIS: Sembra il laboratorio di uno scienziato pazzo. Come fai a vivere qui? CLAIRE: Sempre meglio che **sotto un ponte** in mezzo ai topi.	LUIS: It looks like a mad scientist lab. How can you live here? CLAIRE: Always better than **under a bridge** among mice.

1/45

ORIGINAL FILM DIALOGUE 33.09-33.10	
CLAIRE: I need an **Altoid**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Io vado **a letto**.	CLAIRE: I'm going **to bed.**

1/46

ORIGINAL FILM DIALOGUE 48.03-48.09	
BRENDA: *(quoting Madonna)* **I'm burning up. Burning up for your love.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: **Sono tutta un fuoco. E brucio d'amore per te.**	BRENDA: **I'm burning up. Burning up for love for you.**

+ 1 dollars

Summary
Season 1 Episode 4

Strategies

6 Loan
9 Official tr.
1 Calque
3 Hypernym
2 Substitution
3 Elimination

Nature of cultural references

SOURCE CULTURE
Mile
LAPD
Psych 101
Dollars
Puerto Rico
Puerto Rican

INTERCULTURAL
Diane Arbus
Sharon Stone
Bible

THIRD CULTURE
Nazi
Mexican (2)
Latino
Mexico
Shiatsu
Japanese
Turkish
Altoids

OVERT ALLUSION
Scream
Boyz in the Hood
Addams Family (2)
Gómez
Lurch
I'm burning up. Burning up for your love

Total references 25

SIX FEET UNDER
An open book
Funerale a luci rosse (Red light funeral)

Season 1 Episode 5

1/47

ORIGINAL FILM DIALOGUE 5.05-5.20	
FATHER JACK: David, so glad to see you here. It's always nice when someone comes back to the fold. DAVID: Oh, I've been going to church. I've just been going to a different church. FATHER JACK: Really? Which one? DAVID: **St. Stephen's**. FATHER JACK: In the **Palisades**? DAVID: No, **St. Stephen's** in **West Hollywood**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PADRE JACK: David, mi fa piacere rivederti. E' bello quando una pecora torna all'ovile. DAVID: Grazie, ma non è che ho smesso di praticare. Andavo solo in un'altra chiesa. PADRE JACK: Ah bè, in quale? DAVID: A **Santo Stefano**. PADRE JACK: Quella **sulla scogliera**? DAVID: No, **Santo Stefano** a **West Hollywood**.	FATHER JACK: David, I'm glad to see you here. It's nice when a sheep comes back to the fold. DAVID: Thanks, but it's not that I stopped practising. I was just going to a different church. FATHER JACK: Ah well, to which one? DAVID: **St. Stephen's**. FATHER JACK: The one on the **cliff**? DAVID: No, **St. Stephen's** in **West Hollywood**.

1/48

ORIGINAL FILM DIALOGUE 11.10-11.16	
RUTH: You did not have to go begging for food on the streets of **Calcutta**. CLAIRE: What? Because I wasn't dropped in a dumpster somewhere, I'm not supposed to want things to be better?	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Non sei mai stata costretta a elemosinare il cibo, **sei una ragazza fortunata.** CLAIRE: Solo perché non mi hai buttato in un cassonetto non posso desiderare una vita migliore?	RUTH: You were never forced to go begging for food, **you're a lucky girl**. CLAIRE: Only because you didn't drop me in a dumpster, I can't desire a better life?

1/49

ORIGINAL FILM DIALOGUE 15.22-15.26	
CLAIRE: Hi, there's this thing called "knocking". It's like protected in **the first amendment.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Di solito quando c'è una porta chiusa si bussa prima di entrare. **ELIMINATO**	CLAIRE: Usually when there's a closed door one knocks before entering. **ELIMINATED**

1/50

ORIGINAL FILM DIALOGUE 15.41-15.57	
CLAIRE: I remember seeing a lot of really bad movies. What'd you get? RUTH: ***Runaway Bride*** and ***The Nutty Professor***. CLAIRE: *(sarcastically)* Cool.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Mi ricordo che abbiamo visto un mucchio di filmacci. Che hai noleggiato? RUTH: ***Se scappi ti sposo*** e ***Il professore matto.*** CLAIRE: Fico.	CLAIRE: I remember seeing a lot of bad movies. What did you rent? RUTH: ***Runaway Bride*** and ***The Nutty Professor***. CLAIRE: Cool.

1/51

ORIGINAL FILM DIALOGUE 17.19-17.26	
KEITH: You know the Gay Firemen and Police Officers Club I belong to? Well, we're having a party in **the Laguna** this weekend. I want you to be my date.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: Hai presente il mio circolo di pompieri e poliziotti gay? Abbiamo organizzato **una festa** per questo weekend. E voglio andarci con te.	KEITH: You know my club of Gay Firemen and Police Officers? We organised **a party** for this weekend. And I want to go with you.

1/52

ORIGINAL FILM DIALOGUE 18.32-18.36	
CLAIRE: I don't need help! Why is everyone acting like I'm in the **Trenchcoat Mafia**? RUTH: You stole a foot! A human foot!CLAIRE: OK, you wanna know why? Because some guy who totally scammed me into having sex with him because I thought he actually cared about me—he told the entire school that I sucked his toes, and then when I confronted him about it, he showed entirely no remorse, so when I saw Nate drop the foot on the floor, I just grabbed it, just to get back at that asshole, OK? It wasn't premeditated. I'm not **Jeffrey Dahmer**. I don't get off on hacked-up body parts.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Ma non mi serve il tuo aiuto! Vi comportate come se fossi nel mirino della **mafia**! RUTH: Ma hai rubato un piede! Un piede umano! CLAIRE: Ok, vuoi sapere perché? Perché ho conosciuto un ragazzo che mi ha quasi costretto a fare sesso con lui. Sembrava che gli interessasse qualcosa di me. Poi ha raccontato a tutta la scuola che gli ho succhiato l'alluce e quando gliel ho rinfacciato non gliene ha fregato niente. Poi Nate ha fatto cadere i pezzi di quell'uomo e ho preso il piede per fargliela pagare a quello stronzo. Non è stato premeditato. Non sono mica **Frankenstein**. Non vado a rubare i pezzi dei cadaveri.	CLAIRE: But I don't need your help! You're all acting as if I was in the **mafia's** target! RUTH: But you stole a foot! A human foot! CLAIRE: OK, do you want to know why? Because I met a boy who almost convinced me to have sex with him. It seemed like he cared for me, then he told the whole school that I sucked his big toe and when I held it against him he couldn't care less. Then Nate dropped that man's pieces on the floor and I took the foot to make that asshole pay for it. It wasn't premeditated. I'm not **Frankenstein.** I don't go around stealing corpses' pieces.

1/53

ORIGINAL FILM DIALOGUE 19.24-20.11	
BERNARD: Ah, here's our guest! And he brought us a bottle of **Louis Jadot Pinot Noire.** 1997, no less. MARGARET: OK, a man who knows his wine. My, I'm liking you more and more, Nate. NATE: Well, I worked at a food co-op in **Seattle** for a long time, learned a little bit. MARGARET: A co-op? So there's a little hippie in there, huh? That makes sense, Brenda would find that attractive. She likes to think of herself as being wildly counter-cultural, but I think she's actually just jealous that Bern and I really were hippies--briefly. Now, can I offer you a drink? NATE: Sure. You have any beer? MARGARET: No. We have **vodka**, **scotch**, **bourbon**... NATE: Uh, I'll have a little **bourbon**. MARGARET: Manly but not elitist. Just her type.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BERNARD: Ah, ecco il nostro ospite. E ha portato una bella bottiglia di **Louis Jadot Pinot Noire.** 1997, niente meno. MARGARET: Accidenti, un conoscitore di vini. Mi piaci di più ogni minuto che passa. NATE: No, ho solo lavorato diversi anni in **una cooperativa alimentare**, qualcosina ho imparato. MARGARET: Una cooperativa, abbiamo in casa un piccolo hippy allora. Sì, in effetti ha senso, Brenda lo troverebbe attraente. Le piace pensare di essere una di quelle donne che vanno controcorrente, ma in realtà è soltanto gelosa del fatto che io e mio marito siamo stati veramente due hippy – ah ma per poco. Vuoi qualcosa da bere? NATE: Una birra, se c'è. MARGARET: No, abbiamo solamente **vodka, scotch, bourbon**. NATE: Allora prendo un **bourbon**. MARGARET: Virile ma non alcolista, sei il suo tipo.	BERNARD: Ah, here's our guest! And he brought a nice bottle of **Louis Jadot Pinot Noire.** 1997, no less. MARGARET: Damn, a wine expert. I'm liking you more every minute. NATE: No, I only worked at **a food co-op** for several years, learned a little bit. MARGARET: A co-op? We have a little hippie in the house then. Yes, it actually makes sense, Brenda would find that attractive. She likes to think she is one of those women who go against the tide, but actually she's just jealous that my husband and I really were two hippies—ah, but briefly. Do you want something to drink? NATE: A beer, if you have it. MARGARET: No. We have only **vodka**, **scotch**, **bourbon**... NATE: Then I'll have **bourbon**. MARGARET: Manly but not alcoholic, you're her type.

1/54

ORIGINAL FILM DIALOGUE 23.17-23.18	
RUTH: Pack some things. We're going to **San Bernadino**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Fa' la valigia, andiamo a **San Bernardino**.	RUTH: Pack you're suitcase, we're going to **San Bernadino**.

1/55

*They are all watching **Gilmore Girls**. All but CLAIRE are laughing hysterically. This show is the epitome of the mother-daughter relationships she believe don't exist in real life. HANNAH and GINNIE are this close, as well.*

1/56

ORIGINAL FILM DIALOGUE 26.10-26.47	
GINNIE: Oooh, I am so there! Mom and I have the biggest crush on this spinning director **at the "Y".** He is hot, hot, hot. So, Claire, have you thought about college? CLAIRE: Yeah, I'd love to go to, like, **NYU** or **Columbia**, but I don't know if I'd ever get in, so-- GINNIE: Well, there are some great schools in **LA**. CLAIRE: Well, yeah, but why would you wanna go to school in the same town you grew up in? GINNIE: I go to **Cal State**, right here in **San Berdo**. CLAIRE: Well, whatever rocks your boat.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GINNIE: Uh, è come se fossi già là. Io e la mamma ci siamo prese una cotta per **l'istruttore di aerobica.** Mmm. E' uno che ti fa girare la testa. Allora, hai deciso niente per il college?	GINNIE: Oooh, it's as if I was already there. Mom and I have a crush for **the aerobics instructor.** Mmm. He makes your head spin. So, have you decided anything about college?
CLAIRE: Sì, vorrei andare alla **New York University** o alla **Columbia** ma non so se mi accetterebbero, così…	CLAIRE: Yes, I'd like to go to **New York University** or **Columbia**, but I don't know if they would accept me, so…
GINNIE: Ci sono tante scuole a **Los Angeles**.	GINNIE: There are so many schools in **Los Angeles**.
CLAIRE: Nessuno vuole andare a scuola nella stessa città in cui è cresciuto.	CLAIRE: Nobody wants to go to school in the same town you grew up in.
GINNIE: Io vado alla **Cal State** qui a **San Bernardino**.	GINNIE: I go to **Cal State**, here in **San Bernardino**.
CLAIRE: Chi si accontenta gode.	CLAIRE: Whatever rocks your boat.

1/57

ORIGINAL FILM DIALOGUE 32.03-32.40	
RUTH: **D-E-F-T.** GINNIE: Deft. What is "deft"? HANNAH: Well, **it's a laundry detergent** from when Ruth and I were kids. RUTH: No, it's a word. It means "skilled."	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: **A-V-U-L-S-O**	RUTH: **U-P-R-O-O-T-E-D**
GINNIE: Avulso. Che cosa significa avulso?	GINNIE: Uprooted. What does uprooted mean?
HANNAH: **E' il participio passato di svellere**, significa strappare.	HANNAH: **It's the past particple of uproot**, it means tear away.
RUTH: O in senso figurato significa anche staccato.	RUTH: Or figuratively it also means detached.

1/58

ORIGINAL FILM DIALOGUE 38.18-38.25	
DAVID: Hey, can we just have breakfast without feeling like I'm **George Will** and you're **Cokie Roberts** with PMS? KEITH: You'd probably like **George Will.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Senti, possiamo finire di mangiare senza che tu mi faccia sentire **un boia** che sta per giustiziare **un povero innocente**? KEITH: Solo se tu non fai **l'innocente.**	DAVID: Listen, can we finish eating without you making me feel like a **hangman** who is about to execute **a poor innocent man**? KEITH: Only if you don't pkay **the innocent.**

1/59

ORIGINAL FILM DIALOGUE 45.51-45.54	
FEDERICO: Would you ask **Colonel Sanders** for his secret recipe?	
ITALIAN ADAPTATION	BACK-TRANSLATION
FEDERICO: Non si chiedono mai allo **chef** i segreti del mestiere.	FEDERICO: You would never ask the **chef** the tricks of the trade.

1/60

ORIGINAL FILM DIALOGUE 51.27-51.33	
NATE: Way to go, Dave. All we have to do is join the **Kaoanis Kiwanis Club** and Fisher & Sons will have all our bases covered.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Complimenti David. Se ora mi iscrivo a **una setta satanica** avremo le spalle coperte in tutti i settori.	NATE: My compliments David. If I now join **a satanic sect** we'll have our backs covered in all sectors.

Summary
Season 1 Episode 5

Strategies

9 Loan
2 Official tr.
2 Calque
1 Hypernym
3 Explicitation
2 Substitution
11 Elimination

Nature of cultural references

SOURCE CULTURE
St. Stephen's
Palisades
West Hollywood
First amendment
Laguna
Trenchcoat Mafia
Seattle
San Bernardino (2)
Y
NYU
Columbia
LA
Cal State
Deft
Cokie Roberts
Colonel Sanders
Kaoanis Kiwanis Club

INTERCULTURAL
Jeffrey Dahmer
George Will (2)
Bourbon (2)

THIRD CULTURE
Calcutta
Louis Jadot Pinot Noire
Vodka
Scotch

OVERT ALLUSION
Runaway Bride
The Nutty Professor

NONVERBAL
Gilmore Girls

Total references 30

SIX FEET UNDER
The Room
Nel nome del padre (In the name of the father)

Season 1 Episode 6

1/61

ORIGINAL FILM DIALOGUE *23.45-23.50*	
CLAIRE: This is like meeting **Gandhi or Jesus**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: E' come incontrare **Gandhi** o **Madre Teresa!**	CLAIRE: It's like meeting **Gandhi** or **Mother Teresa!**

1/62

ORIGINAL FILM DIALOGUE *26.33-26.35*	
NATE: Since when do you listen to **The Classic IV**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Da quando in qua ascolti qualcosa che non sia **Mozart**?	NATE: Since when do you listen to something which is not **Mozart**?

1/63

ORIGINAL FILM DIALOGUE *29.18-29.23*	
TRACY: Well, what if **Cindy Crawford** were to walk up to you and say: "Just use me for sex"? DAVID: I would say no.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TRACY: Allora, facciamo un esempio, immagina di incontrare **Cindy Crawford** che dice, eccomi sono tua, facciamo sesso. DAVID: Anche con lei direi di no.	TRACY: So, let's make another example, imagine you meet **Cindy Crawford** who says: "here I am, I am yours, let's have sex". DAVID: I would say no to her too.

1/64

ORIGINAL FILM DIALOGUE *41.55-42.01*	
MAN: Funny, you know, you think you know somebody, and--I hear he's in **AA** now.	
ITALIAN ADAPTATION	BACK-TRANSLATION
UOMO: Certe volte credi di conoscere qualcuno e invece… **è stato carino finché è durato**.	MAN: Sometimes you think you know somebody while… **it was nice until it lasted.**

1/65

ORIGINAL FILM DIALOGUE *51.52-53.23*	
RUTH: Look at what a child I was! Your father was leaving for **Vietnam**. He'd volunteered as a medic. Your grandfather was furious! You don't remember your grandfather, do you? NATE: No. RUTH: He was a very unhappy man, and he wanted everyone else to be unhappy, too. We were all living in this house. Well, you were a baby and there was no privacy, so Nathaniel and I got a room in a motel. Some seedy place **in the Valley**. And we made love like maniacs. Like it was the last time. Your father took these pictures, in that damp little room. Told me he kept them in his pocket in **Vietnam** to protect him. It's frightening how much we change.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Guarda, ero soltanto una bambina. Tuo padre partì per il **Vietnam**. Era volontario, come medico. Non avevo mai visto tuo nonno tanto furibondo. Ma forse tu il nonno non te lo ricordi. NATE: No. RUTH: Era un uomo molto triste e infelice e voleva che fosse infelice anche il resto del mondo. Vivevamo tutti in questa casa. Tu eri ancora un bambino e non c'era neanche un attimo di privacy. Nathaniel e io affittammo una stanza in un motel. E fu come un'oasi **nel deserto**. Facemmo l'amore come due maniaci sessuali. Come se fosse l'ultima volta. Tuo padre scattò queste foto per ricordo, in quella squallida cameretta d'albergo. E mi disse che le avrebbe portate con sé in **Vietnam** per proteggerlo. E' spaventoso vedere quanto si cambia.	RUTH: Look, I was only a child. Your father left for **Vietnam**. He was a volunteer, as a doctor. I had never seen your grandfather so furious. But maybe you don't remember your grandfather. NATE: No. RUTH: He was a very sad and unhappy man, and he wanted all the rest of the world to be unhappy, too. We were all living in this house. Well, you were still a baby and there was not a moment of privacy. Nathaniel and I rented a room in a motel. And it was like an oasis **in the desert**. We made love like two sex maniacs. Like it was the last time. Your father took these pictures as a souvenir, in that dingy little hotel room. And he told me he would bring them with him to **Vietnam** to protect him. It's frightening to see how much we change.

+ 1 Oregon, 2 Seattle, 1 San Francisco, 1 Brazil, 1 Brazilians, 1 Russian

Summary
Season 1 Episode 6

Strategies

8 Loan
3 Official tr.
2 Substitution
2 Elimination

Nature of cultural references

SOURCE CULTURE
The Valley
Oregon
Seattle (2)
San Francisco

INTERCULTURAL
Jesus
The Classic IV
Cindy Crawford
AA

THIRD CULTURE
Gandhi
Vietnam (2)
Brazil
Brazilians
Russian

Total references 15

SIX FEET UNDER
Brotherhood
Caino e Abele (Cain and Abel)

Season 1 Episode 7

1/66

ORIGINAL FILM DIALOGUE 9.37-9.45	
BILLY: Oh, Bren, I got some fucking amazing shots of these hookers on **Sunset** I wanna show you. Real human tragedy shit. I think they're really good.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BILLY: Ah Brenda, voglio farti vedere qualche scatto delle puttane di **Sunset Boulevard**. Uno spaccato della condizione della donna. Sono venute una favola.	BILLY: Ah, Brenda, I want to show you some shots of the whores of **Sunset Boulevard**. A cross section of the women condition. They came out fabulous.

1/67

ORIGINAL FILM DIALOGUE *10.16-10.17*	
BRENDA: I love **the Bank of America** in the background.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Mi piace molto quella con l'insegna della **banca** sullo sfondo.	BRENDA: I like very much the one with the sign of the **bank** in the background.

1/68

ORIGINAL FILM DIALOGUE 11.41-10.46	
BRENDA: We're going to **California** Cactus World out on **Rosemary Boulevard**. I want to get something really weird to plant out back.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Andiamo alla fiera del cactus **californiano** su **Rosemary Boulevard**. Vorrei qualcosa di strano da piantare.	BRENDA: We're going to **California** Cactus fair out on **Rosemary Boulevard**. I would like something weird to plant.

1/69

ORIGINAL FILM DIALOGUE 10.54-11.33
NATE: Sorry, there was an accident on the **405.** Both cars totaled. Should have stopped to hand out cards. DAVID: This is Paul Kovitch. His brother, Victor, just passed away. NATE: I'm sorry. DAVID: This is my brother, Nate. NATE: Paul Kovitch? You went to Balventure High. PAUL: Yeah. NATE: I was there when you pinned that huge guy from **Eureka** and won the **State Wrestling Championship**. You're the man! Me and my friend were so jealous 'cause we all knew how much you were getting laid.

PAUL: You wrestle? NATE: No, played a little baseball, but we always lost. So what are you doing now? PAUL: Oh, run Kovitch Checking up in **Camrio**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Scusa, un incidente sulla **405**, due auto polverizzate. Forse dovevo lasciare un biglietto da visita. DAVID: Il signore è Paul Kovitch. Il fratello Victor ci ha appena lasciato. NATE: Mi dispiace. DAVID: Mio fratello Nate. NATE: Paul Kovitch. Le superiori alla Bonaventura. PAUL: Sì. NATE: C'ero anch'io e mi ricordo quando ha messo giù **quel bestione** che ha vinto **il campionato di wrestling.** Era un macigno. Con gli amici eravamo gelosi perché non sembrava neanche sudato. PAUL: Mi ricordo. Lei fa wrestling? NATE: No, un po' di baseball ma perdevamo ogni volta. E lei adesso? PAUL: Gestisco una compagnia di trasporti a Camrio.	NATE: Sorry, an accident on the **405**, two cars totaled. Maybe I should have left a card. DAVID: The gentleman is Paul Kovitch. His brother, Victor, just left us. NATE: I'm sorry. DAVID: My brother, Nate. NATE: Paul Kovitch? High School at Bonaventura. PAUL: Yes. NATE: I was there too and I remember when you knocked out that **big beast** who won the **Wrestling Championship**. He was a rock. Me and my friends were jealous because he didn't even look sweaty. PAUL: I remember. You do wrestling? NATE: No, some baseball, but we lost each time. And you now? PAUL: I run a transport company in **Camrio**.

1/70

ORIGINAL FILM DIALOGUE *12.09-12.50*	
PAUL: We hated the army. Me and him been fighting the army for seven years. His unit cleaned up the place called Bunker 73 in the **Iraqi desert**. Chemicals all over. **Saddam's** stuff we blew up. Soon as he came back, he got sick. Lung cancer at the age of 29. Never smoked a day in his life. Still, no one would say the word: "**Gulf War** Syndrome." He just wasted away, lying in that hospital. So, fuck the army. Let 'em keep their fucking money. I've gotta fly up to **Idaho Falls**, tell my stepfather. He's got Alzheimer's. I don't know if he'll hear me or not.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PAUL: Lui odiava i militari. In due abbiamo prestato servizio per sette anni. La sua unità ha demolito un posto chiamato Bunker 73 nel deserto dell'Iraq. Prodotti chimici ovunque. Erano le porcherie di Saddam. Appena è tornato è finito a letto. Cancro ai polmoni, 29 anni, mai fumato una sigaretta. Però ancora nessuno parla di sindrome della **guerra del golfo**. E non ha fatto che entrare e uscire da quell'ospedale. Esercito di merda. Se li tengano i loro soldi. Adesso devo andare nell'**Idaho**, a dirlo al mio patrigno. Ha l'Alzheimer, non so neanche se mi sentira o no.	PAUL: He hated the army. Between the two of us we were in the army for seven years. His unit demolished a place called Bunker 73 in the **Iraqi** desert. Chemical products all over. They were **Saddam's** shit. As soon as he came back, he took up to the bed. Lung cancer, 29 years old. Never smoked a cigarette. Still, no one talks about **Gulf War** Syndrome yet. And he did nothing but coming in and out of that hospital. Shitty army. Let them keep their money. Now I've got to go to **Idaho**, tell my stepfather. He's got Alzheimer's. I don't even know if he'll hear me or not.

1/71

ORIGINAL FILM DIALOGUE 13.09-13.23	
DAVID: 900 **bucks**. Well, he obviously doesn't know about the **Poseidon Society**, or that's 900 we'd be out of. NATE: That guy was the shit when I was in high school. You know, I never even knew he had a brother. DAVID: It's time you introduced yourself. He's at the **VA hospital**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Solo 900 **dollari**. Ovviamente il tipo non conosce i **crematori privati** o scommetto che avremmo perso anche questi 900. NATE: Quel tale era un campione quando ero alle superiori. Non sapevo che avesse un fratello. DAVID: Nessun problema, lo conoscerai fra poco, è al **policlinico universitario**.	DAVID: Only 900 **dollars**. Obviously the bloke doesn't know **private crematoriums**, or I bet we would have lost these 900 too. NATE: That guy was a champion when I was in high school. I didn't know he had a brother. DAVID: No problem, you'll meet him soon, he's at the **University hospital**.

1/72

ORIGINAL FILM DIALOGUE 14.05-14.20	
RUTH: Hiram will be cooking. He spent 17 years as the top chef in **Chicago**. The food critic of **The Sun Times** called him the "father of the new rustic cuisine." And then he gave it all up to become a hairdresser. And he has never been happier!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Vuole cucinare lui. E' stato per 17 anni capocuoco a **Chicago**. I critici del **Sun Times** lo chiamavano il padre della nuova cucina rustica. Poi ha lasciato tutto per diventare parrucchiere e non è mai stato più felice.	RUTH: He wants to cook. He was top chef in **Chicago** for 17 years. The critics of **Sun Times** called him the "father of the new rustic cuisine." Then he gave it all up to become a hairdresser. And he has never been happier!

1/73

ORIGINAL FILM DIALOGUE 18.48-18.53	
DAVID: Maybe you should be in **the Peace Corps**. FATHER CLARK: Already done it. Three years in **Nicaragua**, fresh out of Divinity School.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Perché non provi a seguire **i corpi di pace**? PADRE CLARK: Già fatto. 3 anni in **Nicaragua**, appena uscito dal seminario.	DAVID: Why don't you try to follow **the Peace Corps**? FATHER CLARK: Already done it. Three years in **Nicaragua**, fresh out of seminary.

1/74

ORIGINAL FILM DIALOGUE 21.22-21.30	
CLAIRE: Power rests in the kind of knowledge one holds, so what's the use of knowing something that's useless? GARY: Don't quote **Castaneda** at me. CLAIRE: Why not? You quote **Bob Dylan** at me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Il potere dell'uomo dipende da ciò che conosce, quindi a che serve conoscere qualcosa di inutile? GARY: Non citare **Castaneda** con me. CLAIRE: Perché no? Lei con me cita **Bob Dylan**.	CLAIRE: Power of man depends on what bhe knows, so what's the use of knowing something that's useless? GARY: Don't quote **Castaneda** with me. CLAIRE: Why not? You quote **Bob Dylan** with me.

1/75

ORIGINAL FILM DIALOGUE 21.34-21.36	
GARY: I know you're taking the **PSAT** tomorrow afternoon.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GARY: No, ma so che oggi hai la **prova di rendimento.**	GARY: No, but I know that today I have the **performance test.**

1/76

ORIGINAL FILM DIALOGUE 26.56-26.59	
NATE: Sorry I'm late. There was this major accident on **the Long Beach Freeway**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Scusate il ritardo, c'era un incidente sulla **statale**.	NATE: Sorry I'm late. There was an accident on **the state highway**.

1/77

ORIGINAL FILM DIALOGUE 34.42-34.44	
CLAIRE: So, you guys taking **the PSAT** this afternoon too?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Vedo che anche voi avete la **prova di rendimento** oggi.	CLAIRE: I see you have the **performance test** today.

1/78

ORIGINAL FILM DIALOGUE 35.00-35.29	
GIRL #1: (*holding a baby, smiling*) I go to **UC Irvine** and **Northwestern Law**, meet a totally great guy. He's a tri-athlete. We get married, and I practice law for 8 years, and we get really rich, and then I have 2 great kids. CLAIRE: So you're, like, unbelievably happy. GIRL #1: Kind of. PARKER: (*in a dress suit; hair done up*) I get a **Masters** in **French**, and then live in **Paris** for 6 months... and hate it. So I come back, become a TV development executive, and I work out all the time. I'm fairly miserable and have a slight substance abuse problem.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAGAZZA N°1: Io sono andata a **studiare legge** poi ho incontrato un bel ragazzo, un atleta. Ci siamo sposati e ho fatto l'avvocato per otto anni e poi siamo diventati molto ricchi e abbiamo avuto due figli fantastici. CLAIRE: In altre parole sei mostruosamente felice. RAGAZZA N°1: Sì, direi di sì. PARKER: Io ho preso una **laurea** in **francese**, ho vissuto a **Parigi** per quasi sei mesi… la detesto. Tornata in patria lavoro come dirigente in un'emittente televisiva, non mi fermo mai. Mi sento uno schifo e ho problemi di abuso di sostanze stupefacenti.	GIRL #1: I went to **study law**, then I met a good-looking guy, an athlete. We got married, and I was a lawyer for 8 years, and then we got very rich, and we had 2 great kids. CLAIRE: In other words you're monstruously happy. GIRL #1: Yes, I'd say so. PARKER: I got a **degree** in **French**, I lived in **Paris** for almost 6 months... I hate it. I came back home, I worked as an executive in a broadcasting company, I never stop. I feel miserable and I have substance abuse problems.

1/79

ORIGINAL FILM DIALOGUE 46.32-46.35	
BRENDA: Billy's got a show coming up in a gallery in **Westwood**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Billy farà una mostra fotografica in una galleria a **Westwood**.	BRENDA: Billy will have a photographic exhibition in a gallery in **Westwood**.

1/80

CLAIRE is reading ***The Teachings of Don Juan*** by **Carlos Castaneda** at the kitchen table, while she drinks her coffee.

+ 1 **Ohio, 1 Colorado, 1 Sacramento, 2 dollars , 1 Saudi Arabian**

Summary
Season 1 Episode 7

Strategies

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

Nature of cultural references

SOURCE CULTURE
Sunset
Bank of America
California
Rosemary Boulevard
405
State Wrestling Championship
Idaho Falls
Bucks
Poseidon Society
VA hospital
Chicago
The Sun Times
Peace Corps
PSAT (2)
Long Beach Freeway
UC Irvine
Northwestern Law
Ohio
Colorado
Sacramento
Dollars (2)

INTERCULTURAL
Gulf War
Carlos Castaneda
Bob Dylan
Masters
Westwood

THIRD CULTURE
Iraqi
Saddam
Nicaragua
French
Paris
Saudi Arabian

OVERT ALLUSION
Eureka

NONVERBAL
The Teachings of Don Juan by **Carlos Castaneda**

Total references 36

SIX FEET UNDER
Crossroads
Destini incrociati (Crossed destinies)

Season 1 Episode 8

1/81

ORIGINAL FILM DIALOGUE 02.52-02.57	
Chloe stands up and sticks her head out of the sunroof. She rejoices in her newfound freedom. CHLOE: **I'm king of the world! I'm king of the world! I'm king of the world!** *At that moment, the limo passes a cherry picker on the side of the road at the same level as Chloe's head. It smashes her face in. Her friends are splashed with blood and scream in terror. The screen fades to white.*	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHLOE: **Sono la padrona del mondo! Sono la padrona del mondo!**	CHLOE: **I'm the master of the world! I'm the master of the world!**

1/82

ORIGINAL FILM DIALOGUE 03.52-04.11	
DAVID: I remember Dad saying something like 9 days during the '84 **Olympics**. **"The Drought of '84."** You remember how Dad used to do **Walter Brennan**? *(mimics a Walter Brennan voice)* **"Come on, Lil' Luke, let's stitch this dead guy up, 'cause Maw's made a mess of catfish, and I'm powerful hungry!"**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Restammo fermi per 9 giorni nell'84 durante le **Olimpiadi**. **"La Grande Crisi dell'84". L'imitazione** che papà faceva ogni volta. **"È in atto la crisi del secolo e noi sappiamo che l'unico modo per uscire da una crisi è quello di non entrarci!".**	DAVID: We had to stop for 9 days in '84 during the Olympics. **"The great crisis of '84". The impression** Dad used to do each time. **"The crisis of the century is on and we know that the only way to get out of the crisis is not to get in!"**

1/83

ORIGINAL FILM DIALOGUE 05.33-05.35	
NATE: It's not exactly **the LA Bar**, David.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Guarda che non sono **l'ultimo dei pivelli**, David.	NATE: Look I'm not **the last greenhorn**, David.

1/84

ORIGINAL FILM DIALOGUE 07.11-07.21	
CLAIRE: **Carlos Castaneda** wrote, "**A warrior takes his lot, whatever it may be, and accepts it in ultimate humbleness.**" TOPHER: Well, yeah, **Carlos Castaneda** can blow me.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: **Carlos Castaneda** ha scritto: **"Un guerriero affronta il suo destino da prode, e qualunque esso sia l'accetta con umiltà".** TOPHER: Perché non dici a **Castaneda** che venga a portarmi lo zaino.	CLAIRE: **Carlos Castaneda** wrote, "**A warrior takes his lot as a hero, and whatever it may be, accepts it in humbleness.**" TOPHER: Why don't you tell **Castaneda** to come carry my rucksack.

1/85

ORIGINAL FILM DIALOGUE 09.44-09.47	
FEDERICO: I know your brother's got a bug up his ass about cleanliness. NATE: When we used to play **G.I. Joes**, he always used to want to give his a shower.	
ITALIAN ADAPTATION	BACK-TRANSLATION
FEDERICO: NATE: Quando giocavamo ai **cowboy** si faceva sempre due docce.	FEDERICO: NATE: When we played **cowboys** he always had two showers.

1/86

ORIGINAL FILM DIALOGUE 11.20-11.22	
CLAIRE: So who do you think plays Parker in the movie of her life? **Sandy Bullock** or **Julia Roberts**? TOPHER: Oh, please, she'd never rate that high. She'd get one of those ***Buffy*** or ***Dawson's Creek*** chicks, tops!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: In un film sulla vita di Parker, chi sarebbe la protagonista? Ci vedi **Sandra Bullock** o **Julia Roberts**? TOPHER: Secondo me miri troppo in alto. Io ci vedrei al massimo una delle **scimmie di Tarzan**, niente di più.	CLAIRE: In a film on Parker's life who would you see as the protagonist? Do you see **Sandra Bullock** or **Julia Roberts**? TOPHER: At best I would see in her one of **Tarzan's monkeys**, no more.

1/87

ORIGINAL FILM DIALOGUE *11.23-12.20*	
RUTH: What is that? NIKOLAI: This? **Khinkali**. It's like dumpling with spicy meat inside. I cannot believe you never hear of **Khinkali**! You know, you need to go out from the house more. RUTH: I get out. I took a very enjoyable trip to **San Bernadino** just a few weeks ago. NIKOLAI: You should come to my neighborhood. All **Russian**. You would love it. People with passion, full of life. Not like your family. RUTH: What do you mean? NIKOLAI: **Russians** speak from here (*points to chest*), from the heart, with their souls, not like Fisher, like from here (*points to throat*) like a little mouse goes (*makes squeak noises; RUTH laughs*). Not like that. RUTH: If it's so wonderful in **Russia**, you should take the first flight back. NIKOLAI: In **Russia**, I was engineer! HIRAM: (*approaches*) Knock knock. RUTH: Hiram! HIRAM: I tried my hand at **Jamaican Jerk Chicken**, turned out good. Thought you might like some for lunch	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Che cosa mangi? NIKOLAI: Questo? E' **khinkali**. E' come dire un involtino con dello spezzatino dentro. Non posso credere che tu non conosca il **khinkali.** Lo sai che ti dico? Dovresti uscire di casa più spesso. RUTH: Io esco. Ho fatto un delizioso viaggio a **San Bernardino** solo poche settimane fa. NIKOLAI: Dovresti venire nel mio quartiere una volta, sono tutti **russi.** Ti piacerebbe. E' gente con passione, piena di vita. Non come la tua famiglia. RUTH: Che cosa vuoi dire? NIKOLAI: I **russi** parlano da qui. Dal loro cuore, con tutto il loro essere. Non come i Fisher. Loro parlano da qui come i topini, squik squik squik, ecco come. RUTH: Ma se la **Russia** è tanto bella perché non ci torni subito? NIKOLAI: Sai, in **Russia** io ero ingegnere. HIRAM: Disturbo? RUTH: Hiram! HIRAM: Questo **pollo** mi è venuto particolarmente squisito Volevo fartelo assaggiare.	RUTH: What are you eating? NIKOLAI: This? It's **Khinkali**. It's like saying a roulade with stew inside. I cannot believe you don't know **Khinkali**! You know what, you should go out from the house more often. RUTH: I get out. I took a delightful trip to **San Bernadino** just a few weeks ago. NIKOLAI: You should come to my neighborhood once, they are all **Russian**. You would love it. It's people with passion, full of life. Not like your family. RUTH: What do you mean? NIKOLAI: **Russians** speak from here, from their heart, with all their being, not like Fisher. They speak from here like little mice, squeak, squeak, squeak, that's how. RUTH: But if **Russia** is so beautiful, why don't you go back immediately? NIKOLAI: You know, in **Russia**, I was an engineer! HIRAM: Do I disturb? RUTH: Hiram! HIRAM: This **chicken** turned out particularly exquisite. I wanted to let you taste it.

1/88

ORIGINAL FILM DIALOGUE 13.42-13.44	
VANESSA: I'm sorry, Nate, but the **UPS** guy's at the door.	
ITALIAN ADAPTATION	BACK-TRANSLATION
VANESSA: Ora devo proprio andare, ha suonato **il postino** e devo aprire la porta.	VANESSA: Now I really have to go, **the postman** rang and I must open the door.

1/89

ORIGINAL FILM DIALOGUE *14.19-14.21*	
KURT: It's called the **Hungarian Swing.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
KURT: L'ho chiamata lo **swing ungherese**.	KURT: I called it the **Hungarian Swing.**

1/90

ORIGINAL FILM DIALOGUE 15.45-15.47	
PAM: You ever heard of **Jewish lightning**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
PAM: Quella era una **montatura**, no?	PAM: That was a **hoax**, right?

1/91

ORIGINAL FILM DIALOGUE 17.08-17.11	
NATE: Oh, come on, David. I watch ***Will and Grace.*** I've got gay-dar.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Andiamo, sono **un uomo di mondo** e ho il gay-radar.	NATE: Come on, I'm **a man of the world** and I have gay-radar.

1/92

ORIGINAL FILM DIALOGUE 18.21-18.22	
FEDERICO: **Elmer's glue**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
FEDERICO: **Un po' di colla**.	FEDERICO: **Some glue**.

1/93

ORIGINAL FILM DIALOGUE 22.01-22.04	
NATE: Well, what's with **Crocodile Dundee** then? Why the fuck are you doing his laundry?	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Che diavolo c'entra **Crocodile Dundee** allora? Hai aperto una lavanderia?	NATE: What the hell is **Crocodile Dundee** doing here then? Did you open a laundry?

1/94

ORIGINAL FILM DIALOGUE 27.18-27.24	
DAVID: How's Chloe Yorkin? Some of your more ardent fans in prep room around **LA** are calling this one your **Sistine Chapel**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: E la signora Yorkin? Molti dei tuoi fans, sparsi in tutta **Los Angeles**, dicono già che questo lavoro è stato la tua **cappella Sistina**.	DAVID: And Mrs Yorkin? Many of your fans scattered all around **Los Angeles,** are already saying this work is your **Sistine Chapel**.

1/95

ORIGINAL FILM DIALOGUE 33.35-33.36	
DENNIS: **Castaneda**, huh? You still read that?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DENNIS: **Castaneda**. C'è ancora chi lo legge?	DENNIS: **Castaneda**. Is there still someone who reads him?

1/96

ORIGINAL FILM DIALOGUE 34.23-34.28	
DENNIS: It's one of the things that helped him get accepted to **Stanford**. CLAIRE: Topher is going to **Stanford**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DENNIS: E' anche per questo che ha potuto entrare alla **Stanford.** CLAIRE: Tu vuoi dire che Topher va alla **Stanford**?	DENNIS: It's also for this that I could get into **Stanford**. CLAIRE: You mean that Topher is going to **Stanford**?

1/97

ORIGINAL FILM DIALOGUE 35.14-35.37	
VANESSA: Damn, she looks good. You took **Polaroids**, right? FEDERICO: **Polaroids**? I borrowed Jacob's digital camera VANESSA: You blended the filler material just perfect! Honey, she really is your **Sistine Chapel**! FEDERICO: You think? VANESSA: Baby, you know. Too bad you gotta bury her. *(she crosses herself)*	
ITALIAN ADAPTATION	BACK-TRANSLATION
VANESSA: E' impossibile, guarda che lavoro. Le hai fatto una **Polaroid**, sì? FEDERICO: Una **Polaroid**? Mi sono fatto prestare una macchinetta digitale. VANESSA: I capelli, il colorito, hai fatto una ricostruzione perfetta. Tesoro. Questa è davvero la tua **Cappella Sistina.** FEDERICO: Tu credi? VANESSA: Non prendermi in giro, lo sai anche tu. E' un peccato seppellirla.	VANESSA: It's impossible, look wha a work. You took a **Polaroid**, right? FEDERICO: A **Polaroid**? I borrowed a digital camera. VANESSA: Hair, complexion, you did a perfect reconstruction. Honey, this is really is your **Sistine Chapel**! FEDERICO: You think? VANESSA: Don't mock me, you know that too. It's a pity to bury her.

1/98

ORIGINAL FILM DIALOGUE 36.22-36.27	
KURT: Tuition at **SC**'s highway robbery, so calling helps pay for books and beer. It's either that or become a beeper boy. I'm not quite ready to go there. (*DAVID laughs.*) So what's with the **International Male** shirt?	
ITALIAN ADAPTATION	BACK-TRANSLATION
KURT: Non diventi ricco **facendo l'insegnante**. Diciamo che a fine mese vado in pari. Ma l'alternativa è consegnare pizze a domicilio, quindi… Sai che non è niente male quella **magliettina**?	KURT: You don't get rich by **being a teacher**. Let's say that at the end of the month I make ends meet. But the alternative is delivering pizzas, so… You know that **little T-shirt** is not bad at all?

1/99

ORIGINAL FILM DIALOGUE 37.04-37.06	
KURT: It was a total movie for **Lifetime.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
KURT: Sembrava una scena da **soap opera**.	KURT: It looked like a scene from a **soap opera**.

1/100

ORIGINAL FILM DIALOGUE 40.44-40.46	
PARKER: This car is like total **Graceland** on wheels.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PARKER: Questa macchina **è enorme**.	PARKER: This car is enormous.

1/101

ORIGINAL FILM DIALOGUE 41.35-41.37	
PARKER: My dad's a big shot at **Disney**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PARKER: Mio padre è un pezzo grosso della **Disney**.	PARKER: My father's a big shot at **Disney**.

1/102

ORIGINAL FILM DIALOGUE 42.51-43.10	
RUTH and HIRAM watch ***Change of Heart*** *on TV.* RUTH: I don't get this show. HIRAM: It's a game show. RUTH: I know that. I just don't understand why people like it. My friend Amelia says it's her favorite show. HIRAM: My son likes ***Once Upon A Hamster***. When I was his age, I was crazy for **Mad magazine, Ernie Kovacks, the Marx Brothers.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Queste cose non le capisco. HIRAM: È solo un programma. RUTH: Lo so, ma non capisco perché la gente lo guarda. Amelia dice sempre che è il suo preferito. HIRAM: Fa un grande ascolto. Mio figlio guarda sempre **C'era una volta un criceto**. Alla sua età io invece andavo letteralmente matto per il **varietà, Ernie Kovacs, i fratelli Marx.**	RUTH: I don't understand these things. HIRAM: It's only a programme. RUTH: I know, but I don't understand why people like it. Amelia always says it's her favorite. HIRAM: It has a big audience. My son always watches **Once Upon a Time There Was a Hamster.** At his age I was literally crazy for **cabaret, Ernie Kovacs, the Marx Brothers.**

1/103

ORIGINAL FILM DIALOGUE *46.09*	
BRENDA: Oh, so I'm supposed to make an old friend sleep on the floor just to protect your macho pride? NATE: YOU HAVE A **SHIATSU** MAT!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Dovevo far dormire un vecchio amico sul pavimento solo per proteggere il tuo orgoglio di maschio? NATE: Hai un materassimo **shiatsu** o sbaglio?	BRENDA: Should I have made an old friend sleep on the floor just to protect your male pride? NATE: You have a **shiatsu** mat or am I wrong?

1/104

ORIGINAL FILM DIALOGUE 46.37-46.39	
NATE: HAVE FUN WITH YOUR **AUSSIE** FUCK, MINDFUCKER!!!	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: E divertiti con quel **cavernicolo**, hai sentito, divertiti!	NATE: And have fun with that **caveman**, have you heard, have fun!

1/105

ORIGINAL FILM DIALOGUE 50.27-50.32	
NATE: Stop being such a drama queen. DAVID: Stop acting like you're honorary mayor of **West Hollywood** all of a sudden. He lied to our faces.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Non fare il melodrammatico. DAVID: E tu non fare l'**avvocato delle cause perse** per difendere la carogna.	NATE: Don't be so melodramatic. DAVID: And you, don't act like the **lawyer of lost causes** to defend the rascal.

+ 2 bucks , 1 dollars, 1 Australian, 1 feet, 1 Ethiopian, 1 LA, 1 Vegas

Summary
Season 1 Episode 8

Strategies

19 Loan
11 Official tr.
2 Calque
4 Hypernym
2 Substitution
3 Explicitation
14 Elimination

Nature of cultural references

SOURCE CULTURE
LA bar
San Bernardino
Elmer's glue
LA (2)
Stanford (2)
SC
International Male
Lifetime
Graceland
West Hollywood
Bucks (2)
Dollars
Feet
Vegas

INTERCULTURAL
Olympics
Walter Brennan
Carlos Castaneda (2)
G.I. Joes
Sandy Bullock
Julia Roberts
UPS
Polaroids (2)
Disney
Mad magazine
Ernie Kovacs
Marx Brothers

THIRD CULTURE
The drought of '84
Khinkali (2)
Russian (2)
Russia (2)
Jamaican jerk chicken
Hungarian swing
Jewish
Shiatsu
Aussie
Australian
Ethiopian

TARGET CULTURE
Sistine Chapel (2)

OVERT ALLUSION
I'm king of the world!
"Come on, Lil' Luke, let's stitch this dead guy up…"
"A warrior takes his lot, whatever it may be, and accepts it in ultimate humbleness."
Buffy
Dawson Creek
Will & Grace
Crocodile Dundee
Once Upon a Hamster

NONVERBAL
Change of Heart

Total references 56

SIX FEET UNDER
Life's too short
La vita è troppo breve (Life's too short)

Season 1 Episode 9

1/106

ORIGINAL FILM DIALOGUE *03.26-03.49*	
ANDY: How much money do you have? GABRIEL: **I'm fuckin' loaded**. ANDY: Hey, Bennett and I are going to that record release party tonight, and there's an after-hours in **Hollywood**. GABRIEL: Oh, dude, I fuckin' hate that shit. Totally bunch of whacked-out faggot tweakers shoving glo-sticks in their eyes. ANDY: It's at **Sin-Sin**. GABRIEL: Great!: Whacked-out **Asian** tweakers! Club's weak, dude.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANDY: Dipende da quanto sei carico. GABRIEL: Mi prendi per **Rockfeller**? ANDY: Stasera io e Bennett andiamo alla presentazione di quel disco. Ci sarà anche un festino **di quelli belli tosti.** GABRIEL: No io non le reggo quelle vaccate. C'è sempre qualche finocchio fatto come una pigna che cerca di rimorchiarti. ANDY: **Sarai tu che li attiri.** GABRIEL: Ma certo. **Il mio incredibile fascino**. La carne è debole.	ANDY: It depends on how much you're loaded? GABRIEL: Do you take me for **Rockfeller**? ANDY: Bennett and I are going to that record presentation tonight. There will also be a little party **of the really tough ones**. GABRIEL: No, I can't stand that shit. There's always some whacked-out faggot who tries to pick you up. ANDY: **Maybe it's you who attracts them**. GABRIEL: Of course. **My incredible charm.** Flesh is weak.

1/107

ORIGINAL FILM DIALOGUE 15.16-15.24	
NATE: You really think knowing a bunch of arcane **National Geographic** shit is gonna help me cope with a 6-year-old who shot himself in the head?	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Credi che qualche articolo letto su **una rivista** ti aiuterebbe a superare lo shock di un bambino di 6 anni che si è sparato in testa?	NATE: Do you think that some article on **a magazine** would help you overcome the shock of a six-year-old boy shooting himself in the head?

1/108

ORIGINAL FILM DIALOGUE 18.46-18.53	
CLAIRE: Yeah, but what about Gabe? ANDY: Look, **Morticia**, I'm not interfering. It's too much to get into, ya know?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Sì ma come sta Gabe? ANDY: Senti **Morticia**, non mi riguarda, non sono affari miei e non voglio essere coinvolto.	CLAIRE: Yes, but how is Gabe? ANDY: Look, **Morticia**, it doesn't concern me. It's not my business and I don't want to be involved.

1/109

ORIGINAL FILM DIALOGUE 21.34-21.41	
NATE: You want us to pretend to be purchasing a funeral? BRENDA: Look up the first address. I think it's in **Sherman Oaks**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Fammi capire, non vorrai mica accompagnarmi a comprare un funerale. BRENDA: Controlla il primo indirizzo, credo che sia a **Sherman Oaks**.	NATE: Let me understand, you sure don't want to come with me to purchase a funeral? BRENDA: Look up the first address. I think it's in **Sherman Oaks**.

1/110

ORIGINAL FILM DIALOGUE 34.19-34.27	
CLAIRE: Weird! DAVID: Weird why? CLAIRE: No, I get it. He's hot. In a kind of generic **Banana Republic** kinda way.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: E' strano. DAVID: Perché è strano? CLAIRE: No, niente di trascendentale, ha l'aria, sai, di **quei bambini negli spot dei pannolini**.	CLAIRE: It's weird! DAVID: Whi is ti weird? CLAIRE: No, nothing transcendental, he has the air, you know, of **those children in diapers commercials.**

1/111

ORIGINAL FILM DIALOGUE 38.12-38.15	
DAVID: Well, of course he's dating **Mr. Fucking Superguy ER**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Figurati se ora non usciva con **Mr. Muscolo sesso rovente.**	DAVID: Of course he is dating **Mr. Muscle Burning Sex.**

1/112

ORIGINAL FILM DIALOGUE 45.48-45.52	
RUTH: We broke down on the side of **PCH** and we made love in the back.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Si è fermata **e invece di chiamare aiuto** abbiamo fatto l'amore.	RUTH: It stopped and **instead of calling for help** we made love.

+ 1 Nigeria, 1 Chinese, 1 Balinese, 2 dollar

Summary
Season 1 Episode 9

Strategies

3 Loan
4 Official tr.
1 Hypernym
6 Elimination
1 Creative add.

Nature of cultural references

SOURCE CULTURE
Hollywood
Sin-sin
Sherman Oaks
PCH
Dollar (2)

INTERCULTURAL
National Geographic
Banana Republic

THIRD CULTURE
Asian
Nigeria
Chinese
Balinese

OVERT ALLUSION
Morticia
ER

Total references 14

SIX FEET UNDER
The New Person
Senza fede (Faithless)

Season 1 Episode 10

1/112

ORIGINAL FILM DIALOGUE 06.08-06.39	
DAVID: *(sings)* "**Oh, I'm gonna break out, gonna go wild, have my way, find a break from harder days! Life's a ball, if only you know it, and it's all just waiting for you. You're alive...**" RUTH: *(her voice invading the fantasy)* David! DAVID: "**...so come on and show it...**" RUTH: David! DAVID: "**You've--**"	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: "**Oh, I'm gonna break out, gonna go wild, have my way, find a break from harder days! Life's a ball, if only you know it, and it's all just waiting for you. You're alive...**" RUTH: David! DAVID: "**...so come on and show it...**" RUTH: David! DAVID: "**You've--**"	DAVID: "**Oh, I'm gonna break out, gonna go wild, have my way, find a break from harder days! Life's a ball, if only you know it, and it's all just waiting for you. You're alive...**" RUTH: David! DAVID: "**...so come on and show it...**" RUTH: David! DAVID: "**You've--**"

1/113

ORIGINAL FILM DIALOGUE 11.41-11.44	
NATE: Oh, yeah, you were just out taking pictures! You live in fucking **Venice**! There's no reason for you to be in my neighborhood.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Eri uscito a fare delle foto. **Ma chi ti credi di essere**. Che motivo c'era di venirmi dietro?	NATE: You were out taking pictures! **Who do you think you are?** What was the purpose of coming after me?

1/114

ORIGINAL FILM DIALOGUE 13.31-14.31	
NATE: Has he ever tried to-…? BRENDA: Yes. When I was 18. I went to **Europe** for three months. It was this big reward for winning a scholarship to **Yale**. When I got back to **LA**, my mother was at the airport. She told me that Billy had committed suicide. My whole life just collapsed in on itself in that moment. Of course, she meant to say that Billy had tried to commit suicide. She was drunk or else it was a **Freudian slip.** NATE: You never went to **Yale**. BRENDA: Billy was in a hospital in **Pasadena**. I took some classes at **UCLA** in the spring.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Vuoi dire che ha cercato…? BRENDA: Esatto. Avevo 18 anni. Ero andata in **Europa** per tre mesi. Era il mio premio per aver vinto una borsa di studio alla **Yale**. **Al ritorno** trovo mia madre che mi aspetta all'aeroporto. E mi dice che Billy si era suicidato. In quel momento tutta la mia vita mi crollò addosso come una valanga. Naturalmente intendeva dire che Billy aveva solo tentato di suicidarsi. Era ubriaca o chissà che. E' stato un **lapsus freudiano**. NATE: E sei più andata alla **Yale**? BRENDA: Billy era ricoverato a **Pasadena**. Ho frequentato **l'Università di Los Angeles** in primavera.	NATE: Do you mean he has tried to… ? BRENDA: Exactly. I was 18. I had gone to **Europe** for three months. It was my reward for winning a scholarship to **Yale**. **When I got back** I find my mother waiting for me at the airport. And she tells me that Billy had committed suicide. My whole life just collapsed on me like an avalanche in that moment. Of course, she meant to say that Billy had only tried to commit suicide. She was drunk or whatever. It was a **Freudian slip.** NATE: And did you ever go to **Yale**? BRENDA: Billy was in a hospital in **Pasadena**. I attended **the University of Los Angeles** in the spring.

1/115

ORIGINAL FILM DIALOGUE 16.40-16.43	
GABE: …the only toy he's got is like this stupid **Mousetrap** game from when his mom was a kid.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GABE: …l'unico gioco che gli ho visto è una **bambola** di quando la madre forse era ancora piccola.	GABE: … the only toy I've seen he had was a **doll** from when his mom was still small.

1/116

ORIGINAL FILM DIALOGUE 27.18-27.20	
CLAIRE: I'll stay in some, like, creepy motel and read a **Stephen King** book.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Mi infilerò in un alberghetto da 4 soldi a leggere **un bel libro**.	CLAIRE: I'll go into a small cheap hotel to read **a good book.**

1/117

ORIGINAL FILM DIALOGUE 42.04-42.08	
DAVID: How's your **taco**? KEITH: Disgusting!	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Com'è, **buono**? KEITH: E' una schifezza.	DAVID: How is it, **good**? KEITH: It's crap.

1/118

ORIGINAL FILM DIALOGUE *42.30-42.33*	
LOTTE: For six years, every Saturday night, I cook for him dinner, and then he take me to two dollar, five cent movie in **Fairfax**. And, then, you come along, and he stop calling. I have to see every goddamned film this **Freddie Prinze, Jr.** does.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LOTTE: Gli ho cucinato la cena ogni sabato sera in questi ultimi sei lunghi anni della mia vita. E lui tutto quello che faceva era portarmi al cinema a vedere **quegli stupidi film**. Poi sei arrivata tu e ha smesso di telefonare. Gli ho dedicato me stessa. Ho dovuto vedere tutti quei maledetti **filmacci da quattro soldi che detestavo.**	LOTTE: Every Saturday night, I cooked dinner for him in these last long six years of my life. And him, all he did was take me to the cinema to see **those stupid films.** Then, you came along, and he stopped calling. I had to see all those **bad cheap films I detested.**

1/119

ORIGINAL FILM DIALOGUE *52.01-52.02*	
BRENDA: You're like fucking **Medea**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: **Tu pensi solo alla…ah**!	BRENDA: **You only think of… ah!**

+ 1 Vilincia, 1 Hope Valley, 1 Portland, 1 Seattle, 1 Barstow

Summary
Season 1 Episode 10

Strategies

9 Loan
2 Official tr.
1 Hypernym
1 Explicitation
7 Elimination

Nature of cultural references

SOURCE CULTURE
Venice
Yale (2)
LA
Pasadena
UCLA
Mousetrap
Fairfax
Vilincia
Hope Valley
Portland
Seattle
Barstow

INTERCULTURAL
Stephen King
Freddie Prinze Jr.

THIRD CULTURE
Europe
Taco

OVERT ALLUSION
"Oh, I'm gonna break out, gonna go wild, have my way…"
Freudian slip
Medea

Total references 20

SIX FEET UNDER
The Trip
Il viaggio (The trip)

Season 1 Episode 11

1/120

ORIGINAL FILM DIALOGUE 02.13-02.24	
DILLON'S MOTHER: *(sings)* **"The bear went over the mountain, the bear went over the... "** That's my baby's smile!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MADRE DI DILLON: *(canta)* **"Perché lui è un gran bravo pulcino, perché lui è gran bravo…"** Ecco il mio bimbo che sorride!	DILLON'S MOTHER: **"For he's a jolly good chick, for he's a jolly…".** That's my baby smiling!

1/121

ORIGINAL FILM DIALOGUE 15.17-15.21	
GABE: Hey, what is this? **20 fucking questions**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
GABE: La fai finita o no? Cos'è una specie di **telequiz**?	GABE: Will you stop it or not? What is it, a kind of **telequiz**?

1/122

ORIGINAL FILM DIALOGUE 18.10-18.19	
BRENDA: I love **Las Vegas**! It has to be the most artificial place on Earth! NATE: Oh, you think so? More than **Disneyland**? BRENDA: Oh, come on! More than **Japan**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: **Las Vegas** mi fa impazzire. Credo che sia il luogo più artificiale della terra. NATE: E' vero? Più di **Disney World**? BRENDA: Ah quello è facile. Più del **Giappone**.	BRENDA: I'm crazy about **Las Vegas**! I think it is the most artificial place on Earth! NATE: Is it true? More than **Disney World**? BRENDA: Ah, that's easy. More than **Japan**!

1/123

ORIGINAL FILM DIALOGUE 18.35-18.40	
NATE: Hey, Dave, you wanna walk across the street with us, get some of that famous **Las Vegas** $4.99 prime rib. I have it on good authority it's just as good as the $6.99 prime rib over there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: David, attraversi la strada con noi e ti vieni a prendere **un megafrullato** a **4 e 99**. So per certo che è buono quanto quello a **6 e 99** qui davanti.	NATE: Dave, you cross the street with us, and come get a **mega shake** for **4 e 99** prime rib. I know for sure that it's just as good as the **6.99** just opposite.

1/124

ORIGINAL FILM DIALOGUE 20.09-20.12	
CLAIRE: Here. (*tosses a McDonalds bag to him*) Got you an **Egg McMuffin** 'cause I know they're you're favorite.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Tieni, ti ho portato **un panino**.	CLAIRE: Take, I brought you a **sandwich**.

1/125

ORIGINAL FILM DIALOGUE 22.38-22.43	
FEDERICO: So why didn't you call your sister? VANESSA: She just got two days in a new **Nicolas Cage** movie!	
ITALIAN ADAPTATION	BACK-TRANSLATION
FEDERICO: Potevi far venire tua sorella. VANESSA: Lavora in un film con **Nicolas Cage**, ha due pose.	FEDERICO: You could have let your sister come. VANESSA: She works in a film with **Nicolas Cage**, she has two takes,

1/126

ORIGINAL FILM DIALOGUE 37.31-37.35	
BRENDA: Yeah, whatever, but you know what? We're in **faux Paree**, so let's party!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Bè chi se ne frega, evitiamo di flagellarci. Siamo a **Parigi**, no? Godiamocela!	BRENDA: Well, who cares, let's avoid flogging ourselves. We're in **Paris**, aren't we? Let's enjoy ourselves!

+ 5 Vegas , 1 Las Vegas, 1 Barstow, 1 Boston, 2 dollars, bucks, Egypt

Summary
Season 1 Episode 11

Strategies

5 Loan
6 Official tr.
1 Hypernym
1 Substitution
6 Explicitation
5 Elimination

Nature of cultural references

SOURCE CULTURE
Las Vegas (8)
Disneyland
Dollars (4)
Faux Paree
Barstow
Boston
Bucks

INTERCULTURAL
20 Questions
Egg McMuffin
Nicolas Cage

THIRD CULTURE
Japan
Egypt

OVERT ALLUSION
"The bear went over the mountain, the bear went over the... "

Total references *23*

SIX FEET UNDER
A Private Life
Una questione privata (A private matter)

Season 1 Episode 12

1/127

ORIGINAL FILM DIALOGUE 02.10-12.14	
PETE: Hey, so, does bad music make people deaf or do deaf people just have really bad taste in music? MARC: Well, there is **Beethoven**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PETE: Sarà questo schifo di muisca che fa diventare sordi o sono i sordi che compongono questo schifo di musica? MARC: Era sordo anche **Beethoven**, lo sai.	PETE: Will it be this sucking music that makes people deaf or do deaf people comèpose this fucking music? MARC: **Beethoven** was deaf too, you know that.

1/128

ORIGINAL FILM DIALOGUE 16.05-16.13	
CLAIRE: I go on-line and make up freaky cyber-identities, ya know? Sometimes I'm a **Scientologist**. Sometimes I'm a **young Christian wife**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: A volte chatto su internet e mi diverto a far finta di essere chissà chi, che ne so ogni tanto posso diventare una **scienziata**. A volte faccio la **ragazza madre depressa**.	CLAIRE: Sometimes I chat on the internet and I have fun in pretending to be who knows who, I don't know sometimes I can become a **scientist.** Sometimes I do the **depressed single mother.**

1/129

ORIGINAL FILM DIALOGUE 17.26-17.28	
MARC: Oh, God, I look like something **Chef Boyardee** made!	
ITALIAN ADAPTATION	BACK-TRANSLATION
MARC: Ma tu guarda, non ti sembro una specie di quadro di **Picasso**?	MARC: Hey look, don't I look like a sort of **Picasso** painting?

1/130

ORIGINAL FILM DIALOGUE 31.14-31.25	
NATE: Well, he didn't get you. BRENDA: No, please, he could do better. He did, actually. The woman he married won the **National Book Award** last year.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Ma non ha ottenuto te. BRENDA: Oh, per favore, ha avuto ben di meglio. Ho anche sentito che la donna che ha sposato ha vinto **il premio nazionale di letteratura.**	NATE: But he didn't get you. BRENDA: Oh, please, he got much better. I even heard that the woman he married won the **National Literature Award**.

1/131

ORIGINAL FILM DIALOGUE 38.49-39.23	
FEDERICO: You'd think the family wouldn't want all that coming in here, ya know? DAVID: All of what? FEDERICO: There's this one guy, he's dressed like **Jackie Kennedy**. You think this guy's mother really needs to see that today? How did you get those abrasions on his cheeks so smooth-looking? DAVID: I used diaper rash cream. You left some. FEDERICO: Wow. DAVID: You know, Rico, I'm a homo. I may not dress like **Jackie Kennedy**, but I have sex with men.	
ITALIAN ADAPTATION	BACK-TRANSLATION
FEDERICO: Ma non sarebbe meglio per la famiglia che quei soggetti rimanessero fuori? DAVID: Ma quali soggetti? FEDERICO: Uno si è conciato come **Jacqueline Kennedy**, lo devi vedere. Evitiamo lo spettacolo alla madre di quel poveretto. Ah, come hai fatto ad eliminare così bene i lividi sulle guance? DAVID: La tua crema per gli eritemi da pannolino. FEDERICO: Niente male. DAVID: Sono gay e vorrei che lo sapessi. Magari non mi vesto come **Jacqueline Kennedy** ma vado a letto con gli uomini.	FEDERICO: But wouldn't it be better for the family if those persons remained outside? DAVID: But which persons? FEDERICO: One dolled himself up as **Jackie Kennedy,** you should see him. Let's avoid this show to the mother of that poor guy. Ah, how did you manage to eliminate so well the bruises from his cheeks? DAVID: Your cream for diaper rash. FEDERICO: Not bad. DAVID: I'm gay and I would like you to know. I may not dress like **Jacqueline Kennedy**, but I go to bed with men.

1/132

ORIGINAL FILM DIALOGUE 49.52-49.53	
GABE: Smells like **Benzedrine**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GABE: Profuma di **mamma chioccia**.	GABE: Smells like **mother hen.**

1/133

They carry signs spewing such words of hate as "No Fags in Heaven," "Homos in Hell," "God's Wrath on Fags **Gen. 19:1-26**," and "Fag = Anal Sex = ⁅a picture of skull and crossbones⁆."

+ 1 South Africa, + 1 Yale

Summary
Season 1 Episode 12

Strategies

4 Loan
1 Official tr.
1 Calque
1 Substitution
3 Elimination

Nature of cultural references

SOURCE CULTURE
Chef Boyardee
National Book Award
Jackie Kennedy
Yale

INTERCULTURAL
Scientology
Christian
Benzedrine

THIRD CULTURE
Beethoven
South Africa

NONVERBAL
Gen. 19:1-26

Total references 10

SIX FEET UNDER
Knock, knock
La zia Lilian (Aunt Lilian)

Season 1 Episode 13

1/134

ORIGINAL FILM DIALOGUE *02.43-02.44*	
MITZI: …your heart bubble-wrapped and **Fed-Exed** to your mama.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MITZI: …le strappo il cuore, metto tutto in un pacchetto e **lo spedisco** a mamma.	MITZI: …I'll tear off her heart, I puth everything into a parcel and **I send it** to mum.

1/135

ORIGINAL FILM DIALOGUE *04.41-04.53*	
TRACY: I'm a professional party planner, did you know that? I did this huge party for New Line for the **Golden Globes** last year. **The Hollywood Reporter** called it "respledent," and it was. Well, Aunt Lillian's funeral needs to be equally respledent!	
ITALIAN ADAPTATION	BACK-TRANSLATION
TRACY: Organizzo cerimonie e feste, forse lo sai. L'anno scorso mi sono occupata della **Golden Globe** quando ha lanciato la sua nuova linea. L'**Hollywood Reporter** lo definì un party risplendente. Ne sono molto fiera. Voglio che anche il funerale di mia zia sia risplendente.	TRACY: I organise ceremonies and parties, maybe you know. Last year I took care of the **Golden Globe** when it launched its new line. **The Hollywood Reporter** defined it a respledent party. I'm very proud of it. I want that also my Aunt's funeral is respledent.

1/136

ORIGINAL FILM DIALOGUE *08.19-08.21*	
RUTH: I'll go by **Bristol**, **Florence** and pick up some of those dried porcini mushrooms.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Per questa sera **pensavo di comprare** un po' di quei funghi porcini.	RUTH: For tonight **I thought I would buy** some of those porcini mushrooms.

1/137

ORIGINAL FILM DIALOGUE 16.28-16.36	
NATE: We've been together six months, Bren. BRENDA: Oh, I didn't realize you were counting the days. NATE: I'm not, I just think-- BRENDA: What do you do, mark them off at night like a prisoner in a cell? Like **the Count of fucking Monte Cristo**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Ci conosciamo da sei mesi, Brenda. BRENDA: Scusa, non credevo che contassi i giorni. NATE: Aspetta, dico solo che… BRENDA: E fai i segni sul muro come un prigioniero nella sua cella, come **il conte di Montecristo**?	NATE: We've known each other six months, Brenda. BRENDA: Sorry, I didn't realize you were counting the days. NATE: Wait, I'm just saying that… BRENDA: And do you do marks on the wall like a prisoner in his cell? Like **the Count of Monte Cristo**?

1/138

ORIGINAL FILM DIALOGUE *23.52-24.00*	
DAVID: So, because of their random genetics, gay people should be denied any romantic or sexual love? WALTER: That is **liberal claptrap**! It's not genetics! It can be overcome!	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Così solo a causa di uno scherzo genetico i gay si dovrebbero privare dell'amore romantico o fisico. WALTER: Ah, non ti riempire la bocca con tutti questi **paroloni**. Non si tratta di genetica. Un istinto, si può vincere.	DAVID: So only because of a genetic trick gays should deny themselves romantic or physical love? WALTER: Ah, don't fill up your mouth with all these **big words**. It is not a question of genetics. An instinct can be overcome.

1/139

ORIGINAL FILM DIALOGUE *27.29-27.30*	
BRENDA: She was in **Versace.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Un vestito **laminato.**	BRENDA: A **laminated** dress.

1/140

ORIGINAL FILM DIALOGUE *29.16-29.33*	
DAVID: But how can you--? You're gay. JACK: No, I'm not. I'm not. People have always assumed that, but I'm not. Sorry. More **Scotch**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Ma non puoi arrenderti. Tu sei gay. JACK: No, amico mio. Non lo sono mai stato. Spesso la gente lo pensa, questo lo so. Ma non è così. Dolente. Altro **scotch**?	DAVID: But you can't give up. You're gay. JACK: No, my friend. I've never been. People often think that, I know that. Sorry. More **Scotch**?

1/141

ORIGINAL FILM DIALOGUE *33.00-33.05*	
ANDY: Well, while you were getting your toes sucked, we sucked out a free sixer from **7-Eleven**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ANDY: Comunque, mentre ti facevi succhiare l'alluce noi siamo riusciti a fregare sei bottiglie **di quella buona**.	ANDY: Anyway while you were getting your thumb sucked we managed to steal six bottles **of the good one**.

1/142

ORIGINAL FILM DIALOGUE *53.19-53.28*	
TRACY: She raised **Welsh Corgies**, and she took up water colors, and she loved me, and now she's dead!	
ITALIAN ADAPTATION	BACK-TRANSLATION
TRACY: Si è dedicata completamente al suo **cagnolino** e ha iniziato a dipingere con gli acquerelli. Mi voleva bene e adesso mi ha lasciato qui da sola!	TRACY: She devoted herself completely to her **little dog** and she took up painting with water colours. She loved me and now she left me all alone!

1/143

ORIGINAL FILM DIALOGUE 54.46-55.03	
TRACY: I go to funerals sometimes, funerals of people I don't even know. ***Harold and Maude*** is, like, my favorite movie of all time. I saw it when I was in **Junior High** and it profoundly affected my life.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TRACY: Vado a un funerale tutte le volte che posso. Ai funerali di persone che io neanche conosco. Secondo me ***Harold e Maude*** è uno dei film più belli di tutti i tempi. L'ho visto quando ero alle **medie**, mi ha profondamente colpito. Ha condizionato la mia vita.	TRACY: I go to a funeral every time I can. Funerals of people I don't even know. In my opinion ***Harold and Maude*** is one of the most beautiful films of all time. I saw it when I was in **Junior High**, it profoundly affected me. It conditioned my life.

+ 1 Los Angeles, 1 Hawaii, 1 Bel Air, 1 San Francisco, 1 Chinese, 1 LA

Summary
Season 1 Episode 13

Strategies

6 Loan
4 Official tr.
2 Hypernym
1 Explicitation
5 Elimination

Nature of cultural references

SOURCE CULTURE
Bristol Florence
Liberal
Junior High
Los Angeles
Hawaii
Bel Air
San Francisco
LA

INTERCULTURAL
Fed-Exed
Golden Globes
The Hollywood Reporter
7-Eleven

THIRD CULTURE
Scotch
Welsh Corgies
Chinese

TARGET CULTURE
Versace

OVERT ALLUSION
Count of Montecristo
Harold and Maude

Total references 18

Season Summary

TOTAL SEASON 1: *322*

Loan:	**108**
Official translation:	**73**
Calque:	**7**
Hypernym:	**28**
Hyponym:	**0**
Explicitation:	**16**
Substitution:	**10**
Lexical recreation:	**0**
Compensation:	**1**
Elimination:	**84**
Creative addition:	**1**

SOURCE CULTURE:	**153**
INTERCULTURAL:	**64**
THIRD CULTURE:	**64**
TARGET CULTURE:	**4**
OVERT ALLUSION:	**29**
COVERT ALLUSION:	**2**
NONVERBAL:	**6**

SIX FEET UNDER
Perfect Circles
Cerchi perfetti (Perfect circles)

Season 3 Episode 1

3/1

ORIGINAL FILM DIALOGUE 01.38-01.48	
DOCTOR: Fuck, we're bleeding! Great, now I've got brain coming out of the wound. Raise his head and give him a hundred grams of **Mannitol.** Let's put him in burst suppression. What's his blood pressure?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DOTTORE: C'è un emorragia! Che bello: adesso ci giochiamo il cervello! Coraggio: diamogli 100 grammi di Mannitol. Mettiamolo in burst. Pressione del sangue?	DOCTOR: There's a hemorrhage! Great, now we're fucking up the brain. Come on: let's give him a hundred grams of **Mannitol.** Let's put him in burst. Blood pressure?

3/2

ORIGINAL FILM DIALOGUE 02.00-02.02	
NURSE: We loaded him with **Dilantin** and **Decadron**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
INFERMIERA: E' sotto Dilantin e Decadron.	NURSE: He's on **Dilantin** and **Decadron**.

3/3

ORIGINAL FILM DIALOGUE 08.12-08.24	
NATE: How can you not care? I mean, what about that bullshit **acceptance speech** he gave a couple of weeks ago— RUTH: Language! NATE: --when he said, **"I was not elected to serve one party but one nation,"** yeah, the operative words there being "NOT elected"! NATHANIEL, SR.: You want the end piece? NATE: I don't eat red meat. RUTH: Nate, I made you a chicken breast! DAVID: Nate, if you didn't want to see **George Bush** in the **White House**, then you shouldn't have voted for **Ralph Nader**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Ma dai, hai sentito anche tu che schifo di **discorso alla nazione** che ha fatto, **"Non sono stato eletto per servire un partito ma una nazione".** L'unica cosa giusta che ha detto è stata "non sono stato eletto". NATHANIEL: Vuoi l'ultimo pezzo? NATE: Non mangio carne rossa. RUTH: Oh, ma per te c'è il petto di pollo. DAVID: Se non volevi vedere **George Bush** alla **Casa Bianca** non dovevi votare per **Ralph Nader.**	NATE: Oh come on, you heard too that bullshit **acceptance speech** he gave, **"I was not elected to serve one party but one nation"**. The only right thing he said was "I was not elected". NATHANIEL, SR.: You want the last piece? NATE: I don't eat red meat. RUTH: Oh, but for you there's chicken breast. DAVID: If you didn't want to see **George Bush** in the **White House**, you shouldn't have voted for **Ralph Nader**.

3/4

ORIGINAL FILM DIALOGUE 09.37-10.23	
WOMAN: That was **Dr. Schroedinger**. Kitty, didn't make it… WIFE: What're we watchin' this for? NATE: 'Cause it's what's on. Quit flappin' yer trap. I like this show. MAN: So. The universe has split in two. WOMAN: Two? Try two billion! What's gonna happen to us? MAN: There, there. We always end up a universe in which we exist. Remember **Copenhagen**? WOMEN: Ah, yes! **The Eigenvalues** in bloom!	
ITALIAN ADAPTATION	BACK-TRANSLATION
DONNA: Era il dottor **Schroedinger**. Il gatto non ce l'ha fatta. MOGLIE: Perché guardiamo questa porcheria? NATE: Perché la trasmettono. E non è una porcata, è divertente. UOMO: Adesso l'universo è stato diviso in due. DONNA: Due? Ma sei impazzito, io direi due milardi. Chissà che fine faremo. UOMO: Coraggio. Distruggiamo sempre gli universi in cui esistiamo. Ricordi **Copenhagen**? DONNA: Sì, certo, tutti **quei giardini** pieni di fiori!	WOMAN: That was **Dr. Schroedinger**. The cat didn't make it. WIFE: Why are we watching this shit? NATE: Because it's on. And it's not shit, it's fun. MAN: Now the universe has been split in two. WOMAN: Two? You're out of your mind, I would say two billions! Who knows what's going to be of us. MAN: Come on. We always destroy the universes in which we exist. Remember **Copenhagen**? WOMEN: Yes, of course, all **those gardens** full of flowers!

3/5

ORIGINAL FILM DIALOGUE *25.44-25.58*	
CLAIRE: So, what kind of music do you guys play? PHIL: I don't know. It's kinda like early **Peter Gabriel** meets **Tool**. Emotionally vulnerable like **Sunny Day Real Estate**, but politically conscious, like **Public Enemy.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: E che genere di musica suonate? PHIL: Oh, non lo so, è come il primo **Peter Gabriel** mischiato ai **Tool**. Emotiva e vulnerabile come **Sunny Day Real Estate** ma anche politicamente consapevole come **Public Enemy**.	CLAIRE: And what kind of music do you play? PHIL: Oh, I don't know. It's like early **Peter Gabriel** mixed with **Tool**. Emotional and vulnerable like **Sunny Day Real Estate**, but also politically conscious, like **Public Enemy.**

3/6

ORIGINAL FILM DIALOGUE *28.57-29.02*	
CAROL: I have to pitch to **McG**, in person! Whoa, is he intimidating!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Devo trattare con **McG** in persona! Giuro, mette paura!	CAROL: I have to deal with **McG** in person! I swear, is he intimidating!

Summary
Season 3 Episode 1

Strategies

12 Loan
2 Official tr.
1 Calque
1 Elimination

Nature of cultural references

SOURCE CULTURE
Acceptance speech
George Bush
White House
Ralph Nader

INTERCULTURAL
Mannitol
Dilantin
Decadron
Tool
Sunny Day Real Estate
Public Enemy
McG

THIRD CULTURE
Dr Schroedinger
Copenhagen
Eigenvalues
Peter Gabriel

OVERT ALLUSION
"I was not elected to serve one party but one nation"

Total references 16

SIX FEET UNDER
You Never Know
Non si sa mai (You never know)

Season 3 Episode 2

3/7

ORIGINAL FILM DIALOGUE 04.55-05.11	
CAROL: Listen, I need **muffins**. **Corn muffins**. I had an intense craving for **miniature corn muffins**. Please! This is my one hour a day to eat carbs. NATE: Shut up! CAROL: Stop ignoring me! NATE: Don't make her the **muffins**! Don't make her the **muffins**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Va bene, senti, mi servono delle **focacce. Focacce di cereali**. Mi ha appena assalito una voglia incredibile. Mi raccomando di **quelle** piccole. Per favore, rispondi, questa è l'ora del giorno in cui posso assumere carboidrati. NATE: Chiudi quella bocca. CAROL: Smettila di ignorarmi. NATE: Non fare le **focacce**, oggi dieta, non fare le **focacce**, guai a te.	CAROL: All right, listen, I need **focaccias**. **Cereal focaccias**. An intense craving just got me. I beg you, the small **ones**. Please, answer, this is my hour of the day in which I can eat carbohydrates. NATE: Shut your mouth! CAROL: Stop ignoring me! NATE: Don't make **focaccias**, diet today, don't make **focaccias**, don't you dare.

3/8

ORIGINAL FILM DIALOGUE 05.13-06.07	
DAVID goes through the apartment, singing, ***Flowers that Bloom in the Spring Tra-La*** *from Gilbert & Sullivan's* ***The Mikado****.* DAVID: (*sings*) **The flowers that bloom in the spring, tra-la, we promise a merry sunshine/As we merrily dance and we sing, tra-la/ We welcome the hope that they bring, tra-la/Of a summer of roses and wine,/Of a summer of roses and wine!** KEITH: That's great. DAVID: **And that's what we mean when we say that a thing/Is welcome as flowers that bloom in the spring.** KEITH: David— DAVID: (*keeps singing*) Tra la la la la la/Tra la la la la la. KEITH: (*sits down at the table, annoyed*) David. It's a little early. DAVID: Sorry. I just want to make sure I get it right. Some of the guys in this chorus are so good. One of them even recorded with **Chanticleer**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: **The flowers that bloom in the spring, tra-la, we promise a merry sunshine/As we merrily dance and we sing, tra-la/We welcome the hope that they bring, tra-la/Of a summer of roses and**	DAVID: **The flowers that bloom in the spring, tra-la, we promise a merry sunshine/As we merrily dance and we sing, tra-la/We welcome the hope that they bring, tra-la/Of a summer of roses and**

wine,/Of a summer of roses and wine! KEITH: Niente male. DAVID: **And that's what we mean when we say that a thing/Is welcome as flowers that bloom in the spring.** KEITH: David— DAVID: Tra la la la la la/Tra la la la la la KEITH: E' un po' presto no? DAVID: Scusam, mi serve un po' di esercizio. Alcuni dei ragazzi del coro sono davvero bravi. Pensa che uno di loro ha anche inciso **un disco**.	**wine,/Of a summer of roses and wine!** KEITH: Not bad. DAVID: **And that's what we mean when we say that a thing/Is welcome as flowers that bloom in the spring.** KEITH: David— DAVID: Tra la la la la la/Tra la la la la la. KEITH: It's a little early, isn't it? DAVID: I'm sorry, I need some practice. Some of the boys in the chorus are really good. Just think that one of them has even made **a record**.

3/9

ORIGINAL FILM DIALOGUE 17.05-17.10	
RUTH: It's her **Vicodin**. She has a prescription. BETTINA: Of course she does! She has **Vicodin** prescriptions at half the pharmacies in **LA**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: E' **Vicodin**. Il medico le ha fatto la ricetta. BETTINA: A questo ci credo. Ha saccheggiato il **Vicodin** in tutte le farmacie di **Los Angeles**!	RUTH: It's **Vicodin**. The doctor wrote her a prescription. BETTINA: I believe that. She has ransacked all the pharmacies in **Los Angeles** for **Vicodin**!

3/10

ORIGINAL FILM DIALOGUE 21.10-21.12	
CLAIRE: He's got his own band. RUSSELL: It's **Keanu Reeves**, isn't it?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Suona in gruppo rock. RUSSELL: E' **Keanu Reeves**, ho indovinato?	CLAIRE: He plays in a rock band. RUSSELL: It's **Keanu Reeves**, did I guess right?

3/11

ORIGINAL FILM DIALOGUE 23.47-23.50	
CLAIRE: What kind of cereal? RUSSELL: **Captain Crunch**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Che cereali ti piacciono? RUSSELL: **Capitan Crunch**.	CLAIRE: What cereal do you like? RUSSELL: **Captain Crunch.**

3/12

ORIGINAL FILM DIALOGUE 25.00-25.01	
LISA: Mozzarella? DAVID: Yes.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: **Mozzarella**? DAVID: Sì, grazie.	LISA: Mozzarella? DAVID: Yes, please.

3/13

ORIGINAL FILM DIALOGUE *31.27*	
SARAH: Give me a **Klonopine**! BETTINA: You wanted to do this natural! I already gave you the **Kava Kava** and the **Valerian root**. SARAH: They're not doing shit…give me a **Klonopine**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
SARAH: Dammi un **Klonopine**. BETTINA: Non lo volevi fare in modo naturale? Ti ho già dato il **Kava Kava** e la radice di **valeriana.** SARAH: Non mi hanno fatto niente. Voglio un **Klonopine**.	SARAH: Give me a **Klonopine**! BETTINA: Didn't you want to do it the natural way? I already gave you the **Kava Kava** and the **Valerian root.** SARAH: They did nothing. I want a **Klonopine**.

3/14

ORIGINAL FILM DIALOGUE *34.21-34.33*	
LISA: What detergent did you use? NATE: I don't know. Whatever was there. LISA: It smells like **Tide.** NATE: So I guess I used the **Tide**. LISA: You have to use the **Dreft.** Maya gets a rash from anything else.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Che detersivo hai usato? NATE: Quello accanto alla lavatrice. LISA: Sì, profuma di **Tide.** NATE: Significa che ho usato il **Tide.** LISA: Ma avresti dovuto usare il **Dreft.** Maya è allergica a tutti gli altri.	LISA: What detergent did you use? NATE: The one next to the washing-machine.. LISA: Yes, it smells like **Tide.** NATE: It means I used the **Tide**. LISA: But you should have used the **Dreft.** Maya is allergic to all the others.

3/15

ORIGINAL FILM DIALOGUE *35.47-35.57*	
RUTH: So, how long have you been taking the **Vicodin**? SARAH: I don't know. On and off for years.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Dì un po', da quanto prendi abitualmente il **Vicodin**? SARAH: Chi se lo ricorda? Da anni a periodi.	RUTH: So, tell me, how long have you been taking the **Vicodin**? SARAH: Who remembers? On and off for years.

3/16

ORIGINAL FILM DIALOGUE *45.49-45.50*	
VANESSA: There's **KFC** in the microwave.	
ITALIAN ADAPTATION	BACK-TRANSLATION
VANESSA: **La cena** è nel microonde.	VANESSA: **Dinner** is in the microwave.

3/17

ORIGINAL FILM DIALOGUE 49.42-49.44	
RUTH: We could head up to **Frisco**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Sì, magari ce ne andiamo a **San Francisco!**	RUTH: Yes, maybe we could go to **San Francisco!**

+ *3* Vicodin

Summary
Season 3 Episode 2

Strategies

16 Loan
1 Official tr.
2 Eplicitation
4 Substitution
3 Elimination

Nature of cultural references

SOURCE CULTURE
Muffins (5)
Vicodin (3)
LA
Captain Crunch
Dreft
KFC
Frisco

INTERCULTURAL
Chanticleer
Keanu Reeves
Klonopine (2)
Valerian root
Tide (2)

THIRD CULTURE
Kava kava

TARGET CULTURE
Mozzarella

OVERT ALLUSION
The flowers that bloom in the spring…

Total references 23

SIX FEET UNDER
The Eye Inside
L'occhio interiore (The interior eye)

Season 3 Episode 3

3/18

ORIGINAL FILM DIALOGUE 07.44-08.00	
RUTH: I went to this…I took a kind of seminar that was about that… BETTINA: Oh, **est**? (*RUTH shakes her head.*) **Lifespring**? (*shakes her head*) **The Plan**? RUTH: (*nods*) **The Plan**. BETTINA: My daughter was into that for years. She was a group leader. She inspired thousands of people to change their lives. *RUTH looks up, impressed.* BETTINA: Now, she's hoarding firearms in a compound in **Montana**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Ho partecipato a un seminario su queste cose. BETTINA: Cos'era, est? Lifespring? Il Metodo? RUTH: Il Metodo. BETTINA: Mia figlia l'ha frequentato per anni, lo conosco. Era diventata una leader di gruppo. Ha spinto migliaia di persone a modificare le loro vite. E ora tratta armi da fuoco in un rifugio nel Montana.	RUTH: I took part in a seminar that about these things. BETTINA: What was it, **est**? **Lifespring**? **The Method**? RUTH: **The Method.** BETTINA: My daughter attended that for years. She had become a group leader. She inspired thousands of people to change their lives. And now she's dealing in firearms in a shelter in **Montana**.

3/19

ORIGINAL FILM DIALOGUE 08.51-08.54	
BETTINA: I think it'd be better go to breakfast. **The French Marketplace** has a 3.99 special.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BETTINA: Per me sarebbe meglio andare a fare colazione. Dì, ti andrebbe di accompagnarmi al **mercato francese**?	BETTINA: For me it'd be better go to have breakfast. Say, would you like to come with me to the **French market.**

3/20

ORIGINAL FILM DIALOGUE 11.31-11.34	
CAROL: I've worked with **Stallone, Ellen Barkin, Melanie fucking Griffith**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Ho lavorato con Stallone, Ellen Barkin, Melanie puttanella Griffith!	CAROL: I've worked with **Stallone, Ellen Barkin, Melanie slut Griffith**!

3/21

ORIGINAL FILM DIALOGUE 12.04-12.07	
CAROL: Careful, Lisa! These sheets are new from **Pratesi**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAROL: Attenta, Lisa! Sono lenzuola nuove, di **Pratesi**.	CAROL: Careful, Lisa! They are new sheets, from **Pratesi.**

3/22

ORIGINAL FILM DIALOGUE 12.02-12.11	
RUTH: Is it a snake? Or some kind of tropical vine? PHIL: It's kind of a combination of **Maori Ta Moko** and also **Japanese Kanji** for, like, inner wisdom, I think.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Che cos'è un serpente? O una specie di rampicante tropicale? PHIL: Diciamo che è un misto articolato di **Maori Ta Moko** e **Kanji giapponese**. Dovrebbe, sì, stimolare la saggezza interiore.	RUTH: What is a snake? Or a kind of tropical vine? PHIL: Let's say it's an composite mixture of **Maori Ta Moko** and **Japanese Kanji**. It should, yes, stimulate inner wisdom.

3/23

ORIGINAL FILM DIALOGUE 14.24-14.29	
CLAIRE: Oh, do you want to see ***A Clockwork Orange*** tomorrow night? I've never seen it, and Russell says it's like mandatory viewing for all humans.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Andiamo a vedere ***Arancia Meccanica*** domani? Non l'ho mai visto e Russell dice che è una tappa obbligata per tutti gli esseri umani.	CLAIRE: Shall we go see ***A Clockwork Orange*** tomorrow? I've never seen it and Russell says it's a mandatory step for all human beings.

3/24

ORIGINAL FILM DIALOGUE 14.29-15.19
KEITH: (*reading the brochure*) "Private balconies, invigorating pool and **Jacuzzi**, gourmet cuisine, and an array of activities are just some of the pleasures awaiting our guests at the romantic refuge that is **Los Lomas**." DAVID: I hope there's shuffleboard. *KEITH laughs.* DAVID: I'm serious! They had it at this place in **Santa Barbara** my parents used to take us when we were kids. I really had a knack for it. It's the only thing I could ever beat Nate at. KEITH: (*reads*) "The picturesque village nearby offers visitors sophisticated restaurants, art galleries, antique and specialty shops." DAVID: I just want to sit by the pool and drink **Pina Coladas** all day. (*sings*) "**If you like Pina Coladas, and getting caught in the**…"(*stops*) Whoops! *KEITH laughs.* DAVID: (*playfully*) Does that count? KEITH: Yes, it does. DAVID: But I stopped! KEITH: You owe me a **dollar**! DAVID: I stopped!

KEITH: All right, 50 **cents**. DAVID: I should get a **dollar** every time you say the word "calorie" or "carb."	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: Giardino privato, piscina olimpionica, **idromassaggio**, cucina gourmet e un'animazione di alto livello sono solo una parte dei piaceri che attendono i nostri ospiti in quel romantico rifugio che è il paradiso di **Los Lomas**. DAVID: Spero si giochi a shuffleboard. DAVID: Dico sul serio, c'era anche in un albergo a **Santa Barbara** dove i miei ci portavano quando eravamo piccoli. E guarda che ero una vera scheggia a quel gioco, era l'unico in cui riuscivo a battere Nate. KEITH: Nelle vicinanze un pittoresco villaggio offre ai visitatori sofisticati ristoranti, gallerie d'arte, negozi di squisite prelibatezze del posto. DAVID: Io voglio solo stare seduto in piscina a bere **Pina Colada**. **"If you like Pina Coladas, and getting caught in the…".** Ups! DAVID: Ups! Conta anche questo? KEITH: Sì, altro che. DAVID: Mi sono fermato. KEITH: Fa niente mi devi un **dollaro.** DAVID: Mi sono fermato. KEITH: 50 **centesimi.** DAVID: Io voglio un **dollaro** ogni volta che pronunci le parole calorie e carboidrati.	KEITH: "Private garden, Olympic-sized swimming-pool, gourmet cuisine, and high level entertainment are just some of the pleasures awaiting our guests at the romantic refuge that is the paradise of **Los Lomas**." DAVID: I hope one can play shuffleboard. DAVID: I'm talking seriously, there was one also in a hotel in **Santa Barbara** my parents used to take us when we were kids. And look I really had a knack for that game, it was the only one I could beat Nate at. KEITH: "Nearby a picturesque village offers visitors sophisticated restaurants, art galleries, exquisite specialties of the place shops." DAVID: I just want to sit by the pool and drink **Pina Coladas**. "**If you like Pina Coladas, and getting caught in the**…" Whoops! DAVID: Oops! Does this count too? KEITH: Yes, you bet. DAVID: I stopped! KEITH: Who cares, you owe me a **dollar**! DAVID: I stopped! KEITH: 50 **cents**. DAVID: I want a **dollar** every time you say the word "calories" or "carbohydrates."

3/25

ORIGINAL FILM DIALOGUE 14.57-14.59	
CLAIRE: No, it's only tomorrow. Friday's ***Eyes Wide Shut***.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: No, lo danno solo domani. Venerdì c'è *Eyes Wide Shut.*	CLAIRE: No, they are showing it only tomorrow. On Friday there's ***Eyes Wide Shut***.

3/26

ORIGINAL FILM DIALOGUE 16.31-16.34	
NATE: (*looks at MAYA*) Is she still sleeping? What, Carol slip in here and give her some **cognac**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Maya dorme ancora? Carol è entrata e l'ha riempita di **cognac**?	NATE: Is May still sleeping? Has Carol come in and filled her up with **cognac**?

3/27

ORIGINAL FILM DIALOGUE 16.49-16.50	
NATE: She just doesn't want people to think she drives an **American** car.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: A vederla sembra che **qualsiasi cosa la renda nervosa**.	NATE: Seeing her it looks like **everything makes her nervous.**

3/28

ORIGINAL FILM DIALOGUE 18.31-18.34	
KEITH: So you ready for your **Pina Colada**? DAVID: God, no. Then they'll really know we're gay!	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: Sei pronto per goderti la tua Pina Colada? DAVID: Hanno già capito tutti che siamo una coppia gay.	KEITH: Are you ready to enjoy your **Pina Colada**? DAVID: They've all understood we're a gay couple.

3/29

ORIGINAL FILM DIALOGUE 19.10-19.16	
BETTINA: I just go to **Supercuts**. RUTH: You can't do that! Bettina! A woman's hair is the gateway to her sensuality.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BETTINA: Di solito vado da **Supertagli.** RUTH: Però non dovresti farti un taglio ancora più corto. I capelli per una donna sono la chiave per la sua sensualità.	BETTINA: I usually go to **Supercuts**. RUTH: But you shopuldn't have an even shorter haircut. Hair for wopmen are the key to her sensuality.

3/30

ORIGINAL FILM DIALOGUE 26.51-27.39	
OLIVER: Is it **Kandinsky**? Let's see. *The GUY holds up his sheet of paper. It says "**Kandinsky**" on it.* OLIVER: Because you're using **Kandinsky**'s language here. It's the same with most of these drawings. We despise ourselves so much that we consider our own point of view as trivial, but that's bullshit! That's your father talking, or whatever bad teachers you had before me. *(to CLAIRE)* You, with the red hair, who did you write? **Hopper**? CLAIRE: No. I wrote **Modigliani**. OLIVER: Were you lying? CLAIRE: No, but I also wrote **Nan Goldin**, because I'm really more into photography— OLIVER: When did you see the **Hopper** show at **MOCA**? CLAIRE: Last week. OLIVER: Okay, that's exactly what I'm saying. She sees 50 paintings by **Hopper**, she starts to draw like him, because it's easier than drawing from the eye inside.	
ITALIAN ADAPTATION	BACK-TRANSLATION
OLIVER: Hai scritto Kandinsky, vero? Fa' vedere. Il tuo è il linguaggio tipico di Kandinsky. E lo stesso discorso vale per molti di questi disegni. Ci disprezziamo così tanto che arriviamo a considerare triviale il nostro punto	OLIVER: You wrote **Kandinsky,** right? Let me see. Your language is typical of **Kandinsky**. And the same applies to many of these drawings. We despise ourselves so much that we get to consider our own point of view as trivial,

di vista. Ma è una cazzata. E' vostro padre che parla per voi. O un insegnante balordo che avete avuto prima di me. Tu, rossa, che nome hai scritto? **Hopper**? CLAIRE: No, ho messo **Modigliani**. OLIVER: Hai mentito? CLAIRE: No, ma ho scritto anche **Nan Goldin** perché mi interesso di fotografia e… OLIVER: E quando hai visto la mostra di **Hopper** al **MOCA**? CLAIRE: La settimana scorsa. OLIVER: Ecco la dimostrazione di quello che vi ho detto. Lei ha visto 50 dipinti di **Hopper** e ha iniziato a disegnare come lui perché è più facile che disegnare dal vostro occhio interiore.	but that's bullshit! It's your father talking for you. Or a lousy teacher you had before me. You, red-haired, what name did you write? **Hopper**? CLAIRE: No. I wrote **Modigliani**. OLIVER: Were you lying? CLAIRE: No, but I also wrote **Nan Goldin**, because I'm intereseted in photography and… OLIVER: Ande when did you see the **Hopper** show at **MOCA**? CLAIRE: Last week. OLIVER: That's the demonstration of what I've told you. She has seen 50 paintings by **Hopper** and she started to draw like him, because it's easier than drawing from your inner eye.

3/31

ORIGINAL FILM DIALOGUE 29.38-29.48	
DAVID: What's fun about standing around a pool with a bunch of straight people shaking **maracas**? KEITH: There's gonna be a **mariachi** band. DAVID: Why can't there be just one other gay couple? Some lesbians from the **Bay Area**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Che c'è di divertente a stare intorno a una piscina con un branco di balordi che scuotono **maracas**? KEITH: C'è anche un bel complesso **mariachi**. DAVID: L'ideale sarebbe incontrare un'altra coppia gay. Guarda, io mi accontenterei anche di **due lesbiche**.	DAVID: What's fun about standing around a pool with a bunch of lousy people shaking **maracas**? KEITH: There's also a great **mariachi** band. DAVID: The ideal thing would be meeting another gay couple. Look, **two lesbians** would be enough for me.

3/32

ORIGINAL FILM DIALOGUE 30.33- 30.34	
DAVID: **Mexican** food gives me the runs.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Il cibo **messicano** mi fa venire la diarrea.	DAVID: **Mexican** food gives me the runs.

3/33

ORIGINAL FILM DIALOGUE 30.49-30.51	
DAVID: I'm not doing a **limbo** contest. KEITH: That's **Hawaiian**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Non parteciperò a nessuna gara di **limbo**. KEITH: Quello è **hawaiano**.	DAVID: I will take part in no **limbo** contest. KEITH: That's **Hawaiian**.

3/34

ORIGINAL FILM DIALOGUE 34.08-34.11	
DAVID: **OH MY GOD!**	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: **Sono il re del mondo!**	DAVID: **I'm king of the world.**

3/35

ORIGINAL FILM DIALOGUE 47.23-47.25	
KEITH: You had to spend an hour at the **Mikasa** outlet store.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: Ma se sei rimasto un'ora dentro quel centro **Mikasa**.	KEITH: But you stayed an hour inside that **Mikasa** centre.

+ 1 Montana, 1 Pasadena, 3 songs, 4 dollars

Summary
Season 3 Episode 3

Strategies

33 Loan
11 Official tr.
2 Calque
1 Hypernym
4 Elimination
1 Creative add.

Nature of cultural references

SOURCE CULTURE
The Plan
Montana (2)
The French Marketplace
Pratesi
Los Lomas
Santa Barbara
Dollar (6)
Cents
American
Supercuts
Moca
Bay Area
Hawaiian
Pasadena
Nan Goldin

INTERCULTURAL
Est
Lifespring
Stallone
Ellen Barking
Melanie Griffith
Hopper (3)

THIRD CULTURE
Maori Ta Moko
Kanji
Pina Colada (2)
Cognac

Kandinsky (2)
Maracas
Mariachi
Mexican
Limbo
Mikasa

TARGET CULTURE
Jacuzzi
Modigliani

OVERT ALLUSION
A Clockwork Orange
"**If you like Pina Coladas, and getting caught in the**…"
Eyes Wide Shut
+ 3 songs

NONVERBAL
Kandinsky

Total references 50

SIX FEET UNDER
Nobody Sleeps
Nessun Dorma (Let nobody sleep)

Season 3 Episode 4

3/36

ORIGINAL FILM DIALOGUE 02.09-02.08	
A bunch of gay men are hanging out together, sitting on the couch, watching ***The Bad Seed*** *and talking back to the screen, laughing. Among them is KEVIN LAMB, who is holding in his arms his lover, BOB GIFFIN, a very sick, weak man who is on a respirator.* *In the movie, a woman, CHRISTINE PENMARK, is confronting her young daughter, RHODA, a girl with pretty blond hair and braids. Behind the girl's sweet face lies a pure evil psychopath. The girl screams and cries as CHRISTINE pulls a bag away from her.* **CHRISTINE: Let me see! Let me see what's in the…** GUY: Now you know, Mother, I'm a gypsy! *Everyone laughs.* GUY #2: I'm in the road company of ***42nd Street***! GUY #3: And my feet are gigantic! *They all laugh.* **CHRISTINE: You hit him with the shoes, didn't you?** GUY: Well, duh, bitch! **CHRISTINE: You hit him with the shoes! That's how he got those half-moon marks on his forehead and his hands!** KEVIN: Yeah, but what about those cigarette burns on his ass?!? *They all laugh.* **CHRISTINE:** ***(screaming, crying)*** **Answer me!** KEVIN: Mommy, you need to go on **Prozac**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CHRISTINE: Fammi vedere… **RHODA: Lascia, mi fai male. No, non voglio, ti ho detto di lasciarmi, no.** RAGAZZO: Ora sai la verità mamma, sono una zingarella. RAGAZZO N°2: Sì, del campo nomadi della **42° strada**. RAGAZZO N°3: E ho dei piedi giganteschi. **CHRISTINE: L'hai colpito con le scarpe vero?** **RAGAZZO: Sì, signora in giallo.** **CHRISTINE: L'hai colpito sulla fronte, per questo ha quei segni di mezza luna sulla fronte e sulle mani!** KEVIN: E le bruciature di sigarette sul culo? **CHRISTINE: Avanti rispondi!** KEVIN: Mamma sparati un paio di **Prozac**.	**CHRISTINE: Let me see …** **RHODA: Let go, you're hurting me. No, I don't want, I told you to let me go, no.** GUY: Now you know the truth, mum, I'm a little gypsy! GUY 2: Yes, from the gypsy field of **42nd Street.** GUY 3: And I have gigantic feet. **CHRISTINE: You hit him with the shoes, right?** **BOY: Yes, Lady in Yellow (= Murder She Wrote).** **CHRISTINE: You hit him on his forehead, that's why he has those half-moon marks on his forehead and his hands**! KEVIN: And cigarette burns on his ass? **CHRISTINE: Come on, answer!** KEVIN: Mum, shoot yourself a couple of **Prozac**!

3/37

ORIGINAL FILM DIALOGUE 02.38-02.42	
GUY #2: How can I be a man when my girdle hurts this much?!? GUY #3: I don't know! Ask **Charles Pierce**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RAGAZZO N°2: Come posso essere un uomo, il busto mi uccide? RAGAZZO N°3: Ma non lo so, chiedilo alla **costumista**!	GUY N°2: How can I be a man, the girdle kills me. GUY N°3: But I don't know, ask the **costume designer**!

3/38

ORIGINAL FILM DIALOGUE 04.26-04.30	
LISA: Can you run by **Whole Foods** and pick up like six Mahi-Mahi filets for tomorrow?	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Mi puoi fare un salto al **supermercato** e prendere sei filetti di pesce per domani?	LISA: Can hop to the **supermarket** and get six **fish** filets for tomorrow?

3/39

ORIGINAL FILM DIALOGUE 04.55-04.59	
LISA: You think she'd like **Sarah McLachlan**? It's a party. We have to have music.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Le piace **Diana Ross**? E' una festa, ci vuole un po' di musica.	LISA: Does she like **Diana Ross**? It's a party, we need some music.

3/40

ORIGINAL FILM DIALOGUE 05.43-05.47	
BETTINA: Somebody wanna tell me why I should give a rat's ass what's in **Salma Hayek**'s purse?	
ITALIAN ADAPTATION	BACK-TRANSLATION
BETTINA: Mi spieghi perché dovrebbe fregarmi qualcosa di quello che c'è nella borsa di **Britney Spears**?	BETTINA: Will you explain why I should give a damn about what is in **Britney Spears'** purse?

3/41

ORIGINAL FILM DIALOGUE 06.15-06.21	
BETTINA: She's become best friends with someone who's very famous, but she won't tell me who it is. All she'll say is it's somebody who's fucked **Michael Douglas**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BETTINA: E' diventata amica intima di un personaggio molto famoso, ma non vuole dirmi di chi si tratta. Ha detto solo che è qualcuno che si è fatto **Michael Douglas**.	BETTINA: She's become an intimate friend of a very famous person, but she won't tell me who it is. She only said that it's somebody who's fucked **Michael Douglas**!

3/42

ORIGINAL FILM DIALOGUE 08.45-08.46	
KEVIN: I'm a scenic designer for the **Los Angeles Lyric Opera**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEVIN: Io sono scenografo al **teatro dell'opera** di **Los Angeles.**	KEVIN: I'm a scenic designer atr the **Los Angeles Opera theatre**.

3/43

ORIGINAL FILM DIALOGUE 09.51-09.55	
RICO: You know, Vanessa's cousin won opera tickets once from **KUSC**, and she gave them to us.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICO: La cugina di Vanessa una volta ha vinto dei biglietti per il **Teatro dell'Opera** e li ha regalati a noi.	RICO: Vanessa's cousin once won some tickets for the **Opera Theatre** and gave them to us.

3/44

ORIGINAL FILM DIALOGUE 12.21-13.01	
NATE: I thought **Puccini** was **Italian**. DAVID: He is, but ***Turandot*** takes place in **China**. NATE: Huh. Well…it's big. DAVID: Well, Kevin obviously needs something to pour himself into to take his mind off such an incomprehensible loss. KEVIN: It was **Puccini's** last opera, you know. He died before he got a chance to finish it. Bob was much more of a formalist than I am. But I think he would've liked it. *(He looks over at one of the workers, ERIC, who is leaning over, wearing tight blue jeans.)* I know he would've liked that. **Jesus**, you could serve breakfast on that ass!	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Pensavo che **Puccini** fosse **italiano**. DAVID: E' **italiano** ma la ***Turandot*** è ambientata in **Cina**. NATE: E' enorme. DAVID: Bè, Kevin ovviamente ha bisogno di un progetto coinvolgente che lo distolga da una perdita così incomprensibile e dolorosa. KEVIN: La ***Turandot*** è l'ultima opera composta da **Puccini**. E' morto poco prima di poterla finire. Bob era molto più formale di me. Ma credo che avrebbe gradito. Sono certo che avrebbe gradito. **Che visione**. Ci si potrebbe servire la colazione su quel culo.	NATE: I thought **Puccini** was **Italian**. DAVID: He is **Italian**, but ***Turandot*** takes place in **China**. NATE: It's huge. DAVID: Well, Kevin obviously needs an involving project to take his mind off such an incomprehensible and painful loss. KEVIN: ***Truandot*** was the last opera composed by **Puccini**. He died shortly before he could finish it. Bob was much more formal than I am. But I think he would've liked it. **What a vision.** You could serve yourself breakfast on that ass.

3/45

ORIGINAL FILM DIALOGUE 13.41-13.42	
KEVIN: There you go! Hand me that **Makita**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEVIN: Dammi un attimo quell'**aggeggio** per favore.	KEVIN: Give me that **thingy** for a moment please

3/46

ORIGINAL FILM DIALOGUE 15.48-16.11	
RICO: That's gotta hurt. Not to mention getting it…y'know, installed. So is that supposed to enhance pleasure and for who? DAVID: Apparently it worked for **Queen Victoria**. RICO: Come again? DAVID: It's called a **Prince Albert**. She liked him to wear tight pants, and the ring was attached by a strap to his thigh, thus enabling a…smooth trouser line.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICO: Questo… questo è doloroso. Per non parlare dei problemi di installazione. Questo dovrebbe aumentare il piacere per chi? DAVID: A quanto pare funzionava per la **regina Vittoria.** RICO: Come hai detto? DAVID: Si chiamava **Principe Alberto**. A lei piaceva con i pantaloni attillati. L'anello era attaccato a una cinghia alla coscia e in questo modo dava una linea più armoniosa ed elegante.	RICO: This… this is painful. Not to mention the installation problems. That is supposed to enhance pleasure for who? DAVID: Apparently it worked for **Queen Victoria**. RICO: Come again? DAVID: It was called **Prince Albert**. She liked him with tight pants. The ring was attached by a strap to his thigh, thus enabling a more harmonious and elegant line.

3/47

ORIGINAL FILM DIALOGUE 17.04-17.46	
SCOTT: In 1982, **Ronald Reagan's** deregulation of the nation's mental hospitals left thousands of former inpatients homeless! I believed these incapacitated victims of greed deserved to voice their dissent, so I spent 2 nights roaming the streets of **New York City** in the dead of winter *(the slide changes to that of an **American flag** covered with brown stains)*, asking them to wipe their asses with this flag. When this piece was unveiled, a group of quote patriots unquote, ripped it from the walls of the **Whitney Museum**, took it to the streets, and burned it! That I was able to motivate these **right-wing** assholes into actually burning an **American flag**, now this…this is what I consider to be the highlight of my career!	
ITALIAN ADAPTATION	BACK-TRANSLATION
SCOTT: Nel 1982 **Ronald Reagan** con la deregulation sulle cliniche per i malati di mente ha messo migliaia di ex pazienti in mezzo a una strada. Ho ritenuto che queste vittime impotenti dell'avidità avessero il diritto di esprimere il loro dissenso, perciò ho passato due notti a pattugliare le strade di **New York** nel gelo dell'inverno per chiedere a questi derelitti di pulirsi il culo con questa bandiera. Quando quest'opera è stata esposta, un gruppo di bastardi nazionalisti l'ha strappata dai muri del **Whitney Museum**, l'ha portata in strada e l'ha bruciata. Sono riuscito a dare una motivazione a quei bastardi **fascisti** che li ha spinti a bruciare una bandiera **americana**. Questa… questa è quella che considero modestamente la pietra miliare della mia carriera.	SCOTT: In 1982, **Ronald Reagan** with deregulation mental clinics left thousands of former patients homeless! I believed these powerless victims of greed had the right to express their dissent, so I spent 2 nights patrolling the streets of **New York** in the ice cold of winter to ask these derelicts to wipe their asses with this flag. When this work was exhibited, a group of nationalist bastards ripped it from the walls of the **Whitney Museum**, took it to the streets, and burned it! I was able to motivate those **fascist** bastards into burning an **American** flag. This…this is what I modestly consider the milestone of my career!

3/48

ORIGINAL FILM DIALOGUE 18.08-18.09	
SCOTT: Bite my ass, you **Nazi** prick!	
ITALIAN ADAPTATION	BACK-TRANSLATION
SCOTT: Puliscimi il culo **razzista** bastardo!	SCOTT: Wipe my ass, **racist** bastard!

3/49

ORIGINAL FILM DIALOGUE 18.49-18.50	
OLIVER: Maybe we can do as much damage tonight as we did in **Antwerp**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
OLIVER: Magari stasera facciamo più danni di quelli della mostra di **Anversa.**	OLIVER: Maybe we can do as much damage tonight as we did at the **Antwerp** exhibition.

3/50

ORIGINAL FILM DIALOGUE 20.01-20.06	
BETTINA: Oh, and I brought some music. I hope you weren't planning on listening to this **Lilith Fair** crap all night long!	
ITALIAN ADAPTATION	BACK-TRANSLATION
BETTINA: Ho portato un po' di musica. Spero che non avrai in mente di ascoltare **musica new age** per tutta la notte.	BETTINA: I brought some music. I hope you won't have in mind to listen to **new age music** all night long.

3/51

ORIGINAL FILM DIALOGUE 20.32-20.49	
SCOTT: There is nothing original to say! It's all been said before! OLIVER: Go to **Hollywood**, then! That is so pathetic! That is so fucking **American**!!! SCOTT: Is there anything more infuriating than the moral vanity of Eurotrash?!?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SCOTT: Non c'è niente di originale da dire, è stato già detto tutto! OLIVER: E va' a **Hollywood** allora! Sei così patetico! Così provinciale **americano.** SCOTT: Non c'è niente di più irritante della vanità morale di un eurosquallido.	SCOTT: There is nothing original to say! It's all been said before! OLIVER: And go to **Hollywood**, then! That is so pathetic! That is so fucking **American**!!! SCOTT: Is there anything more infuriating than the moral vanity of Eurotrash?!?

3/52

ORIGINAL FILM DIALOGUE 20.58-20.59	
SCOTT: Welcome to **Epcot**, kids!	
ITALIAN ADAPTATION	BACK-TRANSLATION
SCOTT: Benvenuti a **Epcot**, ragazzi!	SCOTT: Welcome to **Epcot**, kids!

3/53

ORIGINAL FILM DIALOGUE *21.41-21.45*	
SCOTT: God, you are fucking beautiful! Your skin is like **Carrara** marble.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SCOTT: Sei spaventosamente bella. La tua pelle è come il marmo di **Carrara**.	SCOTT: You're scaringly beautiful. Your skin is like **Carrara** marble.

3/54

ORIGINAL FILM DIALOGUE *22.36-22.41*	
WAITRESS: Can I get you anything else? OLIVIER: My friend will have a shot of **Ouzo** with a big dollop of shit in it!	
ITALIAN ADAPTATION	BACK-TRANSLATION
CAMERIERA: Vi porto qualcos'altro? OLIVIER: Il mio amico vuole un'altra **birra** con una bella palla di merda dentro.	WAITRESS: Shall I get you anything else? OLIVIER: My friend will have another **beer** with a big ball of shit in it!

3/55

ORIGINAL FILM DIALOGUE *22.52-22.58*	
KEITH: And that's **the Sunday Smorgasbord Brunch**. They come for the **Breakfast Burrito** and the free shuttle to the outlet mall.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: Questa l'abbiamo scattata una domenica al **brunch**. Vengono per mangiare i **burrito** e per la navetta gratuita per il centro commerciale.	KEITH: And this one we took on a Sunday at the **brunch**. They come to eat **burritos** and for the free shuttle to the mall.

3/56

ORIGINAL FILM DIALOGUE *23.45-23.48*	
KEITH: *(showing BETTINA another picture)* This is David in front of the **Geoffrey Beene** outlet mall.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: E questo è David che esce dal **centro commerciale**.	KEITH: And this is David outside the **shopping centre.**

3/57

ORIGINAL FILM DIALOGUE *30.29-30.30*	
LISA: I've always wanted to see **the Great Wall of China**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Ho sempre desiderato visitare **la grande muraglia cinese**.	LISA: I've always wanted to visit **the Great Wall of China**.

3/58

ORIGINAL FILM DIALOGUE	
DAVID: The scenic designer of **L.A. Lyric Opera** created this for the funeral of his lover.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Uno scenografo che lavora per **il teatro dell'opera** l'ha creata per il funerale del suo compagno.	DAVID: A scenic designer who works for the **Opera theatre** created it for the funeral of his partner.

3/59

ORIGINAL FILM DIALOGUE *31.41-31.42*	
LISA: You smell like **Listerine**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Che cos'è **un disinfettante**?	LISA: What is it, **a disinfectant**?

3/60

ORIGINAL FILM DIALOGUE *32.22-32.29*	
KEITH: You'd better be prepared to build me something like this when I go. DAVID: *(playfully)* What, something involving **Steve McQueen** on a motorcycle? KEITH: Yeah, and an entire POW barracks.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Con un mega-poster di **Steve McQueen** su una motocicletta? KEITH: Sì, e la caserma dei vigili del fuoco.	DAVID: With a mega-poster of **Steve McQueen** on a motorcycle? KEITH: Yes, and the firemen barracks.

3/61

ORIGINAL FILM DIALOGUE *34.28-34.33*	
RUSSELL: Maybe you just haven't found whatever it is that's worth cutting off an ear for. CLAIRE: I would never cut off my fucking ear! Never! RUSSELL: **Van Gogh** did it for love. CLAIRE: He did it because he was totally insane!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUSSELL: Forse non hai ancora trovato qualcosa per cui valga la pena tagliarsi un orecchio. CLAIRE: Io non potrei mai tagliarmi un orecchio, mai. RUSSELL: **Van Gogh** l'ha fatto per amore. CLAIRE: L'ha fatto perché era fuori di testa.	RUSSELL: Maybe you haven't found yet something for which it is worth cutting off an ear for. CLAIRE: I could never cut off an ear! Never! RUSSELL: **Van Gogh** did it for love. CLAIRE: He did it because he was out of his mind.

3/62

ORIGINAL FILM DIALOGUE 37.00-37.07	
CLAIRE: It's part of the permanent collection of **the Contemporary Arts Center** in **Cincinnati**. RUSSELL: It reminds me of **Frances Bacon** a little.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: E' parte della collezione permanente del **centro d'arte contemporanea** di **Cincinnati**. RUSSELL: Ricorda **Frances Bacon**, non trovi?	CLAIRE: It's part of the permanent collection of **the contemporary arts center** of **Cincinnati**. RUSSELL: It reminds one of **Frances Bacon**, doesn't it?

3/63

ORIGINAL FILM DIALOGUE 42.57-43.25	
KEVIN: It wasn't always easy, it wasn't always fun. But it was always worth it. I don't know what I did in a previous life, but to quote **Julie Andrews** as **Maria Von Trapp**, **"it must have been something good",** because I've been rewarded a thousand fold in this life.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEVIN: Non è stata sempre una storia felice. Non è stata sempre facile. Ma ne è sempre valsa la pena. Non so cosa ho fatto in una vita precedente, ma, per citare **Julie Andrews** nel ruolo di **Maria Von Trapp**, **"deve essere stato proprio qualcosa di buono"** perché sono stato ricompensato un milione di volte.	KEVIN: It wasn't always a happy story. It wasn't always easy. But it was always worth it. . I don't know what I did in a previous life, but to quote **Julie Andrews** in the role of **Maria Von Trapp**, **"it must have been something good",** because I've been rewarded a million times.

3/64

ORIGINAL FILM DIALOGUE 46.19-46.22	
LISA: Do you think you might be able to run by **Whole Foods** for me some time tonight?	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Puoi andare al **supermercato** a fare un po' di spese più tardi?	LISA: Can you go to the **supermarket** to do some shopping later?

3/65

*One of the mourners gets up, goes to the front podium and sings **Nessun Dorma**.*

+ 1 Van Gogh, 1 burrito, 1 Phoenix, 1 dollars, 1 China

Summary
Season 3 Episode 4

Strategies

24 Loan
11 Official tr.
8 Hypernym
3 Calque
4 Substitution
5 Elimination
2 Creative add.

Nature of cultural references

SOURCE CULTURE
Whole Foods (2)
Los Angeles Lyric Opera (2)
KUSC
New York City
Whitney Museum
American flag
Lilith Fair
Hollywood
American
Epcot
Contemporary Arts Center
Cincinnati
Phoenix
Dollars

INTERCULTURAL
Prozac
Charles Pierce
Sarah McLachlan
Salma Hayek
Michael Douglas
Jesus
Makita
Ronald Reagan
Geoffrey Beene
Listerine
Steve McQueen

Julie Andrews

THIRD CULTURE
China
Queen Victoria
Prince Albert
Nazi
Antwerp
Ouzo
Sunday Smorgasbord Brunch
Burrito (2)
Great Wall of China
Van Gogh (2)
Frances Bacon
China

TARGET CULTURE
Puccini (2)
Italian
Carrara

OVERT ALLUSION
Let me see! Let me see what's in the…
42nd Street
Turandot
Maria Von Trapp
It must have been something good…
Nessun dorma

NONVERBAL
American flag

Total references *53*

SIX FEET UNDER
The Trap
La trappola (The trap)

Season 3 Episode 5

3/66

ORIGINAL FILM DIALOGUE 03.54-03.57	
CLAIRE: I've been devouring this **Camille Claudel** biography.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Sto letteralmente divorando la biografia di **Camille Claudel**.	CLAIRE: I'm literally devouring **Camille Claudel**'s biography.

3/67

ORIGINAL FILM DIALOGUE 11.18-11.26	
CHORUS: **Because it's June June June June June Just because it's June June June… Ju-Ju-June!**	
ITALIAN ADAPTATION	BACK-TRANSLATION
CORO: **Because it's June June June June June Just because it's June June June… Ju-Ju-June!**	CHORUS: **Because it's June June June June June Just because it's June June June… Ju-Ju-June!**

3/68

ORIGINAL FILM DIALOGUE 11.57-12.02	
DAVID: Dennis can kiss my lilly-white ass. I mean, it's not like it's **the Met**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Guarda, giuro che Dennis a volte lo strozzerei davvero. Insomma, non siamo mica **professionisti.**	DAVID: Look, I swear that sometimes I would really strangle Dennis, I mean, we're not **professionals.**

3/69

ORIGINAL FILM DIALOGUE 13.19-13.22	
PATRICK: He was actually trying to convince this guy that he used to be in **Cirque du soleil.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
PATRICK: E' stato tutta la sera a cercare di convincermi di aver fatto parte del **Cirque du Soleil!**	PATRICK: He's been all evening trying to convince me he had been part of the **Cirque du Soleil.**

3/70

ORIGINAL FILM DIALOGUE 13.38-13.41	
TERRY: This one is obsessed with **Trading Spaces**. We're lucky we got him this long.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TERRY: Non perde mai una puntata di Trading Space. Evidentemente inizia tra poco.	TERRY: He never misses an episode of **Trading Space**. Evidently it will start soon.

3/71

ORIGINAL FILM DIALOGUE 13.34-13.50	
TERRY: Look, I know I'm not supposed to say anything, but I will. I feel weird not acknowledging it. DAVID: What? TERRY: You know, It. How we know each other. DAVID: From chorus? TERRY: Fine, just pretend, whatever. DAVID: I don't know what you're talking about. TERRY: From the bathroom at **Sears**, it was what? seven or eight years ago, you jerked me off, the second stall, the security guy almost caught us.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TERRY: Lo so perfettamente che forse mi dovrei star zitto ma non sono il tipo. Mi sento strano a far finta di niente. DAVID: Su che? TERRY: Sai, forza, su come ci siamo conosciuti? DAVID: Vuoi dire al coro? TERRY: Però sei convincente, abboccherei. DAVID: Fai capire qualcosa anche a me. TERRY: In quel bagno, da Sears, sarà stato sette-otto anni fa. Quando mi hai dato quella spinta. Eh bè, quello della sorveglianza per poco ci beccava.	TERRY: I know perfectly that maybe I should shut up but I'm not the type. I feel weird pretending nothing happened. DAVID: What did? TERRY: You know, come on, how we met. DAVID: Do you mean at the chorus? TERRY: You're convincing, though, I would buy it. DAVID: Let me too understand something. TERRY: In that bathroom at **Sears**, it must have been seven-eight years ago. When you have me that push. Oh well, the security guy almost caught us.

3/72

ORIGINAL FILM DIALOGUE 14.29-14.31	
LISA: I'm circling problem purchases on the **VISA** bill	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Evidenzio un po' di spese inutili sul conto della **carta**.	LISA: I'm highlighting a few useless expenses on the **card** bill.

3/73

ORIGINAL FILM DIALOGUE 15.02-15.08	
LISA: This country is insane. What about this one? You dropped **eighty dollars** at **Book Soup**. I guess you haven't heard of libraries.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: I prezzi sono una follia. Per esempio questa. Hai speso **80 dollari** in **libreria**. Lo sai che esistono le biblioteche?	LISA: Prices are a folly. For example this one. You have spent **80 dollars** at the **bookshop.** Don't you know that libraries exist?

3/74

ORIGINAL FILM DIALOGUE 19.42-19.48	
LISA: How on Earth do you expect Maya to go to college? You're throwing everything we have together away for fucking **Beck**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Secondo te con quali soldi la manderemo mai al college? Spendi tutto quello che abbiamo per queste **porcate**!	LISA: In your opinion with what money will we ever send her to college? You spend everything we have for this **shit**!

3/75

ORIGINAL FILM DIALOGUE 20.45-20.53	
OLIVIER: No, we're going to the **Century City Mall.** CLAIRE: The Mall? OLIVIER: The best mall in the world. I used to like **Livingston Mall** when I taught at **Rutgers**, but then **Bamberger's** went out of business and it all went straight to hell.	
ITALIAN ADAPTATION	BACK-TRANSLATION
OLIVIER: Macché, no, si va al **Century City Mall.** CLAIRE: Al centro commerciale? OLIVER: Sì, il migliore del mondo. Quando insegnavao alla **Rutgers** preferivo il **Livingston Mall** ma poi **Bamberger** ha fatto fagotto ed è andato tutto a puttane.	OLIVIER: No way, no, we're going to the **Century City Mall.** CLAIRE: The mall? OLIVIER: Yes, the best in the world. I preferred **Livingston Mall** when I taught at **Rutgers**, but then **Bamberger's** went out of business and it all went to the dogs.

3/76

ORIGINAL FILM DIALOGUE 21.12-21.13	
OLIVIER: **Brentano's** is having a sale.	
ITALIAN ADAPTATION	BACK-TRANSLATION
OLIVIER: **Brentano** fa i saldi.	OLIVIER: **Brentano's** is having a sale.

3/77

ORIGINAL FILM DIALOGUE 22.09-22.22	
DAVID: Was your father a little person? TOM JAFFE: No, no, this was the only suit of his that my mother could find. It was in some box his family had. It's from his **bar-mitzvah**. Oh, and there's this. *He takes a white* ***Linda Rondstadt*** *shirt out of his bag.* TOM JAFFE: It was in the same box. It either belonged to him or my uncle. My mother thinks she remembers my father liking ***Blue Bayou***.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Perché, tuo padre era di statura piccola? TOM JAFFE: No, no, ma è l'unico vestito che mia madre è riuscita a trovare. In un vecchio baule di famiglia. E' del suo **bar-mitzvah**. Ah, ho portato anche questa. Dal suo stesso baule. Non sappiamo se è sua o di mio zio. Comunque mia madre ha detto che **la potete usare se serve**.	DAVID: Why, was your father short? TOM JAFFE: No, no, but it's the only suit that my mother could find. In an old family trunk. It's from his **bar-mitzvah**. Ah, I brought this too. From the same trunk. We don't know if it was his or my uncle's. Anyway my mother said **you can use it if you need it**.

3/78

ORIGINAL FILM DIALOGUE 24.08-24.20	
NATE: He has no idea whether he even liked **Linda Rondstadt.** DAVID: Do you know if our Dad liked **Linda Rondstadt**? NATE: As a matter of fact, I do. I cleaned out his record collection and there's a copy of ***Heart Like a Wheel*** in it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Prova a chiedergli se gli piaceva **Linda Rondstadt.** DAVID: E tu lo sai se a nostro padre piaceva **Linda Rondstadt.** NATE: Guarda caso, sì, lo so. Sistemando I suoi dischi ho trovato una copia di ***Heart Like a Wheel.***	NATE: Try to ask him if he liked **Linda Rondstadt.** DAVID: And do you know if our father liked **Linda Rondstadt**? NATE: As a matter of fact, yes, I do. Tidying up his record collection I found a copy of ***Heart Like a Wheel***.

3/79

ORIGINAL FILM DIALOGUE 28.57-28.59	
NATE: Are you still livin' in **Venice**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Ora sei al **tuo appartamento**?	NATE: Now you are in **your own apartment**?

3/80

ORIGINAL FILM DIALOGUE 29.26-29.31	
OLIVIER: The radio was playing ***I Wear My Sunglasses at Night***. Such an insipid song.	
ITALIAN ADAPTATION	BACK-TRANSLATION
OLIVIER: Al primo incontro la radio trasmetteva ***I wear my sunglasses at night***. È una canzonetta, per carità…	OLIVIER: At our first meeting the radio was playing ***I wear my sunglasses at night.*** Just a little pop song, mind you…

3/81

ORIGINAL FILM DIALOGUE 33.34-33.35	
RADIO: Alarm going off at **5636 Fremont Place**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RADIO: Abbiamo un antifurto al 5636 di **Fremont Place.**	RADIO: We have an antitheft alarm at **5636 Fremont Place**.

3/82

ORIGINAL FILM DIALOGUE 33.57-34.00	
DISPATCHER: We have a 432 on **Alameda**, Code 3.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CORRIERE: Tutto a posto, si è trattato di un **falso allarme**, potete riprendere il vostro giro.	DISPATCHER: Everything all right, it was a **false alarm**, you can resume your round.

3/83

ORIGINAL FILM DIALOGUE 51.04-51.08	
ARTHUR: Would you like a little **frittata**? RUTH: I would love a little **frittata**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: Gradirebbe una **frittatina**? RUTH: Vado matta per le **frittatine**!	ARTHUR: Would you like a little **frittata**? RUTH: I'm crazy about little **frittatas**!

+ 1 Santa Fe, 1 Austin, 1 Texas, 1 Tahoe

Summary
Season 3 Episode 5

Strategies

22 Loan
1 Official tr.
2 Hypernym
5 Elimination

Nature of cultural references

SOURCE CULTURE
The Met
Trading Spaces
Sears
Dollars
Book Soup
Century City Mall
Livingston Mall
Rutgers
Bamberger's
Brentano
Venice
Fremont Place
Alameda

INTERCULTURAL
VISA
Linda Ronstadt (2)

THIRD CULTURE
Camille Claudel
Cirque du Soleil
Beck
Bar-mitzvah

TARGET CULTURE
Frittata (2)

OVERT ALLUSION
Because it's June…
Blue Bayou
Heart Like a Wheel
I Wear My Sunglasses at Night

NONVERBAL
Linda Ronstadt

Total references 27

SIX FEET UNDER
Making Love Work
Intese e malintesi
(Understandings and misunderstandings)

Season 3 Episode 6

3/84

ORIGINAL FILM DIALOGUE 02.51-03:00	
KAREN: Do you have a **Kleenex**? (...) KAREN: Oh, I might need another **Kleenex**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KAREN: Chi ha un **fazzolettino**? (…) KAREN: Magari se ne hai anche **un altro.**	KAREN: Who has a **handkerchief**? (...) KAREN: Maybe if you have **another one**.

3/85

ORIGINAL FILM DIALOGUE 06.19-06.35	
NATE: So listen to this. "Hikes near **Hungry Valley**: Difficult." LISA: Think we need more than one spatula? NATE: "Be sure to catch the insense scenery from atop **Suicide Rock**, which received its name when a **native American** princess threw herself off the rock rather than be separated from her lover." We gotta see this.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Allora, senti qui: "Escursioni ad **Hungry Valley**: difficile". LISA: Ci basterà una spatola sola? NATE: "Non perdetevi la grandezza del panorama dalla cima del **Suicide Rock**, così chiamato da quando una principessa **amerinda** si gettò nel vuoto piuttosto che separarsi dal suo amato". Ci dobbiamo andare.	NATE: So listen to this. "Hikes to **Hungry Valley**: Difficult." LISA: Will one spatula be enough? NATE: "Don't miss the greatness of the scenery from the top of **Suicide Rock**, so called since a **native American** princess threw herself in the void rather than be separated from her loved one." We have to go there.

3/86

ORIGINAL FILM DIALOGUE 06.49-06.54	
NATE: Well, of course you can. This is the way everyone used to live. Going to the land of the **Chumash.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Certo che si può. È così che vivevano tutti. Stiamo andando nella terra del **Chumash**.	NATE: Of course you can. That's how everybody used to live. We're going to the land of the **Chumash**.

3/87

ORIGINAL FILM DIALOGUE 06.51-06.55	
NATE: **Deer springs trail** starts right where we're staying. Leads right to **Suicide Rock**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Dove siamo noi inizia il **Deer Springs trail** che porta fino al **Suicide Rock**.	NATE: NATE: Where we are **Deer springs trail** starts which leads up to **Suicide Rock**.

3/88

ORIGINAL FILM DIALOGUE 07.36-07.50	
ARTHUR: ***Silent Running*** was playing at the two-dollar theater over the weekend. I missed it. RUTH: I don't believe I know ***Silent Running***. ARTHUR: Phenomenal film. Science fiction, but quite overlooked in the genre. RUTH: Oh. ARTHUR: It's about a botanist who's marooned on a space freighter. His only companions are three little robots that look like TV sets. He names them **Huey, Dewy, and Louie**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: Questo fine settimana davano ***La Seconda Odissea*** al cinema parrocchiale. L'ho perso. RUTH: Che film è? **Non l'ho mai visto**. ARTHUR: Un autentico capolavoro. Di fantascienza, ma molto particolare nel suo genere. RUTH: Ah. ARTHUR: Si narra la storia di un giovane botanico che rimane da solo in un'astronava serra. I suoi unici compagni sulla nave sono tre bei robottini che hanno le sembianze di piccoli televisori. Lui li chiama **Paperino, Paperina e Paperone.**	ARTHUR: This weekend they were showing ***Silent Running*** at the parochial cinema. I missed it. RUTH: What film is it? **I've never seen it**. ARTHUR: An authentic masterpiece. Science fiction, but very peculiar in its genre. RUTH: Ah. ARTHUR: It is the story of a young botanist who remains alone in a hothouse spacecraft. His only companions on the ship are three beautiful little robots that look like small TV sets. He names them **Donald Duck, Daisy Duck and Uncle Scrooge.**

3/89

ORIGINAL FILM DIALOGUE 08.49-08.53	
ARTHUR: Starring **Bruce Dern**. With music by **Joan Baez**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: Ci lavora **Bruce Dern**. E le musiche sono di **Joan Baez**.	ARTHUR: **Bruce Dern** works in it. And the music is by **Joan Baez**.

3/90

ORIGINAL FILM DIALOGUE 09.20-09.22	
CLAIRE: I did blue hair in like **8th grade**, you know.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Me li sono fatti **a 15 anni**, i capelli blu.	CLAIRE: I did it when I was **15 years old**, the blue hair.

3/91

ORIGINAL FILM DIALOGUE 12.55-13.12	
RUTH: Oh, I don't need to come in. I just wanted to tell you that I was running errands out at the Mall over on **Western**, you know, the new mall, that just opened, more of a mini-mall but with underground parking. What do they call those? I pulled in to see what they had done with it, and low and behold, they had a video store, and I got ***Silent Running***.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: No, grazie, non devo entrare. Volevo solo dirti che sono andata a vedere quel **nuovo centro commerciale**. Hai capito quale, l'hanno appena aperto. E' più un mini-market ma è comodo perché ha un parcheggio sotterraneo. Insomma sono entrata per vedere com'era, ho trovato un video-noleggio e ho approfittato. Guarda. ***La seconda odissea***.	RUTH: No, thanks, I don't need to come in. I just wanted to tell you that I went to see that new Mall over on **Western**, you know which one, they've just opened it. It's more of a mini-mall but it's comfortable because it has underground parking. Well I went in to see what it was like, I found a video rental store and I took advantage. Look. ***Silent Running***.

3/92

ORIGINAL FILM DIALOGUE 13.18-13.22	
MAN: Now, **Huey**, you're going to plant the tree, and **Dewey**, you're going to dig the ditch. We're gonna do it right here on the side of the hill.	
ITALIAN ADAPTATION	BACK-TRANSLATION
UOMO: **Paperina** ha appena piantato la pianta e tu **Paperino** ora farai lo stesso, proprio qui.	MAN: **Daisy Duck** has just planted the plant, and you **Donald Duck**, now you're going to do the same, right here.

3/93

ORIGINAL FILM DIALOGUE 14.01-14.10	
LISA: How often does **Jesus** come up? TODD: Pretty rarely. But whenever he does, they always remind us he was black. LISA: Right. As opposed to the **Brad Pitt Jesus America** tries to sell us.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: E parlate spesso di **Gesù**? TODD: Molto di rado. Ma ogni volta che capita, subito ci ricordano che era nero. LISA: Bravi. Sembra che per tutta l'**America debba avere** la faccia di **Brad Pitt**, e su!	LISA: And do you talk often about **Jesus**? TODD: Very rarely. But every thime it happens, they immediately remind us that he was black. LISA: Good. It seems that all over **America he must have** the face of **Brad Pitt**, oh come on!

3/94

ORIGINAL FILM DIALOGUE 15.41-15.53	
LISA: Wouldn't it be cool to totally have to live off the land? To really be a part of nature instead of just looking at it? DANA: Not that cool. I'm getting my "I-need-my-**Starbucks**" headache.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Non sarebbe bello un giorno staccare del tutto la spina? Far parte della natura invece di starla a guardare? DANA: Adesso non esageriamo. Solo l'idea di vivere **in questo modo** mi fa vomitare.	LISA: Wouldn't it be good one day to disconnect the plug completely? Be part of nature instead of looking at it? DIANA: Let's not exaggerate now. Only the idea of living **this way** makes me vomit.

3/95

ORIGINAL FILM DIALOGUE 17.09-17.18	
LISA: I don't know. Yeah, I'm the mother of his child, so **he has to Madonna-fy me**. Or maybe I'm just mad at the whole world because my orgasm thing is screwed up.	
ITALIAN ADAPTATION	BACK-TRANSLATION
LISA: Non lo so. E' vero sono la madre di sua figlia, lui **dovrebbe idolatrarmi.** Lascia perdere, sono solo arrabbiata con il mondo perché i miei orgasmi sono andati a farsi fottere.	LISA: I don't know. It's true, I'm the mother of his daughter, **he should worship me**. Let's leave it, I'm just mad at the world because my orgasms have screwed up.

3/96

ORIGINAL FILM DIALOGUE 20.00-20.41	
OLIVIER: Does anyone know what elephant art is? A term the **fluxists** invented. My Dad was a **Fluxist**. Does anyone know what a **fluxist** is? Fuck that. Why doesn't anyone know what elephant art is? Who are you people? Don't you guys read? This is elephant art. My head is on backwards. I feel like my head is on backwards. Yes, we get it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
OLIVER: Chi di voi sa cos'è l'elephant art? E' un termine che hanno inventato i **fluxisti**. Mio padre era un **fluxista**. Chi di voi sa cos'è un **fluxista**? Ma che cazzo, perché nessuno sa cos'è l'elephant art? Dove cazzo vivete, non aprite mai un libro? Eccola qui, questa è elephant art. La testa girata all'indietro. Qui siete voi a farmi girare la testa.	OLIVIER: Who among you knows what elephant art is? It's a term the **fluxists** invented. My father was a **Fluxist**. Who among you knows what a **fluxist** is? What the fuck, why doesn't anyone know what elephant art is? Where the fuck do you live, don't you ever open a book? Here it is, this is elephant art. The head turned backwards. Here you make my head turn.

3/97

ORIGINAL FILM DIALOGUE 22.20-22.23	
RICO: Just a slight touch. You don't want to go all **Joan Crawford** on him.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICO: Perfetto, ma senza esagerare. Non vogliamo che assomigli a **Joan Crawford**.	RICO. Perfect, but wothout exaggerating. We don't want him to look like **Joan Crawford**.

3/98

ORIGINAL FILM DIALOGUE 22.41-22.57	
RUTH: Okay, then. There's leftover **blintzes** in the fridge, if you get hungry. Either of you. ARTHUR: Thank you. RICO: Hey, don't think, just because you're living here, you have to do things with **the Munsters** up there.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: In frigo sono rimaste un po' di **frittelle** se hai fame. Anche per te. ARTHUR: Grazie. Grazie di cuore. RICO: Guarda che anche se vivi qui da loro non sei obbligato a frequentare la **famiglia Adams**.	RUTH: In the fridge there are some **pancakes** if you get hungry. For you too. ARTHUR: Thank you. Thank you with all my heart. RICO: Hey, even if you're living here, you don't have to see the **Addams Family.**

3/99

ORIGINAL FILM DIALOGUE 26.18-26.21	
NATE: We're down at the end of **Deer Springs trail**. What are you doing here? BRENDA: I'm at a B&B down in **Hungry Valley** with some friends.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Proprio all'inizio del **sentiero**. Ma che ci fai tu qui? BRENDA: Sto in un alberghetto giù nella **valle** insieme ad alcuni amici.	NATE: Just at the beginning of the **trail**. But what are you doing here? BRENDA: I'm at a little hotel down in the **valley** with some friends.

+ 1 LA, 1 California

Summary
Season 3 Episode 6

Strategies

11 Loan
13 Official tr.
3 Hypernym
1 Explicitation
1 Substitution
8 Elimination

Nature of cultural references

SOURCE CULTURE
Hungry Valley (2)
Suicide Rock
Native American
Chumash
Deer Springs Tail (2)
Suicide Rock (2)
8th grade
Western
America
Starbucks
LA
California

INTERCULTURAL
Kleenex (2)
Bruce Dern
Joan Baez
Jesus (2)
Brad Pitt
Madonna
Fluxist (3)
Joan Crawford

THIRD CULTURE
Blintzses

OVERT ALLUSION
Silent Running (3)
Huey (2)
Dewey (2)
Louie
The Munsters

Total references 37

SIX FEET UNDER
Timing and Space
Il tempo e lo spazio (Time and space)

Season 3 Episode 7

3/100

ORIGINAL FILM DIALOGUE 05.11-05.17	
ARTHUR: It's just a theme by **WC** but I've developed it, somewhat, put a drum beat underneath it.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: Si tratta di un brano di **Debussy**. Magari, ecco, l'ho un po' sviluppato, ho aggiunto un minimo di percussioni.	ARTHUR: It is a track by **Debussy**. Well, maybe I've developed it a bit, I added a minimum of drums.

3/101

ORIGINAL FILM DIALOGUE 08.21-08.35	
NATE: So how about it, can you watch Maya for me today? **Twenty bucks**. CLAIRE: I can't. NATE: Well, why not? CLAIRE: Russell and I are going to the art store. NATE: Claire? CLAIRE: Nate? You know this isn't **the matrix**. **The rest of us who don't have babies, we're real**. Watch my baby, watch my baby, **Jesus Christ**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Che fai, me la guardi tu Maya oggi? **Venti dollari.** CLAIRE: Ah, non posso. NATE: Perché no? CLAIRE: Vado con Russell al negozio d'arte. NATE: Claire? CLAIRE: Nate? **Non siamo dentro Matrix. Quelli che non hanno figli sono persone vere come l'eletto.** Guarda mia figlia, guarda mia figlia. **E che cazzo.**	NATE: What, will you watch Maya today? **Twenty dollars.** CLAIRE: Ah, I can't. NATE: Why not? CLAIRE: I'm going with Russell to the art store. NATE: Claire? CLAIRE: Nate? **We're not inside Matrix. Those who don't have children are real people, like "The One".** Watch my baby, watch my baby. **What the fuck.**

3/102

ORIGINAL FILM DIALOGUE 9-18-09.33	
DAVID: What's the matter with it? It covers up all your good big parts. KEITH: My good big parts. DAVID: Yeah, take that thing off and go put on something better, maybe your silver **DKNY** T-shirt.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Come che cos'ha che non va? Ma non ti accorgi che copre tutte le tue parti migliori? KEITH: E quali sarebbero queste parti? DAVID: E dai che lo sai. Togli quell'affare e metti qualcos'altro, magari quella magliettina **attillata** color argento.	DAVID: What's the matter with it? Don't you realise it covers up all your good parts? KEITH: Which would these parts be? DAVID: Come on, you know it. Take that thing off and put on something else, maybe that silver coloured **tight** little T-shirt.

3/103

ORIGINAL FILM DIALOGUE 10.02-10.05	
DAVID: But I really want a **Mimosa**. Sorry.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Ma muoio dalla voglia di una **Mimosa.** Mi dispiace.	DAVID: But I'm dying for a **Mimosa**. Sorry.

3/104

ORIGINAL FILM DIALOGUE 11.53-11.59	
VANESSA: And whatever happened to **Barney**? Remember when it was just **Barney**? Things were simpler then.	
ITALIAN ADAPTATION	BACK-TRANSLATION
VANESSA: Quanto mi piace questo **cartone**. Lo metto più per me che per loro. Comunque li tiene buoni.	VANESSA: How I like this **cartoon**. I turn it on more for me than for them. He keeps them quiet anyway.

3/105

ORIGINAL FILM DIALOGUE 12.14-12.40	
RUSSELL: Every time I come here I feel like **Augustus Gloop in the chocolate room**. You know what I'm talking about? CLAIRE: Oh yeah. When I was a kid, those **Umpa-Lumpas** used to freak me out. (…) RUSSELL: I felt so bad for **Charlie**. He's so poor. Mother's a fucking nightmare.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUSSELL: Quando vengo qui mi sento come **Augustus Gloop nella fabbrica di cioccolato**. L'hai visto anche tu? CLAIRE: Sì, certo. Ma quando ero piccola **gli gnometti** mi facevano paura. (…) RUSSELL: Mi sentivo così male per **Charlie.** Faceva pena. Quel film era peggio di un incubo.	RUSSELL: When I come here I feel like **Augustus Gloop in the chocolate factory**. Have you seen it too? CLAIRE: Yes, of course. But when I was small the **little gnomes** scared me. RUSSELL: I felt so bad for **Charlie**. I took pity on him. That film was worse than a nightmare.

3/106

ORIGINAL FILM DIALOGUE 14.29-14.32	
ARTHUR: I used to watch my cousins all the time. And they were **Mormons**. NATE: **Mormons**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: Sa, facevo sempre da bialia ai miei cugini. Ed erano tutti **mormoni.** NATE: **Mormoni**.	ARTHUR: You know, I always took care of my cousins. And they were all **Mormons**. NATE: **Mormons**.

3/107

ORIGINAL FILM DIALOGUE 17.10-17.48	
BILLY: I was five years old, trying to dig a hole to **China**. He never ever told me I couldn't actually get to **China**. He just kept digging with me until I got bored. It was a good day. The second one is of the whole family with Dad at the **APA** conference in 1984. They gave him an award and he got up there and made all these jokes about **Jimmy Carter** needing **Adlerian therapy.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
BILLY: Avevo solo 5 anni e volevo scavare fino in **Cina**. Non mi ha mai detto che in quel modo non sarei mai potuto **arrivarci.** Mi ha aiutato finché non mi sono stancato. Bella giornata. Nella seconda foto c'è tutta la famiglia a una conferenza **di psichiatri** nel…sì, nell'84. Lui fu premiato e durante il discorso disse che **Jimmy Carter** aveva bisogno di una **terapia adleriana**.	BILLY: I was only five years old and I wanted to dig until I got to **China**. He never ever told me I could never **get there** that way. He helped me until I got tired. Good day. In the second there is the whole family at a conference of psychiatrists in… yes, in '84. They gave him an award and during his speech he said that **Jimmy Carter** needed an **Adlerian therapy.**

3/108

ORIGINAL FILM DIALOGUE 18.07-18.12	
TERRY: Have a **Mimosa**, grab some quiche, **quiche** is in quotes, by the way, I'm not a total idiot.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TERRY: Perendetevi una **Mimosa,** mangiatevi una fetta di **quiche**. Mi raccomando, esagerate, non deve avanzare niente.	TERRY: Have a **Mimosa**, eat a sòlice of **quiche**. Please, exaggerate, nothing should be left over.

3/109

ORIGINAL FILM DIALOGUE 18.32-18.51	
TERRY: By the way, we're playing "**leading ladies**" (…) DAVID: No, no, it's a game. **Leading Ladies**. See everybody has a leading lady on their back, and you have to figure out who you are by asking yes-or-no questions. Am I this, am I that.	
ITALIAN ADAPTATION	BACK-TRANSLATION
TERRY: Ah, ultima cosa. Si gioca a **Indovina la donna.** (…) DAVID: Lo so, lo so, facciamo un gioco, capito? **Indovina la donna.** Vedi, hanno tutti il foglietto con scritto il nome di una donna famosa. Devi indovinare chi sei facendo domande indirette tipo "Sono questo? Sono quello?"	TERRY: By the way, we're playing "**Guess the lady**" (…) DAVID: I know, I know, let's play a game, right? **Guess the lady**. See everybody has a paper with the name of a famopus lady. You have to figure out who you are by asking indirect questions like "Am I this, am I that".

3/110

ORIGINAL FILM DIALOGUE 19.40-19.44	
MARGARET: He never forgave your father for being a success. Or giving up **Hannukah**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MARGARET: Non gli è mai andato giù che tuo padre fosse diventato qualcuno o che snobbasse **Hannukah.**	MARGARET: He never could swallow that your father had become somebody or that he snobbed **Hannukah**.

3/111

ORIGINAL FILM DIALOGUE 22.11-22.14	
WOMAN: So tell me, am I in ***Black Widow***? KEITH: I don't know.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DONNA: Sono una specie di **vedova nera**? KEITH: No, non lo so.	WOMAN: Am I some kind of **black widow**? KEITH: No, I don't know.

3/112

ORIGINAL FILM DIALOGUE 22.27-22.28	
WOMAN: Am I an **Oscar winner**? KEITH: I don't know.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DONNA: Ho mai vinto **l'Oscar?** KEITH: Non lo so.	WOMAN: Have I ever won an **Oscar**? KEITH: I don't know.

3/113

ORIGINAL FILM DIALOGUE 27.49-27.56	
TERRY: Has every leading lady in the room found herself yet? PATRICK: I'm **Kristy McNichol**, but I think that's always been painfully obvious. DAVID: I'm **Madonna.** PARTY GUY #1: Of course. PARTY GUY #2: I'm **Barbara Stanwick**. PARTY GUY #3: **Louise Fletcher**	
ITALIAN ADAPTATION	BACK-TRANSLATION
TERRY: Allora, avente indovinato o no quale donna siete? PATRICK: Io sono **Kristie McNichol**, ma pensavo fosse sempre stato evidente. DAVID: Io **Madonna**. RAGAZZO 1: E voi? RAGAZZO 2: **Barbara Stanwick**. RAGAZZO 3: **Louise Fletcher**.	TERRY: So, have you guessed or not what lady you are? PATRICK: I'm **Kristy McNichol**, but I think that's always been evident. DAVID: I'm **Madonna.** PARTY GUY #1: And you? PARTY GUY #2: **Barbara Stanwick**. PARTY GUY #3: **Louise Fletcher**

3/114

ORIGINAL FILM DIALOGUE 27.22-27.38	
DAVID: Keith, we saw her in **Chalet Gourmet** with **Ben Stiller**. KEITH: I remember **Ben Stiller.** DAVID: Come on, you know this, he knows this. Remember when we walked out on ***Timecode***? KEITH: Yeah. DAVID: She was in that. ***Mickey Blue Eyes***? PARTY GUY #6: ***Basic Instinct***. PARTY GUY #7: ***Waterworld***.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: L'abbiamo incontrata allo **Chalet Gourmet** con **Ben Stiller**. KEITH: Mi ricordo di **Ben Stiller**, ma lei… DAVID: Dai, lo so che lo sai, lo sa di sicuro. Ti ricordi quando abbiamo visto ***Timecode***? KEITH: Sì. DAVID: Lei ci lavorava. E ***Mickey Occhi Blu***? RAGAZZO 6: ***Basic Instinct***. RAGAZZO 7: ***Waterworld***.	DAVID: Keith, we saw her in **Chalet Gourmet** with **Ben Stiller**. KEITH: I remember **Ben Stiller**, but her... DAVID: Come on, I know you know, he knows for sure. Remember when we saw ***Timecode***? KEITH: Yes. DAVID: She was in that. And ***Mickey Blue Eyes***? PARTY GUY #6: ***Basic Instinct***. PARTY GUY #7: ***Waterworld***.

+ 1 Kansas City, 1 Jeanne Tripplehorn, 1 song, 1 CIA, 1 margarita

Summary
Season 3 Episode 7

Strategies

24 Loan
7 Official tr.
4 Hypernym
1 Substitution
5 Elimination
1 Creative add.

Nature of cultural references

SOURCE CULTURE
Bucks
APA
Jimmy Carter
Chalet Gourmet
Kansas City
Jeanne Tripplehorne
CIA

INTERCULTURAL
WC
Jesus Christ
DKNY
Mimosa (2)
Mormons (2)
Leading Ladies
Oscar
Kristy McNichol
Madonna
Barbara Stanwick
Louise Fletcher
Ben Stiller (2)

THIRD CULTURE
China (2)
Adlerian
Quiche
Hannukah
Margarita

OVERT ALLUSION
The matrix
Barney (2)
Augustus Gloop
Umpa-Lumpas
Charlie
Black Widow
Timecode
Mickey Blue Eyes
Basic Instinct
Waterworld
1 song

Total references 40

SIX FEET UNDER
Tears, Bones and Desire
Lacrime, ossa e desidero (Tears, bones and desire)

Season 3 Episode 8

3/115

ORIGINAL FILM DIALOGUE 05.10-05.13	
VANESSA: Fine. Take them **Knott's Berry Farm**. Just come back before dark.	
ITALIAN ADAPTATION	BACK-TRANSLATION
VANESSA:Senti, va bene, perché non li porti un po' **alle giostre**, basta che torniate prima che faccia buio.	VANESSA: Listen, fine, why don't you take them **to the fair** a little. Just come back before dark.

3/116

ORIGINAL FILM DIALOGUE 08.22-08.39	
CLAIRE You could do like a Warhol series, only with polygamous **Mennonite** concubines. NATE I'm just worried this place will be crawling with kids. RICO: Man. Why us? DAVID: They live three blocks away, we're neighbours. NATE: We're neighbours with ***Children Of The Corn***. RICO: I don't want to be alone with sharp things and a **Manson** chick.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Sembra di vedere una serie di **Warhol**, solo con poligame concubine **mennonite.** NATE: Il punto è che avremo la casa piena di ragazzini. RICO: Ah, che scatole. Perché noi? DAVID: Perché vivono a soli tre isolati da qui, siamo quasi vicini. NATE: Avremo scene tipo ***Grano rosso sangue***. RICO: Io non ci lavoro da solo, con gli strumenti affilati **e donne fuori di testa**.	CLAIRE: It seems we're watching a Warhol series, only with polygamous **Mennonite** concubines. NATE: The point is we'll have the place full of kids. RICO: Ah, what a pain. Why us? DAVID: Because they live only three blocks away, we're almost neighbours. NATE: We'll have ***Children Of The Corn*** kind of scenes. RICO: I don't work here alone, with sharp tools and **crazy women**..

3/117

ORIGINAL FILM DIALOGUE 14.54-15.04	
DAVID: You're embarrassing me in front of... KEITH: **The leading ladies**? I've been there. I survived. DAVID: That was not my fault. How could you forget ***Waterworld***? It was three hours long.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Mi metti in imbarazzo di fronte a… KEITH: Alle tue **belle amichette**? Ho giocato a indovina la donna e sono ancora vivo. DAVID: Senti non è mica stata colpa mia, ti ho anche suggerito. Come hai fatto a dimenticarti di ***Waterworld***, dura tre ore.	DAVID: You're embarrassing me in front of... KEITH: Your **beautiful little friends**? I played Guess the Lady and I'm still alive. DAVID: Listen, that was not my fault, I even gave you hints. How could you forget ***Waterworld***? It lasts three hours.

3/118

ORIGINAL FILM DIALOGUE 25.35-23.37	
ARTHUR: They don't believe in romance. RUTH: Where did all those children come from? ARTHUR: We didn't get into it. But romantic love wasn't even invented until the 14th century. RUTH: I never heard that. ARTHUR: **Petrarch. He was Italian.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: Non credono nel romanticismo. RUTH: Da dove vengono allora tutti quei figli? ARTHUR: Non abbiamo approfondito. Ma dopotutto l'amore romantico è nato prima del XIV secolo. RUTH: Questo non lo sapevo. ARTHUR: **Petrarca. Un poeta italiano**.	ARTHUR: They don't believe in romanticism. RUTH: Where do all those children come from then? ARTHUR: We didn't get into it. But after all romantic love wasn't born before the 14th century. RUTH: I didn't know that. ARTHUR: **Petrarch. An Italian poet.**

3/119

ORIGINAL FILM DIALOGUE 34.24-34.52	
MARY: Do you like cheese? NATE: Yeah... MARY: What kind of cheese? NATE: **Cheddar.** MARY: Yeah! Me, too. NATE: **Colby, muenster. Monterey Jack with jalapeño**. MARY: No. NATE: **Brie.** MARY: What's **brie**? Does that taste like **blue cheese**? Because I hate **blue cheese**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MARY: Ti piace il formaggio? NATE: Ehm, direi di sì. MARY: Che genere di formaggio? NATE: Ehm…il **Cheddar**. MARY: Ah, anche a me piace tanto! NATE: **Colby, muenster. Il Monterey Jack con il peperoncino.** MARY: Buono.	MARY: Do you like cheese? NATE: Mmm, I'd say I do. MARY: What kind of cheese? NATE: Mmm… **Cheddar.** MARY: Ah, I like it very much too. NATE: **Colby, muenster. Monterey Jack with jalapeno**. MARY: Good.

NATE: Il **brie.** MARY: **Brie?** Che cos'è? Spero che non sia come il **formaggio blu** perché lo odio il **formaggio blu.**	NATE: **Brie.** MARY: B**rie**? What is it? I hope it's not like **blue cheese** because I hate **blue cheese**.

3/120

ORIGINAL FILM DIALOGUE 42.37-40.20	
CLAIRE: Are you deaf? I've been out there 20 minutes yelling for help. I had to drag all that **Visqueen** in. OLIVIER: Hello. Everything go smoothly? CLAIRE: Absolutely. Can we leave now? Your **Visqueen** is in the garage. OLIVIER: You were supposed to take it to school. I'd help but I'm dining with a provost at **Patina**. CLAIRE: Well, I'd help but I'm dining with my boyfriend at **Taco Bell**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Ma sei sordo? Sono 20 minuti che chiamo per farmi dare una mano. Ho trascinato tutta **quella roba** qui da sola. OLIVIER: Oh chi si rivede. Tutto come da programma? CLAIRE: Come no, certo. Ci mandi via adesso? La tua **paccottiglia** è di là nel garage. OLIVIER: No, quella dovevi portarla a scuola. Ti aiuterei ma stasera sono a cena con i Provost al **Patina.** CLAIRE: Anche io ti aiuterei ma stasera sono a cena con il mio ragazzo al **Taco Bell**.	CLAIRE: Hey, are you deaf? It's 20 minutes I'm calling for you to give me hand. I dragged all **that stuff** here alone. OLIVIER: Oh see you again. Everything as per schedule? CLAIRE: And how, of course. Will you send us off now? Your **bric-a-brac** is over there in the garage. OLIVIER: No, you had to take that to the school. I would help you but tonight I'm dining with the Provosts at **Patina**. CLAIRE: I would help you too but tonight I'm dining with my boyfriend at **Taco Bell**.

3/121

ORIGINAL FILM DIALOGUE 53.24-53.36	
ARTHUR: There's something I didn't tell you about **Petrarch**. He started the **Renaissance**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: E' molto importante che tu sappia una cosa su **Petrarca**. Ha dato inizio al **Rinascimento**.	ARTHUR: It's very important that you know something about **Petrarch**. He started the **Renaissance**.

+ 7 Azusa, 2 La Habra, 1 dollars, 2 Americans

Summary
Season 3 Episode 8

Strategies

18 Loan
9 Official tr.
2 Calque
1 Hypernym
5 Elimination

Nature of cultural references

SOURCE CULTURE
Knott's Berry Farm
Manson
Colby
Muenster
Monterey Jack
Patina
Taco Bell
Azusa (7)
La Habra (2)
Dollars
Americans (2)

INTERCULTURAL
Mennonite
Leading Ladies

THIRD CULTURE
Cheddar
Jalapeño
Brie (2)
Blue cheese (2)
Visqueen (2)

TARGET CULTURE
Petrarch (2)
Italian
Renaissance

OVERT ALLUSION
Children of the Corn
Waterworld

Total references 35

SIX FEET UNDER
The Opening
Relazioni pericolose (Dangerous liaisons)

Season 3 Episode 9

3/122

ORIGINAL FILM DIALOGUE 06.01-06.07	
FATHER JACK: What'd you rent? DAVID: Something Keith picked. BOY: ***Sister Act***. OK.	
ITALIAN ADAPTATION	BACK-TRANSLATION
PADRE JACK: Cosa hai preso? DAVID: Un film che piaceva a Keith. RAGAZO: *Sister Act*, allora…	FATHER JACK: What did you get? DAVID: A film Keith liked. BOY: ***Sister Act***. Well.

3/123

ORIGINAL FILM DIALOGUE 14.42-14.47	
RICO: What was it, **Paxil**? MAN: **Paxil** made her really jittery. This was a combination of **Zoloft**, I think, and something else.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICO: Che cos'era, Paxil? UOMO: No, il Paxil la rendeva nervosa. Era una combinazione di Zoloft, credo, e qualcos'altro.	RICO: What was it, **Paxil**? MAN: No, **Paxil** made her nervous. It was a combination of **Zoloft**, I think, and something else.

3/124

ORIGINAL FILM DIALOGUE 21.18-21.20	
RUSSELL: Who'd ever buy that? CLAIRE: **MoMA**!	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUSSELL: Chi la compra quella roba? CLAIRE: Il MoMA!	RUSSELL: Who buys that stuff? CLAIRE: **MoMA**!

3/125

ORIGINAL FILM DIALOGUE 22.40-22.43	
KEITH: Is that **Viggo Mortensen**? DAVID: Who's **Viggo Mortensen**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: Quello non è Viggo Mortensen? DAVID: Chi è Viggo Mortensen? KEITH: Quello de ***Il Signore degli Anelli***.	KEITH: Is n't that **Viggo Mortensen**? DAVID: Who's Viggo **Mortensen**? KEITH: The one in ***The Lord of the Rings.***

3/126

ORIGINAL FILM DIALOGUE 26.37-26.38	
RUSSELL: He was on the cover of **Art Forum**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUSSELL: Ma lui era sulla copertina di **Art Forum**.	RUSSELL: But he was on the cover of **Art Forum**.

3/127

ORIGINAL FILM DIALOGUE 27.42-27.48	
RICO: Angie and her boyfriend took the boys to **Shakey's** and then to play **Goofy Golf.**	
ITALIAN ADAPTATION	BACK-TRANSLATION
RICO: Angie e il suo ragazzo hanno portato i bambini da **Shakey's** e poi a giocare al **minigolf**!	RICO: Angie and her boyfriend took the boys to **Shakey's** and then to play **minigolf.**

+ 1 Egypt, 1 dollars, 1 Florida

Summary
Season 3 Episode 9

Strategies

10 Loan
2 Official tr.
1 Hypernym
1 Creative add.

Nature of cultural references

SOURCE CULTURE
MoMA
Art Forum
Shakey's
Goofy Golf
Dollars
Florida

INTERCULTURAL
Paxil (2)
Zoloft
Viggo Mortensen (2)

THIRD CULTURE
Egypt

OVERT ALLUSION
Sister Act

Total references 13

SIX FEET UNDER
Everyone Leaves
Gente che viene, gente che va
(People coming, people going)

Season 3 Episode 10

3/128

ORIGINAL FILM DIALOGUE 04.41-04.42	
VANESSA: **Salsa**, **tango**, **merengue**. RICO: Oh, **merengue**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
VANESSA: **Salsa, tango, merengue.** RICO: Oh, il **merengue.**	VANESSA: **Salsa**, **tango**, **merengue**. RICO: Oh, **merengue**.

3/129

ORIGINAL FILM DIALOGUE 05.15-05.31	
DAVID: By dipping the sponge applicator into cold water and applying it to **Barbie's** lips, cheeks and eyelids, you get a flourish of glamorous colour. KEITH: I'm telling Taylor you took it out of the box. DAVID: When I was a kid, I used to have **GI Joes**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Immergendo la spugnetta nel preparato e successivamente nell'acqua fredda e passandola sulla labbra, sulle guance e sulle palpebre di **Barbie,** queste diventeranno colorate e fluorescenti. KEITH: Gielo dico a Taylor che l'hai tirata fuori. DAVID: Quando ero piccolo giocavo continuamente con i **GI Joe.**	DAVID: By dipping the sponge into the preparation and subsequently into cold water and applying it to **Barbie's** lips, cheeks and eyelids, they will become coloured and fluorescent.. KEITH: I'm telling Taylor you took it out. DAVID: When I was a kid, I played all the time with **GI Joes**.

3/130

ORIGINAL FILM DIALOGUE 11.46-11.51	
CLAIRE: Maybe **Magritte**, when he was painting his ***Listening Room***, was like, "Damn, I made the apple too big again."	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Ti immagini **Magritte** mentre realizza il suo **dipinto** che si ferma e dice: "Accidenti, ho fatto di nuovo quella mela troppo grande!"	CLAIRE: Do you imagine **Magritte** while he makes his **painting** and stops and says: "Damn, I made that apple too big again".

3/131

ORIGINAL FILM DIALOGUE 19.42-19.44	
BRENDA: I could smell **curry** all the way from **La Cienega**	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Ho sentito l'odore del **curry** fin dal **supermercato.**	BRENDA: I smelt **curry** from the **supermarket.**

3/132

ORIGINAL FILM DIALOGUE 37.45-37.48	
DAVID: She politely informed us that she's too old to play with **Barbies**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Ci ha informato con molto tatto che ormai è vecchia per giocare con le **Barbie**.	DAVID: She informed us very tactfully that she is too old now to play with **Barbies.**

+ 1 Ave Maria, 1 pizza, 1 Santa Cruz, 1 Azusa, 1 Chicago, 1 Thailand

Summary
Season 3 Episode 10

Strategies

14 Loan
1 Official tr.
1 Hypernym
1 Elimination

Nature of cultural references

SOURCE CULTURE
La Cienega
Santa Cruz
Azusa
Chicago

INTERCULTURAL
Barbie (2)
GI Joe
Ave Maria

THIRD CULTURE
Salsa
Tango
Merengue (2)
Magritte
Curry
Thailand

TARGET CULTURE
Pizza

OVERT ALLUSION
Listening Room

Total references 17

SIX FEET UNDER
Death Works Overtime
Scomparsa (Disappeared)

Season 3 Episode 11

3/133

ORIGINAL FILM DIALOGUE 08.22-08.51	
VANESSA: 5mg of **Ativan** to take the edge off the 40 mils of **Celexa**. 20 mils of **Trazodone** to help me sleep at night. And sometimes I take a little **Ambien** too. 5 mils. **Buspar**, 10 mils a day. 300mg of **Wellbutrin** to help me with all the compulsive eating 'cause I have been putting on a shitload of weight. DOCTOR: Who prescribed all this medication? VANESSA: My doctor. Well, not all of it. The **Trazodone**, the **Ativan** and the **Ambien**, I got on my own. But it's my friend. She's an RN and she knows about this stuff.	
ITALIAN ADAPTATION	BACK-TRANSLATION
VANESSA: 5 mg di **Ativan** e contro la depressione 40 mg di **Celexa**. Poi 20 mg di **Trazedone** per aiutarmi a dormire. Qualche volta prendo anche un po' di **Ambien**, 5 mg. E **Buspar**, 10 mg al giorno. Ah sì, 300 mg di **Wellbutrin** contro la fame nervosa perché ultimamente sono ingrassata come una vacca! DOTTORESSA: E chi le ha prescritto tutte queste medicine? VANESSA: Il mio medico. Beh, non proprio tutte, il **Trazedone**, l'**Ativan** e l'**Ambien** le ho prese da sola. Comunque me le ha consigliate un'amica infermiera che le conosce molto bene.	VANESSA: 5mg of **Ativan** and against depression 40 mils of **Celexa**. 20 mils of **Trazodone** to help me sleep. Sometimes I take a little **Ambien** too. 5 mils. And **Buspar**, 10 mils a day. Ah yes, 300mg of **Wellbutrin** compulsive eating because I have been putting on a weight like a cow. DOCTOR: And who prescribed all this medication? VANESSA: My doctor. Well, not really all of it. The **Trazodone**, the **Ativan** and the **Ambien**, I got on my own. However they were suggested by a nurse friend who knows them very well.

3/134

ORIGINAL FILM DIALOGUE 19.27-19.29	
CLAIRE: When are you gonna get over the fact that you never became **Picasso** and now it's too fucking late?	
ITALIAN ADAPTATION	BACK-TRANSLATION
CLAIRE: Dimmi un po', quando lo capirai che non sei diventato **Picasso** e che ormai è troppo tardi?	CLAIRE: Tell me, when are you going to understand that you haven't become **Picasso** and that now it's too late?

3/135

ORIGINAL FILM DIALOGUE 24.44-24.57	
KEITH: Long enough to switch to **highway one** at **San Luis Obispo**? NATE: Yeah, maybe. But probably not, she's not the world's fastest driver. DAVID: Why wouldn't she stay on **the 101**? NATE: She wanted to drive through **Big Sur**. She loves **Big Sur**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
KEITH: Poteva aver già preso **l'autostrada uno** a San Luis Obispo? NATE: Sì, probabile. No, in fondo non credo, non guida mai molto veloce. DAVID: Scusa ma perché lasciare la **101**? NATE: Perché voleva passare per Big Sur. A lei piace Big Sur.	KEITH: He could haave already got **highway one** at **San Luis Obispo**? NATE: Yes, probably. No, deep down I don't think so, she never drives very fast. DAVID: Excuse me, why leave **the 101**? NATE: Because she wanted to drive through **Big Sur**. She likes **Big Sur**.

3/136

ORIGINAL FILM DIALOGUE 26.20-26.24	
DAVID: OK, so we know that she stopped for gas in **Santa Barbara**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DAVID: Allora, sappiamo che si è fermata a fare benzina a Santa Barbara.	DAVID: So we know that she stopped for gas in **Santa Barbara**.

3/137

ORIGINAL FILM DIALOGUE 31.01-31.07	
SISTER: Everything is as clean as **Disneyland**, even the bathrooms. RICO: What are you guys talking about? VANESSA: 'bout the new shopping mall by **the Farmers Market**. SISTER: **The Grove**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
SORELLA: Tutto è lindo e pulito, come a Disneyland, perfino i bagni. RICO: Di che cosa state parlando? VANESSA: Del nuovo centro commerciale, sopra a Farmers Market. SORELLA: Il Grove.	SISTER: Everything is neat and clean, as in **Disneyland**, even the bathrooms. RICO: What are you talking about? VANESSA: About the new shopping mall, over **Farmers Market**. SISTER: **The Grove**.

3/138

ORIGINAL FILM DIALOGUE 31.45-31.46	
SISTER: Maybe some lunch at the **Farmers' Market**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
SORELLA: E magari mangiamo qualcosa al Farmers' Market.	SISTER: And maybe we'll eat something at the **Farmers' Market**.

3/139

ORIGINAL FILM DIALOGUE *32.52-32.54*	
BRENDA: OK, we drive him through **Angeles National Park** and plant a tree.	
ITALIAN ADAPTATION	BACK-TRANSLATION
BRENDA: Va bene, si potrebbe anche arrivare alla **Angeles National Forest** e piantare un albero.	BRENDA: All right, we could even get to **Angeles National Forest** and plant a tree.

3/140

ORIGINAL FILM DIALOGUE *33.28-33.29*	
MOTHER: There. Now he'll be in **Westwood** for all eternity.	
ITALIAN ADAPTATION	BACK-TRANSLATION
MADRE: Ecco, così adesso rimarrà a **Westwood** per l'eternità.	MOTHER: There. So now he'll remain in **Westwood** for all eternity.

3/141

ORIGINAL FILM DIALOGUE *37.19-37.33*	
NATE: Lisa doesn't drink **Dr Pepper** (…). A missing backpack and a **can of Dr Pepper** does not qualify as evidence of foul play.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Lisa non beve quelle **bibite**. (…) La sparizione di uno zaino e una **bibita in lattina** per noi non sono prove valide di un atto di violenza.	NATE: Lisa doesn't have those **drinks** (…). A missing backpack and a **drink in a can** are not valid proofs for us of an act of violence.

3/142

*MOTHER SINGS **Killing Me Softly**.*

+ 1 San Diego, 1 Santa Cruz, 3 Malibu, 2 Catalina, 1 Siberian

Summary
Season 3 Episode 11

Strategies

28 Loan
1 Official tr.
2 Calque
2 Hypernym

Nature of cultural references

SOURCE CULTURE
Highway one
San Louis Obispo
101
Big Sur (2)
Santa Barbara
Disneyland
The Farmers Market (2)
The Grove
Angeles National Park
Westwood
Dr Pepper (2)
San Diego
Santa Cruz
Malibu (3)
Catalina (2)

INTERCULTURAL
Ativan (2)
Celexa
Trazodone (2)
Ambien (2)
Buspar
Wellbutrin

THIRD CULTURE
Picasso
Siberian

OVERT ALLUSION
Killing Me Softly

Total references 33

SIX FEET UNDER
Twilight
Semi-anestesia (Semi-anesthesia)

Season 3 Episode 12

3/143

ORIGINAL FILM DIALOGUE 08.25-08.28	
WOMAN: I'm out of 700 **dollars** because I had to pay to ship his body back from **Texas**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
DONNA: Ci ho rimesso anche 700 **dollari** perché ho dovuto pagare la spedizione della salma dal **Texas**.	WOMAN: I'm also out of 700 **dollars** because I had to pay to ship his body from **Texas**.

3/144

ORIGINAL FILM DIALOGUE 12.04-12.07	
RUTH: If anybody wants some for dinner, they're in the sky-blue **Tupperware**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Se qualcuno li vuole per cena, li sto per mettere **nel frigo.**	RUTH: If anybody wants them for dinner, I'm about top ut them **in the fridge.**

3/145

ORIGINAL FILM DIALOGUE 12.20-12.24	
RUTH: It's one of Lisa's **Dr Peppers**. NATE: She doesn't drink **Dr Peppers**.	
ITALIAN ADAPTATION	BACK-TRANSLATION
RUTH: Ho trovato una delle **bibite** di Lisa. NATE: Lisa non beve **bibite**.	RUTH: I found one of Lisa's **drinks**. NATE: Lisa doesn't have **drinks**.

3/146

ORIGINAL FILM DIALOGUE 13.25-13.28	
GEORGE: The original title of this famous poem was **He Do The Police In Different Voices**. ***The Waste Land***.	
ITALIAN ADAPTATION	BACK-TRANSLATION
GEORGE: Il titolo originale di questa famosa poesia era **"Fai il poliziotto in tanti modi diversi".** Fai… ***Terra Desolata***	GEORGE: The original title of this famous poem was **You do the policeman in many different ways**. You do… **The Waste Land**.

3/147

ORIGINAL FILM DIALOGUE 18.36-18.48	
ARTHUR: What about the value of human life? RICO: He cashed in the value of his human life a long time ago. He's a **dorito**, crunch them, don't make more.	
ITALIAN ADAPTATION	BACK-TRANSLATION
ARTHUR: E che ne è allora del valore della vita umana? RICO: Quel valore lui l'ha buttato nel cesso da parecchio tempo. **Allora dovrebbero buttarci anche lui** nel cesso, così farebbe il nemico dell'igiene.	ARTHUR: And what becomes of the value of human life? RICO: He threw that value down the bog a long time ago. **So they should throw him too** down the blog, that's what the enemy of hygiene would do.

3/148

ORIGINAL FILM DIALOGUE 24.00-24.04	
NATE: I've been to **Gaviota State Beach** five times this week. I been driving up that fucking **PCH** putting up flyers on goddamn telephone poles.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Sono già stato non so quante volte sul **luogo** dove hanno ritrovato la macchina. Chiedo informazioni **a chiunque mi passa accanto** e appendo volantini a ogni cabina del telefono del mondo.	NATE: I've been to **the place** where they found the car I don't know how many times. I ask **anyone who passes me by** for information and I put up flyers in every telephone box in the world.

3/149

ORIGINAL FILM DIALOGUE 25.16-25.23	
NATE: You have no concept of what I've been going through. I haven't slept in days, I've been to **Gaviota State Beach** five times.	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: Esatto, non ci puoi arrivare. Sono giorni e giorni che non dormo, sono stato non so quante volte **sul luogo in cui hanno ritrovato la macchina**	NATE: Exactly, you can't get it. It's days and days I haven't slept, I've been I don't know how many times **to the place where the car was found.**

3/150

ORIGINAL FILM DIALOGUE 31.12-31.14	
NURSE: A bath, no tampons, just **Motrin**, pads and get some rest.	
ITALIAN ADAPTATION	BACK-TRANSLATION
INFERMIERA: Niente bagno e niente tamponi. Solo il **Motrin** e più riposo possibile.	NURSE: No bath and no tampons, just **Motrin**, and as much rest as possible.

+ 1 San Diego, 1 California, 1 Olympic, 1 Muppets

Summary
Season 3 Episode 12

Strategies

6 Loan
2 Official tr.
2 Hypernym
6 Elimination

Nature of cultural references

SOURCE CULTURE
Dollars
Texas
Dorito
Gaviota State Beach (2)
PCH
San Diego
California

INTERCULTURAL
Tupperware
Dr Peppers (2)
Motrin
Olympic

OVERT ALLUSION
He Do The Police In Different Voices
The Waste Land
Muppets

Total references 16

SIX FEET UNDER
I'm Sorry, I'm Lost
Una fine, un inizio (An end, a beginning)

Season 3 Episode 13

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ORIGINAL FILM DIALOGUE 06.52-06.54	
NATE: I was having a cigarette. DAVID: In **Pomona**?	
ITALIAN ADAPTATION	BACK-TRANSLATION
NATE: A fumare una sigaretta. DAVID: A **Pomona**?	NATE: Smoking a cigarette. DAVID: In **Pomona**?

3/152

ORIGINAL FILM DIALOGUE 11.45-11.47	
MAN: A plane. A plane going to **Burbank** airport.	
ITALIAN ADAPTATION	BACK-TRANSLATION
UOMO: Apparecchio. Apparecchio che va a aeroporto **Burbank**.	MAN: A plane. A plane going to **Burbank** airport.

+ 1 Budapest, 1 Seattle, 1 tequila, 1 Cuban

Summary
Season 3 Episode 13

Strategies

5 Loan
1 Official tr.

Nature of cultural references

SOURCE CULTURE
Pomona
Burbank
Seattle

THIRD CULTURE
Budapest
Tequila
Cuban

Total references 6

Season Summary

TOTAL SEASON *3*: *366*

Loan:	***223***
Official translation:	**62**
Calque:	**10**
Hypernym:	***25***
Hyponym:	**0**
Explicitation:	***3***
Substitution:	**10**
Lexical recreation:	**0**
Compensation:	**0**
Elimination:	***43***
Creative addition:	***5***

SOURCE CULTURE:	**152**
INTERCULTURAL:	**89**
THIRD CULTURE:	**63**
TARGET CULTURE:	**14**
OVERT ALLUSION:	**45**
COVERT ALLUSION:	**0**
NONVERBAL:	***3***

Series Summary

TOTAL SIX FEET UNDER CORPUS: 688

Loan:	331
Official translation:	135
Calque:	17
Hypernym:	53
Hyponym:	0
Explicitation:	19
Substitution:	20
Lexical recreation:	0
Compensation:	1
Elimination:	127
Creative addition:	6

SOURCE CULTURE:	305
INTERCULTURAL:	153
THIRD CULTURE:	127
TARGET CULTURE:	18
OVERT ALLUSION:	74
COVERT ALLUSION:	2
NONVERBAL:	9